

33rd



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



Fazil Say
費素爾·塞伊

Piano Recital
鋼琴演奏會



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

Fazil Say

費素爾·塞伊

Piano Recital
鋼琴演奏會



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演出長約1小時40分鐘，

包括一節中場休息

Running time:

approximately 1 hour and
40 minutes, including one interval

沙田大會堂演奏廳

Auditorium, Sha Tin Town Hall

19.2.2005

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

20.2.2005

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.



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費素爾·塞伊 — 來自土耳其的天才

費素爾·塞伊1970年生於土耳其安卡拉，後於安卡拉市立音樂學院研習鋼琴及作曲；十七歲獲獎金，赴杜塞爾多夫舒曼學院隨戴維·萊文深造，1995年於柏林音樂學院畢業。1994年，他在國際年輕演奏家大賽勝出，從此蜚聲國際。

塞伊曾與紐約愛樂樂團、聖彼得堡愛樂樂團、英國廣播電台愛樂樂團，以及各地的頂尖樂團合作；又經常出席各大音樂節，如薩爾斯堡音樂節、魯爾鋼琴節等。塞伊經常四出演奏，足跡遍及世界主要音樂廳。2004年他更首次於倫敦國際鋼琴家系列及東京世界鋼琴家系列演出。

熱愛爵士樂及即興演奏的塞伊，與土耳其奈伊笛大師庫德西·埃岡納，組成世界爵士樂四重奏，於2000年夏天在巴黎聖丹尼斯、蒙彼利埃，及多個爵士音樂節演出。

除了鋼琴演奏，塞伊在譜曲方面同樣出眾，他十六歲創作的《黑色讚美詩》，獲選為柏林建城七百五十周年慶典的演奏曲目；1991年柏林交響樂團首演其鋼琴及小提琴協奏曲；而他的第二首鋼琴協奏曲《絲綢之路》，則於1996年在波士頓首演。塞伊更獲土耳其文化部委約，創作一首根據著名土耳其詩人納齊姆·希密的詩歌寫成的神曲《納齊姆》。此曲2001年在安卡拉首演時，土耳其總統塞澤爾亦親臨觀賞。

法國電台及指揮大師庫特·馬素爾委約塞伊創作的第三鋼琴協奏曲，於2002年1月由法國國家樂團作世界首演；其神曲《梅廷·奧爾蒂奧克的安魂曲》亦於2003年在伊斯坦布爾音樂節，於五千觀眾面前首演，此曲後來更灌錄成唱片。2003年，他獲邀出任法國電台的駐台藝術家。

1998年，塞伊推出首張唱片，這張演繹莫扎特作品的專輯好評如潮；其他唱片包括歌舒詠的《藍色狂想曲》及《「我跟得上節奏」變奏曲》、獲高度評價的巴赫作品獨奏會、史達拉汶斯基改編的《春之祭》四手聯彈版本等。

他曾獲多項國際唱片大獎，如2001年獲回音唱片獎的古典音樂獎，及德國樂評人年度最佳唱片獎。2004年秋，塞伊推出莫扎特三首鋼琴協奏曲(K 414、K 467及K 488)唱片，由蘇黎世室樂團伴奏，何爾德·格里菲思指揮。

麗嘉酒店贊助費素爾·塞伊之住宿

Accommodation for Fazıl Say is sponsored by



法國航空公司為費素爾·塞伊提供航空服務
Fazıl Say is flown in by



Fazil Say: The Genius from Turkey

Born in 1970 in Ankara, Turkey, Fazil Say studied piano and composition at the Ankara State Conservatory. At the age of 17 he was awarded a scholarship that enabled him to continue his studies with David Levine at the Robert Schumann Institute in Dusseldorf. He completed his musical education at the Berlin Conservatory in 1995; having won the Young Concert Artists International Auditions in 1994, which launched his international career.

Fazil Say has been a guest performer with the New York Philharmonic, the St Petersburg Philharmonic, the BBC Philharmonic, and many other leading orchestras worldwide. In addition he has played many leading festivals including the Salzburg Festival, the Ruhr Piano Festival, as well as performing in many leading concert halls. In 2004 he gave his debut at the International Piano Series in London and the World Piano Series in Tokyo.

Say's passion for jazz and improvisation led him to found a 'worldjazz' quartet with the Turkish *Ney* flute virtuoso, Kudsi Ergüner. During the summer of 2000 the quartet performed in St Denis, Paris, Montpellier and various jazz festivals.

Fazil Say is just as much a composer as he is a pianist. *Black Hymns*, which he composed at the age of 16, was performed as part of Berlin's 750th anniversary celebrations. In 1991 he premiered his *Concerto for Piano and Violin* with the Berlin Symphony, and in 1996 he premiered his second piano concerto *Silk Road* in Boston. The Turkish Ministry of Culture commissioned his oratorio *Nazim*, based on poems by the famous Turkish poet Nazim Hikmet, which premiered in Ankara in 2001 in the presence of Turkey's president.

