

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

Laurence Dreyfus 羅倫斯·德雷福斯

PHANTASM VIOL CONSORT

幻想古提琴室樂團



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- 馬會去年共繳稅：**161.7億港元*** (約佔香港稅務局總稅收**6.8%**)
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*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

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

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

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized, handwritten signature in black ink, appearing to read 'John Lee'.

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

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

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

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

A stylized, handwritten signature in black ink, appearing to read 'John Lee'.

Chief Executive
Hong Kong Special Administrative Region



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

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

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

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

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

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

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

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

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

香港藝術節行政總監

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

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

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

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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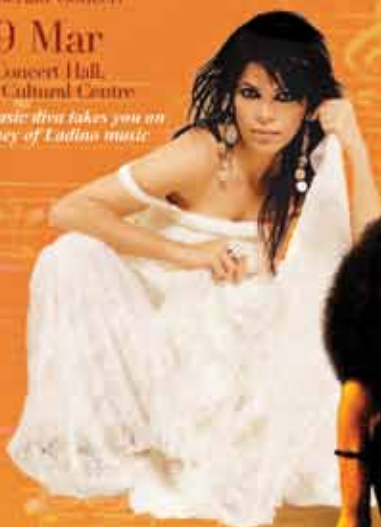


Photo credit: M. Tse

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is
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41st



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Hong Kong
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特別鳴謝 Acknowledgements

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香港藝術節
**Hong Kong
Arts Festival**
21.2-22.3.2013

Presents

Phantasm Viol Consort 幻想古提琴室樂團

高音古提琴 / 總監 羅倫斯·德雷福斯
Treble viol / Director **Laurence Dreyfus**

22.2.2013 (五 Fri)

英國巴羅克器樂合奏曲的傳統
The English Consort Tradition

節目資料 P16 for programme details

23.2.2013 (六 Sat)

賦格的藝術
Arts of Fugue

節目資料 P34 for programme details

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

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

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幻想古提琴室樂團 Phantasm Viol Consort

獲獎無數的幻想古提琴室樂團 1994 年由羅倫斯·德雷福斯創立。首張大碟收錄浦塞爾作品，獲 1997 年《留聲機》最佳巴羅克器樂錄音獎，令樂團一躍躋身國際知名樂隊。樂團擅長演繹十六至十八世紀室樂作品，無論拜特和紀邦士動人的幻想曲，勞斯和浦塞爾迷人的樂曲，還是巴赫和莫扎特的作品，都演繹得淋漓盡致。1997 年後，樂團又陸續灌錄了 12 張大碟，斬獲數項大獎，堪稱當今世界古提琴室樂團之佼佼者。2004 年灌錄紀邦士作品，再次獲得留聲機唱片大獎。樂團首次與《留聲機》2010 年度最佳唱片公司獎得主 LINN 合作，是向十七世紀作曲家沃德致敬。這張唱片被列入《BBC 音樂雜誌》「編輯之選」，並入圍角逐 2010 年《留聲機》早期音樂大獎。樂團隨後灌錄的《拜特提琴合奏曲全集》，獲法國金音叉大獎，當選《BBC 音樂雜誌》每月最佳專輯和《留聲機》「編輯之選」（2011 年 9 月），獲 2011 年留聲機

Phantasm, an award winning consort of viols, was founded in 1994 by Laurence Dreyfus. The ensemble catapulted into international prominence when its debut CD of works by Henry Purcell won a Gramophone Award for the Best Baroque Instrumental Recording of 1997. Specialising in music from the 16th to the 18th centuries, the quartet have delivered moving renditions that range from the eloquent fantasies of Byrd and Gibbons, the magical works of Lawes and Purcell, to arrangements of Bach and Mozart. Since 1997, they have released 12 further recordings which have won several awards, including a further Gramophone Award in 2004 for the music of Orlando Gibbons, as they have become recognised as one of the most exciting viol consorts active on the world scene today. Their first recording on the LINN label – named *Gramophone's* Record Label of the Year in 2010 – was devoted to the consort works of the 17th century composer John Ward. It was the Editor's



唱片大獎提名及 2012 年國際古典音樂大獎提名，亦榮登美國《Billboard》榜。

樂團活躍於世界各地的音樂節及音樂會系列，曾踏足布拉格、東京和華盛頓等城市。近期曾參與巴塞隆拿早期音樂節、卑爾根國際音樂節、倫敦漢莎早期音樂節、華沙馬佐夫舍巴羅克音樂節、斯德哥爾摩早期音樂節、葛塔音樂節、烏得勒支早期音樂節，以及在布魯塞爾藝術中心和根特德比洛基音樂廳的音樂會。2011 年 10 月，歐洲廣播聯盟的現場直播，將幻想古提琴室樂團的樂音傳播到整個歐洲大陸。

幻想古提琴室樂團的成員來自英國、芬蘭和美國，2005 年成為牛津大學駐校樂團。2010 年秋，他們成為牛津莫德林學院的駐院樂團，於校園表演，向學生推廣古提琴藝術，亦同莫德林學院合唱團合作演出。

Choice in *BBC Music Magazine*, as well as a finalist for the 2010 *Gramophone* Early Music Award. Their next recording, *Byrd's Complete Consort Music*, won a Diapason d'or, was BBC Music Magazine's CD of the Month, was *Gramophone* Editor's Choice (September 2011), won a Gramophone Award nomination (2011), as well as a nomination for International Classical Music Award (2012), and entered the US Billboard Charts.

The consort has performed in festivals and concert series throughout the world, in cities such as Prague, Tokyo, and Washington DC. Their recent engagements have included the Barcelona Early Music Festival, the Bergen International Festival, the Lufthansa Early Music Festival in London, Mazovia Baroque in Warsaw, the Stockholm Early Music Festival, the Vantaa Festival, the Utrecht Early Music Festival and concerts at the Brussels Palais des Beaux Arts and in Ghent's De Bijloke concert hall. A live broadcast for the European Broadcasting Union in October 2011 brought Phantasm's artistry to millions of listeners across Europe.

Phantasm's international membership (from Britain, Finland and the US) have been based at the University of Oxford since 2005 when they were appointed Consort-in-Residence. In autumn 2010, they took up a new association as Consort-in-Residence at Magdalen College, where they perform, develop viol consort playing amongst the students, and collaborate with Magdalen College Choir.

www.phantasm.org.uk

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羅倫斯·德雷福斯 Laurence Dreyfus

高音古提琴 / 總監
Treble viol / Director

高音古提琴演奏家兼樂團總監德雷福斯出生於美國麻省波士頓市。他早期於紐約茱莉亞音樂學院跟從大師雷歐納德·羅斯學習大提琴，隨後前往布魯塞爾皇家音樂學院，於維蘭德·庫依肯麾下研習古提琴，並獲得最高榮譽學位。德雷福斯作為低音古提琴家灌錄的唱片有巴赫的古大提琴奏鳴曲、馬雷的古大提琴曲及拉摩的古鍵琴合奏曲（皆由 Simax 唱片公司發行）；亦與女高音歌唱家希爾維亞·麥克奈兒合作演繹浦塞爾歌曲，獲得格林美獎（Philips 唱片）。德雷福斯還是一名音樂理論學者，曾出版著作《巴赫的數字低音》和《巴赫與創意曲風格》（哈佛大學出版社，1987 及 1996），後者獲美國音樂學協會頒發年度學術論著出版獎金克爾蒂獎。德雷福斯曾執教耶魯大學、芝加哥大學、史丹福大學和英國皇家音樂學院，1995 年成為倫敦大學國王學院瑟斯敦·達特榮譽教授。2002 年，他獲選英國國家學術院院士，三年後出任牛津大學講師和莫德林學院導師，2006 年取得牛津大學教授頭銜。2010 年 10 月，他的最新著作《華格納與情慾》由哈佛大學出版社出版。

