

33rd



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

Brazilian Guitar Quartet

巴西結他
四重奏



其士集團
CHEVALIER GROUP



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

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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



節目詳情
For programme details

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演出長約1小時45分鐘，
包括一節中場休息

Running Time:
approximately 1 hour and 45 minutes,
including one interval

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

10 - 11.3.2005

Brazilian Guitar Quartet

巴西結他四重奏

四重奏成員
The Quartet

埃弗頓·格洛登及路易斯·卡洛斯·曼托凡尼 — 八弦結他
Everton Gloeden and Luis Carlos Mantovani — 8-string guitars

泰度·道阿馬洛及艾臣·盧比斯 — 六弦結他
Tadeu do Amaral and Edson Lopes — 6-string guitars

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.

» 巴西結他四重奏

被譽為「夢幻組合」的巴西結他四重奏，由四位當今巴西最出色的結他手組成，2000年4月首次在美國巡迴演奏，其首演在紐約92街的Y(希伯來年輕人協會文化中心)舉行，其後足跡遍及華盛頓、波士頓、達拉斯、洛杉磯、三藩市、鳳凰城、波特蘭、溫哥華等。所到之處，均獲得觀眾的熱烈迴響和高度評價。

自此，巴西結他四重奏迅即成為世界最受歡迎的結他組合之一，2000年起的每年一度北美巡迴演出均得到美滿成績。最近曾到亞特蘭大斯皮維音樂廳、巴爾的摩的約翰斯霍普金斯大學施賴弗音樂廳等演出；又參與加州理工學院的科爾曼室樂系列、蕭托夸音樂節、佛羅里達州國際音樂節、卡梅爾巴赫音樂節、華盛頓鄧巴頓音樂會等盛事。此外，還在安克拉根、邁阿密、杰克遜維萊、印第安那波利斯、鹽湖城、聖路易士等地出席大小演出，並參與危地馬拉、波多黎各及歐洲各地舉行的國際音樂節。

2004年6月，巴西結他四重奏出席在巴爾的摩舉行的世界結他大會的開幕演奏，成為眾人焦點。當天，他們跟巴爾的摩交響樂團同台演出，為取得巴西2001年度「全年作曲家」大獎的羅納德·米蘭達的特別委約作品作世界首演。

巴西結他四重奏的首張鐳射唱片《Essência do Brasil》曾獲「Audiophile Audition」選為「1999年度最佳錄音作品」，深受美國、巴西，以至法國、英國及日本聽眾的愛戴和讚賞。第二張唱片《巴赫管弦樂組曲》更再度成為「2000年最佳錄音作品」。而他們最新的唱片《Encantamento》，包羅了七位巴西作曲家的作品，已於2001年11月推出。

巴西結他四重奏演出由莉莎·薩皮科夫夫經理人公司協作安排



由左至右：路易斯·卡洛斯·曼托凡尼、埃弗頓·格洛登、艾臣·盧比斯、泰度·道阿馬洛
From left to right: Luiz Carlos Mantovani, Everton Gloeden, Edson Lopes, Tadeu do Amaral

» The Brazilian Guitar Quartet

In Brazil the Brazilian Guitar Quartet is called the “Dream Team” because the four Quartet members are considered the most brilliant guitarists living in the country. The first US tour in April 2000 included a New York debut at the 92nd Street Y as well as appearances in Washington DC, Boston, Dallas, Los Angeles, San Francisco, Phoenix, Portland, Vancouver. From coast to coast, their performances were met by ecstatic audience responses, rave reviews and sold out halls.

The Quartet has quickly become one of the world’s most sought-after guitar ensembles, with successful annual North American tours from 2000 to 2003. Among their prestigious recent and upcoming engagements are the Coleman Chamber Music Series at Caltech, Spivey Hall in Atlanta, Shriver Hall at Johns Hopkins University in Baltimore, the Chautauqua Festival, the Florida International Festival, the Carmel Bach Festival and the Dumbarton Concerts in Washington DC. They have appeared in Anchorage, Miami, Jacksonville, Indianapolis, Salt Lake City, St Louis, and at international festivals in Guatemala, Puerto Rico and throughout Europe.

The Brazilian Guitar Quartet were ‘headliners’ at the inaugural World Guitar Congress in Baltimore in June 2004, where together with the Baltimore Symphony, they gave the world premiere of a specially commissioned concerto by Brazil’s 2001 ‘Composer of the Year’, Ronaldo Miranda.

