

Sino Group Arts Celebration Series 信和集團藝萃系列

芝加哥交響樂團 Chicago Symphony Orchestra

29.1.2013









- 馬會去年共繳稅: 161.7億港元*(約佔香港稅務局總稅收6.8%)
- 慈善捐款達: 17.3 億港元 資助慈善公益計劃: 超過150項
- 提供就業機會: 5,545 個全職及 20,859 個兼職職位
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 in duties and taxes to government
 (making up 6.8% of total taxes collected by Inland Revenue Department)
- \bullet Made Charity donations of HK\$1.73~BILLION to over 150 charity and community projects
- \bullet Created employment for 5,545 full-time and 20,859 part-time staff





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,也非常重視本地新鋭創作和 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。 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.

香港特別行政區行政長官

MARK

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.

更佳理

香港藝術節主席

Ranceld houl

Ronald Arculli, Chairman









歡迎閣下蒞臨第 41 屆香港藝術節。

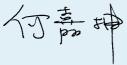
诱過欣賞一場精采演出,可領略別人 如何觀看世界。今屆藝術節, 我們將 這種能引發共鳴的特色全面彰顯, 觀 眾可藉由奇幻的視覺效果、根深蒂固 的偏見、語言迷宮、具爭議性的觀點, 到自我反省、重新構想經典作品,探 索如何理解他人的觀點。看畢節目後, 我們或會對原有的觀點存疑,亦有可 能獲得更清晰的啟迪。

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。

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 selfreflection, 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!



香港藝術節行政總監

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:







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About Sino Art

關於**信和藝術**

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' in 2006. The programme organises art exhibitions and activities at various Sino Group properties. By providing local and international artists and arts groups more opportunities to showcase their visual, community and performing arts talents, 'Sino Art' aims to add vigour to a more creative and culturally vibrant Hong Kong. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初創立「信和藝術」,旨在推動本地藝術發展,經常舉辦各類型展覽及藝術教育活動,把藝術融入生活。集團於旗下物業開設公共藝廊,並成立策展團隊,為本地、中國內地以至國際的藝術家提供一個展示作品及與公眾交流的平台,令公眾有機會多加認識和欣賞他們在視覺藝術、社區藝術以及表演藝術方面的才華。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。















贊助「信和集團藝萃系列」之 **芝加哥交響樂團**一月廿九日演出

For sponsoring the 29 January 2013 performance of **Chicago Symphony Orchestra** as part of the "Sino Group Arts Celebration Series"

Chicago Symphony Orchestra

芝加哥交響樂團

指揮:馬捷爾

Conductor: Lorin Maazel

29.1.2013

威爾第《西西里晚禱》序曲 孟德爾頌 A 大調第四交響曲,作品 90,《意大利》 貝多芬降E大調第三交響曲,作品55,《英雄》

Verdi – Overture to I Vespri Siciliani Mendelssohn – Symphony No 4 in A, Op 90, Italian Beethoven – Symphony No 3 in E-flat, Op 55, Eroica

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

演出長約1小時45分鐘,包括一節中場休息

Running time: approximately 1 hour and 45 minutes with one interval

Bank of America Merrill Lynch is the Global Sponsor of the Chicago Symphony Orchestra

Bank of America Merrill Lynch

The CSO receives support for its tour to Hong Kong from Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

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Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

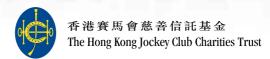






特別鳴謝 Acknowledgements

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節目贊助 Programme Sponsors



















藝術節指定香檳 Official Champagne





芝加哥交響樂團

享譽國際的芝加哥樂團已邁入第 122 個樂季。指揮巨匠慕迪於 2010/11 樂季正式加盟,成為樂團第十任音樂總監。

芝加哥交響樂團掌舵人向來聲名顯赫。1891年創團總監為狄奧多·湯瑪士,其後繼任的有史多克、迪法、羅津斯基、庫貝利克、萊納、馬丁農、蘇提爵士及巴倫波英。2006至2010年,譽滿世界的荷蘭指揮家海廷克擔任芝加哥交響樂團首席指揮,創造樂團史上第一。1995年,獲委任為樂團首席客席指揮的布萊茲,於2006年起任海倫·雷根斯坦的榮休指揮。

樂團每年於芝加哥交響樂中心演出,逢夏季亦駐演拉維尼亞音樂節,合共舉行逾 150 場音樂會。樂團 1971 年由蕭提帶領下於歐洲作首次巡演,此後在海外陸續巡演了 38 次。 2012 年春季,樂團到訪意大利與俄羅斯,乃第 30 次踏足歐洲大陸及第二次走訪俄羅斯。 是次演出乃芝加哥交響樂團在亞洲的第七次巡演,在澳洲和南美洲亦曾留下足跡。在北美方面,樂團於 1892 至 1976 年間走訪加拿大共 16 次,2012 年 10 月首訪墨西哥。

1916 年至今,芝加哥交響樂團一直注重錄音工作,並於 2007 年創立自己的唱片公司 CSO Resound。唱片曾獲美國國家錄音藝術暨科學學會頒發 62 項格林美獎。最近一張由 慕迪指揮的威爾第《安魂曲》榮獲 2011 年格林美最佳古典音樂唱片及最佳合唱表演兩項 大獎。

樂團於 2007 年回歸廣播領域,自製音樂節目,透過樂隊官網及著名的古典音樂頻道 WFMT 在全美國逾 300 個電台網絡進行每周播放。

中譯:張熙

MONTBLANC NICOLAS RIEUSSEC CHRONOGRAPH OPEN HOME TIME







W W W . M O N T B L A N C . C O M

CHICAGO SYMPHONY ORCHESTRA

Now in its 122nd season, the Chicago Symphony Orchestra (CSO) is known as one of today's leading orchestras. Riccardo Muti began his tenure as CSO's 10th music director in the 2010/2011 season.

Throughout its history, the CSO has enjoyed leadership from an illustrious list of music directors, beginning with Theodore Thomas, who founded the Orchestra in 1891, followed by Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelík, Fritz Reiner, Jean Martinon, Sir Georg Solti and Daniel Barenboim. From 2006 to 2010, Bernard Haitink led the Orchestra as Principal Conductor, the first in CSO history. Pierre Boulez, who was appointed Principal Guest Conductor in 1995, has served as Helen Regenstein Conductor Emeritus since 2006.

