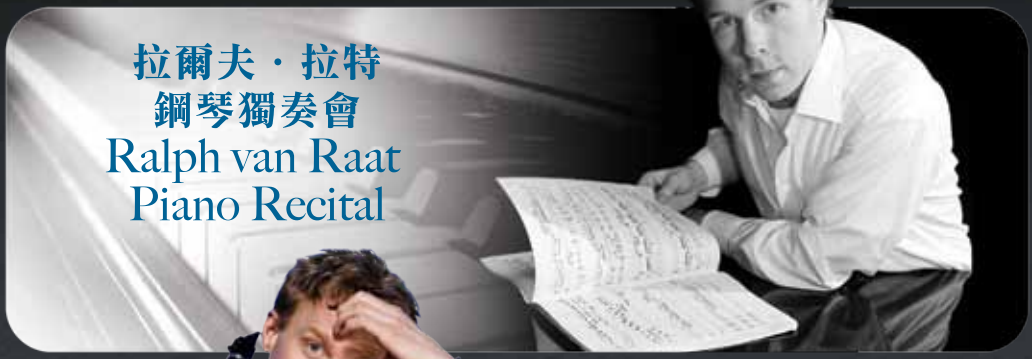
41st 香港藝術節 Hong Kong Arts Festival

21.2-22.3.2013

Credit Suisse
Emerging Artists Series
瑞信新晉藝術家系列

艾班四重奏
Quatuor Ebène



拉爾夫・拉特鋼琴獨奏會
Ralph van Raat Piano Recital

馬田・霍羅斯特單簧管獨奏會
鋼琴：約翰・霍羅斯特

Martin Fröst Clarinet Recital
with Johan Fröst, Piano

贊助
Sponsored by

CREDIT SUISSE 瑞信

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The Hong Kong Jockey Club

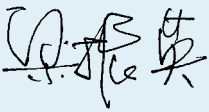
第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

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



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.

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。

夏佳理

香港藝術節主席

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.

Ronald Arculli

Ronald Arculli, Chairman

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香港藝術節
Hong Kong Arts Festival

Asia's world city HONG KONG

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。

何嘉坤

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

康樂及文化事務署
Leisure and Cultural Services Department

范思高 Francesco de Ferrari
瑞信亞太區私人銀行部主管
Head of Private Banking Asia Pacific, Credit Suisse

瑞信亞太區私人銀行部主管范思高賀辭

瑞信深感榮幸連續第五年獨家冠名贊助香港藝術節的「新晉藝術家系列」。瑞信一向致力贊助文化活動，積極回饋社會。我們希望與擁有共同價值觀、致力呈獻高水準演出的世界級機構通力合作，建立長期的合作關係。

在文化領域中，瑞信著重贊助美術和古典音樂，與多個世界頂級藝術機構合作，如盧塞恩音樂節、英國國家美術館和紐約愛樂樂團等。在亞太區，瑞信自1999年開始贊助北京國際音樂節，它也是我們在亞太區內的第一位夥伴。過去幾年加入的夥伴包括了北京今日美術館、新加坡藝術博物館、悉尼交響樂團和臺北市立美術館等。香港藝術節毫無疑問也是我們力臻完美的夥伴之一。

「瑞信新晉藝術家系列」旨在提供一個舞臺，讓世界各地的年輕音樂家和藝術家展示其創造力和才華。2013年的「瑞信新晉藝術家系列」邀請了艾班四重奏、鋼琴家拉爾夫．拉特及單簧管手馬田．霍羅斯特蒞臨香港，為樂迷送上橫跨古典與現代風格的樂章。

瑞信與香港藝術節的合作，亦突顯了我們在世界各地致力回饋各個業務所及社區的理念。事實上，瑞信不少最大和最重要的客戶都是以香港為家，香港也是我們在亞太區的重要業務樞紐。我們希望透過支持年青藝術家和運動員的發展，作出貢獻。

我們熱切期待與客戶及香港藝術節的觀眾一同欣賞這些新晉藝術家的才華。

Message by Francesco de Ferrari
Head of Private Banking Asia Pacific, Credit Suisse

Credit Suisse is proud to be the exclusive title sponsor of the Hong Kong Arts Festival's "Emerging Artists Series" for the fifth consecutive year. Our cultural sponsorship commitments are a key part of the bank's efforts to play an active role in society. We strive to establish long-term partnerships in all our sponsorship activities and work with world-class institutions that share the bank's values and commitment to delivering outstanding performances.

In the field of culture, Credit Suisse focuses its resources on fine arts and classical music. The bank has provided active support through significant partnerships with institutions including the Lucerne Festival, National Gallery London and the New York Philharmonic, to name a few. In Asia, our tradition of promoting culture dates back to 1999, when we first supported the Beijing Music Festival. In previous years, highly promising partnerships have been launched in various Asian metropolises, for instance with the Beijing Today Art Museum, Singapore Art Museum, the Sydney Symphony and the Taipei Fine Arts Museum. The Hong Kong Arts Festival is another example of a partner that sets itself the same high standards as Credit Suisse does in banking.

The Credit Suisse Emerging Artists Series offers a platform for budding musicians and artists from across the globe to show off their creativity and talent. The 2013 series will present an exciting repertoire of classical and contemporary music performed by string quartet Quatuor Ebène, pianist Ralph van Raat, and clarinettist Martin Fröst.

The partnership with the Hong Kong Arts Festival also underscores our commitment to giving back to communities where we live and work around the world. Indeed, Hong Kong is not only home to some of Credit Suisse's most important clients, but is also a key hub for the strategically important Asia Pacific region. For this reason, we believe that promoting young talent in both sport and culture is important and we make it one of the focal points of our sponsorship philosophy.

We look forward to the privilege of sharing the music of our emerging artists with our clients and the audience at Hong Kong Arts Festival.

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

CREDIT SUISSE
瑞信

贊助「瑞信新晉藝術家系列」：
艾班四重奏、**拉爾夫・拉特鋼琴獨奏會及馬田・霍羅斯特單簧管獨奏會**演出
For sponsoring "Credit Suisse Emerging Artists Series":
Quatuor Ebène, **Ralph van Raat Piano Recital** and **Martin Fröst Clarinet Recital**

41st 香港藝術節 Hong Kong Arts Festival
21.2-22.3.2013 Presents

Credit Suisse
Emerging Artists Series
瑞信新晉藝術家系列

1-2.3.2013

艾班另一面 / 艾班四重奏
The Other Ebène / Quatuor Ebène
節目資料 P13 & P16 for programme details

3.3.2013

拉爾夫・拉特鋼琴獨奏會
Ralph van Raat Piano Recital
節目資料 P28 for programme details

4.3.2013

馬田・霍羅斯特單簧管獨奏會
鋼琴：**約翰・霍羅斯特**
Martin Fröst Clarinet Recital
with Pianist **Johan Fröst**
節目資料 P43 for programme details

香港演藝學院香港賽馬會演藝劇院
The Hong Kong Jockey Club Amphitheatre,
The Hong Kong Academy for Performing Arts

封面照片 Cover photographs: Ralph van Raat © Annelies van der Vegt
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at Hong Kong Arts Festival 2013

Yasmin Levy
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9 Mar
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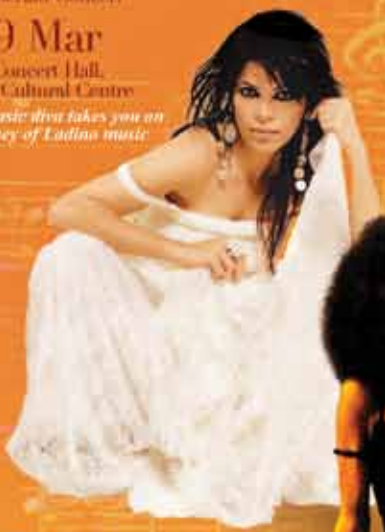

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29 Jan
Concert Hall, HK Cultural Centre

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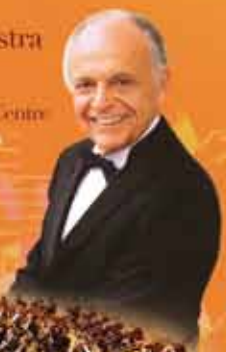

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41st 香港藝術節 Hong Kong Arts Festival 21.2-22.3.2013

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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、室內歌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，
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1.3.2013

艾班另一面
The Other Ebène

艾班四重奏獲紐約時報譽為「可蛻變成爵士樂隊的弦樂四重奏」，藉着新樂隊艾班另一面發揮他們古典音樂以外的創意。新樂隊追求自由音樂上的輕鬆即興演奏，決心全力推動真正的室樂音樂。

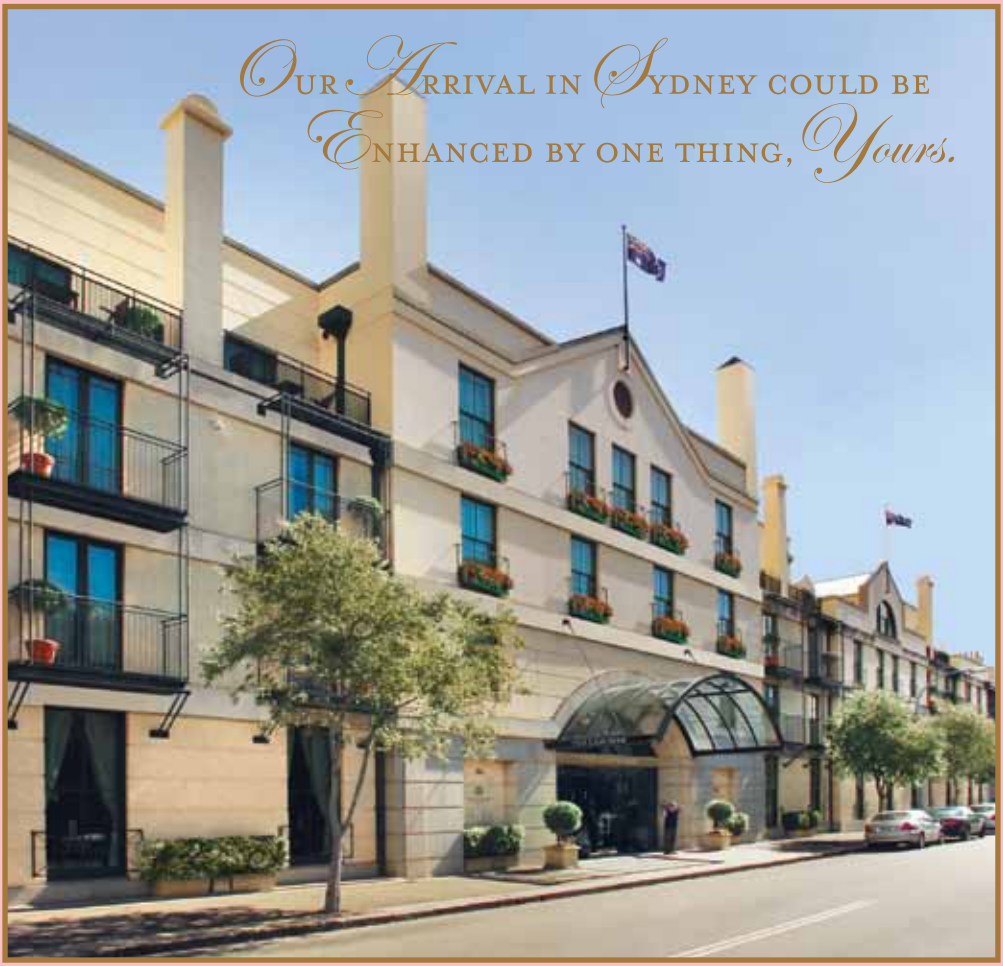
這種決心加上樂手對各音樂種類的喜愛，讓艾班另一面的作品糅合爵士、流行及電影音樂。樂隊的演出曲目包羅萬有，包括：披頭四樂團的《永結同心》、韋恩．蕭特的《足印》，以及《蜜色羅》的全新演繹（因塔倫天奴執導的電影《危險人物》而聞名），所有樂曲均以樂隊的獨特編曲為特色。

敲擊樂手李察．亨利和音響師法比斯．比察使弦樂四重奏成功蛻變成爵士樂隊，他們的專輯《Fiction》（由維京經典發行）於 2011 年榮獲回聲古典大獎。樂隊將於今晚音樂會中演繹此專輯的部分作品。

Described as "[a] string quartet that can easily morph into a jazz band" by the *New York Times*, the Quatuor Ebène sets out to divert its creativity from classical music through its new project - The Other Ebène. Through its search for playfully improvisional ways to musical freedom, the quartet devotes itself to new impulses of true chamber music.

