

# 41<sup>st</sup>



香港藝術節  
Hong Kong  
Arts Festival  
21.2-22.3.2013

澳洲室樂團



AUSTRALIAN  
CHAMBER  
ORCHESTRA

RICHARD TOGNETTI ARTISTIC DIRECTOR

藝術總監：李察·托尼提



三月十五日演出贊助  
15 Mar performance sponsored by

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# 馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅：**161.7億港元\*** (約佔香港稅務局總稅收**6.8%**)
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- 提供就業機會：**5,545** 個全職及 **20,859** 個兼職職位
- Last year, HKJC paid **HK\$16.17 BILLION\*** in duties and taxes to government (making up **6.8%** of total taxes collected by Inland Revenue Department)
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第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

Chief Executive  
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman





歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

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



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# 特別鳴謝 Acknowledgements

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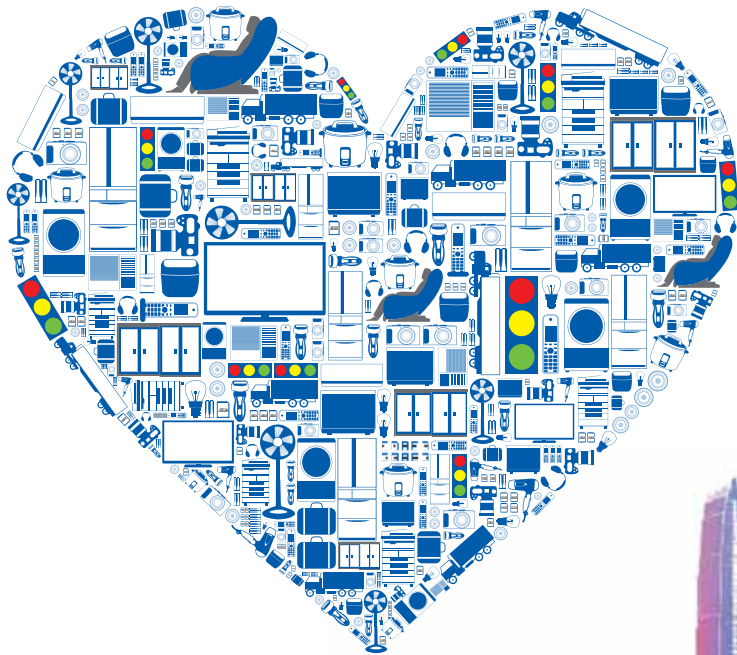
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心連香港 一起成長



昨天、今天、明天，我們在您身邊

信興集團六十年來以香港為家，用心為顧客做到最好，為眾多香港家庭的生活帶來舒適、方便與樂趣。

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香港藝術節 感謝  
The Hong Kong Arts Festival would like to thank

承信興家 **60**年  信興集團  
SHUN HING GROUP

贊助澳洲室樂團三月十五日演出  
For sponsoring the 15 March 2013 performance of  
**Australian Chamber Orchestra**



# 香港藝術節 Hong Kong Arts Festival

## 由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

## An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

**International artists and ensembles** presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，  
請與藝術節發展部聯絡

電郵: [dev@hkaf.org](mailto:dev@hkaf.org)

直線: (852) 2828 4911/12/13

網頁: [www.hk.artsfestival.org/](http://www.hk.artsfestival.org/)

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

Email: [dev@hkaf.org](mailto:dev@hkaf.org)

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The Fullerton Hotel Singapore



The Fullerton Bay Hotel Singapore

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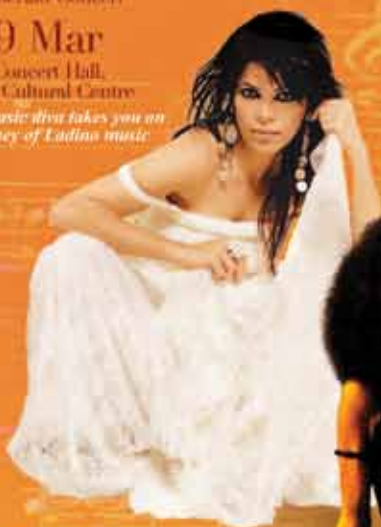
# Sino Group Arts Celebration Series at Hong Kong Arts Festival 2013

Yasmin Levy  
Libertad Concert

9 Mar

Concert Hall,  
HK Cultural Centre

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a journey of Latin music*

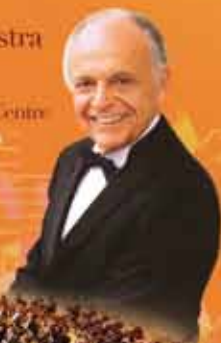


*Photo credit: M. Tse*

Chicago  
Symphony Orchestra  
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is  
coming to town*



*Photo credit: Andrew Lam  
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Esperanza Spalding  
Radio Music Society

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Concert Hall, HK Cultural Centre

*The 51st Grammy's Best New Artist  
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香港藝術節  
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21.2-22.3.2013

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# 41<sup>st</sup>



香港藝術節  
Hong Kong  
Arts Festival  
21.2-22.3.2013

Presents



RICHARD TOGNETTI ARTISTIC DIRECTOR

藝術總監：李察·托尼提

14.3.2013 (四 Thu)

節目一

Programme 1

演出長約 2 小時，  
包括一節中場休息

Approx 2 hrs with  
one interval

節目資料

P16 for programme details

15.3.2013 (五 Fri)

節目二

Programme 2

演出長約 2 小時，  
包括一節中場休息

Approx 2 hrs with  
one interval

節目資料

P28 for programme details

16.3.2013 (六 Sat)

《珊瑚礁》

The Reef

演出長約 1 小時 40 分鐘，  
不設中場休息

Approx 1 hr and 40  
mins with no interval

節目資料

P40 for programme details

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

封面照片 Cover photograph © Paul Henderson-Kelly

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## 澳洲室樂團

## Australian Chamber Orchestra

澳洲室樂團充滿活力、敢於探索、善於求知，充分體現了澳洲精神。樂團因節目的新穎獲得觀眾及評論家的讚譽，演出足跡遍佈澳洲及世界各國，錄製了大量唱片，常演曲目範圍橫跨六個世紀。

澳洲室樂團成立於 1975 年，李察·托尼提 1989 年獲任命為藝術總監及樂團首席。樂團每年為世界各地的觀眾演奏，在澳洲本地更有逾萬名會員。樂團獨樹一格，不僅演出經典的古典樂作品，還開展創新的跨領域項目，並積極委約新作。

Internationally renowned for its inspired programming and the rapturous response of audiences and critics, the Australian Chamber Orchestra (ACO) is a product of Australia's vibrant, adventurous and enquiring spirit. In performances around Australia, around the world and on many recordings, the ACO showcases repertoire spanning six centuries.

The ACO was founded in 1975 and Richard Tognetti has been at the helm since 1989. Every year, the ensemble performs for audiences around the world, including 10,000 subscribers across Australia. The ACO's unique artistic style encompasses not only the masterworks of the classical repertoire, but also innovative cross-artform projects and a vigorous commissioning programme.





澳洲室樂團經常巡演亞洲、歐洲及美國，登上了許多國際知名音樂廳舞台，包括：阿姆斯特丹音樂廳、倫敦威格摩爾音樂廳、紐約卡內基音樂廳及維也納金色大廳。

樂團的專注及能力也使其得以與許多知名獨奏者合作，譬如：伊曼紐爾·帕胡德、斯蒂芬·伊瑟里斯及唐·阿布蕭。

樂團曾發行多張廣獲好評的專輯，合作唱片公司有：ABC Classics、BIS、索尼、Channel Classics、海帕里昂、EMI 及 Chandos。

Regular international tours across Asia, Europe and the USA have drawn outstanding reviews for ACO performances at many of the world's prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Vienna's Musikverein.

The ACO's dedication and musicianship have helped foster close relationships with celebrated soloists such as Emmanuel Pahud, Steven Isserlis and Dawn Upshaw.

The ACO has made acclaimed recordings for labels including ABC Classics, BIS, Sony, Channel Classics, Hyperion, EMI and Chandos.

[www.aco.com.au](http://www.aco.com.au)



## 李察·托尼提

藝術總監及樂團首席



托尼提是澳洲小提琴家、指揮及作曲家，在澳洲師從威廉·普林羅斯及愛麗絲·瓦特恩，於瑞士伯爾尼音樂學院時師隨艾戈爾·奧詹。1989年他獲任命為澳洲室樂團的樂團首席，繼而成為藝術總監，目前亦擔任斯洛文尼亞馬里博爾音樂節藝術總監。

托尼提合作過的樂團包括：韓德爾及海頓協會（波士頓）、香港管弦樂團、薩爾斯堡室樂團、塔比奧拉小交響樂團、愛爾蘭室樂團、盧森堡愛樂樂團、北歐室樂團及澳洲各交響樂團。他曾於悉尼音樂節指揮莫扎特的《皇帝的慈悲》，並與悉尼交響樂團合作於澳洲首演利蓋蒂小提琴協奏曲。

托尼提創作及改編的作品超越室樂領域，曾於全球演出。他是《緋紅樹》的聯合作曲，並參與電影音樂創作，如：《軍天勇將：戰海豪情》及滑浪紀錄片《戰慄疆域》。他的紀錄片《音樂與滑浪》於美國、巴西、法國及南非的滑浪電影節中均獲最佳影片獎。

除領導澳洲室樂團錄製唱片外，托尼提亦憑巴赫的小提琴獨奏曲連續三年獲得澳洲唱片業協會大獎。他的個人專輯還包括德伏扎克及莫扎特的小提琴協奏曲。

2010年，托尼提獲頒澳洲勳章。他擁有所三所大學的榮譽博士學位，並於1999年獲選為澳洲「在世國寶」。他的演奏用琴是1743年製的瓜內利·德傑蘇小提琴，由澳洲一位匿名人士借出。

澳洲室樂團及李察·托尼提簡歷中譯：張熙

# Richard Tognetti AO

Artistic Director and Leader

Australian violinist, conductor and composer, Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied with William Primrose and Alice Waten in Australia, and Igor Ozim at Berne Conservatory, Switzerland. Tognetti has been at the helm of the ACO since 1989 and is also Artistic Director of the Maribor Festival in Slovenia.

Tognetti has appeared with the Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and the Australian symphony orchestras. He conducted Mozart's *Mitridate* for the Sydney Festival and gave the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony.

Tognetti's arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. He co-composed *The Red Tree* and the soundtracks to *Master and Commander: The Far Side of the World* and surf documentary *Horrorscopes*. His documentary *Musica Surfica* won best film awards at surf film festivals in the USA, Brazil, France and South Africa.

As well as directing numerous recordings by the ACO, Tognetti has recorded Bach's solo violin works, winning three consecutive ARIA awards, and the Dvořák and Mozart Violin Concertos for BIS.

Tognetti was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian benefactor.