The CSO performs over 150 concerts each year at Symphony Center and at the Ravinia Festival, where it is in residence each summer. The ensemble has embarked on 38 overseas tours since Georg Solti led the first tour to Europe in 1971, most recently visiting Italy and Russia in spring 2012, making that trip the 30th visit to Europe and second to Russia. Currently on its seventh tour of Asia, the CSO has also travelled once each to Australia and South America. In North America, the Orchestra travelled to Canada 16 times between 1892 and 1976 and made its first trip to Mexico in October 2012.

Recording has been a significant part of the CSO's history since 1916, and in 2007 the Orchestra launched its own record label, CSO Resound. CSO recordings have earned 62 Grammy awards from the National Academy of Recording Arts and Sciences, most recently in 2011 for Best Classical Album and Best Choral Performance for Verdi's *Requiem* conducted by Riccardo Muti.

In 2007, the CSO returned to the national airwaves with its self-produced weekly broadcast series, which is syndicated to more than 300 markets nationwide on the WFMT Radio Network as well as on cso.org.



馬捷爾 Lorin Maazel 指揮 Conductor

指揮大師馬捷爾是當今最頂尖的指揮家之一,他與芝加哥交響樂團的密切關係始於 1973 年。馬捷爾與樂團 40 年來合作無間,曾帶領樂團演奏廣泛的曲目,包括布拉姆斯、白遼士、舒曼、馬勒、史特勞斯、巴托、浦羅科菲耶夫、史達拉汶斯基及西貝流士等作品。馬捷爾在2000 年於芝加哥交響樂團首演了他的作品《別離》,作為他的 70 大壽慶典之一。

在 2011 年春季,馬捷爾完成了他作為西班牙 華倫西亞蘇菲亞皇后藝術宮音樂總監的第五個 樂季。此前他在 2002 至 2009 年間曾擔任紐 約愛樂樂團的音樂總監,在 2012/13 樂季開始 則擔任慕尼黑愛樂樂團的音樂總監。他亦是卡 西頓音樂節的創辦人兼藝術總監,自 2009 年 成立以來,這個在其維珍尼亞州家鄉農莊中舉 行的音樂節贏盡全球讚譽,音樂活動漸趨頻 繁。馬捷爾亦是一位活躍的作曲家,其作品豐 富多元,當中包括根據奧維爾小説改編的歌劇 《1984》,此作品於 2005 年 5 月於高文花園皇 家歌劇院首演。他曾指揮超過200個管弦樂團, 演出逾 7,000 場次音樂會及歌劇,並曾灌錄超 過 300 張唱片,包括貝多芬、布拉姆斯、德布 西、馬勒、舒伯特、柴可夫斯基、拉赫曼尼諾 夫、李察·史特勞斯等作曲家的交響曲及作品 全集,更因此贏得十個法國唱片大獎。

For over five decades, American conductor Lorin Maazel has been one of the world's most esteemed and sought-after conductors. His association with the Chicago Symphony Orchestra (CSO) dates back to his début concerts with them 40 years ago, in 1973. In the decades since, he has led the Orchestra in a wide range of repertoire from Brahms, Berlioz and Schumann to Mahler, Strauss and Bartók, as well as works by Prokofiev, Stravinsky and Sibelius. In 2000, Maazel and the CSO gave the American première of his own composition, *Farewells*, as part of his 70th birthday celebrations

In spring 2011, Maestro Maazel completed his fifth and final season as the inaugural music director of the Palau de les Arts Reina Sofia in Valencia, Spain. He has been the music director of the New York Philharmonic from 2002 to 2009. He assumes the same post with the Munich Philharmonic at the start of the 2012/13 season. He is also the founder and artistic director of a new festival based on his farm property in Virginia, the Castleton Festival, launched to exceptional acclaim in 2009 and expanding its activities nationally and internationally in 2011/12 and beyond. Maestro Maazel is also a highly regarded composer, with a wide-ranging catalogue of works written primarily over the last dozen or so years. His first opera, 1984, based on George Orwell's literary masterpiece, received its world première at the Royal Opera House, Covent Garden, in May 2005. Maestro Maazel has conducted nearly 200 orchestras in no fewer than 7.000 opera and concert performances. He has made over 300 recordings, including symphonic cycles and complete orchestral works of Beethoven. Brahms, Debussy, Mahler, Schubert, Tchaikovsky, Rachmaninov and Richard Strauss, winning ten Grands Prix du Disques.

威爾第 Giuseppe Verdi (1813-1901)

《西西里晚禱》序曲 Overture to I Vespri Siciliani

孟德爾頌 Felix Mendelssohn (1809-1847)

A 大調第四交響曲,作品 90,《意大利》 Symphony No 4 in A, Op 90, Italian

活潑的快板 Allegro vivace

稍快的行板 Andante con moto 稍快的中板 Con moto moderato

薩爾塔雷洛舞曲: 急板 Saltarello: Presto

---中場休息 Interval---

貝多芬 Ludwig van Beethoven (1770-1827)

降 E 大調第三交響曲,作品 55,《英雄》 Symphony No 3 in E-flat, Op 55, Eroica

輝煌的快板 Allegro con brio

葬禮進行曲:極慢板 Marcia funebre: Adagio assai 諧謔曲:活潑的快板 Scherzo: Allegro vivace

終曲:甚快板 Finale: Allegro molto

芝加哥交響樂團藝術節加料節目	Chicago Symphony Orchestra Festival PLUS
銅管樂大師班	Mastering Brass
27.1.2013	27.1.2013
「與頂尖文化領袖對談」香檳午餐會 —— 領導者的影響力	Champagne Luncheons with Leading International Arts CEOs - Leadership and Leverage
講者: Deborah F. Rutter 29.1.2013	Speaker: Deborah F. Rutter 29.1.2013
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



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Recognizing that music transforms lives, transcends cultural divides and promotes cultural understanding, we welcome the Chicago Symphony Orchestra under the directorship of Riccardo Muti.

