

33<sup>rd</sup>



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



伊薩依  
Ysaÿe 四重奏  
Quartet



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

# 伊薩依 Ysaÿe 四重奏 Quartet

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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

香港大會堂音樂廳  
Concert Hall, Hong Kong City Hall  
**12.3.2005**



吉勒姆·蘇特萊 小提琴  
盧克·馬利·埃格拉 小提琴  
米凱爾·德西爾弗 中提琴  
約凡·馬科維治 大提琴

Guillaume Sutre Violin  
Luc-Marie Aguera Violin  
Miguel da Silva Viola  
Yovan Markovitch Cello

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.



## 伊薩依四重奏

伊薩依四重奏1984年成立時，其成員還於巴黎音樂學院就讀；四重奏名字取自小提琴家、四重奏演奏家暨作曲家尤金·伊薩依(1858-1931)，他對其時期樂壇影響甚巨。

伊薩依四重奏曾與拉薩爾四重奏的華爾達·勒文合作，又於科隆與阿瑪戴厄斯四重奏的成員合作，1988年成為首隊奪得埃維昂國際比賽大獎的法國四重奏，在國際古典樂界因此聲名鵲起。

此後，伊薩依四重奏經常獲邀到世界各地演出，足跡遍及日本及歐美多國，演出地點包括東京新多利會堂、美國卡內基音樂廳、巴黎城市劇院、巴黎香榭麗舍劇院、倫敦威格摩爾音樂廳、倫敦南岸中心、維也納布拉斯姆斯廳、柏林音樂廳，以及日內瓦、不萊梅、萊比錫、佛羅倫斯、馬德里等城市，並先後參與薩爾斯堡、斯特雷薩、洛肯豪絲等音樂節。上屆樂季，伊薩依四重奏更巡迴澳紐各地演出。

伊薩依四重奏曾灌錄莫扎特、孟德爾頌、德布西、拉威爾及弗瑞等作品，最新專輯則演奏海頓的「弦樂四重奏，作品54」，及舒曼的「弦樂四重奏，作品41」。

伊薩依四重奏1994年起積極投身教學活動，於巴黎高等音樂學院開辦四重奏弦樂課程；2002年又於奧爾德堡的布列頓皮爾斯學校駐校任教。

伊薩依四重奏對當代音樂也有深刻的關注。他們的演出，催生了保卡烈捷利夫、迪薩潘、克勞切克、莫奈、唐蓋伊和艾斯凱西的新創作。2006年，他們將參與費德烈·西哈爾單簧管四重奏在維也納的世界首演。

The Ysaÿe Quartet's  
tour to Hong Kong is  
supported by



Association Française d'Action Artistique



Ministère des Affaires Étrangères

## The Ysaÿe Quartet

The Ysaÿe Quartet was formed in 1984 while the members were still students at the Paris Conservatory. The Quartet is named after the violinist, quartet-player and composer Eugene Ysaÿe (1858-1931) who was a powerful influence on the musical world of his day.

Since its formation, the Ysaÿe Quartet has had the opportunity to work with Walter Levin of the LaSalle Quartet and with members of the Amadeus Quartet in Cologne. In 1988, the Quartet gained international recognition by being the first French quartet to win the Grand Prize at the Evian International Competition.

Since then, the Quartet has been invited to play throughout the world. They have toured Japan and performed at Suntory Hall in Tokyo; around the US and at Carnegie Hall; and throughout Europe including the Théâtre de la Ville and Théâtre des Champs Elysées in Paris, the Wigmore Hall and South Bank in London, the Brahms Saal in Vienna, the Philharmonie in Berlin, as well as in Geneva, Bremen, Leipzig, Florence, Madrid and at the Salzburg, Stresa and Lockenhaus Festivals. Last season, the Quartet undertook an extensive tour of Australia and New Zealand.

The Ysaÿe Quartet's discography includes recordings of works by Mozart, Mendelssohn, Debussy, Ravel and Fauré. Their most recent releases, on their own record label, feature Haydn's String Quartets, Op 54 and Schumann's String Quartets, Op 41.

Since 1994, the Ysaÿe Quartet has developed a keen interest in teaching and have founded a class especially for string quartets at the Conservatoire Supérieur de Musique de Paris. In 2002, the Quartet undertook a teaching residency at the Britten-Pears School in Aldeburgh.

