

33<sup>rd</sup>



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

莉賈娜·卡特  
五重奏



Regina Carter Quintet



PHILIP MORRIS

ASIA LIMITED

菲利浦莫里斯亞洲集團有限公司



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



節目長約1小時30分鐘，  
不設中場休息

**Running time:**  
approximately 1 hour and 30 minutes  
with no interval

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

**10 – 11.3.2005**

# Regina Carter Quintet

五重奏  
莉賈娜·卡特

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.



# Regina Carter

## Quintet

五重奏

莉賈娜·卡特

© Giorgio Scola

小提琴  
莉賈娜·卡特

鋼琴  
阿朗·亞夫奈

敲擊  
邁爾拉·卡沙里斯

鼓  
阿爾弗斯特·加納特

低音大提琴  
克里斯·萊特卡普

Violin  
Regina Carter

Piano  
Alon Yavnai

Percussion  
Mayra Casales

Drums  
Alvester Garnett

Bass  
Chris Lightcap

**10.3.2005 (四Thur)**  
**演後藝人談 Meet-the-Artist (Post-Performance)**

歡迎觀眾演出後留步，與莉賈娜·卡特見面

If you would like to meet Regina Carter, please stay behind in the auditorium after the performance

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## 與莉賈娜·卡特的一席話

▶：查理士·馬田

▶：莉賈娜·卡特

▶ 你最後一次演奏俗稱「大砲」的名琴（卡特曾於熱那亞演奏帕格尼尼留下的1743年寡內里小提琴），至今已有一段時間，你懷念嗎？

▶ 沒有。它是很美的樂器，但也很難彈奏。若能花上幾個月去熟習它，我或會很懷念，但我沒有這個機會。再者，彈奏此琴要牽涉很多政治因素，那些我更不懷念。

▶ 你的家鄉底特律盛產著名音樂人，如貝蒂·卡特、米爾特·積遜、肯尼·伯勒爾、瓊斯兄弟、尤塞夫·拉蒂夫、唐納·伯德、湯米·弗拉納根及厄爾·克盧等，你同意底特律這地方能培育獨特的音樂人嗎？

▶ 我同意。有些城市盛產獨具風格的音樂家，像底特律及費城。底特律是個內陸城市，人們來自四方八面，為的不是汽車工業，便是音樂製作，別忘記摩城唱片公司也在此。可以說，底特律匯聚了不同文化、音樂元素，及各方面的影響。

如今我以紐約為基地。這裏充滿能量，讓我一覺醒來幹勁十足。而這正是我需要的。

▶ 你拉奏小提琴七年才開始學習讀譜，對於小提琴家來說這並不常見。

▶ 我老師採用鈴木教學法，但不會依書直說。她發現我聽力很好，我想，她想讓我自由發展。她也曾把樂譜放在我面前，但我通常不用讀譜也知道音樂怎樣走，自然懂得彈奏。

▷ 你常聽葛培理的演奏嗎？

- ▶ 不，我只欣賞過一兩次他的現場演奏。說來慚愧，因為我太害羞，故不敢跟他直接交談。那時我甚少聽爵士樂，聽的小提琴爵士樂就只有他、尚盧斯·龐蒂及諾埃爾·波因特。

▷ 從事演奏爵士樂後，你主要聽小提琴作品，還是其他樂器的作品？誰的作品最能打動你？

- ▶ 爵士樂大門一旦打開，你需要先問自己：「在哪裏學爵士樂？」其訓練不像古典音樂，沒有老師教你用什麼方法，也沒有入門天書，只能靠自己找出路。既然任何階段都可開始，我便先從唱片出發。

我校的樂隊教師曾讓我演奏法國號的部份，於是整整一年，我只聽查利·帕克的音樂，並模仿他的獨奏，雖然我當時不懂那變化萬千的和弦。後來，我接觸到克利福德·布朗、賓·韋伯斯特、克拉克·特里的音樂，發現古老的音色較吸引我。跟着是歌手，我鍾情於埃拉·菲茨杰拉德。

▷ 跟鋼琴大師肯尼·巴倫錄製《Freefall》二重奏時有否困難？

- ▶ 跟肯尼·巴倫這位音樂大師合作，倒是輕鬆容易。通常這種二重奏都是鋼琴先來獨奏，然後停下來讓我獨奏。我不喜歡這樣，於是我用不同的伴奏方法，讓作品更像小提琴與鋼琴的對話。