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威爾第 《西西里晚禱》序曲 Verdi – Overture to *I Vespri Siciliani*

威爾第

1813 年 10 月 9 日生於意大利朗科勒 (布塞托附近) 1901 年 1 月 27 日卒於意大利米蘭

寫作年份 1855 年

首演

1855年6月13日,巴黎

編制

長笛一支及短笛、雙簧管兩支、單簧管兩 支、巴松管兩支、圓號四支、小號四支、 長號三支及大號、敲擊樂、弦樂

才出道不久,威爾第就成為意大利人, 談論得最多的作曲家;到他臨終時 大概已成為世上最多人喜愛的作曲家 了。雖然起步稍遲,以及第一、二齣 數量多,成名也很快,而且相相之,作 數量多什麼重大挫折(雖然他一為品 沒遇過什麼重大挫折(雖然他一為品 明白自己十分喜歡的《馬克白自社 受觀眾歡迎)。由童年日口 不太受觀眾歡迎)。由童年日口 不太 質個地方像個十字路的小 圍村莊)一間地上滿布污垢的小 又 國際(在這幾方面,史上也難有 國際(在這幾方面,,他一生中生活 水平的差距不能不說是巨大。

威爾第在54年間共寫作了20多齣 歌劇,由《奧貝爾托》到《法斯塔

Giuseppe Verdi

Born October 9, 1813, Roncole, near Busseto, Italy. Died January 27, 1901, Milan, Italy.

Composed 1855

First performance June 13, 1855, Paris

Instrumentation

One flute and piccolo, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones and tuba, percussion, strings

Early in his career, Verdi became the most talked about composer in Italy. By the end of his long and astonishingly productive life, he was probably the most beloved composer in the world. Despite a late start and the failure of his first two operas, Verdi's rise was swift and relatively free from major setbacks (although he never understood why his beloved *Macbeth* didn't catch on). The range of his life could not have been greater — from his childhood in a dirt-floored house in Roncole (more of a crossroads than a village) to a retirement marked by the kind of prestige, wealth, and international fame few composers ever enjoy.

Of his more than two dozen operas, from *Oberto* to *Falstaff* – spanning 54 years and including some of the most beloved works

夫》,其中好些更是史上最受歡迎的 歌劇劇目;但論序曲的活力和創作野 心,卻鮮有能與《西西里晚禱》之序 曲相比。《西西里晚禱》1855年在 巴黎上演。作曲家前三齣歌劇 一《弄 臣》、《游吟詩人》和《茶花女》正 是 1850 年代初的三齣傑作; 而後一 齣則是初版《西門· 波卡奈格拉》。 《西門 · 波卡奈格拉》在《西西里 晚禱》脱稿兩年內完成,也是作曲家 最大膽的作品。 論受歡迎程度, 《西 西里晚禱》與前後兩批作品相比均有 所不及(雖然無可否認,《西門, 波卡奈格拉》是多年後的修訂版才受 歡迎),但卻是威爾第的成熟作品, 顯示威爾第對音樂、對戲劇性的判斷 力實在罕有其匹。

ever staged — few have a more rousing and ambitious overture than *I Vespri Siciliani*, which opened in Paris in 1855. The opera was composed following Verdi's great midcentury trio of *Rigoletto*, *Il trovatore*, and *La traviata*, and it was followed within the next two years by one of the composer's most adventurous works, the first version of *Simon Boccanegra*. Although *I Vespri Siciliani* has never achieved the popularity of its immediate neighbours (*Boccanegra*, admittedly, only in its much later revision), this is the work of the mature Verdi, a composer with an unrivaled sense of music and drama.

Verdi's grand opera — it was premiered in French in Paris and translated into Italian in 1861, and has since become better known as *I Vespri Siciliani* — deals with the French occupation of the island of Sicily during the 13th century, and the uprising by the people of Palermo on Easter Sunday of 1282 (The Vesper bells signal the start of the uprising). The monumental overture is the last composition according to the post-Rossini, sonata-form blueprint. Verdi begins with a slow introduction, haunted by premonitions of tragedy. The allegro that follows explodes with music of high drama and is filled with soaring lyrical melody.



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孟德爾頌 A大調第四交響曲,作品90《意大利》 Mendelssohn – Symphony No 4 in A, Op 90, *Italian*

孟德爾頌

1809 年 2 月 3 日生於德國漢堡 1847 年 11 月 4 日卒於德國萊比錫

寫作年份

1830年至1833年3月13日

首演

1833 年 5 月 13 日,英國倫敦。 作曲家親自指揮

樂團編制

長笛兩支、雙簧管兩支、單簧管兩支、巴 松管兩支、圓號兩支、小號兩支、定音鼓、 弦樂

全賴歌德,這首樂曲才會誕生。在歌 德的推介下, 孟德爾頌前往意大利。 他既讚歎意大利風光如畫,陽光普 照,更在一次因緣際會下結識到一個 迷醉於地中海氣質的北方來客,於是 就動筆譜寫了A大調交響曲。儘管 行程各有不同,然而歌德本人的《浮 士德》、白遼士《哈羅德在意大利》 和 EM 霍十特《看見風景的房間》同 樣以遊歷意大利為主題。霍士特筆下 人物巴特利特小姐談到《貝德克旅行 指南》時,曾不屑地説:「真正的意 大利,唯有耐心觀察才可找得到。 」 孟德爾頌的豪華遊長達兩年,其間只 根據歌德的意見四處遊歷,沒有聘用 導遊,因此可以像霍士特筆下人物一 樣,诱過全新角度來全面觀察意大利 人的生活。孟德爾頌給家中姐姐芬妮 寫的信中提到這首新曲是他「迄今為

Felix Mendelssohn

Born February 3, 1809, Hamburg, Germany. Died November 4, 1847, Leipzig, Germany.

Composed

1830 - March 13, 1833

First performance

May 13, 1833, London, England. The composer conducting

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

We owe this music to Goethe. At his recommendation, Mendelssohn went to Italy, and there, struck by the landscape and a brilliance of sunlight, and the disposition of a people previously unknown to him, he began his A major symphony – a product of the northern mind intoxicated by the Mediterranean spirit. It's the same journey, though with a different itinerary, that gave us Goethe's own Faust. Berlioz's Harold in Italy, and E M Forster's A Room with a View. "The true Italy," says Forster's Miss Bartlett, discarding Baedeker, "is only to be found by patient observation". Mendelssohn's grand tour, lasting two years and undertaken with no guide other than Goethe's comments, allowed him, like Forster's characters, to see the whole of life in a new perspective. When Mendelssohn wrote home to his sister Fanny, he noted, with obvious surprise, that his new

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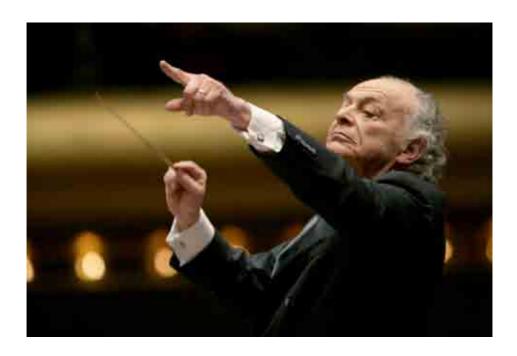
止最感愉快的作品」,對此他本人亦 感到十分詫異。

