

3-7.3.2011

香港文化中心大劇院
Grand Theatre
Hong Kong Cultural Centre

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2011年3月3、6及7日
3, 6 & 7 March 2011

《三樂章交響曲》

Symphony in Three Movements

音樂 史達拉汶斯基 Music by Igor Stravinsky
編舞 喬治·巴蘭欽* Choreography by George Balanchine*
燈光 馬克·史丹利 Lighting by Mark Stanley

指揮 費高·卡羅爾 Conductor Fayçal Karoui

I.

Sterling Hyltin+
Rebecca Krohn++

Savannah Lowery+
Erica Pereira++

Janie Taylor+
Abi Stafford++

Daniel Ulbricht+
Andrew Scordato++

Sean Suozzi+
Anthony Huxley++

Jared Angle+
Sébastien Marcovici++

Likolani Brown Lauren King Ashley Laracey
Georgina Pazcoguín Gretchen Smith
Devin Alberda Daniel Applebaum Vincent Paradiso
Troy Schumacher Henry Seth

Sara Adams, Marika Anderson, Callie Bachman, Stephanie Chrosniak, Emilie Gerrity,
Brittany Hillyer, Ashly Isaacs, Dara Johnson, Lauren Lovette, Meagan Mann, Jenelle Manzi,
Shoshana Rosenfield, Kristen Segin, Mary Elizabeth Sell, Lara Tong, Lydia Wellington

II.

Janie Taylor+
Abi Stafford++

Jared Angle+
Sébastien Marcovici++

III.

全體舞者 Entire Cast

* © 喬治·巴蘭欽基金 *The George Balanchine Trust

首演 1972年6月18日，紐約州立劇院
Premiere 18 June 1972, New York State Theater

+3月3日及6日(夜場) +Mar 3 & 6 (evening)
++3月6日(日場)及7日 ++Mar 6 (matinee) & 7

中場休息 Interval

2011年3月3、6及7日
3, 6 & 7 March 2011

《聚會上的舞蹈》

Dances at a Gathering

音樂 蕭邦 Music by Frédéric Chopin
編舞 謝洛姆·羅賓斯 Choreography by Jerome Robbins
服裝 祖·于拿 Costumes by Joe Eula
燈光 珍妮花·蒂普 Lighting by Jennifer Tipton
鋼琴 蘇珊·沃特 Pianist Susan Walters

3月3、6日(夜場) 3, 6 (evening) March

Megan Fairchild (杏色 in apricot)	Rebecca Krohn (淡紫色 in mauve)	Sara Mearns (綠色 in green)
Tiler Peck (粉紅色 in pink)	Abi Stafford (藍色 in blue)	
Tyler Angle (紫色 in purple)	Antonio Carmena (紅棕色 in brick)	Joaquin De Luz (啡色 in brown)
Sébastien Marcovici (綠色 in green)	Jonathan Stafford (藍色 in blue)	

3月6(日場)及7日 6 (matinee) & 7 March

Sterling Hyltin (杏色 in apricot)	Lauren Lovette (藍色 in blue)	Sara Mearns (淡紫色 in mauve)
Jenifer Ringer (粉紅色 in pink)	Wendy Whelan (綠色 in green)	
Jared Angle (紫色 in purple)	Gonzalo Garcia (啡色 in brown)	Adam Hendrickson (紅棕色 in brick)
Amar Ramasar (綠色 in green)	Christian Tworzyanski (藍色 in blue)	

This ballet was dedicated by Jerome Robbins to the memory of Jean Rosenthal.

首演 1969年5月22日, 紐約州立劇院

Premiere 22 May 1969, New York State Theater

中場休息 Interval

2011年3月3、6及7日
3, 6 & 7 March 2011

《夢斷城西組曲》

West Side Story Suite

音樂	里奧納多·伯恩斯坦	Music by Leonard Bernstein
編舞	謝洛姆·羅賓斯	Choreography by Jerome Robbins
歌詞	史堤芬·桑海姆	Lyrics by Stephen Sondheim
燈光	珍妮花·蒂普頓	Lighting by Jennifer Tipton
佈景	奧利華·史密夫	Scenery by Oliver Smith
服裝	愛蓮·莎拉夫	Costumes by Irene Sharaff
原著	阿瑟·勞倫茨	Original Book by Arthur Laurents
聯合編舞	彼得·蓋納盧	Co-Choreographer Peter Gennaro
指揮	費高·卡羅爾	Conductor Fayçal Karoui

東尼 Tony	Robert Fairchild
瑞夫 (噴射幫首領) Riff (Leader of the Jets)	Andrew Veyette
伯納多 (鯊魚幫首領) Bernardo (Leader of the Sharks)	Amar Ramasar+/ Justin Peck++
安妮塔 (伯納多女友) Anita (Bernardo's girlfriend)	Jenifer Ringer+/ Georgina Pazcoguin++
瑪莉亞 (伯納多之妹) Maria (Bernardo's sister)	Faye Arthurs
羅莎莉亞 (友人) Rosalia (A friend)	Gretchen Smith

噴射幫 The Jets	他們的女友 Their Girls
Devin Alberda, Cameron Dieck, Chase Finlay, Russell Janzen, Austin Laurent, Troy Schumacher, Andrew Scordato, Joshua Thew, Christian Tworzanski	Marika Anderson, Callie Bachman, Emelie Gerrity, Brittany Hillyer, Ashly Isaacs, Dara Johnson, Lauren King, Ashley Laracey, Kristen Segin, Lydia Wellington
鯊魚幫 The Sharks	他們的女友 Their Girls
Daniel Applebaum, Zachary Catazaro, Ralph Ippolito, Vincent Paradiso, Allen Peiffer, Henry Seth, Taylor Stanley, Giovanni Villalobos	Likolani Brown, Maya Collins, Amanda Hanks, Jenelle Manzi, Gwyneth Muller, Brittany Pollack, Mary Elizabeth Sell, Stephanie Zungre

歌手 Singers

Rob Lorey

Lara Marie Hirner

Jane Brockman, Julie Price, Whitney Webster

舞目次序	Order of Dances
序曲	Prologue
有事發生	Something's Coming
體育館內之舞	Dance At The Gym
冷靜	Cool
美國	America
決鬥	Rumble
某處芭蕾舞	Somewhere Ballet

Costumes Executed by Barbara Matera Ltd.
Scenic Supervisor Rosaria Sinisi
Assistant Miguel Lopez-Castillo

West Side Story, set in 1957, is based on Shakespeare's *Romeo & Juliet*. The musical opened on September 26 of that year and the movie followed in 1961. Mr. Robbins has extracted a sequence of dances from *West Side Story* to make this present Suite.

Support for the original production of *West Side Story Suite* was provided by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center. Major funding was also provided by AT&T, The Horace W. Goldsmith Foundation, the William H. Kearns Foundation, Mrs. Janice H. Levin, the Ambrose Monell Foundation, the Louisa Stude Sarofim 1995 Charitable Trust, and the Carolyn B. Solomon Fund.

