

35<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
27.2 - 25.3.2007



凱托拿  
結他二重奏

Katona  
Twins  
Guitar Duo

# Katona Twins Guitar Duo

## 凱托拿 結他二重奏

22.3.2007

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

演出約 1 小時 45 分鐘，  
包括一節 15 分鐘中場休息

Running time:  
approximately 1 hour and 45 minutes  
with a 15 minute interval



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為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、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 and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



Peter (left) and Zoltán Katona  
凱托拿兄弟：彼德(左)與蘇坦

## 凱托拿結他二重奏

### Katona Twins Guitar Duo

《紐約人》盛讚學生演奏家彼德和蘇坦·凱托拿「兩位名家，風格統一得令人震驚；演出引人入勝」。彼德和蘇坦·凱托拿生於匈牙利，十歲起學習結他，2004年贏得布力提-貝東尼信託獎學金。兩人先後在布達佩斯、法蘭克福和倫敦皇家音樂學院學習結他獨奏及二重奏，在學期間曾獲朱利安·布里姆及約翰·威廉斯的指導。

《愛爾蘭時報》形容兩人「彷彿奏出樂團那樣千變萬化的聲音。低、中、高各個音區音色涇渭分明，時間掌握分明之餘，強勁的節奏感又彷彿渾然天成。」

Praised by *The New Yorker* as “virtuosos who play with an almost eerie unanimity of style and considerable charm”, the Hungarian born Katona Twins, Peter and Zoltán, recipients of the Borletti-Buitoni Trust Award in 2004, started to learn the guitar at the age of 10. They have studied individually and as a guitar duo in Budapest, Frankfurt and at the Royal Academy of Music in London. During their studies their teachers have included Julian Bream and John Williams.

The Katona Twins, as *The Irish Times* wrote, “achieved an almost orchestral diversity of sound. The middle parts, bass and upper parts were distinguished by colour and tone, and this



兩人足跡遍及世界各地，包括紐約卡內基音樂廳、東京森托里音樂廳、阿姆斯特丹皇家音樂廳、倫敦皇家節日音樂廳、倫敦威格莫爾音樂廳、北京紫禁城、法蘭克福老歌劇院及科隆音樂廳。

兩人不論獨奏、合奏，均獲獎無數。1998 年，兩人在紐約贏得音樂表演者協會大獎，在卡內基音樂廳作首次獻技後，旋即開始巡迴美國演出；1997 年在倫敦青年演奏家基金會選拔賽中奪魁，1996 年贏得羅拉阿舒利獎，1995 年贏得 ST 約翰森基金會獎。1993 年，兩人既贏得德國布本埃特國際結他二重奏大賽首獎，又獲德國卡塞爾市頒文化獎，更在世界最負盛名的結他二重奏大賽——法國蒙特利馬大賽——贏得冠軍。

凱托拿兄弟演奏的曲目廣泛，上起史格拉第，下迄皮亞蘇拉的探戈音樂，更包括盧狄高、韋華第、巴赫和特德斯可的雙結他和管弦樂協奏曲。同時，朱迪思·賓咸、卡洛斯·桑切斯-古提利斯和多位當代作曲家，都曾為凱托拿兄弟作曲或將作品題獻給兩人。由倫敦青年演奏家基金會委約，米高·伯克利為凱托拿兄弟編撰了一首雙結他協奏曲，並於 2004 年查頓漢國際音樂節中與倫敦小交響樂團演出。

凱托拿兄弟經常於英國廣播公司及其他國際電視台、電台演出。凱托拿兄弟已推出五張唱片，收錄作品包括史格拉第、韓德爾、盧狄高、阿爾班尼斯、格納多斯、法雅、莫扎特及皮亞蘇拉的作品；其中盧狄高《牧歌協奏曲》的演奏更曾榮登《留聲機》的「每月編輯之選」。

astonishing independence of time was complemented by natural rhythmic drive.”

The Duo have given recitals throughout the world including performances at the Carnegie Hall in New York; the Suntory Hall in Tokyo; the Concertgebouw in Amsterdam; the Royal Festival and Wigmore Halls in London; the Forbidden City in Beijing; Alte Oper in Frankfurt and the Philharmonie in Cologne.