現在先談歌德。1821年歌德認識孟 德爾頌時,兩人看似很難談得來。大 詩人歌德已經72,而且享負盛名, 早熟的孟德爾頌那時才12歲;然而 兩人卻志趣相投,成了忘年之交,這 段友誼維持了多年。1820年代,孟 德爾頌不時到威瑪探望歌德; 這十 年,憑着驚人成就(16歲時寫的《八 重奏》和17歲時寫的《仲夏夜之夢 序曲》),孟德爾頌的名氣愈來愈大, 幾乎追得上歌德了。儘管如此, 孟德 爾頌就像所有同輩作曲家一樣,始終 得不到歌德賞識(儘管許多重量級作 曲家也有意嘗試,包括白遼士、貝多 芬和孟德爾頌本人,但歌德認為只有 莫扎特才可為《浮士德》譜曲)。孟 德爾頌多次嘗試令歌德認同貝多芬, 但都徒勞無功,兩人對音樂的立場似 乎南轅北轍。

1830年5月,孟德爾頌遊歷意大利 前先拜訪歌德。他每天為歌德彈琴, 有時彈奏自己的作品,有時彈奏巴赫 和韋伯。有一次他希望引起這位八旬 老人對貝多芬第五交響曲的興趣,結 果徒勞無功。兩人告別之時,鄉爾與卻 道這已是最後一次相見。孟德爾如 送在慕尼黑、薩爾茨堡、林茲知 也納作短暫停留,10月9日到達 起,也曾在佛羅倫斯和羅馬徘徊。他 在那裏第一次與白遼士相見。他而認 對白遼士的音樂不甚了了,反而認為 A major symphony was the "most cheerful piece I have yet composed".

But first, back to Goethe. In 1821, when they met, Goethe and Mendelssohn made an unlikely pair – the great poet was 72 and famous, the composer a precocious 12-year-old. Nonetheless, they found mutual interests and formed a lasting friendship. Mendelssohn continued to visit Goethe in Weimar throughout the 1820s, as his fame grew nearly equal to his friend's, the result of his astonishing early success – he wrote the lovely Octet at 16 and his masterpiece, the Overture to A Midsummer Night's Dream, at 17. Still, like all the composers of his generation, Mendelssohn failed to win the poet's appreciation (In the end, and despite a number of qualified applicants including Berlioz, Beethoven, and Mendelssohn himself, Goethe admitted that Mozart was the only one who could have set Faust to music). More than once, Mendelssohn tried to convert Goethe to Beethoven's cause. without success. Music, it appeared, was not their common ground.

Mendelssohn stopped off to visit his colleague in May 1830, just before he began his Italian journey. He played the piano for Goethe every day, sometimes choosing his own music, or works by Bach and Weber; once he tried, with utter failure, to interest the 80-year-old master in Beethoven's Fifth Symphony. They parted, not knowing it was the last time they would see each other. After stopping briefly in Munich, Salzburg, Linz, and Vienna, Mendelssohn landed in Venice on October 9. For months he wandered



他本人比其作品較討人歡喜。白遼士 知道後仍然對孟德爾頌讚賞有加,他 寫道:「孟德爾頌才華洋溢,卓爾不 凡,是個驚世奇才,真的很棒。即使 我這樣説,也沒人會懷疑我,説我跟 他是同道中人所以才偏袒他。因為他 坦白地告訴我,他完全不理解我的音 樂。」

與此同時,孟德爾頌的樂曲也漸漸成 形了。12月20日,他寫信回家説: 「新年過後我想重拾器樂作品,寫幾 首鋼琴曲;或者寫一首某類型的交響 曲,因為有兩首交響曲一直在我腦海 中縈繞不散。」到了2月,他跟姊姊 芬妮説:「《意大利交響曲》進展神 速。」(也許因為遠離家鄉的關係, 而另一首作品《蘇格蘭交響曲》沒那 the Italian countryside, lingering in Florence and Rome. There, he met Berlioz for the first time, finding more to like in the man than in his music. Berlioz, knowing this, still wrote glowingly of Mendelssohn, "He has an enormous talent, extraordinary, prodigious, superb. And I can't be suspected of comradely partiality in speaking like this, since he has frankly told me that he understood nothing of my music".

In the meantime, music was beginning to take shape. On December 20, Mendelssohn wrote home, "After the new year I intend to resume instrumental music and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain". By February, he reported to his sister Fanny that "the *Italian Symphony*"

麼順利完成)。孟德爾頌為了在聖彼得大教堂聽音樂,一直在羅馬逗留至復活節過後。之後他前往拿波里,打算在那裏譜寫僅餘的樂章——〈慢板〉。他到達後不久就在信中寫道:「要是我心情不變,我應該能在意大利完成《意大利交響曲》。」

可是當孟德爾頌回到家鄉時,樂曲還沒寫完。1833年3月13日,他在寒冷的柏林完成全曲,卻又對此曲不甚滿意;同年5月,他在倫敦指揮《意大利交響曲》演出,但過後卻把它束之高閣,彷彿這首作品是美妙旅程中一份令人失望的紀念品。他偶然會將作品略為修改,卻一直認為此曲不值得出版。1847年他英年早逝,之後他的某些樂曲,包括《意大利交響曲》最終都出版了,更被廣泛演奏,並成為標準曲目。

此曲接近完美,很難想像究竟孟德爾 頌覺得那裏不對勁。也許正如當奴, 托維所言:「他有意識地自我批評, 但也許有種更深藏的本能阻止他修 此曲。」芸芸作品中,只有數首 憑音響效果就馬上能被認出的,下 遭 動開端就是其中之一:弦樂一下會也 的撥奏,管樂接着奏出一連串重複的 和弦;稍後,一個活躍的旋律才響起。 這個有名的旋律是作曲家寫得最自然 的旋律之一:旋律飛快地越過樂章,可 愛的單簧管獨奏隨即響起。

孟德爾頌到了拿波里才寫作〈慢 板〉。這個樂章特別高貴優雅;作曲 makes rapid progress" (The other, a *Scottish Symphony*, went less well, perhaps because it was so far from home). Mendelssohn stayed in Rome through Easter in order to hear the music at Saint Peter's, and then left for Naples, where he expected to write the only remaining movement, the Adagio. "If I continue in my present mood," he wrote shortly after arriving, "I shall finish my *Italian Symphony*...in Italy".