紐約市芭蕾舞團首演 1995年5月18日，紐約州立劇院
 New York City Ballet Premiere 18 May 1995, New York State Theater

+3月3日及6日 (夜場) +Mar 3 & 6 (evening)
 ++3月6日 (日場) 及7日 ++Mar 6 (matinee) & 7

2011年3月4、5日
4 & 5 March 2011

《小夜曲》 Serenade

音樂 柴可夫斯基 Music by Piotr Il'yich Tchaikovsky
(弦樂小夜曲) (Serenade for Strings)
編舞 喬治·巴蘭欽* Choreography by George Balanchine*
服裝 卡林斯卡 Costumes by Karinska
初演燈光 羅納德·貝茨 Original Lighting by Ronald Bates
燈光 馬克·史丹利 Lighting by Mark Stanley
指揮 費高·卡羅爾 Conductor Fayçal Karoui

Sara Mearns Teresa Reichlen Jenifer Ringer
Charles Askegard Ask La Cour
Alina Dronova Lauren King Ashley Laracey Georgina Pazcoguin
及 and

Marika Anderson, Likolani Brown, Maya Collins, Amanda Hanks,
Dara Johnson, Megan LeCrone, Meagan Mann, Gwyneth Muller, Kristen Segin,
Mary Elizabeth Sell, Gretchen Smith, Lydia Wellington, Stephanie Zungre
Zachary Catazaro, Cameron Dieck, Sam Greenberg, Joshua Thew

* © 喬治·巴蘭欽基金 *The George Balanchine Trust

The refurbishment of *Serenade* was made possible by a
generous gift from the Carolyn B. Solomon fund.

首演 1935年3月1日，美國芭蕾舞團，紐約艾德菲劇院
Premiere 1 March 1935, American Ballet, Adelphi Theater, New York
紐約市芭蕾舞團首演 1948年10月18日，紐約市音樂與戲劇中心
New York City Ballet Premiere 18 October 1948, City Center of Music and Drama, New York

中場休息 Interval

2011年3月4、5日

4 & 5 March 2011

《嬉遊曲》作品15 Divertimento No. 15

音樂 莫扎特 Music by Wolfgang Amadeus Mozart
 編舞 喬治·巴蘭欽* Choreography by George Balanchine*
 服裝 卡林斯卡 Costumes by Karinska
 燈光 馬克·史丹利 Lighting by Mark Stanley
 指揮 費高·卡羅爾 Conductor Fayçal Karoui

快板 Allegro
 Megan Fairchild Tiler Peck Erica Pereira
 Ana Sophia Scheller Janie Taylor
 Daniel Applebaum Chase Finlay Allen Peiffer
 及 and

Marika Anderson, Likolani Brown, Alina Dronova, Dara Johnson,
 Jenelle Manzi, Kristen Segin, Mary Elizabeth Sell, Gretchen Smith

主題及變奏曲 Theme and Variations

主題 Theme Daniel Applebaum, Allen Peiffer
 第一次變奏曲 First Variation Ana Sophia Scheller
 第二次變奏曲 Second Variation Erica Pereira
 第三次變奏曲 Third Variation Janie Taylor
 第四次變奏曲 Fourth Variation Tiler Peck
 第五次變奏曲 Fifth Variation Chase Finlay
 第六次變奏曲 Sixth Variation Megan Fairchild

小步舞曲 Minuet

Marika Anderson, Likolani Brown, Alina Dronova, Dara Johnson,
 Jenelle Manzi, Kristen Segin, Mary Elizabeth Sell, Gretchen Smith

行板 Andante

Megan Fairchild, Tiler Peck, Erica Pereira, Ana Sophia Scheller, Janie Taylor
 Daniel Applebaum, Chase Finlay, Allen Peiffer

終曲 Finale

全體 Ensemble

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首演 1956年5月31日，美國康涅狄格州斯特拉福城，美國莎士比亞劇團
 Premiere May 31, 1956, American Shakespeare Theater, Stratford, Connecticut

中場休息 Interval

2011年3月4、5日

4 & 5 March 2011

《雙協奏曲》

Duo Concertant

音樂	史達拉汶斯基	Music by Igor Stravinsky
編舞	喬治·巴蘭欽*	Choreography by George Balanchine*
初演燈光	羅納德·貝茨	Original Lighting by Ronald Bates
燈光	馬克·史丹利	Lighting by Mark Stanley
小提琴	庫特奈·肯尼	Violinist Kurt Nikkanen
鋼琴	金馬倫·格蘭特	Pianist Cameron Grant

Sterling Hyltin

Robert Fairchild

* © 喬治·巴蘭欽基金 *The George Balanchine Trust

首演 1972年6月22日，紐約州立劇院

Premiere 22 June 1972, New York State Theater

小休 Pause

2011年3月4、5日
4 & 5 March 2011

《協奏曲 DSCH》 Concerto DSCH

音樂 蕭斯達高維契	Music by Dmitri Shostakovich
編舞 阿雷西·羅曼斯基	Choreography Alexei Ratmansky
服裝 荷利·海因斯	Costumes by Holly Hynes
燈光 馬克·史丹利	Lighting by Mark Stanley
指揮 費高·卡羅爾	Conductor Fayçal Karoui
鋼琴 伊萊恩·切爾頓	Pianist Elaine Chelton

Wendy Whelan

Ashley Boudier

Tyler Angle

Joaquin De Luz+
Daniel Ulbricht++

Gonzalo Garcia+
Andrew Veyette++

Alina Dronova

Gretchen Smith

Lydia Wellington

Russel Janzen

Justin Peck

Christian Tworzyanski

Sara Adams
Cameron Dieck

Jenelle Manzi
Joshua Thew

Kristen Segin
Devin Alberda

Mary Elizabeth Sell
Andrew Scordato

The original production of *Concerto DSCH* was made possible in part by support from The Irene Diamond Fund, the Lila Acheson and DeWitt Wallace Endowment Fund, and a dance commissioning grant from the New York State Council on the Arts.