The twins have won numerous prizes, both individually and together. In 1998 they won the Concert Artists Guild Competition held in New York and tours soon followed, as did their Carnegie Hall debut. In 1997 they were winners at the Young Concert Artist Trust (YCAT) auditions in London. Earlier in their careers the twins won the S T Johnson Foundation Prize in 1995 and The Laura Ashley Prize in 1996. In 1993 they won first prize at the most prestigious guitar duo competition in Montelimar, France; the first prize at the international guitar duo competition held in Bubenreuth, Germany; and were awarded the Cultural Prize of the City of Kassel, Germany.

The wide repertoire of the duo spans from Scarlatti to Piazzolla's tango music. Their programmes also include concertos for two guitars and orchestra by Rodrigo, Vivaldi, Bach and Tedesco. Judith Bingham, Carlos Sanchez-Gutierrez and several other contemporary composers have written for and dedicated works to the Katona Twins. As the result of a YCAT commission, Michael Berkeley composed a double concerto for performance by the twins with the London Sinfonietta at the 2004 Cheltenham International Music Festival.

The Katona Twins have broadcast frequently for the BBC and other international television and radio stations. Their five CDs include music by Scarlatti, Handel, Rodrigo, Albéniz, Granados, de Falla, Mozart and Piazzolla. Their recording of Rodrigo's *Concierto Madrigal* was the Editor's Choice in *Gramophone* magazine.

■ 羅西尼 (1792-1868) ， 凱托拿改編

《賊鵲》序曲

■ 巴赫 (1685-1750)

第五號法國組曲，BWV 816

阿勒曼德舞曲

庫朗舞曲

薩拉邦舞曲

嘉禾舞曲

布雷舞曲

魯爾舞曲

吉格舞曲

■ 法雅 (1876-1946) ， 凱托拿改編

三首舞曲 (選自《三角帽》)

磨坊主之舞

鄰居之舞

磨坊女主人之舞

— 中場休息 —

■ 法雅 ， 凱托拿改編

《戀愛如魔術》(選段)

引子

恐怖之舞

魔法圈

默劇

火祭之舞

■ 卡斯特諾佛-特德斯可 (1895-1968)

《平均律結他曲集》，作品 119

兩首前奏曲與賦格曲 (A小調及升C小調)

■ 魯西亞 (1947- )

《安達魯西亞的葡萄藤》

■ 卡斯特諾佛 - 特德斯可

《平均律結他曲集》，作品119

E大調前奏曲與賦格曲

■ 皮亞蘇拉 (1921-1992)

《布宜諾斯艾利斯的秋天》

- **Gioachino Rossini** (1792-1868), arranged by Katona

*Overture from La Gazza Ladra*

- **Johann Sebastian Bach** (1685-1750)

*French Suite No 5, BWV816*

Allemande

Courante

Sarabande

Gavotte

Bourree

Loure

Gigue

- **Manuel de Falla** (1876-1946), arranged by Katona

*El Sombrero de tres picos* (excerpts)

Dance of the Miller

Dance of the Neighbours

Dance of the Miller's Wife

– Interval –

- **Manuel de Falla**, arranged by Katona

*El amor brujo* (excerpts)

Introduction

Dance of terror

The magic circle

Pantomime

Ritual fire dance

- **Mario Castelnuovo-Tedesco** (1895-1968)

*The Well Tempered Guitars, Op 119*

*Two Preludes and Fugues (A minor and C sharp minor)*

- **Paco de Lucía** (1947- )

*Cepa Andaluza*

- **Mario Castelnuovo-Tedesco**

*The Well Tempered Guitars, Op 119*

*Prelude and Fugue in E major*

- **Ástor Piazzolla** (1921-1992)

*Otoño Porteño*

## 羅西尼作，凱托拿改編 《賊鵲》序曲

### Gioachino Rossini, arranged by Katona Overture from *La Gazza Ladra*

羅西尼是當時最名成利就的歌劇作曲家。寫作速度驚人的羅西尼，對寫作序曲別有一番見解：「未到首演前一天的晚上，也千萬別動筆。惟有抄寫員在身邊等着新曲、劇團經理把頭髮抓得一團糟的時候，靈感才會源源不絕。那時候，意大利所有劇團經理，才30歲便已禿頂了……《賊鵲》序曲是首演前一天才在史卡拉劇院裏寫成的：劇院總監把我關起來，還有四個搬佈景的工友看守。」