Dreyfus, treble viol and director, was born in Boston, Massachusetts (US). After cello studies with Leonard Rose at the Juilliard School in New York, he turned to the viol, studying with Wieland Kuijken at the Royal Conservatoire at Brussels, which awarded him its Diplôme supérieur with highest distinction. As a bass viol player, he has recorded CDs of Bach's viola da gamba sonatas, Marais's Pièces de violes and Rameau's Pièces de clavecin en concert (all on Simax), and collaborated with Sylvia McNair in a Grammy winning album of Purcell songs (on Philips). As a musicologist, he has published *Bach's Continuo Group* and *Bach and the Patterns of Invention* (Harvard, 1987 and 1996); the latter won the Kinkeldey Award from the American Musicological Society for the best book of the year. Dreyfus taught at Yale, the University of Chicago, Stanford, and the Royal Academy of Music before becoming Thurston Dart Professor in 1995 at King's College London. In 2002 he was elected a Fellow of the British Academy, and in 2005 took up a University Lectureship at the University of Oxford in conjunction with a Tutorial Fellowship in Magdalen College. He received the title of Professor at Oxford in 2006. His last book, *Wagner and the Erotic Impulse*, was published by Harvard University Press in October 2010.



喬納森·曼森
Jonathan Manson

中音古提琴
Tenor viol

中音古提琴家曼森生於愛丁堡。他早期受訓於蘇格蘭國際大提琴中心，師從珍·考恩，隨後前往紐約伊士曼音樂學院師從史蒂文·多恩和克里斯特·蒂爾曼。他對早期音樂的興趣越來越濃厚，因而遠赴荷蘭，跟從維蘭德·庫依肯研習古大提琴。他曾擔任阿姆斯特丹巴羅克樂團首席大提琴十年之久，其間表演並灌錄逾 150 首巴赫清唱劇作品，並與馬友友錄製了韋華第雙大提琴協奏曲。作為協奏曲獨奏家，他近年演出過的場地包括倫敦威格摩爾音樂廳、倫敦南岸藝術中心和紐約卡內基音樂廳。曼森是一名活躍的室樂演奏家，常演奏文藝復興至浪漫主義時期的作品。他長期與古鍵琴家特雷弗·平諾克合作，錄製了不少深受好評的作品，如巴赫的古大提琴奏鳴曲，以及與雷切爾·波傑合作演奏的拉摩《古鍵琴合奏曲》。兩人近年又與長笛演奏家伊曼紐爾·帕胡德聯手，灌錄了兩張巴赫唱片，並成功巡迴歐洲、美國和亞洲。曼森現居牛津郡，在英國皇家音樂學院任職教授。

Manson, tenor viol, was born in Edinburgh and received his formative training at the International Cello Centre in Scotland under the direction of Jane Cowan, later going on to study with Steven Doane and Christel Thielmann at the Eastman School of Music in New York. A growing fascination for early music led him to Holland where he studied viola da gamba with Wieland Kuijken. For 10 years he was the principal cellist of the Amsterdam Baroque Orchestra, with whom he performed and recorded more than 150 Bach cantatas and, together with Yo-Yo Ma, Vivaldi's Concerto for two cellos. As a concerto soloist, he has recently appeared at the Wigmore Hall, the Carnegie Hall and the South Bank Centre. Manson is an active chamber musician, performing repertoire from the Renaissance to the Romantic. A long-standing partnership with the harpsichordist Trevor Pinnock has led to critically acclaimed recordings of the Bach gamba sonatas and, together with Rachel Podger, Rameau's *Pièces de clavecin en concert*. In recent years they have joined forces with the flautist Emmanuel Pahud, leading to two recordings of Bach and successful tours of Europe, the US and the Far East. Manson lives in Oxfordshire and is a professor at the Royal Academy of Music.



伊米莉亞·本傑明
Emilia Benjamin

中音古提琴
Tenor viol

中音古提琴演奏家本傑明受訓於英國市政廳音樂戲劇學校，並在布魯塞爾皇家音樂學院跟從維蘭德·庫依肯學習一年。她是鈴聲三重奏的核心成員，演奏古提琴、小提琴和中提琴。在東英吉利大學攻讀藝術史期間，本傑明開始學習高音古提琴，發覺自己想成為職業音樂家，因而前往倫敦，同莎拉·坎寧安和米凱拉·康伯蒂分別學習古提琴及巴羅克小提琴，隨後又前往布魯塞爾深造。本傑明演奏中提琴和膝抱里拉琴亦很拿手。她的表演範疇極廣：不僅同幻想古提琴室樂團及和諧弦樂團演奏文藝復興時期作品；亦與鈴聲三重奏演奏英法巴羅克曲目、莫扎特四重奏、巴赫的協奏曲以及孟德爾頌的鋼琴四重奏；為格蘭特堡歌劇團、英國早期歌劇團、挪威國家歌劇院和法蘭克福歌劇院的意大利歌劇伴奏；亦多次參與室樂表演，合作樂團有愛爾蘭巴羅克樂團、阿姆斯特丹巴羅克樂團、弗洛里萊根樂團和啟蒙時代樂團。本傑明亦在莎士比亞環球劇場為《針鋒相對》和《安妮·博林》伴奏。她參與錄製了兩張《留聲機》獲獎唱片：與莫妮卡·休傑特合奏比伯的小提琴奏鳴曲，以及與特雷弗·平諾克合作的《勃蘭登堡》協奏曲（本傑明在第二協奏曲中任中提琴獨奏）。

Benjamin, tenor viol, studied at the Guildhall School of Music and Drama. She spent a year at the Brussels Conservatoire with Wieland Kuijken and is a core member of Sonnerie, playing viol, violin and viola. Benjamin discovered her desire to be a professional musician (rather than just a dilettante violinist) when she took up the treble viol while studying History of Art at the University of East Anglia. She went on to study the viol with Sarah Cunningham and baroque violin with Micaela Comberti in London, before going to Brussels. In addition to her two main instruments, Benjamin also plays viola and lirone and now performs frequently on all four instruments. Her musical life has covered a wide range: Renaissance viol consort music with Phantasm and Concordia, English divisions and French Baroque repertory through to Mozart quartets, Bach concertos and Mendelssohn piano quartets with Sonnerie, Italian opera on the viol and lirone with Glyndebourne, Early Opera Company, Norwegian State Opera and Frankfurt Opera, Baroque orchestral and chamber playing with the Irish Baroque Orchestra, the Amsterdam Baroque Orchestra, Florilegium and the Orchestra of the Age of Enlightenment. She has also played at Shakespeare's Globe for *Measure for Measure* and *Anne Boleyn*. Benjamin has featured on two Gramophone award winning CDs, Biber violin sonatas with Monica Huggett, and the *Brandenburg Concertos* with Trevor Pinnock, in which she played solo viola in Concerto No 6.



米可·佩科拉
Mikko Perkola

中音及低音古提琴
Tenor and bass viols

中音及低音古提琴演奏家佩柯拉，於赫爾辛基西貝流士音樂學院及海牙皇家音樂學院學習中提琴和古大提琴，師從阿沃·哈斯瑪、馬庫·羅拉楊-米可拉及維蘭德·庫依肯。

佩科拉熱愛早期音樂，曾以古提琴手身份隨多個樂團巡演歐洲，如雷特洛維樂團、巴塔利亞及古提琴之魂樂團、赫爾辛基巴羅克樂團及挪威巴羅克樂團。他同樣積極參與現代樂演奏，為多首現代音樂作品的首演演奏中提琴及古大提琴。他所錄製的巴赫古大提琴奏鳴曲於2007年由拿索斯發行。

Perkola, tenor and bass viols, studied viola and viola da gamba at the Sibelius Academy and the Royal Conservatoire of the Hague, working under such teachers as Arvo Haasma, Markku Luolajan-Mikkola and Wieland Kuijken. His main interest lies in Early Music and as a viol player he has toured throughout Europe with Retrover, Battalia and the Spirit of Gambo as well as with the Helsinki Baroque Orchestra and the Norwegian Baroque Orchestra. Perkola is also active in the performance of contemporary music and has premiered several works involving the viola da gamba and viola. His recording of Bach's viola da gamba sonatas on Naxos was released in 2007.