首演 2008年5月29日，紐約州立劇院

Premiere 29 May 2008, New York State Theater

+3月4日及5日 (夜場) +Mar 4 & 5 (evening)

++3月5日 (日場) ++Mar 5 (matinee)

演出陣容或有改動

Please note that the cast is subject to change

加料節目	Festival PLUS
《紐約舞曲》電影放映及討論會 2.3.2011 (三) 晚上7:30 講者：製片人索茲	<i>NY Export: Opus Jazz</i> Film Screening and Discussion 2.3.2011 (Wed) 7:30pm Speaker: producer Sean Suozzi
芭蕾舞大師班 5.3.2011 (六) 上午 10:30 - 11:30	Ballet Masterclass 5.3.2011 (Sat) 10:30 - 11:30am
芭蕾舞全面觀 5.3.2011 (六) 下午12:00 - 12:45	Ballet Insights 5.3.2011 (Sat) 12:00 - 12:45pm
形體工作坊 7.3.2011 (一) 下午5:00 - 6:00	Movement Workshop 7.3.2011 (Mon) 5:00 - 6:00pm
更多加料節目信息，參閱藝術節加料節目指南， 或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival PLUS Booklet or go to the Festival PLUS website: www.hk.artsfestivalplus.org

紐約市芭蕾舞團特別鳴謝 Special Thanks from New York City Ballet

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The creation and performance of works by Peter Martins is funded in part by an endowment gift from the Solomon family, given in loving memory of Carolyn B. Solomon.

New York City Ballet's performances of works by George Balanchine are supported in part by the Balanchine Production Fund, an endowment created through The Campaign for New York City Ballet.



New York City Ballet's Official Airline

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《三樂章交響曲》

Symphony in Three Movements



1972年，巴蘭欽為紐約市芭蕾舞團的史達拉汶斯基音樂節排演了幾部引人注目的傑作，其中包括氣魄宏大的《三樂章交響曲》。二戰期間巴蘭欽去荷里活探訪史達拉汶斯基時，史氏就建議他用這首樂曲編一齣芭蕾舞。儘管樂曲只長21分鐘，卻憑兩種樂器（豎琴和鋼琴）的主要對比，喚起更為濃郁的交響樂氣氛。史達拉汶斯基說：「這兩種樂器分別在第一、二樂章擔當主要伴奏，只有到第三樂章的轉捩賦格曲時，才開始相互呼應，且沒有別的樂器加入。」史達拉汶斯基最拿手的是激奮人心的節奏，編舞家遂為獨舞和群舞設計充滿稜角的敏捷動作。不過，第二章的 行板 原為影片《聖女之歌》中的幽靈場景而作，在這裏卻成了引人沉思的雙人舞。這是巴蘭欽其中一部只穿緊身舞衣的芭蕾舞，作品也無須依靠佈景和劇情，好讓觀眾把注意力集中在複雜的舞蹈編排上。

For New York City Ballet's 1972 Stravinsky Festival, Balanchine choreographed several notable masterpieces, including the majestic *Symphony in Three Movements*. Stravinsky had suggested the music as a ballet when the choreographer visited the composer in Hollywood during World War II. Despite its 21 minute length, the piece evokes a fuller symphonic breadth with two instruments, the harp and piano, providing the dominant contrasts. "Each instrument has a large obligato role in a movement to itself, and only at the turning-point fugue...do the two play together and unaccompanied," said Stravinsky. The signature Stravinsky propulsive rhythm is mirrored by the angular, athletic choreography for soloists and large ensemble, although the second *andante* movement, originally composed for an apparition scene in the movie *Song of Bernadette*, is reserved for a meditative *pas de deux*. One of Balanchine's "leotard" ballets, the work requires no scenic or narrative distractions from the complexity of the choreography.

《聚會上的舞蹈》 *Dances at a Gathering*

《聚會上的舞蹈》首演於1969年，是謝洛姆·羅賓斯闊別紐約市芭蕾舞團13年後，重歸舞團後的第一部力作。羅賓斯受到蕭邦的鋼琴音樂啓發，馬上在排練室着手編舞。他把編好的25分鐘給巴蘭欽看，巴蘭欽說：「多編一點，弄得像花生一樣，吃不停口。」邊說邊做出把花生拋進嘴裏的動作。最終，作品延長至一小時，動用十個舞者。蕭邦的馬祖卡舞曲、圓舞曲和練習曲，在其年代可謂創新之作，一方面源於他祖國波蘭的斯拉夫民族性格，另一方面則流露出作品誕生地巴黎的雍容優雅。羅賓斯最後用18首蕭邦的鋼琴曲，編排了各種雙人舞、獨舞和群舞。他寫道：「這齣芭蕾舞自始至終留在那些音樂創作的年代。我相信處處都沒脫離過這時代；所有情調、姿勢和舞步，都是那時代的一部份，共同傳遞出那時代對我的意義。」

Dances at a Gathering, which premiered in 1969, heralded Jerome Robbins' return to New York City Ballet after a 13-year absence. Inspired by Chopin's piano music, Robbins quickly began choreographing in the rehearsal studio. When he showed 25 minutes of choreography to Balanchine, he said, "Make more, make it like peanuts, keep eating" pretending to pop peanuts into his mouth. The work eventually expanded to an hour in length with a cast of ten dancers. Chopin's mazurkas, waltzes, and études, groundbreaking at the time of their composition, are rooted in the Slavic character of his Polish homeland, yet still convey the elegance of Paris, where they were created. Robbins ultimately used 18 of Chopin's piano pieces, creating dances for various duets, solos, and larger groupings. "The ballet stays and exists in the time of the music and its work," wrote Robbins. "Nothing is out of it, I believe; all gestures and moods, steps, etc. are part of the fabric of the music's time and its meaning to me."



《夢斷城西組曲》 *West Side Story Suite*

《夢斷城西》於1957年震撼百老匯，開啟了音樂劇的新時代。謝洛姆·羅賓斯想把《羅密歐與茱麗葉》的故事改編成以紐約為背景的現代版，還邀來伯恩斯坦作曲，阿瑟·勞倫茨編劇，史堤芬·桑海姆撰寫歌詞。該音樂劇在百老匯上演了兩年，巡迴美國後，在倫敦又演了將近三年，此後搬上世界各地舞台。1961年，《夢斷城西》被拍成電影，並奪得十項奧斯卡獎，包括最佳電影、最佳導演（羅伯特·懷斯與羅賓斯合導），羅賓斯本人還因其出色編舞贏得特別獎。1989年，《謝洛姆·羅賓斯百老匯之夜》在紐約皇家劇院開幕，回顧了羅賓斯多部音樂劇，其中包括《夢斷城西》的一組舞蹈，1995年此組曲由羅賓斯為紐約市芭蕾舞團重排。

West Side Story took Broadway by storm in 1957, when it ushered in a new era in musical theatre. Jerome Robbins had the idea to update *Romeo and Juliet*, setting it in modern-day New York, and he engaged composer Leonard Bernstein, playwright Arthur Laurents, and lyricist Stephen Sondheim as collaborators. The musical played for two years on Broadway, then toured the US and ran for nearly three years in London, and has since been staged in cities around the world. The movie followed in 1961, winning 10 Academy Awards, including Best Picture and Best Director (for co-directors Robert Wise and Jerome Robbins), as well as a special award presented to Robbins for his choreography. In 1989, *Jerome Robbins' Broadway* opened at the Imperial Theater in New York. Included in the retrospective of Robbins' musical theatre work was a suite of dances from *West Side Story*, which the choreographer re-staged at New York City Ballet in 1995.



