

33<sup>rd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
17.2-20.3 2005

費雷堡巴羅克樂團

Freiburg  
Baroque  
Orchestra



BRITISH AMERICAN  
TOBACCO  
HONG KONG



香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

**TUNG Chee Hwa**

*Chief Executive*

*Hong Kong Special Administrative Region*



## 主席獻辭 Message from the Chairman



**歡**迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

香港藝術節的資助來自 The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署  
Leisure and Cultural Services Department



## 行政總監獻辭

### Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier

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演出長約1小時50分鐘，  
包括一節中場休息

**Running time:**  
approximately 1 hour and 50 minutes,  
including one interval

香港文化中心音樂廳  
Concert Hall,  
Hong Kong Cultural Centre

**18.2.2005**



# 費雷堡巴羅克樂團

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

*To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.*

*Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.*

## 費雷堡巴羅克樂團

費雷堡巴羅克樂團結合活力與爐火純青的技巧，別樹一幟，深受廣大樂迷及樂評人青睞，令人難以置信的是，樂團正式成立至今僅十八年。自1987年首次公開表演，樂團已演出逾六百場音樂會；翌年於柏林音樂廳的演出精采絕倫，在德國大獲好評；1989年起巡迴各國演出，由阿姆斯特丹開始，足跡遍及歐洲各大城市、東南亞、北美、中美及南美等地。

儘管樂團有時與著名指揮如勒內·雅各布斯、艾弗·博爾頓、萊爾·古德曼、菲利普·赫雷韋格、吉斯塔沃·倫哈特和特雷弗·平諾克等合作，但樂團寧願無指揮的演出。兩位團長戈特弗里德·馮德戈爾斯及皮特拉·穆利賈斯，領導樂團演出駕輕就熟，即使演奏偉大的樂曲也游刃有餘。

這種不設常任指揮的傳統，可追溯至十九世紀。現在費雷堡巴羅克樂團刻意保留這傳統，即使演奏早期浪漫派交響曲，也一概不用指揮。如此一來，他們不但表現了室樂的懷舊激情，更奏出獨一無二的音色，那是統一指揮所不及的。樂團另一強項是，即使碰到最困難的獨奏樂段，不論弦樂或管樂，都能在團內找到演奏的人選。

憑藉這些獨特之處，樂團得以在世界各地主要演奏廳及音樂節演出，包括芝加哥拉維尼亞音樂節、薩爾斯堡莫扎特音樂周、紐約林肯中心、巴黎音樂城、布魯塞爾藝術宮、倫敦逍遙音樂會、阿姆斯特丹皇家音樂廳、盧塞恩音樂節、蒙特勒音樂節（2000及2001年的駐節樂團）。

樂團在費雷堡舉辦的套票音樂會大受歡迎，1999年10月起更額外舉辦兩個音樂會系列。2002年夏季，樂團在勒內·雅各布斯指揮下，先後於蒙彼利埃歌劇院及因斯布魯克音樂節演出韓德爾的《林納多》。這齣歌劇由奈杰爾·洛厄里導演，2003年1月於菩提樹下的柏林國家歌劇院上演。同年秋季，樂團又與女低音茜茜莉亞·芭桃莉在歐洲巡迴演出。



## Freiburg Baroque Orchestra

The Freiburg Baroque Orchestra's (FBO) unique combination of pep and perfection has always been the key to its popularity with audiences and critics alike; it is hard to believe it started performing as an official ensemble only 18 years ago. In 1987 the musicians gave the first of their 600 concerts to date. In the following year the FBO was showered with nationwide acclaim after a sensational concert at the Berlin Philharmonie. In 1989 they started touring internationally beginning with a performance in Amsterdam and have now toured all the major European cities, Southeast Asia, and North, Central and South America.

Apart from concerts with renowned visiting conductors such as René Jacobs, Ivor Bolton, Roy Goodman, Philippe Herreweghe, Gustav Leonhardt and Trevor Pinnock, the Orchestra really prefers to perform without a conductor. Their concert masters, Gottfried von der Goltz and Petra Mullejans, lead them easily through even the grandest scores.

The Freiburg musicians thus deliberately continue a tradition practised right into the 19th Century, playing even symphonic programmes of the early Romantic period without a conductor. In this way they achieve not only a reminiscent intensity of chamber music, but also a completely unique timbre which would be impossible under central conducting. An advantage peculiar to the FBO is its ability to call on members of its own ranks to perform even the most difficult solo parts, from either the string or wind sections.

Armed with this sure fire recipe, the FBO has performed at many international concert venues, such as the Ravinia Festival in Chicago, the Mozartwoche Salzburg, New York's Lincoln Center, the Cité de la Musique in Paris, the Palais des Beaux Arts in Brussels, the Proms in London, the Concertgebouw in Amsterdam, the Luzern Festwochen and the Festival Voice & Music Montreux (Orchestra in Residence in 2000 and 2001).