When Mendelssohn returned home. however, the A major symphony wasn't done. Even after the score was completed, in chilly Berlin on March 13, 1833, Mendelssohn wasn't satisfied. In May, he conducted the Italian Symphony in London, but afterwards he put it back on the shelf, like a disappointing souvenir of his great journey. From time to time he would take it down and tinker with it, but he never thought highly enough of the music to send it to his publisher. After Mendelssohn's premature death in 1847, a number of his scores, including the Italian Symphony, were finally published, widely performed, and welcomed into the repertoire.

It's hard to imagine what Mendelssohn found to fault in this nearly perfect symphony. Perhaps, as Donald Tovey suggests, "an instinct deeper than his conscious self-criticism may have prevented him from altering it". The opening is one of but a handful in all music that is instantly recognizable simply by its sonority — rapid-fire, repeated wind chords set in motion by one giant pizzicato plucking of the strings — even before Mendelssohn's famous, bustling





家暨鋼琴家莫謝萊斯説主題來自捷克 的朝聖者;托維則聽見一隊參加宗教 儀式的人穿越拿波里。孟德爾頌本人 沒有對此表達仟何意見,認為這麼 美妙的音樂也用不着什麼背景襯托 了。第三樂章像小步舞曲多於像諧謔 曲,以富孟德爾頌特色的輕鬆筆觸點 染;但中段氣氛憂鬱,足以証明用輕 鬆的口吻也可以講嚴肅的事。孟德爾 頌以薩爾塔雷洛舞曲(一種快速、跳 躍的意大利民間舞)作為第四樂章的 標題,有人認為它更像塔朗泰拉舞 曲(一種曾被用作治療狼蛛咬傷的 舞),但其實這樂章兩者都不像。另 外,與孟德爾頌所知的所有交響曲終 樂章不同,這首舞曲始於小調調性, 而且持續到最後一個和弦。雖然氣質 苦澀,卻造就了一個輝煌而果斷的結 束。

melody gets going. The melody itself is one of the composer's most natural and unforced, racing unstopped over the hills and valleys of the movement, slowing only to make way for a lovely clarinet solo.

Mendelssohn waited until he got to Naples to write the Adagio, a movement of particular grace and nobility. The composer and pianist Ignaz Moscheles said that Mendelssohn took his theme from Czech pilgrims; Donald Tovey heard a religious procession passing through Naples. Mendelssohn himself didn't comment, no doubt assuming that music of such obvious beauty didn't require a setting. The third movement – really more minuet than scherzo — is colored with the composer's characteristic light touch, though the sober trio in particular proves that one can still say serious things lightly. Mendelssohn called his finale a saltarello (the fast and jumpy Italian folk dance); some claim it's more like the tarantella, once prescribed as a cure for the bite of the tarantula. Unlike either, and going against the grain of virtually all symphonic finales known to Mendelssohn, this dance begins in the minor mode and stays there to the last chord. Despite its bitter cast, it makes a brilliant and decisive ending.

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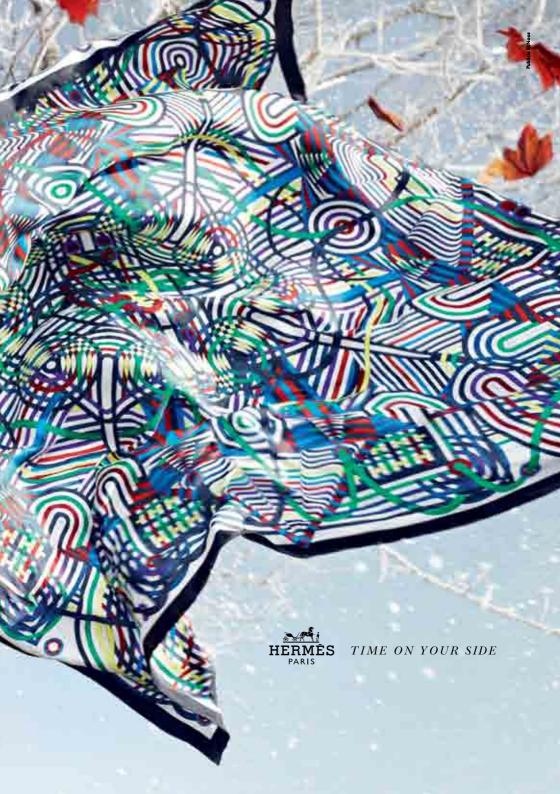


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貝多芬 降E大調第三交響曲,作品55,《英雄》 Beethoven - Symphony No 3 in E-flat, Op 55, *Eroica*

貝多芬

1770 年 12 月 16 日生於德國波恩 1827 年 3 月 26 日卒於奧地利維也納

寫作年份 1803

首演 1805 年 4 月 7 日,維也納。 作曲家親自指揮

編制

長笛兩支、雙簧管兩支、單簧管兩支、巴 松管兩支、圓號三支、小號兩支、定音鼓、 弦樂

《英雄交響曲》十分著名,但樂曲得 名的由來也幾乎同樣膾炙人口:大家 知道貝多芬打算把他第三首交響曲與 拿破崙(還有他跟獨裁政治的鬥爭) 拉上關係; 所以當他知道拿破崙自立 為帝時, 一怒之下就把標題頁撕掉, 並把樂曲更名為《英雄交響曲》。《英 雄交響曲》是史上最超卓、甚至堪稱 具革命性的藝術作品之一。樂曲被種 種張力很大的言外之音 (理想主義與 醒悟、個人貪婪與權力慾、藝術與政 治之間的鬥爭等等)籠罩。貝多芬浙 世後一百年,托斯卡尼尼嘗試回歸理 性,把一百年來加諸樂曲身上的聯想 意義全部掃走。他的名言是:「有人 説這是拿破崙,有人説是希特勒,有 人説是墨索里尼; 對我來說它就是 〈輝煌的快板〉。」

Ludwig van Beethoven Born December 16, 1770, Bonn, Germany. Died March 26, 1827, Vienna, Austria.