[www.aco.com.au/richard-tognetti](http://www.aco.com.au/richard-tognetti)

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14.3.2013 (四 Thu)

## 節目一 Programme 1

普羅科菲耶夫 (1891-1953)

編曲：巴爾夏 (1924-2010) 及  
托尼提

### 《瞬間幻影》，作品 22

緩慢地  
行板  
生氣勃勃的  
優雅的  
如畫的  
舒適的  
可笑的  
活躍生動的  
溫和的中板  
小快板  
猛烈的  
不安的  
憂傷的  
甜美而緩慢的  
激動且加重的急板

Sergey Prokofiev (1891-1953)

arr. **Rudolf Barshai** (1924-2010) &  
**Richard Tognetti**

### *Visions fugitives*, Op 22

Lentamente  
Andante  
Animato  
Con eleganza  
Pittoresca  
Commodo  
Ridicolosamente  
Con vivacità  
Assai moderato  
Allegretto  
Feroce  
Inquieto  
Dolente  
Con una dolce lentezza  
Presto agitatissimo e molto accentuato

蕭斯達高維契 (1906-1975)

**C 小調第一鋼琴協奏曲，作品 35**

中庸的快板

緩板

中板

生氣勃勃的快板

鋼琴：愛麗絲·紗良·奧特

小號：路易斯·漢茲里克

—— 中場休息 ——

蕭斯達高維契 (1906-1975)

**前奏曲與詠諧曲，作品 11**

柴可夫斯基 (1840-1893)

**《佛羅倫斯的回憶》，作品 70**

充滿活力的快板

如歌而流暢的慢板

中庸的小快板

活潑的快板

**Dmitri Shostakovich** (1906-1975)

**Piano Concerto No 1 in C minor, Op 35**

Allegro moderato

Lento

Moderato

Allegro con brio

Piano: Alice Sara Ott

Trumpet: Louis Hanzlik

—— Interval ——

**Dmitri Shostakovich** (1906-1975)

**Prelude and Scherzo, Op 11**

**Peter Ilyich Tchaikovsky** (1840-1893)

***Souvenir de Florence*, Op 70**

Allegro con spirito

Adagio cantabile e con moto

Allegretto moderato

Allegro vivace



## 普羅科菲耶夫：《瞬間幻想》，作品22 Prokofiev: *Visions Fugitives*, Op 22

由巴爾夏及托尼提根據原版鋼琴曲選段為弦樂改編

Selections from the original piano version performed in an arrangement for strings by Rudolf Barshai and Richard Tognetti

普羅科菲耶夫才學會走路不久，便開始跟母親瑪利亞·格里戈利耶夫娜學鋼琴和音樂理論，到了十來歲的時候，已寫下很多作品。他六歲時作出第一首鋼琴曲《印度風格的加洛普》，之後又陸續寫了幾十首作品，包括六首鋼琴奏鳴曲。而他第一首正式的鋼琴奏鳴曲，作品1則於1909年面世。

《瞬間幻想》包括20首簡短的鋼琴曲，寫於1915-1917年，一個作曲家非常多產的時期。當時，年輕的作曲家兼鋼琴家普羅科菲耶夫才20出頭，已引來不少關注和爭議。1913年9月，他的第二鋼琴協奏曲首演後，有報導指「那些大為吃驚的聽眾」，「要麼高聲表達他們的不滿，要麼乾脆起身離場」，最後「大部分聽眾都發出憤怒的噓聲及呼聲」。

聽眾的不滿只激發了作曲家更加努力地創作，他甚至在聖彼得堡音樂學院不斷報讀課程，以免被徵召入伍。後來普羅科菲耶夫憶述這段埋頭苦幹、不問政事的日子說：「我可以一天寫出十張譜稿。如果是比較簡單的段落，我甚至能寫出18張。」

With his mother Maria Grigorievna giving him piano and theory lessons from soon after toddlerhood, Prokofiev's compositional juvenilia had reached generous proportions by his teens. His first piano piece, *Indian Gallop*, trotted in when he was just six, and there were dozens of other works, including six piano sonatas, before his official First Piano Sonata, Op 1, appeared in 1909.

The 20 short piano pieces *Visions Fugitives* were written during a particularly fertile period from 1915 to 1917, when Prokofiev was in his early 20s. Still early in his career, the composer-pianist had already attracted much attention and controversy. After the premiere of his Second Piano Concerto in September 1913, a journalist wrote of the "astonished public" that "some express their indignation out loud, some get up and find salvation in retreat," and at the end "most of the audience are whistling and shouting angrily".

Such disapproval merely fired Prokofiev's enthusiasm to compose – something which he was able to do through persistent avoidance of military service by enrollment in successive classes at the St Petersburg Conservatorium. Later he wrote of this dizzily active, politically oblivious time: "I would blacken about ten pages of manuscript

《瞬間幻想》中的每一首曲目都有獨立、鮮明的個性。音樂顯出豐富的色調：嚴肅、喧鬧、風趣、激烈，每一首都反映了作曲家超凡的鋼琴技巧。革命發生後的 1918 年 4 月 15 日，普羅科菲耶夫於換上新名的彼得格勒首演了這部作品，並於一個月後前往美國。他起初只打算在那裏逗留數月，最後卻一直待到 1922 年才離開。

樂曲介紹：米瓦里克·鮑文

a day. In the easy passages, I would cover as many as eighteen."

Each of the *Visions* teems with a discrete, vibrant personality. With a range of moods taking in sobriety and boisterousness, wit and violence, the composer's phenomenal pianism is reflected at every turn. Prokofiev premiered these pieces on 15 April 1918 in the newly named, post-revolution Petrograd; and the next month he departed for the US, apparently with the intention of staying only a few months, but in fact remaining there until 1922.

Programme note by Meurig Bowen

## 蕭斯達高維契：C 小調第一鋼琴協奏曲，作品 35 Shostakovich: Piano Concerto No 1 in C minor, Op 35

在蕭斯達高維契 11 歲那年，十月革命爆發，他的青年時期見證了蘇維埃歷史上最黑暗、最可怕的時期：社會到處有農民起義、大規模拘捕，列寧又頒下戒嚴令；到了 1920 年代中期，史太林的權力逐漸強大；1930 年代中期的大清洗，更另社會一片恐慌。四處都是制度化的拷問、肅清、表演性公審及集體化。史太林輸出穀物去換取外幣時，烏克蘭卻有七百萬人因饑荒而喪命。

蕭斯達高維契的童年看來平淡而寧靜，其青年時代卻被俄羅斯革命後的無情現實深深影響。在彼得格勒音樂學院求學的他曾經營養不良，又患上結核病，在克里米亞半島療養院休養。但其卓越的才能及鬥志，使他年紀輕輕就躍身成功作曲家，在電影音

Born just over a decade before the Bolshevik Revolution, Shostakovich's youth coincided with the darkest and most horrific years of Soviet history. Peasant revolt, mass arrests, and martial law under Lenin ran seamlessly into the foundation of the USSR and Stalin's rise to power from the mid-1920s onwards. Climaxing in the Great Terror of the mid-1930s, this was a deadly period of institutionalised torture, purges, show-trials, and collectivisation. While Stalin exported grain for foreign currency, famine killed seven million in the Ukraine.

After an apparently blandly idyllic boyhood, the grim realities of post-Revolution Russia began to assert themselves on the young Shostakovich. Malnutrition, tuberculosis, and a period of convalescence in a Crimean sanitarium were all aspects of his teenage student years at the Petrograd Conservatorium. But his remarkable talent,

樂和更為嚴肅的古典音樂方面都有不少成就。

其第一鋼琴協奏曲是一部上佳的過渡時期作品。在此之前蕭斯達高維契創作了兩部藝驚四座的歌劇——《鼻子》及《莫桑斯克的馬克白夫人》，之後則寫了一些用以安撫愈加反現代主義的蘇維埃政權的作品。作曲家在1932年12月完成《馬克白夫人》後，鑽研巴赫、海頓及貝多芬的音樂，並動工創作24首鋼琴前奏曲。這個過程讓作曲家放下歌劇的重擔，得以在1933年3至7月期間寫成這部較純粹的協奏曲，也促成了協奏曲的新古典主義風格。但真正賦予本作獨特個性的，是蕭斯達高維契超凡的嘲仿手法和不斷揭穿假面具的能力。跟作曲家其他作品一樣，這部音樂讓我們禁不住去想：在娛樂和諷刺之間，我們究竟身處何處？到底有幾分是諷諧，幾分是嘲弄？

樂曲介紹：米瓦里克·鮑文

—— 中場休息 ——

## 蕭斯達高維契：前奏曲與諷諧曲，作品11 Shostakovich: Prelude and Scherzo, Op 11

1924年12月，當蕭斯達高維契仍在音樂學院譜寫第一交響曲的時候，他的好朋友沃洛佳·克查沃夫因傷寒病逝。當時不滿20歲的作曲家因此把交響曲擱在一旁，動筆撰寫前奏曲作品11，以紀念克查沃夫。他計劃將前奏曲併入一首五樂章組曲，並已開

fused with a fighting spirit, brought him early success as a composer – both of film scores and of more classical, “serious” works.

The First Piano Concerto is a fascinatingly transitional work, coming as it does between Shostakovich's two wildly shocking operas – *The Nose* and *Lady Macbeth of the Mtensk District* – and works intended to appease the increasingly anti-modernist Soviet authorities. After completing *Lady Macbeth* in December 1932, Shostakovich worked on 24 Preludes for piano while absorbing much music by Bach, Haydn, and Beethoven. This served as a bridge between the lurid excesses of the opera and the purer guise of the concerto, written between March and July 1933. It also accounts for the neo-classical gesturing in the work. But it is Shostakovich's remarkable sense of parody, of whirligig debunkery, which gives this work its real personality. We are constantly left wondering – as with much of Shostakovich's output – just where we are on the scales of entertainment and satire, of jocularity and savage mockery.

Programme note by Meurig Bowen

—— Interval ——

In December 1924, while still at the Conservatory and in the midst of his work on the Symphony No 1, Shostakovich received word that his close friend Volodya Kurchavov had died of typhoid fever. In response, the teenaged composer set aside his symphony to write the Op 11 Prelude, which he dedicated as a memorial to

始撰寫其後的賦格曲，只是樂曲還沒有完成，蕭斯達高維契又回到了交響曲的寫作工作上。翌年夏天，完成了第一交響曲後，作曲家才重拾這首室樂作品，可是當時他對創作組曲已失去興趣。他放棄了賦格曲，換上一首新的詠諧曲，與前奏曲組成由兩個獨立樂章組成的作品。

靈感源自摯友死訊的前奏曲共分為三個部分，在連串的片斷之間快速移動，帶來強烈的傷感情緒。悲痛的和弦響起過後，是下行的旋律、神秘的三連音和肅然的撥弦，然後是中段焦躁不安的顛簸搖動。末段由嚴肅絕望的小提琴獨奏展開，接着是最為激動的高潮，最後回到開始時寂靜憂鬱的氣氛。在詠諧曲中，音樂如旋風一般，旋律線條並不柔順，與前奏曲形成極大對比。詠諧曲充滿不協調的聲音和不尋常的效果，卻依然結構分明、極具戲劇性，體現了蕭斯達高維契這位謹慎的現代作曲家的特點。作曲家對這首詠諧曲十分滿意，並於完成不久後稱之為「我最優秀的作品」。

樂曲介紹：傑依·古德溫

Kurchavov. Shostakovich also began a fugue that was to follow the Prelude as part of a five-movement suite, but before getting any farther, he changed his focus back to the symphony. He finally returned to his chamber piece only after completing the First Symphony the following summer, and by this time the idea of a lengthy suite no longer appealed to him. He scrapped the fugue and paired the Prelude with a new Scherzo, allowing the two movements to stand on their own.

The Prelude, as befits its inspiration, is passionately mournful, moving quickly through a series of episodes divided into three sections. Tragic chords give way to descending melodies, eerie triplets, and hushed pizzicato, eventually ushering in the restless tossing and turning of the middle section. An earnest, despairing solo for violin begins the closing segment, reaching an emotional climax before the quietly dejected atmosphere of the opening returns to conclude the movement. In contrast, the Scherzo is all swirling motion and sharp edges. This is the music of Shostakovich the deliberate modernist, packed with dissonance and unusual effects, but still with a firm sense of drama and organization. The composer was very happy with the Scherzo, calling it shortly after its completion “the very best thing I have written”.