Since October 1999 the FBO has added two further concert series to its successful subscription concerts in Freiburg. In summer 2002, the Orchestra played Handel's *Rinaldo* with René Jacobs at Opéra Montpellier and Festwochen Innsbruck. This production, directed by Nigel Lowery, was performed at the Berlin State Opera 'Under the Limes' (Deutsche Staatsoper Berlin Unter den Linden) in January 2003. In autumn 2003, the FBO went on tour through Europe with Cecilia Bartoli.

法國航空公司為費雷堡巴羅克樂團成員及  
維朗妮卡·坎吉美提供航空服務  
Members of Freiburg Baroque Orchestra and  
Veronica Cangemi are flown in by





## 戈特弗里德·馮德戈爾斯

### 藝術總監

身為費雷堡巴羅克樂團的藝術總監，戈特弗里德·馮德戈爾斯，效法小提琴家約翰·喬治·皮森德爾活潑的指揮方法，於首席小提琴位置指揮樂團。十八世紀時，皮森德爾就是在其小提琴位置指揮德累斯頓宮廷樂團，使團長的角色更加重要。

馮德戈爾斯早年隨父親康拉德學習音樂，後於漢諾威隨雷米·謝維洛夫進修，再負笈紐約茱利亞音樂學校，最後於費雷堡音樂學院，隨雷納·庫斯莫爾深造；廿一歲時加入漢堡的德國北部電台交響樂團，兩年後毅然放下這份穩定工作，加入費雷堡巴羅克樂團，以期在藝術上再闢高峰。



馮德戈爾斯是國際上最具大師風範的巴羅克小提琴家之一，也是炙手可熱的音樂教師，1997年起於維爾茨堡音樂學院任職巴羅克小提琴教授。他與阿龐伊四重奏及費雷堡巴羅克樂團合作灌錄的唱片均獲好評，證明他是位實力非凡的演奏家。

## Gottfried von der Goltz

### Artistic Director

As the Artistic Director of the Freiburg Baroque Orchestra, Gottfried von der Goltz conducts the ensemble from his position as leader at the first desk, actually modelling himself on Johann Georg Pisendel and his active way of conducting an ensemble. In the 18th Century, Pisendel conducted the Dresden Court Orchestra from his violin desk, emancipating the position of leader into a role of greater responsibility.

Gottfried von der Goltz began his early studies with his father, Konrad. He later studied under Ramy Shevelov in Hanover, going on to complete his training at the New York Juilliard School and finally to Rainer Kussmaul at the Freiburg Conservatory. At the age of 21, von der Goltz was a member of the North German Radio Symphony Orchestra in Hamburg. Two years later, he left this secure position for the artistically more challenging work with the Freiburg Baroque Orchestra.

Today Gottfried von der Goltz is internationally one of the most acclaimed virtuosos on the Baroque violin and a much sought-after teacher. He has been Professor of Baroque Violin at the Würzburg Conservatory since 1997. The success of his CD productions with the Apponyi Quartet and the Freiburg Baroque Orchestra are testimony to his remarkable standing as an instrumentalist.



## 維朗妮卡·坎吉美

女高音

維朗妮卡·坎吉美生於阿根廷門多薩，曾為門多薩交響樂團首席大提琴手，後於阿根廷國家歌唱比賽及巴塞隆拿弗朗西斯科·維納斯歌唱比賽勝出，隨即在歐洲展開其歌唱事業，與指揮馬克·明科斯基合作，獻唱葛路克的《阿爾米德》，又於凡爾賽演出《羅浮音樂家》及在法國電台演唱《糖果屋》。

曾與坎吉美合作演出的樂團包括荷蘭電台愛樂樂團（於阿姆斯特丹皇家音樂廳）、十六人交響樂團（在西班牙巡迴演出）、費雷堡巴羅克樂團，以及阿姆斯特丹巴羅克樂團（於卡利亞利）。



2004/05樂季，坎吉美於羅馬歌劇院首次亮相，飾演《費黛里奧》的馬賽莉娜；又在慕尼黑巴伐利亞州立歌劇院飾演《艾里唐特》的金伊芙拉，此劇將於日本巡迴表演。她更曾獲指揮家蘇賓·梅達邀請，在佛羅倫斯飾演《唐·喬凡尼》的崔琳娜一角。

坎吉美曾灌錄多張唱片，包括贏得1998年金音叉大獎及金奧菲歐獎的《戴琳達》（《艾里唐特》）。她近期的專輯還包括史格拉第的《葛莉賽達》，由勒內·雅各布斯指揮。

## Veronica Cangemi

Soprano

Born in Mendoza, Argentina, Veronica Cangemi was first cellist of the Mendoza Symphony Orchestra before winning first prizes at the National Singing Contest in Argentina and at the Francisco Vinas Contest in Barcelona. She then started her career in Europe singing *Armide* by Gluck with Marc Minkowski; *Les Musiciens Du Louvre* in Versailles, and *Hänsel and Gretel* at Radio France.

