

# 41<sup>st</sup>



香港藝術節  
Hong Kong  
Arts Festival  
21.2-22.3.2013

**ExxonMobil**

**Vision**

埃克森美孚新視野

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鋼琴獨奏會  
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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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第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

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

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

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

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

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

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

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

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

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

Chief Executive  
Hong Kong Special Administrative Region



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

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

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

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

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

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

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman





歡迎閣下蒞臨第 41 屆香港藝術節。

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

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

香港藝術節行政總監

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

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

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

Tisa Ho, Executive Director

香港藝術節資助來自：

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



香港賽馬會慈善信託基金  
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## Acknowledgements

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# 香港藝術節 Hong Kong Arts Festival

## 由觀眾與社會各界支持的國際藝壇盛事

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

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

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內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目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

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

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

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

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

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

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

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

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

如欲贊助或捐助香港藝術節，  
請與藝術節發展部聯絡

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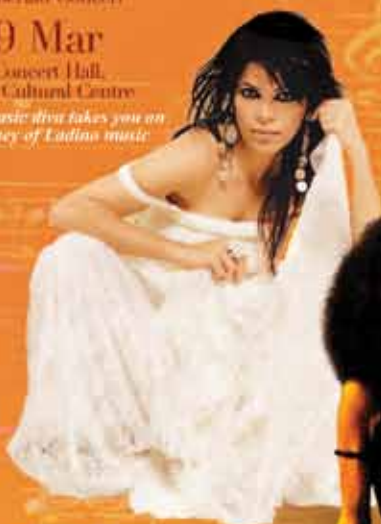
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Yasmin Levy  
Libertad Concert

9 Mar

Concert Hall,  
HK Cultural Centre

*World music diva takes you on  
a journey of Latin music*



*Photo credit: M. Todor*

Chicago  
Symphony Orchestra  
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is  
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香港藝術節  
**Hong Kong  
Arts Festival**  
21.2-22.3.2013

Presents

**6.3.2013**

**朴星吉鋼琴獨奏會**

**Piao Xingji Piano Recital**

演出長約 1 小時 40 分鐘，  
包括一節中場休息

Approx 1 hr and 40 mins  
with one interval

節目資料 P13 for programme details

**7.3.2013**

**吳懷世與黃家正**

**長笛與鋼琴音樂會**

**Wilson Ng and KaJeng Wong**  
**Flute and Piano Recital**

演出長約 1 小時 30 分鐘，  
包括一節中場休息

Approx 1 hr and 30 mins  
with one interval

節目資料 P33 for programme details

香港演藝學院香港賽馬會演藝劇院

The Hong Kong Jockey Club Amphitheatre,

The Hong Kong Academy for Performing Arts

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朴星吉鋼琴獨奏會  
**Piao Xingji Piano Recital**

格里菲斯 **Charles Griffes** (1884-1920)

《三幅音畫》，作品 5 *Three Tone-Pictures, Op 5*

〈黃昏湖畔〉 *The Lake at Evening*

〈夢之幽谷〉 *The Vale of Dreams*

〈夜風〉 *The Night Winds*

布拉姆斯 **Johannes Brahms** (1833-1897)

六首鋼琴小品，作品 118 *Six Piano Pieces, Op 118*

A 小調間奏曲 *Intermezzo in A minor*

A 大調間奏曲 *Intermezzo in A major*

G 小調敘事曲 *Ballade in G minor*

F 小調間奏曲 *Intermezzo in F minor*

F 大調浪漫曲 *Romanze in F major*

降 E 小調間奏曲 *Intermezzo in E flat minor*

普羅科菲耶夫 **Sergey Prokofiev** (1891-1953)

C 小調第四鋼琴奏鳴曲，作品 29 *Piano Sonata No 4 in C minor, Op 29*

穩定的甚快板 *Allegro molto sostenuto*

流暢的行板 *Andante assai*

有朝氣而不輕巧的快板 *Allegro con brio, ma non leggiere*

—— 中場休息 Interval ——

舒曼 / Robert Schumann (1810-1856) /  
李斯特 Franz Liszt (1811-1886)

〈奉獻〉，選自《桃金娘》，S 566 *Widmung from Mythen, S 566*

舒曼 Robert Schumann (1810-1856)

《狂歡節：四個音符的小景》，作品 9 *Carnaval: scènes mignonnes  
sur quatre notes, Op 9*

前奏	Préambule
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弗羅列斯坦	Florestan
嬌媚的女子	Coquette
回答	Réplique
蝴蝶	Papillons
A.S.C.H. - S.C.H.A.：會跳舞的字母	A.S.C.H. - S.C.H.A.: Lettres Dansantes
琪雅蓮娜	Chiarina
蕭邦	Chopin
艾司翠特娜	Estrella
相認	Reconnaissance
潘塔隆和凱琳卜娜	Pantalon et Colombine
德國華爾滋，間奏曲：帕格尼尼	Valse Allemande - Intermezzo: Paganini
表白	Aveu
漫步	Promenade
稍息	Pause
大衛同盟對抗凡夫俗子的進行曲	Marche des Davidsbündler contre les Philistins

是晚演出曲目或次序或有更改

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## 朴星吉 Piao Xingji

鋼琴 Piano

朴星吉，1992 年出生於音樂世家，四歲開始學習鋼琴，六歲便登上演奏舞台。現就讀於香港演藝學院，師從鍵盤系主任郭嘉特教授，並連獲全額獎學金。

朴星吉從小就才華洋溢，屢獲殊榮，包括：1999 年上海大劇院杯鋼琴比賽第一名；2005 年全國 KAWAI 鋼琴比賽第一名；2006 年第五屆美國俄羅斯國際鋼琴比賽第一名及四項特別獎；2007 年第 14 屆香港亞洲公開賽公開組第一名；2010 年以最年輕參賽者身份，獲得挪威第 11 屆葛利格國際鋼琴比賽第二名及三項特別獎；2010 年第一屆美國紐約鋼琴新秀選拔賽冠軍；以及 2011 年第 21 屆「羅馬 2011」意大利國際鋼琴比賽第二名等。

朴星吉不僅在國內外各大比賽中屢獲佳績，其演出亦遍佈世界各地，如：中國、美國、意大利、奧地利、挪威、匈牙利及波蘭等。2006 年，他開始全國巡演，歷時半年，當中包括哈爾濱及成都等地，2008 年前往奧地利、波蘭及匈牙利演出。2010 年，年僅 17 歲的朴星吉於美國卡內基音樂廳舉辦個人鋼琴獨奏會，受到好評。

Xingji Piao, born in a musical family in 1992, began to study the piano at age four. He is currently studying with Professor Gabriel Kwok at the Hong Kong Academy for Performing Arts (HKAPA) on a full scholarship.