Programme note by Jay Goodwin

## 柴可夫斯基：《佛羅倫斯的回憶》，作品 70 Tchaikovsky: *Souvenir de Florence*, Op 70

弦樂六重奏《佛羅倫斯的回憶》是柴可夫斯基最後一部室樂作品，跟

The string sextet *Souvenir de Florence* was Tchaikovsky's last chamber work, and came a

其三首弦樂四重奏（1871、1874 及 1878 年）和大受歡迎的《弦樂小夜曲》（1880）相隔有十年之久。柴可夫斯基對佛羅倫斯十分熟悉，曾在 1877、1879 及 1890 年三度造訪該地，但這首作品卻沒有明顯的意大利特色，最後兩個樂章民謠似的旋律裏還滲透着強烈的俄羅斯風味。不過，這首作品的新鮮感和魅力卻很容易令人聯想到佛羅倫斯的種種。第一樂章連綿的第二主題演奏指示為「柔和、感情豐富及如歌地」，而第二樂章〈慢板〉裏小提琴、中提琴和大提琴則像對話般交流，兩者都有小夜曲的感覺，其中第二樂章中的撥弦伴奏，更有點像小夜曲中的曼陀林。

這段抒情恬靜的〈慢板〉，在中段被一個短小卻重要的段落打斷。這裏作曲家指示樂手以弓尖演奏模進的 16 分音符三連音，一串串短句隨之響起，音樂斷續有致。柴可夫斯基的力度提示非常明確和極端，例如由極弱漸強到弱等等，營造出細緻的層次和神秘感。這種輕巧的奏法在第三樂章中段和第四樂章裏再次出現；而在終章〈活潑的快板〉裏，激烈的重音在輕盈的斷奏的襯托下響起，有如在精巧的芭蕾舞中加上農民舞的勁度一樣。接着，作曲家把當中歡鬧的主旋律變成賦格曲的主題，好像要克制那股勁一樣，效果非常出色。音樂結束前速度加快，音量增至最強，以歡喜若狂的氣氛完結這首向佛羅倫斯致敬之作。

樂曲介紹：米瓦里克·鮑文

decade or more after his three string quartets (1871, 1874, and 1878) and the much-loved *Serenade for Strings* (1880). Tchaikovsky knew Florence well, having made three visits there in 1877, 1879, and 1890, but there is little that is explicitly Italian in the work, and the folk-like tunes in the last two movements have a markedly Russian flavour. In spirit, though, the work has a freshness and charm that could easily conjure Florentine associations. Both the first movement's sweeping second subject, marked *dolce, espressivo e cantabile*, and the conversational melody for violin, viola, and cello that dominates the *Adagio* have a serenade-like feel to them. The second of these, with its plucked accompaniment, is further suggestive of the serenader's mandolin.

This *Adagio's* lyrical repose is broken up by a brief but remarkable central passage. With the players instructed to play at the tip of the bow, a sequence of triplet semiquavers form successive, punctuated phrases. Tchaikovsky's dynamic markings are highly specific and extreme – crescendi from *ppp* up to *p*, and the like – creating a delicate texture of scuttling mysteriousness. A similar lightness of touch comes in the central section of the following movement and in much of the final *Allegro vivace*: vigorous accents working against skipping staccato notes, a balletic finesse converging with the stomping energy of peasant dance. As if to rein in some of this energy, Tchaikovsky turns the main rollicking tune of the finale into a fugue subject – with a certain disciplined success – until he concludes his Florentine tribute by cranking up the tempo and the volume (to *ffff*), for the final ecstatic bars.

Programme note by Meurig Bowen





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## 愛麗絲·紗良·奧特 Alice Sara Ott

鋼琴 Piano

德日混血鋼琴家奧特現年 24 歲，曾於世界各地不少主要音樂廳演出，備受讚譽，是當今樂壇冒起的新星之一。她最近於日本與法蘭克福廣播交響樂團合作，又與奧斯陸愛樂樂團、丹麥國家交響樂團、下奧地利音樂家樂團及德國北部電台交響樂團演出。奧特在倫敦國際鋼琴系列、韋爾比亞音樂節、馬林斯基劇院、阿姆斯特丹皇家音樂廳及渥太華國立藝術中心的首演獨奏會都非常成功。此外，她又是德國埃森鋼琴節、石荷音樂節及梅克倫堡波莫瑞音樂節的常客。

在 2012/2013 年樂季裏，奧特會在馬捷爾的指揮下，於慕尼黑與慕尼黑愛樂樂團合作，於東京與 NHK 交響樂團同台演出。而慕尼黑的音樂會錄音，會成為藝術大師計劃的部分內容，於 2013 年播放；東京的音樂會後奧特會在日本做獨奏巡迴演出。該樂季奧特還會與其他樂團合作，包括捷克愛樂樂團、比利時國家管弦樂團、利物浦皇家愛樂樂團、波恩貝多芬樂團及巴塞隆拿交響樂團。獨奏方面，奧特會首次於紐約的紅魚及芝加哥交響樂中心演出，又會再次登台漢堡音樂廳、倫敦國際鋼琴系列及柏林愛樂廳。

A 24-year-old German-Japanese pianist, Ott has gained critical acclaim as one of today's emerging musical talents for her performances at major concert halls worldwide. Recent concerts have seen Ott perform with the hr-Sinfonieorchester Frankfurt in Japan, Oslo Philharmonic Orchestra, Danish National Symphony Orchestra, Tonkünstler-Orchester Niederösterreich and NDR Sinfonieorchester. Ott has also had success with her debut recitals in London's International Piano Series as well as at the Verbier Festival, Mariinsky Theatre, Amsterdam's Concertgebouw, and Ottawa's National Arts Center. She appears frequently at the Klavier-Festival Ruhr, Schleswig-Holstein Musik Festival, and Festspiele Mecklenburg-Vorpommern.

During the 2012/2013 season, Ott will appear with Münchner Philharmoniker in Munich and the NHK Symphony Orchestra in Tokyo, both under Lorin Maazel. The Munich concerts will also be recorded as part of an Arte Maestro programme to be broadcast in 2013. The Tokyo concert is followed by a recital tour of Japan. Other engagements include performances with the Czech Philharmonic Orchestra, Orchestre National de Belgique, Royal Liverpool Philharmonic Orchestra, Beethoven Orchester Bonn, and Orquestra Simfònica de Barcelona. In recital, she gives debut performances at New York's (Le) Poisson Rouge and Chicago's Symphony Center, and makes return visits to Hamburg's Laeiszhalle, London's International Piano Series, and to the Berlin Kammermusiksaal.

[www.alice-sara-ott.com](http://www.alice-sara-ott.com)



## 路易斯·漢茲里克 Louis Hanzlik

小號 Trumpet

小號手漢茲里克是位出色的室樂手、樂團樂手及教育者。作為奧爾菲斯室樂團的成員，他自 2000 年就常與樂團於世界各地演出，並曾於卡內基音樂廳作獨奏演出。漢茲里克是大西洋銅管五重奏、聖路加管弦樂團和河畔交響樂團的成員，他經常出任林肯中心室樂協會的客席藝術家，又是經驗豐富的百老匯樂手，曾在很多製作中吹奏小號，包括迪士尼的《歡樂滿人間》。

在 2012-2013 年樂季，漢茲里克會與奧爾菲斯室樂團跟爵士樂傳奇韋恩·蕭特合作，又會與大西洋銅管五重奏首演阿倫·費伯、帕特里斯·卡拉蒂尼和戴夫·杜格拉斯的作品。漢茲里克已獲邀於 2014 年在奧地利擔任林茨布魯克納樂團的客席首席小號手。

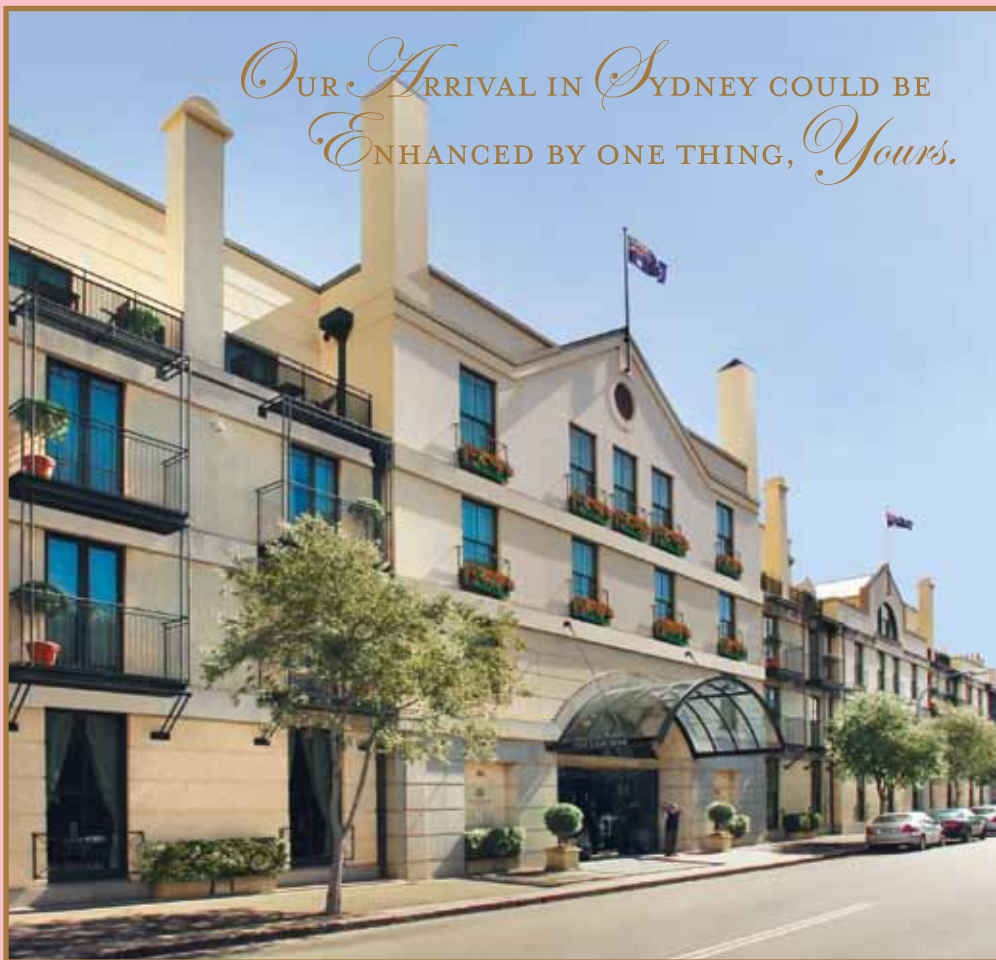
漢茲里克是文特森·巴赫公司的小號家，與大西洋銅管五重奏灌錄大碟（Summit Records）。漢茲里克來自愛荷華，是愛荷華大學、茱莉亞音樂學院、哥倫比亞大學教育學院的畢業生。現為康涅狄格大學音樂副教授（小號及室樂）。

Hanzlik is an accomplished chamber musician, orchestral performer, and educator. As a member of the Orpheus Chamber Orchestra, he has performed as soloist at Carnegie Hall and toured internationally with the orchestra since 2000. He is also a member of the Atlantic Brass Quintet (ABQ), Orchestra of St. Luke's, and Riverside Symphony. Hanzlik is a frequent guest artist with the Chamber Music Society of Lincoln Center, and is an experienced Broadway musician, having served as the trumpeter for numerous productions including Disney's *Mary Poppins*.

His performances for the 2012/2013 season include a collaboration with jazz legend Wayne Shorter with Orpheus, and premieres of new works by Alan Ferber, Patrice Caratini, and Dave Douglas with the ABQ. Hanzlik has been invited to perform as guest Principal Trumpet with the Bruckner Orchestra Linz in Austria in 2014.

Hanzlik is a Trumpet Artist for the Vincent Bach Corporation, and he records with the ABQ for Summit Records. Originally from Iowa, Hanzlik is a graduate of the University of Iowa, The Juilliard School, and Teachers College, Columbia University. He currently serves as Assistant Professor of Music (Trumpet and Chamber Music) at the University of Connecticut.