She has worked with the Netherlands Radio Philharmonic Orchestra at the Amsterdam Concertgebouw; the Sixteen Orchestra on tour in Spain; the Freiburg Baroque Orchestra; and the Amsterdam Baroque Orchestra in Cagliari.

In the 2004/05 season she gives her debut as Marzelline in *Fidelio* for the Rome Opera and as Ginevra in *Ariodante* at the Bavarian State Opera, a production which will go on tour in Japan. Cangemi has also been invited by Zubin Mehta to sing Zerlina in *Don Giovanni* in Florence.

Cangemi has made many recordings including *Ariodante* in the role of Dalinda, which was awarded the Diapason d'Or in 1998 and the Orphée d'Or. Her recent recordings include *La Griselda* by Scarlatti with René Jacobs.

## 泰利文

**D大調序曲，TWV 55: D15**

三支雙簧管、弦樂和數字低音

序曲

前奏曲(很快的)

吉格舞曲

小步舞曲I(樂段交替)

小步舞曲II

丑角戲

魯爾舞曲

迴旋曲

歡樂曲

## 韓德爾

**《火焰中》清唱劇，HWV 170**

古大提琴、兩支豎笛、弦樂和數字低音

詠歎調：你在火焰中穿插尋樂

宣敘調：代達羅斯曾精心製作幸運翅膀

詠歎調：懷着前所未有的奇妙快感

宣敘調：對，不幸地這是事實

詠歎調：讓那會飛的翱翔天際

宣敘調：人總會升天

詠歎調(重唱)：你在火焰中穿插尋樂

古大提琴

羅蘭斯·都夫特舒密特

女高音

維朗妮卡·坎吉美

—中場休息二十分鐘—

## 巴赫

**F大調勃蘭登堡第一協奏曲，BWV 1046**高音小提琴、三支雙簧管、一支巴松管、  
兩支圓號、弦樂和數字低音

協奏曲

慢板

快板

小步舞曲 — 第一中段 — 小步舞曲 —

波羅耐舞曲 — 小步舞曲 — 第二中段 —

小步舞曲

## 韓德爾

**《安靜啊，汝風》經文歌，HWV 242**

兩支雙簧管、弦樂及數字低音

交響曲：安靜啊，汝風

詠歎調：寶愛的耶穌

帶伴奏的宣敘調：快樂的靈魂啊

詠歎調：拿花環來，拿鮮花來

急板：阿利路亞

女高音

維朗妮卡·坎吉美

**Georg Philipp Telemann****Overture in D major, TWV 55: D15**

for 3 oboes, strings and basso continuo

*Ouverture**Prélude. Très vite**Gigue**Menuet I alternativement**Menuet II**Harlequinade**Loure**Rondeau**Réjouissance***Georg Friedrich Handel****Tra le fiamme (In the Flames), HWV 170**

Cantata a voce sola con stromenti

for viola da gamba, 2 recorders,

strings and basso continuo

*Aria: Tra le fiamme tu scherzi per gioco**Recitative: Dedalo già le fortunate penne**Aria: Pien di nuovo e bel diletto**Recitative: Sì, sì, purtroppo è vero**Aria: Voli per l'aria chi può volare**Recitative: L'uomo che nacque per salire al Cielo**Aria (reprise): Tra le fiamme tu scherzi per gioco*

Viola da gamba

Soprano

**Lorenz Duftschmid****Veronica Cangemi**

– 20 minute interval –

**Johann Sebastian Bach****Brandenburg Concerto No 1 in F major, BWV 1046**

for violino piccolo, 3 oboes, bassoon,

2 horns, strings and basso continuo

*Concerto**Adagio**Allegro**Menuetto – Trio I – Menuetto –**Polonaise – Menuetto – Trio II – Menuetto***Georg Friedrich Handel****Silete Venti (Be silent, ye winds), HWV 242**

Motetto a voce sola con stromenti

for 2 oboes, strings and basso continuo

*Symphonia: Silete venti**Aria: Dulcis amor, Jesu care**Accompanied Recitative: O fortunata anima**Aria: Date sarta, date flores**Presto: Alleluja*

Soprano

**Veronica Cangemi**

## D大調序曲，TWV 55: D15

泰利文 (1681-1767)

管弦樂組曲盛行於十七世紀末、十八世紀初的德國。當時尚・巴蒂斯泰・盧利(1632-1687)的芭蕾舞音樂風靡整個歐洲，泰利文等作曲家於是紛紛效法，用來寫作管弦樂組曲。典型組曲的首章為法式序曲，漸漸地「序曲」一詞也就成了管弦樂組曲的代名詞。序曲過後是多個短樂章，多數根據巴羅克舞曲形式寫成，所有樂章調性相同，以統一的調性統攝全曲。