The Quartet also has a deep interest in the contemporary music and their performances have been a catalyst for new works by Boucourechliev, Dusapin, Krawczyk, Monnet, Tanguy and Escaich. In 2006, they will give the world premiere of a Clarinet Quintet by Friedrich Cehar in Vienna.

## 吉勒姆·蘇特萊

### 小提琴

吉勒姆·蘇特萊1995年加入伊薩依四重奏，其時年僅廿五的他已於歐洲樂壇頗有名氣。他畢業於巴黎音樂學院，1987年贏得校內小提琴賽冠軍，其後再獲那不勒斯柯西國際小提琴大賽冠軍，並以「流浪者三重奏」創團成員身份，分別贏得費喬夫及慕尼黑音樂大賽冠軍。他曾與曼奴軒及杜托爾於巴黎和柏林合作，擔任獨奏，又曾於倫敦威格摩爾音樂廳、那不勒斯桑卡洛劇院、薩爾斯堡和日內瓦等地舉辦獨奏會。此外，他曾巡迴南美、非洲及東南亞等地，擔任獨奏和演出室樂作品。

## Guillaume Sutre

### Violin

Guillaume Sutre joined the Ysaÿe Quartet in 1995 at the age of 25, having already distinguished himself in the European music world. A graduate of the Paris Conservatory, he won its First Prize in violin in 1987, followed by a First Prize at the Curci International Violin Competition in Naples, and, as a founding member of the Trio Wanderer, First Prize at the Fischhoff and Munich Competitions. He has appeared as a soloist with Menuhin and Dutoit in Paris and Berlin; and in recitals at the Wigmore Hall in London, the Teatro San Carlo in Naples, and in Salzburg and Geneva. As a soloist and chamber musician, Sutre has toured South America, Africa and Southeast Asia.

## 盧克－馬利·埃格拉

### 小提琴

盧克－馬利·埃格拉先後於法國魯昂音樂學院及巴黎音樂學院受訓，曾獲校內小提琴比賽及室樂比賽冠軍。他是伊薩依四重奏的創團成員，現全身投入其中。

## Luc-Marie Aguera

### Violin

Luc-Marie Aguera studied at the Conservatories of Rouen and Paris, where he won First Prize in both violin and chamber music. A founding member of the Ysaÿe Quartet, he has given it his full professional attention.



## 米凱爾·德西爾弗

中提琴

米凱爾·德西爾弗早年於法國蘭斯學習音樂，後入讀巴黎音樂學院，曾獲校內中提琴比賽及室樂比賽冠軍，並奪得1987年巴黎國際室樂大獎賽冠軍。他於1983至1987年效力巴黎歌劇院樂團，其後全身投入伊薩依四重奏。

## Miguel da Silva

Viola

Miguel da Silva began his musical studies in Reims, and subsequently attended the Paris Conservatory, winning First Prizes in viola and chamber music, as well as the 1987 Paris International Grand Prize for Chamber Music. A member of the Paris Opera Orchestra from 1983 to 1987, he has since devoted himself entirely to the Quartet.

## 約凡·馬科維治

大提琴

約凡·馬科維治曾於巴黎國家高等音樂學院，師隨莫里斯·賈德朗和米修·史特勞斯修習大提琴，並於1990年獲頒大提琴班首獎和兩項室樂大獎。畢業後他再考入耶魯大學，在奧爾多·帕里索特門下研習。

馬科維治為已解散的卡斯塔尼里四重奏的創團成員，曾於倫敦威格摩爾音樂廳、阿姆斯特丹皇家音樂廳和巴黎夏特利劇院等音樂廳演出。他加入伊薩依四重奏之前，曾是巴黎小交響樂團成員。馬科維治1995年考取教育文憑，自此化雨春風，不遺餘力。

馬科維治拉奏的是1739年製成的寡內里大提琴。

## Yovan Markovitch

Cello

Yovan Markovitch studied cello at the Conservatoire National Supérieur de Musique et de Danse in Paris with Maurice Gendron and Michel Strauss. In 1990 he was awarded the top prize in the cello class, as well as two awards for chamber music. Following these studies, Markovitch enrolled at Yale University, where he worked under Aldo Parisot.