▷ 在旋律的處理上，你的演繹跟原唱／演奏者有否不同？

- ▶ 這問題很有趣。若演奏歌曲，我會自然地以歌手的方式處理，音調上不會作太大改變，同時腦海會浮現歌詞。但若是音樂，我會嘗試重新編曲，以配合我的樂器。有時，我會與樂隊一起重編音樂。

▷ 是否有些古典音樂的技巧需要放低？你又能否時常做到？

- ▶ 是的，例如弓法及顫吟等技巧。課堂上我對學生說：「這是咆勃爵士的音調，不可用全弓。」演奏抒情曲時，我會跟他們說慣用的顫吟並不合適。這全是我的經驗之談，我知道何時要轉用別的技巧，也明白它們是不同的音樂語言。然而，仍有些音樂人故步自封，對某類音樂心存偏見，因為他們沒法走出固有語言和文化的框架，去欣賞別人的音樂。

## A Conversation with Regina Carter

► : Charles Martin

► : Regina Carter

► It's been a while since you've played 'The Cannon' [Paganini's famous 1743 Guarneri violin, which Regina Carter played in Genoa]. Do you miss it?

► No. It's a beautiful instrument, but it's a difficult instrument too. If I'd had the opportunity to spend a couple of months playing it, I might miss it now, but I never had the chance to get used to the violin. Plus, there were a lot of politics involved, and I don't miss that either.

► The list of musicians from your home town of Detroit is long and impressive: Betty Carter, Milt Jackson, Kenny Burrell, Thad and Hank Jones, Yusef Lateef, Donald Byrd, Tommy Flanagan, and Earl Klugh, among others. Do you think Detroit produces a different kind of musician?

► I do. Some cities seem to produce a lot of musicians, and each of those cities has its own sound: Detroit, Philadelphia for instance. One reason is that Detroit is really a city, an inner city. People have relocated there from all over, for both the automotive industry and the music industry – Motown records was there, remember? So you have a mixture of cultures, as well as a mix of musical and other influences.

I'm based in New York now. The energy is great here, which is what I need: waking up and hearing the hustle-bustle. It makes you get up and do something.

► You played for seven years before you learned how to read music. That doesn't usually happen with violin.

► My teacher was doing the Suzuki method, but not according to the book. She noticed I had an ear. I think she was so taken by that fact that she let me get away with it. She did put music in front of me, but I could usually tell which way the piece was going, and could play without reading.



© Bill Phelps

▶ Did you hear Stephane Grappelli a lot?

- ▶ No. I heard him once or twice live. Unfortunately, I was too shy to go up and talk to him. At the time, I hadn't heard much jazz. Back then my only references for jazz violin were him, Jean-Luc Ponty and Noel Pointer.

▶ When you developed your jazz approach, did you listen to violinists or other instrumentalists? Who were you drawn to the most?

- ▶ When you start jazz you need to ask, "How do I learn this music?" It's not like classical, where your teacher tells you which method you'll use. You have to find the road yourself: there's no Book 1, 2 and 3. You can come in at any period. So I checked out records.

My big band teacher in college gave me horn parts to play. For a year, I listened just to Charlie Parker and transcribed his solos, though at the time I didn't understand the chord changes underneath them. Eventually I checked out Clifford Brown, Ben Webster and Clark Terry. I was drawn more to the older kind of sounds. Then came vocalists. I'm heavily into Ella.

▶ How difficult was it to pull off the piano-violin duo with Kenny Barron on the recording *Freefall*?

- ▶ With Kenny Barron, it was easy to do – he's such a master. A lot of times, the piano will just play a solo and then stand there while I play. I didn't want that, so I tried different kinds of comping (accompanying), and made the pieces more like conversations between the two instruments.

▶ Do you feel your approach to a tune is different from what's gone before?

- Funny, if I take a tune from a vocalist, I kind of do it the way they do it. I don't veer off too much. I'm thinking of the words to the song. But if I'm doing an instrumental, I try and come up with a new arrangement, something that fits my instrument. Sometimes the band and I come up with the arrangement together.

▶ Are there times when you have to disregard classical technique, or can you always make it work?

- ▶ Yes, things like bowing and vibrato. At a master class, I'll tell a student, "This is a bebop tune. You can't use the full bow". Or on a ballad, I'll tell them they can't use the same kind of vibrato. That's when I notice how I've had to change my playing. That's when I realise that it's a different language. There are still some people, musicians included, who have prejudices about all kinds of music, because they've never stepped outside the boundaries of their own language, their own culture.