泰利文大概是十八世紀最多產的作曲家，作品填補了巴羅克晚期與早期古典音樂的間隙。雖跟巴赫(1685-1750)生於同一時代，但泰利文的作品比較國際化，因此在當時的德國，他在同期的作曲家中名氣最大。這首D大調序曲糅合〈小步舞曲〉、〈古格舞曲〉、〈魯爾舞曲〉(跟古格舞曲相似，但速度較慢，格調莊嚴)、特色小品及其他短曲。例如描繪機智聰明的僕人哈利奎因滑稽言行的〈丑角戲〉，正源自即興演出的藝術喜劇。又例如，〈歡樂曲〉的內容顧名思義有關尋歡作樂，於是雙簧管與弦樂的交流就顯得興高采烈，生動貼切。出色的新旋律在組曲裏俯拾即是。泰利文的旋律優美悅耳，令人耳目一新；配以輕盈、不顯眼的織體，方便聽眾將注意力集中在旋律上。就是這一點，已令他的同業讚不絕口。



## Overture in D major, TWV 55: D15

Georg Philipp Telemann (1681-1767)

The orchestral suite enjoyed enormous popularity throughout Germany at the end of 17th and the beginning of the 18th centuries. Composers like Telemann based their suites on the music of Jean-Baptiste Lully (1632-1687), whose ballet music was performed throughout Europe at this time. The typical suite opens with a French overture, or *ouverture*, a term that became synonymous with orchestral suites. A series of short movements, many based on Baroque dance forms, follow it. The same key is used for all movements, thereby unifying the work and giving the entire suite a strong sense of tonal coherence.

The music of Georg Philipp Telemann, perhaps the most prolific composer of the 18th Century, bridges the gap between the late Baroque and the early Classical eras. Although a near contemporary of J S Bach (1685-1750), Telemann adopted a more cosmopolitan attitude toward composition that helped make him the most famous German musician of his generation. In his Overture in D major, Telemann mixed dance forms such as the minuet, gigue and loure (a slow and more stately version of the gigue) with character pieces and other brief forms. *Harlequinade*, for example, depicts the comic antics of the quick-witted servant Harlequin, drawn from the improvised theatre known as *commedia dell'arte*. Similarly, the high-spirited exchange between oboes and strings in *Réjouissance* captures the merry-making implied by that movement's title. Throughout the suite, great melodic invention is evident. Light, unobtrusive textures focus the listener's attention on Telemann's fresh, tuneful melodies, a feature of his music that his contemporaries admired.



## 《火焰中》清唱劇，HWV 170

韓德爾 (1685-1759)

韓德爾最著名的是歌劇、清唱劇及大型聲樂作品，至今仍經常上演。然而，他年輕時卻愛鑽研規模較小的聲樂樂種——意大利清唱劇。有別於巴赫 (1685-1750) 的宗教清唱劇，意大利清唱劇屬俗世音樂，由一至兩名聲樂家唱出，倒像歌劇某場景的選段；一般於私人或半公開場合演出，如贊助人的府第。1706至1710年間韓德爾遊訪意大利時初次接觸這個樂種，其後共創作了百餘首。

《火焰中》是典型的獨唱清唱劇，其中〈詠歎調〉與〈宣敘調〉（跟隨語言節奏及音調起伏譜曲的調子）交替出現，講述失戀女高音以燈蛾撲火比擬心碎的哀痛。烈火焚身、翅膀化灰的形象，使歌者有感而發，哀悼伊卡魯斯的不幸遭遇——這個神話人物用羽毛和蠟製成的翅膀，嘗試翱翔天際；但由於飛得太接近太陽，翼上的蠟溶化掉，結果摔了下來。惟女高音不是被「烈火焚身」，而是因為愛人不忠而「怒火焚身」。韓德爾在第一首〈詠歎調〉開端及結尾，以聲樂及器樂聲部的快速顫動音，描繪飛蛾飛行情境；中段的長顫音則刻劃那吸引飛蛾的搖曳燭光。而在描繪伊卡魯斯飛行的悲劇時，則先以長上行樂句開始，然後急速俯衝，與前段形成鮮明對比。



## *Tra le fiamme* (In the Flames), HWV 170

Georg Friedrich Handel (1685-1759)

Handel is best known for his operas and oratorios, large-scale vocal works that enjoy regular revivals today. As a young man, however, he explored a more intimate genre of vocal music, the Italian cantata. Unlike the sacred cantatas of J S Bach (1685-1750), the Italian cantata was a secular genre for one or two voices, which resembles a scene excerpted from an opera. Customarily, these works were intended for private or semi-private performance in the home of a wealthy patron. Handel, who was first exposed to the genre during an extended visit to Italy from 1706 to 1710, composed over 100 of them.

*Tra le fiamme* is a typical solo cantata in which arias alternate with *recitative* (a type of text setting that mimics the rhythms and melodic inflections of speech). The text describes the feelings of a lovelorn soprano, who compares her broken heart to a moth that has ventured too close to a candle flame. The image of flames and singed wings then leads the singer to lament the fate of Icarus, a mythological character who learned how to fly using wings made of feathers and wax. However, Icarus flew too close to the sun, and the wax of his wings melted, causing him to fall. The soprano has also been 'burned,' but by an unfaithful lover rather than by flames. Handel invokes the flight of moths at the beginning and ending of the first aria by means of a short fluttering figure in both the vocal and instrumental parts, while extended trills in the aria's middle section depict the flickering candlelight that attracts the moth. In contrast, the fateful flight of Icarus is depicted through long ascending phrases that precede a precipitous descent.