This motivation, along with the musicians' interests in an array of genres, contributes to a potpourri of jazz, pop and film music. Featuring its own arrangements, the quartet's eclectic repertoire ranges from The Beatles' *Come Together*, Wayne Shorter's *Footprints* to its new version of *Misirlou*, popularised by Tarantino's *Pulp Fiction*.

Percussionist Richard Héry and sound engineer Fabrice Planchat complete the string quartet-turned-band. Their CD, *Fiction* (Virgin Classics), was recognised with a ECHO Klassik Award in 2011. The programme will comprise piece from this recording.



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艾班另一面
The Other Ebène

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小提琴	Violin
馬修・赫若茲	**Mathieu Herzog**
中提琴	Viola
瑞芬爾・梅林	**Raphaël Merlin**
大提琴	Cello
李察・亨利	**Richard Héry**
鼓 / 敲擊樂	Drums / Percussion
法比斯・比察	**Fabrice Planchat**
音響	Sound Engineer

演出長約 1 小時 30 分鐘，不設中場休息
Running time: approximately 1 hour and 30 minutes with no interval

2.3.2013

艾班四重奏
Quatuor Ebène

莫扎特 Wolfgang Amadeus Mozart (1756-1791)

降 B 大調嬉遊曲，K 137 — Divertimento in B flat, K 137

行板	Andante
極快板	Allegro di molto
甚快板	Allegro assai

孟德爾頌 Felix Mendelssohn (1809-1847)

A 小調第二弦樂四重奏，作品 13 — String Quartet No 2 in A minor, Op 13

慢板 — 活潑的快板	Adagio - Allegro vivace
不太慢的慢板	Adagio non lento
間奏曲：流暢的小快板 — 極快板	Intermezzo: Allegretto con moto - Allegro di molto
急板	Presto

—— 中場休息 Interval ——

貝多芬 Ludwig van Beethoven (1770-1827)

A 小調第 15 弦樂四重奏，作品 132 — String Quartet No 15 in A minor, Op 132

持續般 — 快板	Assai sostenuto - Allegro
不太快的快板	Allegro ma non tanto
極慢板 — 行板 — 極慢板	Molto adagio - Andante - Molto adagio
（康復者給神聖之天的感恩聖歌）	(Heiliger Dankgesang eines Genesenden an die Gottheit)
進行曲風格，活潑的快板	Alla marcia, assai vivace
熱情的快板	Allegro appassionato

演出長約 1 小時 40 分鐘，包括一節中場休息
Running time: approximately 1 hour and 40 minutes with one interval

是晚演出曲目或次序或有更改
Pieces and their order of performance are subject to change

馬修・赫若茲 Mathieu Herzog	加布里耶・馬格度爾 Gabriel Le Magadure	瑞芬爾・梅林 Raphaël Merlin	皮爾・柯隆貝特 Pierre Colombet
中提琴 Viola	小提琴 Violin	大提琴 Cello	小提琴 Violin

艾班四重奏藝術節加料節目	**Quatuor Ebène Festival PLUS**
艾班四重奏弦樂大師班	**Quatuor Ebène Masterclass for Strings**
2.3.2013（六）上午 10:00- 中午 12:00	2.3.2013 (Sat) 10:00am-12:00pm
東華三院黃笏南中學 皇仁書院	TWGHs Wong Fut Nam College Queen's College
艾班四重奏的小提琴手加布里耶・馬格度爾及中提琴手馬修・赫若茲將指導一眾年青樂手及室樂團，並分享他們的演奏心得。	Gabriel Le Magadure and Mathieu Herzog, violinist and violist from Quatuor Ebène, will give guidance to young instrumentalists and chamber ensembles, and share their insights on some of the Quartet's repertoires.
英語主講，免費入場 需網上預先登記	In English. Free admission. Online registration required.
更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站：www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

艾班四重奏
Quatuor Ebène

作為當今國際室樂界最具創新實力的樂隊，艾班四重奏大膽改變傳統演奏風格，為古典樂作品注入嶄新活力。樂隊廣泛求師，曾蒙巴黎伊薩依弦樂四重奏、加博爾・塔卡奇、埃伯哈德・費爾茲及哥爾格・庫塔克的指導。

艾班四重奏 2004 年於慕尼黑 ARD 國際音樂比賽獲得五項特別大獎，一舉成名。2005 年，又榮獲弗伯格施耐德基金會貝爾蒙獎。2007/2008 樂季，樂隊登上歐洲、加拿大及美國許多知名音樂廳的舞台，其中包括：倫敦威格摩爾音樂廳、阿姆斯特丹音樂廳、柏林愛樂廳及紐約卡內基音樂廳。

2009 年起，艾班四重奏開始與維京

Recognised as one of the most creative ensembles on the international chamber music scene today, the Quatuor Ebène's repertoire fuses the traditional with the cross-over while giving new life to classical works. They have studied extensively with the Ysaye Quartet in Paris as well as with Gábor Takács, Eberhard Feltz and György Kurtág.

Since the Quatuor Ebène came to popular attention in 2004 at the ARD international competition in Munich, where the quartet was awarded five additional special prizes, the Ebènes went on to win the Forberg-Schneider Foundation's Belmont Prize in 2005. In the 2007/2008 season, the quartet performed in the major concert halls of Europe, Canada and the US, including Wigmore Hall London, Amsterdam's Concertgebouw, the Berliner

經典唱片公司合作。首張唱片《德布西、拉威爾與弗瑞》獲得多項大獎，包括德國回聲古典大獎年度最佳室樂專輯、法國四強音獎、法國世界音樂獎及留聲機大獎年度最佳唱片。隨後，他們與鋼琴家山本亞紀子合作灌錄布拉姆斯作品專輯。2010年，樂隊發行爵士及世界音樂唱片《Fiction》，獲得回聲大獎。

2011/2012 樂季伊始，維京經典發行《Fiction》現場版 DVD，於巴黎女神遊樂廳錄製。但樂隊依舊着重於古典樂演奏，新專輯主打弦樂四重奏（K 421, K 465）及莫扎特的嬉遊曲 K 138，此外亦與其他音樂家合作發行弗瑞全集專輯。兩張唱片於 2012 年回聲大獎均有收穫。

簡歷：安東尼．艾美達

簡歷中譯：張熙

Philharmonie and New York's Carnegie Hall.

2009 marked the beginning of the quartet's collaboration with the Virgin Classics label. The quartet's *Debussy, Ravel and Fauré* recording was awarded several prizes, including Chamber Music Record of the Year by ECHO Klassik, the fff Télérama award, the "choc" *Monde de la Musique* award, and Recording of the Year by *Gramophone*. It was followed by a Brahms CD with the pianist Akiko Yamamoto. A jazz and world music album, *Fiction*, was released in 2010, for which the Ebènes received an ECHO Award.

At the beginning of 2011/2012 season Virgin Classics released a live DVD of *Fiction*, recorded at Folies Bergère in Paris. The quartet with its new CD featuring string quartets (K 421, K 465) and Divertimento K 138 of Mozart and a CD box with the chamber music of Fauré together with partners, stays true to its focus on classical music. For both recordings the quartet received an ECHO Award in 2012.

Written by Antony Almeida

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莫扎特：降B大調嬉遊曲，K 137
Mozart: Divertimento in B flat, K 137

莫扎特一向以音樂神童聞名於世，早於年少時就以驚人寫作速度在不同樂種上發揮所長，而遊歷亦常為他帶來創作靈感。1770 年，在一趟往意大利的旅程中開始創作他第一套弦樂四重奏《羅第》。兩年後，只有 16 歲的莫扎特寫下了第一部四重奏：六首「米蘭式」四重奏，這部作品是莫扎特與父親前往米蘭監督他的歌劇《路西奧．錫拉》時寫的。

在 1772 年前往米蘭前，莫扎特於家鄉薩爾斯堡寫下三首可稱之為弦樂四重奏的作品（K 136 - 138）。根據一些音樂學家所言，這三部作品原是向意大利觀眾推廣他的創作。三首作品都定義為用途廣泛的嬉遊曲，屬於較隨意的樂種，專為特別場合如生日和結婚派對而作。嬉遊曲配器自由，演出多在戶外。至於這一套三首的嬉遊曲，莫扎特為四種弦樂器分別編寫旋律（兩支小提琴、一支中提琴和「低音」弦樂）。這套嬉遊曲亦可加入管樂變成交響曲（有時稱為「薩爾斯堡交響曲」），有時亦可當作是小型弦樂交響曲，供弦樂團演奏。當然，樂曲也可如今晚我們所聽到的，以標準弦樂四重奏的方式演奏，每位樂手負責一部分，透過大提琴演奏低音部分。

其後，莫扎特深受海頓出色的弦樂四重奏作品影響，並以這位前輩的典型

Mozart famously embarked on his musical life as a prodigy – and by his teens he was developing compositional ideas across different genres at a rate that might be considered the 18th century equivalent of internet time. The composer's travels often stimulated his imagination. On a trip to Italy in 1770 he embarked on his first string quartet (*the Lodi*), and two years later, when he was still only 16, he wrote his first set of quartets: the six "Milanese" quartets, also composed on the road while young Wolfgang was in Milan with his father to oversee the production of his opera *Lucio Silla* there.