## 莉賈娜·卡特

### 小提琴

莉賈娜·卡特的音樂事業一帆風順，彷如一個漸強音符。她立志以獨特的音樂方式貢獻樂壇，憑藉其無窮力量，從不休止地四出巡迴演奏。

2001年12月，她成為首位美籍非洲裔爵士樂手，獲選赴意大利熱那亞，演奏帕格尼尼留下的寡內里小提琴。不及一年，她赴意大利灌錄新的古典音樂專輯《Paganini: After a Dream》時再次拉奏此琴，為音樂事業立下里程碑。

縱然當伴奏或以學生身份跟大師合奏絕非卡特的旨趣，但無可否認，這是她成功的重要因素。卡特上過伊特扎克·珀爾曼和曼奴軒的小提琴大師班；既是家鄉底特律交響樂團團員，也是流行組合腦震盪的成員。這為她提供了各類演出的機會，如先後跟爵士樂手雷·布朗、比利·泰勒、瑪莉安·麥柏特蘭德、鋼琴師肯尼·巴倫、普利策獎得主溫頓·馬塞拉斯、蘭迪·韋斯頓及卡桑德拉·威爾遜合奏，並且曾跟流行樂偶像桃莉·巴頓及比利·祖兒同場演出。

2002/03樂季，卡特及其五重奏成員先後跟亞特蘭大交響樂團、密爾沃基交響樂團、明尼蘇達管弦樂團等合作。卡特及其五重奏曾在一個波士頓流行音樂的特備節目中亮相，更與兩位世界級小提琴手納杰·薩勒洛·索南伯格及艾蓮·艾弗斯，一起首演克里斯·布魯貝克（戴夫·布魯貝克之子）特別為他們創作的《Interplay》。

卡特擅長即席演奏，但其錄音作品亦同樣優秀。曾跟她合作的著名音樂人包括帕蒂·拉貝爾、阿雷薩·法克連、瑪麗·布萊吉、勞里·希爾、歌唱家卡桑德拉·威爾遜、低音大喇叭手史提夫·特里、鋼琴師肯尼·巴倫及丹尼路·佩雷斯、結他手羅德尼·瓊斯、色士風手占士·卡特、英迪戈四重奏、紐約弦樂三重奏等。

卡特的音樂淵源甚廣，從節奏怨曲、東印度音樂，到古典音樂。她先後在享譽國際的紐英倫音樂學院及密歇根羅徹斯特的奧克蘭大學，主修古典音樂及美式非洲音樂，並獲奧克蘭大學頒發音樂表演的文學士學位。

卡特共有五張個人唱片，包括《莉賈娜·卡特》（1995）、《Something for Grace》（1997）及《Rhythms of the Heart》（1998）。2000年9月發行的第四張唱片，正是特別向底特律音樂人致敬的《Motor City Moments》。另外，她跟鋼琴師肯尼·巴倫合奏的《Freefall》，於2001年春天面世，並於翌年2月獲得格林美獎提名。最新大碟《Paganini: After a Dream》則於2003年4月推出。

繼續表現出多元音樂風格的卡特，已成為今天現代樂壇有數最炙手可熱的年輕小提琴家。



## Regina Carter

### *Violin*

Regina Carter's career has been a veritable crescendo of success that shows no sign of letting up. She is on a mission: to make a meaningful musical contribution and do it on her own terms. Indeed, she tours with relentless purpose and a seemingly endless supply of energy.

In December 2001, Regina Carter travelled to Genoa, Italy and became the first jazz musician and first African-American to play the legendary Guarneri del Gesù 'Cannon' violin, owned by classical music virtuoso and composer Niccolò Paganini. Less than a year later, Carter returned to Genoa to accomplish another milestone – using the treasured violin to record her new classical-infused album *Paganini: After a Dream*.

Regina Carter's recent triumphs by no means came without paying her dues as a side person and a student. Carter's master classes with violin giants, Itzhak Perlman and Yehudi Menuhin, as well as her association as a member of the Detroit Civic Symphony Orchestra and with the pop-funk group, Brainstorm, provided the needed experience to play with a range of artists. Carter has had the opportunity to perform, with such jazz luminaries as Ray Brown, Dr Billy Taylor, Marian McPartland, Kenny Barron, Wynton Marsalis, Randy Weston and Cassandra Wilson. She has also performed with 'pop' icons Dolly Parton and Billy Joel.