The world premiere of Say's *Piano Concerto No 3*, commissioned by Radio France and Kurt Masur, was performed by the Orchestre National de France in Paris in January 2002 to great public and critical acclaim. His oratorio *Requiem for Metin Altıok* was premiered in 2003 at the Istanbul Festival in front of an audience of 5,000 people and has been recorded on CD. In 2003 he was appointed 'Artist in Residence' by Radio France.

Fazil Say's first recording, a Mozart disc released in 1998, garnered rave reviews from the press. His discography includes Gershwin's *Rhapsody in Blue* and *I Got Rhythm Variations*; a highly acclaimed Bach recital; and Stravinsky's own arrangement of *Le Sacre du Printemps* for four hands.

Say has received numerous international awards for this recording, including the 2001 Echo-Preis Klassik and the 2001 German Music Critics Best Recording of the Year Award. On his most recent recording released in autumn 2004, Fazil Say plays Mozart's three Piano Concertos – K 414, K 467 and K 488, accompanied by the Zurich Chamber Orchestra, conducted by Howard Griffith.

二〇〇五年二月十九日 (星期六)

19 February 2005 (Saturday)

杜明尼高·史格拉第

F大調奏鳴曲，K 378

D小調奏鳴曲，K 1

C大調奏鳴曲，K 159

莫扎特

A大調第十一鋼琴奏鳴曲，K 331

優雅的行板

小步舞曲

土耳其進行曲

小星星變奏曲，K 265

貝多芬

F小調奏鳴曲，作品57《熱情》

甚快板

有力度的行板(引入第三樂章，
其間沒有停頓)

不太快的快板

Domenico Scarlatti

Sonata in F major, K 378

Sonata in D minor, K 1

Sonata in C major, K 159

Wolfgang Amadeus Mozart

Piano Sonata No 11 in A major, K 331

Andante grazioso

Menuetto

Rondo alla turca

Variations on *Ah, vous dirai-je,
Maman*, K 265

Ludwig van Beethoven

Appassionata Sonata in F minor,
Op 57

Allegro assai

Andante con moto (leading with
a break into)

Allegro ma non troppo

— 中場休息十五分鐘 15 minute interval —

費素爾·塞伊

多首作品與即興演奏

Fazil Say

Compositions and Improvisations

歌舒詠

藍色狂想曲

三首鋼琴前奏曲

前奏曲

藍色搖籃曲

西班牙前奏曲

George Gershwin

Rhapsody in Blue

Three Piano Preludes

Prelude

Blue Lullaby

Spanish Prelude

F大調奏鳴曲，K 378

D小調奏鳴曲，K 1

C大調奏鳴曲，K 159

杜明尼高·史格拉第 (1685-1757)

杜明尼高·史格拉第1685年生於那不勒斯，其音樂生涯可清晰地分為兩個階段，早年在家鄉意大利隨作曲家父親阿歷山德羅·史格拉第創作歌劇和聖樂，在嚴父的管教下他創作了不下十齣歌劇，其後更於那不勒斯、羅馬和倫敦等地上演。

1720年起，史格拉第遠赴葡萄牙和西班牙，為里斯本、塞維利亞和馬德里的皇室服務。其間，他為古鍵琴創作了五百多首短篇的單樂章作品，稱為「奏鳴曲」，並獻給贊助人瑪莉亞·芭芭拉公主。這些鍵琴曲目至今仍是 he 最著名之作品。

然而，史格拉第在世時只出版了其中四十二首：1738年在倫敦以《練習曲》為題推出三十首；翌年再加十二首並結集出版。兩曲集均收錄「D小調奏鳴曲，K 1」，這是一首活潑的快板，以流動起伏的十六分音符為主。是次演奏的另外兩首奏鳴曲則保存於威尼斯手稿中，六八拍子快板的「C大調奏鳴曲，K 159」寫於1752年；二二拍子快板的「F大調奏鳴曲，K 378」則作於1754年。



A大調第十一鋼琴奏鳴曲，K 331

莫扎特 (1756-1791)

A大調奏鳴曲K331是一套三首奏鳴曲(K330-332)中的第二首，但究竟作於何時，至今仍眾說紛紜。此曲有不少有趣的地方：首先，莫扎特通常在鋼琴奏鳴曲的〈快板〉樂章使用奏鳴曲式，但此曲第一樂章卻是主題與變奏曲；此外，此曲每個樂章的調性都圍繞着A音，這種做法並不尋常，因為第二樂章多數以其他調性寫成，以作對比。

第三樂章題為〈土耳其進行曲〉，看起來可能很特別；但「土耳其特色」風靡十八世紀末的歐洲，在藝術、音樂上，皆流行糅合土耳其特色。所謂土耳其特色，基本上包括應用敲擊樂器與鈸、喧鬧的效果、強勁的節奏，而且通常為二拍。A大調樂段左手琶音和弦剛勁有力，明顯就是為了營造敲擊效果。此外，樂章雖以迴旋曲結構寫成，但第一主題並沒有多次重複，只是出現兩次；同時，莫扎特在每個樂段都經常重複旋律片段。