Before that trip and back home in Salzburg earlier that year, in 1772, Mozart penned three new works (K 136 - 138) that can also have an identity as string quartets. These may have been originally intended to further introduce his music to Italian audiences, according to some musicologists. These carried the all-purpose designation "divertimento", which at the time was freely used for compositions typically intended for particular occasions like birthdays, wedding parties, and the like: instrumentation was flexible, and performances often took place in the open air. For this set of three divertimentos, Mozart simply wrote separate lines for four string voices (two violins, viola, and "basso"). These could have been filled out with wind and brass instruments to craft symphonies (they are sometimes known as the "Salzburg symphonies"); as it is, they are

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四樂章曲式為創作藍本。嬉遊曲這種鬆散和比較輕鬆的樂種，通常會有較多樂章。可是，莫扎特的 K 137 只有三個樂章，更特別的是作品並不是以快板而是〈行板〉為第一樂章，因此這個稍慢的樂章可說是活潑生動的〈極快板〉的前奏，快板的第二樂章熱鬧且充滿創造力，終樂章則以歡欣的氣氛作結，猶如意大利喜歌劇的尾聲般。

often played as miniature string symphonies, using full string orchestra. But they can also be played, as we hear this evening, in the standard string quartet format, with one player per part and with the cello taking the basso line.

Later, when Mozart had more fully absorbed the profound influence of Haydn's pioneering work in the genre of the string quartet, he would adopt his older friend's classical four-movement template for such pieces. The looser and more light-hearted genre of the divertimento, for its part, typically featured several more movements. For K 137, however, Mozart composed only three movements; even more unusually, the work opens not with a fast movement but with an *Andante*, so that the slow movement here serves as a kind of prelude to the lively *Allegro di molto* that follows it with a bustling, charged sense of invention. The last movement meanwhile conveys the cheerful "wrapping up" spirit of an Italian comic opera finale.

孟德爾頌： A小調第二弦樂四重奏，作品13
Mendelssohn: String Quartet No 2 in A minor, Op 13

「孟德爾頌是十九世紀的莫扎特」是舒曼的點評名句。由於兩位作曲家都是早年成名的音樂神童，許多人喜歡拿他們來比較。舒曼認為孟德爾頌的後期室樂作品有着莫扎特式的清麗語言，對他讚歎不已。其實在孟德爾頌的早期室樂作品中，作曲家竭力模仿的是另一位風格截然不同的作曲家：貝多芬。

第二弦樂四重奏寫於 1827 年，也就是貝多芬逝世那一年，那時孟德爾頌才 18 歲（樂曲序號有誤導，這首其實是作曲家第一首弦樂四重奏）。雖然樂曲看起來跟貝多芬的作品好像不太一樣，但孟德爾頌年輕熱忱，證明他對貝多芬具前瞻性的弦樂四重奏之看法是正確的。貝多芬離世前所寫的作品屬於前衛，聽眾都難以理解。

孟德爾頌的 A 小調四重奏展現了他對貝多芬 A 小調四重奏（作品 132）的深厚認識，而今晚稍後我們亦會聽到貝多芬這部作品。此外，作曲家也藉此向貝多芬最後創作的四重奏（作品 135）致敬，當中音樂動機的運用非常精煉。在這份樂譜中，貝多芬寫上「一定如此？一定如此。」的字句。至於孟德爾頌這首四重奏，則引用了詩作《問題》中的其中一句，這首詩來自他在 1827 年寫的藝術歌曲（作品九）的其中一首。詩的開首為：「真的如此？真的如此 / 你一直在等

"Mendelssohn is the Mozart of the 19th century" was Schumann's famous verdict. The comparison is often thought to refer to the phenomenally early development of both composers as prodigies; in fact, Schumann was praising Mendelssohn's Mozartean clarity of language in his later chamber music. In his earlier string quartets, however, Mendelssohn consciously strived to emulate the model of a very different composer: Ludwig van Beethoven.

The String Quartet No 2 dates from the same year in which Beethoven died – 1827 – when Mendelssohn himself was 18. (The official numbering is misleading, as this was actually the composer's first string quartet.) And despite an aesthetic outlook that differed considerably from that of his great predecessor, Mendelssohn proved remarkably foresighted in his youthful enthusiasm for the adventurous string quartets Beethoven had only recently written. These works from Beethoven's final years represented the avant-garde of the time, baffling most of his contemporaries.

Mendelssohn's A minor Quartet betrays a close knowledge of Beethoven's quartet in the same key (Op 132), which we hear later in our programme. The younger composer also pays tribute to Beethoven's use of a terse motif in his very last quartet (Op 135), to which he had inscribed the words "Must it be? It must be." In Mendelssohn's case, this involves quoting a phrase from a song he had

我？」，在四重奏〈慢板〉的引子部分，孟德爾頌引用了歌曲中「真的如此」的三音動機（長短長）；這個動機在四個樂章中不斷重現和變化，把整首樂曲連繫起來。

對比起貝多芬在他最後幾首四重奏對曲式的試驗，孟德爾頌的作品 13 卻是依循古典時期的四樂章曲式。儘管如此，樂曲以 A 大調開始和作結，其餘部分則以 A 小調為主，這個調式上的安排摒棄了古典時期的慣例。緩慢的開首部分直接進入激昂的奏鳴曲樂章，其旋律令人想起貝多芬的作品 132。在接下來的〈慢板〉中，孟德爾頌加入了賦格曲式，其出處為樂章開首部分的三音動機；這個動機也在第三樂章的〈間奏曲〉中重現。此作品有着孟德爾頌織體優美的作風，中間襯托着對比強烈的〈快板〉。在終樂章，孟德爾頌再次引用早前使用過的素材，並回到引子部分，為樂曲開首埋伏的問題提供「答案」，作為終結。

written earlier in 1827 to the poem "Frage" ("Question"), one of his Op 9 Lieder. The poem begins: "Is it true? Is it true/that you always wait for me?" The music to the words "ist es wahr?" ("is it true?") in the song – a basic three-note motif (long short long) – is quoted in the opening *Adagio* introduction. This motif recurs and is transformed in all four movements to unify the whole work.

In contrast to Beethoven's experimentation with form in the late quartets, Mendelssohn's Op 13 quartet follows a Classical scheme of four movements, although it begins and ends in A major but is mostly in A minor – a notable departure from Classical practice. The slow opening leads directly to an agitated sonata movement whose figurations echo Beethoven's Op 132. Into the ensuing *Adagio* Mendelssohn inserts a fugue whose source is the three-note motif of the opening. The latter also provides the seed for the third movement *Intermezzo* – so Mendelssohnian in its airy texture – which includes a contrasting *Allegro* section. In the final movement, Mendelssohn suggests an "answer" to the implied question of the opening by quoting earlier material and at last returning to the introduction. To this he now grants a sense of closure.

貝多芬：A小調第15弦樂四重奏，作品132
Beethoven: String Quartet No 15 in A minor, Op 132

貝多芬的作品 132 寫於 1825 年，為孟德爾頌的寫作藍本，就如他其他晚期作品般，不為後世所理解。貝多芬蔑視傳統對藝術的期望，跟從自己的慾望來創作，他深入民心的挑釁者形象常與他事業中期被形容為「英雄」作風有所關連。其實，他在臨終前幾年所寫的幾首弦樂四重奏中，才大大展現他的原創概念。他在這個時期真正走在時代尖端，而任何簡化的標籤都無法準確地形容他這時期的成就。

這首作品充斥着矛盾的音樂元素，為貝多芬的晚期風格帶來神秘色彩，也成為這首樂曲的特色。試驗式曲式提供一個與傳統（包括作曲家的過去）對話的空間，讓古舊甚至是過時的程序與驚人的創新模式同時並列。音樂在沒有先兆的情況下，由興高采烈的神秘感回到粗糙平實的幽默氛圍。貝多芬沒有沉醉於風格的對比中，反而把之融化為無與倫比的整體。在音樂學家 J W N 蘇利文的經典著作《貝多芬的心靈世界》中，他認為作曲家晚期的四重奏「處於一種其他藝術形式無法比擬的狀態」。

作品 132 有五個樂章，展現了貝多芬在曲式上敢於創新的精神。在開首幾個緩慢的小節中，貝多芬以輪唱標示他四重奏中四把聲音互相依賴的特色，但第一小提琴在第一樂章〈快板〉的開始部分仍是最引人注目。到

Yet Beethoven's own Op 132 from 1825 – such an important model for Mendelssohn – remained an enigma for several generations, along with the other late quartets. The popular image of Beethoven as a firebrand who defied conventional expectations to follow an internal artistic compulsion is generally associated with the so-called "heroic" style from the middle of his career. Yet the true extent of the composer's originality is to be found in the series of string quartets from his final years. Nowhere else is Beethoven so far ahead of his time as here, precisely where reductive labels of any sort simply cease to have any relevance.

Much of the mystique of Beethoven's late style, which reaches its epitome in this music, results from the paradoxical mixture of contradictory elements. Formal experimentation accommodates a dialogue with tradition (including the composer's own past), while old-fashioned or even archaic procedures are juxtaposed with startling innovations. The musical content, meanwhile, spins without warning from the elated vision of a mystic to earthy, gruff humor. Instead of merely indulging in a style of contrasts, Beethoven fuses them into unparalleled unities. The late quartets, observes J W N Sullivan in his classic study, *Beethoven: His Spiritual Development*, find the composer "dealing with states for which there are no analogues in any other art".

了第二樂章，貝多芬摒棄他的詼諧曲風格，並以晚期風格重新塑造舊有的小步舞曲曲式。

接下來是樂曲中最長、最富情感的樂章。就如第九交響曲中的慢板，貝多芬在此用了雙重變奏形式：兩個樂曲概念分別放到兩組風格各異的變奏中，互相交織；這樣樂音變得有高低層次之分，就如他最能到達人心靈最深處的音樂。創作這首作品時貝多芬大病初癒，在樂譜上他寫下這是「康復者給神聖之天的感恩聖歌」。第一主題莊嚴且簡潔，令人想起古代聖歌。如作曲家在樂譜上所言，較為輕快的第二主題則表達出康復者享受「重生力量」的感覺。接着由一個簡短的進行曲樂章作過渡，將樂曲帶到尾聲。終章為迴旋曲，以 A 大調作結。

樂曲介紹：湯馬士．梅

樂曲介紹中譯：陳楚珊

The five-movement architecture of Op 132 points to Beethoven's bold formal innovation in this music. Already in the canon-like opening gesture of the slow opening bars, he points to the interdependence of the four voices that characterises his quartet style, yet the first violin takes the spotlight to lead the way at the beginning of the *Allegro* in the first movement. In the second movement, Beethoven turns from his Scherzo style to reconsider the older minuet from a late-period perspective.

What follows is both the longest movement of the quartet and its emotional center. As in the Adagio of the Ninth Symphony, Beethoven here uses the format of double variations – two distinct sets of variations on two different ideas that alternate with each other – and thereby gives voice to what some rank as his most spiritually far-reaching music. On his score Beethoven, who had recently recovered from a serious illness, wrote "a convalescent's holy song of thanksgiving to the divinity" The sublime simplicity of the first theme has the resonance of an ancient chorale, while the second theme, with its faster music, illuminates the feelings of the convalescent who now enjoys "renewed strength", as the composer noted in his score. A short, transitional march movement bridges the way into the finale, which is in rondo form and finally comes to a close in A major.