Piao showed great promise from an early age, winning many competitions including First Prize at the Shanghai Grand Theatre National Piano Competition (1999), First Prize at the KAWAI National Piano Competition (2005), First Prize and four special prizes at the Fifth Russian Music International Piano Competition in the US (2006), First Prize at the 14th Asia Hong Kong Piano Competition in Open Group (2007) as the youngest player, Second Prize and three special prizes at the 11th Grieg International Piano Competition in Norway (2010), Grand Prize at the HKGNA New York Debut Piano Competition (2010), and Second Prize at the 21st International Piano Competition "Rome 2011" in Italy (2011).

In recent years Piao has performed around the world. He performed concertos with the Shenzhen Symphony Orchestra and the Guangzhou Symphony Orchestra in 2005. He undertook a concert tour in China including places like Harbin and Chengdu. in 2006 and also performed in Austria, Poland and Hungary. In 2010, he made an acclaimed debut at the New York Carnegie Hall at the age of 17.





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## 格里菲斯：《三幅音畫》，作品5 Griffes: *Three Tone-Pictures*, Op 5

格里菲斯雖然英年早逝，作品為數亦不多，但他鮮明的個人風格及精緻的鋼琴作品，讓他成為二十世紀具代表性的美籍作曲家。1903年，他於柏林史頓音樂學院修讀鋼琴及作曲。1905年，他離開音樂學院，師隨漢柏汀克學習作曲。

格里菲斯的音樂深受德國作曲家布拉姆斯及李察·史特勞斯影響，而旅歐期間，亦受到法國及俄羅斯音樂家薰陶，尤以德布西、拉威爾及史克里阿賓等人為甚。他於1907年回到紐約後，亦有寫下一些中國和日本富東方色彩的作品。

格里菲斯為鋼琴獨奏寫下的《三幅音畫》成於1915年，是帶有標題的鋼琴小品。與他的其他作品一樣，格里菲斯擅於以精簡的音樂元素，營造誘人氣氛。他在每個樂章之前，分別節錄了葉慈和愛倫·坡與音畫相關題材的詩作，讓樂曲更形象化。譬如說〈黃昏湖畔〉以一個頑固音形來表達拍岸濤聲；〈夢之幽谷〉的旋律反覆縈繞，予人仲夏晚上的夢幻之感；最後的〈夜風〉則變化多端，令人聯想起拉威爾《夜之加斯巴》中的〈水妖〉。

Despite his short career and premature death at the age of 35, Griffes remains one of the leading American composers from the early 20th century. Griffes studied piano and composition at the Stern Conservatory in 1903. He left the conservatory in 1905 to continue with private composition tuition with Engelbert Humperdinck.

Griffes's music is eclectic in style. The composer was heavily influenced by Brahms and Richard Strauss while in Berlin. But upon his return to New York in 1907, his compositions manifested the influences of Debussy, Ravel, Scriabin and even Oriental music of Japan and China.

Griffes published his *Three Tone-Pictures* for solo piano in 1915. Like his piano miniature pieces, Griffes created evocative atmosphere with concise materials. Most of his piano pieces bear descriptive titles. In the case of *Three Tone-Pictures*, each movement bears a quotation of an excerpt from the poetry of Yeats and Edgar Allan Poe. Nevertheless, it is worth noting that the literary texts are later additions, which serve to illuminate the imagery envisioned by the composer. For instance, the ostinato accompaniment figure in *The Lake at Evening* embodies "the lake lapping with low sounds by the shore". The hypnotic atmosphere and hanging final cadence in *The Vale of Dreams* vividly conveys the drowsiness induced by the glimmer of the moon on a summer's night. Finally, "the mystic wind went by murmuring in melody" is vibrantly depicted in *The Night Winds*. The effervescent piano writing of Griffes calls to mind Ravel's *Ondine from Gaspard de la nuit*.



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## 布拉姆斯：六首鋼琴小品，作品118

### Brahms: Six Piano Pieces, Op 118

布拉姆斯與同年期的作曲家，如舒曼、蕭邦和李斯特一樣，是位鋼琴演奏家兼作曲家，而他的鋼琴獨奏作品亦凸顯了浪漫時期的特色。儘管如此，布拉姆斯晚年的鋼琴作品為數並不多，他於 1865 年至 1878 年期間，並沒有寫下過任何鋼琴作品，而最後三套鋼琴小品集（作品 117、118 及 119）於 1892 年才面世。

作品 118 的六首鋼琴小品包括四首間奏曲，還有敘事曲及浪漫曲各一首。其實「間奏曲」的標題，分別在布拉姆斯第三鋼琴奏鳴曲的第四樂章，以及第一交響曲中出現過。綜觀這些作品，它們的共通點在於速度較慢、曲式設計精簡，而風格亦較為內斂抒情，通常由兩個對比強烈的部分組成。雖然如此，作品 118 的四首間奏曲都各具特色：A 大調間奏曲的激昂與之前的 A 小調間奏曲的婉約形成強烈對比；G 小調敘事曲帶有匈牙利民歌的雄厚氣魄；F 小調間奏曲中，左右兩手的急促交替予人喘不過氣的印象；F 大調浪漫曲以高貴的旋律，為聽眾帶來安穩的感覺；最後的降 E 小調間奏曲，開首部分像宣敘調般，黯淡悲切。

Like Schumann, Chopin and Liszt, Brahms was a concert pianist-composer, and his solo piano works represent the epitome of the Romantic style. Nevertheless, it is interesting to note there was a hiatus in the piano compositions of Brahms from 1865 to 1878. The composer did not create new works for solo piano until 1892. The year saw a bloom of creativity in the form of three new opuses of piano miniatures.