Composed 1803

First performance April 7, 1805, in Vienna. The composer conducting

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, strings

The story of how the Eroica Symphony got its title is nearly as famous as the music itself. We know that Beethoven intended to name his third symphony for Napoleon Bonaparte and his fight against political tyranny, that he tore up the title page in a fit of rage when he learned that Napoleon had appointed himself emperor, and that he opted for the title Sinfonia eroica (Heroic symphony) instead. The subtexts — idealism and disillusionment. personal greed and the lust for power, the struggle between art and politics, among others — are intense, and they have come to overshadow one of the most remarkable, even revolutionary works of art we have. A century after Beethoven, Toscanini tried to restore reason, famously brushing aside a hundred years of connotations: "Some say it is Napoleon, some Hitler, some Mussolini. For me it is simply Allegro con brio".



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貝多芬自 1798 年已開始構思以拿破 崙為題材的交響曲。樂曲大部分寫於 1803年夏季,正值他完成《聖城遺 囑》後幾個月。《聖城遺囑》是他最 真情流露的非音樂作品,當中他痛苦 地確定自己愈趨嚴重的聽障問題和企 圖自殺的念頭。他這一生對絕望的感 受極深,而這就是他生命中最低潮時 期之一;寫作一首重要、大型的新交 響曲讓貝多芬重新振作的吶喊,這種 行徑本身已很有英雄氣概。初稿大概 在 1803 年 11 月完成; 貝多芬有大量 草稿,既保存原好也經常被研究,而 從中可見《英雄交響曲》確實曾令作 曲家苦惱不堪。1804年5月,拿破 崙自立為帝的消息傳到維也納後,貝 多芬覺得被背叛了。他學生費迪南· 里斯憶述,他把這個消息告訴員多芬 時,貝多芬「走向桌子,抓住標題頁 上方把它撕開兩半,扔到地上。」

里斯沒有提到的是,貝多芬本人的動機有時也頗惹人思疑。雖然貝多芬早打算以拿破崙作為此曲標題,但他知道羅伯克維茲親王會為同樣的冠名榮譽付出可觀的報酬時,很快就把這個計劃拋諸腦後。他後來把標題頁撕掉後,也曾後悔了一陣子——因為他正好快要到巴黎去,也明白到一首名為《拿破崙交響曲》會很合用。

此曲 1806年出版時,貝多芬提議標題為「英雄交響曲,為紀念一個偉人而寫」,對「拿破崙」隻字不提。貝多芬最後一次提及這個話題時説:「可惜我只懂音樂,不懂兵法。否則

Beethoven had been contemplating a symphony inspired by General Bonaparte since 1798. Most of the music was composed in the summer of 1803, only months after Beethoven wrote his most revealing nonmusical work — the Heiligenstadt Testament — a painful confirmation of worsening deafness and thoughts of suicide. It was one of the lowest points in a life that understood despair only too well. The composition of an important and substantial new symphony was Beethoven's great rallying cry — a heroic act in itself. The first draft was probably completed by November 1803. Beethoven's extensive sketches, nicely preserved and often studied, confirm that the new symphony gave its composer a lot of trouble. In May 1804, when the news reached Vienna that Napoleon had declared himself emperor, Beethoven felt betrayed. According to the account later written by his student Ferdinand Ries, when he broke the news to Beethoven, the composer "went to the table, took hold of the title page by the top, tore it in two, and threw it to the floor".

What Ries didn't mention was that Beethoven's own motives were sometimes suspicious themselves. Although Beethoven had long intended to name the symphony after Bonaparte, he quickly dropped that plan when he learned that Prince Lobkovitz would pay him handsomely for the same honour. Later, after he had ripped up the title page, Beethoven temporarily recanted when he realised that a *Bonaparte Symphony* would be just the thing for his upcoming trip to Paris.

我會征服他!」這番充滿怒氣憤慨的話,是後來貝多芬在拿破崙攻克德國耶拿時說的。史上沒有記載拿破崙對貝多芬的音樂有何看法。作曲家凱魯比尼儘管曾受拿破崙賞識,但當他有一次暗示拿破崙只懂打仗不懂音樂時,拿破崙馬上把他開除,讓他既無權力,也無丁點收入。

《英雄》也許是第一首捕捉浪漫聯想的出色交響曲。它不像既有鳥語又有暴風雨的《田園》那樣坦率暗示,也沒有像蘊含希望和自由訊息的《第九》那樣明確。此曲於 1805 年 4 月7日首演,但對當日的維也納觀眾而言,曲中宏大有力的第一樂章和之後的葬禮進行曲,肯定是聞所未聞。

有人認為第一樂章開端沒有主題;但 這並非貶意,而是印證了貝多芬音樂 語言的精粹不在於旋律,而在於張 力和動感。托維強調貝多芬不少主題 「都可以單靠節奏辨認出來,不需引 In 1806, when it came time to publish the E-flat major symphony, Beethoven suggested "Sinfonia eroica, composed to celebrate the memory of a great man" without mentioning "Napoleon". Beethoven's last reputed words on the subject, full of the anger and resentment he surely felt, came later, after Napoleon's victory at Jena: "It's a pity I do not understand the art of war as well as I do the art of music. I would conquer him!" History doesn't tell us what, if anything, Napoleon thought of Beethoven's music. When Cherubini, whom he did admire, once suggested that Napoleon knew no more about music than he knew of battle, the emperor immediately stripped him of his offices and power, leaving him with virtually no income.

The *Eroica is* perhaps the first great symphony to have captured the romantic imagination. It's not as openly suggestive as the later *Pastoral*, with its bird calls and thunderstorm, nor as specific as *The Ninth*, with its unmistakable message of hope and freedom. But to the Viennese audience at the first performance, on April 7, 1805, Beethoven's vast and powerful first movement and the funeral march that follows must have sounded like nothing else in all music.