《賊鵲》講述有把銀叉子丟失了，眾人都認定侍女順手牽羊，真兇卻是喜鵲——牠把銀叉子帶走，藏在樹裏。

Rossini was the most successful and celebrated opera composer of his time. He composed very quickly and gave the following advice for composing overtures: "Wait until the evening of the day before the Prima (first night). Nothing can better excite the inspiration than the presence of a *copyista* (copyist) who is waiting for your work and the mess of an impresario tearing his hair. In my day, all of the impresarios in Italy were bald at age 30... I wrote the Overture of *La Gazza Ladra* the day before the Prima under the roof of La Scala Theatre, where I had been imprisoned by the director and secured by four scene shifters."

The plot of *La Gazza Ladra* concerns a lost silver fork, which has not been stolen by the accused maid but by the magpie that has hidden it in a tree.

## 巴赫

### 第五號法國組曲，BWV816

### Johann Sebastian Bach French Suite No 5, BWV816

巴赫的六首《法國組曲》應是他在安哈特-克滕宮廷擔任樂長期間所作的。他本在威瑪擔任管風琴師，1717年32歲的巴赫轉任安哈特-克滕的宮廷樂長。

1721年巴赫迎娶安娜·瑪格達利娜·威爾克。安娜是克滕宮廷內才華橫溢的歌手。翌年，安娜開始把丈夫為她寫的樂曲作私人結集。巴赫創作這些樂曲的目的，無疑是讓安娜消遣，並改善她的鍵盤彈奏技巧。曲集的第一至第五首小型古鍵琴組曲，是巴赫送給新婚妻子的禮物。這組曲雖然沒有前奏，但不減其出塵纖巧、高貴優雅的風格，這正是被後人冠以《法國組

Bach's six 'French Suites' appear to have been written during his years as Kapellmeister to the Court of Anhalt-Köthen. He had taken up this post at the age of 32, in 1717, leaving behind his organist's position in Weimar.

In 1721 Bach married Anna Magdalena Wilcke, a gifted singer already employed at Köthen. During the following year, Anna Magdalena began a personal album of compositions written for her by her husband. They were no doubt designed for Anna Magdalena's pleasure and to provide a means of improving her skill as a keyboard player. At the beginning of the collection, as a gift to his new wife, he wrote five short harpsichord suites in an exceptionally refined and elegant style, although without preludes. These are the first versions of works that ultimately would become known as the French Suites, although this name was not given to the set by Bach.

曲》的樂章雛型。在巴赫所有組曲中，這是最接近十七世紀的組曲風格，跟隨其變奏傳統，同時阿勒曼德舞曲、庫朗舞曲及吉格舞曲皆以一個主題貫串。

後來，巴赫再把這五首組曲潤飾、擴充，並撰寫了第六首樂曲，完成整套《法國組曲》。巴赫以《法國組曲》為教材，讓學生自行傳抄。雖然《法國組曲》經過不斷修訂和傳抄，但始終沒有一個「終訂本」，有關巴赫心目中這幾首組曲的排列次序、樂章演出次序、甚至該包括的樂章數量等問題，從沒有定論。

himself. Of all his suites, these most closely follow the early 17th century partita variation tradition in which there is a thematic relationship between the *Allemande*, *Courante* and *Gigue*.

Over a period of time, Bach returned to the original five suites, refining detail, adding movements and completing the set with a sixth suite. Bach also used them as teaching pieces for his pupils who made their own copies. Despite the process of revision and copying, these suites never arrived at a final, definitive form. Doubt must remain about the intended order of the suites, and the order and even the inclusion of some movements.