During the 2002/03 season, Regina Carter and her touring band began performing with numerous orchestras including, the Atlanta Symphony, the Milwaukee Symphony and the Minnesota Orchestra. Carter and her band have also performed a special engagement with the Boston Pops, featuring classical virtuosos, Nadja Salerno Sonnenberg and Eileen Ivers. Together, the three violinists debuted a song written especially for them, by Chris Brubeck (Dave Brubeck's son), entitled, *Interplay*.

Just as prolific as her accomplishments on stage are Carter's performances on record. Included in her discography, along with recordings with Patti Labelle, Aretha Franklin, Mary J Blige and Lauryn Hill are recordings with vocalists, Cassandra Wilson and Carmen Lundy; trombonist Steve Turre; pianists Kenny Barron and Danilo Perez; guitarist Rodney Jones; saxophonist James Carter; Quartet Indigo, led by cellist, Akua Dixon and the String Trio of New York.

Carter's musical influences have ranged from R&B to East Indian to classical music. As a college student, she took on a double major in classical music and African-American music at both the prestigious New England Conservatory and Oakland University in Rochester, Michigan, where she earned a Bachelor of Arts degree in Performance.

Regina Carter has five discs under her own name: *Regina Carter* (1995), *Something for Grace* (1997) and *Rhythms of the Heart* (1998). Her fourth CD, *Motor City Moments*, was released in September 2000 and is a tribute to the musical legacy of her hometown of Detroit. *Freefall*, a collaboration with pianist Kenny Barron, was released in the spring of 2001 and was nominated for a Grammy Award in February 2002. Her latest CD, *Paganini: After a Dream*, was released in April 2003.

Regina Carter continues to reveal a distinctly diverse musical personality. She has become one of the most popular young violinists in modern music today.

## 阿朗·亞夫奈

### 鋼琴

鋼琴家阿朗·亞夫奈生於以色列，畢業於以色列吉瓦塔伊姆音樂學院，四歲起學鋼琴，十三歲已開始職業表演。他和自己的爵士樂三重奏到處演出，1993年移居美國，並在佛羅里達州傑克遜維爾舉行的美國偉大爵士樂鋼琴比賽上獲冠軍。

他曾與眾多著名藝術家一起演出，包括佛瑞迪·賀巴德、拉維·柯川、鮑勃·摩西斯、路易斯·海斯、湯姆·哈勒爾、阿圖羅·卡弗羅、塔尼亞·利伯塔德、丹尼·戈特利布、奧斯卡·斯塔納羅、波比·休和喬·莫雷洛等。

亞夫奈是帕奎多·狄瑞維拉室內爵士樂三重奏成員，該樂隊演奏各種音樂，包括拉丁爵士樂和古典室樂，足跡遍及世界各地，包括華盛頓甘迺迪中心，以及在卡內基音樂廳小提琴節上與大提琴家馬友友合奏。

亞夫奈曾往西非、中美洲和歐洲演出，並參加多個爵士樂節，包括墨西哥坎尾國際爵士樂節、波士頓環球爵士樂節和德國巴爾蒂卡爵士樂節。他與不同音樂人和唱片公司灌錄十餘張唱片，2005年1月和他的爵士樂三重奏在烏拉圭東岬舉辦的國際爵士樂節上發行最新專輯《試想》。

## Alon Yavani

### Piano

Israeli-born pianist Alon Yavnai is a graduate of the Givataym Conservatory, Israel. He began playing the piano at age four and started performing professionally at age 13. He toured with his own jazz trio before moving to the US in 1993, where he won First Place at the Great American Jazz Piano Competition in Jacksonville, Florida.

He has performed with a host of renowned artists, such as Freddie Hubbard, Ravi Coltrane, Bob Moses, Louis Hayes, Tom Harrell, Arturo 'Zambo' Cavero, Tania Libertad, Danny Gottlieb, Oscar Stagnaro, Bobby Shew and Joe Morello.

Alon Yavnai is a member of the Paquito D'Rivera Chamber Jazz Trio which plays music from Latin Jazz to Chamber Classical giving performances internationally, as well as at the Kennedy Center, Washington DC and the Fiddle Fest at Carnegie Hall with cellist Yo-Yo Ma.