Among the six works in Op 118, four carry the title of Intermezzo and the other two are entitled Ballade and Romanze. Brahms first used Intermezzo in the fourth movement of his third piano sonata, Op 5. It is also found in the first symphony. In general, the intermezzo is rather slow in tempo and succinct in design. It usually consists of two contrasting sections and it is rather introverted in character. Nevertheless in Op 118, the four intermezzi are highly distinctive in character. The passion in the A minor intermezzo stands in sharp contrast with the serenity of the subsequent number in A major. It was followed by the bold G minor ballade, which brings to mind the Hungarian heritage in Brahms. The F minor intermezzo features breathless exchange between the two hands. The Romanze in F major disperses all the previous agitation with a dignified assurance. The recitative-like opening of the E flat minor intermezzo and its tear-shaped motive evoke a deep sense of melancholy.



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## 普羅科菲耶夫：C小調第四鋼琴奏鳴曲，作品29

### Prokofiev: Piano Sonata No 4 in C minor, Op 29

普羅科菲耶夫一共創作了九首完整的鋼琴奏鳴曲，是二十世紀非常受歡迎的鋼琴曲目，因為這些作品大多是有調性的，亦沒有摒棄傳統鋼琴奏鳴曲的曲式和調性。與此同時，普羅科菲耶夫亦在樂曲中滲入創新的音樂元素，為作品確立獨特風格。

他的第二及第四鋼琴奏鳴曲，題獻給一位於1913年自殺身亡的年輕摯友——舒密特可夫，他是普羅科菲耶夫於聖彼得堡音樂學院的鋼琴學生。

《C小調第四鋼琴奏鳴曲》成於1917年，跟第三鋼琴奏鳴曲都帶有「來自舊筆記本」的副題，兩者常被視為密不可分之作。第四鋼琴奏鳴曲當中的三個樂章，都表現出一種揮之不去的憂鬱感。第一樂章由一個沉重的四音音形組成，隨着是近似俄國民歌的主題在鋼琴低音部分出現。陰暗的氣氛在第二樂章之初同樣凝重：旋律以半音階迂迴上行，而伴奏部分有如陷入泥沼一樣舉步為艱。樂章中段，出現一個清新的主題，讓聽眾有喘息的空間，但不久後，變化和聲又再次出現，並以兩組主題音樂作結。第三樂章要求演奏家技巧純熟，在之前兩個樂章使用過的樂段再次出現，豁然開朗，但結尾的C大調和弦，卻帶來不協調音色，隱隱透出普羅科菲耶夫式的諷刺。

Prokofiev's nine completed piano sonatas are significant among the 20th century piano repertoire for two reasons: they are largely tonal and they never abandon the formal and tonal parameters of the traditional piano sonata, yet Prokofiev managed to breathe new life into the genre with his highly individual musical language.

Prokofiev dedicated his second and fourth piano sonatas to Maximilian Schmidthof, a close friend and fellow piano student at the St Petersburg Conservatory, who committed suicide in 1913.

The fourth piano sonata (completed in 1917) is often considered as a sister work of the third piano sonata, since both carry the subtitle "From Old Notebooks". The former is characterised by its terseness and shrouding sense of gloom. The first movement opens with a grunting four-note figure, followed by a folksong-like theme in the lower register of the piano. The second movement conveys the same tragic atmosphere. It opens with a chromatic melody ascending hesitantly over a plodding bass line. Although the ethereal theme in the middle section offers a respite, it is not long before the gnarling chromaticism returns and the movement ends with the juxtaposition of the two themes. The finale is not only a tour de force for the pianist. Materials of the previous movements are subtly recalled amid the rollicking frenzy. The dissonance in the final C major chord betrays a hint of sarcasm typical of Prokofiev.





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## 舒曼 / 李斯特：〈奉獻〉，選自《桃金娘》，S 566 Schumann / Liszt: *Widmung* from *Mythren*, S 566

李斯特經常把當代流行作品改編成鋼琴版本，最廣為人知的改編曲目包括：貝多芬所有交響曲，還有舒伯特、舒曼、蕭邦甚至他自己所作的藝術歌曲，為數不下於 150 首。李斯特大多忠於原作，但有時亦會在和聲和結構上稍作改動，以彌補鋼琴歌唱之間的差異，甚至將歌詞的含義昇華。李斯特的改編作品由高道夫斯基繼承，高道夫斯基是十九世紀的出色鋼琴大師、作曲家及教師。

〈奉獻〉（又名〈愛之歌〉）來自舒曼於 1840 年創作的聯篇歌曲《桃金娘》（作品 25）的第一首，並與〈總結〉組成一套《新娘之歌》。〈奉獻〉是舒曼送給新婚妻子克拉娜的禮物。歌詞取材自呂克特的詩作，是一首愛的讚歌。李斯特鮮有地完全忠於舒曼的原作，在旋律及和聲方面僅稍為潤飾。他把第一段樂曲重複並以左右手交替彈奏旋律，將妻子和丈夫互許終身的動人情景，活現於觀眾眼前。樂曲終段再現部的炫技音形，是李斯特的典型寫作特色。

Liszt was known for creating piano transcriptions of Beethoven's complete symphonies as well as the art songs of Schubert, Schumann, Chopin and his own. Throughout his life, Liszt made over 150 song transcriptions. In most cases, Liszt remained faithful to the original. Nevertheless, he would sometimes alter the harmony or structure of the original so that the piano compensates for the absence of the singer, or better still, transcends the meaning of the words. Liszt's legacy of transcriptions was later inherited by Leopold Godowsky, a piano virtuoso, composer and pedagogue at the turn of the 19th century.