小星星變奏曲，K265

莫扎特 (1756-1791)

1778年，莫扎特在德國曼海姆市歡度新年。其父利奧普德本想讓兒子往那裏找工作，豈料時年廿二的莫扎特只顧花天酒地，交際應酬。利奧普德遂勒令兒子前赴巴黎，並在那裏舉辦一系列演奏會，讓莫扎特彈演自己的作品，為的是向大家證明他是出色的音樂家。

為了令可能成為他僱主的巴黎人留下深刻印象，莫扎特創作了一系列包括《小星星》變奏曲的作品，《小星星》原是簡單的兒歌旋律，卻被莫扎特信手拈來作了多個變奏，表現出其成熟高超的音樂造詣。

— 中場休息十五分鐘 —

F小調奏鳴曲，作品57《熱情》

貝多芬 (1770-1827)

《熱情》這名稱並非出自作曲家本人，乃克蘭茲出版社所加。據貝多芬的學生費迪南·里斯憶述，在1805年夏季，貝多芬「把這首偉大的F小調奏鳴曲〈快板〉彈給我聽，彈得排山倒海，熱情澎湃。」此曲的中央是一段既像進行曲，又像讚美詩的音樂，氣氛憂鬱。這段音樂就是第二樂章〈有動力的行板〉的主題，隨後加以變奏。終樂章〈不太快的快板〉緊接第二樂章，其間並無停頓，先不斷重複一個戲劇化的和弦，沒多久就被翻滾不斷的音階取代，彷彿連串急切的質問，而最後一個主題的不安感也幾乎毫無間斷。





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藍色狂想曲

三首鋼琴前奏曲

歌舒詠 (1898-1937)

在歌舒詠的音樂生涯中，鋼琴不止是他作為流行曲作者的謀生工具。他早年的音樂訓練較粗略，讀譜能力欠佳，而鋼琴則成了他創作中最重要的催化劑。

歌舒詠擅長即興創作，絕少煞費苦心地經營音樂。他彈奏自己璀璨的鋼琴作品（包括《藍色狂想曲》獨奏版本）時神氣活現；但作為演奏家，他卻抗拒演繹「經典」作品。1924年1月，《藍色狂想曲》自他的鋼琴「出世」時，只以縮編譜寫下一小部份，譜表也只有三、四行。其後由保羅·懷特曼的紐約柏拉斯皇家樂團的編曲人費德·格羅費完成配樂，樂曲完成後三周首演，歌舒詠擔任鋼琴獨奏，並由懷特曼的樂隊作伴奏。

歌舒詠起初已打算把這曲寫成兩個版本：鋼琴獨奏版本（像是次演出）及雙鋼琴版本。1926年底，他應邀出席歌手瑪格麗特·德阿爾瓦雷斯的演唱會，除了與伊西多·戈林合奏雙鋼琴版本，還特別創作幾首鋼琴獨奏短曲，名為「前奏曲」。他本想效法蕭邦，創作一系列共廿四首前奏曲（各大小調均作一首），並稱為「大熔爐」，惟他只寫好七、八首，最後更只有三首出版，也就是現在的鋼琴前奏曲。其中第二首副題為「藍色搖籃曲」，另一首則稱作「西班牙前奏曲」。

Sonata in F major, K 378
Sonata in D minor, K 1
Sonata in C major, K 159
Domenico Scarlatti (1685-1757)

Domenico Scarlatti was born in Naples in 1685. His career falls neatly into two periods. The earlier period he spent in his native Italy, where he worked under the guidance of his domineering composer-father, Alessandro, writing for both the theatre and the church. From this period there date at least a dozen operas, with early productions in Naples, Rome and London.

The second part of his life from 1720 onwards, was spent in distant Portugal and Spain, living and working in the royal courts at Lisbon, Seville and Madrid. There he composed his more than five hundred short single-movement pieces for harpsichord, called 'sonatas', dedicated to his royal patron, the Infanta Maria Bárbara. These keyboard works still account for the greater part of Domenico Scarlatti's reputation today.

Only 42 of these were ever published during his lifetime, 30 in London in 1738, under the title *Essercizi* (Exercises), and these again with 12 others the following year. Included in both of these publications was the D minor Sonata (K 1), a lively *Allegro* characterised by rippling semiquavers. The two other works performed here are preserved in manuscripts now in Venice. The C major Sonata (K 159), dating from 1752, is an *Allegro* in 6/8 time, and the F major Sonata (K 378), dated 1754, an *Allegro* 'alla breve'.



Piano Sonata No 11 in A major, K 331
Wolfgang Amadeus Mozart (1756-1791)

Although there are differing views as to when this piece was composed the sonata in A major, K331 is the second in a set of three sonatas (K 330-332) and has several interesting features. Mozart generally used a sonata-form *Allegro* for the first movement in most of his piano sonatas, but here he uses a theme and variation design instead. Another interesting point is that each movement of the sonata is based around the tonality of A. This is unusual as there is typically a change of key for the second movement to provide a necessary tonal contrast.