## 法雅，凱托拿改編 三首舞曲（選自《三角帽》）

### Manuel de Falla, arranged by Katona *El Sombrero de tres picos* (excerpts)

法雅被視為現代西班牙民族樂派鼻祖。雖然法雅只有一首結他作品《德布西之墓讚歌》，但他有大量作品被改編為結他曲，並成為標準結他曲目。法雅醉心於西班牙民歌研究，許多作品帶有明顯的安達魯西亞風情，因此令人想起西班牙最突出的民間樂器——結他。

1916年，俄羅斯芭蕾舞團首次造訪西班牙，在馬德里皇家劇院演出；舞團逗留期間，法雅聯絡早跟史達拉汶斯基一起於巴黎認識的戴亞吉列夫，向他介紹當時西班牙音樂的境況。戴亞吉列夫聽過法雅的音樂後，大為興奮，隨即提議籌備一齣以西班牙為題的芭蕾舞劇，法雅遂於1919年完成芭蕾舞劇《三角帽》。

Manuel de Falla is regarded as the founder of the Modern National Spanish school. Although he wrote only one piece for the guitar, *Homenaje pour le Tombeau de Claude Debussy*, many of his compositions have been transcribed for the guitar and become part of the instrument's standard repertoire. de Falla was a keen student of native folk song, and many of his works have a distinct Andalusian flavour and are therefore associated with the Spanish folk instrument.

In 1916 the Russian Ballet Company appeared in Spain for the first time at the Theatre Royal in Madrid. During the company's stay, de Falla contacted Diaghilev whom he had met in Paris along with Igor Stravinsky and introduced him into the Spanish musical scene. Excited by de Falla's music Diaghilev immediately suggested the production of a ballet on a Spanish subject. de Falla finished the ballet *El Sombrero de tres picos* (The Three Cornered Hat) in 1919.



法雅，凱托拿改編  
《戀愛如魔術》(選段)

## Manuel de Falla, arranged by Katona *El amor brujo* (excerpts)

法雅在《戀愛如魔術》的芭蕾舞劇版首演時，說明自己運用民間傳奇、流行素材的手法：「音樂的核心、靈感泉源，需在國家、民眾間才找到……作曲家必須從渾然天成、朝傳夕誦的民間故事裏，提取音樂樂調與節奏；運用時力求『天然去雕飾』，免作牽強附會。」概括來說，就是避免陳腔濫調，同時把民間素材融入樂曲。

“The essential elements of music, the sources of inspiration are to be found in nations and people. . . . One must take the natural, living sources, the sonorities and rhythm, and use them for what they are, not for what they represent.” This was how de Falla, at the first performance of the ballet version of *El amor brujo*, defined his method of using folklore and popular material, a method that could be summed up as both the avoidance of cliché and the stylisation of folk models.

卡斯特諾佛-特德斯可

《平均律結他曲集》，作品119

兩首前奏曲與賦格曲 (A小調及升C小調)

## Mario Castelnuovo-Tedesco *The Well Tempered Guitars*, Op 119 Two Preludes and Fugues (A minor and C sharp minor)

卡斯特諾佛-特德斯可在1895年4月3日生於佛羅倫斯，入讀當地音樂學院，研習鋼琴及作曲。他的猶太血統迫使特德斯可在1939年移居美國。抵美後，他在加州比華利山定居，並在洛杉磯的音樂學院教授作曲。特德斯可畢生編撰了八齣歌劇、大量電影配樂，以及形形色色的芭蕾舞劇、神劇、序曲、歌曲和室樂等，但絕大部份未有出版。他受到結他演奏家西戈維亞和普里斯提-拉哥雅二重奏啟發，為結他獨奏和二重奏創作了大量樂曲。特德斯可《平均律結他曲集》追隨巴赫的意念，曲集包含24首前奏與賦格曲，每個大、小調各有一首。

Mario Castelnuovo-Tedesco was born on 3 April 1895 in Florence, where he studied piano and composition at the Conservatory. His Jewish origins forced him to move to the US in 1939, where he lived in Beverly Hills, California, teaching composition at the Conservatory in Los Angeles. His works are still largely unpublished and include eight operas, many film scores, ballets, oratorios, overtures, songs and chamber music.

Inspired by Segovia and the Presti-Lagoya duo, Tedesco composed many works for one and two guitars. In *The Well Tempered Guitars* he follows a Bach idea composing 24 preludes and fugues in all the major and minor keys.