A founding member of the Castagnieri Quartet (now disbanded), Markovitch has performed in major concert halls including the Wigmore Hall in London, the Concertgebouw in Amsterdam, and the Châtelet in Paris. He was a member of the Ensemble Orchestral de Paris, before joining the Ysaÿe Quartet. Yovan Markovitch gained his teaching diploma in 1995, and has taught regularly since then.

Yovan Markovitch plays a cello made by Pietro Guarneri in 1739.

麗嘉酒店贊助伊薩依四重奏之住宿

The accommodation for the Ysaÿe Quartet is sponsored by





## 沙丁

## 降E大調弦樂四重奏，作品二之一

廣板—中庸的快板

慢板

小步舞曲

最後的快板

## 弗瑞

## E小調弦樂四重奏，作品121

中庸的快板

行板

快板

— 中場休息十五分鐘 —

## 德布西

## G小調弦樂四重奏，作品10

活潑及非常果斷

適度地活躍及極有節奏感

小行板(柔和地表現)—略快—回復初速

非常中庸地—漸漸活潑—極有活力及激情—

回復原速—非常活潑—非常活躍



## Hyacinthe Jadin

## String Quartet in E flat major, Op 2, No 1

*Largo - Allegro moderato**Adagio**Menuetto**Finale Allegro*

## Gabriel Fauré

## String Quartet in E minor, Op 121

*Allegro moderato**Andante**Allegro*

— 15 minute interval —

## Claude Debussy

## String Quartet in G minor, Op 10

*Animé et très décidé**Assez vif et bien rythmé**Andantino (Douxement expressif) –**Un peu plus vite – 1<sup>er</sup> mouvement**Très modéré – En animant peu à peu –**Très mouvementé et avec passion – A tempo –**Très animé – Très vif*

## 降E大調弦樂四重奏，作品二之一

沙丁(1776-1800)

1795至1798年間，沙丁寫成十二首弦樂四重奏後，分成四個作品編號出版；是次演奏的作品無疑在其中最具有原創性。作曲家將此曲題獻給友人德維克，在他動筆前或已聽過莫扎特的「不協和四重奏」K465，或至少看過其樂譜（可能是手抄本或分譜印刷本，因為當時的室樂作品還未流行以總譜印刷）。兩人的作品極為相似，似乎印證了莫扎特對沙丁這位來自凡爾賽的年輕作曲家的影響：此曲由四個樂章的結構組成，這在法國室樂作品中並不常見；此外，第一樂章的緩慢引子調性模糊，猶如十年前面世的「不協和四重奏」，而緊接的璀璨〈快板〉也是先猶豫半晌，調性才清楚明白地確定下來。

沙丁的四重奏相當成熟，樂器平衡、音效豐富，其現代感令人驚訝。第二樂章〈慢板〉以奏鳴曲式寫成，開始時由獨奏大提琴在較高音域奏出動人旋律。〈小步舞曲〉節奏強勁，重音移位，與〈三聲中段〉的持續連奏形成對比。〈最後的快板〉的奏鳴曲式結構清晰，洶湧澎湃，技巧要求甚高，恰與第三樂章形成鮮明對比。

樂曲介紹：米歇爾·加尼耶－帕納菲厄

由伊薩依四重奏提供



## E小調弦樂四重奏，作品121

弗瑞(1845-1924)

弗瑞以其優雅樂曲、鋼琴曲、惹人遐思的小型管弦樂曲，以及那單純優美的《安魂彌撒曲》，至今仍聞名於世。其友人形容年輕的弗瑞是自覺的浪漫主義者，認為他「很有魅力、面上膚色黝黑，擁有夢一般的憂鬱氣質」。可是，弗瑞起初卻堅持寫一些重要的室樂作品，在現存作品中，最早的重要室樂作品包括1876年的第一小提琴奏鳴曲和兩首出類拔萃的鋼琴四重奏；1895年完成的鋼琴五重奏更為登峰造極之作，惟其隨後二十年也沒有創作任何室樂作品。

弗瑞重拾室樂之時，已近第一次世界大戰尾聲，當時作曲家本人已年逾古稀。這次他一口氣寫下第二小提琴奏鳴曲、兩首大提琴奏鳴曲，以及另一首五重奏。但這些作品全都包括鋼琴。

1923至1924年間，弗瑞應杜蘭德出版社（替弗瑞發行樂譜的出版商）的要求，才寫作其第一、也是惟一的弦樂四重奏。一直以來，弗瑞都怯於涉足這個樂種，尤其是他明知別人會將其作品拿來與德布西的「現代派」四重奏比較一番。