《小夜曲》 *Serenade*



《小夜曲》是舞蹈史上的里程碑之作，是巴蘭欽於美國原創的第一齣芭蕾舞，也是紐約市芭蕾舞團的招牌作之一。舞蹈以一節舞蹈課開始，巴蘭欽將課堂上發生的許多小意外，如學生的跌倒、遲到，都編進舞作中。首演之後，《小夜曲》曾經過幾次修改，現時的版本由四個樂章組成，分別是《小奏鳴曲》、《圓舞曲》、《俄國舞》和《輓歌》。後兩章把柴可夫斯基原曲的次序顛倒過來，使樂曲於哀傷的調子中結束。巴蘭欽對柴氏作品情有獨鍾。他向訪問者表示：「我編排所有配以柴可夫斯基音樂的舞蹈時，都感到他在冥冥中相助。這算不上是真正的對話，只是我在工作過程中看到有些東西湧現時，就覺得是他在助我一臂。」

Serenade is a milestone in the history of dance. It is the first original ballet Balanchine created in America and is one of the signature works of New York City Ballet's repertory. Balanchine began the ballet as a lesson in stage technique and worked unexpected rehearsal events into the choreography. A student's fall or late arrival to rehearsal became part of the ballet. After its initial presentation, *Serenade* was reworked several times. In its present form there are four movements — *Sonatina*, *Waltz*, *Russian Dance*, and *Elegy*. The last two movements reverse the order of Tchaikovsky's score, ending the ballet on a note of sadness. Balanchine had a special affinity for Tschaikovsky. "In everything that I did to Tschaikovsky's music," he told an interviewer, "I sensed his help. It wasn't real conversation. But when I was working and saw that something was coming of it, I felt that it was Tschaikovsky who had helped me."

《嬉遊曲》作品15 *Divertimento No 15*



1956年，康涅狄格州斯特拉福城的美國莎士比亞劇團舉行莫扎特音樂節，邀請巴蘭欽編一部作品。他原先打算重排他早期以莫扎特《嬉遊曲》作品15為配樂的舞蹈《旋轉》，但到頭來他利用了舊作的許多舞步，重新排成一齣新的芭蕾舞，並以樂曲名字命名，因為他認為這是歷來寫得最優美的嬉遊曲。十八世紀貴族的社交宴會和休閒消遣，使嬉遊曲這種音樂類型發展得登峰造極。嬉遊曲沒有固定架構，樂章由一個到十二個不等，可以由一種樂器或整個室內樂團演奏。此曲主要舞者有八名：三男五女，合跳的則有八個女舞者。這齣芭蕾舞省略了第六樂章的第二首小步舞曲和行板，1960年代末則添進由約翰·科曼為小提琴和中提琴撰寫的華彩樂段。

When asked to present a work at the Mozart Festival held at the American Shakespeare Theater in Stratford, Connecticut, in 1956, Balanchine originally planned to revive *Caracole*, an earlier work set to Mozart's *Divertimento No 15*. Instead, he created a new ballet that used many steps from the old work, and he named the new ballet after the music, which he considered the finest divertimento ever written. The divertimento genre reached its zenith amid the parties and informal entertainments of 18th-century aristocratic life. Divertimentos did not have a fixed structure; the number of movements could vary from one to twelve, and they could be scored for one instrument or a chamber orchestra. *Divertimento No 15* is choreographed for eight principal dancers, five women and three men, with an ensemble of eight women. The ballet omits the second minuet and the *andante* from the sixth movement; a new cadenza for violin and viola by John Colman was added in the late 1960s.

《雙協奏曲》 *Duo Concertant*

史達拉汶斯基把此曲獻給他於1931年認識的著名小提琴家塞繆爾·杜希金。翌年兩人一起於柏林首演此曲，繼而一起在歐洲巡演了幾年。巴蘭欽在此曲完成後不久即已聽過兩人演奏，但直到多年後，他籌劃1972年史達拉汶斯基音樂節時，才決定為此曲編舞。現場演奏對這齣芭蕾舞是不可或缺的。舞者站在鋼琴旁邊，聆聽音樂家演奏第一樂章。之後的三個樂章，舞者的舞蹈既和樂曲吻合無間，也彼此呼應；其間還有數次停下來傾聽。在最後樂章，舞台燈暗下來，舞者在各自的追光燈下起舞。

Stravinsky dedicated *Duo Concertant* to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it. The performance of the musicians on stage is integral to the conception of the ballet. Standing at the piano with the musicians, the dancers listen to the first movement. During the next three movements they dance, mirroring the music and each other, and pause several times to rejoin the musicians and listen. In the final movement, the stage is darkened and the dancers perform within individual circles of light.



《協奏曲 DSCH》 *Concerto DSCH*

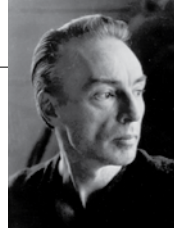
蕭斯達高維契是芭蕾舞迷，1930年代作過無數舞蹈音樂，包括《螺絲釘》和《明亮的小溪》。阿雷西·羅曼斯基曾替莫斯科大劇院芭蕾舞團把這兩個作品編成芭蕾舞，又為紐約市芭蕾舞團的2008年春季節目創作了一支舞，以另一首蕭斯達高維契樂曲《第二號鋼琴協奏曲》為配樂。此協奏曲寫成於1957年，是蕭斯達高維契送給19歲兒子馬克西姆的生日禮物。樂曲表現了作曲家雖經歷了斯大林年代的鎮壓，仍然不減的樂觀精神及充沛活力。開場的快板是一段輕快的進行曲，鋼琴帶出英國歌謠《醉酒水手》的旋律。與之相反，行板樂章的弦樂、鋼琴和獨奏號則沉浸於俄式的靈性境界。終段的快板簡短有力，整個管弦樂隊以7/8拍的速度，將音樂迅即推向尾聲。這隻芭蕾舞的題目指的是蕭斯達高維契用以代表自己音樂主題的符號。四個以德國記譜法寫出來的符號，相當於他名字德文拼法的縮寫（D Sch）。

Dmitri Shostakovich was a fan of ballet and composed numerous dance scores in the 1930s, including *The Bolt* and *The Bright Stream*. Alexei Ratmansky has choreographed both of those works for the Bolshoi Ballet, and for New York City Ballet's 2008 spring season, Ratmansky created another work to a score by Shostakovich, this time the Piano Concerto No 2. Shostakovich wrote the concerto in 1957 as a birthday gift for his 19-year-old son Maxim, and it displays the composer's optimistic energy after the repressions of the Stalinist era. The opening *allegro* evokes a brisk military march with the piano referencing the British melody *Drunken Sailor*. By contrast, the *andante* movement basks in Russian soulfulness for the strings, piano and solo horn. The brief, invigorating *allegro* finale takes on a 7/8 meter as the entire orchestra sprints to the finish. The ballet's title refers to a musical motif used by Shostakovich to represent himself, with four notes that, when written in German notation, stand in for his initials in the German spelling (D Sch.)