The use of the title *alla turca* for the last movement may seem exotic, but in the second half of the 18th Century there was a vogue across Europe to incorporate things Turkish into art music. Primarily this involved the use of much percussion and cymbals, and a typically noisy style, rhythmic and usually in duple time. The use of the loudly-spread left hand chords in the A major passages is clearly meant to produce this percussive effect. Additionally the movement is a *rondo*, but unusually the first theme occurs only twice, rather than repeatedly, while at the same time within the sections Mozart extensively repeats melodic ideas.

Variations on *Ah, vous dirai-je, Maman*, K 265 **Wolfgang Amadeus Mozart** (1756-1791)

Mozart celebrated New Year 1778 in the German city of Mannheim. His father, Leopold, had sent him there to look for work, but reports got back that the 22 year old Mozart was spending too much time drinking and socialising. Consequently, Leopold ordered him to move on to Paris, where Mozart was to present a number of concerts in which he would play his own compositions. These, it was planned, would prove to all just what a remarkable musician he was!

One of the pieces he wrote to impress his potential employers in Paris was this set of keyboard variations. A simple nursery tune, known more widely these days as *Twinkle, twinkle little star*, is subjected to a dose of Mozart's very grown-up musical cleverness.

– 15 minute interval –

***Appassionata* Sonata in F minor, Op 57** **Ludwig van Beethoven** (1770-1827)

It was not Beethoven, but the music publisher Crazz, who gave this work its nickname *Appassionata*. Beethoven's pupil Ferdinand Ries reports that in summer 1805, Beethoven "played for me the *Allegro* of the great F minor Sonata with irresistible force and mighty fire".

At the heart of the Sonata is the sombre march-like hymn that serves as a theme for the variations making up the second movement (*Andante con moto*). The final movement (*Allegro ma non troppo*) follows without a break, a dramatic reiterated chord giving way to the urgent interrogations of tumbling scales and the almost perpetual unrest of the turbulent finale theme.



Rhapsody in Blue

Three Piano Preludes

George Gershwin (1898-1937)

The piano was central to George Gershwin's musical life, representing much more than just his tool of trade as writer of popular show tunes. His early musical training was cursory, and he was never more than proficient at reading music. So it was the piano, instead of a page of manuscript paper that served as the essential catalyst for his compositions.

Creating music more with his hands than with his head, Gershwin's true genius was as an improviser. He performed his own dazzling piano music, including this solo version of *Rhapsody in Blue*, with great panache, but as a performer resisted the temptation to tackle the piano 'classics'. *Rhapsody in Blue* left his piano in January 1924 only partially written down in 'short score', on just three or four staves. Ferde Grofé, arranger for Paul Whiteman's New York Palais Royal Orchestra, did the orchestrations, and Gershwin himself was the piano soloist with Whiteman's orchestra for the premiere three weeks later.

From the first, Gershwin also intended that the work could also be performed either on the piano alone as here, or with two pianos. The singer Marguerite d'Alvarez invited him to perform the two-piano version (with Isidore Gorin) at a concert late in 1926, and for the same occasion he composed several short solo works entitled *Preludes*. His original idea was to imitate Chopin's set of *Preludes* in producing 24 of these works (one in every major and minor key), and call the set 'The Melting Pot'. He only ever started seven or eight, however, and only three were eventually published as the *Preludes for Piano*. Of these, the second is subtitled *Blue Lullaby*, while Gershwin called another his *Spanish Prelude*.

All programme notes by Graeme Skinner

費素爾·塞伊談歌舒詠

□ 訪問者

■ 費素爾·塞伊

□ 今時今日，你會怎樣為歌舒詠的音樂定位？

■ 歌舒詠在音樂史上真是蠻獨特的。他的音樂很有個性，一聽可辨。要是你在電台節目聽到一個曲調，很像歌舒詠的，那大概可以肯定是他寫的了。

若跟作曲家如荀伯格相比，歌舒詠看似沒有進步，更別說變得通俗或大眾化。但別忘了荀伯格的話：「世上最美的作品仍可用C大調寫成。」歌舒詠對調性的處理，結合多種和聲、曲調意念及新鮮奇特的元素，在當時甚少作曲家有此獨特想法；爵士樂與古典音樂、美洲與歐洲、黑人與白人等不同音樂，在他手中融會貫通。

□ 歌舒詠音樂的最大特色，就是段落急促展開，瞬間結束。旋律主題這麼豐富，你有何看法？

■ 《藍色狂想曲》中歌舒詠不斷引進新旋律主題，這讓我想起歌劇選段。在頭一分鐘內已聽到A、B、C、D各主題。到了樂曲結尾（全曲總長十七分鐘），旋律主題的總數較廿六個字母還要多。此曲可謂驚喜處處，迷人的主題俯拾皆是，令人應接不暇。此曲歷久不衰、深受聽眾喜愛，我想大概就是這個原因。