弗瑞在曲中回望自己的青蔥歲月：狂想曲風格式的第一樂章，採用了1880年一首未完成的小提琴協奏曲第一樂章的素材。第二樂章是一首長篇夢幻曲，以第一小提琴為主，奏出一闕又一闕如歌的旋律。

作曲家完成終曲時已病入膏肓。儘管如此，他卻形容此曲「既輕盈又討好」，或許是刻意淡化曲中嚴肅但有力的對位結構吧。最後樂章像弗瑞本人的生命，沒多久便完結，但始終不脫率真的生命力。

—中場休息十五分鐘—

## G小調弦樂四重奏，作品10

德布西(1862-1918)

這首四重奏是德布西為一個扶助法國年輕作曲家的組織——國家音樂協會而作，1893年12月由比利時出生的小提琴家尤金·伊薩依率領的樂團為該會作首演。德布西1892年尾才動筆創作此曲，當時他已在寫《牧神午後前奏曲》。

管弦樂曲《牧神午後前奏曲》是他對馬拉美詩作的「印象」，至今仍是最具德布西特色的作品；但同期寫作的四重奏，卻與他的意願大相逕庭。他覺得，要改以古典室樂寫作手法創作，委實舉步維艱。德布西在給蕭頌的信中寫道：「我想做的都不成，還重頭寫了三次。」最後惟有在學院派認同的「動機式寫法」，和他正在試驗的持續、自由發展的描寫形式之間達成「妥協」。

當時一位樂評人認為此曲是「很有趣的作品，充滿年輕俄國的影響」，又道：「持續的和聲，令人聯想起印尼嘉美蘭音樂。」除了第三樂章，打從第一小節開始，大部份樂章都集中在一個前導主題身上。第一樂章的另一焦點在於表面不斷變化的銜接樂段，其千變萬化的音型，仿似斑駁的光點。第二樂章以撥奏和弦開始，前導主題出現了半音變化，先與刻意機械化的織體混合，再成為小提琴曲調的基礎。小提琴旋律在高音區徘徊，配以喃喃低語的伴奏。第三樂章寧靜得使人入迷，中段魅力迫人。終曲開始時，前導主題先在小樂段重現，後化為斬釘截鐵的小賦格曲主題，並由大提琴引入。

除特別註明，所有樂曲介紹：格雷姆·史堅拿  
場刊中譯：鄭曉彤



## String Quartet in E flat major, Op 2, No 1

**Hyacinthe Jadin (1776-1800)**

This is without doubt the most original of the 12 string quartets, divided into four opuses, composed and published by Hyacinthe Jadin between 1795 and 1798. It is probable that, before composing this quartet dedicated to his friend Devic, he had heard Mozart's *Dissonant Quartet* (K 465) or at least had read the score (through seeing a manuscript or edition of the separate parts, since at this time chamber music was not published in the form of a score combining the various parts). There is a strong resemblance between the two works which seems to testify to the influence of Mozart on the young composer from Versailles, as regards both the structure in four movements, very rare in France, and the composition. Proof of this may be found in the slow introduction to the first movement which, 10 years after the *Dissonant Quartet*, is characterised by its tonal ambiguity. This leads into a luminous *Allegro* which, after a few hesitations, establishes the principal tonality.

Remarkably mature, Jadin's quartet composition achieves an instrumental balance and a fullness of sound which is astonishing in its modernity. The *Adagio* (second movement), in sonata form, opens with a moving cello solo in a somewhat high-pitched register. The assertive rhythmic of the *Menuetto*, which play on shifting stresses, are set against the more sustained legato of the *Trio*. The *Finale Allegro*, whose sonata form is clearly apparent, provides a contrast to the third movement in its energy and its demand for virtuosity.

*Michelle Garnier-Panafieu*

*Notes provided by the Quartet*

*Translated by Natasha Rogai*





## String Quartet in E minor, Op 121

**Gabriel Fauré (1845-1924)**

Fauré is remembered today as a composer of exquisite songs and piano pieces, evocative orchestral miniatures, and of a simple and beautiful *Requiem Mass*. A friend described the young Fauré as a self-consciously romantic figure, “very seductive, very tanned of face, [with] a very dreamy melancholy air”. Yet, early in his compositional career, he steeled himself to produce some important works for chamber ensemble, including the First Violin Sonata (1876), and two formidable Piano Quartets, which are among his earliest surviving important works. His chamber music reached its mature zenith in the great Piano Quintet completed in 1895, but thereafter he contributed nothing more to the genre for twenty years.