The Quartet’s debut CD, *Essência do Brasil*, was chosen by *Audiophile Audition’s* for the ‘Best Recordings of 1999’ list and has been showered with praise not only in the US and Brazil but also in France, England and Japan. Their second CD, *Bach’s Orchestral Suites*, made the ‘Best Recordings of 2000’ list. Their latest CD, *Encantamento*, featuring works by seven Brazilian composers, was released in November 2001.

The Brazilian Guitar Quartet appears by arrangement with Lisa Sapinkopf Artists

德國漢莎航空公司為巴西結他四重奏成員提供航空服務
Members of the Brazilian Guitar Quartet are flown in by



埃弗頓·格洛登

八弦結他

埃弗頓·格洛登生於巴西聖保羅，曾於巴西、西班牙和德國等地修讀結他課程，師隨阿貝爾·卡利瓦羅、吉多·桑托索拉、阿爾巴羅·皮埃里和喬斯·盧斯·盧狄高等。其後考獲獎學金，赴英國劍橋隨克里斯·基爾文托進修。

格洛登曾於巴西阿雷格里港帕萊斯特里納，以及德國霍夫舉行的兩項重要的國際結他比賽中取得亞軍。

二十年結他表演生涯中，格洛登曾與巴西，以至世界舉足輕重的音樂家合作，包括獨奏及室樂合奏。他是首位在巴西演奏巴赫全套魯特琴作品的音樂家。其後他又在華盛頓市美洲音樂廳、英國、德國等地舉行獨奏會。最近，他更獲邀為委內瑞拉加拉加斯國際藝術節舉行開幕獨奏會。

格洛登出版的專輯包括：拉丁美洲結他音樂、巴赫全套魯特琴音樂，與包括龐塞、安東尼奧·喬斯和努奇奧·德安潔羅的獨奏錄音。

Everton Gloeden

8-string guitar

A native of São Paulo, Everton Gloeden participated in various guitar courses in Spain, Germany and Brazil, where he studied with Abel Carlevaro, Guido Santorsola, Alvaro Pierri and José Luis Rodrigo, among others. He also won a scholarship to Cambridge, England, to study with Chris Kilvington.

Gloeden was awarded the Second Prize in two important guitar contests, the Palestrina International Competition in Porto Alegre, Brazil, and the Hof International Competition in Germany.

Throughout a 20-year career, he has appeared as a soloist and chamber music colleague alongside some of the most important musicians in and out of Brazil. He gave the first performance in Brazil of the complete lute works of Bach; and has given recitals at the Hall of the Americas in Washington, DC as well as recitals in England, Germany and a recent opening recital at the International Festival of Caracas, Venezuela.

His albums include a disc of Latin American guitar music for the American OEA label; a recording of Bach's complete lute music; and a recital CD including works by Ponce, Antonio José and Nuccio D'Angelo for the Brazilian label EGTA.

路易斯·卡洛斯·曼托凡尼

八弦結他

路易斯·卡洛斯·曼托凡尼獲獎無數，包括令人嚮往的專業音樂家國際大獎、波士頓現代管弦樂團協奏曲比賽冠軍，以及美國賓夕凡尼亞州謝德弦樂比賽和里約熱內盧電台文教部全國音樂比賽等大獎。

曼托凡尼是首個、也是惟一獲波士頓紐英倫音樂學院頒授藝術家文憑的結他手，並獲該學院碩士（榮譽）學位，以及里約熱內盧大學學士學位，曾師隨戴維·萊斯納、尼古拉斯·巴羅斯和安東尼奧·格德斯等。

曼托凡尼經常於巴西、歐美等著名音樂場所表演獨奏及室樂協奏。他所創辦的「Quadrivium」結他四重奏，曾赴美國肯塔基農村為六千多名兒童和青少年演出。他的獨奏曲目廣泛，橫跨五個世紀，包括他為撥弦樂器改編的古樂，以及各地作曲家如美國萊斯納、以色列萊奧·內沃、巴西拉奧·多瓦爾等為他度身定造的樂曲。

曼托凡尼現於巴西聖卡塔連納州立大學任教，其教育、表演及外展活動等計劃日漸獲全國重視。

Luis Carlos Mantovani

8-string guitar

Luis Carlos Mantovani won the coveted Pro Musicis International Award; First Prize at the Boston Modern Orchestra Concerto Competition; top prizes at the Schadt String Competition in Pennsylvania; and the Radio Ministry of Education and Culture National Music Competition in Rio de Janeiro.