馬庫·羅拉楊 - 米可拉
Markku Luolajan-Mikkola

低音古提琴
Bass viol

低音古提琴演奏家羅拉楊 - 米可拉，於赫爾辛基西貝流士音樂學院跟從阿托·諾拉斯學習大提琴，1983 年取得文憑。對巴羅克音樂的興趣驅使他前往挪威參加羅倫斯·德雷福斯的暑期課，隨後到海牙皇家音樂學院跟維蘭德·庫依肯深造，並獲得古大提琴和巴羅克大提琴碩士學位。羅拉楊 - 米可拉活躍於室內演奏舞台，並多次在歐洲及亞洲舉辦獨奏會。他演奏的馬雷《異國風情組曲》（ALBA 發行）在芬蘭獲國家大獎；灌錄的當代古大提琴音樂《古提琴新奏》，榮獲 2008 年芬蘭艾瑪獎最佳古典樂專輯獎。其他獨奏專輯亦獲佳評，包括佛克瑞和馬雷的炫技作品，以及巴赫的古大提琴奏鳴曲（後兩張由 BIS 發行）。他的興趣之一是委約為低音古提琴而作的現代音樂，此外他成立了 Lu-Mi 弦樂公司，專門訂制復刻版弦樂器。羅拉楊 - 米可拉 2010 年起出任芬蘭巴羅克樂團藝術總監，同年創辦萬塔音樂節。他的常演曲目從巴赫的大提琴曲到巴羅克及浪漫時期音樂家作品，範圍頗為廣泛。

簡歷中譯：張熙

Luolajan-Mikkola, bass viol, studied cello with Arto Noras at the Sibelius Academy in Helsinki, which awarded him its diploma in 1983. An interest in baroque music led him to a summer course in Norway with Laurence Dreyfus and later to Holland, where he studied with Wieland Kuijken at the Royal Conservatory of The Hague and received postgraduate diplomas in viola da gamba and baroque cello. He is active as a chamber musician and has given many solo recitals throughout Europe and Asia. His recording of Marais' *Suite d'un goût d'Etranger* on ALBA records won a national award for excellence in his native Finland, and his CD of contemporary gamba music, *Gamba Nova*, won the Emma Award for the best classical CD in Finland in 2008. Other solo CDs have likewise garnered critical acclaim, including discs of virtuoso viol music by Forqueray, Marais, and J S Bach's gamba sonatas, the latter two issued by BIS. His special interest is in commissioning contemporary music composed for the bass viol, as well as in designing and commissioning modern reproductions of viols and other string instruments built to his specifications for his company Lu-Mi Strings. Luolajan-Mikkola has been the artistic leader of the Finnish Baroque Orchestra since 2010, and he founded the Vantaa Music Festival the same year. As a cellist, he performs on period cellos a wide range of repertoire, such as works for cellos and violin by Bach, Baroque and Romantic composers.

22.2.2013 (五 Fri)

英國巴羅克器樂合奏曲的傳統 The English Consort Tradition

泰 (約 1505- 約 1572)

五聲部「以主之名」《呼喊》

菲拉伯斯科一世 (1543-1588)

五聲部「以主之名」2

柏森 (約 1535- 約 1571)

五聲部「以主之名」3

拜特 (1540-1623)

前奏與「晚安」基礎低音

五聲部孔雀舞曲及加里阿德舞曲

沃德 (約 1589-1638)

五聲部幻想曲 12 《優雅》

五聲部「以主之名」

五聲部幻想曲 13 《Non fu senze》

勞斯 (1602-1645)

五聲部 F 大調第四組曲

幻想曲

孔雀舞曲

歌調

Christopher Tye (c. 1505-c. 1572)

In Nomine a5, *Crye*

Alfonso Ferrabosco I (1543-1588)

In Nomine 2 a5

Robert Parsons (c. 1535-c. 1571)

In Nomine 3 a5

William Byrd (1540-1623)

Prelude and Goodnight Ground

Pavan and Galliard a5

John Ward (c. 1589-1638)

Fantasia 12 a5, *Leggiadra sei*

In Nomine a5

Fantasia 13 a5, *Non fu senze*

William Lawes (1602-1645)

Consort Sett IV a5 in F

Fantazy

Paven

Aire

—— 中場休息 ——

—— Interval ——

詹金斯 (1592-1678)

五聲部 D 小調幻想曲 13

五聲部 D 大調幻想曲 15

五聲部 G 大調孔雀舞曲 1

John Jenkins (1592-1678)

Fantasy 13 In d a5

Fantasy 15 In D a5

Pavan 1 In G a5

紀邦士 (1583-1625)

三聲部幻想曲 4

五聲部「以主之名」(MB 28)

Orlando Gibbons (1583-1625)

Fantasy IV a3

In Nomine a5 (MB 28)

浦塞爾 (1659-1695)

四聲部幻想曲 9

四聲部幻想曲 12

《單音幻想曲》

Henry Purcell (1659-1695)

Fantazia 9 a4

Fantazia 12 a4

Fantazia upon One Note

勞斯 (1602-1645)

C 大調第五組曲

幻想曲

孔雀舞曲

歌調

William Lawes (1602-1645)

Consort Sett V a5 in C

Fantazy

Paven

Aire

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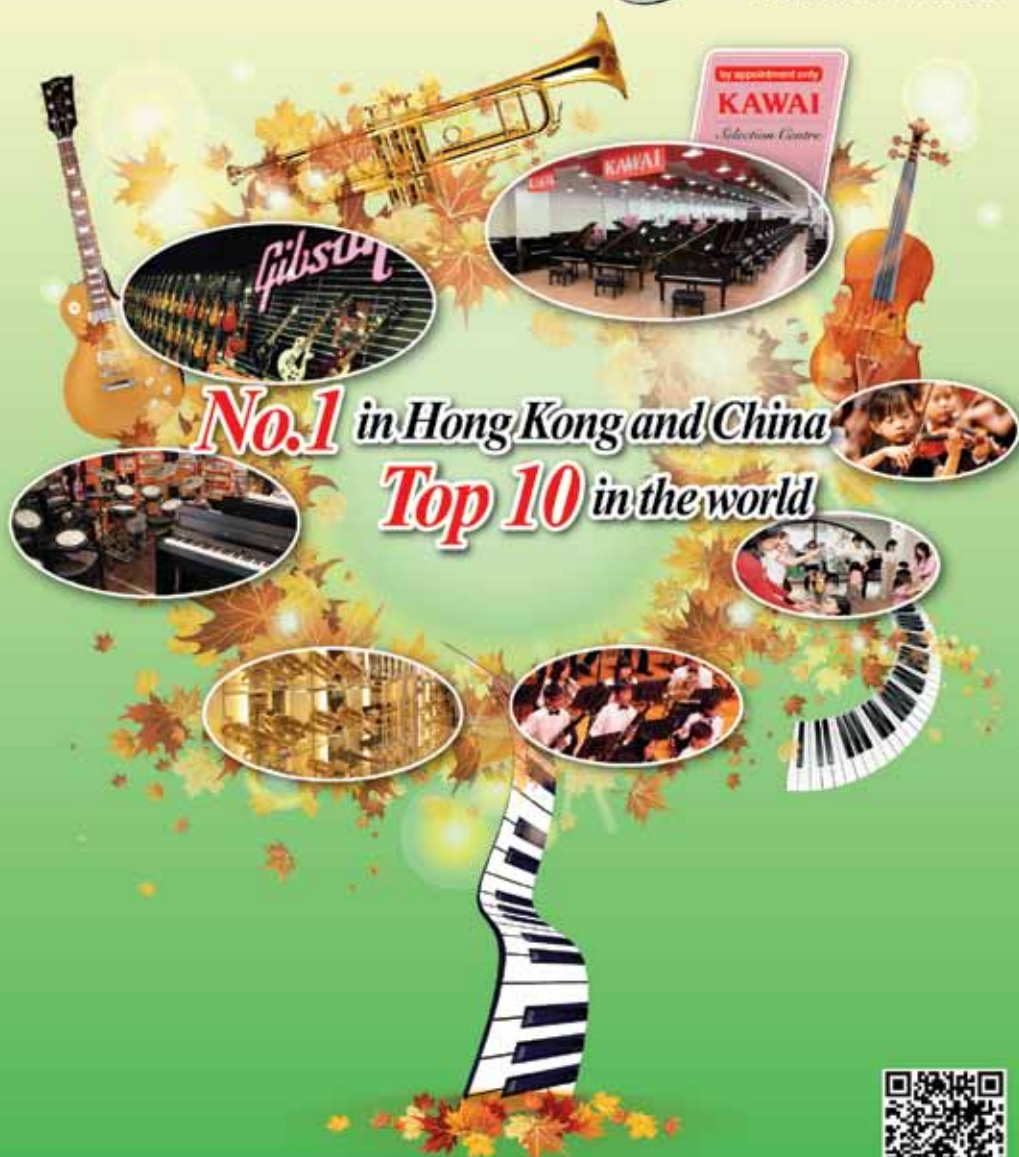
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[illegible]