*Widmung* (Dedication) (also titled *Liebeslied* (Love Song)) was the first song in Robert Schumann's song cycle *Mythren*, Op 25 written in 1840. Combined with the last song of the set *Zum Schluss* (In Conclusion), these two songs make up the *Lieder der Braut* (The Bride's Songs). The poetry of Friedrich Rückert was a declaration of love and dedication, which translated into a fitting wedding present for Robert's new wife, Clara. Liszt made little alteration in melody and harmony to Schumann's original, except for a repetition of the first verse. The melodic line was echoed between the two hands of the piano, conjuring up a vivid picture of the amorous exchange between the newly wedded couple. The virtuosic figurations heard at the final reprise bear the unmistakable signature of Liszt.



## 舒曼：《狂歡節：四個音符的小景》，作品9

Schumann: *Carnaval: scènes mignonnes sur quatre notes*, Op 9



舒曼並不是首個懂得把自己的名字化成音符，然後將其隱藏在樂曲中的作曲家，但他大概是惟一一位作曲家，能夠用音樂字母縮略法來創作一首含有多個樂章的作品。事實上舒曼除了研究作曲外，還經常在音樂雜誌上發表文章。《狂歡節》這一套鋼琴組曲，正好讓舒曼把他的兩大嗜好——文字和音樂遊戲，發揮得淋漓盡致。舒曼在樂譜中，以德文音名寫下三個音樂謎題，而事實上，舒曼的鋼琴作品往往帶有自傳性的隱喻。以樂曲創作的年份（1834年）為據，不難發現這些謎題所指的分別是作曲家本人（SCHumAnn）（即降E、C、B、A音）、他當時的未婚妻愛妮絲坦·凡弗利肯的出生地（ASCH）（即A、降E、C、B音），還有德文狂歡節一字的縮寫（fAsCHing）（即降A、C、B音）。

Schumann was neither the first nor the only composer who translated his name into musical pitches and encoded them in his compositions. However, he was perhaps the only composer who managed to create a coherent multi-movement work with his imaginative use of musical acronyms. Written between 1834 and 1835, *Carnaval* Op 9 consists of a series of miniatures. At the heart of the set are three sphinxes (musical riddles), which are puns on musical pitches in German spelling: no 1 is E flat (spelt as Es, and pronounced as 'S'), C, B natural (spelt as H), A; no 2 is A flat (spelt as As), C, B natural (spelt as H) and no 3 is A, E flat, C, B natural. Considering Schumann's secret engagement to Ernestine von Fricken (also a piano student of Wieck) at the time of composition, the sphinxes could be deciphered as SCHumAnn himself; ASCH, the hometown of Ernestine; and fAsCHing, which is German for carnival.

The three musical mottos and their variants permeate throughout the 20 vignettes, preceded by the *Préambule*. Real and imaginary characters are featured in each movement, as if they are guests of a masked ball. Pierrot, Arlequin, Patanlon and Colombine are stock characters from the *commedia dell'arte* tradition. Schumann himself appears in the guise of

整套樂曲的主題均衍生自上述謎題中的音形，而各個真實或虛構的人物在每個樂章中逐一登場，就如《假面舞會》中的賓客一樣。當中包括傳統意大利即興喜劇的諧角白衣丑角、花丑、潘特隆與可倫彬，舒曼亦化身為兩位性格對立的角色——佛羅倫斯坦和歐塞比斯，當然還有他心儀的對象克拉娜和愛妮絲妲，而他亦不忘向當時音樂大師——蕭邦和帕格尼尼致敬。樂曲最後以進行曲——「大衛同盟」（由前衛音樂家及知識分子組成的同盟，以舒曼為首）作結。

所有樂曲介紹：杜淑芝

Florestan and Eusebius, alongside with his two love interests: Ernestine (Estrella) and Clara (Chiarina). Schumann also pays homage to the two virtuosos of his time: Chopin and Paganini. The finale is a triumphant march of members of the David's League (an imaginary league of progressive musicians and intellectuals led by Schumann).

All programme notes by Jennifer To



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吳懷世與黃家正  
長笛與鋼琴音樂會  
Wilson Ng and KaJeng Wong  
Flute and Piano Recital

巴赫 Johann Sebastian Bach (1685-1750)

G 小調長笛奏鳴曲，BWV 1020 Flute Sonata in G minor, BWV 1020

快板 Allegro

慢板 Adagio

快板 Allegro

塔凡尼爾 Paul Taffanel (1844-1908)

田園般的行板及小詠諧曲 Andante Pastoral et Scherzettino

普羅科菲耶夫 Sergey Prokofiev (1891-1953)

D 大調長笛奏鳴曲，作品 94 Sonata in D for Flute and Piano, Op 94

中板 Moderato

諧謔曲 Scherzo

行板 Andante

生氣勃勃的快板 Allegro con brio

—— 中場休息 Interval ——

高貝爾 Philippe Gaubert (1879-1941)

長笛、大提琴、鋼琴三重奏《浪漫小品》 *Pièce Romantique* for Flute, Cello and Piano

大提琴：葉俊禧 Cello: Eric Yip

史特勞斯 Richard Strauss (1864-1949)

降 E 大調長笛（小提琴）奏鳴曲，作品 18 Sonata in E flat for Flute (Violin) and Piano, Op 18

不太快的快板 Allegro ma non troppo

即興曲：如歌的行板 Improvisation: Andante cantabile

終曲：行板 —— 快板 Finale: Andante - Allegro

## 吳懷世 Wilson Ng

長笛 Flute


吳懷世 12 歲時，在一個美麗的誤會下與長笛結緣。隨後在名師的指導和音樂學院的薰陶下，培育了吳懷世的長笛造詣和音樂修養。他的老師包括：何塞丹尼爾·卡蒂斯、朱利安·包德曼、皮埃爾伊夫·阿爾托、文森·盧卡斯、弗雷德里克·夏杜、姬絲圖·雷諾爾、嘉芙蓮·岡丹、艾君、韋雷娜·伯斯赫、李詩曼、胡永彥及葉惠康博士。2009 年，他於國立巴黎音樂學院以一等獎資格畢業。在 2011 年他獲頒瑞士弗裏茨·巴赫大獎，使他能夠在瑞士洛桑高等音樂學院繼續深造。