He is the first and only guitarist to receive the prestigious Artist Diploma from the New England Conservatory of Music (NEC) in Boston. Mantovani holds a Master's degree with honours from the NEC and a Bachelor's degree from the University of Rio de Janeiro. His teachers were David Leisner, Nicolas Barros and Antônio Guedes.

Mantovani has performed extensively as a soloist and chamber musician in famous venues in the US, Brazil and Europe. He co-founded the guitar quartet Quadrivium, which performed for more than 6,000 children and teenagers in rural Kentucky, US.

His solo repertoire spans five centuries, from his own transcriptions of early music for plucked instruments to works written for him by composers who include American David Leisner, Israeli Lior Navok and Brazilian Raul do Valle.

Mantovani teaches at the State University of Santa Catarina in Brazil, where his educational, performance and outreach projects are gaining local and national recognition.

泰度·道阿馬洛

六弦結他

泰度·道阿馬洛生於巴西聖保羅，曾拜投傳奇結他導師艾塞亞斯·薩瓦奧、利奧·索爾斯和歌迪奧·桑托羅等巴西音樂名師門下，並參加不少音樂研習班，包括由艾伯圖·吉納斯特拉主持的。

除了在巴西各大音樂廳作獨奏表演，他還與巴西多位著名音樂家合作，如弗萊維奧·斯坦、埃德亞多·格拉曼尼、安潔拉·巴拉和烈卡度·盧比斯·加斯亞。

道阿馬洛現居於聖卡塔琳納州，該地居民本來對結他毫不認識。他可說是當地結他音樂普及的開拓者，透過各類活動教授及推廣結他音樂。自1985年舉行獨奏會，演奏多位英國作曲家的作品後，他便專門表演大型組曲，如波蘭作曲家亞歷山大·坦斯曼的全套結他作品和巴赫的魯特琴全集。

近年，他全力創辦巴西EGTA唱片公司，並監製和編輯新作《偉大結他手》系列及《巴西音樂史》。

Tadeu do Amaral

6-string guitar

Born in São Paulo, Tadeu do Amaral studied with important Brazilian musicians, such as Leo Soares, Cláudio Santoro and the legendary guitar teacher, Isáias Sávio. He has also taken part in many music seminars including one led by Alberto Ginastera.

Apart from a solo career performing in the major concerts halls in Brazil, he has collaborated with many prominent Brazilian musicians including Flávio Stein, Eduardo Gramani, Angela Barra and Ricardo Lopes Garcia.

Resident in the state of Santa Catarina, Tadeu do Amaral has been a pioneer in teaching and widening the appreciation of the guitar in a region where it is almost unknown. Since 1985, when he gave a series of recitals of works by English composers, he has specialised in presenting comprehensive cycles by composers, such as the complete guitar works by the Polish composer Alexandre Tansman and the complete lute works of Bach.

In recent years, do Amaral has been closely involved in launching Brazil's EGTA label, and among his projects as producer and editor were the series *Great Guitarists* and *The History of Brazilian Music*.

艾臣·盧比斯

六弦結他

艾臣·盧比斯曾入讀巴西塔特伊音樂及戲劇藝術學院，後赴倫敦三一學院留學，曾在巴西全國表演獨奏、二重奏、三重奏，又與管弦樂團合奏，更於青年樂器演奏大賽和首屆全國結他比賽中奪魁。

盧比斯經常出席重要的結他及音樂課程，包括結他手特里比奧·桑托斯在巴西坎普斯杜若爾當藝術節的課程；彼得·福伊希特萬格在英國的室樂研習班；安德烈斯·塞戈維埃助手喬斯·托馬斯在西班牙孔波斯特拉的音樂課程，並獲得最傑出學生獎及獎學金。

盧比斯現為塔特伊音樂學院教授，任教高級結他課程，並為「八爪魚」結他組合總監，該組合至今已推出兩張鐳射唱片。

Edson Lopes

6-string guitar

Edson Lopes studied in Brazil at the Conservatory of Musical and Dramatic Arts in Tatuí, and in England at Trinity College London. He performs throughout Brazil as a soloist and in duos, trios and with orchestras. He won the First Prize at the Young Instrumentalists Competition and the 1st National Guitar Competition.