英國巴羅克器樂合奏曲的傳統

文：羅倫斯·德雷福斯

這場音樂會演出的古提琴合奏曲，涵蓋了對位音樂 150 年間的歷史典藏。這些音樂，標誌着器樂複音作品的形成，特別是「以主之名」及幻想曲兩大曲種，是音樂擺脫聲樂、文本，走近想像的曲種。而這些曲種，亦在舞曲領域中發展出自成一格的純器樂曲，特別是根據莊嚴的孔雀舞曲及雀躍的加里阿德舞曲發展出來的樂曲，生動地展示了前者的儀式美及後者的不絕能量。1550 年代，英國作曲家曾著迷於約翰·塔伏納彌撒曲聖哉經中的一段兩分鐘音樂，然後開始根據小段的素歌譜寫器樂曲，並稱之為「以主之名」。當時他們不知道，他們創造的這種提琴合奏曲，竟會流行 130 餘年，其中不乏史上最優秀的室樂作品。

亨利八世從米蘭和威尼斯引入了幾位姓氏具有猶太色彩的古提琴演奏家，不久就引起英國作曲家爭相寫起四聲部、五聲部甚至六聲部的「以主之名」和幻想曲來。這些音樂既不像合唱曲，又完全不適合舞蹈之用。這竟是英國純器樂複調曲的真正開始。大量多聲部樂曲湧現，擺脫了歌詞的束縛，讓作曲家可以自由發揮想像。多瑪士·摩利於 1597 年寫道：「這些音樂也許比其他音樂更有藝術性，因為作曲家毋須顧及任何事情，可隨己意增加、刪減或更改。」沒有了歌詞，有人也許覺得這些音樂會顯得抽象，甚至公式化，但這並不符實。作曲家會取一系列主題，每個都有其特點。當主題變換、重組時，音樂就成

為情感與感受的萬花筒。1676 年，器樂合奏專家多瑪士·梅斯描述到，這些音樂能令人聯想起悲傷的故事、具啟發的演詞，或內心深入而隱晦的討論。它帶來一種奇異的體驗，先讓人產生天馬行空的想法和難以控制的感受，再將人輕輕推入平和、清醒和冷靜的境界。

要演奏這些「微妙又激烈的爭辯」，需要有三種不同尺碼及有琴品的古提琴，分別是高音、中音和低音古提琴。可移動的琴品，令對位繁密的音樂裏每顆音符都能像空弦音般清脆，整體聲音混和得宜，每個聲部都清晰可辨，沒有哪個聲部會「贏得」這場「爭辯」。

從器樂合奏曲，我們可以聽到真正的表達自由和大膽的創作，令這些作曲家的作品比聖樂作品和皇室的官方娛樂音樂更具個性。在研究這些音樂的傳統時，不難發現很多各具特性的作曲家，他們絕不只是嘗試在該曲種的框架中寫出好的音樂，而是立志作出與別不同的作品。

例如，**泰**（約 1505- 約 1572）在他的「以主之名」《呼喊》中，運用街邊小販的聲音，營造出一派忙亂景象。而**菲拉伯斯科**（1543-1588）這位冷面宮廷樂手（也有人說他是雙重間諜），雖迷戀創作沉靜的對位音樂，卻也令「以主之名」有着輕鬆的氛圍。對位寫作的實驗，更可能帶來粗野的結局：**柏森**（約 1535- 約 1571）「以主之名」3 中的交錯關係，大膽地使用不

協和音，最後才回歸狂歡氣氛，顯示了大調和小調間的變化無常。

欣賞**拜特**（約 1540-1623）的器樂合奏曲，就像欣賞伊莉莎伯年代前衛思想家一幅織體豐富的畫像。拜特完全掌握音樂傳統並將它昇華，但又極力避免自我重複。在「前奏與基礎低音」《女王的晚安》中，拜特重複基礎低音，又在其上添加新的音樂個性：F 大調和聲被調皮的 G 大調和聲吸引，把音樂變成一幅布呂赫爾式的災難畫作。


從**沃德**（約 1589-1638）樸素簡單的音樂，很難想像他曾是詹姆士一世時期古提琴器樂合奏曲的領導人物。梅斯在他死後將近 40 年，也就是 1676 年寫道：「沃德是一位著名、卓越的英格蘭人。他的幻想曲有如里程碑，是清醒、聰明的後人之榜樣，值得模仿和演奏。」他的作品廣泛落入私人收藏，由此可見此言非虛。他尤其喜愛創作古提琴牧歌，雖然並非像牧歌般演唱，但他也為這些作品冠上意大利文標題。

沒有什麼比演奏**勞斯**（1602-1645）的弦樂合奏作品更吸引人。他的作品挑戰對位法極限，崎嶇的線條和有力的聲音，彷彿在努力表達自己，卻都被作曲家緊緊掌控，因此每每讓人耳目一新。勞斯瘋狂的意念，遍佈他的音樂，有時是有力的爆炸，有時是深沉的思考，有時是燦爛的田園詩，有時是欣快的魔咒。平靜舒適的音樂，可以在短短幾拍之間，變成狂風暴雨一般。像 C 大調組曲中的歌調，那狂喜與憤世嫉俗，在一氣呵成、毫不間斷的旋律間，如夢般迷幻。大概沒有人告訴過勞斯，遠在德國的柏托里斯曾將古提琴定義為「平靜的樂器」。勞斯以音樂勾劃人類的災難和逆境，