喬治·巴蘭欽 George Balanchine

編舞
Choreographer



© Tanaquil LeClercq

巴蘭欽1904年生於俄國聖彼得堡，在當地的皇家芭蕾舞學校就讀，後在馬林斯基芭蕾舞團任舞者，並在那裏開始編排短篇舞蹈。1924年夏天，他離開新成立的蘇維埃聯盟到歐洲，應經理人迪亞基列夫之邀加盟俄羅斯芭蕾舞團，並為該舞團編了他首兩個重要作品：《阿波羅》(1928)和《浪子》(1929)。迪亞基列夫於1929年逝世後，俄羅斯芭蕾舞團解散，巴蘭欽接下來的幾年在歐洲參與了不同作品，然後於巴黎成立了自己的舞團「芭蕾舞劇1933」。該舞團在倫敦薩沃伊劇院演出後，他與美國的藝術鑒賞家林肯·柯爾斯坦相遇，受柯爾斯坦說服赴美。1934年，二人合辦了美國芭蕾舞學校，該校至今仍為世界各地舞團培育人才。

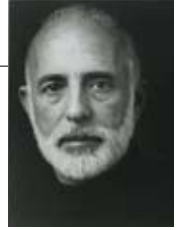
巴蘭欽和柯爾斯坦組建了幾個芭蕾舞團，惜均壽命不長，到1946年才創立芭蕾舞協會，並於1948年更名為紐約市芭蕾舞團。同年巴蘭欽出任舞團芭蕾舞指導，直至1983年逝世為止。在他領導下，舞團逐漸成為當今世上舉足輕重的表演藝術團體、紐約市文化生活的支柱。六十多年來，由他編舞的作品達425個之多。他選用的音樂多來自柴可夫斯基（他特別喜愛的作曲家）、史達拉汶斯基（他的同胞好友）及歌舒詠（代表了他對美國深厚的感情）。巴蘭欽許多作品被公認為傑作，獲世界各地芭蕾舞團搬演。

Born in St Petersburg, Russia, in 1904, he studied at the Imperial Ballet School in St Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In mid 1924, Balanchine left the Soviet Union to join Serge Diaghilev's Ballets Russes where Balanchine choreographed his first important ballets, *Apollo* in 1928 and *Prodigal Son* in the company's final year, 1929. He spent his next few years working in Europe before forming his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at London's Savoy Theatre, he met American arts connoisseur Lincoln Kirstein, who persuaded him to come to the United States. In 1934, they founded the School of American Ballet for which Balanchine created *Serenade*.

They founded several unsuccessful companies before forming Ballet Society in 1946, renaming it New York City Ballet in 1948. Balanchine served as ballet master until his death in 1983, building the company into one of the most important performing arts institutions in the world, and a cornerstone of New York City culture. He choreographed 425 works over 60-plus years, using music by Tchaikovsky (one of his favourite composers,) Stravinsky (his compatriot and friend) and Gershwin (who embodied his love of America.) Balanchine's works are considered masterpieces and are performed by companies all over the world.

謝洛姆·羅賓斯 Jerome Robbins

編舞
Choreographer



© Frederic Ohlinger

羅賓斯1918年出生於紐約市，1940年加入美國芭蕾舞團，正式編出首個作品《自由幻想》（1944），由年輕有為的里奧納德·伯恩斯坦作曲，一炮而紅。同年，二人與編劇貝蒂·康姆頓及阿道夫·格林拍檔，將該舞改編為百老匯音樂劇《錦城春色》，轟動一時。羅賓斯繼續創作了多部傳奇百老匯劇，包括《億萬富童》、《夢斷城西》和《屋頂上的提琴手》。1949年他加入紐約市芭蕾舞團，創作了優秀芭蕾舞《籠》、《牧神之午後》及《音樂會》等。羅賓斯於1958年成立了巡迴舞團「USA 芭蕾」，排演了《紐約舞曲》和《動》。

逝世前十年，他回顧自己的百老匯生涯，創作了《謝洛姆·羅賓斯百老匯之夜》（1989）。羅賓斯另有一系列重要的芭蕾舞作探討使他着迷的巴赫音樂，如在1994年由芭蕾舞星巴里舒尼哥夫主演的《一組舞》及美國芭蕾舞學校的《二部及三部創意曲》，以及1997年紐約市芭蕾舞團的《布蘭登堡協奏曲》。

1998年7月29日，他為紐約市芭蕾舞團排演史達拉汶斯基的《婚禮》完成後不久逝世。他贏得的獎項有紐約市的韓德爾藝術成就獎、五項東尼獎、兩項奧斯卡獎、一項艾美獎和美國國家藝術勳章。

Born in New York City in 1918. He joined Ballet Theatre in 1940, where he choreographed his first work, *Fancy Free* (1944), with music by a young Leonard Bernstein. The ballet was a success, and Robbins and Bernstein teamed up with Betty Comden and Adolph Green to turn it into a Broadway smash, *On the Town*. Robbins went on to create some of Broadway's most legendary shows, including *Billion Dollar Baby*, *West Side Story* and *Fiddler on the Roof*. In 1949, he joined New York City Ballet and went on to create *The Cage*, *Afternoon of a Faun*, and *The Concert*. He formed a touring company, Ballets: U.S.A., in 1958, for which he created *N. Y. Export: Opus Jazz and Moves*.

Robbins looked back at his Broadway career with *Jerome Robbins' Broadway* in 1989. He also explored the music of Bach with: *A Suite of Dances* for Mikhail Baryshnikov and *2 & 3 Part Inventions* for the School of American Ballet, both in 1994, and *Brandenburg* for NYCB in 1997.

Shortly after staging Stravinsky's *Les Noces* for NYCB, Robbins died on 29 July 1998. His awards included the Handel Medallion of the City of New York, five Tony Awards, two Academy Awards, one Emmy and the National Medal of the Arts.