Never before had symphonic music aspired to these dimensions. We're told that a man in the gallery shouted down: "I'll give another Kreutzer if the thing will only stop!" Audiences then, just as today, brought certain expectations to the concert hall, and knowing the length of a piece is one of them. But Beethoven's Allegro con brio was longer —

用任何旋律。」《英雄》的開端除了兩個響亮的降E大調和弦外,就沒有其他了。接着是大提琴在降E和弦的音符上跳躍。第一個特殊樂段出現:大提琴在升C音跌倒,這個音是大家意料之外的。這時樂曲開始才七個次節,就此開拓了出人意表的遠景。然後貝多芬繼續施展混身解數,甚至在極疏離的E小調舒適地安頓下來,但瞬間又把大家帶回降E大調和弦,也就是樂曲的起點。

在其最大型的音樂作品當中,貝多芬 作曲的手法既綿密又一致。雖然分析 家常説他在發展部分採納了新主題的 手法實屬史無前例,但其實這種風格 並不獨特(參見莫扎特《第33交響 曲》),主題也不是全新的。

里斯也許是第一個遭圓號「過早」 (比再現部早四小節)進入而被誤導 的人。他跑去告訴貝多芬圓號手在錯 誤的地方進入,結果貝多芬以後就不 再重視他了。這是貝多芬跟觀眾開的 小玩笑,透過低聲地告訴你更來得奏 效。結尾部分如一個獨立樂章龐大隆 重;但要重拾正軌繼續上路,這樣具 規模的尾聲也是必要的。

〈慢板〉是首慎重而莊嚴的葬禮進行曲,低音大提琴低聲地隆隆作響,把音樂往前推進,聲音像被蓋住的鼓。 貝多芬把葬禮進行曲放在第二樂章,令好些人被嚇着了。但這是音樂,不是傳記,時序並不重要。兩個插段都特別感人 —— 第一段彷彿在無情的行列中有陽光照耀;第二段則把旋律 and bigger, in every sense — than any other symphonic movement (the first movement of Mozart's *Prague* comes the closest). It's also a question of proportion, and Beethoven's central development section, abounding in some truly monumental statements, is enormous.

It has been suggested that Beethoven was writing without themes at the beginning of the first movement; the comment is not meant disparagingly, but as proof that the essence of Beethoven's language is not melody, but tension and movement. Donald Tovey insisted that many of Beethoven's themes "can be recognised by their bare rhythm without quoting any melody at all". The very opening of the Eroica consists of no more than two E-flat major chords, played forte, followed by the cellos jumping back and forth over the notes of an E-flat triad. The first exceptional event comes when the cellos stumble on C-sharp, a note we never expected to hear, and one that opens unforeseen vistas only seven bars into the piece. From there, Beethoven continues to spread his wings, even settling comfortably in the very remote key of E minor just moments before he whisks us back to the E-flat major chords with which he began.

Beethoven's writing, in the most expansive piece he had yet composed, is tight and closely unified. Although analysts often point out the unprecedented use of a new theme in the development section, it's not unique (see Mozart's Thirty-third Symphony), nor is the theme truly new.

Ries was perhaps the first person to be misled



的線條寫成大型的雙重賦格曲,華麗 得不合體面。音樂結束時略帶點慰藉 感覺,反而更顯悲傷。

葬禮進行曲消散,為輝煌(但也有不少安靜時刻)的諧謔曲鋪路,就像《費黛里奥》裏,被囚禁在地牢犯人見到耀目日光一樣。在這裏,海頓和莫扎特的謙遜小步舞曲變成如假包換的交響樂。

終樂章是首變奏曲,主題已被多次採用,主要在芭蕾舞劇《普羅米修斯的生民》。這個樂章不尋常地複雜而多姿多采,不單是全曲的結論,更是全曲的頂峰。貝多芬以質樸、獨立的質情,之後才奏出主題。樂節風格變化多端:根據低音線條寫作的賦格曲、長笛的炫技樂段、搖搖擺擺的G小調舞曲,還有豪邁的讚等不但顯一個,樂段之間的關聯不但顯,而且清晰可聞。上至壯麗莊嚴,

by the "premature" entry of the horn four bars before the start of the recapitulation, and he lost Beethoven's respect forever when he rushed up to tell him that the player had come in at the wrong place. It's one of Beethoven's little jokes, all the more effective for being told at a whisper. The coda is as big and important as a movement in itself, but something of this stature is needed to bring us back to earth before we move on.

The Adagio is a funeral march of measured solemnity, pushed forward by the low rumble of the basses, like the sound of muffled drums. Beethoven raised some eyebrows by placing the funeral music so early in the symphony, but this is music, not biography, and chronology is beside the point. The two interludes are particularly moving — the first because it casts a sudden ray of sunlight on the grim proceedings; the second, because it carries the single thread of melody into a vast double fugue of almost unseemly magnificence. The music ends with some consolation, but even more grief.

Beethoven's funeral music gives way to a brilliant (though often very quiet) scherzo, just as the prisoners in *Fidelio* emerge from the dungeon into the blinding daylight. Here, the modest minuet of Haydn and Mozart has become something truly symphonic in scope.

Beethoven's finale is a set of variations on a theme he had used several times before, principally in his ballet *The Creatures of Prometheus*. This is an unusually complex and multifaceted piece of music. It's not just the conclusion, but the culmination, of all that came before. Beethoven begins 下至富於幽默感,介乎兩者中間的也 有不少。壯觀的尾聲似乎毫無結束之 意,最後以圓號的歡呼聲作結。

註解: 菲力普・胡莎

菲力普·胡莎是芝加哥交響樂團節目評註員。 ◎ 芝加哥交響樂團 2012

中譯:鄭曉彤

with a simple, unattached bass line before introducing the theme itself. The variety and range of style are extraordinary: a fugue on the bass line, a virtuoso showpiece for flute, a swinging dance in G minor, an expansive hymn. Beethoven moves from one event to the next, making their connections seem not only obvious, but inevitable. Some of it is splendid solemnity, some high humor, and Beethoven touches on much in between. A magnificent coda, which continues to stake out new territory even while wrapping things up, ends with bursts of joy from the horns.

Comments by Phillip Huscher

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.