Yavnai has toured in West Africa, Central America and Europe, and has appeared in the International Jazz Festival in Cancun, Mexico; the Boston Globe Jazz Festival and the Baltica Jazz Festival in Germany among others. He has recorded over a dozen albums with various artists and labels, and in January 2005 Yavnai and his jazz trio released their latest CD titled *Picture This* at the International Jazz Festival in Punta Del Este, Uruguay.

## 邁爾拉·卡沙里斯

敲擊

邁爾拉·卡沙里斯被視為同年代中最具才華的敲擊樂手之一。她生於古巴夏灣拿，家中三名兄弟都成了音樂人。年輕時她隨家人移居佛羅里達州邁阿密，從此浸淫在豐富多采的音樂文化氛圍之中。不久，她便有幸跟享譽國際的古巴及拉丁音樂人合作，包括拉丁歌后西莉亞·克魯茲、卡洛斯·瓦爾德斯、馬奇托及泰托·普特等。

1978年，卡沙里斯舉家移居紐約後，她在當地繼續發展音樂事業，並跟多位樂壇傳奇人物合作，計有：迪齊·吉萊斯皮、韋恩·蕭特、雷·巴雷托及菲莉絲·海曼。最近，她擔任莉賈娜·卡特及喬恩·盧西因的敲擊樂手，又為多部電影及電視、電台廣告作曲。

## Mayra Casales

*Percussion*

Mayra Casales is considered to be one of the most versatile and well rounded percussionist of her generation. Born in Havana, Cuba, Casales has three siblings, all of whom are musicians. While very young, she moved with her family to Miami, Florida where she began to immerse herself in the musical culture of that environment. Before long she was performing with some of the biggest names in Latino and Cuban music including Celia Cruz, Carlos 'Patato' Valdez, Machito and Tito Puente.

In 1978 Mayra Casales' family moved to New York where she continued her musical journey, working with such legendary artists as Dizzy Gillespie, Wayne Shorter, Ray Barretto and Phyllis Hyman. Currently Casales can be found holding down percussion duties for both Regina Carter and Jon Lucien, while still continuing to compose for movie scores, television and radio commercials.

## 阿爾弗斯特·加納特

鼓

阿爾弗斯特·加納特生於維珍尼亞州列治文，1993年維珍尼亞聯邦大學爵士樂研究系畢業。在學期間他有幸跟麥斯·羅奇、域陀·劉易斯、道格·理查茲及埃利斯·馬塞拉斯等多位大師學習。畢業後三個月，他移居紐約，並與貝蒂·卡特和阿比·林肯共事。

其後，加納特加入阿比·林肯四重奏，合作了四年多，其間他也在賽勒斯·切斯納特三重奏演出了兩年。此外，他也是斯特方·哈里斯組合（其後易名為阿沙蒂）的成員。他的鼓樂可在其獲獎大碟《A Cloud of Red Dust》中聽到。另外，在阿比·林肯《Who Used to Dance》及《Wholly Earth》兩張唱片中也能找到他的精湛鼓技。

加納特曾跟不少樂隊合作，如詹姆士·卡特、溫頓·馬塞拉斯、羅伊·哈格羅夫、特迪·愛德華斯、法羅·桑德斯、克拉克·特里及阿爾·格雷等的樂隊。

## Alvester Garnett

Drums

Alvester Garnett hails from Richmond, Virginia and graduated from the Jazz Studies Department at Virginia Commonwealth University in 1993. During his time in college and high school he had invaluable opportunities to study with Max Roach, Victor Lewis, Doug Richards and Ellis Marsalis. Three months after graduating from university Garnett moved to New York and was working with Betty Carter and Abbey Lincoln.

Around the same time he became a regular member of the Abbey Lincoln Quartet, playing with them for over four years, while also playing with the Cyrus Chestnut Trio for two years. Alvester Garnett was also a member of the first Stefon Harris group that went by the name Ashati and he can be heard drumming on the award winning debut CD entitled *A Cloud of Red Dust*. Other highlights of his appearances on recordings also include Abbey Lincoln's *Who Used to Dance* and *Wholly Earth*.

Alvester Garnett has also worked in the bands of many other artists including James Carter, Wynton Marsalis, Roy Hargrove, Teddy Edwards, Pharoah Sanders, Clark Terry and Al Grey.