## Tra le fiamme

Tra le fiamme tu scherzi per gioco, o mio core,  
per farti felice, e t'inganna una vaga beltà.

Cadon mille farfalle nel foco, e si trova una sola  
fenice che risorge se a morte sen va.

Dedalo già le fortunate penne tessea con mano ardita, e con tenera cera piuma a  
piuma aggiungea. Icaro, il fanciulletto, sovente confondea l'ingegnoso lavoro;  
ah, così mai trattato non avesse e cera e piume:  
per chi non nacque augello il volare è portento, il cader è costume.

Pien di nuovo e bel diletto. sciolse l'ali il giovinetto,  
e con l'aure già scherzando. Ma del volo si gradito, troppo ardito,  
l'onda ancor va mormorando.

Voli per l'aria chi può volare, scorra veloce la terra, il mare, parta,  
ritorni, né ferm il piè. Voli ancor l'uomo, ma coi pensieri,  
che delle piume ben più leggiere più sublimi il ciel gli diè.

L'uomo, che nacque per salire al cielo, ferma il pensier nel suolo,  
e poi dispone il volo con ali che si finge, e in sé non ha.

Tra le fiamme tu scherzi per gioco, o mio core,  
per farti felice, e t'inganna una vaga beltà.

## 火焰中

你在火焰中穿插尋樂，我的心啊，你追求幸福，卻被魅力和美貌騙倒。

成千上萬的燈蛾被火吞噬，只有萬中無一的火鳳凰，能於火海重生。

代達羅斯曾精心製作幸運翅膀 靠一雙巧手用軟蠟把羽毛一根根黏牢。  
幼子伊卡魯斯卻常來打擾父親的創舉；  
唉，但願這手藝從未開始：除非生而為鳥，  
否則「飛」是奇蹟，「摔」才是常理。

懷着前所未有的奇妙快感，男孩一展翅膀，就迎風翱翔。  
但對這次愉快、魯莽的乘風之行，海洋卻有微言。

對，不幸地這是事實：不顧後果地飛翔的伊卡魯斯太多，  
代達羅斯卻只有一個。

讓那會飛的翱翔天際，讓他掠過陸地、海洋，  
起飛，折返，永不止息。也讓人飛吧，不過在思海翱翔，  
因為天國已賜下更輕盈、更華麗、更美妙的一身羽衣。

人總會升天，卻老想着地上的事，想要振翅高飛但展開不過是假象的雙翼。

你在火焰中穿插尋樂，我的心啊，你追求幸福，卻被魅力和美貌騙倒。

## ***In the Flames***

Playing in the flames you amuse yourself,  
my heart, to find happiness,  
and charm and beauty deceive you.

A thousand moths fall into the fire,  
and there is only one phoenix  
which rises after death.

Daedalus once wrought fortunate wings with confident hand  
and fixed feather to feather with soft wax.  
Icarus, his little son, often disturbed this inventive work;  
ah, if only he had never worked wax and feathers in this way:  
for those who are not born to be birds  
flying is a miracle, falling is natural.

Filled with a wonderful, new feeling of pleasure,  
the boy spread his wings,  
already playing with the breeze.  
But of this pleasant,  
imprudent flight  
the sea still murmurs.

Yes, sadly it is true: in reckless flight.  
There are many Icaruses, only one Daedalus.

Let him who can fly, fly through the air,  
let him skim over the earth, the sea,  
set off, return, never be still.  
Let man fly too, but in his thoughts,  
for heaven has already given him  
much lighter, more sublime and beautiful plumage.

Mankind, born to rise to heaven,  
fixes its thoughts on the ground,  
and then prepares to fly  
with wings its imagines but does not have.

Playing in the flames you amuse yourself,  
my heart, to find happiness,  
and charm and beauty deceive you.

— 中場休息二十分鐘 20 minute interval —

## F大調勃蘭登堡第一協奏曲，BWV 1046

巴赫 (1685-1750)

六首勃蘭登堡協奏曲印證了巴赫的管弦樂造詣，既反映他演奏小提琴及古鍵琴的精湛技藝，更重要的是展現他在作曲方面的技巧。巴赫細心抄寫這份手稿，並於1721年5月送呈侯爵，當中作了些微改動，雖然沒有新創作，卻是巴赫效力魏瑪(1708-1717)及克滕宮廷(始於1718)期間創作的協奏曲總集。如他所言，全套六首勃蘭登堡組曲都是為多種樂器，而不是為單獨一種獨奏樂器而寫的協奏曲。