令人深感不安，但這位作曲家就是這樣完全不顧他人的想法。我們認為他的音樂極端令人着迷。

詹金斯（1592-1678）的創作期很長，但工作地點大都遠離倫敦。雖然他在 1660 年王政復辟時獲委任進宮，但他似乎更享受在諾福克的鄉下居住，如他的學生羅格·諾斯所說，「他大部分時間都在鄉間度過」。詹金斯創作了非常多合奏曲，幻想曲和舞曲兼而有之，他的個人風格是在抒情的旋律中保持複雜的對位織體。他的六聲部合奏曲大概作於 1620 年代，當時英格蘭厚重的複音音樂正受意大利較輕巧的室樂結構威脅。從他的過百首舞曲和組曲，不難看出詹金斯也受這種較輕鬆的新奏鳴曲風格影響，但他確保了自己的弦樂合奏曲在精準的對位與較為時髦（可說為較意大利）的強烈情緒和炫技間取得平衡。十六世紀末，有人開始攻擊這種風格，認為其「過分花哨」、造作。但在 1620 年代的英格蘭，沒有人會攻擊這種巧妙；詹金斯也藉此證明，創新未必需要將舊有的全都摒棄。

詹金斯沒有威廉·勞斯天生外向的光采，也沒有他那麼出格。但詹金斯也有著足夠的瘋勁兒，寫出了很多活躍、瘋狂的作品。他經常破壞本來平衡的樂句，讓模進句和樂句都變得難以捉摸。舞曲中周期性、讓舞者表達比音樂更多東西的重複動作，對他而言都是討厭的事。即使在他的第一孔雀舞曲，他也毫不理會跳舞所常用的小節數，而是引導表演者由心底爆發。我們不知道詹金斯何時聽到勞斯的音樂，但這位前輩似乎贊許地引用過勞斯的音樂，只是按住了這位更加魯莽後輩的暴烈情緒，將



其歸併於自己較和諧的寫法。又或者，是勞斯引用了詹金斯的音樂，然後憑着後生無畏，把這位老資格作曲家最生動的音樂無不奉承地模仿一番。以現時所知，我們無從知曉是誰模仿誰了。

紀邦士（1583-1625）生於牛津，後來成為皇家教堂和西敏寺的管風琴手，卻在 41 歲壯年，於前往歡迎查理斯一世新任皇后的途中死於腦出血。他的三聲部幻想曲中，似乎是由遠遠不止三位樂手互相模仿着主題。而在他的傑作——五聲部第二「以主之名」中，他把一系列包含着兩個下行四度音程的主題重疊，這些重疊主題全都以切分節奏出現，音樂就像拖着沉重的包袱一樣。音樂過了一半，這個憂傷的下行主題遇上一節短暫的孔雀舞舞曲旋律，本來下行的四度變為逆向上行。之後，旋律徐徐向上，最後到達狂喜般的終結，而開首悲劇的旋律在大調中重現。

浦塞爾（1659-1695）的幻想曲和「以主之名」大都作於 1680 年，為英國古提琴幻想曲音樂史寫上完美終章。這些令人着迷的音樂，是浦塞爾 20 歲時創作，其冥想般的樂曲，更像是一位年長作曲家的作品，將最嚴肅的對位音樂變成實驗場。顯然易見，浦塞爾着重前人的幻想曲，不過他遠遠地超越了他們，將和聲語言推至極至。《單音幻想曲》也許就是古提琴合奏曲史上最大膽的一首，此曲中，中音古提琴自始至終長奏中音 C。這就像是讓畫家蒙上雙眼，把一臂縛在身後，然後再作畫一樣，難度不言而喻。



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The English Consort Tradition

Text: Laurence Dreyfus

The English music for a consort of viols performed in this programme surveys some 150 years of a highly contrapuntal repertory which marked a break from the purely vocal models of polyphony in the genres of *In Nomine* and *Fantasy* – music freed from a text and open to suggestion from the imagination – but also cultivated a freedom in the realm of dance music by developing stylised instrumental versions of high style dances – especially the grave Pavan and the high-kicking Galliard which enlivens both the sensuously processional features of the former as well as the breathless gestural play of the latter. English composers in the 1550s, for example, became obsessed by two minutes of music found in the *Sanctus of a Mass* by John Taverner – and began composing short instrumental works called *In Nomines* on one obscure patch of plainchant – little did they know that they were initiating a tradition of consort music for viols that would last 130 years and produce some of the most splendid chamber music ever written. But that is exactly what happened.

Henry VIII had brought over some viol players from Milan and Venice with some suspiciously Jewish-sounding names and, within a few years, native English composers were competing with one another to write artful pieces of music in four, five and six parts called *In Nomines* and *Fancies*. This was music which neither

sounded quite like choral music for voices nor was at all suited to dancing. In fact, it was the beginning of the a truly independent instrumental polyphony in England, and led to an outpouring of part-music which liberated itself from the written word (the “dittie”) and gave free rein to a composer’s imagination – to his “fancy” or “fantasy”. In such music – writes Thomas Morley (1597) – “more art may be shown than in any other music because the composer is tied to nothing, but may add, diminish, and alter at his pleasure”. Lacking words, such music might be thought abstract, even mathematical. Nothing could be further from the truth. Because the composer takes a succession of themes (called “points”), each laden with its own character, and “wrests and turns it as he wishes”, the effect was a kaleidoscope of emotion and experience. As late as 1676, a connoisseur of consort music – Thomas Mace – recalls how this kind of music evoked thoughts of sad stories, compelling, inspirational speeches, subtle and deep discussions which so suited and agreed with the interior, private and logical sides of the mind and soul, music which contributed to a mystical experience that temporarily ordered unruly thoughts and feelings, and nudged one towards level-headedness, sobriety and calm.

A matched set of fretted viols in three sizes – treble, tenor and bass – is the ideal

medium to indulge in these “subtil, and accute argumentations”, as Mace put it. The movable frets act to make each note in the contrapuntal web resonate like an open string, and the combined blend warms the tone produced as much as it allows each line to be heard as a single voice. No one part ever wins an argument.

One hears a real freedom of expression and a great sense of daring in all the great consort composers, which allowed their compositions to open out onto a more private space in which one glimpses aspects of a composer’s character usually more circumscribed in liturgical pieces or in official court entertainments. In surveying this long tradition, we can distinguish a panoply of colourful personalities who tried to write pieces that were far more than merely fine representatives of a genre, but rather aspired to a unique utterance in works that sound like no other.

In his *Crye In Nomine*, for example, **Christopher Tye** (c. 1505-c. 1572) uses the sounds of street hawkers to weave frantic activity around the plainchant while the cool tempered courtier and double agent, **Alfonso Ferrabosco the Elder** (1543-1588), is unshakable in his wistful, even phlegmatic counterpoint and can effect an air of casualness even in his *In Nomines*. Experimentation in counterpoint can even lead to intentional acts of seeming brutality: the angry cross-relations in the *In Nomine* 3 by **Robert Parsons** (c. 1535-c. 1571) dare to court ugly discords before succumbing to a

revel which mocks the temperamental difference between the minor and major modes.

To experience consort music of **William Byrd** (c. 1540-1623) is to confront a richly textured portrait of one of the most acute thinkers of the Elizabethan Age. For Byrd is a composer who relishes mastering and transforming the host of musical traditions handed down to him while ever anxious not to repeat himself. the *Queen’s Goodnight* (another title in the sources for the Prelude and Ground), for example, William Byrd takes a repeating ground bass and fills it with unruly musical characters: instead of sticking to their proper “ayre”, harmonies in F keep being seduced by their cheeky neighbours in G, which creates a Brueghel-like if also virtuoso form of havoc.

John Ward (c. 1589-1638) had to put up with a name of such unadorned plainness that it is hard to believe he was a leading light in Jacobean viol consort music. Writing almost 40 years after his death in 1676, Thomas Mace named “Mr John Ward” as one of those “diverse famous Englishmen” of “very great eminence and worth” who composed fantasies “as fit monuments, and patterns for sober and wise posterity, worthy to be imitated and practiced”. To judge from the far flung transmission of his instrumental works in private collections, Ward was indeed imitated and practiced for a good long while. He especially enjoyed creating instrumental madrigals for the viols, giving pieces Italian names even though the

words were not to be sung.