阿雷西·羅曼斯基 Alexei Ratmansky

編舞
Choreographer



生於俄國聖彼得堡，受訓於前蘇聯的莫斯科大劇院芭蕾舞學校。他先後任烏克蘭國家芭蕾舞團和皇家溫尼伯芭蕾舞團的首席舞者，後於1997年加入丹麥皇家芭蕾舞團。2004年1月，他回到俄羅斯，出任莫斯科大劇院芭蕾舞團藝術總監；2009年獲任美國芭蕾舞團的駐團藝術家。

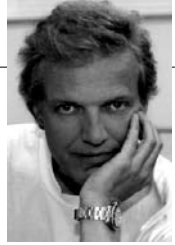
羅曼斯基的作品包括替基洛夫芭蕾舞團編的《狂喜之詩》、《中間雙人舞》、《仙女之吻》和《灰姑娘》；替丹麥皇家芭蕾舞團編的《杜蘭朵之夢》和《胡桃夾子》；替瑞典皇家芭蕾舞團編的《火鳥》；替三藩市芭蕾舞團編的《動物狂歡節》；以及替紐約市芭蕾舞團編的《俄羅斯季節》。他的《癖性之魅力》、《日本之夢》和《莉亞》由莫斯科舞蹈劇團於世界各地巡演，莫斯科大劇院的妮娜·安娜尼亞舒薇莉連同美國芭蕾舞團的成員演出。他為莫斯科大劇院芭蕾舞團創作的作品，是把斯大林時代禁演的蕭斯達高維契芭蕾舞《明亮的小溪》和《螺絲釘》搬上舞台。憑藉2004年為丹麥皇家芭蕾舞團編排的長篇舞劇《安娜·卡列妮娜》，羅曼斯基榮獲芭蕾舞界最高殊榮「貝諾瓦舞蹈獎」。2002年他在丹麥受封丹尼布洛武士勳章。

Born in St Petersburg, Russia, and trained at the Bolshoi Ballet School in Moscow. He was a principal dancer with the Ukrainian National Ballet and the Royal Winnipeg Ballet before joining the Royal Danish Ballet in 1997. In January 2004, he returned to Russia to assume the position of Artistic Director of the Bolshoi Ballet. In 2009, Ratmansky was named Artist in Residence at American Ballet Theater.

Among Ratmansky's works are *Poem of Ecstasy*, *Middle Duet* and *The Fairy's Kiss* for the Kirov Ballet; *Turandot's Dream* and *The Nutcracker* for the Royal Danish Ballet; *Cinderella* for the Kirov Ballet; *The Firebird* for the Royal Swedish Ballet; *Le Carnaval des Animaux* for San Francisco Ballet; and *Russian Seasons* for New York City Ballet. His *Charms of the Mannerism*, *Dreams about Japan* and *Leah* have been performed around the world by Moscow Dance Theatre, featuring Nina Ananiashvili of the Bolshoi and American Ballet Theatre. His works for the Bolshoi include versions of Shostakovich's banned Stalin-era ballets, *The Bright Stream* and *The Bolt*. Ratmansky received the Benois de la Danse award for his full-length *Anna Karenina*, created for the Royal Danish Ballet in 2004. He was made a Knight of Dannebrog in Denmark in 2002.

彼得·馬丁斯 Peter Martins

首席芭蕾舞導師
Ballet Master in Chief



彼得·馬丁斯，丹麥出生，在紐約市芭蕾舞團工作逾40年，身兼舞者、編舞和首席芭蕾舞導師。1970年加入舞團成為首席舞者之前，當了三年客席舞蹈員。在其跳舞生涯中，演出過各種各樣的芭蕾舞碼，亦在喬治·巴蘭欽和謝洛姆·羅賓斯等人的作品中創造了多個角色。從1983至1989年，他和羅賓斯共同擔任舞團的首席芭蕾舞導師，1990年更獨力主管舞團。在他領導下，舞團的常備舞碼大為增加，而核心作品，即巴蘭欽和羅賓斯於二十世紀的傑作，則依然維持原來本色。馬丁斯也編過無數芭蕾舞，主要為紐約市芭蕾舞團創作。他的編舞生涯始於1977年的首作《低鈣夜》，自此編了八十多部芭蕾舞作品，其中許多皆用上美國當代作曲家的音樂。馬丁斯也是美國芭蕾舞學校的系主任和藝術總監，及紐約舞藝學院的創辦人兼藝術總監。

Danish-born Peter Martins has spent over 40 years with the New York City Ballet as a dancer, choreographer and Ballet Master in Chief. After appearing for three years as a guest artist, Martins joined the Company as a Principal Dancer in 1970. During his career as a dancer, he performed in a tremendous variety of ballets in the repertory, and originated roles in many works by George Balanchine and Jerome Robbins, among others. From 1983 to 1989, he and Jerome Robbins served as Co-Ballet Masters in Chief of the NYCB and, in 1990, Martins assumed sole directorship of the Company. Under his leadership NYCB has added significantly to its repertory, while maintaining the integrity of its core works, the 20th-century masterpieces by Balanchine and Robbins. Martins has also choreographed numerous ballets, mainly for NYCB. He began his career as a choreographer in 1977 with *Calcium Light Night* and has since created more than 80 ballets, many of them set to scores by contemporary American composers. Martins is also Artistic Director and Chairman of the Faculty at the School of American Ballet and Founder and Artistic Director of the New York Choreographic Institute.

費高·卡羅爾 Fayçal Karoui

音樂總監
Music Director



費高·卡羅爾生於法國巴黎，畢業於巴黎國家高等音樂學院，主修指揮，並於1997年獲學院的指揮一等獎。其後於圖盧茲首都樂團擔任指揮家比拉遜的助理，其間曾為圖盧茲首都芭蕾舞團指揮《睡美人》，首次擔任芭蕾舞指揮。2001年，卡羅爾擔任法國波城及貝阿恩地區樂團的音樂總監，指揮的曲目包括巴赫、貝多芬及莫扎特的浪漫主義交響曲，以及一些當代作曲家的新作。2006年1月，他首次與紐約市芭蕾舞團演出，並指揮彼得·馬丁斯的長篇舞劇《天鵝湖》；同年12月，他擔任舞團的音樂總監。卡羅爾還曾為許多頂尖樂團指揮，如巴黎管弦樂團、法國里爾國家交響樂團、蒙地卡羅愛樂樂團、法國普羅旺斯艾克斯室樂團、法國青年藝術家樂團、巴黎聖路易學院樂團、皮卡第樂團以及法國蒙彼利埃國家樂團等。

Fayçal Karoui was born in Paris, France, and studied conducting at the Conservatoire National Supérieur de Paris, where he obtained a First Prize in Conducting in 1997. The following year he became the assistant to conductor Michel Plasson at the Orchestra National du Capitole de Toulouse, where he conducted *The Sleeping Beauty* for the Ballet du Capitole de Toulouse, his first experience of conducting for ballet. In 2001, Karoui was named the Music Director of Orchestre de Pau Pays de Béarn, where his repertoire ranged from classical and romantic symphonic works by Bach, Beethoven and Mozart, to new works by contemporary composers. Karoui made his New York City Ballet debut in January 2006, conducting Peter Martins' full-length production of *Swan Lake*, and in December of that year, Karoui was named Music Director of New York City Ballet. In addition, Karoui has conducted such prestigious orchestras as the Orchestre de Paris, Lille National Orchestra and the Monte-Carlo Philharmonic Orchestra, in addition to the Aix-en-Provence Chamber Orchestra, The Young French Artists' Orchestra, the Académie de Saint-Louis en l'Île Orchestra in Paris, the Orchestre de Picardie and the Orchestre National de Montpellier.