□ 流行歌曲作者是否作曲家？

■ 這問題的提法有點不對。歌舒詠不需要把自己局限於創作賦格曲、奏鳴曲或迴旋曲。重要的是音樂內容，以及作曲家想表達的東西，即原創性。歌舒詠的音樂帶有非凡的敏銳觸覺，妙趣橫生，和聲及曲調意念源源不絕。你還能聽到一些嶄新的異國音樂元素，像爵士樂、散拍音樂、音樂喜劇和拉丁美洲音樂等。

□ 荀伯格十分欣賞《藍色狂想曲》中多姿多采的旋律主題，但也提到技術上的問題：旋律主題之間的銜接。你對此有何看法？

■ 這正是歌舒詠創作的巧妙之處：主題之間的過渡樂段可算是神來之筆。依我看，樂曲的力量正源於此。寫作這類短段，有時候較構思百聽不厭的曲調更難。但你僅僅需要一個樂旨——單簧管的寥寥數語、弱音器小號或哇哇弱音器長號——這樣就大功告成！不少聽眾曾說：「這就是我最喜歡的段落，看看他們怎樣演繹吧！」

□ 你的演繹曾受哪些人影響？

- 童年時，我常常在土耳其電視節目中，欣賞李安納度·伯恩斯坦演奏及指揮《藍色狂想曲》。十七歲那年，我首次在安卡拉音樂廳與音樂學院的樂團合奏此曲。或許我不夠客觀，但我得承認，時至今日我仍會參考伯恩斯坦。他的解讀成熟透徹，就像為情人演奏，夜闌人靜，面對鋼琴，口含香煙，面前還放着一杯威士忌。
- 你彈奏三首鋼琴前奏曲多久呢？
- 我自小已開始彈這三首前奏曲，當時我知道歌舒詠還有其他鋼琴作品，但不是全部都認識。在音樂廳甚少聽到他的這些作品，所以我曾蒐集資料，並經常在演奏會上彈奏。
- 這些樂曲中，你最喜愛的是哪首？
- 每首都喜愛。全都是迷人的小曲，猶如小擺設。我從來不知道最喜歡哪首，視乎心情而定。猶記得有次我從洛杉磯飛往伊斯坦布爾演出，連續兩晚沒睡。我想那次彈奏的《無眠之夜》是我的最佳演繹。

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英譯：施圖爾特·斯潘塞

中譯：鄭曉彤



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Fazil Say on Gershwin

☐ Interviewer

☒ Fazil Say

☐ Where would you place Gershwin's music today?

☒ Gershwin is really quite unique in the history of music. He wrote highly individual music that's instantly recognisable. If, for example, you hear a tune on the radio that reminds you of Gershwin, you can be pretty certain that it really is by him.

When you compare him with a composer like Schoenberg, Gershwin might seem unprogressive, not to say facile or populist. But don't forget Schoenberg's remark: "The most beautiful work in the world can still be written in C major". Gershwin's approach to tonality combines a whole series of harmonic and melodic ideas with new and exotic elements that few composers had thought of till then: jazz and classical music, America and Europe, black and white link hands here.

☐ What is striking about Gershwin is the incredible speed with which each section begins and ends. What do you think of this profusion of themes?

☒ In *Rhapsody in Blue*, he keeps introducing new themes. It makes me think of operatic excerpts. We hear themes A, B, C and D within the very first minute. And by the time we've reached the end of the piece – which lasts a total of 17 minutes – there are more themes than there are letters of the alphabet. *Rhapsody in Blue* almost literally bombards us with surprises and fascinating themes. I think that's why it will always be such a favourite with audiences.

☐ Is a song composer really a composer?

☒ The question can't be asked in those terms. Gershwin wasn't obliged to limit himself to established forms such as fugue, sonata or rondo. What is important is the musical content and what the composer wants to say, his originality. In Gershwin's music there's an extraordinary sensitivity and wit and a never-ending stream of harmonic and rhythmic ideas. And then you've got exotic elements that hadn't been used before such as jazz, ragtime, musical comedy and Latin American music.

- **Schoenberg admired *Rhapsody in Blue* for its profusion of themes, but he also touched on a more technical aspect, the transitions between them. Could you say something about that?**
- That's precisely where Gershwin's great mastery lies: these little bridge passages between the themes are really quite inspired. For me, it is these that explain the power of this music. To write such brief passages is sometimes even more difficult than thinking up a tune that will stick in the memory. But all you need is a motif, a few notes on the clarinet, muted trumpet or wha-wha trombone, and you're home and dry! And it's precisely here that many listeners say: "That's the passage I prefer most of all, let's see how they're going to perform it."
- **Who were the influences on your interpretation?**
- As a child, I often had the chance to see Leonard Bernstein playing and conducting *Rhapsody in Blue* on Turkish television. I myself was 17 when I first performed it in the concert hall. It was in Ankara with the Conservatory Orchestra. Perhaps I'm not being very objective, but I have to admit that, for me, Bernstein remains a point of reference. His is a sophisticated reading, as though he were playing for a lover, late at night, sitting at the piano, a cigarette in his mouth and a glass of whisky in front of him.
- **How long have you been playing the Three Preludes?**
- I've been playing the Three Preludes since I was a child. I knew that Gershwin had written other pieces for solo piano, but I didn't know them all. You rarely hear them in the concert hall. And so I did some research and have played them regularly at recitals.
- **Among these pieces, which do you find particularly affecting?**
- I like them all. They're delightful little miniatures. Like bibelots. I never know which I'm going to like best. It depends on the mood I'm in. I remember flying in from Los Angeles for a concert in Istanbul. I'd not slept for two days. I think it was then that I gave my best performance of *Sleepless Night*.