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15.3.2013 (五 Fri)

## 節目二 Programme 2

海頓 (1732-1809)

### F 小調第 49 交響曲， 《受難》

慢板

很快的快板

小步舞曲及三重奏

急板

Joseph Haydn (1732-1809)

### Symphony No 49 in F minor, *La passione*

Adagio

Allegro di molto

Menuet e Trio

Presto

迪恩 (生於 1961)

### 電子小提琴協奏曲 《電子前奏曲》

被遺棄的遊樂場

地形圖——帕潘亞

劇情突變

鏡子遠處

無窮動

搖籃曲

電子小提琴：李察·托尼提

Brett Dean (b. 1961)

### Concerto for Electric Violin, *Electric Preludes*

Abandoned playground

Topography – Papunya

Peripeteia

The beyonds of mirrors

Perpetuum mobile

Berceuse

Electric Violin: Richard Tognetti

—— 中場休息 ——

—— Interval ——



莫扎特 (1756-1791)

**D 大調第四小提琴協奏曲，K218**

快板

如歌的行板

迴旋曲；優雅的行板－不太快的快板

小提琴：李察·托尼提

Wolfgang Amadeus Mozart (1756-1791)

**Violin Concerto No 4 in D, K218**

Allegro

Andante cantabile

Rondeau; Andante grazioso –

Allegro ma non troppo

Violin: Richard Tognetti

德伏扎克 (1841-1904)

**E 大調弦樂小夜曲，作品 22**

中板

圓舞曲速度

詼諧曲：極快板

小廣板

終曲：活潑的快板

Antonin Dvořák (1841-1904)

**Serenade for strings in E, Op 22**

Moderato

Tempo di Valse

Scherzo: Vivace

Larghetto

Finale: Allegro vivace

## 海頓：F小調第49交響曲，《受難》

### Haydn: Symphony No 49 in F minor, *La passione*

有關海頓與匈牙利貴族埃斯特哈茲家族的紀錄有很多，作曲家為這個家族全職工作近 30 年之久，因而過着舒適的生活，並寫下了數百部作品。埃斯特哈茲城堡距離維也納有 60 多英里，海頓在那裏工作，與朋友隔絕，亦不受外界的藝術發展影響，這一點雖然叫海頓頗感沮喪，但間接為音樂界帶來一大筆財富。海頓說：「我那時與世隔絕，沒有人影響我，也沒有人打擾我，我只得運用自己的創造力。」在這種創造力下產生了我們現在所謂的古典風格音樂，尤其是那些稱為「交響曲」或「弦樂四重奏」的作品，對所有下一代大作曲家都有一定的影響。

第 49 交響曲寫於 1768 年，也是海頓踏入所謂「狂飆風格」階段之初。當時他的音樂滲透着強烈的情感和戲劇性，小調及不安的節奏比從前用得更多。這部交響曲正好說明了這些特點，樂曲大部分時間籠罩在沉思的 F 小調裏，氣氛有時莊嚴沉靜，有時喧鬧熱烈，還突破當時的傳統，以一個不祥的〈慢板〉緩緩地、靜靜地開始。作品的別稱《受

Haydn's well-chronicled and extraordinarily productive appointment with the House of Esterházy, a Hungarian noble family, provided the composer with comfortable full-time employment for approximately 30 years and resulted in hundreds of compositions. To Haydn's dismay and music history's great benefit, his position at the Esterházy estate some 60 miles outside Vienna also kept the composer relatively sequestered, both from his friends and from outside artistic influences. "I was isolated from the world," Haydn said. "No one near me could confuse and torment me, and so I had to become original." The fruit of this originality pioneered much of what we now identify as the Classical style – not least what we expect to hear from a piece designated as a "symphony" or "string quartet" – and influenced every major composer of the generation that followed.

The Symphony No 49 dates from 1768, around the beginning of what has been labeled Haydn's *Sturm und Drang* (Storm and Stress) period, during which the composer imbued his music with heightened emotion and drama, including increased use of minor keys and agitated rhythms. This symphony is a perfect example of the style, spending most of its time in the brooding key of F minor, juxtaposing stoic solemnity with tumultuous bursts of activity, and, unusually for its time, beginning slowly

難》雖然不是海頓所起，但亦與「狂飆風格」的審美觀十分相近。

樂曲介紹：傑依·古德溫

and quietly with an ominous *Adagio*. The work's nickname, *La passione*, also nicely fits the *Sturm und Drang* aesthetic, though it was not bestowed by the composer.

Programme note by Jay Goodwin

## 迪恩：電子小提琴協奏曲《電子前奏曲》 Dean: Concerto for Electric Violin, *Electric Preludes*

這是一部令人期待已久的協奏曲，是作曲家寫給一位老朋友的，讓他在一件嶄新的樂器——六弦電子小提琴上風馳電掣、高聲詠歎。這部電子小提琴除了有額外的弦線外，亦因為是電子的緣故，聲音可以調整，因此不只是普通的新樂器，簡直是嶄新的發明。額外的兩條弦線加在低音部分，分別比 G 弦低五度及十度，進佔大提琴的音域。同時，電子系統可改變音色、添加迴響、調整音高及產生泛音，令樂器的效果跟普通小提琴大相逕庭，就好像電子結他和木結他的分別一樣。這部電子小提琴的聲音充滿活力、尖銳鋒利，但又獨富詩意，在迪恩的作品中可見一斑。

與他 2006 年為標準小提琴寫的協奏曲《失落的書信藝術》不同，迪恩沒有採用大型協奏曲樂章，而是寫了六首前奏曲，他又稱之為「個性小品」。作品合共不足 25 分鐘，各前奏曲簡單直接，與電子小提琴十分相配。作曲家指出，這部音樂

This was a concerto waiting to happen, a work by a composer writing for an old friend, and giving that friend an opportunity to whirl away – and sing – on a new instrument: a six-string electric violin. Physically, with its extra strings, and electronically, because the sound can now be modified before it reaches us, the electric violin is not just a new instrument but a radically different one. The additional strings come at the bottom, a fifth below the G string and a fifth below that, taking the instrument deep down into cello territory. At the same time, electronic programming allows for the tone to be changed, reverberation added, notes shifted in register, harmonics brought forward. The result is an instrument as different from a regular violin as an electric guitar is different from its acoustic progenitor – an instrument zinging and incisive and poetic in its own ways, which Brett Dean here lays before us.

In place of big concerto movements – he did that in his 2006 piece for standard violin and orchestra, *The Lost Art of Letter Writing* – Dean presents six preludes, or “character pieces”, as he has also called them, playing altogether for under 25 minutes and, in their immediacy

探索「具『古典』性質的精湛技術及只有電子音樂才能觸及的聲音世界，在沒有擴音器的樂團伴奏下之碰撞、交集」。作品由畫廊總監珍·明欽委約，於去年三月完成，六個月後在斯洛文尼亞的馬里博爾首演。

樂曲介紹：保羅·格里菲斯

and brevity, suiting the medium. To quote the composer again, the work explores “the intersection between high instrumental virtuosity of a ‘classical’ nature on the one hand and sound worlds that are only possible with electronics on the other, all commented upon by an essentially ‘unplugged’ string chamber orchestra.” The work was commissioned by the gallery director Jan Minchin, completed in March last year, and first performed in Maribor, Slovenia, six months later.

Programme note by Paul Griffiths

—— 中場休息 ——

—— Interval ——

## 莫扎特：D大調第四小提琴協奏曲，K218 Mozart: Violin Concerto No 4 in D, K218

雖然年輕的莫扎特總是讓人聯想到鋼琴——他以鋼琴神童的身份巡迴歐洲演出，又著有超過 20 部鋼琴協奏曲——但小提琴是莫扎特父親所用的樂器，也是作曲家開始認真地寫協奏曲時首先揀選的樂器。

莫扎特於 1775 年 6 月到 12 月期間，在充滿創作熱忱的情況下寫了四部小提琴協奏曲（K 211、216、218 及 219）。這四部作品是作曲家 19 歲那年的主要創作，主要目的是為了突顯莫扎特作為樂手的出眾演奏技巧。這些協奏曲以當時標準奧地利架構配器，但作曲家一些與眾不同、出人意料的特色也在此中初露端倪——不過保守的薩爾茲堡聽眾對這些個人風格並非全都欣然受落。

開首〈快板〉中呈示部的素材有時會按傳統得到進一步發展，有時卻

Although the young Mozart is indelibly associated with the piano – because of our image of the child prodigy touring Europe at the keyboard, and the existence of more than 20 piano concertos – the violin was Mozart’s father’s instrument and the instrument to which Mozart first turned in earnest when writing concertos.

In a typically manic burst of creativity, Mozart wrote four violin concertos between June and December 1775; these four concertos (K 211, 216, 218, and 219) were the main musical output of the closing months of the composer’s teenage years and were designed primarily to show off Mozart’s technique as a player. The orchestration of the concertos was the standard Austrian configuration of the time, but unusual and unexpected features had begun to creep into Mozart’s music; these idiosyncrasies were not wholly appreciated by the conservative Salzburg public.

沒有。這種變化無常的曲式我們現在看來十分引人入勝，但對薩爾茲堡當時的聽眾來說，這種彷彿是蔑視古典曲式的做法，與其說是新穎，不如說是任意莽為。〈如歌的行板〉節奏輕鬆，樂團的引子響過後，小提琴便奏出催眠似的旋律，並一直奏到樂章最後，引領終章的出現。第三樂章的〈迴旋曲〉跟海頓的風格非常相似：狡詐善變、帶吉卜賽風味，有時單調低沉，有時故作嚴肅，有時又突然靜下來，很具戲劇性。音樂像拼貼畫一樣，但總歸是樂觀開朗的。樂曲在漸弱中結束，像是開玩笑一般。

樂曲介紹：傑瑞米·薩莫里

The form of the *Allegro* strikes us now as attractively capricious, in that sometimes material from the exposition is developed as expected, but sometimes not. This apparent disrespect for Classical form was perceived in Salzburg as wilful rather than eccentric. After the orchestral introduction, the lilting *Andante cantabile* is a vehicle for the hypnotic soloist who, once entered, has virtually no rest until the end of the movement, which itself sets the stage for the end of the concerto. This final *Rondeau* is straight out of Haydn – quirky and gypsy-like, with drones, mock-serious passages, and dramatic silences; it is collage-like, ultimately optimistic, and culminates in a cheekily quiet ending.

Programme note by Jeremy Summerly

## 德伏扎克：E大調弦樂小夜曲，作品22 Dvořák: Serenade for strings in E, Op 22

莫扎特、舒伯特、孟德爾頌全都在30多歲就離開人世，但匆匆一生，他們卻寫下無數巨著。不禁讓人懷疑，他們是否冥冥之中知道自己時間無多，因此必須早一點動工。其實大部分作曲家的事業軌道都跟普通人一樣，並不太引人注意：拜師學藝，踏入全盛，走向成熟，最後得體地退下舞台。但也有一些作曲家有着截然不同命運，他們不像莫扎特和孟德爾頌一樣迅速走紅，而是大器晚成。德伏扎克就是其中一位。

這首弦樂小夜曲是德伏扎克30多歲時寫的作品，那時他的事業漸見

Mozart, Schubert, and Mendelssohn: They all died in their 30s, but in the short life spans granted to them, they all managed to produce a long lifetime's work. It is a fanciful notion, but it's as if they knew their time was short, that they had to get started early. The career trajectories of most composers, like most people in general, follow a more unspectacular curve, from study and apprenticeship to mid-life prime, maturity, and graceful fade-out. But there are also cases to contrast strongly with the fast-flame Mozarts and Mendelssohns; the late-developers, the slow ones out of the blocks. Dvořák was one of these.