Edson Lopes has participated in major guitar and music courses. These have included the course given by guitarist Turíbio Santos at the Campos do Jordão Festival in Brazil; the Chamber Music Seminar given by Peter Feuchtwanger in England; and Musica en Compostela in Spain where, under the supervision of Andrés Segovia's assistant, José Tomás, he received the Most Exceptional Student Award and a scholarship for the following year.

A professor at the Conservatory in Tatuí, Lopes teaches advanced guitar students and directs the guitar ensemble Octopus, which has released two CDs.



巴赫

第四管弦樂組曲，BWV 1069 (選段)

序曲

小步舞曲 I 及 II

歡愉曲

尼波馬森諾

間奏曲，取自第三巴西四重奏

魏拉－羅伯拉

第五四重奏

小行板／稍活潑的快板／原拍子／慢板／

快板／活潑的快板／急板

有動力的活潑快板／慢板／原拍子／極慢板

小行板／節奏明顯的適度拍子／

慢板／小行板

快板

—中場休息十五分鐘—

阿爾班尼斯

龍德尼亞 (選自《伊比利亞》)

羅納德·米蘭達

嚴肅變奏

卡馬戈·格爾尼里

非洲舞曲

第八圓舞曲

巴西舞曲

弗朗西斯科·米格諾尼

幽默小夜曲

內地傳奇

康加達

請待每位作曲家之樂曲或樂曲之最終樂章奏畢後方才鼓掌，多謝合作



Johann Sebastian Bach

Orchestral Suite No 4, BWV 1069 (excerpts)

*Ouverture
Menuets I & II
Réjouissance*

Alberto Nepomuceno

Intermezzo from **Quarteto Brasileiro No 3**

Heitor Villa-Lobos

Quartet No 5

*Poco andantino / poco vivo / tempo primo /
lento / allegro / vivo/presto
Vivo energico / lento / tempo primo / molto lento
Andantino / tempo giusto e ritmato /
adagio / andantino
Allegro*

– 15 minute interval –

Isaac Albéniz

Rondeña from ***Iberia***

Ronaldo Miranda

Variações Sérias

Camargo Guarnieri

***Dança Negra
Valsa No 8
Dança Brasileira***

Francisco Mignone

***Serenata Humorística
Lenda Sertaneja
Congada***

The audience is kindly requested to hold their applause until the final movement or piece by each composer is completed

第四管弦樂組曲，BWV 1069 (選段)

巴赫 (1685-1750)

巴赫的四首管弦樂組曲寫於1717至1723年，當時他是安哈爾特—科登王子利奧波德的宮廷音樂指揮，故可指揮歐洲最優秀的樂團，而同樣叫人欣喜的是，由於利奧波德是喀爾文的信徒，清教徒式的宗教崇拜令巴赫毋須每周譜寫聖樂。

於是，巴赫可以把所有時間及心力專注創作管弦樂曲及其他樂器的作品，寫出許多經典作品，包括《平均律鍵盤樂曲集第一部》、英法鍵盤組曲、為小提琴獨奏寫的奏鳴曲和組曲、《勃蘭登堡協奏曲》，以及管弦樂組曲等。巴赫為各類樂器合奏而創作此組曲，更親自彈奏古鍵琴，樂章都是根據當時流行的舞曲寫成。



間奏曲，取自第三巴西四重奏

尼波馬森諾 (1864-1920)

尼波馬森諾曾在羅馬、維也納、柏林及巴黎求學，但一直被視為巴西首位「民族主義」作曲家。他得此稱號，是由於他有系統地採用巴西民歌及流行曲，以及葡萄牙語歌詞，有別於意大利式的巴西古典音樂。

他在柏林讀書時，有機會欣賞由布拉姆斯指揮的音樂會，成為他音樂生涯中的重要階段。在挪威時，跟音樂大師葛里格的交往（後來更跟他的學生結婚），奠定了他走上民族音樂的道路。

年輕時，他曾寫下三首四重奏樂章，但一直乏人問津，直至二十世紀五十年代才被人發現。「第三巴西四重奏」寫於柏林，當中第三樂章間奏曲也曾於其管弦樂代表作《巴西組曲》中重現。此曲旋律獨特，摻合了巴西的非洲舞曲節奏（龍都舞曲），捕捉民間慶典的喧鬧氣氛及神韻。