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English translation: Stewart Spencer

二〇〇五年二月二十日(星期日)

20 February 2005 (Sunday)

海頓

C大調奏鳴曲，Hob XVI: 35

快板

慢板

終曲(快板)

E大調奏鳴曲，Hob XVI: 31

中板

小快板

終曲(急板)

降A大調奏鳴曲，Hob XVI: 43

中板

小步舞曲

輪旋曲(急板)

拉威爾

小奏鳴曲

中庸地(柔和而有表情)

小步舞曲的動態

活潑地

費素爾·塞伊

黑暗土地

Joseph Haydn

Sonata in C major Hob XVI: 35

Allegro

Adagio

Finale (Allegro)

Sonata in E major Hob XVI: 31

Moderato

Allegretto

Finale (Presto)

Sonata in A-flat major Hob XVI: 43

Moderato

Menuet

Rondo (Presto)

Maurice Ravel

Sonatine

Modéré (doux et expressif)

Mouvement de menuet

Animé

Fazil Say

Black Earth

— 中場休息十五分鐘 15 minute interval —

李斯特

B小調奏鳴曲

Franz Liszt

Sonata in B minor

20.2.2005 (日 Sun)

演後藝人談 Meet-the-Artist (Post-Performance)

歡迎觀眾演出後留步，與費素爾·塞伊見面

If you would like to meet Fazil Say, please stay behind in the auditorium after the performance

C大調奏鳴曲，Hob XVI: 35

E大調奏鳴曲，Hob XVI: 31

降A大調奏鳴曲，Hob XVI: 43

海頓 (1732-1809)

對我來說，重要的不是「什麼人」用「什麼樂器」演奏，而是「怎樣演奏」。所以，海頓的奏鳴曲雖然短小，卻是用音樂講小故事，當中充滿諷刺、歡樂、高雅、天真、有趣、歌唱。這些元素都能在海頓奏鳴曲中找到，而我每次彈奏時都在當中尋找樂趣……

— 費素爾·塞伊

海頓一直擔任皇室埃斯特哈齊家族的宮廷音樂總監，及至十八世紀七十年代中期，他計劃擴展音樂事業，試圖邁向國際，遂出版自己的作品。而這幾套鋼琴奏鳴曲，就是他往後十年間出版的最成功作品。

是次演奏中，E大調奏鳴曲寫於十八世紀七十年代中期，C大調作於八十年代左右，而降A大調則於1783年夏完成。上述樂曲膾炙人口，無論在奧地利、法國、德國，以至英國也大受歡迎。1789年，英國的音樂愛好者查爾斯·伯尼撰文警告聽眾，聽海頓的音樂或會感到「十分怪異，或十分滑稽」，卻又補充說：「由於樂曲採用反覆手法，故當演奏者和聽眾習慣以後，怪異和滑稽的感覺便會消失。」

伯尼特別推崇海頓的鋼琴奏鳴曲，並觀察到海頓典型的三樂章結構中，首尾兩個樂章有以下特點：「海頓的快板通常與高采烈，富於幽默感，令所有聽眾非常振奮。」至於中間樂章，他寫道：「好玩……力求變化，但有時流於怪異。」但強調這只是間奏曲，第一及第三樂章才是樂曲的重點。



小奏鳴曲

拉威爾 (1875-1937)

1904年夏，拉威爾經常參加戈德布斯基夫婦的巴黎沙龍，太太伊達是法國人；丈夫斯帕(斯比安)則是波蘭人。其他常客還有尚·高克多、保羅·瓦奈爾、安德烈·紀德、埃里克·薩蒂及史達拉汶斯基。

1905年，拉威爾第四次(也是最後一次)角逐「羅馬大獎」的失敗成了醜聞。當時發動傳媒支持拉威爾的《早報》編輯，正正是戈德布斯基的妹夫艾爾弗雷德·愛德華斯。這件「拉威爾事件」加深了拉威爾與戈德布斯基夫婦的友誼。雖然如此，拉威爾與上述名人在戈德布斯基夫婦家作客時，卻寧願跟戈德布斯基的小孩米米和尚玩耍，給他們講故事，並為他們寫了《鵝媽媽》組曲。而1905年創作的小奏鳴曲則是他題獻給孩子父母的，當時他跟戈德布斯基夫婦也只是新相識。此曲分三個樂章，首章是刺激的奏鳴曲式序曲，次章是調式小步舞曲，終章則是閃爍的恆動曲。