There can be few experiences more absorbing than performing the viol consorts of **William Lawes** (1602-1645). Resembling a cosmic leviathan in which individuals pursue their naked self-interests whilst harnessed to the iron will of the composer, this is music which challenges the boundaries of contrapuntal comprehension, providing endless fascination at each exposure to its craggy lines and sinewy textures. The perverse madness of Lawes's musical ideas is found in joyful abundance, as are energetic outbursts, brooding meditations, sunny pastorals, and jubilant incantations. It is notable how moments of the most blissful comfort can turn stormy and violent in the space of a few beats. Especially striking is a Dionysian frenzy hell-bent on breaking civilised taboos, as in the *Aire* from the *C major Sett*, where the breathlessness in the part-writing produces a hypnotic effect. No one seems to have told Lawes that Praetorius, writing in Germany in the early 17th century, categorised viols as "quiet instruments". Also new, and deeply disturbing, is a bleakness in Lawes's portrait of the human experience which offers little respite from its adversities. One thing is clear: here is a composer who frankly doesn't give a damn what you think. We find his music addictive in the extreme.

John Jenkins (1592-1678) had an astoundingly long career spent mainly away from London and the two universities. Though he was appointed to

the court at the time of the Restoration in 1660, he seemed to prefer living in the relative obscurity of Norfolk, where, according to his pupil Roger North, "he past his time mostly in the country at gentlemen's houses". Jenkins composed an astonishingly extensive body of consort music – both fantasies and dances – in which he developed an idiosyncratic idiom rich in a playful lyricism and yet highly dense in its contrapuntal machinations. His six-part consorts probably date from the 1620s, a time when full-voiced English polyphony first came under serious threat from the lighter styles of Italian chamber music with its short phrase lengths and dramatic twists and turns. While Jenkins, too, was drawn to the "easy-listening" of the new sonata textures – judging by the hundreds of dances and consort suites which span his career – he ensured that his viol consorts tempered the rigours of continuous counterpoint with a more modern (and also Italian) display of visceral emotions and instrumental bravado. By the end of the century, this was an idiom which philistines would dismiss as too busy, "clog'd with somewhat of an English vein", as one writer later put it. But in the 1620s no one in England yet thought to attack musical artifice; instead, Jenkins shows how the attractions of the new need not trample the pleasures of the old.

Jenkins lacked the extroverted brilliance of William Lawes, and shunned Lawesian bad behaviour. Yet he was attracted to enough exuberant madness to unleash his forces in several amusing riots of frenzied

activity. Jenkins consistently subverts balanced phrases, which is why his sequences are so zany and unpredictable. The periodicity of dance music – the repetitive strains and gestures which invite dancer’s bodies to convey something beyond the music – is anathema to his fantasies. Even his Pavan 1 cares little for the rounded numbers of bars preferred for dancing: instead, they invite players to make some strikingly soulful outbursts. We don’t know when Jenkins first heard the consorts of William Lawes, but there are moments when the older man seems to quote approvingly from his brasher, younger contemporary, only to soften his more outrageous gestures, subordinating them to Jenkins’s own more harmonious nature. On the other hand, it’s equally plausible that Jenkins’s works all came first and that the source of boyish recklessness in Lawes is his flattering imitation of the liveliest moments found in the elder composer. Given our current state of knowledge, it’s difficult to know which narrative to prefer.

Orlando Gibbons (1583-1625), born in Oxford, rose to become senior organist in the Chapel Royal and at Westminster Abbey and died an early death from a brain haemorrhage at the age of 41 while en route to Canterbury to welcome the new queen of Charles I, Henrietta Maria. The three-part fantasies make it seem as if far more than three players are imitating the subjects or “points” in the polyphony. In his masterwork, the In Nomine No 2 a5, the composer unleashes chains of overlapping sets of a subject comprised

of two descending falling melodic fourths. The overlaps are all syncopated, as if a heavy burden were being dragged across the tonal expanse. About halfway through the piece, this lamenting descent meets its inverted alter ego in the form of a brief pavan-inspired dance tune based on a retrograde of the last falling fourth; from then on swirling dactyls soar, and the music ultimately ascends in spirals which exhaust themselves only at the rapturous final cadence where the tragic figure of the opening is resolved in a major key.

In **Henry Purcell**’s (1659-1695) youthful *Fantasies* and *In Nomines*, most of which he composed in the year 1680, the composer adds what was to be the final and most brilliant chapter in the history of the English viol “fantasia”, as Purcell spelled it in his autograph. These amazing works find the 20-year-old Purcell composing in a contemplative idiom that many would think better suited to an old man, that is, turning to the most severe forms of imitative and invertible counterpoint as a highly speculative and experimental field for musical exploration. Purcell makes clear his awareness of past masters of the Fantasy but goes far beyond them in creating a sense of musical inevitability even whilst pursuing the most remote harmonic regions. Perhaps the most audacious composition in the entire consort tradition, the *Fantazia upon One Note* weaves a sectional fantasy around a middle C held by a tenor viol throughout the entire composition, akin to painting a portrait blindfolded with one arm tied behind one’s back.



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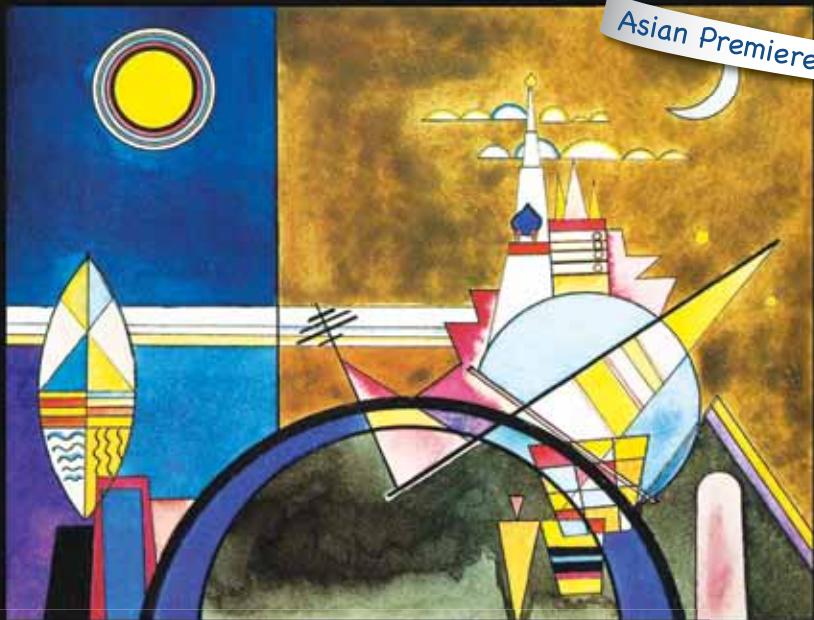
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文：羅倫斯·德雷福斯