第五四重奏

魏拉－羅伯拉 (1887-1959)

魏拉－羅伯拉是巴西最著名的作曲家，自1992年聖保羅「現代藝術周」特別介紹他的音樂後，正式揭開巴西藝術民族主義運動的序幕。羅伯士致力打破十九世紀歐洲傳統音樂的規範，反而從他年輕時巡迴演出的伙伴，里約熱內盧民間樂師的音樂中汲取靈感。

雖然魏拉－羅伯拉的四重奏作品並不拘泥於歐洲古典音樂如奏鳴曲、變奏曲、輪旋曲等結構，他其實仍謹守正統音樂規格，其名言「我來自民間」的精神，組成了能充份表達個人情感的世界，當中可發現不同的創意、對比和色調，以及那巧妙地加插的曲調、和聲、節奏等元素。

「第五四重奏」是他的十七首四重奏中，最不正規的，也最狂想的，它是第一首充份顯現巴西人性格的四重奏，魏拉－羅伯拉也開宗明義地給它一個副題：「民眾四重奏」。他宣告這會是他第一首民眾四重奏，表明創作決心：要為民眾寫出一系列的新音樂，儘管此樂種並不流行。

自此，魏拉－羅伯拉以其獨特的原創性，在弦樂四重奏的音樂領域裏確立屬於自己的音樂風格。第一樂章以固定節奏的音型為基礎，彷如一首可堪玩味的頑固音，率先為豐富的複曲調作品定下音樂框架。接着是如歌部份，為樂曲加上有趣的和聲碰撞。第三部份兼收並蓄，既有強力的節奏衝擊，又有長的曲調分句。最後以活潑且具風格的舞曲作結，當中充滿切分音及不規則強音。此外，樂章包含了一首兒歌《我曾到伊都羅羅》。

第二樂章重點在複節奏結構上，與緩慢的樂節成對比，彷彿隱藏了樂章的題目。最後兩個樂章皆流露童謠的情調，其中第四樂章更以童謠《小綿羊，大綿羊》為藍本。

有趣的是，「第五四重奏」是魏拉－羅伯拉《實踐指南》的同期作品，後者是當時「國家音樂教育計劃」的藍本。這計劃高峰之時，魏拉－羅伯拉集合了四萬名合唱團歌手在足球場一起演唱。

—中場休息十五分鐘—

龍德尼亞(選自《伊比利亞》)

阿爾班尼斯 (1860-1909)

阿爾班尼斯是西班牙最偉大的作曲家之一，1860年生於加泰羅尼亞，深受當地吉普賽音樂薰陶。他四歲時已公開演奏鋼琴，是個不折不扣的音樂神童，卻經常被指耍花招。十二歲時，他偷上一艘往南美的輪船，從此浪跡天涯，四處演奏，足跡遍及阿根廷、烏拉圭、巴西、古巴、波多黎各，最後到了美國。他在美國曾參與雜耍劇，表演背彈鋼琴。他最後定居巴黎，跟當地多位主要的印象派作曲家成為密友。

《伊比利亞》是他最後的作品，由十二首鋼琴獨奏組成，平均分成四部。跟他以往的作品一樣，《伊比利亞》整個組曲也滲透結他的影子，其副題是「十二新印象」，當中大部份作品糅合了印象派色彩及典型的西班牙曲調，備受鋼琴家、作曲家及音樂學者的一致讚賞，推崇它那豐厚渾圓的和聲詞彙、複雜多變的節奏，以及結構佈局上的野心。法國現代樂派大師梅湘更稱頌它為鋼琴的奇蹟，以及西班牙音樂的經典之作。

龍德尼亞是《伊比利亞》第二部的序章，以馬拉加古城龍達為背景，德國詩人里爾克也曾在那裏居住。作品用了混合節奏，通章以三四拍子來對六八拍子，是很流行的西班牙音樂節奏。



嚴肅變奏

羅納德·米蘭達 (1948-)

米蘭達生於里約熱內盧，2001年獲巴西卡洛斯·高美斯全年作曲家大獎，是當今在世的兩位最活躍的巴西作曲家之一。他也是一名記者，長期為《巴西日報》撰寫評論文章。

1977年，米蘭達榮獲第二屆現代巴西音樂雙年節的室樂冠軍，從此正式展開其音樂事業，其後獲得不少國家及國際音樂大賽的獎項。他的作品豐富多樣，由無調性到新調性，包括獨奏樂器作品、室樂、交響曲及歌劇《唐·卡斯穆羅》等，先後在蜚聲國際的場地演出，例如薩爾斯堡莫扎特學院、紐約卡內基音樂廳及蘇黎世音樂廳。