求學之餘，吳懷世亦同時展開了他的專業演奏生涯。2009 年，他應邀到柏林的德意志銀行及大會堂演出，同年他在香港演藝學院，與曾在 2006 年華沙國際蕭邦鋼琴大賽獲獎的鋼琴家李嘉齡合作演出。2010 年，他與好友黃家正舉辦「音樂就係咁」音樂會，既古典又創新，甚獲好評，並獲香港電台邀請，拍錄及廣播他們的演奏及訪問。之後他也獲邀到巴黎、尼斯、伯爾尼及洛桑舉行演奏會。

在 2012 年香港藝術節，法國里昂歌劇院芭蕾舞團邀請他以長笛獨奏身份合作舞蹈演出，其後又獲邀到保加利亞演出，參與歐洲歷史悠久的瓦爾納夏日國際音樂節，贏得讚賞。同年暑假，吳懷世以獨奏身份，到悉尼、阿德萊德、墨爾本、奧克蘭及威靈頓，巡迴演出莫扎特的長笛協奏曲，作為慶祝香港回歸 15 周年節目之一。

The flute entered Ng's life at the age of 12. He pursued the study of the flute with great passion and diligence, first in Hong Kong, where he won major competitions, and then abroad. Ng developed his technique and musicianship with an array of renowned teachers, including José-Daniel Castellon, Julien Beaudiment, Pierre-Yves Artaud, Vincent Lucas, Frédéric Chatoux, Christel Rayneau, Catherine Cantin, Izaskun Erdocia, Verena Bosshart, Fidelia Leigh, Matthew Wu and his mentor, Dr Yip Wai Hong. In 2009 he graduated with a First Prize from the Conservatoire National de Région de Paris. In 2011 he won the Fritz Bach Prize in Switzerland, which enabled him to pursue further studies at the Haute Ecole de Musique de Lausanne.





Ng's professional career as a soloist began in 2009 when he was invited to give recitals at the Deutsche Bank and the Town Hall in Berlin. In 2009 he also gave a recital at the Hong Kong Academy for Performing Arts (HKAPA) with pianist Colleen Lee, a prize winner in the 2006 International Chopin Competition at Warsaw. In 2010 he was invited by RTHK to perform and to record with pianist KaJeng Wong. This was followed by concert invitations from Paris, Nice, Berne, London and Lausanne.

In the 2012 Hong Kong Arts Festival, Ng was engaged by the Lyon National Opera Ballet to perform as a flute soloist onstage in three dance performances. Soon after, he was invited to play a concert in Bulgaria at the historical music festivals in Europe – Varna International Music Summer Festival. The concert was a success. In 2012, he toured in Sydney, Adelaide, Melbourne, Auckland and Wellington as a soloist playing the flute concerto by Mozart, as part of the celebratory programme of the 15th Anniversary of Hong Kong Reunification.





## 黃家正 Kajeng Wong

鋼琴 Piano

黃家正生於香港，七歲開始學習鋼琴。11歲時贏得一項音樂殊榮後，獲機會遠赴英格蘭及捷克巡演貝多芬的第一鋼琴協奏曲。他曾師隨羅乃新及郭嘉特，2007年起，於美國印第安納大學雅各音樂學院師隨納歐·霍夫修讀鋼琴至今。

黃家正曾參與美國德克薩斯州國際鋼琴音樂節，以及瑞士韋比耶音樂節，並於大師班中獲多位著名鋼琴家的指導，包括普萊斯勒、尤希維德·卡普林斯基、克勞迪·法蘭克、約翰·歐康納、愛德華·奧爾、羅伯特·列文及加博爾·塔卡克斯納吉。除鋼琴外，黃家正還會拉奏小提琴，在音樂學習路途上以室樂為重，曾參與逾50場室樂演奏會。

黃家正曾於印第安納大學兩度贏得鋼琴協奏曲比賽冠軍，其後在塞加爾指揮下演奏莫扎特的K 467鋼琴協奏曲，又與諾爾指揮同台演出蕭邦的鋼琴協奏曲。他以獨奏身份，演出過拉赫曼尼諾夫的第二鋼琴協奏曲、貝多芬的第四鋼琴協奏曲，以及蓋希文的《藍色狂想曲》。除此之外，他亦為拔萃男書院弦樂團擔任指揮，參與過多次公開演出。曾與好友吳懷世舉行的「音樂就係咁」音樂會，既古典又創新。以記錄他的音樂歷程的電影《音樂人生》，獲金馬獎最佳剪輯、最佳紀錄片及最佳音效。

Born in Hong Kong, Wong started playing the piano at the age of seven and was a winner of numerous local and national competitions and prizes. At the age of 11 he won a music award which took him on a concert tour of England and the Czech Republic performing Beethoven's Piano Concerto No 1. Since 2007, he has been studying with Emile Naoumoff in the Jacob's School of Music at Indiana University. His former teachers were Nancy Loo and Gabriel Kwok.

He attended PianoTexas and the Academy at Verbier Music Festival, Switzerland and had played for Menahem Pressler, Yohaved Kaplinsky, Claude Frank, John O'Connor, Edward Auer, Robert Levin and Gabor Takacs-Nagy in Masterclasses. Besides piano, he also plays the violin and chamber music is a major part of his musical education. He has played in over 50 chamber recitals.

He was twice the winner of the piano concerto competition at Indiana University; and he performed Mozart's Piano Concerto K 467 with Uriel Segal and the Chopin's Concerto with Kevin Noe. He has appeared as soloist performing Rachmaninov's Piano Concerto No 2, Beethoven's Piano Concerto No 4 and Gerhswin's *Rhapsody in Blue* on separate occasions. He also conducted the string orchestra of Diocesan Boys' School in public performances. His innovative classical concert with Wilson Ng, *KJ & NG: Music is Music* also received critical acclaim. The documentary on his life and music, *KJ, Music and Life*, won Best Editing, Best Documentary, and Best Sound Effect in the Golden Horse Award.