Programme notes by Thomas May

3.3.2013

拉爾夫・拉特鋼琴獨奏會
Ralph van Raat Piano Recital

艾菲斯 **Charles Ives** (1874-1954)

第二鋼琴奏鳴曲《康科德，麻省，1840-60》 **Sonata No 2 for Piano *Concord, Mass., 1840-60***

〈愛莫生〉 *Emerson*
〈霍桑〉 *Hawthorne*
〈阿爾科特一家〉 *The Alcotts*
〈梭羅〉 *Thoreau*

—— 中場休息 Interval ——

凱治 **John Cage** (1912-1992)

《奏鳴曲與間奏曲》，為預置鋼琴而寫 ***Sonatas and Interludes* for Prepared Piano**

奏鳴曲 I-IV Sonatas I-IV
第一間奏曲 First Interlude
奏鳴曲 V-VIII Sonatas V-VIII
第二間奏曲 Second Interlude
第三間奏曲 Third Interlude
奏鳴曲 IX-XII Sonatas IX-XII
第四間奏曲 Fourth Interlude
奏鳴曲 XIII Sonata XIII
奏鳴曲 XIV&XV Sonatas XIV&XV
（〈雙子座〉，改編自李察・利波爾德作品） (*Gemini*, after the work of Richard Lippold)
奏鳴曲 XVI Sonata XVI

演出長約 2 小時 30 分鐘，包括一節中場休息
Running time: approximately 2 hours and 30 minutes with one interval

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Pieces and their order of performance are subject to change

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拉爾夫・拉特
RALPH VAN RAAT

鋼琴
Piano

鋼琴家及音樂學家拉爾夫・拉特生於1978年，曾於阿姆斯特丹音樂學院師隨湯・哈特蘇克及威廉・布龍斯兩位教授學習鋼琴。2002年他以優異成績完成鋼琴學業；在此期間，拉特參加了一項本科課程以外的特別培訓——「傑出音樂家預備班」。他亦於2003年以優異成績完成音樂學課程。作為阿姆斯特丹音樂學院高級課程的一部分，拉特曾師承巴黎的克勞德・赫爾弗、芝加哥西北大學的厄休拉・奧本斯、芬蘭的莉薩・波赫尤拉及科隆音樂學院的皮埃爾勞倫・艾瑪德學藝。

拉特亦獲獎無數，所得獎項有：克里斯蒂娜公主鋼琴大賽二等獎及荷蘭音樂中心獎——當代音樂（1995）、達姆施塔特國際暑期新音樂課程達姆施塔特助學獎（德國，1998）、阿姆斯特丹國際高地慕斯音樂節詮釋大賽首獎（1999）、菲力普・莫里斯藝術獎（2003）、伊莉莎伯・伊維特獎（2005）、波樂迪布托尼基金大獎（2005）、VSCD古典音樂獎（2005）、阿姆斯特丹音樂廳富通萬貝獎（2006）及荷蘭廣播電視台古典音樂獎（2010）。拉特於2003年獲得施坦威藝術家頭銜。

Born in 1978, pianist and musicologist Ralph van Raat studied the piano with Professor Ton Hartsuiker and Professor Willem Brons at the Conservatory of Amsterdam and Musicology at the University of Amsterdam. During his piano studies, which he concluded *cum laude* in 2002, van Raat was admitted to The Provision for Outstanding Musicians, a special training course offered alongside the regular curriculum. He also concluded his musicology studies *cum laude* in 2003. As a part of the Advanced Programme of the Conservatory of Amsterdam, van Raat also studied with Claude Helffer in Paris, with Ursula Oppens at Chicago's Northwestern University, with Liisa Pohjola in Finland and with Pierre-Laurent Aimard at the Musikhochschule in Cologne.

He has won many awards and prizes, including the Second Prize and Donemus-Prize (for Contemporary Music) of the Princess Christina Competition (1995); the Stipend-Prize Darmstadt during the Internationale Ferienkurse fur Neue Musik in Darmstadt (Germany, 1998); First Prize of the International Gaudeamus Interpreters Competition (1999); the Philip Morris Arts Award (2003); the Elisabeth Everts Prize (2005); the international Borletti-Buitoni Fellowship (2005); VSCD Classical Music Prize (2005); the Fortis MeesPierson Award of the Concertgebouw, Amsterdam (2006)

除傳統古典樂曲之外，拉特對於表演當代流行的古典樂亦有濃厚興趣。他曾與許多作曲家合作，演繹他們的作品，如亞當斯、安德烈森、弗蘭森、布利亞斯、哈維、拉赫曼、庫塔吉、林伯格、帕特、列夫斯基及塔弗納。其中多位作曲家都曾為拉特度身打造鋼琴曲。

拉特曾於歐洲、中東、亞洲及美國舉行獨奏會，其中許多音樂會都曾由荷蘭及國外的廣播電視網絡播出。他曾以鋼琴獨奏身分與各地交響樂團合作逾 60 次，合作樂團有：倫敦小交響樂團、英國廣播公司交響樂團、皇家阿姆斯特丹音樂廳樂團、鹿特丹交響樂團、荷蘭電台愛樂樂團、法蘭克福廣播交響樂團、阿爾戶斯交響樂團及多特蒙德愛樂樂團。他亦曾與多位指揮家密切合作，包括：格杰夫、法蕾塔、烏特夫斯、羅伯遜、亞斯里及塔巴奇尼克。

and the Prijs Klassiek (Classics Prize) of the Dutch radio and television broadcaster NTR (2010). In 2003, van Raat received the honorary title of Steinway Artist.

Besides the traditional classical repertoire, van Raat takes special interest in the performance of contemporary classical music. He has worked closely with many composers on the interpretation of their piano works, such as with John Adams, Louis Andriessen, Joep Franssens, Gavin Bryars, Jonathan Harvey, Helmut Lachenmann, György Kurtág, Magnus Lindberg, Arvo Pärt, Frederic Rzewski and Sir John Tavener. Several of them have dedicated their piano compositions to van Raat.

As a recitalist, van Raat performs in Europe, the Middle East and Asia as well as the US. Many concerts have been broadcasted by national and international radio and television networks. More than 60 times, van Raat has appeared as a soloist with orchestras including London Sinfonietta, the BBC Symphony Orchestra, the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, the Netherlands Radio Philharmonic Orchestra, the Radio Symphony Orchestra of Frankfurt, the Aarhus Symphony Orchestra and the Dortmunder Philharmoniker. He worked closely with conductors such as Valery Gergiev, JoAnn

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2006 年 12 月，拉特與國際知名唱片公司 Naxos 簽訂獨家合約。他的多數唱片都極為暢銷，許多亦躋身 Naxos 全球銷量前 20 名。 Naxos 公司於 2009 年推出專門的「藝術家特寫」唱片集，收錄拉特至 09 年為止所錄製的全部曲目。

拉特於阿姆斯特丹音樂學院教授當代鋼琴音樂詮釋。他定期於世界各地舉行大師班、講座及工作坊。他亦經常作客廣播及電視節目。

簡歷中譯：張熙

Falletta, Peter Eötvös, David Robertson, Stefan Asbury and Michel Tabachnik.

Since December 2006, van Raat has an exclusive contract with the international record label Naxos. The majority of his releases have been bestsellers, several of them having ranked among the Top 20 of bestselling Naxos albums worldwide. This has resulted in the publication of a special dedicated Artist Portrait CD-box (in 2009), in which the complete recordings for Naxos until 2009 are included.

Van Raat teaches contemporary piano music interpretation at the Conservatory of Amsterdam. He regularly gives masterclasses, lectures or workshops worldwide and is a frequent guest on radio and television shows.

拉爾夫．拉特藝術節加料節目	**Ralph van Raat Festival PLUS**
拉爾夫．拉特音樂會前演座	**Pre-concert Talk by Ralph van Raat**
3.3.2013（日）下午 3:15-4:00 香港演藝學院香港賽馬會演藝劇院 拉爾夫．拉特將闡釋艾菲斯《康科德》奏鳴曲的主題和刻劃凱治《奏鳴曲與間奏曲》的精髓，以及示範如何把螺絲、橡皮塞等物件塞進琴弦，為樂器製造層次豐富的聲調。	3.3.2013 (Sun) 3:15-4:00pm The Hong Kong Jockey Club Amphitheatre, HKAPA Ralph van Raat will present a pre-concert talk on Charles Ives' *Concord* Sonata and Cage's *Sonatas and Interludes*. He will also give a brief demonstration of the preparation of the piano for performing the piece.
拉爾夫．拉特鋼琴大師班	**Piano Masterclass by Ralph van Raat**
5.3.2013（二）上午 10:00- 中午 12:00 東華三院黃笏南中學 拉爾夫．拉特即席示範如何預置一部鋼琴。另外，他亦會指導學生如何詮釋當代鋼琴樂曲。 英語主講，免費入場 需網上預先登記	5.3.2013 (Tue) 10:00am-12:00pm TWGHs Wong Fut Nam College Pianist Ralph van Raat will conduct a masterclass on contemporary piano music interpretation, which will feature a demonstration on how to go about "preparing" a prepared piano. In English. Free admission. Online registration required.
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艾菲斯：第二鋼琴奏鳴曲《康科德，麻省，1840-60》
Ives : Sonata No 2 for Piano, *Concord, Mass., 1840-60*

艾菲斯對超驗主義具濃厚興趣，1920年，第二鋼琴奏鳴曲與他的著作《寫在奏鳴曲之前》同時出版，第二修訂版則於1947年面世。這首作品是對四位偉大超驗主義作家之主張的沉思：愛莫生、霍桑、阿爾科特一家、梭羅。作品出色之處在於其流暢的想像力及不斷變化的素材，還有一些當時最極端的和聲及節奏試驗。

〈愛莫生〉

樂章以貝多芬第五交響曲著名的四音動機開首，為樂曲掀起漂亮的序幕，如作曲家所言，動機是「人類靈魂向神聖的奧秘叩門」。〈愛莫生〉是樂曲中最長的樂章，音樂精力充沛，如朝着四面八方進發：樂曲的主旋律由低音部清晰的八度音開展，發展到第一部分（散文）和第二部分（詩），慢慢離開原來的音域，創造新的音高組合。

〈霍桑〉

這樂章為詼諧曲，由一連串喧鬧的音樂展開，走過短暫具抒情色彩的時刻，同時富有鄉郊樂隊頌唱聖詩的歡愉。在艾菲斯原本的構想中，鋼琴家在某些時候需使用14 3/4吋的木塊來製造巨大的音簇效果，喚起霍桑想

With his deep interest in Transcendentalism, Ives first published the sonata alongside his *Essays Before a Sonata* in 1920, while a revised second edition appeared in 1947. The composition is a series of meditations on four great Transcendentalist writers: Emerson, Hawthorne, The Alcotts and Thoreau. The sonata is remarkable for its fluidity of imagination and constant change of materials, as it contains some of the most radical experiments in harmony and rhythm of its time.

Emerson

The movement dazzles as it begins with the famous four-note motif from the opening of Beethoven's Fifth Symphony, alluding to "the Soul of humanity knocking at the door of the Divine mysteries" in the composer's words. The longest of the sonata's four movements, *Emerson* has an energetic resonance as its music seems to flow in all directions – from the bold octave in the bass at the beginning through the first section (Prose) and the second section (Verse) in a thematic journey, becoming registrally displaced to create new pitch associations.