《嚴肅變奏》(此題目向孟德爾頌的同名作品致敬)原本是為了木管樂五重奏而寫的，以流行於二十世紀初的民歌《撕裂我心》為主題，該曲也曾任魏拉－羅伯拉的「第十肖羅曲」中出現。

米蘭達於2004年為巴西結他四重奏撰寫協奏曲，同年與巴爾的摩交響樂團作世界首演。

非洲舞曲
第八圓舞曲
巴西舞曲
卡馬戈·格爾尼里 (1907-1993)

格爾尼里是意大利裔僑民之子，生於聖保羅鄉郊地區，該區仍保留濃厚的民間傳統。他的啟蒙導師安德拉德，是巴西著名的知識份子，也是「現代藝術周」的幕後推動者之一，一直堅持藝術應該植根於大眾文化的理想。格爾尼里是首位用葡萄牙用語來顯示作品的形式及性格的作曲家，他的五十首前奏曲更是巴西最重要的鋼琴套曲之一。

最初，格爾尼里是為了最愛用的樂器——鋼琴而寫圓舞曲、非洲舞曲及巴西舞曲，後來才將之編入管弦樂組曲。他十首華爾茲舞曲（圓舞曲）都以小調寫成，風格正規優美，繼承浪漫主義的傳統，同時兼備強烈的巴西人性格。



幽默小夜曲
內地傳奇
康加達
弗朗西斯科·米格諾尼 (1897-1996)

米格諾尼也是意大利裔僑民之子，生於聖保羅，意大利歌劇為當地最受歡迎的樂種。米格諾尼寫了大量的鋼琴獨奏曲，其中《幽默小夜曲》正是道阿馬洛用以改編的對象。

米格諾尼認為《內地傳奇》第九首是全十首作品中最浪漫的，也最具巴西人本色。作品雖然不是取材自特定的民間故事，卻充滿濃厚的民間氣息。

《康加達》源自非洲的勁舞，被形容為「帝王加冕時，禮贊歡呼伴隨的皇室巡遊」。米格諾尼寫此曲時年僅二十四，是為歌劇《鑽石商人》第二幕而寫的。其後《康加達》大受歡迎，米格諾尼再把它改寫為適用於鋼琴獨奏（是次演出正改編自這版本）及四手鋼琴曲的版本。二十世紀二十年代，維也納愛樂樂團於巴西巡迴演奏時，在李察·史特勞斯的指揮下表演此作品。

樂曲介紹由巴西結他四重奏提供，莉莎·薩皮科普夫編譯
場刊中譯：俞若玫

Orchestral Suite No 4, BWV 1069 (excerpts)

Johann Sebastian Bach (1685-1750)

Bach's four Orchestral Suites were written during the years 1717 to 1723, when he was Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen. There he had one of Europe's finest orchestras at his disposal and the happy coincidence that the prince was a Calvinist whose court's ascetic religious services did not require Bach to write weekly church music.

As a result, he devoted most of his efforts during this period to orchestral and instrumental composition, and produced an unprecedented string of masterpieces, including *Book I of the Well-Tempered Clavier*, the French and English keyboard suites, the sonatas and partitas for solo violin, the *Brandenburg Concertos* and the Orchestral Suites. The suites were composed for varying instrumental combinations, with Bach himself playing harpsichord. The movements are based on popular dance rhythms of the day.



Intermezzo from **Quarteto Brasileiro No 3**

Alberto Nepomuceno (1864-1920)

Alberto Nepomuceno studied in Rome, Vienna, Berlin and Paris, yet he is considered Brazil's first 'nationalist' composer. He earned this title for his systematic use of Brazilian folk and popular music, and the Portuguese language in his songs, in opposition to the prevailing Italianism in Brazilian classical music.

While he was a student in Berlin, he had the opportunity to attend concerts conducted by Brahms. This was a crucial period in his musical life. In Norway, it was his contacts with Edvard Grieg (a pupil of whom he eventually married) that set him on his 'nationalist' course.