第一樂章中，各種管弦樂音色(圓號、雙簧管和弦樂)平分秋色，往復兜轉。不過圓號在回歸曲中(原文「ritornelli」直譯為經過細意分隔後，第一主題旋律重複出現)奏出狩獵號角的三連音，與伴奏樂隊相比，聲音特別激烈，甚至近乎刺耳。

第二樂章〈慢板〉是寫給第一雙簧管和高音小提琴的二重奏，其他小提琴、雙簧管和低音大提琴則擔任伴奏(在這樂章中沒有出現圓號)。音樂一直如膠似蜜綿延進展，直至結尾時分裂成獨立的和弦，由雙簧管、小提琴和低音大提琴三組分別奏出。

第三樂章〈快板〉並沒有包括在1713年原初的小交響曲版本中，或許是巴赫於1721年編集勃蘭登堡套曲時才加入。這樂章是為高音小提琴編寫的一首獨奏協奏曲。但它與巴赫其他獨奏協奏曲不同，擔任伴奏的管樂和弦樂在這裏寫得更為仔細豐滿。寫給獨奏小提琴的二拍、三拍和四拍按弦，有效地吸引注意力；圓號和雙簧管也僅次其後，各自有獨奏發揮的機會。

第四樂章是一首舞曲套子，由一首〈小步舞曲〉和三首伴隨的舞曲作對比：第一首(第一中段)由兩支雙簧管和巴松管負責，第二首〈波羅耐舞曲〉只有弦樂(此曲不包括在原來1713年的版本中)，第三首(第二中段)則是寫給兩支圓號及所有雙簧管；每首之後也會重複演奏〈小步舞曲〉。

樂曲介紹：格雷姆·史堅拿

中譯：古時月





## **Brandenburg Concerto No 1 in F major, BWV 1046** **Johann Sebastian Bach (1685-1750)**

The six *Brandenburg Concertos* are the composer's own testimony to his skill in the orchestral art, both as a performer (on the violin and harpsichord) and more importantly, as a composer. The carefully copied presentation manuscript that Bach sent to the Margrave in May 1721 contained nothing new (save some minor revisions), but was an anthology of orchestral concertos composed during Bach's time of service at the courts of Weimar (1708-17) and Cöthen (from 1718). All six of the *Brandenburg* set are, as Bach described them, concertos "avec plusiers instruments", that is "for several instruments", rather than concertos for a single soloist.

Each orchestral colour (horns, oboes and strings) shares in the texture of the first movement, turn and turn about. However, the horns create a particularly exciting, almost jarring, effect in the *ritornelli* (literally, the carefully spaced 'returns' or reprises, of the opening theme), playing hunting-call triplets against the rest of the band.

The second movement (*Adagio*) is a duet for the first oboe and the *violino piccolo* (a small violin sounding a minor third higher than usual), supported by the rest of the violins and oboes, and the basses (the horns are silent in this movement). Toward the end, the hitherto mellifluous texture fragments into isolated chords from the three groups, oboes, violins and basses.

The third movement (*Allegro*) does not appear in the original 1713 *Sinfonia*, and may have been added at the time of the *Brandenburg* set's compilation (c 1721). It is a sort of solo concerto movement for *violino piccolo*. However it differs from some other of Bach's solo concerto movements in its fuller scoring with a supportive role for winds as well as strings. The solo violin part contains much effective double, triple and quadruple-stopping to attract attention, but the horns and oboes have their own secondary solo roles nevertheless.

The fourth movement is a dance set consisting of a *Menuetto* with three contrasting companion dances: the first (Trio I) for two oboes and bassoon, the second (*Polonaise*) for strings alone (not included in the original 1713 version), and the third (Trio II) for the two natural horns and all the oboes. The *Menuetto* is repeated after each dance.

*Programme notes by Graeme Skinner*



## 《安靜啊，汝風》經文歌，HWV 242

韓德爾 (1685-1759)

韓德爾的宗教經文歌不多，但從《安靜啊，汝風》可見，他無論以拉丁文，還是以意大利文或英文譜曲，都得心應手。此曲作於1722至1725年間，當時作曲家已移居倫敦，但寫作目的卻不得而知。然而，他顯然很喜歡這首樂曲，因為數年後他重用此曲的部份材料來創作清唱劇《以斯帖》。

《安靜啊，汝風》以法式序曲形式寫成的交響曲開始，然後女高音中途插入；她命令清風靜止，好讓她默想、玩味那種心滿意足的感覺。織體突變表現出氣氛變化，並引入〈詠歎調〉，在此她發現耶穌就是喜樂之源。

與韓德爾的歌劇和清唱劇一樣，作曲家在歌詞的隱喻裏找尋音樂靈感。在這首〈詠歎調〉中，他對「穿透我」這句加以發揮，以刺激的半音及終止裝飾音，表達耶穌以快樂「穿透」、「啟發」她的靈魂。隨後的〈宣敘調〉馬上引入另一段〈詠歎調〉，這段〈詠歎調〉旋律有很多修飾，描繪歌詞所述的花環與鮮花。最後以興高采烈的〈阿利路亞〉作結，採用吉格舞曲節奏，以表達靈魂主人的無盡喜樂。

## *Silete Venti* (Be silent, ye winds), HWV 242

Georg Friedrich Handel (1685-1759)

Handel composed only a handful of sacred motets, but in *Silete Venti*, he demonstrated that he was as comfortable setting Latin to music as he was setting Italian or English texts. This motet was composed between 1722 and 1725, after the composer had moved to London, but we do not know for what purpose Handel wrote it. Nonetheless, he was clearly fond of its music since he reused parts of the score less than ten years later in the oratorio *Esther*.