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	香港藝術節 Hong Kong Arts Festival 21.2-22.3.2013
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5	《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 Art	stry of <i>Lao Dan</i>	CHCH	7, 8/3	7:30pm
	《粤歷油麻地 — 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
EXEL 1	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
971	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
<u>ا</u>	艾班四重奏 Quatuor Ebène		APAA	2/3	8:15pm
NICON K	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 Re	cital	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: Music Director	揮:葉詠詩 / 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 con	cert	NDA	20/3	8pm	IUSIC
魯杜斯華夫斯基四重奏 Lutosławski Quartet			APAA	21/3	8:15pm	音樂 MUSIC
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>	指揮:羅拔圖 Conductor: Rob		CCCH	22/3	8pm	
戈蘭·布列葛維奇與婚喪喜慶樂隊《 Goran Bregovic Wedding and Funeral Or			CCCH	23, 24/3	8pm	
英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One I</i>	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 - <i>LEO</i>	雜技獨腳戲 A one-man sho	ow combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm	
《中式英語》 Chinglish		· 導演:雷·西爾弗曼 y Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm	TRE
The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>	音樂劇場 Musical theatre	1	CHT	6-9/3 9/3	8pm 3pm	戲劇 THEATRE
《爆・蛹》 Blast		· 導演:陳曙曦 an Directed by Chan Chu-hei	CCST	8-11/3 9, 10/3	8pm 3pm	戲劇
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>	創作 / 設計 Designed, crea	/ 操偶:楊輝 ted and performed by Yeung Faï	YMT	12-15/3	8pm	
《屠龍記》 Smear		導演:李鎮洲 -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 - <i>Green Snake</i>	改編 / 導演: Adapted and di	田沁鑫 irected by Tian Qinxin	APAL	21-24/3 23, 24/3	8pm 3pm	
美國芭蕾舞劇院精選舞	薈 Dance Gala		CCGT	21-23/2	7:30pm	
	欢與茱麗葉》 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 - <i>NYA</i>		監:阿布·拉格 / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm	ACE.
優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>		Michael Keegan-Dolan eographer: Michael Keegan-Dolan	KTTA	1, 2/3 3/3	8pm 3pm	舞蹈 DANCE
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>	藝術總監:摩 Artistic Directo	斯·潘德頓 r: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm	棋
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 Contempor	ary 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 ▼ 信和集團藝萃系列 Sino Group Arts Celebration Series

APAA 香港演藝學院香港賽馬會演藝劇院

The Hong Kong Jockey Club Amphitheatre, HKAPA APAC 香港演藝學院音樂廳 Concert Hall, HKAPA APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA 香港文化中心音樂廳 Concert Hall, HK Cultural Centre CCCH 香港文化中心大劇院 Grand Theatre, HK Cultural Centre CCGT 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

▼ 瑞信新晉藝術家系列 Credit Suisse Emerging Artists Series ▼ 埃克森美孚新視野 ExxonMobil Vision

CHT 香港大會堂劇院 Theatre, HK City Hall 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre KTTA 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

油麻地劇院 Yau Ma Tei Theatre

YMT

資料截至 Information as of: 18.1.2013

藝術節加料節目 Festival PLUS

節目詳情及網上報名 For more details and online registration: www.hk.artsfestivalplus.org

WHITHIA	尚上牧名 For more details and online registration: W				
特別節目 SPECIAL		其他 Others			
「與頂尖文化領袖對談」香檳午餐會		27/1	銅管樂大師班 Mastering Brass		
Champagn	e Luncheons with Leading International Arts CEOs	21/2	幻想古提琴室樂團古提琴大師班		
29/1	領導者的影響力 Leadership and Leverage	- 1-	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		
	也 Opera Treasures of Yau Ma Tei	710	Piano Masterclass by Ralph van Raat		
12/2012- 3/2013	粵劇教育計劃 Cantonese Opera Education Project	7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>		
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch		戲劇 THEATRE		
8-10/3,	「藝遊油麻地」導賞團	世界劇場で	面面觀 Global Theatre		
15-17/3	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	22/2	與1927劇團演後對談		
ct 25 45 ab a	Accessorising Cantonese Opera		Post-performance Dialogue with 1927		
	劉全方位 All About Verdi's Operas	23/2	《一僕二主》後台解碼		
1-3/2013	威爾第介紹講座及工作坊		Behind the Scenes of a Smash Hit Comedy		
10/0	Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城		
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi		The Animals and Children Backstage		
	第歌劇電影系列 Tutto Verdi Film Series	1/3	《反斗先生》 幻像的藝術 The Art of Illusion		
12/1	《奥貝爾托》 Oberto, Conte di San Bonifacio	3/3	中式英語交流會 Exchanging the Chinglish		
13/1	《阿依達》Aida	7/3	《美國夢險號》演後談		
19/1	《一日國王》 Un giorno di regno	10/2	Staging the American Dream		
20/1	《遊吟詩人》 Il trovatore	10/3	《爆·蛹》演後談 Behind the <i>Blast</i>		
26/1	《弄臣》Rigoletto	16/3	《屠龍記》演後談 The Might of the Pen		
27/1	《倫巴第人在第一次十字軍中》 I lombardi alla prima crociata	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop		
2/2	《假面舞會》Un ballo in maschera	舞蹈 DANCE			
3/2	《法斯塔夫》Falstaff	舞蹈點滴 About Dance			
解構愛恩類	斯坦 Decoding Einstein	22/2, 1/3	與凱文·麥肯齊對談 Meet Kevin McKenzie		
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass		
6/3	電影《絕對威爾遜》Film: Absolute Wilson	2/3	《羅密歐與茱麗葉》後台之旅		
9/3	「藝術與技術的完美結合」講座		Behind the Scenes at Romeo & Juliet		
	Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	16/3	舞蹈奇藝後台之旅 MOMIX Revealed		
其他 Othe		16/3	亞太舞蹈平台演後藝人談		
23/2	蕭紅:她的人生與作品	17/0	Meet the Artists of the Asia Pacific Dance Platform		
23/2	Xiao Hong: Her Life and Her Work	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop		
2/3	《蕭紅》創作分享	23, 24/3	與本地當代舞蹈家對談		
	Heart of the Matter	20, 2.,0	The Hong Kong Jockey Club Contemporary Dance		
10/3	京劇演前講座		Series Post-performance Dialogue		
/-	Beijing Opera: a Pre-performance Talk		家計劃 The Artists-in-Residence Project		
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	10/2012- 3/2013	舞入校園 Dance into Schools		
	音樂 MUSIC	23/2	現代舞 x Hip Hop 示範講座		
大師的藝術	桁 Maestro's Art		Contemporary Dance x Hip Hop Lecture		
20/2	芭蕾舞指揮之道 Conducting for Dance		Demonstration		
13/3	Rousset 的巴羅克風格		電視特備節目 FESTIVAL ON TV		
	Interpretation of Baroque	13, 20, 27,	藝術節節目精選		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti	28/1; 3, 4, 10/2	Festival Programme Highlights		

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。

藝術節鋭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、熟心人 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 cocommissions, 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 organization**. 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

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LES AMIS DU CREDIT SUISSE



THE NEW STARS OF TOMORROW.

Credit Suisse Emerging Artists Series at the 41st Hong Kong Arts Fastival.

Quatuor Ebène, March 1-2, 2013. Ralph van Rast, Piono Recital, March 3, 2013. Martin Fröst, Clarinet Recital, March 4, 2013.