NEWYORKCITYBALLET

紐約市芭蕾舞團

紐約市芭蕾舞團是世上頂尖的舞團之一，常演舞碼多達150部，無人能出其右；其中大部份專為舞團打造，多已成為現代經典。舞團於1948年由芭蕾舞大師巴蘭欽和熱心藝術的林肯·柯爾斯坦共同創立於紐約市音樂與戲劇中心，很快以其新古典主義風格知名於世，現代觀眾深有共鳴。1949年，謝洛姆·羅賓斯加入，當副藝術總監，和巴蘭欽及多位客席編舞家攜手編排各有特色的作品，舞碼數目每季俱增。巴蘭欽自創團至1983年逝世為止，一直擔任芭蕾舞總監，編過無數作品，手下舞者均以速度敏捷、樂感豐富見稱。1964年，舞團搬去現址林肯中心大衛·科克劇院，日漸成為世上數一數二的舞團。現在舞團由首席芭蕾舞總監彼得·馬丁斯帶領，共有100名舞者和62位樂隊成員，設有一間正規學校（美國芭蕾舞學校），每年在紐約的演出檔期長達23周，是世上舞團在當地演出最長的時間。紐約市芭蕾舞團對舞蹈的貢獻歷久不懈，致力激發舞蹈創意、提高跳舞水平，培養新一代舞者和編舞家，不遺餘力。

詳情請查閱舞團網址：www.nycballet.com。

場刊中譯：昌明

New York City Ballet is one of the foremost dance companies in the world, with an unparalleled active repertory of more than 150 works — most of them created for NYCB — many of which are considered modern masterpieces. The Company was established in 1948 by choreographer George Balanchine and arts aficionado Lincoln Kirstein at the City Center of Music and Drama, and quickly became known for pure neo-classicism, which resonated with modern audiences. In 1949, Jerome Robbins joined the Company as associate artistic director and, with Balanchine and many guest choreographers, created a varied repertory that grew each season. Balanchine served as Ballet Master of NYCB from its inception until his death, in 1983, during which time he choreographed countless works and created a company of dancers known for their speed and musicality. In 1964 NYCB moved to its current home at Lincoln Center's David H. Koch Theater, where it grew into one of the world's great dance companies. Now under the direction of Ballet Master in Chief Peter Martins, the company has over 100 dancers, a 62-member orchestra, an official school (the School of American Ballet) and an annual 23-week season in New York, the longest home season of any dance company in the world. Widely acknowledged for its enduring contributions to dance, NYCB is committed to promoting creative excellence and to nurturing a new generation of dancers and choreographers.

For more information visit www.nycballet.com

首席舞蹈員
Principal Dancers



Jared Angle



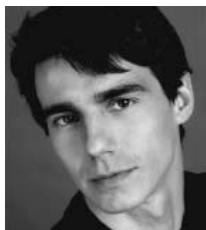
Tyler Angle



Charles Askegard



Ashley Boudier



Joaquin De Luz



Megan Fairchild



Robert Fairchild



Gonzalo Garcia



Sterling Hyltin



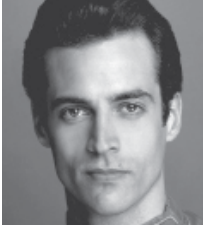
Maria Kowroski



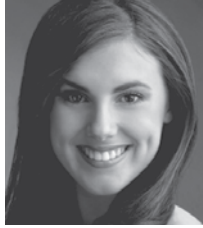
Sébastien Marcovici



Sara Mearns



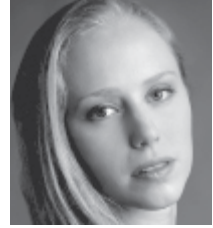
Benjamin Millepied



Tiler Peck



Amar Ramasar



Teresa Reichlen



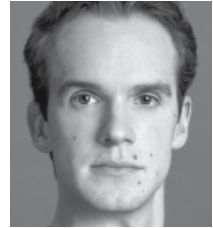
Jenifer Ringer



Jennie Somogyi



Abi Stafford



Jonathan Stafford



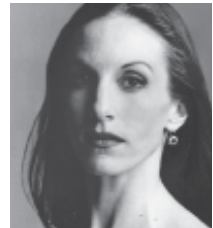
Janie Taylor



Daniel Ulbricht



Andrew Veyette



Wendy Whelan

All photos by Paul Kolnik, except Maria Kowroski (Leslie Hassler), Sara Mearns (Arthur Elgort) and Wendy Whelan (David Michalek).

紐約市芭蕾舞團 New York City Ballet

創辦人 喬治·巴蘭欽及林肯·柯爾斯

Founders: George Balanchine and Lincoln Kirstein

創辦編舞 喬治·巴蘭欽及謝洛姆·羅賓斯

Founding Choreographers: George Balanchine and Jerome Robbins

首席芭蕾舞總監 彼得·馬丁斯

Ballet Master in Chief: Peter Martins

芭蕾舞導師 露絲瑪莉·鄧利維

Ballet Mistress: Rosemary Dunleavy

芭蕾舞導師

Ballet Masters

Karin von Aroldingen Albert Evans

Jean-Pierre Frohlich Susan Hendl

Lisa Jackson Sara Leland

Christine Redpath Richard Tanner

Kathleen Tracey

首席芭蕾舞總監助理

Assistant to the Ballet Master in Chief

Sean Lavery

客席導師

Guest Teacher

Merrill Ashley

紐約市芭蕾舞團樂團音樂總監 費高·卡羅爾

New York City Ballet Orchestra Music Director: Fayçal Karoui

舞團 The Company

Jared Angle Tyler Angle Charles Askegard Ashley Boudier

Joaquin De Luz Megan Fairchild Robert Fairchild Gonzalo Garcia

Sterling Hyltin Maria Kowroski Sébastien Marcovici Sara Mearns

Benjamin Millepied Tiler Peck Amar Ramasar Teresa Reichlen

Jenifer Ringer Jennie Somogyi Abi Stafford Jonathan Stafford

Janie Taylor Daniel Ulbricht Andrew Veyette Wendy Whelan

Ellen Bar Antonio Carmena Adrian Danchig-Waring

Craig Hall Adam Hendrickson Rebecca Krohn Ask la Cour

Savannah Lowery Kathryn Morgan Erica Pereira

Rachel Rutherford Ana Sophia Scheller Sean Suozzi

Sara Adams Devin Alberda Marika Anderson Daniel Applebaum Faye Arthurs
 Callie Bachman Likolani Brown Zachary Catazaro Stephanie Chrosniak Maya Collins
 Cameron Dieck Alina Dronova Chase Finlay Emilie Gerrity Kaitlyn Gilliland
 Sam Greenberg Amanda Hankes Brittany Hillyer Anthony Huxley+ Ralph Ippolito
 Ashly Isaacs Dana Jacobson Russell Janzen Dara Johnson Megan Johnson
 Lauren King Ashley Laracey Austin Laurent Megan LeCrone Lauren Lovette
 Meagan Mann Jenelle Manzi Gwyneth Muller Ellen Ostrom Vincent Paradiso
 Georgina Pazcoguín Justin Peck Allen Peiffer Brittany Pollack David Prottas
 Shoshana Rosenfield Troy Schumacher Andrew Scordato Kristen Segin
 Mary Elizabeth Sell Henry Seth Gretchen Smith Taylor Stanley Joshua Thew
 Lara Tong Christian Tworzyanski Giovanni Villalobos Sarah Villwock
 Lydia Wellington Stephanie Zungre