黑暗土地

費素爾·塞伊 (1970-)

《黑暗土地》作於1997年，靈感來自流行曲《卡拉·托普雷克》，原曲由當代土耳其著名歌手兼失明詩人阿賽克·維塞所作，內容表達失去摯愛、孑然一身，只剩下一片黑暗土地的絕望感覺。

塞伊的鋼琴風格，模仿土耳其傳統樂器薩斯的聲音。他以原曲素材作即興演奏，巧妙地糅合土耳其民歌、爵士樂和調式音樂。塞伊在古典音樂或爵士樂節中均會演奏此曲。

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英譯：查理斯·約翰斯頓

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— 中場休息十五分鐘 —

B小調奏鳴曲

李斯特 (1811-1886)

李斯特幼隨父親學習鋼琴和作曲，舉家移居維也納後師從車爾尼及塞利爾里，十來歲初試啼聲，以神童姿態巡迴歐洲與英國演奏；但跟許多音樂神童一樣，他很快就厭倦居無定所的生活，遂於二十多歲定居巴黎，一邊教學，一邊深造。

小提琴大師帕格尼尼對他影響深遠，教他發展出舉世無雙的鋼琴技巧。1839年，李斯特重拾演奏事業，直至在情人卡羅琳·塞英—維根斯坦公主的慫恿下，才專注作曲及指揮。

1848年起，跟卡羅琳同居的李斯特以魏瑪為根據地，並擔任魏瑪公爵的音樂總監。B小調奏鳴曲正是此時傑作，也是鋼琴奏鳴曲發展史上一大創新：他將傳統奏鳴曲的四樂章結構，貫通為連續的單一樂章。這首猶如追尋音樂啟迪的大作，全曲僅基於幾個簡單動機，繼而以各種手法作戲劇性變化，充滿想像力。此曲開端如同葬禮般深沉，經過抒情、琴技精湛的插段，再到華麗而喜悅的高潮，最後安祥地結束。

除特別註明，所有樂曲介紹：格雷姆·史堅拿

場刊中譯：鄭曉彤

Sonata in C major Hob XVI: 35
Sonata in E major Hob XVI: 31
Sonata in A-flat major Hob XVI: 43
Joseph Haydn (1732-1809)

What matters to me is not who is playing on what instrument but rather, how the instrument is being played. So the short Sonatas of Haydn, musically telling short stories – full of sarcasm, funny, elegant, childish, interesting and singing. All of this I can find in Haydn’s sonatas and try to find my joy each time... – by Fazil Say

In the mid 1770s Haydn’s attentions began to turn away from his courtly duties as director of music to the princely Esterházy family, to the possibility of an international career. Publishing was a major part of his plans, and among his most successful ventures into print over the next decade were several sets of piano sonatas.

Of the three works performed here, he composed the Sonata in E in the mid 1770s, the Sonata in C around 1780 and the A-flat Sonata in summer 1783. All became widely known, not only in Austria, France, and Germany, but also in England. There the music enthusiast, Charles Burney, writing in 1789, warned that some listeners would find Haydn’s music “very odd, or very comical”, but added that the “queerness and comicality cease, when by frequent repetition, the performer and hearer are at their ease”.

Burney particularly recommended Haydn’s piano sonatas, noting of the outer movements in Haydn’s typical three-movement plan: “There is a general cheerfulness and good humour in Haydn’s allegros, which exhilarate every hearer”. The contrasting central movements, he found to be “sportive... and even grotesque for the sake of variety”, but insisted that they were only *intermezzi* between the serious business of his other movements.



Sonatine
Maurice Ravel (1875-1937)

In summer 1904 Ravel became an habitu   of the Bohemian Paris ‘salon’ of a Franco-Polish couple, Ida and Cipa (Cyprien) Godebski. Other regular visitors to the Godebski’s apartment over the years included Jean Cocteau, Paul Val  ry, Andr   Gide, Erik Satie and Igor Stravinsky.

The Godebskis cemented their friendship with Ravel at the time of the public scandal surrounding his fourth and final failure to win the Prix de Rome in 1905. It was their brother-in-law Alfred Edwards, then editor of *Le Matin*, who virtually engineered the media frenzy referred to as ‘l’affaire Ravel’. Despite the august company frequently on hand when he visited the Godebskis, Ravel characteristically preferred spending time with the couple’s two young children, Mimie and Jean, to whom he read stories and for whom he composed his *Mother Goose* suite. To their parents, he dedicated his *Sonatine*, on which he had begun work shortly before he met the Godebskis. Completed in 1905, it is in three movements, proceeding from the piquant sonata-form opening, via a modal minuet, to a scintillating *moto perpetuo* finale.

Black Earth

Fazil Say (1970-)

Composed in 1997, *Black Earth* takes its inspiration from *Kara Toprak*, a celebrated popular song composed by Asik Veysel, a blind poet and contemporary singer who is extremely famous in Turkey. The poet sings of his desolation after losing his beloved, with no friend left but the Black Earth.