*Silete Venti* opens with a Symphonia in the form of French overture that is interrupted by the sudden entrance of the soprano, who commands the winds to be silent so that she may contemplate and savour the sweet contentment that she feels. The abrupt change of mood is conveyed by a striking change of texture that introduces an aria in which the singer identifies Jesus as the source of her joy.

Just as he would in an opera or oratorio, Handel found musical inspiration in the poetic metaphors of the text. In this aria, he dwells on the phrase 'transfige me' (literally, 'pierce me through') and suggests Jesus's 'piercing' or 'inspiring' the soul with happiness by means of piquant chromaticism and cadential ornaments. The *recitative* that follows leads directly to another aria in which a profusion of melodic decoration offers the musical equivalent of the garlands and flowers that the soprano describes. The entire work concludes with an exuberant Alleluia that employs gigue rhythms to convey the soul's surfeit of happiness.

## ***Silete Venti***

Silete, venti, silete, nolite murmurare, frondes,  
quia anima mea dulcedine requiescit.

Dulcis amor, lesu care, quis non cupit te amare? Veni, transfige me.

Si tu feris, non sunt clades, tuae plagae sunt suaves,  
aui totus vivo in te. lesu care...

O fortunata anima, o iucundissimus triumphus, o felicissima laetitia.

Date sarta, date flores, me coronent vestri honores, date palmas nobiles.

Surgant venti et beate spirant, alme, fortunate auras caeli fulgidas.  
Date sarta... Alleluja!

## **安靜啊，汝風**

安靜啊，汝風，滿枝的綠葉，休要沙沙作響，  
因我的靈魂正沉醉在甜蜜裏。

寶愛的耶穌，誰能不愛祢？來吧，來充滿我吧。

祢來了，所有痛苦都會停止，祢的傷是甘美的，  
因為我完全信靠祢。寶愛的耶穌……

快樂的靈魂啊，歡欣無比的勝利啊，喜樂無比的愉悅啊！

拿花環來，拿花環來，因祢的榮耀，將為我加冕。拿棕櫚枝來啊。

起舞吧，汝風，喜樂的、  
有福的靈魂當領受來自天國的璀璨和風。  
拿花環來……阿利路亞。

除特別註明，所有樂曲介紹：麥嘉倫  
所有歌詞及英文翻譯由費雷堡巴羅克樂團提供  
除特別註明，中譯：鄭曉彤

## ***Be silent, ye winds***

Be silent, ye winds,  
rustle not, ye leafy boughs  
for my soul abides in sweetness.

Sweet beloved, precious Jesus,  
who can help but love thee?  
Come, O come inspire me.

When thou comest, all sufferings cease,  
thy wounds are sweet,  
for I dwell wholly in thee. Sweet beloved...

O happy soul,  
O most delightful triumph,  
O most joyful gladness!

Bring garlands, bring flowers,  
for thy glories, shall crown me.  
Bring noble palm branches.

Arise, ye wind,  
and glad and blessed souls shall breathe  
the radiant heavenly breezes.  
Bring garlands... Alleluia.

*Unless otherwise specified, all programme notes are by Michael E McClellan  
Lyrics and English translation are provided by the Freiburg Baroque Orchestra*



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For programme details, please go to

二月  
February

文化中心音樂廳 Concert Hall, HK Cultural Centre	文化中心大劇院 Grand Theatre, HK Cultural Centre	◆文化中心劇場 Studio Theatre, HK Cultural Centre +香港大會堂劇院 Theatre, HK City Hall	香港大會堂音樂廳 Concert Hall, HK City Hall
	7:30 		
8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30 波蘭國家歌劇院 《奧塞羅》 Polish National Opera <i>Otello</i>	◆ 7:45 ◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America ◆ 7:45	
			8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital
		+ 7:45 埃克森美孚新視野－清風銅管五重奏 ExxonMobil Vision - The Fresh Air Brass Quintet	8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio
			8:00 莉拉·唐絲 Lila Downs
8:00 魏松與香港管弦樂團 Wei Song with HKPO	7:30 《今夜歌舞昇平－上海、爵士、老歌》 All That Shanghai Jazz		
8:00 利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra	7:30		8:00 埃克森美孚新視野－《東主有喜》 ExxonMobil Vision - Come Out & Play