The Serenade for strings was composed in Dvořák's mid-30s when everything started to

起色。1874 年夏，經過好幾次起起落落後，德伏扎克獲得教育局頒發的津貼，該津貼是當局專為西哈布斯堡君主國的年輕藝術家而設。作曲家得到這 400 基爾德的獎勵後，精神愈加振奮，1875 年更踏入創作的全盛時期。E 大調弦樂小夜曲就是當年的作品之一，德伏扎克在該年五月完成此作，只花了兩個星期。

這部由五個樂章組成的作品簡單輕鬆，充分體現了「小夜曲」的含義（娛樂用音樂）。作曲家生活各方面得到的改善——經濟情況穩定、在維也納得到認同、新娶了太太、生了孩子——讓這首樂曲流露出親切溫暖的感覺。德伏扎克當時在弦樂室內樂的寫作上已有不少經驗，加上他本身是位出色的中提琴手，因此譜出了這首非常切合弦樂風格的怡人作品。

樂曲介紹：米瓦里克·鮑文

fall into places in the composer's career. In midsummer 1874, after a handful of false starts and minor successes, Dvořák was selected to receive a stipend from the Ministry of Education for young artists in the western half of the Habsburg Empire. The award of 400 gulden was a substantial boost for the composer and led to a burst of creativity in 1875 that included the Serenade for strings, composed within a fortnight in May 1875.

The undemanding connotations of the title Serenade (music for entertainment) are well met in this five-movement work. The contentment that came with the recent improvements to his life circumstances – financial stability, recognition from Vienna, and a new wife and child – gives an overall warmth and benign glow to Dvořák's melodic invention, and his experience in writing string chamber music up to this date, combined with his own expertise as a viola player, is reflected in the idiomatic and comfortable string writing.

Programme note by Meurig Bowen

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## 《珊瑚礁》 *The Reef*

僅以此作紀念傑里米·「鋼絲」·克滕  
Dedicated to the memory of Jeremy 'Wire' Curtain

藝術總監 / 樂團首席

李察·托尼提

Artistic Director / Leader

Richard Tognetti

導演 / 製作人

邁克·索尼

Director / Producer

Mick Sowry

攝影總監

約翰·法蘭克

Director of Photography

Jon Frank

滑浪總監

德里克·海因德

Director of Surfing

Derek Hynd

作曲

伊恩·格林德茨

Composer

Iain Grandage

迪傑里杜管

馬克·阿特金斯

Didgeridoo

Mark Atkins

小提琴 / 歌手

薩圖·萬斯卡

Violin / Voice

Satu Vänskä

大提琴

朱利安·湯臣

Cello

Julian Thompson

歌手

克雷格·莊士頓

Voice

Craig Johnston

結他

布萊恩·里奇

Guitar

Brian Ritchie



## 演奏樂曲

托尼提（格林德茨實現）

《黑色野獸之心》

托尼提（格林德茨改編）

《深海測量》

托尼提 / 格林德茨

《超越》

拉摩

《北方人：風之組曲》

利蓋蒂

《分歧》

克拉姆

《黑天使：電子昆蟲之夜》

巴赫（托尼提改編）

G 小調第一奏鳴曲，BWV1001：賦格

格林德茨 / 阿特金斯

《永恆不變》

基拉

《奧拉瓦》

愛麗絲囚徒（托尼提改編）

《骨頭》

克拉姆

《黑天使：上帝音樂》

迪恩

《電子前奏曲：劇情突變》

蕭斯達高維契（巴爾夏改編）

室樂交響曲，作品 110a：甚快板

拉赫曼尼諾夫

《練聲曲》

西格（托尼提改編）

《花落何方？》

貝多芬

降 B 大調弦樂四重奏，作品 130：短歌

## Music as follows:

Richard Tognetti (real. Iain Grandage)

*Heart of the Black Beast*

Richard Tognetti (arr. Iain Grandage)

*Bathymetry*

Richard Tognetti / Iain Grandage

*Beyond*

Jean-Philippe Rameau

*Les Boréades: Suite des Vents*

György Ligeti

*Ramifications*

George Crumb

*Black Angels: Night of the Electric Insects*

Johann Sebastian Bach (arr. Richard Tognetti)

Sonata No 1, BWV1001: Fugue in G minor

Iain Grandage / Mark Atkins

*Immutable*

Wojciech Kilar

*Orawa*

Alice in Chains (arr. Richard Tognetti)

*Them Bones*

George Crumb

*Black Angels: God Music*

Brett Dean

*Electric Preludes: Peripeteia*

Dmitri Shostakovich (arr. Rudolf Barshai)

Chamber Symphony, Op 110a: Allegro molto

Sergei Rachmaninov

*Vocalise*

Pete Seeger (arr. Richard Tognetti)

*Where Have All the Flowers Gone?*

Ludwig van Beethoven

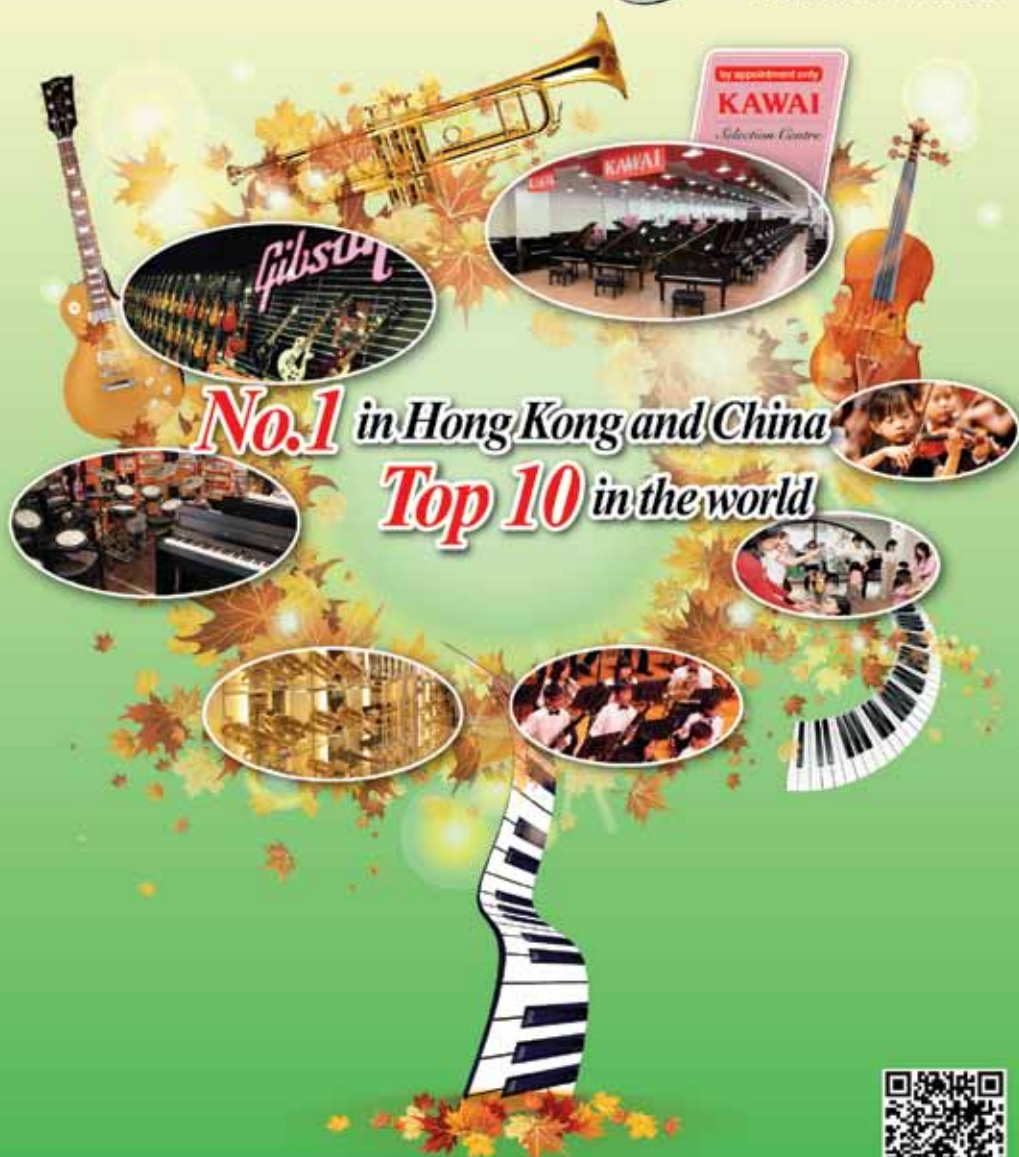
String Quartet in B flat Major, Op 130: Cavatina







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## 創作者眼中的《珊瑚礁》 *The Reef*, in the Artists' Own Words



© Ed Sloane

### 藝術總監兼樂團首席李察·托尼提：

我們每個人都有能力創造奇跡，只是在有些人身上，這種能力睡着了。

「硬漢跟大部分嚴肅的事情絕緣。他們不擅長內省，因此面對不能像獵物一樣去射殺，或不能與之一較膽量高下的人，會變得束手無策……他們默不作聲，取而代之卻去駕飛機、鬥牛、捉大魚……」

——索爾·貝婁《晃來晃去的人》  
中敘事者

### Richard Tognetti, Artistic Director and Leader:

Within all of us is the capacity for wonder; in some it just lies dormant.

“Most serious matters are closed to the hard-boiled. They are un-practised in introspection, and therefore badly equipped to deal with opponents whom they cannot shoot like big game or outdo in daring...the hard-boiled are compensated for their silence: they fly planes or fight bulls or catch tarpon...”

— from Saul Bellow's narrator in the *Dangling Man*

……或者滑浪。

藝術是通往形而上想法的一道門。

《珊瑚礁》的其中一個目的，是讓硬漢對自然的奇跡心懷敬畏，並且讓人們消除「古典音樂」（不論其在當下的定義為何）只是為多愁善感的人而寫的想法。

很多人對澳洲西北部那一片神奇的土地都心懷夢想。這裏沙漠與海洋相遇，而與這片土地的匆匆相遇，大大激發了我們的想像力。我們把它在銀幕上表現出來，比起搬字過紙般的說故事，更像是一位畫家，為這段旋律描出色彩。

滑浪高手德里克·海因德是位浪人，他擁有驚人的天賦，能直面洶湧的外在環境（並且使用無舵滑板），和內心的逆境。我們試圖領會這些元素，並將之融入藝術的神奇世界。

《珊瑚礁》的征程由海因德的個人歷程開始——他由澳洲東部走到西部，駕馭着一輛粗獷的純黑色汽車，逆自然之風而行。但這場探索的結局和主題，卻不是個體的，而是普適的。我們在沙漠中彷彿與星星近在咫尺，在令人眼花撩亂的星光中，於混沌裏驚嘆。

誠意邀請你走入我們的夢，聆聽音樂唱出大自然的聲音，與滑浪這種既神秘又奇妙的舞蹈藝術對話。

...or surf.

Art is one portal to notions existing beyond the material, and *The Reef* attempts, among other things, to bring a sense of existential awe and wonder to the hard-boiled – while trying to boil away perceptions that “classical music” (whatever that may mean in 2012) is seemingly only for those boiled soft.

The dreams of many have come from out of the mighty realm of northwestern Australia, where the desert is unleashed into the sea. A fertile release of our imaginations has been sparked by our fleeting encounter with this land and ocean, and is transformed onto the screen in an account more representative of a painter than a storyteller.

Surfer and wanderer Derek Hynd possesses legendary gifts, including an uncanny ability to confront exploding exteriors (on a finless surfboard) and collapsing interiors. We are then dared to comprehend these elements and mould them into the wonder of art.