Fazil Say's piano style imitates the sonority of the *saz* (a traditional Turkish instrument), improvising on the themes of the ballad, in a skilful blend of Turkish folklore, jazz and modal music. Fazil Say plays this work in both classical music and jazz festivals.

English translation: Charles Johnston

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– 15 minute interval –

Sonata in B minor

Franz Liszt (1811-1886)

Liszt studied piano and composition with his father and, when the family moved to Vienna, with Czerny and Salieri. The prodigy undertook his first European and British tours in his early teens, but like many child stars quickly tired of touring, and spent his twenties in Paris teaching and studying.

An encounter with the violin virtuoso Paganini was crucial for Liszt in developing his own phenomenal pianism. He resumed his mature career as a performing virtuoso in 1839, until deciding, at the instigation of his mistress, Princess Carolyne Sayn-Wittgenstein, to redirect his activities to composing and conducting.

From 1848 onwards he was based at the ducal court at Weimar, living with Carolyne and serving as director of the court opera. A creative masterpiece of his Weimar years, the Sonata in B minor also represents a major innovation in the history of the piano sonata, reducing the usual four movements of the traditional sonata, to a continuous single movement. Moreover, Liszt based this massive undertaking – a sort of musical quest for enlightenment – on a single set of simple musical motives, continuously and imaginatively deployed in a variety of dramatic transformations, from the dark, almost funeral opening, through lyrical and virtuosic episodes, to a grandly exuberant climax and a serene close.

Unless otherwise specified, programme notes by Graeme Skinner

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節目表 Programme Calendar

節目詳情，請瀏覽 www.hk.artsfestival.org
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 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America	
	7:30	◆ 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 ExonMobil Vision - The Fresh Air Brass Quintet	8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio
8:00 魏松與香港管弦樂團 Wei Song with HKPO			8:00 莉拉·唐絲 Lila Downs
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 《今夜歌舞昇平 - 上海、爵士、老歌》 All That Shanghai Jazz		
	7:30		8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil 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
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama	7:30		7:30 《雙仙拜月亭》 The Blessing of the Moon
	7:30		7:30 《琵琶亭》 The Pipa
	7:30		
8:00 莫扎特安魂曲 The Mozart Requiem			8:00 《拜金國際俱樂部》 Material Girls
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			
	7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 巴西結他四重奏 Brazilian Guitar Quartet
	2:30/ 7:30		8:00 伊薩依四重奏 Ysaye Quartet
			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
		+ 7:45 兩極室樂團 Ensemble Antipodes	
8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	◆ 7:45	
	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45 ◆ 7:45 ◆ 3:00/ ◆ 7:45	
	7:30		

加料節目 Festival Plus					
藝術節講座 Festival Talks					
07/01	同聲歡聚美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America				
15/01	《奧塞羅》 <i>Otello</i>				
31/01	唱響文字 Writing Indie Lyrics				
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				
05/02	品賞視覺・相・像 Visual Expressions in Indie Art				
19/02	與貝多芬共舞：九大文藝曲 The Nine Symphonies of Beethoven – Master of the Dance				
19/02	〈今夜歌舞昇平〉新上海的音樂文化 Music Culture of Shanghai Revisited				
24/02	示範講座 Lecture Demonstrations 音樂在挪威：從文化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’				
28/02, 05/03	貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle				
音樂會前講座 Pre-concert Talks					
22/02	清風銅管五重奏 The Fresh Air Brass Quintet				
11/03	巴西絃四重奏 The Brazilian Guitar Quartet				
12/03	伊薩依四重奏 The Ysaye Quartet				
16/03	兩極室樂團 The Ensemble Antipodes				
21/01	工作坊 Workshops 巧手結他工作坊 Guitar Workshop				
13/02	亞洲舞蹈劇場新勢力 New Asian Movement Technique				
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					
17/02- 20/03	2005年香港藝術節節目圖片展 Photographic Exhibition of the 2005 Hong Kong Arts Festival				
17/02- 20/03	貝多芬及其D小調第九交響曲，作品125 德國波恩貝多芬故居博物館圖片展 Ludwig van Beethoven and his Ninth Symphony, Op. 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany				
19/02	展覽導賞團 Exhibition Guided Tours 貝多芬故居博物館大師介紹圖片展內容 Walk through the Exhibition with a Beethoven-Haus Representative				
沙龍 Salon Sessions					
15/01	文學「變身」 Adapting from Literature				
15/01	從距離中看香港劇場 Hong Kong Theatre from a Distance				
22/01	香港有沒有「政治劇場」？ Do We Have 'Political Theatre' in Hong Kong?				
05/03	中國先鋒劇場 Contemporary Theatre in China				
特別節目 Special Programmes					
18/03	荷蘭舞蹈劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction				
18 - 30/04	羽荷蘭海牙舞者大師師會面 Kylilan Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylilan's new work in The Hague				