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**葉俊禧 Eric Yip**

大提琴 Cello

葉俊禧受到齊漢芳啟蒙，開始音樂訓練，期後於香港演藝學院師承王磊教授，取得學士學位後，獲香港賽馬會音樂及舞蹈信託基金頒發獎學金，前往芝加哥演藝學院隨約翰·夏普（芝加哥交響樂團大提琴首席）和李察·向斯爾深造，並取得碩士學位。就學期間，他曾參加太平洋音樂節交響樂團，並擔任大提琴首席和成為芝加哥市域樂團的成員。此外，他亦曾參與霧島國際音樂節、國際曼奴軒音樂學院、亞洲青年交響樂團和廣東國際音樂節的夏令營。2011年起加入香港小交響樂團至今，另於澳門大學樂團及澳門青年交響樂團任大提琴導師。

Cellist Eric Yip received his master's degree from the Chicago College of Performing Arts, where he studied under John Sharp (Principal of Chicago Symphony Orchestra) and Richard Hirschl. During his study in Chicago, Eric was the principal cellist of the Pacific Music Festival Orchestra as well as a regular member of the Civic Orchestra of Chicago. He was one of the recipients of the Hong Kong Jockey Club Music and Dance Fund in 2008 which covered all the cost of studying abroad.

Before studying in Chicago, Yip received a Diploma and Bachelor Degree from the Hong Kong Academy for Performing Arts (HKAPA) where he studied under Professor Ray Wang. Eric has been accepted to several summer music festivals during his study in the HKAPA such as International Menuhin Music Academy in Switzerland, Asian Youth Orchestra, Canton International Summer Music Academy in China, and the Kirishima International Music Festival in Japan. He is the cello coach of the Macau University Orchestra as well as the Macau Youth Symphony Orchestra. Yip has been a cellist of the Hong Kong Sinfonietta since 2011.

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## 巴赫：G小調長笛奏鳴曲，BWV 1020

### Bach: Flute Sonata in G minor, BWV 1020

巴赫一共創作了七首長笛奏鳴曲（BWV 1020、1030-1035），不過這些作品當中，只有四首經考實為約翰·塞巴斯蒂安·巴赫的作品。另外三首（包括G小調這一首），在樂曲風格和創作年份上，都比較接近他的兒子——卡爾·菲利普·愛馬努埃爾·巴赫的手筆。

雖然這些作品編號不一定按着創作年份而編制，但相信這些長笛奏鳴曲都是於1726至1741年間，當巴赫定居德國萊比錫聖多馬大教堂時寫成的。這一系列作品，一方面反映牧童笛漸被長笛取締的現象，也見證着長笛樂手日趨成熟的演奏技巧。

G小調奏鳴曲被認為是卡爾·菲利普·愛馬努埃爾·巴赫之作，是由於長笛和由鋼琴演奏的低音部分於樂曲中的比重相對平均，而線條和織體亦比較貼近「嘉蘭特」風格。樂曲由三個樂章組成，第一樂章的切分音主題與鋼琴的全體演奏部分互相交織着。第二樂章是長笛和鋼琴的對唱，當中的田園主題讓人聯想起巴赫的清唱劇《耶穌，人們仰望喜悅》。第三樂章是輕快的舞曲，長笛和鋼琴如第一樂章般對答頻繁。

Among the seven solo sonatas for flute and basso continuo (BWV 1020, 1030-1035) by Bach, only four were penned by the composer himself. The other three, including the G minor sonata, were attributed to his son, C P E Bach (1714-1788).

It is worth noting that the numbering of these sonatas does not necessarily correspond to the chronology of their years of composition. What is certain though is that these sonatas were written between 1726 and 1741, mostly during Bach's residency at the Thomaskirche at Leipzig. These works reflected not only the emergence of the transverse flute in place of the recorder (commonly denoted as "flauto" in the manuscripts), but the increasing technical facility of amateur and professional flute players.

The G minor sonata was attributed to the younger Bach because of the equal partnership of flute and the continuo. The lighter texture and clearly punctuated melodic lines also suggest the influence of *style galant*. The sonata is organised into three movements. The first movement features a syncopated theme alternating with the ritornello in the continuo part. The second movement is a duet between the two instruments. The pastoral theme closely resembles Bach's cantata, *Jesu, Joy of Man's Desiring*. The finale is a brisk dance but in name. The flute and continuo complement one and other throughout the movement.

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## 塔凡尼爾：田園般的行板及小詼諧曲

### Taffanel: Andante Pastoral et Scherzettino

塔凡尼爾九歲開始學習長笛，翌年便初次登台演出，期後於巴黎音樂學院師隨路易斯·沃斯學習長笛，並於1860年畢業。

塔凡尼爾獲公認為法國長笛演奏學派之父，是當時國內炙手可熱的長笛演奏家。他以教授身份於1893至1908年間任教於母校。在職期間，他不單大量邀請知名的作曲家如佛瑞及夏蜜娜德，為長笛創作考試曲目，又把不少被遺忘的巴洛克及古典時期長笛曲目重新列入教程中。塔凡尼爾亦培育了不少長笛演奏家兼導師，當中以高白爾及馬素·摩爾斯最具名氣，而摩爾斯後來更承繼了塔凡尼爾於音樂學院裏的崇高地位。

田園般的行板及小詼諧曲是1906年期終考試的指定曲目，獻給一位出色的長笛大師——菲利普·高貝爾，他亦是塔凡尼爾的徒弟。「田園般的行板」由兩大部分及一段引子組成，拍子經常轉換，旋律非常近於德布西的《潘神之笛》及《牧神之午後前奏曲》非常相似。「小詼諧曲」輕快而不失優美，讓長笛演奏者表現其指法和吐音的技巧。

Taffanel began his flute lessons at the age of nine and gave his first public concert in the next year. He studied the flute with Louis Dorus at the Paris Conservatoire, graduating in 1860.