三月  
March

8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle			
8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 ◆ 7:45 ◆ 7:45 《小王子復仇記》 Little Prince Hamlet	7:30 粵劇 Cantonese Opera 《穿金賣扇》 The Gold-braided Fan 7:30 《雙仙拜月亭》 The Blessing of the Moon 7:30 《琵琶亭》 The Pipa
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama	7:30		
	7:30		
	7:30		8:00 《拜金國際俱樂部》 Material Girls
8:00 莫扎特安魂曲 The Mozart Requiem			
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			8:00 巴西結他四重奏 Brazilian Guitar Quartet
	7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 伊薩依四重奏 Ysaye Quartet
	2:30/ 7:30		8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan
			8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital
8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	+ 7:45 兩極室樂團 Ensemble Antipodes	
		◆ 7:45	
	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45 ◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesús Betz	
	2:30/ 7:30	◆ 3:00/ ◆ 7:45	
	7:30		

戲劇 Theatre	音樂 Music	爵士樂 / 世界音樂 Jazz / World	歌劇 / 中國戲曲 Opera / Chinese Opera	娛樂節目 Entertainment	舞蹈 Dance	埃克森美孚新視野 ExxonMobil Vision	加料節目 Festival Plus	
演藝學院歌劇院 Lyric Theatre, HKAPA		▼演藝學院戲劇院 Drama Theatre, HKAPA		◆沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall ※藝術中心麥高利小劇場 McAulay Studio, HK Arts Centre		藝術節講座 Festival Talks		
 洛桑貝徹芭蕾舞團 Béjart Ballet Lausanne		▼ 7:45 《法吻》 ▼ 7:45 The French Kiss  ▼ 7:45  ▼ 3:00 / ▼ 7:45 ▼ 3:00 / ▼ 7:45				31/01 唱嚮文字 Writing Indie Lyrics		
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana						04/02 美國的拉丁精神：龐普·桑切斯、莉拉·唐絲 The Latin Spirit in America: Lila Downs and Poncho Sanchez		
				◆ 8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital		05/02 品嘗視覺·相·像 Visual Expressions in Indie Art		
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia				* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City		19/02 與貝多芬共舞：九大交響曲 The Nine Symphonies of Beethoven – Master of the Dance		
		◆聖約翰座堂 St. John's Cathedral ●藝術中心壽臣劇院 Shouson Theatre, H K Arts Centre ▲葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre		* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City		24/02 音樂在挪威：從文法黃金時代到工業石油時代 The Music of Norway from a cultural 'golden age' to an industrial 'oil age'		
《彈跳飛人黨》 La Syncope du 7		● 8:00  ● 13:00 / ● 8:00 《夜鶯》 The Nightingale ● 8:00		* 8:00  * 3:00 / * 8:00 * 3:00 / * 8:00		28/02, 05/03 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle		
遊園劇場 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆ 8:00		◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		音樂會前講座 Pre-concert Talks		
		● 8:00 ● 3:00 / ● 8:00 《夜鶯》 The Nightingale ● 8:00		* 8:00  * 3:00 / * 8:00 * 3:00 / * 8:00		22/02 清風銅管五重奏 The Fresh Air Brass Quintet		
崑劇《長生殿》 Kun Opera The Palace of Eternal Youth				香港藝術節委約 Commissioned by the Hong Kong Arts Festival		11/03 巴西結他四重奏 The Brazilian Guitar Quartet		
荷蘭舞蹈劇場III Nederlands Dans Theater III		▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zheleznova ▲ 2:45 / ▲ 7:45		節目詳情請參閱藝術節加料節目小冊子或瀏覽藝術節網頁 For details please refer to our booklet of Festival Plus or Festival Website		12/03 伊薩依四重奏 The Ysaÿe Quartet		
						16/03 兩極室樂團 The Ensemble Antipodes		
						16/03 西班牙國立舞劇院 Ballet Nacional de España		
						17/02-07/04 閱讀我城：文學x城市 i-City Reading Workshop		
						18/03 荷蘭舞蹈劇場 III 芭蕾舞訓練、現代舞訓練、工作坊 Nederlands Dans Theater III Classical Training, Contemporary Training, Workshop		
						展覽 Exhibitions		
						2005年香港藝術節節目圖片展 Photographic Exhibition of the 2005 Hong Kong Arts Festival		
						貝多芬及其D小調第九交響曲，作品125 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany		
						展覽導賞團 Exhibition Guided Tours		
						貝多芬故居博物館代表介紹圖片展內容 Walk through the Exhibition with a Beethoven-Haus Representative		
						沙龍 Salon Sessions		
						文學「變身」 Adapting from Literature		
						從距離中看香港劇場 Hong Kong Theatre from a Distance		
						香港有冇「政治劇場」？ Do We Have 'Political Theatre' in Hong Kong?		
						中國先鋒劇場 Contemporary Theatre in China		
						特別節目 Special Programmes		
						荷蘭舞蹈劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction		
						到荷蘭海牙與舞蹈大師會面 Kylán Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylán's new work in The Hague		