莫扎特（1756-1791）在 1780 年代發現巴赫的作品後，如獲至寶，立即投入賦格的分析及寫作當中。例證之一就是他將巴赫《平均律鍵盤曲集》第二部中幾首賦格改編成弦樂四重奏。憑着與斯維頓男爵的密切交往，年輕的莫扎特有機會接觸到在當時的維也納已經過時的古老音樂，這亦為他帶來不能磨滅的影響。斯維頓男爵是 1770 年代奧地利派駐柏林普魯士宮廷的外交官，在那裏他結識了巴赫的學生約翰·菲力普·基恩貝格爾，而後者是位賦格與嚴謹對位的愛好者。斯威頓的巴赫藏品，包括了為數不少的巴赫鍵盤作品，其中至少有部分來自《平均律鍵盤曲集》。莫扎特沉迷此部作品，當時他的幾個朋友都知道。他的英國學生多瑪士·阿特伍德寫道：「這套賦格，總是攤開放在莫扎特的鋼琴上。」《平均律》第二冊有九首四部賦格，莫扎特改編了其中六首，作品 K405 則包含了五首，依次序為 C 小調、降 E 大調、E 大調、升 D 小調（移調至 D 小調）及 D 大調賦格。五首改編作，都不是搬字過紙的機械式改編，而是莫扎特以他的美學觸覺，咀嚼巴赫的多聲部寫作後改編而成。他理順了每個聲部的綫條，並重新思考賦格在演奏上的潛質，不單添加了彈法和弓法（改至適合古提琴演奏），還刻意重新編寫對位，讓樂曲更有戲劇效果。莫扎特就連和聲也照顧了，把一些巴赫的半音聲部寫法改掉；或許就像改編韓德爾的《彌賽亞》時一樣，他認為巴赫的和聲也需要

追上潮流吧。莫扎特所選的賦格都大量運用模仿樂句和疊句，這在當時而言都算不上名譽的技巧；約瑟·李普爾在 1768 年寫道：「疊句技巧不該用得太多，以免被人斥責你的作品並不是藝術。」

對於許多與巴赫（1685-1750）同時期的作曲家，賦格不過是頗有技巧卻無甚價值、遠離「自然」音樂的玩意。作曲家約翰·馬特森稱其為「頭腦的遊戲」，「並不能令人動心」。但是，巴赫的《賦格的藝術》，單從標題來看，已認定賦格是音樂的藝術，而不僅僅是技術；音樂不單是為理智而生，更是為耳朵而作。雖然《賦格的藝術》中大部分曲目可由單人在鍵盤上演奏，這套作品嚴格而言卻並非鍵盤作品。它的目的是發掘賦格中的多種體裁，而不是提供另一首可供演奏的鍵盤作品。巴赫的兒子 CPE 巴赫在 1751 年推銷《賦格的藝術》樂譜時，就強調了它所具有的開拓性。在報紙廣告中，他首先提及樂譜採用四行分譜的格式，可見每個聲部的歌唱性，然後才順帶提及「樂譜是為古鍵琴或管風琴編排」。

欣賞巴赫的這部作品，重點在於理解其賦予賦格的新意義。而古提琴四重奏特別擅於將彼此呼應的音樂綫條清晰呈現，因此用弦樂四重奏演奏《賦格的藝術》，再合適不過。在此作之前，法國的法蘭斯華·羅伯第就在其《四部賦格及隨想曲》（1660）中運用了四行分譜格式。作曲家

認為，這樣「讓每位樂師都有自己的一行譜」，可以方便樂師「用提琴或其他相似樂器演奏」。以合奏形式演奏，有助突顯潛藏在樂譜中的音樂元素，迫使每位演奏者和觀眾留意音樂豐富的內涵，察覺到巴赫在音符間留下的印記。這套作品既可以由技藝嫺熟的鍵盤手獨力演奏，也可以由四位弦樂手，特別是古提琴手合作完成，將賦格中的對話昇華。

今天的演出，包括了《賦格的藝術》內的三種賦格：賦格 1 至 4 是簡單賦格，5 至 7 是包括相對主題或擴展主題的賦格，8 至 11 是可轉位或多主題的多重賦格。最後，我們以巴赫未能完成的四主題賦格作結，此曲不單藏有巴赫的音樂簽名（以降 B-A-C-B 音為動機，以德文寫出就是 B-A-C-H），更有旋律轉位及疊句技巧。雖然是未完成的樂章，這首四主題賦格可謂全套作品的總結。這不是因為它難度極高，而是因為它包含了作曲家對賦格的個人願景——從他在賦格中加入自己的音樂簽名便可見得。這是一首神秘的樂曲，整首作品的最後一個主題，本該在本賦格的最後出現，與另外三個主題融合，但由於作曲家的去世，這最後主題成了一個永遠的謎。

不少當今學者認為，巴赫其實完成了這首最後賦格，只因他死後遺下混亂的手稿，不稱職的編輯又沒能把遺稿拼湊完整，才弄至今日未完成的境地。但是從巴赫最後手稿的寫作日期推斷，我們還是很難解釋為何抄譜員從沒拿到賦格的結尾。在仔細研究巴赫日漸退化的筆跡和樂譜紙上的水印後，學者推斷這首樂曲的原稿完成於 1748 年 8 月至 1749 年 10 月之間，即是他

去世前兩年。巴赫在 1750 年 3 月底做了第一次眼部手術，同年 7 月 28 日逝世，根據訃聞，第一次手術過後，他就「再也看不到了」。也就是說，在手術前，巴赫有五個月，甚至更多的時間來完成這首賦格。所以，因時間緊迫而不能完成賦格的說法，似乎很難成立。

如今，我們只能猜測巴赫為何遲遲沒有完成此曲，即使他似乎很清楚樂曲接下去該怎樣發展。雖然沒有更多憑據，但不能排除有一種可能性，即巴赫經再三考慮，認為將家族姓氏大膽嵌入曲中似有不妥——即使他完全當之無愧。因此，就算有絕對能力來完成這最後的賦格，並把所有細節修飾妥當，也許他自己選擇了放棄。他兒子 CPE 巴赫的觀點即是如此。他在提供樂譜手稿時，在未完成的最後一頁上寫下：「注意：當 B A C H 主題出現在此賦格中時，作曲家遽然而逝。」這種說法無疑為樂曲增添了神秘感。但即使巴赫不是在寫這最後一段時突然辭世，有一點還是可以肯定：在決定不完成此曲的那一刻，巴赫的賦格作曲家生涯宣告終結。作為這些作品的承繼者，我們總忍不住想知道，這首樂曲的尾聲究竟是怎樣，正如我們無時不懷念這位富有激情的作曲家。

史格拉第（1685-1757）是巴赫的同期作曲家，但常有人認為他的音樂浮誇而偏重炫技，可謂與巴赫完全相反。雖然如此，他有些嚴肅的作品卻運用到類似多聲部寫作的技法。這些作品雖有着優美的旋律，各聲部間的獨立性亦同樣得到謹慎處理。

樂曲介紹中譯：胡銘堯



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Arts of Fugue

Text: Laurence Dreyfus

It was especially after **Mozart** (1756-1791) discovered the works of J S Bach in the early 1780s that he quickly developed a passion both for fugal analysis and writing, to which his fascinating string-quartet arrangements of fugues from Bach's *Well-Tempered Clavier* II bear witness. Through Mozart's intensive contacts with the Baron van Swieten, the young composer was given access to old music very much out of vogue in contemporary Vienna, and the experience made an indelible impression on him. Van Swieten was an Austrian diplomat who had been posted in the 1770s to the Prussian court in Berlin, where he made the acquaintance of Bach's student, Johann Philipp Kirnberger, himself an avid connoisseur of fugues and strict counterpoint. Van Swieten's Bach collection included a good number of Bach's keyboard works, including at least some parts of the *Well-Tempered Clavier*, and a few people who knew Mozart in this period, including his English pupil Thomas Attwood, recall that "This volume of fugues was always lying open on [Mozart's] pianoforte". Of the nine four-part fugues in the second book of the *Well-Tempered Clavier*, Mozart transcribed six, and the autograph, K405, comprises five of these: in order, the fugues in C minor, E flat major, E major, D sharp minor (transposed to D minor), and D major. None of the

five are mechanical transcriptions, and it makes good sense to hear these works as evidence of Mozart's serious engagement both with the aesthetic and analytic issues of Bachian voice-leading. By separating the individual strands of the four voices for stringed instruments, moreover, Mozart has rethought the potential of the fugues surely for some kind of performance. The issue of performance is clearly not only from the occasional articulation marks and bowings (a few of which we have had to adapt for viols), but also from what may have been intentional reworkings of the counterpoint to suit the dramatic delivery at home with a string quartet. One can also guess that Mozart took some harmonic matters into his own hands when he altered some of Bach's chromatic voice-leading; perhaps he found the harmonic language in need of "updating", as in his arrangement of Handel's *Messiah*. The fugues Mozart chose, moreover, are those especially preoccupied with close imitation or stretto, a technique in some disrepute, as when Joseph Riepel wrote in 1768 that "You mustn't reveal this and all other fluent advantages of this science [of stretto], lest someone reproach you that composition is perhaps not an art".