The personal odyssey of *The Reef* begins with Hynd's own – traversing across Australia east to west, against the earth's regular flow of storms, in a black, coal-black beast of a vehicle. The story finishes with, and encompasses, the universal, as we are left in wonder at the dizzyingly apparent proximity of the desert stars and beyond into the abyss.

We invite you into our dreams, as this music sings to the elements of the natural environment and forms a sonic dialog with the mysterious and wondrous dance-art that is surfing.



## 約翰·法蘭克，攝影總監：

我想我關心的跟以往一樣，即不能成為破壞西方文明巨作的一分子。老奸巨猾的廣告商恬不知恥地用貝多芬賣朱古力，借奧爾夫賣啤酒，但這部作品並不是要憑音樂向你兜售任何東西。

怎麼會有人想到把滑浪的影像與巴赫的音樂聯繫起來呢？這位音樂奇才的鉅著是完美無瑕的，甚至比完美更完美——像聖經一樣，像神作一樣。巴赫超越了人類。

對熱愛滑浪的人來說，這項活動自然是他們生活中最重要的組成部分。但滑浪受到海浪之短暫所局限，而且又常在大海深處進行，對不滑浪的人來說，可能會難以理解。他們很容易把它視為無足輕重、自我陶醉的玩意，甚至只是一種「運動」——這對滑浪文化中的純粹主義者簡直是一種侮辱。沒錯，滑浪是一種文化，還能是什麼呢？我搞不懂了。

請你環顧四周，我敢說，今晚的年輕面孔一定比典型的古典音樂會更多。我們不能去改進貝多芬或巴赫的作品，但是我們可以把他們的音樂帶給用寬頻速度看着 YouTube、聽着崩克和 hip-hop 長大的新一代。

我並不是說這樣更理想，那些音樂並不需要我們幫忙。但至少，《珊瑚礁》為絕不會去古典音樂會的年輕人提供了一個機會，讓他們能親耳聽到這些古典音樂可以有多偉

## Jon Frank, Director of Photography:

I suppose my main concern was, as always, to try not to be party to the destruction of any masterpieces of western civilisation along the way. Advertising sharks have no shame in using Beethoven to sell chocolate or Carl Orff to sell beer but this isn't about selling you anything.

How could anyone with a conscience project pictures of surfing to the music of Bach? His is the grand work of a musical genius. It's perfect. In fact it's better than perfect – it's biblical. God-like. Bach transcends mortality.

Surfing certainly takes centre stage in the lives of its devotees but its lines are drawn on such an ephemeral medium and generally so far out to sea, that for non-surfers it can be difficult to understand. For a non-surfer it must be easy to view surfing as frivolous and self-obsessed or worse still as a "sport", which is blasphemy to the purists of our culture. Yes, surfing is a culture, or is it a kultcha? I'm out of touch.

Look around you tonight as you read this, and I'll wager there are quite a few younger faces in the crowd than at a typical classical music concert. So while you can't make better the work of Beethoven or Bach, what you can do is enable that work to be heard by a generation that has been reared on YouTube, punk, and hip hop at the speed of a broadband revolution internet connection.

That's not to say that this is a better way – the music sure doesn't need us. At the very least, *The Reef* provides an opportunity for youth who just don't go to classical music concerts, to hear for themselves how massive and irreverent and



大、多不羈、多刺激、多動人。

這些音樂能跨越年齡、財富、身份和地位，是我們都應該欣賞的作品。

### 導演兼監製邁克·索尼：

在知道要擔任《珊瑚礁》的導演時，驚訝之餘我開始思考。

這個地方我知道已有 40 年，但從來沒有造訪過。怎樣可以在短短的兩周採風後，只憑自己的調色板，在不用任何話語、錄音的情況下，以隱喻的手法將其描繪出來？更何況，我的主要合作伙伴之一，是把兩周行程排得滿滿當當的辣手李察·托尼提。

exciting and damn touching this music can be.

This music transcends age, wealth, status and class. This music needs to be heard by us all.

### Mick Sowry, Director and Producer:

When I discovered I was to direct *The Reef*, after the surprise came the thinking.

How do you express a place you've known of for 40 years but never visited, with your palette, without spoken word or recorded soundtrack, using a metaphoric language to be built on a two-week stay that was dictated by the relentless schedule of one of your main creative collaborators in the person of the formidable Richard Tognetti?

尊重當地最原始的居民是我腦中首先出現的想法，而我的概念也是源於這一想法。那是個時間深邃的地方，硬如玻璃的土地穿刺、切割，又閃閃發光。那個地方是亙古不變的。

我們在那不尋常的地方度過了兩星期，對我來說好像神話般的一日，而那一日就像一生。

在《珊瑚礁》裏，約翰·法蘭克的鏡頭把我們帶去另一個世界。約翰不但是位藝術家，還像個機器人。他既堅毅又有膽識，敢於貼身拍攝鰐鯊。他能在任何時候、任何情況之下躍入海中，直到拍到滿意的鏡頭才浮出水面。他可以在水中逗留很久，又會獨自進入荒野，讓手中攝錄機帶着他四處漫遊。

與李察及約翰合作炮製《珊瑚礁》，是我夢寐以求的事。

### 滑浪導演德里克·海因德：

歡迎來臨《珊瑚礁》。

對我們五位極具熱誠的隊員來說，這場耐力的挑戰早在登車一刻便已開始。我們乘上那輛鏽跡斑斑的陸地巡洋艦，於北領地邦坦公路的灰土中打了兩個跟斗，到因弗韋牧場接受了柏德烈·艾特活的急救，在霍爾斯克里克領養了小丁狗邦坦，坐在沒有擋風玻璃的破車頂下走了一千公里，於詹姆士派拉斯角調查和發現恐龍足跡，最後才在一個黃昏到達了地球上最原始的角落之一。

Respect for the original inhabitants of the land was in the front of my mind too, and it was there that the seeds for the idea came. This is a place of deep time, a glass-hard land that pricks and cuts, and glistens. It is, and persists, eternal.

Our time there, some two weeks experiencing this extraordinary place, needed, it seemed to me, to be compressed into a Mythic Day, and that day was a metaphor for life.

In *The Reef*, the camera takes us, in the hands of Jon Frank, to another world. Jon is a machine, and an artist. Relentless and courageous, he filmed with tiger sharks cruising the line-up, throwing himself into the water whatever the conditions and whatever the time, for as long as it took. His ability to remain underwater for what seemed like minutes delivered wonders. He cruised the bush alone with his camera, letting it wander with intent.

Working with Richard and Jon in the push and pull of making *The Reef* is all I expected it to be.

### Derek Hynd, Director of Surfing:

Welcome to *The Reef*.

The slight test of endurance, for my dedicated crew of five, started well before the slated event commencement in a trusty old Land Cruiser, involving a double roll over in the dirt of the Buntine Highway in the Northern Territory, emergency medical care from Patrick Underwood at Inverway Station, the adoption of Buntine the dingo pup at Halls Creek, a 1,000km stretch with a crushed roof and no windscreen until Broome, investigation and discovery of dinosaur footprints at James Price Point, and

展現在眼前的，是一片不可思議的土地，那裏的氣魄非同凡響，到處都隱藏着壯麗的景色。

《珊瑚礁》是一系列跨界作品中的巔峰之作，大力支持無摩擦滑浪的發展，即無舵滑浪藝術。有舵滑浪手丹·比弗為我們提供了衝浪板結構的新視角，而60歲的氣墊滑浪手沃倫·法伊弗則聲稱他是全世界速度最快的滑浪手。

無舵滑浪藝術中有兩種被奉為經典的主要分支：阿拉亞滑浪——源自雅各布·史達斯和湯姆·魏格納向古波利尼西亞人致敬的滑浪方式，以及遠場無摩擦（FFFF）滑浪——由悉尼的戴爾·伊根於20年前首倡，並由我於七年前改良為無舵滑浪。

遠場無摩擦滑浪這個名字，來自澳洲室樂團首席小提琴薩圖·凡斯卡的兄弟西莫佩卡·凡斯卡（2006），他的數學理論「遠場學說」探討到達理論上的無限點後，由混沌變得穩定的問題。要將滑浪和這一學說相提並論當然是不合理的，但無摩擦滑浪的特色，也是於極度不穩定之後突然取得控制的感覺。

而捨棄既有的控制，也是遠場無摩擦滑浪最引人入勝的地方。這種滑浪方式將變量化為控制機制，將滑浪藝術變成了自由的爵士樂。

你即將看到的，是遠遠超越你所認識和想像的滑浪。

eventual dusk arrival at one of the planet's most pristine vistas.

We beheld an amazing land of wonderful souls and hidden majesties.

*The Reef* is the culmination of a series of fusion projects largely championing the progression of Free Friction surfing, a new surfing artform conducted without fins. Man of few peers in finned surfing, Dane Beevor, offers structural perspective, whilst air mat rider Warren Pfeiffer – at 60 years of age – lays claim to being the fastest surfer on the planet.

Two rising tenets of the artform exist. Alaia surfing, popularly originated by Jacob Stuth and Tom Wegener in tribute to the ancient Polynesian pursuit; and Far Field Free Friction (FFFF) surfing, pioneered by Sydney's Dale Egan 20 years ago and modified by myself seven years ago with the removal of all fins.

FFFF is so named (2006) in deference to Simopekka Vänskä, brother of ACO Principal Violin Satu Vänskä, whose mathematical Far Field Theory depicts stability after chaos upon reaching the theoretical point of infinity. Inconsequential by comparison, certainly, but it is the feeling of coming into sudden control after marked instability that keys free friction surfing.

It is the abandonment of ingrained control that most appeals. FFFF surfing places the variable as the control mechanism, evolving the artform into freeform jazz.

What you are about to see is surfing, but not as you know or imagine it.

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Conny Janssen Danst, the Netherlands

### Andrei MATINKINE (Ballet & Character)

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## 作品簡介選編

### Notes on selected musical works

拉摩 (1683-1764) 《北方人：風之組曲》 (作於 1763 年)

作曲家和音樂理論家拉摩是法國音樂史上的傳奇人物。他是十八世紀法國最重要的作曲家之一，其很多戲劇性作品堪稱法國革命前最傑出的歌劇。

拉摩於 50 歲才開始寫歌劇，《北方人》是他最後一部歌劇作品，於作曲家在生時都未演出過。其中《風之組曲》是一首串場音樂，於歌劇幕與幕之間演出，描述風與自然，十分出色。

利蓋蒂 (1923-2006) 《分歧》 (作於 1969 年)

利蓋蒂令人難以忘懷的未來主義音樂，在史丹利·寇比力克的經典科幻片《2001 太空漫遊》中發揮了出眾效果。這位匈牙利作曲家有很長一段時間以漢堡為基地。他在長達 40 多年的時間裏都被譽為前衛音樂的巨人，受人尊崇。利蓋蒂於布達佩斯音樂學院畢業，1950 年代（即他二、三十歲時）專注研究羅馬尼亞民謠，並寫下一些類似的民謠性質的作品。

在《分歧》這部簡短的弦樂作品裏，弦樂分為兩組，其中一組要把弦線調整，發出輕輕顫動的聲音，雖然令人毛骨悚然，但和聲簇卻出奇地美麗。這種特點成為作曲家 1960 年代的標誌。不同的聽眾聽到《分歧》，會有不同的感覺。這首樂曲裏有各種音質和織體，讓大家產生不同的印象。

Rameau (1683-1764) *Les Boréades: Suite des Vents* (composed 1763)

Composer and theorist Rameau is one of the legendary figures in French musical history. He was France's foremost composer in the 18th century, and many of his dramatic compositions stand as pinnacles of pre-Revolutionary French opera. In fact, he composed his first opera at age 50.

*Les Boréades* is Rameau's final opera and was never performed in his lifetime. *Suite des Vents* was conceived as an *Entr'acte*, or a work performed between acts in the opera, and it masterfully depicts winds and nature.