Hawthorne

The movement acts as a scherzo which unfolds in a commotion of notes, through fleeting moments of great lyricism while hinting at the joy of hymns sung by a country band. In Ives's original conception, the pianist is requested to use a 14 3/4"

像世界中那「進入半孩童半童話式的幻想王國，展開充滿迷惑與奇幻的旅程」。此樂章對《康科德》奏鳴曲的音樂發展完整性具關鍵作用，把作為呈現部的〈愛莫生〉和作為和聲解決的〈梭羅〉連接起來。

〈阿爾科特一家〉

奏鳴曲中最短和最平易近人的一章，暫緩了較早前如風般的變奏。第三樂章描繪了康科德街道寧靜的氣氛，與此同時，貝多芬第五交響曲的「命運」動機（經常出現於艾菲斯的作品中）再次以懷緬和親切的色彩出現。中段是對過去簡樸生活的渴求，艾菲斯想像阿爾科特一家日常生活及歡愉時刻的片段。

〈梭羅〉

在最終樂章，艾菲斯重塑梭羅於秋日在瓦爾登湖的著名形象：煙霧為湖泊添上色彩，草地的薄霧漂浮於空中。為加強夢幻、印象派式的環境氣氛，這樂章不斷用上踏板，而音樂則帶有克制的神秘感，只在幾個出奇不意的地方加大聲浪。頑固低音貫穿了〈梭羅〉下半部分，而代表梭羅的樂器長笛就在此時響起「在瓦爾登湖上聽到薄霧」的悅耳旋律，把樂章帶到寧靜和清脆的結尾。

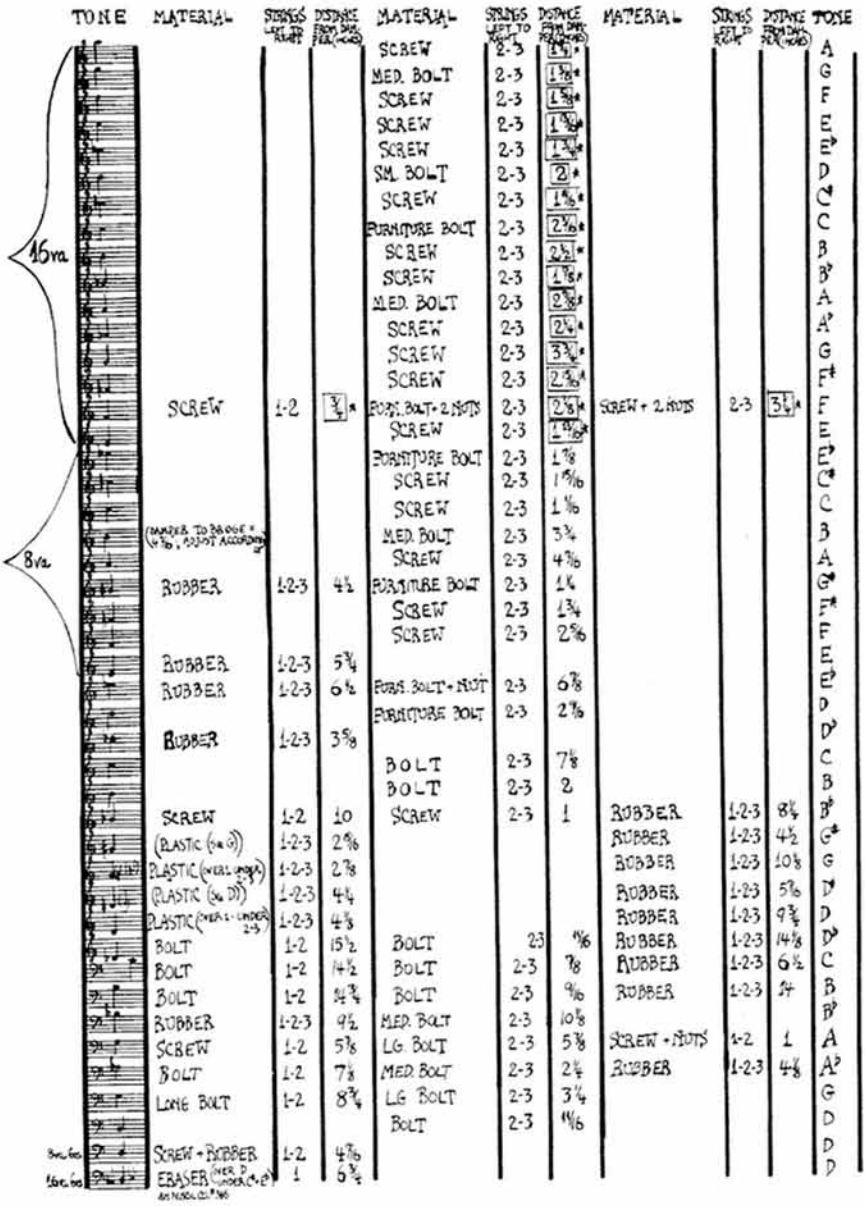
piece of wood to sound an enormous tone cluster at some point, to call forth the "wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms" in Hawthorne's imaginative universe. This allegro juxtaposition on the *Concord* plays a key part in the unity of musical development of the work, as it connects *Emerson* as an exposition and *Thoreau* as a resolution.

The Alcotts

The shortest and the most accessible movement of the Sonata, *The Alcotts* offers a respite from the flurry of variation in earlier moments. The third movement presents a quiet reflection on Concord's streets, while Beethoven's Fifth Symphony – the "Fate" motif that pervades in much of Ives's work – reappears in a nostalgic and affectionate tone. The central section resonates with the longing for the simplicity of the past, as Ives envisages fragments of the Alcotts' daily life and their joy.

Thoreau

For the closing movement, Ives recreates the famous image of Thoreau on an autumn day at Walden, where the pond is coloured by the mist and haze beneath meadows drifting in the air. To accentuate the impressionist, dreamy atmosphere, this movement features the constant use of the piano's pedals while the music unfurls in a subdued mystique, only raising its voice at a couple unexpected moments. An ostinato bass line runs through much of the second half of *Thoreau*, where the instrument symbolising Thoreau's presence, the flute, delivers the lyrical melody of "a mist heard over Walden Pond", bringing the movement to a quiet and resonant end.



凱治《奏鳴曲與間奏曲》的預置鋼琴指示

Specifications of John Cage's *Sonatas and Interludes* for prepared piano

Sonatas and Interludes by John Cage. Copyright © 1960 Henmar Press Inc.
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凱治：《奏鳴曲與間奏曲》，為預置鋼琴而寫
Cage: *Sonatas and Interludes* for Prepared Piano

作曲家自述：

《奏鳴曲與間奏曲》是獻給鋼琴家馬羅．阿雅曼的，寫的時候我剛住進紐約市東河，並開始認真留意東方哲學。在讀過庫瑪拉斯瓦尼的作品後，我決定嘗試於音樂中表達印度傳統中「固定的情感」：英勇、性愛、驚訝、愉悅、悲傷、害怕、憤怒、憎惡，以及它們共同都會回到的平靜。這些樂曲是我最早研究的成品（林肯．柯蘭斯委約的芭蕾舞作品《季節》則進一步表達另一個印度哲學概念）。

作品中的奏鳴曲用了重複的二段體，間奏曲則沒有結構上的重複。

《奏鳴曲與間奏曲》是凱治的鋼琴作品中最富野心的一套樂曲。從歷史角度來看，「奏鳴曲」大概可說是十八世紀而不是浪漫時期的曲式；而這些樂章可視為作曲家早期作品中東西方元素結合的例子。凱治說：「有些樂曲有仿如鐘聲般的音響，使人聯想起歐洲；有些則像鼓聲的共鳴音響，使人聯想起東方。最後一首顯然是歐洲的，代表作曲家的西方背景。」

凱治的創意力集中在音色上，而不喜歡運用傳統和聲為結構。作曲家有自己一套獨特的架構準則：大小宇宙節奏架構。在這個架構中，時間的單位組合不論在大或小的段落比例都是一樣的。

Notes by the composer:

The *Sonatas and Interludes*, dedicated to the pianist Maro Ajemian, were written when I began living at the East River and first became seriously aware of Oriental philosophy. After reading the work of Ananda K Coomaraswamy, I decided to attempt the expression in music of the "permanent emotions" of Indian tradition: the heroic, the erotic, the wondrous, the mirthful, sorrow, fear, anger, the odious and their common tendency towards tranquility. These pieces were the first product of that effort (the ballet, *The Seasons*, commissioned by Lincoln Kirstein, was a further expression of still another Indian philosophical concept).

Here the sonata used is the two-part form with repetitions. The interludes are composed without structural repetitions.

The *Sonatas and Interludes* are among John Cage's most ambitious work for the piano. As a historical reference, the term "sonata" is used loosely to refer to the 18th century rather than Romantic form. The movements exemplify the blend of Oriental and Occidental allusions that runs through Cage's early work. "There are some pieces," he said, "with bell-like sounds that suggest Europe, and others with a drum-like resonance that suggest the East. The last piece is clearly European. It was the signature of a composer from the West".

奏鳴曲在這個設計架構中，凱治說：「這樣我就知道樂曲從頭到尾每句樂句的長度。」作品就逐漸形成凱治所稱的「經過考慮的即興演奏」，作曲家在他的施坦威鋼琴上試驗準備和改變物件的位置。他又稱：「這樣就如我在海灘上走着，尋找我喜歡的貝殼。準備預置物件，並以即興方式在琴鍵上演奏，我發現了可以與架構融合的旋律和聲音。」

樂曲介紹中譯：陳楚珊

Cage's creative focus was timbral innovation, and he was mostly disinterested in the use of conventional harmony as a structural means. The composer formulated his unique structural basis – the "micro-macrocosmic rhythmic structure" – in which the grouping of units of time was the same on the small and the large scale.

On the structure of the *Sonatas* in this way, Cage he said, "the length of the phrases of the piece from the beginning to the end". The composition evolved through what Cage called "considered improvisation", testing preparations on his Steinway and revising their positions. "It was as though I was walking along the beach finding shells I liked. Having those preparations and playing with them on the keyboard in an improvisatory way, I found melodies and combinations of sounds that worked with the structure," he said.