Taffanel was considered founder of the modern French flute school for three reasons. He himself was a formidable orchestral player and soloist for three decades. He was also professor of flute at the Conservatoire de Paris from 1893 to 1908. During his tenure, Taffanel commissioned the examination pieces by leading composers such as Fauré and Chaminade, and thereby creating new solo repertoire for the flute. He also contributed significantly to the repertoire taught at the Conservatoire by resurrecting long neglected compositions by J S Bach and other composers of the Baroque and Classical periods. Under his tutelage, the Conservatoire continued to groom generations of outstanding flautist teachers, including Gaubert and Marcel Moyse, who succeeded Taffanel's prestigious position at the institution.

The Andante Pastoral et Scherzettino was written for the 1906 concours. It was dedicated to Philippe Gaubert, virtuoso flautist and protégé of Taffanel. The piece consists of two sections preceded by a short introduction. The Pastorale, with its fluid changes in metre evokes the indolent charm found in Debussy's *Syrinx* and the *Prelude to the Afternoon of a Faun*. The Scherzettino, on the other hand, provides ample room for technical display of the flautist's articulation and finger dexterity.

## 普羅科菲耶夫：D大調長笛奏鳴曲，作品94

### Prokofiev: Sonata in D for Flute and Piano, Op 94

普羅科菲耶夫年少時於巴黎和紐約生活，1936年回蘇聯定居。二戰年間，普羅科菲耶夫在疏散過程中，由莫斯科輾轉抵達美國喬治亞洲的首都第比利斯，再轉往烏拉爾山區的避難所，暫時得以遠離前蘇聯政府的監察。普羅科菲耶夫一直希望為長笛創作非傳統古典風格的獨奏曲，於是，他遠離戰爭後，在1943年夏天寫成了D大調長笛奏鳴曲（作品94），一首沒有政治背景的作品。樂曲於同年12月在莫斯科由長笛家尼古拉·卡爾可夫斯基及鋼琴家斯維亞托斯拉夫·李希特首演。期後作曲家應小提琴家大衛·愛斯特拉赫的要求，把樂曲改編予小提琴演奏並於翌年首演。

樂曲共分為四個樂章，為古典奏鳴曲的曲式：第一樂章帶出兩個優雅的主題，而旋律則突顯了長笛輕柔的高音音域；第二樂章則表現長笛與鋼琴的生動對話。第三樂章一轉氣氛，由長笛奏出低沉簡潔的主題。最後的樂章明朗雀躍，充分為獨奏者提供炫技的空間。

After spending his youthful years in Paris and New York, Prokofiev returned to Soviet Russia in 1936 for good. With the outbreak of the Second World War, Prokofiev was evacuated in 1941, which took him from Moscow to the central Asian cities of Tbilisi (capital of Georgia) and Alma-Ata. In the summer of 1943, he took residence at the subsidised artists' quarters in the Ural Mountains. Far from the threats of war, and free from ideological and political propagandas, Prokofiev managed to produce the flute sonata, Op 94, a purely musical creation during the war years. Writing about the sonata, Prokofiev reflected that, "perhaps this was inappropriate at the moment, but pleasant. I had long wanted to write a work for the neglected flute, and I wanted this sonata to have a delicate, fluid classical style". The sonata was premiered by flutist Nikolai Charkovsky and pianist Sviatoslav Richter in Moscow in December 1943. Upon hearing the sonata, David Oistrakh suggested that Prokofiev made a transcription for the violin, and he gave the premiere in 1944.

The sonata consists of four movements, which is reminiscent of the structure of the classical sonata. The first movement features two elegant themes, with the flute soaring high above the piano. The second movement *Scherzo* is characterised by vivacious exchanges between the two instruments. The third movement *Andante* features a sincere melody in the lower register of the flute. The boisterous finale features the chirping flute, frolicking about with vigour and abandon.

## 高貝爾：長笛、大提琴、鋼琴三重奏《浪漫小品》 Gaubert: *Pièce Romantique* for Flute, Cello and Piano

高貝爾生於音樂世家，自幼隨朱爾斯·塔凡尼爾（保羅的父親）學習長笛。14歲考入巴黎音樂學院，繼續隨塔凡尼爾學習和聲及作曲，高貝爾天資聰敏，曾囊括校內多個獎項。他20歲時已身兼巴黎歌劇院長笛首席，以及巴黎音樂學院教授兩大職銜。高貝爾期後致力指揮事業，1920年受聘於巴黎歌劇院擔任指揮及巴黎音樂學院管弦樂團總監，翌年獲法國政府頒發騎士勳章。

高貝爾一生創作不少長笛與鋼琴樂曲。當中有兩首是為長笛、大提琴及鋼琴而寫的三重奏，分別是1915年寫成的《三幅水彩畫》以及1926年的《浪漫小品》。後者可分為三個段落。大提琴先奏出五聲音階的旋律，長笛隨後加入。樂曲中段由長笛引入輕盈的主題，鋼琴與大提琴緩緩跟隨。最後，兩個互相交織的主題匯合，在齊奏中漸次淡出。

Gaubert was born into a musical family. He began his first flute lessons with Jules Taffanel, father of Paul Taffanel. Gaubert was admitted to the younger Taffanel's class at the Paris Conservatoire at the age of 14, where he also studied harmony and composition. Gaubert's talent was quickly recognised: he has won various prizes for flute at the conservatoire and began his career as principal flautist at the Paris Opera three years later. Gaubert became professor of flute at the Paris Conservatoire in 1919, a post he held until 1932. He was also appointed as the head of the Paris Conservatoire Orchestra and conductor of the Paris Opera in 1920. Gaubert was also named Chevalier de la Légion d'honneur in 1921.