Ligeti (1923-2006) *Ramifications* (composed 1969)

Ligeti's haunting, futuristic music was used to great effect in Stanley Kubrick's classic sci-fi movie *2001: A Space Odyssey*. This Hungarian composer, for many years based in Hamburg, maintained a formidable reputation as a giant of the avant-garde for over four decades. A graduate of the Budapest Academy, Ligeti spent the 1950s – his late 20s and 30s – researching Romanian folk music and issuing compositions of a similarly folk-based nature.

In the short string work *Ramifications*, strings are divided into two groups, and one of them is required to tune the strings to create a shimmering sonic blur with eerie, strangely beautiful cluster harmonies. That became Ligeti's hallmark in the 1960s. *Ramifications* will strike each listener in a totally different way. Different timbres and textures will be heard, and each imagination will conjure unique images.

克拉姆（生於 1929 年）《黑天使—黑暗大地的十三個影像》（作於 1970 年）《輓歌 1：電子昆蟲之夜》及《上帝音樂》

美國作曲家克拉姆以 1970 年代初的作品最為人熟悉，其中一部就是《黑天使》，原本是為電子弦樂四重奏所作。《黑天使》並不是傳統的室樂作品，不單樂器插上了擴音器，樂手還使用了大量其他聲音來源，如在《上帝音樂》中能聽到的用琴弓拉奏玻璃的聲音。《黑天使》是以越戰為靈感而寫的作品。

巴赫（1685-1750）G 小調第一奏鳴曲，BWV 1001：賦格（作於 1720 年），托尼提改編

音樂史上最偉大的音樂家之一巴赫共寫了六首無伴奏小提琴奏鳴曲與組曲，G 小調第一奏鳴曲就是其中一首，也是西方音樂中最壯麗、最不朽的音樂作品之一。很多小提琴手（當然不是全部）都希望增潤和弦的部分，以突顯巴赫小提琴賦格曲的結構。作品本來是為小提琴獨奏而寫，現在由小提琴及弦樂三重奏演繹。

基拉（生於 1932 年）《奧拉瓦》（作於 1986 年）

波蘭作曲家基拉可能以其為法蘭斯·哥普拉及羅曼·波蘭斯基的電影配樂最為人所知。

精密而活潑的《奧拉瓦》採用了民謠的主題，靈感來自斯格伐克和波蘭邊境的山區，是大自然和喀爾巴阡高原人的音樂，有遼闊的樂句，古老的色彩及幾近原始的節奏。

Crumb (b.1929) *Black Angels – Thirteen Images from the Dark Land* (composed 1970) *Threnody I: Night of the Electric Insects* and *God-Music*

American composer Crumb is best known for works that he wrote in the early 1970s, including *Black Angels*, originally for “electric string quartet”. *Black Angels* is no conventional chamber work. Not only are the instruments wired for amplification, but the players make use of an extended array of other sound sources, such as the bowed glasses heard in *God-Music*. *Black Angels* was written as a response to the events of the Vietnam War.

Bach (1685-1750) *Sonata No 1 in G minor, BWV 1001: Fugue* (composed 1720). Arranged by Tognetti

This sonata, counted among Bach’s six sonatas and partitas for solo violin, stands as one of western music’s most glorious and monumental works, by one of history’s greatest composers. Many violinists (not all of course) wish to flesh out the chordal lines and underline the structures of Bach’s violin fugal writing. Originally written for solo violin, it has been arranged here for violin with string trio.

Kilar (b.1932) *Orawa* (composed 1986)

Polish composer Kilar is perhaps best known for his scores for Francis Ford Coppola and Roman Polanski films.

*Orawa* is a rigorous, lively work with themes drawn from folk music, and is inspired by the mountainous region that straddles the border of Slovakia and Poland. It is music of nature and the people of the Carpathian highlands, with broad phrases and medieval, almost primal rhythms.

愛麗絲囚徒（1987年成立）《骨頭》  
（選自1992年專輯《泥》），托尼提改編

愛麗絲囚徒是九十年代的老牌重金屬樂隊，在其第二張大碟《泥》中，樂隊的音樂橫跨了硬搖滾 / 金屬和漸受歡迎的西雅圖垃圾搖滾幾個界別。大碟背後的兩位主創人員，萊恩·斯特利和傑里·坎特雷爾，製作了這樂隊這張最暢銷的專輯，而在很多方面看來，這也是斯特利最個人的藝術表白。當時他染上吸食海洛因的惡習，苦苦掙扎，可惜仍在十年後去世。

《骨頭》主要由傑里·坎特雷爾作曲，曲中可以聽到他與死亡的對峙。坎特雷爾自己說：「這是一個與所有人相關的想法。無論你相信輪回轉世，還是認為人死如燈滅。這想法就是，我們所有美麗的經歷、學到的知識，都會在死亡的一瞬消失……在你闔眼的那一刻，一切將一去不返。」

迪恩（生於1961年）《劇情突變》，  
選自《電子前奏曲》（作於2012年）

Peripeteia（名詞）：境況之突然或預料外的逆轉。

迪恩生於布里斯班，是位成功的樂手和作曲家。曾獲澳洲文化協會獎學金赴德國留學，在20來歲時便爭得柏林愛樂樂團的中提琴手席位。迪恩1988年開始作曲，現在穿梭於柏林和墨爾本，作品常在世界各地演出，包括倫敦、柏林、洛杉磯、悉尼及紐約。《電子前奏曲》是由珍·明欽委約給李察·托尼提及馬里博爾音樂節的作品。

Alice In Chains (formed 1987) *Them Bones*  
(from 1992 album *Dirt*). Arranged by Tognetti

Alice in Chains remains the definitive heavy metal band of the 1990s. In the period of their second album *Dirt*, their music straddled the worlds of hard rock/metal and the upwardly mobile Seattle grunge sound. Layne Staley and Jerry Cantrell, the two main creative forces behind this album release, produced what was to be the group's most commercially successful album, and in many ways, Staley's most personal artistic statement. At the time, Staley was struggling with heroin addiction which a decade later would prove to be fatal.

In *Them Bones*, principally written by Jerry Cantrell, we hear Cantrell's personal confrontation with mortality. Cantrell himself said about the song, "It's a thought for every human being, whether you believe in an after-life or that when we die, that's it. The thought that all the beautiful things and knowledge and experiences you've been through just end when you end... the thought that when you close your eyes for good, it's gone forever."

Dean (b.1961) *Peripeteia* from *Electric Preludes* (composed 2012)

Peripeteia (noun): a sudden or unexpected reversal of circumstances or situation.

Brisbane-born composer Dean continues to enjoy a remarkable career as performer and composer. After travelling to Germany on an Australia Council grant, he won a position in the viola section of the Berlin Philharmonic while in his 20s, and began composing in 1988. Now based in Berlin and Melbourne, his works are regularly performed around the world from London, Berlin, Los Angeles and Sydney, to New York. *Electric Preludes* was commissioned for Richard Tognetti and Festival Maribor by Jan Minchin.



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# 環球滋味 匯萃六國

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蕭斯達高維契（1906-1975）室樂交響曲，作品 110a（作於 1960 年），巴爾夏改編

## II. 甚快板

蕭斯達高維契的第八弦樂四重奏是獻給「法西斯主義和戰爭的受害者」的，作曲家形容這部四重奏「在某種意義上是（我的）音樂自傳」，是「我所有作品中自我引述得最密集的音樂」。

第八弦樂四重奏首演後即大受歡迎。室內樂團懇求將其改編為室樂版本，而不少指揮家及作曲家也紛紛聯絡蕭斯達高維契，希望把作品發展成管弦樂作品。巴爾夏兩者都想要。作為蕭斯達高維契的朋友，他的改編得到作曲家的認可，並以獨立的作品編號「110a」出版成室樂交響曲。

拉赫曼尼諾夫（1873-1943）《練聲曲》，作品 34，第 14 首（1912 年出版）

《練聲曲》沒有歌詞，是以一個或多個元音演唱的歌曲。拉赫曼尼諾夫為這條著名的無詞旋律改編了好些個版本，作曲家的天賦和技巧，在作品中表露無遺。優美的旋律縈繞心頭，又與幾條對旋律產生互動，十分迷人。

西格（生於 1919 年）：《花落何方？》（作於 1961 年）

美國音樂家西格是民謠界最具影響力、最重要的人物之一，對 1950 及 1960 年代的民謠復興有很大貢獻。他的事業生涯中爭議不斷，因為他理所當然地把音樂（除其固有藝術

Shostakovich（1906-1975）*Chamber Symphony, Op 110a* (composed 1960). Arranged by Barshai

## II. Allegro molto

Shostakovich's String Quartet No 8 was dedicated "[t]o the memory of the victims of fascism and war", with the composer describing the Quartet as "in a sense [my] musical autobiography" or "the densest mass of self-quotation I ever wrote".

The Quartet was admired by musicians from its premiere. Chamber groups begged to perform it and Shostakovich was also approached by several conductors and composers who could hear its potential as an orchestrated work. Rudolf Barshai fell into both these categories. A friend of the composer, his arrangement received Shostakovich's blessing and is published as the Chamber Symphony with its own opus number, 110a.

Rachmaninov (1873-1943) *Vocalise, Op 34, No 14* (published 1912)

A vocalise is a song without words, intended to be sung on one or more vowels. Rachmaninov made several transcriptions of this famous wordless melody. His compositional talent and skill is clearly evident in this work, with the hauntingly beautiful melody interplaying with a number of concurrent counter-melodies, all of which are combined to ravishing effect.

Seeger (b.1919) *Where Have All the Flowers Gone?* (composed 1961).

American musician Pete Seeger is one of the most influential and instrumental figures in folk music, largely credited with the folk music revival of the 1950s and 1960s. He has been surrounded by controversy for much of his





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價值外)視為政治言論的表達手段。1961年4月,即寫作本曲的同年,西格因蔑視美國國會,一口氣被判了十個一年監禁。1962年他獲宣告無罪釋放,《花落何方?》大熱,成為當年最受歡迎的40首歌曲之一。

## 貝多芬(1770-1827)降B大調弦樂四重奏,作品130(作於1825年)

### IV 短歌:富感情的極慢板

貝多芬的作品130於1825年8月至11月寫成,但其完整版本於作曲家過世後的1827年4月22日才獲演出。

在第四樂章〈短歌〉中,熙攘的感覺及副旋律的細節——欠奉,只有一道順滑、富歌唱性的旋律,及有機地合成一體的伴奏,讓音樂顯得額外安靜,充滿愛與溫柔。根據小提琴家卡爾·賀爾斯一個著名的講法,這個樂章「叫作曲家邊寫邊流下眼淚,並承認從未寫過讓自己這樣感動的作品」。如果本樂章的主旋律讓作曲家如此感動,那麼註明「Beklemmt」的簡短中段又如何呢?首先傳來的是低音聲部寂靜地齊奏三連音,然後小提琴奏出一個充滿驚愕、躊躇,甚至恐懼的段落。「Beklemmt」可以解作不安、頹喪或局限。對貝多芬來說,這幾個小節是令人驚恐地窺探上帝、窺探死亡,還是兩者皆是?

改編自邁里格·保雲、KP·金普、格雷姆·史堅拿和艾倫·斑森的樂曲介紹

career, as he unapologetically views music (beyond its intrinsic artistic value) as a platform for political discourse. In April of 1961, the year this song was composed, Seeger was found guilty of contempt of US Congress and was sentenced to 10 concurrent one-year terms in prison. He was acquitted in 1962, the year *Where Have All the Flowers Gone* became a top 40 hit.

## Beethoven (1770-1827) String Quartet in B flat major, Op 130 (composed 1825)

### IV Cavatina: Adagio molto espressivo

Op 130 was composed between August and November 1825, and the quartet in its final form was only performed after the composer's death, on 22 April 1827.