4.3.2013

馬田・霍羅斯特單簧管獨奏會
Martin Fröst Clarinet Recital

浦朗克 **Francis Poulenc** (1899-1963)
單簧管奏鳴曲 FP 184 **Sonata for Clarinet and Piano FP 184**

悲傷的快板 Allegro tristamente
浪漫曲 Romanza
熱烈的快板 Allegro con fuoco

德布西 **Claude Debussy** (1862-1918)
《第一號單簧管狂想曲》 ***Première Rhapsodie***

希爾寶格 **Anders Hillborg** (b. 1954)
《孔雀故事》 ***Peacock Tales***
（單簧管與錄音版本） **(version for clarinet and tape)**

—— 中場休息 Interval ——

魯杜斯華夫斯基 **Witold Lutosławski** (1913-1994)
《舞蹈前奏曲》 ***Dance Preludes***

布拉姆斯 / 霍羅斯特改編 **Johannes Brahms** (1833-1897) / arranged by **Johan Fröst**
《匈牙利舞曲》四首 **Four *Hungarian Dances***

1. G 小調：甚快板 No 1 in G minor: Allegro molto
12. D 小調：急板 No 12 in D minor: Presto
13. D 大調： No 13 in D major:
優雅的小行板 — 極快板 — 優雅的小行板 Andantino grazioso- Vivace - Andantino grazioso
21. E 小調：極快板 — 更快的急板 No 21 in E minor: Vivace - Più presto

鋼琴：**約翰・霍羅斯特**
with Pianist **Johan Fröst**

演出長約 1 小時 20 分鐘，包括一節中場休息
Running time: approximately 1 hour and 20 minutes with one interval

是晚演出曲目或次序或有更改
Pieces and their order of performance are subject to change

馬田・霍羅斯特
MARTIN FRÖST

單簧管
Clarinet

馬田・霍羅斯特為國際管樂好手，將與皇家阿姆斯特丹音樂廳樂團、法國國家樂團、萊比錫布業大廳樂團、班貝格交響樂團、柏林廣播交響樂團、華盛頓國家交響樂團及奧菲爾室樂團首度合作，亦將再次與琉森交響樂團、鹿特丹交響樂團及明尼蘇達交響樂團同台演出。他曾與澳洲室樂團舉行場次頻繁的歐洲巡演，2013 年 5 月他將再次踏上歐巡之路，與阿姆斯特丹小交響樂團一同演繹韋伯與柯普蘭的作品。

霍羅斯特熱切希望擴大單簧管協奏曲目數量，個人委約作品包括：希爾寶格的《孔雀故事》（融合默劇及舞蹈）、艾侯的協奏曲（波樂迪布托尼基金會委約）及馬丁森的《幻想協奏曲》。2012/13 演出季，他與荷蘭電台室樂團合作首演索連森的新作。

霍羅斯特是瑞典穆拉冬季音樂節及挪威斯塔萬格國際室樂節的藝術總監。他與 BIS 唱片公司簽訂獨家合約，發行數張唱片，而最新專輯《與豎笛共舞》更廣受好評。

One of a small handful of truly international wind players, Martin Fröst's future highlights include debuts with the Royal Concertgebouw Orchestra, Orchestre National de France, Gewandhaus Orchester Leipzig, Bamberger Symphoniker, Rundfunk-Sinfonieorchester Berlin, Washington's National Symphony Orchestra and Orpheus Chamber Orchestra plus return visits to the Luzerner Sinfonieorchester, Rotterdam Philharmonic and Minnesota Symphony Orchestra. He also returns to the Australian Chamber Orchestra following a substantial tour of Europe with them last season, and embarks on a major European tour with the Amsterdam Sinfonietta performing Weber and Copland in May 2013.

Keen to expand the existing clarinet concerto repertoire, Martin has personally championed Anders Hillborg's *Peacock Tales* (which incorporates elements of mime and dance), Kalevi Aho's Concerto (commissioned for him by the Borletti-Buitoni Trust) and Rolf Martinsson's *Concerto Fantastique*. 2012/13 has seen him premiere a new concerto by Bent Sørensen with the Netherlands Radio Chamber Orchestra.

Martin Fröst is the Artistic Director of the Vinterfest in Mora, and of the International Chamber Music Festival in Stavanger, Norway. He has an extensive discography for BIS, with whom he has an exclusive contract. His recent CD *Dances to a Black Pipe* received substantial critical acclaim.

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約翰・霍羅斯特
JOHAN FRÖST

鋼琴
Piano

霍羅斯特於 1997 年聖查理斯國際鋼琴大賽及 1990 年斯堪的納維亞鋼琴大賽中獲得首獎。他曾於奧斯陸挪威皇家學院及芬蘭西貝流士學院學習，又於瑞典皇家斯德哥爾摩音樂學院獲得鋼琴演奏文憑，而首場音樂會更與布爾高斯指揮的瑞典廣播交響樂團合作。隨後前往美國，2000 年取得萊斯大學音樂藝術博士學位，定居於瑞典。

作為一名活躍的獨奏家及室樂演奏家，霍羅斯特的演出足跡遍佈全球，所到地區包括美國、加拿大、斯堪的那維亞半島、德國、西班牙、俄羅斯及香港。留美期間，他於德州創辦沃斯堡米密爾室樂節，並於 1998-2000 年擔任其藝術總監。他的唱片作品有：史達拉汶斯基的《彼得魯什卡三樂章》、拉赫曼尼諾夫的第一鋼琴奏鳴曲，以及與敲擊樂手約翰・埃裏克森合作的專輯《從童年至永恆》，演奏保拉音樂獎優勝者施托克豪森的作品。霍羅斯特曾以獨奏家及室樂演奏家身份參與瑞典國家電視台節目。

霍羅斯特於斯德哥爾摩皇家音樂學院鋼琴系任教，並簽約 Ton-Art production (CDA) 及 Courthouse Music 兩家唱片公司。

簡歷中譯：張熙

Fröst received the first prize in the 1997 St Charles International Piano Competition and the first prize in the Scandinavian Piano Competition 1990. After studying at the Norwegian Royal Academy in Oslo, Norway and the Sibelius Academy Helsinki, Finland, Fröst received his soloist diploma from the Royal Academy of Music in Stockholm, Sweden. He made his debut with the Swedish Radio Symphony Orchestra conducted by Raphael Frübeck de Burgos. He graduated with a Doctor of Musical Arts from Rice University in 2000 and now lives in Sweden.

An active soloist and chamber musician, Fröst has performed in the US, Canada, Scandinavia, Germany and Spain, Russia and Hong Kong. During his time in the US he also founded the Mimir Chamber Music Festival in Fort-Worth, TCU, Texas, the US and served as the artistic director for the festival from 1998 to 2000. Fröst's CD recordings include Stravinsky's *Trois Mouvements de Petroushka*, Rachmaninov's Sonata No 1, as well as his collaboration with the percussionist Johan Eriksson, *From childhood to eternity*, featuring music by Polar Prize winner K H Stockhausen. Fröst has appeared on Swedish National television both as a chamber musician and a soloist.

Fröst serves on the piano faculty at the Royal College of Music in Stockholm, Sweden and is represented on the record labels Ton-Art production (CDA) and Courthouse Music.

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浦朗克：單簧管奏鳴曲 FP 184
Poulenc: Sonata for Clarinet and Piano FP 184

浦朗克的單簧管奏鳴曲寫於 1962 年，作品寫成後不久他便離世。這首奏鳴曲是紀念浦朗克的朋友康涅格，他是 1920 年代六人團的成員之一，死於 1955 年。

作品的開首樂章帶有悲傷，喻意悼念好友。從樂章的速度標記「悲傷的快板」可見其內在矛盾 —— 「憂傷的愉悅」，傳神地盛載着這首樂章的氣氛。音樂在標示「很寧靜」的緩慢部分前突然停下來，單簧管的旋律卻還是焦躁不安的輕吐着。在引子的迴聲及其深刻的悔疚感中，音樂暫時重拾節奏。

第二樂章〈浪漫曲〉表達了作品的情感和旋律構圖。單簧管在開首吹奏了幾個喧敍調式的小節後，樂章標示着「非常甜蜜而憂傷」，在此開展了震顫不安的鋼琴伴奏，深痛地表達失去和悼念之情。

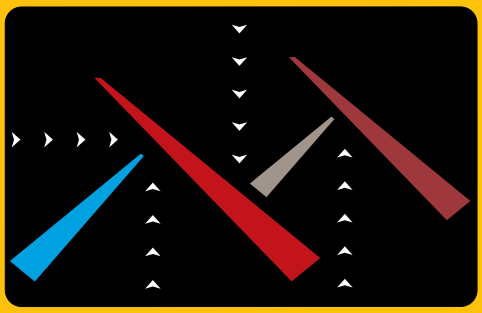
終樂章〈熱烈的快板〉摒棄了前兩個樂章的莊重氣氛。樂章發展機智且具節奏感，似乎在驅散悲傷的情緒，此時卻插入傷心歎息的主旋律，重拾〈浪漫曲〉的愁緒，並在其愉悅的音色上增添熱烈的氣氛。這樂章像是迴旋曲，充滿令人驚喜的調性效果，而鋼琴最後幾個小節則發出邪惡般的笑聲。

Francis Poulenc's Sonata for Clarinet and Piano was created in 1962 shortly prior to his death and was premiered posthumously. The sonata is dedicated to the memory of Poulenc's friend Arthur Honegger, a fellow member of the Le Groupe des Six in the 1920s, who had died in 1955.

The work's memorial intention underlies the sadness in the opening movement, as its paradoxical tempo marking Allegro tristamente shows its inherent contradiction – "sad joyousness" – which perfectly encapsulates the mood of this movement. The movement comes to an unexpected pause before the slow section marked "Très calme" sets in, while the clarinet's lines flick with restless energy. The music gains pace again temporarily, in repercussions of the introduction and its profound sense of regret.

The second movement, *Romanza* conveys the composition's emotion and melodic make-up. After the clarinet opens with a few recitative-like bars, the movement marked "très doux et mélancolique" unfurls to a palpitating piano accompaniment, in a poignant expression of the sense of loss and mourning.

The finale, *Allegro con fuoco*, departs from the solemnness of the earlier movements. Witty and rhythmic in its progression, the movement seems to dispel sadness just as a sighing lyrical theme enters halfway through, which recalls the mood of the *Romanza* and adds a touch of feverishness to its joyful tone. It is somewhat of a rondo with surprising tonal effects, such as the last bars in the piano echoing devilish laughter.



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德布西：《第一號單簧管狂想曲》
Debussy: *Première Rhapsodie*

稱德布西為「印象派」作曲家已變成陳腔濫調的說法，作曲家把自己視為音色和音調的畫師，他的作品具印象派式自然主義色彩，把風、水、葉子、下雨天等自然元素加入作品中，表現了自然與想像的和諧。

在 1910 年巴黎音樂學院邀請德布西為單簧管考試寫作兩首曲目前，他已是位成熟的作曲家；作品在翌年改編為管弦樂版本。德布西並沒有把樂曲寫成像當時二十世紀初流行的「慢 —— 快」二段式，在樂曲中，節奏各異、誇張而抒情的主旋律互相交替出現，組成複雜且自成一類的形態，比例均稱優雅、變調細緻，考驗樂手的技術，但同時亦是讓樂手炫技的作品。

如樂曲名稱所示，樂曲是狂想曲結構，輕柔的前奏緊接着具活力的部分，最後以詼諧曲作結。在「夢幻般緩慢」的開首和活潑的結尾中間，德布西利用兩個動機來表現令人印象深刻的多樣性。第一個動機包含了兩個音程，它們隨意排序。在開首兩個小節中，我們聽到兩種不同的樣式，作品發展下去還會不停重現，與第二動機競逐觀眾的注意力。二拍子把音樂帶到最後歡欣的結尾，樂曲以講求技法的跳躍與嬉戲作結。

It has become a cliché to call Debussy an "impressionist". Debussy saw himself as a painter of tones and tunes, which alludes to the impressionistic naturalism in his work where natural elements like wind, water, leaves, wets and the whole creation depict the harmony between nature and imagination.