Throughout his career as a composer, Gaubert wrote a large number of works for flute and piano. The chamber setting for flute, cello and piano is found in two works: *Trios aquarelles* (1915), written while he was fighting in the trenches on the front, and *Pièce romantique* (1926). The latter trio opens with an idyllic pentatonic melody played by the cello, joined later by the flute. The middle section highlights a lilting melody played by the flute, with the piano and cello tracing in its wake. The two strands are finally brought together and the trio fades away in unison.





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## 史特勞斯：降E大調長笛（小提琴）奏鳴曲，作品 18

### Strauss: Sonata in E flat for Flute (Violin) and Piano, Op 18

李察·史特勞斯在十九世紀末葉迅速冒起，年輕時已是德奧著名作曲家，他不單以大型交響樂作品及音詩見傳於世，即使在創作規模較小的樂種，例如傳統德國藝術歌曲及器樂作品，他都傾向以交響樂手法處理樂曲。

他的小提琴奏鳴曲成於 1888 年，是他的三首獨奏奏鳴曲之一。第一樂章由鋼琴奏出號曲風格的引子，小提琴隨即模仿並加以發揮。第二樂章，又名即興曲的旋律彷彿出自歌劇的詠嘆調。第三樂章則輝煌有勁，是典型的史特勞斯風格。

德國長笛演奏家巴活特在 2002 年把樂曲改編給長笛與鋼琴，並發行錄音，巴活特的管弦樂團經驗豐富，他表示由長笛來演奏這首樂曲，更能表現出原作的各種音色，為聽眾帶來耳目一新的感受。巴活特的改編版本隨即大受歡迎，並成為浪漫時期的長笛重要曲目，與法朗克的奏鳴曲齊名。

所有樂曲介紹：杜淑芝

Strauss had established himself as an heir to the Austro-German legacy as early as in his late teens. Beyond expanding the scope of the symphonic repertoire with his tone poems, his distinctive ear for orchestral timbres was heard in genres such as the lied and the solo instrumental works.

The violin sonata was completed in 1888. It is one of the three solo sonatas among Strauss's oeuvre. The first movement opens with a fanfare-like introduction played by the piano, immediately answered and developed by the violin. The second movement, also titled Improvisation, is highly vocal in character. The third movement is an example of the exuberant orchestral writing typical of Strauss.

The transcription for flute and piano was made by the phenomenal flautist, Emmanuel Pahud, in 2002. In the CD liner notes of his recording of the sonata, Pahud explained that as an experienced orchestral player himself, he was "convinced that the transcription of this piece on the flute certainly serves this Strauss Sonata fantastically, and lets a whole different set of orchestral, instrumental and musical colours come to the ear of the listener". The transcription is quickly winning its place among Romantic literature for flute. It is often considered a formidable counterpart of the Franck Sonata.

All programme notes by Jennifer To

41<sup>st</sup>



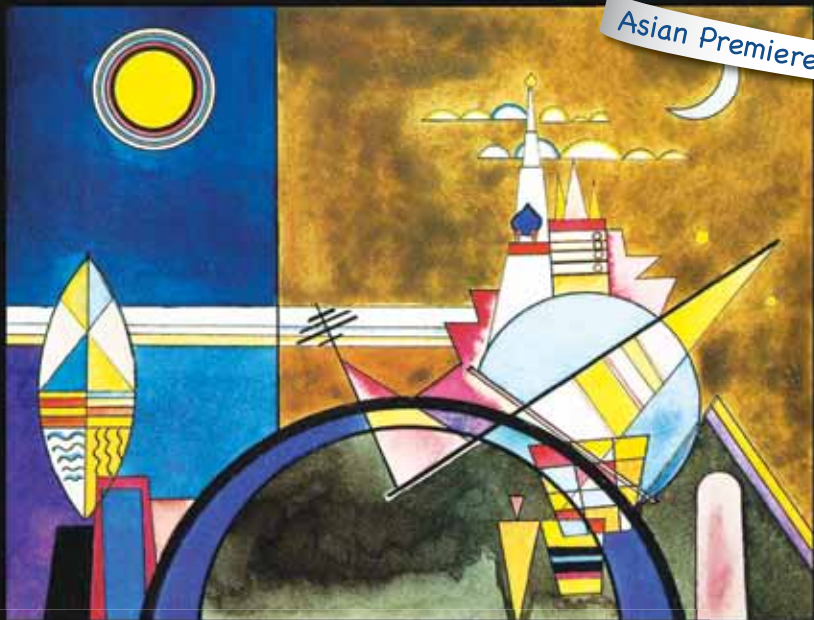
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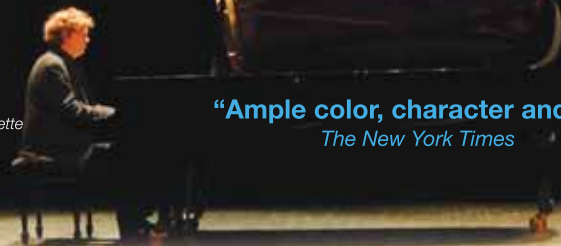
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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 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
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星古鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta	音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC
《我的第一個四季》 <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・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	
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	戲劇 THEATRE
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	舞蹈 DANCE
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  《羅密歐與茱麗葉》 <i>Romeo and Juliet</i> 編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	21-23/2 27, 28/2 1/3 	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	舞蹈 DANCE
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	

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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	油麻地戲院 Yau Ma Tei Theatre

藝術節加料節目 Festival PLUS+

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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·蝨》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 &amp; Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1; 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		



# grow with the arts

香港藝術節青少年之友，是一個為年輕人打開藝術之門的教育計劃，以優質藝術表演及與藝術家交流的活動，讓 25 歲或以下全日制中學及大專學生與藝術一同成長。

Young Friends of the Hong Kong Arts Festival is an educational programme that introduces young people to the arts. Through a broad spectrum of high-quality performing arts programmes and activities, Young Friends offers students aged 25 or below the opportunity to grow with the arts.

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The Hong Kong Arts Festival Society reserves the right to make changes to the above programmes.

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