## 魯西亞

### 《安達魯西亞的葡萄藤》

#### Paco de Lucía *Cepa Andaluza*

本名弗朗西斯科·桑切斯·高梅斯的著名西班牙佛蘭明高結他演奏家魯西亞生於音樂世家，七歲起跟隨父親及兄長拉蒙彈奏結他，終成為當代最著名及最具影響力的佛蘭明高結他演奏家。沒有他的作品，今天的結他演奏必定頓失光芒。魯西亞改革了佛蘭明高結他演奏的方式和舞蹈伴奏的詮釋，1970年代以後，魯西亞夥拍佛蘭明高演唱家葛馬龍·迪拉依沙，成就更上層樓。

1973年，魯西亞憑倫巴舞曲《溪澗》打入西班牙流行榜達20周之久，並令年輕人對佛蘭明高結他着迷。1970年代起，他致力為佛蘭明高添上新意，把其他音樂種類如爵士樂、薩爾薩和波薩露華融入其中。魯西亞與麥克勞克林、艾爾·迪·梅爾拉合作的唱片《三藩市的周五晚》，銷量更逾百萬，數字遠超同儕。

Spanish flamenco guitarist Paco de Lucía (Francisco Sanchez Gomez) was born into a family of musicians. He started playing the guitar with his father and elder brother Ramón when he was seven years old and has become the most famous and influential flamenco guitarist of our time. Today's guitar-playing would be incomprehensible without him. He revolutionised the way of accompanying and of understanding flamenco guitar playing. In the final quarter of the 20th century he formed a great artistic partnership with the singer Camarón de la Isla.

Paco de Lucía opened up the ears of the younger crowd to the flamenco guitar with the *rumba Entre dos aguas* (1973), which spent 20 weeks in the Spanish hit parade. Since the 1970s, he has contributed to the renewal of flamenco by integrating into it the sounds and instruments from other forms of music like jazz, salsa or bossa nova. The record *Friday Night in San Francisco*, recorded with John McLaughlin and Al Di Meola, sold over a million copies, a figure that was unimaginable for a flamenco artist.

## 卡斯特諾佛-特德斯可

### 《平均律結他曲集》，作品 119

#### E 大調前奏曲與賦格曲

#### Mario Castelnuovo-Tedesco *The Well Tempered Guitars, Op 119* Prelude and Fugue in E major

請參閱頁17《平均律結他曲集》，作品119之兩首前奏曲與賦格曲（A 小調及升 C 小調）的介紹。

Please refer to page 17, *The Well Tempered Guitars, Op 119* Two Preludes and Fugues (A minor and C sharp minor).

## 皮亞蘇拉

《布宜諾斯艾利斯的秋天》

### Ástor Piazzolla *Otoño Porteño*

眾所周知，皮亞蘇拉是為探戈注入新生命的作曲家。1946年，皮亞蘇拉自組的探戈管弦樂隊遭故鄉阿根廷冷落，皮亞蘇拉大受打擊，遂前往巴黎。旅居巴黎時，皮亞蘇拉隨納迪亞·布蘭傑學習樂理及作曲技巧，開始以截然不同的角度看探戈。皮亞蘇拉把現代爵士樂、古典音樂、拉丁美洲民間音樂等元素放到探戈中，大大擴充了當時探戈音樂的節奏及和聲語彙，把探戈帶入新境界。可是，直到1960年代《新探戈》這首公認的探戈經典出現，皮亞蘇拉才真正俘虜了祖國樂迷的心。

Ástor Piazzolla is well-known as the man who breathed new life into the tango. In 1946 he formed his own tango orchestra but frustration at the reception he received in his homeland, Argentina, proved too much and he went to Paris. There, he studied musical theory and composition with Nadia Boulanger and began to look at tango from a totally different perspective. Introducing elements from modern jazz, classical and folkloric Latin music and augmenting the existing complement of rhythms and harmonies, Piazzolla radically reinvented the tango. Not until the 1960s, with the acknowledged classic of *Tango Nuevo*, however, did he conquer the hearts of his own country people.

Programme Notes by the Katona Twins Guitar Duo

樂曲介紹：凱托拿兄弟結他二重奏

場刊中譯：鄭曉彤