Debussy was already a mature composer when the Paris Conservatory requested that he write a pair of examination pieces for clarinet in 1910, which was orchestrated a year later. Instead of casting his music in a two-part slow-fast form, which was the norm for such pieces at the start of the 20th century, Debussy alternates bombastic and lyrical themes in varying tempi, building a complex sui generis shape with elegant proportions and refined modulations of tone that tax but also showcase the technique of the musicians.

As suggested by its title, the composition has a rhapsodic structure. The gentle prelude is followed by a more energetic section ending in a scherzo finale. Between the "dreamily slow" opening and the vibrant coda, Debussy achieves impressive variety with two motives. The first consists of two intervals appearing in any order, any direction. It is heard in two guises in the first two measures and reappears through the work's progression, vying for the audience attention with the second motive. The duple meter moves the music along until a joyous final section ends with virtuosic capers and gambols.

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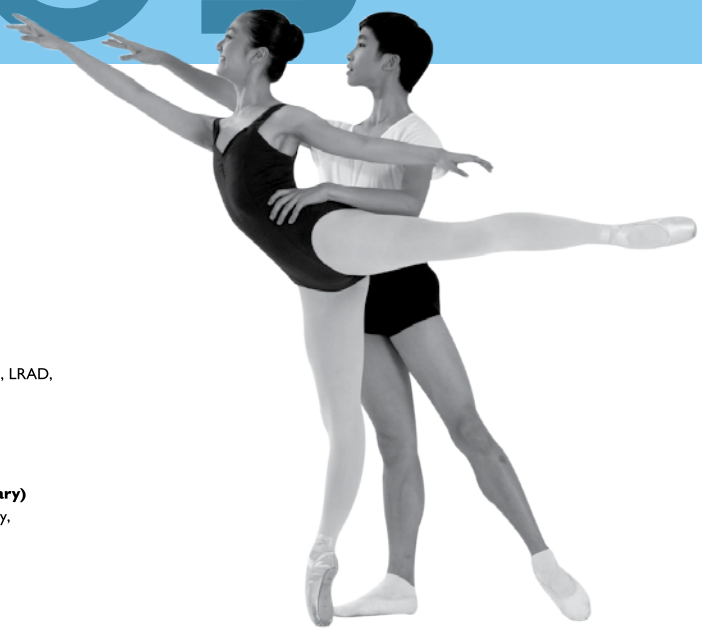

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希爾寶格：《孔雀故事》（單簧管與錄音版本）
Hillborg: *Peacock Tales* (version for clarinet and tape)

霍羅斯特的藝術生涯主要以演繹當代作曲家如希爾寶格的新作為重心。《孔雀故事》已成為單簧管當代音樂作品中最具魅力的作品之一，亦是霍羅斯特的演奏曲目中最具代表性的作品。希爾寶格 1954 年生於斯德哥爾摩，這位多產的作曲家曾與多位當今最重要的指揮家及演奏家合作，他的音樂極具試驗性和劇場效果，與霍羅斯特的藝術才華非常匹配。

如許多經典故事一樣，獻給霍羅斯特的《孔雀故事》有多個版本。首個出現的是 1998 年為單簧管和管弦樂團而作的大型協奏曲，作品長約半小時，由瑞典電台樂團委約創作。希爾寶格其後為作品改編了四個不同版本，包括由室樂團伴奏單簧管的版本，以及兩個為單簧管和錄音而作的較短版本（又名為「極地」和「千禧年」版本）。

今晚我們欣賞到這個 15 分鐘的「千禧年」版本，表現了希爾寶格如何重新定義協奏曲的中心意義：獨奏者並不是只為炫技而演奏，透過舞蹈、做手、默劇，整個身體都需要融入表演中。觀眾獲邀前來提供他們的故事情節，伴隨或「講解」霍羅斯特的動作，而霍羅斯特像在模仿一隻高傲且自負的孔雀般，炫耀其美麗的各種神態。作品名稱把玩語帶雙關的英文同音異字「故事」和「尾巴」，代表着孔雀

A central role in Martin Fröst's creative life is reserved for cultivating new works by living composers such as Anders Hillborg. *Peacock Tales* has already earned a reputation as one of the most intriguing contemporary compositions to feature the clarinet and is indeed a signature piece in Fröst's repertoire. Born in Stockholm in 1954, the prolific Hillborg has collaborated with many of today's leading conductors and soloists. His music shows a flair for experimentalism and theatrical contrasts perfectly suited to Fröst's artistry.

Like many a classic tale, *Peacock Tales*, which is dedicated to Fröst, actually exists in multiple variants. It began in 1998 as a large-scale concerto for clarinet and orchestra lasting about a half hour and was commissioned by the Swedish Radio Orchestra. Hillborg has subsequently crafted four different versions of the work, including one for clarinet accompanied by chamber ensemble and two shorter versions for clarinet and tape (also known as the "Polar" and "Millennium" versions).

The 15-minute reworking of the score that we hear (the Millenium version) for clarinet and tape that we hear conveys how radically Hillborg has reconceived the essential idea of a concerto: the soloist is called upon not only to play as a virtuoso but to perform with his entire body: through dance, gesture, and mime. The audience is invited to provide their own story line to accompany

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誇張的顏色及這個故事本身。希爾寶格的音樂則以普契尼歌劇《托斯卡》中畫家卡伐拉多西悲慘的命運，以至美國音樂來帶出樂曲中語帶雙關的主題。

樂曲介紹：湯馬士．梅

or "explain" Fröst's elaborate choreographic movements as he seems to imitate various aspects of a proud and vain creature displaying its beauty. The title punningly plays on the homonym tale/tail, on the theatrical colour of the peacock and the story that it might suggest. Hillborg's music, meanwhile, introduces puns of its own with its references to the sad melancholy of Puccini's ill-fated Cavaradossi (from *Tosca*) and to American music.

Programme notes by Thomas May

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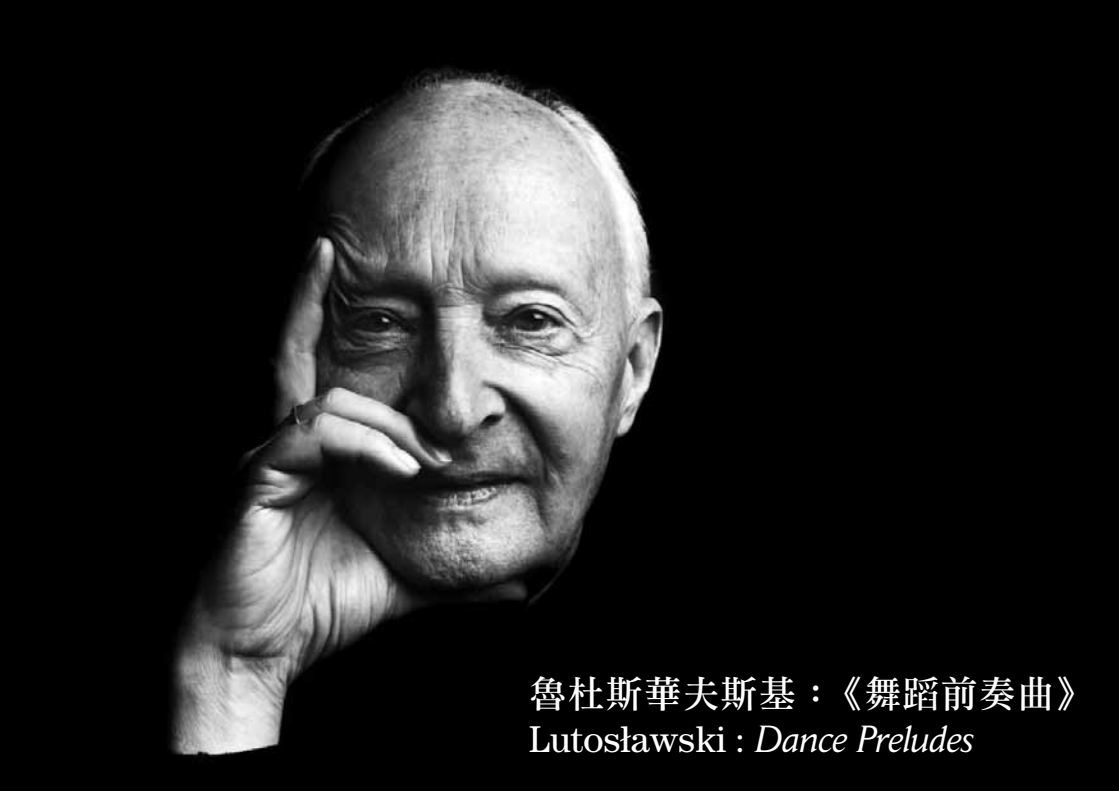

魯杜斯華夫斯基：《舞蹈前奏曲》
Lutosławski : *Dance Preludes*

另一種劇場效果由氣氛截然不同的《舞蹈前奏曲》展現，而《舞蹈前奏曲》也是作曲家魯杜斯華夫斯基事業中的重要轉捩點。作為戰後其中一位最重要的東歐作曲家之一，魯杜斯華夫斯基的音樂糅合了民族音樂、西方前衛音樂、凱治的「機遇」創作等各種元素，自成一格，他的作品以渾然天成的色彩及巧妙的設計見稱。

由於其出生時間及地點使然，波蘭作曲家魯杜斯華夫斯基的早期作品深受蘇聯文化政策影響。那時，民族音樂受推崇備至，被視為可以用來避免「墮落」的前衛潮流。雖然如此，魯杜斯華夫斯基也找到創新的方法，把民族音樂結合到作品中。作曲家沒有因滿足於他的早期藝術成就而停滯下

Another kind of theatricality is reflected by the varied moods of *Dance Preludes*. This piece marks a significant period of transition in the career of Witold Lutosławski. As one of the most important postwar composers from Eastern Europe, Lutosławski developed a unique voice that freely incorporated aspects of folk music, the Western avant-garde, John Cage's "chance" operations, and an instinctive flair for colour and ingenious design.

Given the time and place in which this Polish composer came of age, Lutosławski fell afoul of Soviet-influenced cultural policies with his early work but then found innovative ways to incorporate the folk music to which composers in that era were encouraged to pay homage – thereby avoiding "decadent"

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來，隨着 1950 年後期波蘭的文化氛圍愈來愈開放，他繼續挑戰自我，發展出更多創新及意想不到的方向。《舞蹈前奏曲》創作於 1954 年，魯杜斯華夫斯基的《樂隊協奏曲》於同年首演，這首作品使他在西方得到廣泛認識。這也是作曲家認為是「告別民謠」的時候，但在他後期的作品中還隱約找到民族音樂的蹤跡。

《舞蹈前奏曲》就是為這次「告別」而創作。作品原為單簧管和鋼琴而作，1955 年改編成管弦樂版本，並在 1959 年改編成室樂團版本。所有版本均以創新的方法強調出民族音樂無限的可塑性。透過五個互為連繫的簡短樂章和多變節奏，單簧管演變成「大眾的聲音」，但同時具備獨特的個人風格，開朗和哀傷的氣氛交替，最後以精妙的幽默感作結。

樂曲介紹：湯馬士．梅

avant-garde tendencies. Yet instead of settling into a comfortable artistic status quo, Lutosławski continued to challenge himself to develop in new and unpredictable directions as the cultural climate in Poland became more liberal in the later 1950s. *Dance Preludes* originated in 1954: the year in which the composer introduced his seminal *Concerto for Orchestra* and thus became widely known in the West. It was during this period that Lutosławski felt he needed to bid a "farewell to folklore" – although folk influences in fact remained subliminally present in his later music.