## 克里斯·萊特卡普

低音大提琴

克里斯·萊特卡普1971年生於賓夕凡尼亞州，畢業於威廉斯學院，1993年起定居紐約。他曾跟多位風格迥異的即興演奏家合作，包括：埃德·布萊克偉爾、喬治·加佐恩、希爾·喬丹、馬特·希普、拉維·柯川及喬·馬納里。

他以伴奏者身份參與製作的唱片達二十四張，曾合作的音樂人包括：喬·莫里斯、馬克·里博特、湯姆·哈勒爾、馬特·馬納里、布徹·莫里斯及安東尼·柯曼等。身兼作曲家的萊特卡普，所作曲目種類繁多，由室樂至交響樂，應有盡有。他最近為自己的四重奏編寫大碟《Lay-Up》，獲《紐約時報》評為一流作品，更打入電台爵士樂榜十大位置。

場刊中譯：俞若玫

## Chris Lightcap

Bass

Born in Pennsylvania in 1971, bassist Chris Lightcap graduated from Williams College and has lived in New York since 1993. He has performed with a wide array of improvisers including Ed Blackwell, George Garzone, Sheila Jordan, Matt Shipp, Ravi Coltrane and Joe Maneri.

Among his two dozen recordings as a sideman are CDs with Joe Morris, Marc Ribot, Tom Harrell, Mat Maneri, Butch Morris and Anthony Coleman.

Also a composer, Lightcap has written extended works ranging from chamber ensembles to full orchestras. Recently he has been involved with writing music for his quartet, whose debut CD *Lay-Up* was dubbed 'first rate' by the *New York Times* and reached the top ten on the jazz radio charts.

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節目詳情，請瀏覽 [www.hk.artsfestival.org](http://www.hk.artsfestival.org)  
For programme details, please go to

二月  
February

|        | 文化中心音樂廳<br>Concert Hall,<br>HK Cultural Centre                                    | 文化中心大劇院<br>Grand Theatre,<br>HK Cultural Centre   | ◆文化中心劇場<br>Studio Theatre, HK Cultural Centre<br>+香港大會堂劇院<br>Theatre, HK City Hall             | 香港大會堂音樂廳<br>Concert Hall, HK City Hall                       |
|--------|---|---|--|--|
| 16 Wed |   |   |  |  |
| 17 Thu |   | 7:30<br> |  |  |
| 18 Fri | 8:00 費雷堡巴羅克樂團<br>Freiburg Baroque Orchestra                                       | 7:30 波蘭國家歌劇院<br>《奧塞羅》<br>Polish National Opera<br>Otello                                  | ◆ 7:45<br>◆ 7:45 《阿福發現新大陸》<br>Dario Fo's Johan Padan and<br>the Discovery of America<br>◆ 7:45 |  |
| 19 Sat |   |   |  | 8:00 費素爾·塞伊鋼琴演奏會<br>Fazil Say Piano Recital                  |
| 20 Sun |   |   |  |  |
| 21 Mon |   |   |  |  |
| 22 Tue |   |          | + 7:45 埃克森美孚新視野 - 清風銅管五重奏<br>ExonMobil Vision - The Fresh Air Brass Quintet                    | 8:00 布拉德·梅爾度三重奏<br>Brad Mehldau Trio                         |
| 23 Wed |   |   |  | 8:00<br>8:00 莉拉·唐絲<br>Lila Downs                             |
| 24 Thu | 8:00 魏松與香港管弦樂團<br>Wei Song with HKPO  |   |  |  |
| 25 Fri | 8:00 利夫·奧維·安斯涅斯與挪威室內樂團<br>Leif Ove Andsnes and the<br>Norwegian Chamber Orchestra | 7:30 《今夜歌舞昇平 - 上海、爵士、老歌》<br>All That Shanghai Jazz  |  |  |
| 26 Sat |   |   |  | 8:00 埃克森美孚新視野 - 《東主有喜》<br>ExonMobil Vision - Come Out & Play |
| 27 Sun |   |   |  |  |
| 28 Mon |   |   |  |  |