For many contemporaries of **J S Bach** (1685-1750), the learned devices of fugue were already considered intellectual vanity far removed from the requirements of a

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“natural” music. “Mind games” (*Sinnenspiel*) writes Johann Mattheson, “cannot appeal to affects”. The title of Bach’s collection - *The Art of Fugue* – suggests, on the contrary, that his goal was very much to assert the status of fugue as musical “art” (*Kunst*) rather than merely artifice (*Künstlichkeit*) and that the deeply moving result was to appeal not only to the mind but most particularly to the ear. Although Bach wrote the *Art of Fugue* so that most of it was playable by one person seated at a keyboard, it is not, strictly speaking, a keyboard work. Its aim is to explore the various forms of fugue rather than to provide mere examples of playable keyboard music. The speculative feature of the work is underscored by CPE Bach, who in 1751 advertised a published version of his father’s *Art of Fugue*. In this newspaper advertisement the younger Bach speaks first of the singability of each individual voice which could be observed in the open score format and only thereafter mentions, as kind of bonus, that the work was at the same time “expressly arranged for the use of harpsichord or organ”.

Since the key to appreciating the *Art of Fugue* is to hear the profound message it imparts about Fugue, it is particularly advantageous to hear the piece performed by a quartet of viols, that is, by an ensemble very much at home with projecting the lines of strictly imitative music. In France, François Roberday’s *Fugues, et caprices à quatre parties* (1660), furnish a revealing model in that, like the

Art of Fugue, the works are written in open score – a format which, the composer tells us, has the advantage of enabling the performance of “the pieces of music on viols or other similar instruments, [so that] each player has his part detached from the others”. Playing these pieces as “consorts” helps to bring out musical elements lurking beneath the surface of the notes and forces players and listeners both to take stock of the array of contexts in which they originate and as well as to hear Bach’s unique commentary on them. Without wishing to discourage keyboardists from the intricate task of controlling and projecting a complete polyphonic network, it is also germane to the *Art of Fugue* to enter into the kind of elevated conversation in which a quartet of string players, especially viols, can engage.

Our performance embraces the three kinds of fugues found in the collection, from the simple fugues of Contrapunctus 1 through 4, the counter or augmentation fugues found in Contrapunctus 5 through 7, and the invertible or double fugues on multiple themes found in Contrapunctus 8 through 11. We conclude with the unfinished double fugue based on four themes which embrace not only the audacious inclusion of Bach’s monogram (B-A-C-H understood ‘in German’ as B flat-A-C-B natural) but also elements of melodic inversion (or counterfugue) and stretto (or canon). Despite its status as incomplete, the quadruple fugue amounts to a kind of extended fugal peroration

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which sums up the entire collection, even though the work remains, alas, incomplete. This fugue was to conclude the *Kunst der Fuge* not so much because of its extreme difficulty, perhaps, but because it would sum up Bach's personal vision of fugue by the composer making a cameo appearance in it as one of the countersubjects to the *Art of Fugue* theme. It was a work that was in any case to be heard as mysterious because the *Art of Fugue* subject was not to make an appearance until quite near the end of the piece. There it was to be shown to combine seamlessly with the other three themes which had already been extensively developed.

Many scholars are now of the opinion that Bach had in fact completed the final fugue, but that, due to the confusion of manuscript sources after his death, incompetent editors failed to put the pieces of the puzzle together correctly. But given the most reliable dating for the manuscript of the final fugue torso, it becomes difficult to understand why Bach never supplied a conclusion to the engraver. On the basis of a careful study of Bach's gradually deteriorating handwriting and the watermarks found in the relevant paper, the most recent scholarship has dated this manuscript to the period between August 1748 and October 1749, perhaps as much as two years before his death. Bach's first eye operation took place much later, during the last days of March, 1750, and thereafter, according to the Obituary, "he no longer had use of his eyes". Bach died on the 28 July, 1750.





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There were therefore at least five months before his first operation and possibly far more than that during which Bach apparently did not work on this fugue. It seems difficult to claim, therefore, that pressures of time prevented him from bringing the work to completion.

One is left wondering why it was, then, that Bach delayed completing the *Art of Fugue*, even if it were more or less obvious to him how he would want to proceed. Although there is no further evidence that would help answer this question, it is certainly worth considering whether the composer had second thoughts about issuing a work in which his boldly embroidered family emblem was proclaimed, no matter how appropriate and well-deserved this proclamation. So even if he could easily have finished filling in the details of the final fugue, of which no one can have the slightest doubt, it is worth considering whether Bach did not through his inaction choose to leave it unfinished at his death. Certainly this was CPE Bach's view when he supplied the last page of the unfinished fugue manuscript with the following inscription: "NB. At this point in the fugue where the name B A C H was introduced in a countersubject, the author died".

Though in a literal sense CPE Bach was surely engaged in myth-making, his inscription also surely contains within it a kernel of truth: namely, that as a composer of fugues, Bach had in fact died at that very moment when he decided not

to complete the final fugue breaks. As the fortunate inheritors of this work, we are nonetheless compelled to wonder at the conclusion of a stirring musical fragment at the same that we reflect on the loss of someone so passionately dedicated to its cultivation.

Domenico Scarlatti (1685-1757), a close contemporary of J S Bach, is usually considered someone rather contrasting in his approach – flashy and virtuosic. However, in some of his serious works, one hears a parallel approach to polyphony and part-writing, which, while always tuneful, is equally consumed by a careful approach to the independence of voices.

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中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
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羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 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 - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta		音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC
《我的第一個四季》 <i>My First Four Seasons</i>		親子音樂會 A narrated concert	NDA	20/3	8pm	
魯杜斯華夫斯基四重奏 Lutoslawski Quartet			APAA	21/3	8:15pm	
拿破里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>		指揮：羅拔圖・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 - <i>Champagne for Gypsies</i>			CCCH	23, 24/3	8pm	戲劇 THEATRE
英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>		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 - <i>The Animals and Children Took to the Streets</i>		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 show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm	
《中式英語》 <i>Chinglish</i>		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 - <i>Mission Drift</i>		音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm	
《爆・蛹》 <i>Blast</i>		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 - <i>Hand Stories</i>		創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm	
《屠龍記》 <i>Smear</i>		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 - <i>Green Snake</i>		改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	APAL	21-24/3 23, 24/3	8pm 3pm	
美國芭蕾舞劇院 American Ballet Theatre 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	舞蹈 DANCE
《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>		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>		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 - <i>Rian</i>		導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm	
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>		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	

-  香港賽馬會藝萃系列 The Hong Kong Jockey Club Series
  信和集團藝萃系列 Sino Group Arts Celebration Series
-  瑞信新晉藝術家系列 Credit Suisse Emerging Artists Series
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APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	CHT	香港大會堂劇院 Theatre, HK City Hall
APAC	香港演藝學院音樂廳 Concert Hall, HKAPA	KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA	NDA	北區大會堂演奏廳 Auditorium, North District Town Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	NLG	南蓮園池 Nan Lian Garden
CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	YMT	油麻地劇院 Yau Ma Tei Theatre

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

香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

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

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

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

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

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

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

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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**.

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