It was not until the last years of the First World War, when he himself was already in his early seventies that Fauré returned to chamber music, producing a second violin sonata, two cello sonatas, and another quintet in a concentrated late flowering. All these were works with piano, however.

Extraordinarily, it was not until his publisher Durand actually asked him to, that Fauré turned to compose his first and only quartet for strings alone in 1923-24. Hitherto, Fauré had been diffident about embarking on such a work, especially knowing that it would inevitably be compared with Debussy’s ‘modernist’ quartet.

In his quartet, however, Fauré looked back to his own youth and took as his starting point for the rhapsodic first movement the opening movement of his unfinished 1880 violin concerto. The second movement is an extended reverie, in which the first violin leads in an ever developing song.

Fauré was fatally ill by the time he completed the finale. He described it, nevertheless, as “light and pleasant”, perhaps playing down its more seriously powerful contrapuntal structure. This final movement ends, as did Fauré’s own life, shortly afterward, with disarming vitality.

## String Quartet in G minor, Op 10

**Claude Debussy** (1862-1918)

Debussy composed this Quartet for the Société Nationale de Musique, an organisation committed to the work of young French composers. It was premiered for the Société in December 1893 by an ensemble led by the Belgian-born violinist Eugène Ysaÿe. Debussy began the Quartet late in 1892, while already at work on the *Prélude à l'après midi d'un faune*.

The orchestral *Prélude*, his 'impression' of Mallarmé's poem, remains one of Debussy's most characteristic creations. Meanwhile the Quartet quickly became uncharacteristic of his hopes and intentions. Even at the time he did not find the change of gear to classical chamber-music idioms easy, noting in a letter to Chausson that: "I have not achieved what I set out to achieve, and have had to start all over again three times". The result is a compromise between the academically-approved motivic style, and Debussy's ongoing experiments with more continuous, freely developing, descriptive forms.

A contemporary critic referred to the Quartet as "a very interesting work in which the predominant influence is of young Russia", and remarked on "sustained harmonies that evoke a memory of the *gamelan*". Most of the Quartet (except the third movement) concentrates on a single motto-theme from the very first bar. Otherwise, the focus of the first movement is on the endlessly changing surfaces of the linking passages, which in their shifting patterns resemble dappled light. In the second movement (which opens with pizzicato chords) the motto, chromatically altered, is first mixed up in a curious mechanistic-sounding texture, before becoming the basis of a high sustained violin tune over a susurrating accompaniment. The third movement is hypnotically serene, and reaches its core in a magical middle section. The finale opens with a brief slow passage reintroducing the motto, before it is transformed as a theme of a brusque fugato beginning with the cello.

*Unless otherwise specified, all 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](http://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 Jesús 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
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		
 洛桑貝撒芭蕾舞團 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		
勁使川原三郎 / 渡島舞團《風花》 Saburo Teshigahara / KARAS Kazahana				* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City		
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia				* 3:00 / * 8:00		
		◆ 聖約翰座堂 St. John's Cathedral * 藝術中心青苔劇院 Shousun Theatre, H K Arts Centre ▲ 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre		* 8:00  * 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City		
遊園劇坊 《知夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		◆ 8:00  ◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆ 8:00  * 8:00  * 3:00 / * 8:00 《夜鶯》 The Nightingale * 8:00		◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow  ◆ 7:30 《帝女花》 Princess Chang Ping  * 8:00  * 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City		
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		
荷蘭舞蹈劇場III Nederlands Dans Theater III		香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zhelezanova		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		

加料節目 Festival Plus	
藝術節講座 Festival Talks	
07/01	同聲歡歌美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America
15/01	《奧塞羅》 Othello
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	品嘗視覺·相·像 Visual Expressions in Indie Art
19/02	與貝多芬共舞：九大文響曲 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	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
工作坊 Workshops	
21/01	巧手結他工作坊 Guitar Workshop
13/02	亞洲舞劇場新勢力 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
展覽導賞團 Exhibition Guided Tours	
19/02	貝多芬故居博物館大師會面 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 Kylia Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylia's new work in The Hague