三月  
March

|        |   |   |   |   |
|--------|---|---|---|---|
| 1 Tue  | 8:00 貝多芬九大交響曲<br>Beethoven Symphonic Cycle  |   |   |   |
| 2 Wed  |   |   |   |   |
| 3 Thu  | 8:00 法蘭斯·布魯根與十八世紀管弦樂團<br>貝多芬九大交響曲<br>Frans Bruggen's Orchestra<br>of the 18th Century<br>Beethoven Symphonic<br>Cycle | 7:30<br>7:30<br>7:30 中國國家話劇院<br>《琥珀》<br>National Theater<br>Company of China - Amber        | ◆ 7:45<br>◆ 7:45<br>◆ 7:45 《小王子復仇記》<br>Little Prince Hamlet   | 7:30 粵劇 Cantonese Opera<br>《穿金賣扇》The Gold-braided Fan<br>7:30 《雙仙拜月亭》The Blessing of the Moon<br>7:30 《琵琶亭》The Pipa |
| 4 Fri  |   |   |   |   |
| 5 Sat  | 8:00 亞拉巴馬黑超合唱團<br>The Blind Boys of Alabama   | 7:30<br>7:30<br>7:30  |   |   |
| 6 Sun  |   |   |   |   |
| 7 Mon  |   | 7:30<br> |   | 8:00<br>8:00 《拜金國際俱樂部》<br>Material Girls  |
| 8 Tue  | 8:00 莫扎特安魂曲<br>The Mozart Requiem   |   |   |   |
| 9 Wed  | 8:00 亞拉巴馬黑超合唱團<br>The Blind Boys of Alabama   |   |   | 8:00<br>8:00 巴西結他四重奏<br>Brazilian Guitar Quartet  |
| 10 Thu |   | 7:30 意大利艾德芭蕾舞團<br>Compagnia Aterballetto  |   | 8:00 伊薩依四重奏<br>Ysaye Quartet  |
| 11 Fri |   | 2:30/ 7:30  |   | 8:00 拉賈斯坦的遊吟詩人<br>Divana: Musicians and Poets of Rajasthan  |
| 12 Sat |   |   |   | 8:00 張錦晴鋼琴演奏會<br>Rachel Cheung Piano Recital  |
| 13 Sun |                                    |   | + 7:45 兩極室樂團<br>Ensemble Antipodes                            |   |
| 14 Mon |   |   |   |   |
| 15 Tue | 8:00 龐曹·桑切斯拉丁爵士樂團<br>Poncho Sanchez Latin Jazz Band   | 7:30<br>7:30 西班牙國立舞劇院<br>Ballet Nacional de España  | ◆ 7:45<br>◆ 7:45 智利戲偶劇團<br>《天地一孤雛》<br>La Troppa<br>Jesús Betz |   |
| 16 Wed |   |   |   |   |
| 17 Thu |   |   |   |   |
| 18 Fri |   |   |   |   |
| 19 Sat |   |   |   |   |
| 20 Sun |   |   |   |   |