香港小交響樂團

Hong Kong Sinfonietta



音樂總監：葉詠詩

香港小交響樂團於1990年成立，是香港的旗艦樂團之一。樂團與音樂總監葉詠詩一直致力拉近古典音樂與普羅大眾間的距離，銳意「培育文化新一代」。香港小交響樂團每年演出超過90場次，是香港大會堂的場地伙伴，又經常與國際知名音樂家及藝團合作，包括亞殊堅納西、杜明高、傅聰、巴伐洛堤、英國皇家芭蕾舞團、基洛夫芭蕾舞團及莫斯科大劇院芭蕾舞團等。

樂團亦常應邀參與多個香港及海外的藝術節，包括於法國、意大利、立陶宛、波蘭及日本演出。去年，樂團成為首個中國專業樂團赴南美巡迴演出，並參與北京第二屆中國交響樂之春及上海世博會「香港活動周」閉幕節目。樂團除了演奏傳統的管弦樂章外，每年均委約作曲家譜新曲，亦着意與不同界別的藝術家製作跨界節目。香港小交響樂團灌錄過多套唱片，收錄了不少華人作曲家的優秀作品。另外，唱片《就是古典音樂》第一和第二集，結集多首經典名曲，進一步擴闊古典音樂觀眾層面。

Music Director: Yip Wing-sie

Founded in 1990, Hong Kong Sinfonietta is one of Hong Kong's flagship orchestras with a mission to bring music closer to the community. In 2002, eminent conductor Yip Wing-sie joined as its Music Director, adding to the orchestra's vision — "investing in a cultural tomorrow." The orchestra has collaborated with an illustrious array of international musicians and groups, including Vladimir Ashkenazy, Plácido Domingo, Fou Ts'ong, Luciano Pavarotti, The Royal Ballet, Kirov Ballet and Bolshoi Ballet.

Over the years, the orchestra has been a regular guest at festivals at home and abroad. It has performed in Beijing, France, Italy, Lithuania and Tokyo. Last year, the orchestra became the first professional orchestra from China to tour South America. It represented Hong Kong in Expo 2010 Shanghai, and presented the Hong Kong Week Closing Programme. Hong Kong Sinfonietta performs over 90 times a year and is the Venue Partner of the Hong Kong City Hall. It also ventures into crossover productions, commissions new works and creates innovative audience development concerts for different age groups. The orchestra's discography includes the *Master Chinese Composition Series* and *This is Classical Music I & II*.

小提琴 Violin

格德霍特 James Cuddeford
候任樂團首席
Concertmaster Designate

戴豪逸 Joseph Vickers
副樂團首席
Associate Concertmaster

李海南 Le Hoai-nam
第二小提琴首席
Second Violin Principal

蔡路 Tsai Loo
第二小提琴助理首席
Second Violin Assistant Principal

蔡穎琼 Cai Ying-qiong

周惜分 Sylvia Chow

馮佳 Feng Jia

保坂英子 Eiko Hosaka

呂灝然 Ambrose Lui

羅蔚敏 Luo Wei-min

潘力 Pan Li

彭曉筠 Pang Hiu-wan

高橋真珠 Matama Takahashi

丁鈺 Teng Yuk Sophia

黃裕翔 Wong Yu-cheung

楊宇思 Yang Yu-si

葉紹羲 Yip Siu-hay

袁以恆 Jonathan Yuen

中提琴 Viola

陳子信 Chan Tsz-shun Elvis •

劉琛彥 Lau Sum-yin

錢江 Chin Kong

何永妍 Cecilia Ho

顏星安 Ngan Sing-on

胡斯樂 Wu Shee-lok

大提琴 Cello

張培節 Chang Pei-chieh •

貝樂安 Laurent Perrin

何國芝 Ho Kwok-chee Karey

朴詩媛 Park Si-won

黃嘉輝 Wong Ka-fai David

葉俊禧 Yip Chun-hei Eric

低音大提琴 Double Bass

永井雅美 Masami Nagai •

長笛 Flute

上杉晃代 Akiyo Uesugi

雙簧管 Oboe

金勞思 Marrie Rose Kim •

福原真美 Mami Fukuhara

單簧管 Clarinet

方曉佳 Fong Hiu-kai Johnny •

陳秋媛 Chen Chiu-yuan

巴松管 Bassoon

秦慶生 Chin Hing-sang •

田口美奈子 Minako Taguchi

圓號 Horn

孔約翰 Jonathan Kuhns •

田口美奈子 Masumi Higashide

岑慶璋 Shum Hing-cheung

關山明 Benny Kwan

小號 Trumpet

馮嘉興 Fung Ka-hing •

顏熾權 Joseph Ngan

丹尼路 Danilo Delfin

長號 Trombone

新妻裕子 Yuko Niitsuma •

陳學賢 Chan Hok-yin

低音長號 Bass Trombone

江子文 Kong Tze-man Jason

大號 Tuba

林榮燦 Lam Wing-tsan •

定音鼓 Timpani

村本暉洋 Akihiro Muramoto •

敲擊樂 Percussion

周展彤 Chau Chin-tung •

勞善雯 Mandy Lo

豎琴 Harp

黃士倫 Ann Huang •

鍵琴 Keyboard

周琬婷 Chow Yuen-ting Eunice •

Principal 首席

Assistant Principal 助理首席

Acting Assistant Principal 署理助理首席

註 Notes

1. Guest Principal Flute—Harry Winstanley (溫斯理), Guest Assistant Principal Double Bass—Santiago Costa Martínez (高斯達),
2. Freelance Musicians: Au Shuk-ye Rita (區淑儀), Brian Chan (陳子俊), Cheung Wing-yi Jade (張詠兒), Lena Cuglietta (茱莉亞媞), Otto Kwan (關統洋), Tim Leung (梁冠宇), Wilfred Ma (馬偉懷), Timothy Sun (孫穎麟), Wong Tak-chiu (黃德釗).
3. APA student (with kind permission of The Hong Kong Academy For Performing Arts): Chan Chun Michael (陳駿).