Teeming, sub-melodic detail is entirely absent in the fourth movement Cavatina, where a smooth, singing line and organically integrated accompaniment create music of extraordinary repose and affecting tenderness. According to a famous account by the violinist Karl Holz, this movement “cost the composer tears in the writing and brought out the confession that nothing that he had written had so moved him”. If the main melodic arch of this movement was unbearably moving for the composer, what of the brief central section, marked “beklemmt”? Heralded by hushed unison triplets in the lower voices, the violin utters forth a passage which is, all at once, full of wonder, hesitation and absolute terror. “Beklemmt” can mean anxious, weighed down, restricted in some way. For Beethoven, are these few bars a terrific glimpse of God, of death, or both?

Adapted from programme notes by Meurig Bowen, K P Kemp, Graeme Skinner and Alan J Benson

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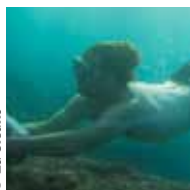




## 李察·托尼提 Richard Tognetti

藝術總監及樂團首席  
Artistic Director & Leader

請參閱第 14 頁。Please see page 14.



## 約翰·法蘭克 Jon Frank

攝影總監  
Director of Photography

法蘭克是著名滑浪攝影師，過去 20 年來常以滑浪與海浪為題材，並贏得許多攝影及電影獎項。他的作品常見於雜誌封面、書籍和廣告，曾參與不少關於滑浪的電影、紀錄片和電視節目的拍攝。其作品曾在澳洲、美國、斯洛文尼亞和葡萄牙展出。

A prominent surf photographer, Frank has spent the past two decades expressing his vision of surfing and ocean waves, winning a slew of photography and cinematography awards along the way. His work has featured in numerous magazine covers, books, and advertising campaigns. He has contributed cinematography to an extensive catalogue of surf films, documentaries, and television programmes. His work has been exhibited in Australia, the US, Slovenia, and Portugal.



## 邁克·索尼 Mick Sowry

導演及監製  
Director & Producer

索尼在廣告界擔任美術總監及撰稿的經驗豐富，能融合印刷、電台、電視，甚至企業短片、文案及製作的技巧。2000 年代中，對商業化藝

術的反感使其在事業上另覓發展。索尼一直喜歡滑浪，希望能表達這種與水密不可分的生活方式。他於 2007 年起與李察·托尼提及澳洲室樂團合作，從此感到生活徹底改變，精神生活更加充實。

Sowry has extensive experience in advertising as an art director and writer, blending skills in print, radio, and television, and later corporate films, writing, and production. The continuing desire to express in the arts as opposed to the commercial arts pushed him towards a career shift in the mid-2000s. As a lifelong surfer, that aqueous life was one he wanted to communicate. Beginning a collaborative relationship with Richard Tognetti and the Australian Chamber Orchestra in 2007, Sowry sees his life as radically changed, and, spiritually at least, for the better.



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## 德里克·海因德 Derek Hynd

滑浪導演  
Director of Surfing

海因德在悉尼紐波特海灘長大，當時社會流行吸毒、飆車，人人向上爬，海因德卻全沒有參與。他於悉尼大學修讀政治經濟，畢業後卻轉而周遊列國、寫作及滑浪。海因德有近 40 年的演出經驗，是世界十大滑浪高手，又是一位出色的教練，最近發展出遠場無摩擦滑浪法 (FFFF)。海因德無舵滑浪已有七年，並還在不斷研究及發展該項技藝。

Hynd grew up in Newport Beach, Sydney, in an era of drug culture, motorcycle madness, and plights of upward mobility...all of which he took no part in. Instead, upon graduating in political economy from Sydney University, he veered left to a life of world travel, writing and groundbreaking surfing pursuits. This is his fourth decade at the forefront of performance, beginning with a Top 10 world ranking, a career in elite coaching, and his recent development of Far Field Free Friction (FFFF) surfing. This being Hynd's seventh year sans fins, he remains committed to research and development.



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- Awards for Self-improvement for Working Adults; and
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作曲家  
Composer

格林德茨不僅是樂手，還為劇場、舞蹈及純音樂作品作曲。他曾任西澳交響樂團、澳洲青年樂團、黑天鵝劇團的駐團作曲家，現時為西澳大學的榮譽研究員。他是伊恩·波特作曲新人獎金的得主，並憑其劇場音樂獲海普曼獎及綠屋獎。其作品包括：劇場音樂《藍色房間》、《寫下一切的書》、《雲街》、《隔壁房間》及《賣火柴的小女孩》；舞蹈音樂《草地》（尖刺舞團）及《勿忘我》（北方舞蹈團）。布羅德斯基弦樂四重奏、澳洲弦樂四重奏、澳洲銅管樂五重奏、莎拉·麥克利芙、克雷格·奧根以及澳洲多個合唱團及樂團都曾演出他的作品。

Grandage is both a musician and a composer for theatre, dance, and the concert hall. He has been composer-in-residence with the West Australian Symphony Orchestra, the Youth Orchestras of Australia, and Black Swan Theatre Company. He received the Ian Potter Emerging Composer Fellowship and is currently an Honorary Research Fellow at the University of Western Australia. Grandage has won Helpmann and Green Room awards for his theatre scores, which include *The Blue Room*, *The Book of Everything*, *Cloudstreet*, *In the Next Room*, and *Little Match Girl*. His scores for dance include the award winning *Lawn* (Splinter Group) and *Remember Me* (DanceNorth). Grandage's concert works have been performed by the Brodsky String Quartet, Australian String Quartet, Australian Brass Quintet, Sara Macliver, Craig Ogden, and by choirs and orchestras around Australia.

除特別注明，場刊中譯：張婉麗

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# 澳洲室樂團

## Australian Chamber Orchestra

藝術總監及樂團首席

**Artistic Director & Leader**

\* Richard Tognetti

小提琴 **Violin**

\* Helena Rathbone

\* Satu Vänskä

Madeleine Boud

Rebecca Chan

Aiko Goto

Mark Ingwersen

Ilya Isakovich

Liisa Pallandi

Holly Piccoli

中提琴 **Viola**

\* Christopher Moore

Caroline Henbest

Alexandru-Mihai Bota

Ceridwen Davies

大提琴 **Cello**

\* Timo-Veikko Valve

Julian Thompson

Sharon Draper

低音大提琴 **Double Bass**

\* Maxime Bibeau

雙簧管 **Oboe**

(2) Shefali Pryor #

(2) Michael Pisani ^

巴松管 **Bassoon**

(2) Brock Imison ^

圓號 **Horn**

(2) Jonathan Williams

(2) Brendan Parravicini

迪傑里杜管 **Didgeridoo**

(3) Mark Atkins

結他 **Guitar**

(3) Brian Ritchie

歌手 **Vocalist**

(3) Craig Johnston

\* 首席 Principal

(2) 節目二 Programme 2

(3) 《珊瑚礁》 *The Reef*

# Courtesy Sydney Symphony

^ Courtesy Melbourne Symphony Orchestra

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# 41<sup>st</sup> 香港藝術節 Hong Kong Arts Festival 21.2-22.3.2013

歌劇 / 戲曲 OPERA / CHINESE OPERA	《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai	 CHT	1-3/3	8:15pm
	中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>		CHCH	7, 8/3	7:30pm
	《粵歷油麻地 — 三代同台做大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員	YMT	7-10/3 9, 10/3	7:30pm 2:15pm
	《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass	CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
	中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao	APAL	9, 10/3	7:30pm
音樂 MUSIC	拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa	APAL	15, 16/3	7:30pm
	拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi	CCGT	19, 21, 23/3	7:30pm
	芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel	CCCH	28/1 29/1	8pm
	幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus	APAA	22/2 23/2	8:15pm 4pm
	香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	23/2	8pm
	布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan	APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
	羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski	CCCH	1/3	8pm
	荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital	CHCH	2/3	8pm
	艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band	APAA	1/3	8:15pm
	艾班四重奏 Quatuor Ebène		APAA	2/3	8:15pm
	拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital		APAA	3/3	5pm
	馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano	APAA	4/3	8:15pm
	朴星古鋼琴獨奏會 Piao Xingji Piano Recital		APAA	6/3	8:15pm
	吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital		APAA	7/3	8:15pm
	米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations	STA	9/3	8pm
	雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert	CCCH	9/3	8:30pm
	澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti	CHCH	14, 15/3	8:15pm
	艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert	CCCH	15, 16/3	8pm
	澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film	CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta	音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC	
《我的第一個四季》 My First Four Seasons	親子音樂會 A narrated concert	NDA	20/3	8pm		
魯杜斯華夫斯基四重奏 Lutoslawski Quartet		APAA	21/3	8:15pm		
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - Viva Verdi	指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm		
戈蘭・布列葛維奇與婚喪喜慶樂隊《古卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - Champagne for Gypsies		CCCH	23, 24/3	8pm		
英國國家劇團《一僕二主》 National Theatre of Great Britain - One Man, Two Guvnors	編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm	戲劇 THEATRE	
1927 劇團《怪誕城的動物與孩子》 1927 - The Animals and Children Took to the Streets	多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm		
11 圈《反斗先生》 Circle of Eleven - LEO	雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm		
《中式英語》 Chinglish	編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm		
The TEAM《美國夢險號》 The TEAM - Mission Drift	音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm		
《爆・蛹》 Blast	編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	 CCST	8-11/3 9, 10/3	8pm 3pm		
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - Hand Stories	創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm		
《屠龍記》 Smear	編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	 CHT	14-17, 19-24/3 16, 23/3	8pm 3pm		
中國國家話劇院《青蛇》 National Theatre of China - Green Snake	改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	 APAL	21-24/3 23, 24/3	8pm 3pm		
美國芭蕾舞劇院 American Ballet Theatre	精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm		舞蹈 DANCE
藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie	《羅密歐與茱麗葉》 Romeo and Juliet	編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3 2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm	
神氣舞團《信靠》 Compagnie La Baraka - NYA	編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm		
優獸舞團《足跡》 Fabulous Beast - Rian	導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm		
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - Bothanica	藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm		
亞太舞蹈平台 V Asia Pacific Dance Platform V		KTTB	15-17/3	8:15pm		
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series		 CCST	21-24/3 23, 24/3	8:15pm 3pm		

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CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre  
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NDA 北區大會堂演奏廳 Auditorium, North District Town Hall  
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「與頂尖文化領袖對話」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs		27/1	銅管樂大師班 Mastering Brass
29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》 <i>Oberto, Conte di San Bonifacio</i>	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》 <i>Aida</i>	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》 <i>Un giorno di regno</i>	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》 <i>Il trovatore</i>	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》 <i>Rigoletto</i>	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 <i>I lombardi alla prima crociata</i>	舞蹈點滴 About Dance	
2/2	《假面舞會》 <i>Un ballo in maschera</i>	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》 <i>Falstaff</i>	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo &amp; Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》 Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1, 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		

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### 請支持香港藝術節繼續綻放異彩!



Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. To ensure the Festival can continue to stage high quality international and local performances, commission original creations and reach out to young audiences in Hong Kong, we need your assistance! Please contribute to the **Festival Donation Scheme**, which helps to provide funding for areas needing the most support in the Festival.

1973年創立的香港藝術節是地區內舉足輕重的表演藝術節以及亞洲區首屈一指的文化盛事。香港藝術節極需要各界人士的慷慨支持，以繼續呈獻國際和本地藝術精英的精彩節目、委約和製作原創作品，並發展年青藝術觀眾。「**藝術節捐助計劃**」籌集的款項將會投放於藝術節最需要支持和發展的項目。

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閣下如有垂詢，請與藝術節發展部黃小姐聯絡。 For further information please contact Ms. Wong of the Development Department.

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