Dance Preludes was meant to enact this "farewell". Initially conceived for clarinet and piano, the score was orchestrated in 1955 and, in 1959, arranged for chamber ensemble. All of these versions illustrate the inventive ways in which Lutosławski emphasises the seemingly infinite malleability of folk material. Through five seamlessly connected brief movements and changing tempi, the clarinet becomes a vox populi while retaining a distinctively individual persona that alternate between cheerfulness and elegiac moodiness but ends with a sense of unmistakably lively good humour.

Programme notes by Thomas May

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布拉姆斯：《匈牙利舞曲》四首（霍羅斯特改編）
Brahms: Four *Hungarian Dances* (arranged by Johan Fröst)

布拉姆斯出版由 21 首四手聯彈樂曲組成的《匈牙利舞曲》主要為家中演奏而作 —— 這正是十九世紀不可或缺的音樂活動 —— 他企圖透過此作品成名。如作曲家所願，《匈牙利舞曲》已成為全球著名的作品，並成為現今古典音樂作品中最廣為人知的作品之一。

舞曲的主要部分按照傳統吉卜賽旋律的三段式寫成。除吉卜賽音樂外，也包含了不同情感交替變更的元素，作品因而充滿強烈的旋律對比。布拉姆斯運用所有吉卜賽風格的特有元素，尤其是節奏上，以及其他元素如顫音、切分音、即興、漸快或漸慢等。

舞曲中每一首作品的曲式發展都是一件藝術品，由相應的主題衍生出來，同時運用不同潛能。舞曲令人聯想起李斯特在他的狂想曲中所使用的發展形式：先是緩慢但具爆炸力的引子，接着是跳躍的舞曲。

前十首作品以比較簡單樸素的吉卜賽旋律寫成；第二套則以精煉的織體及和聲結構聞名，令人想起布拉姆斯的經典狂想曲和間奏曲。

樂曲介紹：湯馬士．梅

樂曲介紹中譯：陳楚珊

Johannes Brahms published 21 *Hungarian Dances*, arranged for four hands – for playing at home, which was the *conditio sine qua non* in 19th century musical life – with the intention of becoming famous. The *Hungarian Dances* achieved what the composer set out to do, as it became known worldwide and remains one of the best-known works of the classical repertoire today.

The main part of the dances follows the customary three-part-form of gypsy melodies. Beyond the original inspiration, the part also contains the alteration of expressive elements that results in great melodic contrast. Brahms uses all the typical elements of the gypsyish style, especially rhythmic ones and, among others, tremolo, syncopation, improvisations, accelerando, or rallentando.

Each of the dances is an artwork in its formal development, which emanates from the corresponding thematic substance while utilising different energetic potential. They recall the formative procedure used by Liszt in his rhapsodies, of a slow yet explosive introductory section ("lassan") and the following leaping dance ("friss").

The first ten numbers are comparatively simple and unadorned settings of gypsy melodies. The second set dazzles with its finer-grained textures and harmonies, reminiscent of classic Brahms of the rhapsodies and intermezzos.

Programme notes by Thomas May

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歌劇 / 戲曲 OPERA / CHINESE OPERA

《蕭紅》三幕室內歌劇 *Heart of Coral* - 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	NEW WORK 新作	CHT	1-3/3	8:15pm
中國國家京劇院 一 老旦名劇選演 China National Peking Opera Company - The Artistry of *Lao Dan*			CHCH	7, 8/3	7:30pm
《粵歷油麻地 一 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
《沙灘上的愛恩斯坦》 *Einstein on the Beach*	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 - *Empress Dowager Cixi and Princess Deling*	編劇：何冀平　導演：毛俊輝 By He Jiping　Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - *Il Marito Disperato*	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 - *La Traviata*	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19 ,21 ,23/3	7:30pm

音樂 MUSIC

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 - *Les Voix Humaines*	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
朴星吉鋼琴獨奏會 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 - *Pictures at an Exhibition*	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 - *Radio Music Society*	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - *The Reef*	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

音樂 MUSIC

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
《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 Lutosławski 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《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - *Champagne for Gypsies*		CCCH	23, 24/3	8pm

戲劇 THEATRE

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
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 Faï	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

舞蹈 DANCE

美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie	精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm
	《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	KTTA	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

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
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APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre
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CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall
CHT 香港大會堂劇院 Theatre, HK City Hall
KTTA 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
KTTB 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
NDA 北區大會堂演奏廳 Auditorium, North District Town Hall
NLG 南蓮園池 Nan Lian Garden
STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre
YMT 油麻地劇院 Yau Ma Tei Theatre

資料截至 Information as of: 18.1.2013

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特別節目 SPECIAL

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29/1	領導者的影響力 Leadership and Leverage
20/3	傳統與革新 Tradition and Transformation

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粵歷油麻地 Opera Treasures of Yau Ma Tei

12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera

威爾第歌劇全方位 All About Verdi's Operas

1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop
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12/1	《奧貝爾托》*Oberto, Conte di San Bonifacio*
13/1	《阿依達》*Aida*
19/1	《一日國王》*Un giorno di regno*
20/1	《遊吟詩人》*Il trovatore*
26/1	《弄臣》*Rigoletto*
27/1	《倫巴第人在第一次十字軍中》 *I lombardi alla prima crociata*
2/2	《假面舞會》*Un ballo in maschera*
3/2	《法斯塔夫》*Falstaff*

解構愛恩斯坦 Decoding Einstein

28/2	電影《菲力普．格拉斯——鏡中遊》 Film: *Philip Glass: Looking Glass*
6/3	電影《絕對威爾遜》Film: *Absolute Wilson*
9/3	「藝術與技術的完美結合」講座 Restaging *Einstein on the Beach*: Artistic and Technical Theatre in Collaboration

其他 Others

23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work
2/3	《蕭紅》創作分享 Heart of the Matter
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk
10/3	京劇製作後台之旅 Backstage of a Beijing Opera

音樂 MUSIC

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

其他 Others

27/1	銅管樂大師班 Mastering Brass
21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
5/3	拉爾夫．拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
7/3	電影《被遺忘的天籟》 Film: *Ladino - 500 Years Young*

戲劇 THEATRE

世界劇場面面觀 Global Theatre

17/2	《一僕二主》演後談 Two Guvnors First Hand
22/2	與 1927 劇團演後對談 Post-performance Dialogue with 1927
23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
24/2	後台參觀怪誕城 The Animals and Children Backstage
1/3	《反斗先生》幻像的藝術 The Art of Illusion
3/3	中式英語交流會 Exchanging the Chinglish
7/3	《美國夢險號》演後談 Staging the American Dream
10/3	《爆．蛹》演後談 Behind the *Blast*
16/3	《屠龍記》演後談 The Might of the Pen
23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop

舞蹈 DANCE

舞蹈點滴 About Dance

22/2, 1/3	與凱文．麥肯齊對談 Meet Kevin McKenzie
23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at *Romeo & Juliet*
16/3	舞蹈奇藝後台之旅 MOMIX Revealed
16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
23, 24/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue

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10/2012-3/2013	舞入校園 Dance into Schools
23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration

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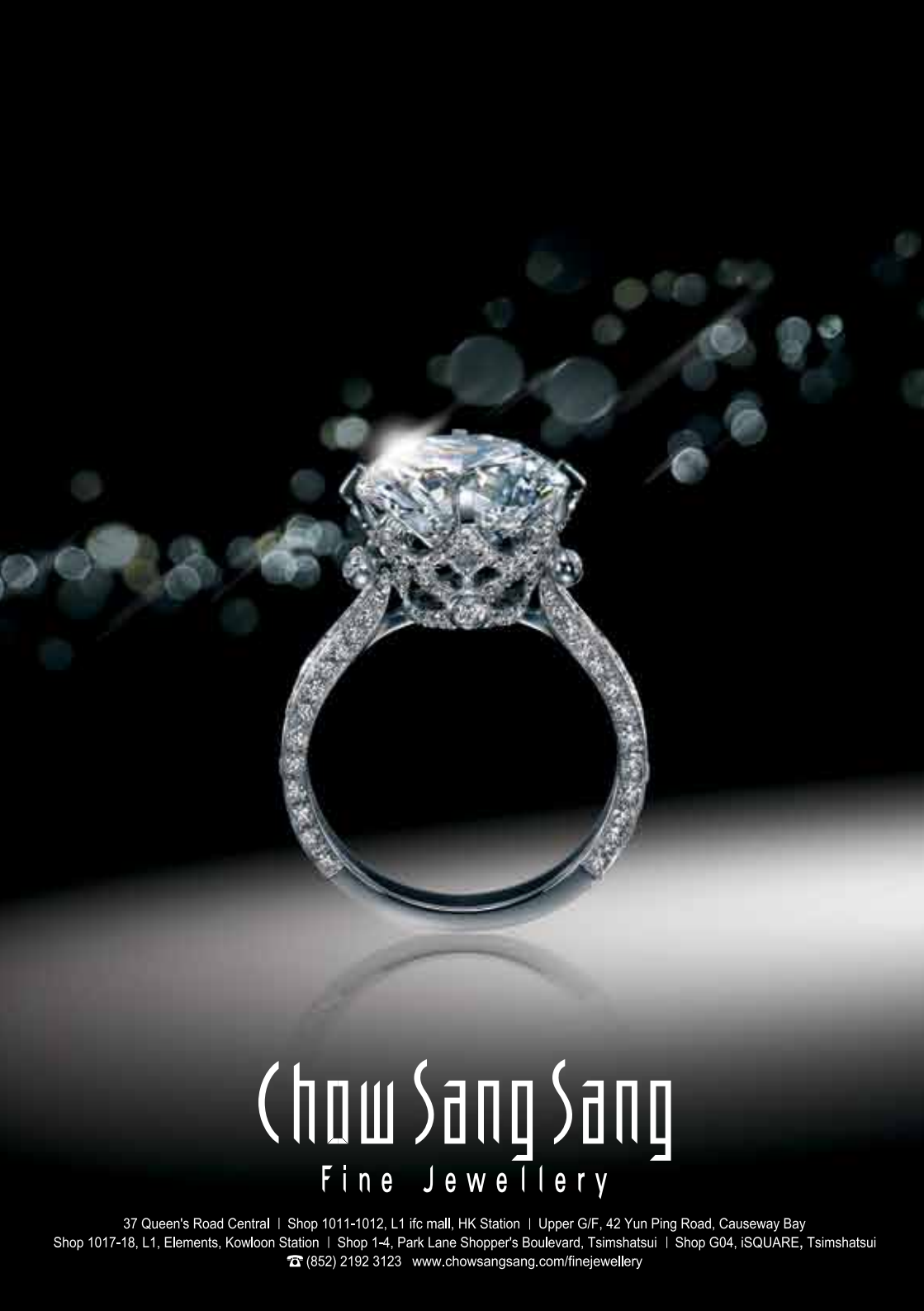

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