He composed three quartets in his youth, which remained largely undiscovered until the 1950s. Quartet No 3 was composed in Berlin; its third movement, *Intermezzo*, reappears in the composer's landmark orchestral work, *Série Brasileira*. It has a very characteristic melody, enlivened by an Afro-Brazilian dance rhythm (the *lundu*), capturing the spirit of a rowdy public celebration.



Quartet No 5

Heitor Villa-Lobos (1887-1959)

Brazil's most famous composer, Heitor Villa-Lobos, launched the movement of artistic nationalism in Brazil when his music was featured at the 'Week of Modern Art' in 1922 in São Paulo. Villa-Lobos tried to break away from the 19th Century European tradition, drawing inspiration instead from the music of the *chorões* – popular musicians of Rio de Janeiro – with whom he toured extensively in his youth.

As a composer of string quartets, Villa-Lobos had great formal discipline, although he disregarded the structures of the classical European tradition, such as strict sonata movements, variations, rondos, etc. In his quartets, he adhered to the spirit of his most famous quotation: "I am folklore". They form a highly personal expressive world, with a great variety of invention, contrasts, tone-colour discoveries and skilful superpositions of melodic, harmonic and rhythmic elements.

Quartet No 5 is the least formal, and most rhapsodic, of the seventeen. It was the first to have an overtly Brazilian character, and the composer gave it a very explicit subtitle: *Quarteto Popular*. He said that this would be the first of his "popular" quartets, making clear his intention to create a series of popular works in a genre that is not exactly popular.

It was from this work onwards that the composer started to show a true originality, a voice completely his own in the realm of the string quartet. The first movement is based on an insistent rhythmic figure, like a playful *ostinato*, that appears at the outset and serves as the framework for richly polyphonic writing. Then comes a cantabile section in which the composer sets forth some interesting harmonic clashes and later, a third section in which both moods are present – the powerful rhythmic drive and the long melodic phrases. The conclusion of the movement is a lively and stylised dance, full of syncopations and displaced accents, to which Villa-Lobos adds a sort of sentimental song. This movement contains the children's song, *Eu fui no Itororó* (I've been to Itororó).

In the second movement, the focus is on polyrhythmic constructions set against some slow sections that seem to belie the movement's title. The two final movements are in the spirit of children's songs and the fourth is based on one called *Carneirinho*, *Carneirão* (Little Sheep, Big Sheep).

Interestingly, Quartet No 5 comes from the same period as the composer's *Guia Prático* or *Practical Guide*, which served as the basis for a national music education project, the culmination of which was when Villa-Lobos managed to assemble 40,000 choral singers together for a performance in a soccer stadium.

– 15 minute interval –

Rondeña from *Iberia*

Isaac Albéniz (1860-1909)

Isaac Albéniz, one of Spain's greatest composers, was born in 1860 in Catalonia, where gypsy music strongly influenced him. A child prodigy, by age four he was giving public piano performances and being accused of using trickery in his playing. At 12, he stowed away on a ship to South America. There he led a haphazard life of touring and performing in Argentina, Uruguay, Brazil, Cuba, Puerto Rico and eventually the US, where he appeared in a vaudeville act playing piano behind his back. He finally settled in Paris, where he became close friends with the major impressionist composers.

Iberia, his last composition, is a set of 12 pieces for solo piano divided equally into four volumes. As in much of Albéniz' music, the guitar's spirit permeates the work. Subtitled *12 nouvelles impressions*, the majority of the pieces indeed combine an impressionistic quality with typical Spanish melodies. Pianists, composers and musicologists have universally praised its rich harmonic vocabulary, rhythmic complexity, and the ambitiousness of its architectural design. Messiaen hailed it as a pianistic marvel and the greatest masterpiece of Spanish music.

Rondeña, the opening piece of Book II of *Iberia*, may refer to the ancient city of Ronda in the province of Malaga, where Rilke once lived. It has a mixed rhythm, very popular in Spanish music, in which the play of 3/4 against 6/8 time is maintained throughout the whole piece.



Variações Sérias

Ronaldo Miranda (1948-)

Ronaldo Miranda, a native of Rio de Janeiro, was awarded the Carlos Gomes Prize as Brazil's Composer of the Year in 2001. One of the two most active Brazilian composers alive today, he is also a journalist, and for many years was a critic for the *Jornal do Brasil*.