| 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<br>Lyric Theatre, HKAPA  |          | ▼演藝學院戲劇院<br>Drama Theatre, HKAPA  |                                 | ◆沙田大會堂演奏廳<br>Auditorium, Sha Tin Town Hall<br>※藝術中心麥高利小劇場<br>McAulay Studio, HK Arts Centre  |          | <b>藝術講座 Festival Talks</b><br>07/01 同聲歡美美國爵士樂和靈魂的風味<br>Different tastes of Jazz and Soul in America<br>15/01 《奧塞羅》<br>Othello<br>31/01 唱嚮文字<br>Writing Indie Lyrics<br>04/02 美國的拉丁精神：龐普·桑切斯、莉拉·唐絲<br>The Latin Spirit in America: Lila Downs and Poncho Sanchez<br>05/02 品嘗視覺·相·像<br>Visual Expressions in Indie Art<br>19/02 與貝多芬共舞：九大交響曲<br>The Nine Symphonies of Beethoven – Master of the Dance<br>19/02 《今夜歌舞昇平》新上海的音樂文化<br>Music Culture of Shanghai Revisited<br><b>示範講座 Lecture Demonstrations</b><br>24/02 音樂在挪威：從文化黃金時代到工業石油時代<br>The Music of Norway from a cultural 'golden age' to an industrial 'oil age'<br>28/02 貝多芬及其九大交響曲<br>Beethoven and his Symphonic Cycle<br>05/03 <b>音樂會前講座 Pre-concert Talks</b><br>22/02 清風銅管五重奏<br>The Fresh Air Brass Quintet<br>11/03 巴西結他四重奏<br>The Brazilian Guitar Quartet<br>12/03 伊薩依四重奏<br>The Ysaÿe Quartet<br>16/03 兩極室樂團<br>The Ensemble Antipodes<br><b>工作坊 Workshops</b><br>21/01 巧手給他工作坊<br>Guitar Workshop<br>13/02 亞洲舞蹈劇場新勢力<br>New Asian Movement Technique<br>16/03 西班牙國立舞劇院<br>Ballet Nacional de España<br>17/02-07/04 閱讀我城：文學x城市<br>i-City Reading Workshop<br>18/03 荷蘭舞蹈劇場 III 芭蕾舞訓練、現代舞訓練、工作坊<br>Nederlands Dans Theater III Classical Training, Contemporary Training, Workshop<br><b>展覽 Exhibitions</b><br>17/02-20/03 2005年香港藝術節節目圖片展<br>Photographic Exhibition of the 2005 Hong Kong Arts Festival<br>17/02-20/03 貝多芬及其D小調第九交響曲，作品125<br>Ludwig van Beethoven and his Ninth Symphony, Op 125<br>A Photo Exhibition from the Beethoven-Haus Bonn, Germany<br><b>展覽導賞團 Exhibition Guided Tours</b><br>19/02 貝多芬故居博物館代表介紹圖片展內容<br>Walk through the Exhibition with a Beethoven-Haus Representative<br><b>沙龍 Salon Sessions</b><br>15/01 文學「變身」<br>Adapting from Literature<br>15/01 從距離中看香港劇場<br>Hong Kong Theatre from a Distance<br>22/01 香港有沒有「政治劇場」？<br>Do We Have 'Political Theatre' in Hong Kong?<br>05/03 中國先鋒劇場<br>Contemporary Theatre in China<br><b>特別節目 Special Programmes</b><br>18/03 荷蘭舞蹈劇場大師紀錄片研討分享會<br>Nederlands Dans Theater III Video Introduction<br>18-30/04 到荷蘭海牙與舞蹈大師會面<br>Kylán Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylán's new work in The Hague |                    |
| 洛桑貝徹芭蕾舞團<br>Béjart Ballet Lausanne   |          | ▼7:45 《法吻》<br>7:45 The French Kiss<br>▼7:45<br>▼3:00 / ▼7:45<br>▼3:00 / ▼7:45   |                                 | ◆8:00 費素爾·塞伊鋼琴演奏會<br>Fazil Say Piano Recital   |          |  |                    |
| 勅使川原三郎 / 渡島舞團《風花》<br>Saburo Teshigawara / KARAS Kazahana                       |          |   |                                 |  |          |  |                    |
| 《奧麗莉亞夢遊仙境》<br>L'Oratorio d'Aurélia   |          |   |                                 | ※8:00 埃克森美孚新視野<br>《像我這樣的一個城市》<br>ExxonMobil Vision – i-City<br>※3:00<br>※8:00  |          |  |                    |
| 《彈跳飛人黨》<br>La Syncope du 7   |          | ◆聖約翰座堂<br>St. John's Cathedral<br>●藝術中心壽臣劇院<br>Shouson Theatre, H K Arts Centre<br>▲葵青劇院演藝廳<br>Auditorium, Kwai Tsing Theatre |                                 | ※8:00<br>※13:00 / 8:00 《夜鶯》<br>The Nightingale<br>※8:00<br>◆8:00<br>◆8:00 俄羅斯東正教合唱團<br>Russian Orthodox Choir<br>◆8:00<br>◆8:00<br>※3:00 / 8:00 《夜鶯》<br>The Nightingale<br>※8:00 |          | ※8:00<br>※8:00<br>◆7:30 粵劇 Cantonese Opera<br>《六月雪》 June Snow<br>◆7:30 《帝女花》 Princess Chang Ping<br>※8:00<br>※8:00<br>※8:00 埃克森美孚新視野<br>《像我這樣的一個城市》<br>ExxonMobil Vision – i-City<br>※3:00 / 8:00<br>※3:00 / 8:00  |                    |
| 遊園劇場<br>《如夢莎華 – 莎士比亞狂想曲》<br>Footsbarn Travelling Theatre<br>Perchance to Dream |          |   |                                 |  |          |  |                    |
| 崑劇《長生殿》<br>Kun Opera<br>The Palace of Eternal Youth                            |          |   |                                 | 香港藝術節委約<br>Commissioned by the Hong Kong Arts Festival   |          |  |                    |
| 荷蘭舞蹈劇場III<br>Nederlands Dans Theater III                                       |          | ▲7:45 香港話劇團《鐵娘子》<br>Hong Kong Repertory Theatre<br>Vassa Zheleznova<br>▲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<br>For details please refer to our booklet of Festival Plus or Festival Website  |          |  |                    |