His career was launched in 1977 when he received the First Prize for Chamber Music at the 2nd Biennial for Contemporary Brazilian Music. Numerous national and international prizes followed. His works, which range from atonal to neo-tonal, include solo instrumental pieces, chamber works, symphonies and the opera *Don Casmurro*. They have been performed in major venues such as the Salzburg Mozarteum, Carnegie Hall, and the Zurich Tonhalle.

The *Variações Sérias* (Serious Variations), the title paying homage to Mendelssohn's piece of the same name, were originally composed for a wind quintet. The theme is from the ballad *Rasga o Coração* (Tear My Heart) which was very popular in the early 20th Century, and was also used by Villa-Lobos in his *Chôros* No 10.

Miranda has written a concerto for the Brazilian Guitar Quartet, which had its world premiere with the Baltimore Symphony in 2004.

Dança Negra
Valsa No 8
Dança Brasileira
Camargo Guarnieri (1907-1993)

Camargo Guarnieri, the son of Italian immigrants, was born in a rural part of the state of São Paulo, where there was still a strong and constant contact with folk traditions. His mentor, Mário de Andrade, one of Brazil's most brilliant intellectuals, was one of the driving forces behind the 'Week of Modern Art', who upheld the ideal of art being rooted in popular culture. Guarnieri was the first Brazilian composer to use Portuguese terms as an indication of character and form. His set of 50 *Ponteios* (Preludes) for piano is one of Brazil's most important piano cycles.

He originally wrote *Dança Brasileira* (Brazilian Dance) and *Dança Negra* (Afro-Brazilian Dance) for piano (his favourite instrument), later incorporating them into an orchestral suite. His ten waltzes (valsas), all in minor keys, are formally and stylistically in the Romantic tradition, but with a strong Brazilian character.



Serenata Humorística
Lenda Sertaneja
Congada
Francisco Mignone (1897-1996)

Francisco Mignone, also the son of Italian immigrants, was born in the capital of the state of São Paulo, where Italian opera was the principal musical attraction. He wrote a vast quantity of solo piano music, from which Tadeu do Amaral transcribed the *Serenata Humorística*.

The composer described his *Lenda Sertaneja* (Legend of the Outback) No 9 as the most romantic, and most Brazilian, of the set of ten. Although not inspired by specific folktales, the *Lendas* are permeated with a folk-like atmosphere.

The *Congada* is an energetic dance of African origin. It has been described as "a royal procession accompanied by chanting, for the enthroning of a king". Mignone wrote his *Congada* at the age of 24 as part of the second act of his opera *O Contratador de Diamantes* (The Diamond Merchant). The popularity of his *Congada* led the composer to create versions for solo piano (on which this transcription is based) and four-handed piano. It was performed by the Vienna Philharmonic conducted by Richard Strauss during their tour of Brazil in the 1920's.

Programme notes provided by the Brazilian Guitar Quartet
Translated and edited by Lisa Sapinkopf

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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	
16 Wed							
17 Thu		7:30					
18 Fri	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 Otello	◆ 7:45			
19 Sat		7:30		◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America			
20 Sun				◆ 7:45		8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital	
21 Mon							
22 Tue				+ 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	
23 Wed						8:00	
24 Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO					8:00 莉拉·唐絲 Lila Downs	
25 Fri		7:30					
26 Sat	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			8:00	
27 Sun						8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play	
28 Mon							

三月
March

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

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				◆ 8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital		
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana						示範講座 Lecture Demonstrations		
				※ 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City		音樂會前講座 Pre-concert Talks		
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia				※ 8:00  ※ 3:00 ※ 8:00		22/02 清風銅管五重奏 The Fresh Air Brass Quintet 11/03 巴西結他四重奏 The Brazilian Guitar Quartet 12/03 伊薩依四重奏 The Ysaÿe Quartet 16/03 兩極室樂團 The Ensemble Antipodes		
		◆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 ※ 13:00 / ※ 8:00 《夜鶯》 The Nightingale ※ 8:00 ◆ 8:00 ◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ※ 8:00 ※ 3:00 / ※ 8:00 《夜鶯》 The Nightingale ※ 8:00		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		
遊園劇場 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		◆ 8:00 ◆ 8:00 ◆ 8:00		◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		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		
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		展覽 Exhibitions		
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		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 展覽導賞團 Exhibition Guided Tours 19/02 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 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 香港有冇「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 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		