

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

指揮 Conductor

馬克·明柯夫斯基
Marc Minkowski

Les Musiciens du Louvre Grenoble

羅浮宮音樂家古樂團



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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 fluid, connected strokes.

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 fluid, connected strokes.

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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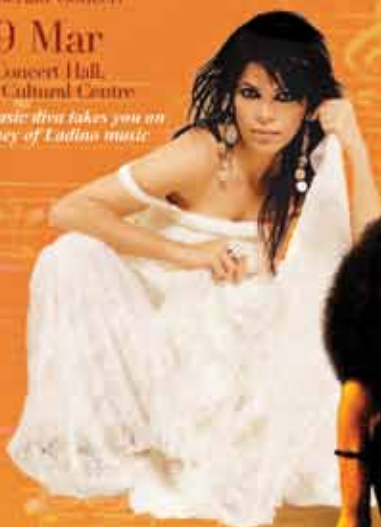


Photo credit: M. Tse

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

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15-16 Mar

Concert Hall, HK Cultural Centre

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Hong Kong
Arts Festival
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Acknowledgements

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

Presents

Les Musiciens du Louvre Grenoble 羅浮宮音樂家古樂團

指揮 馬克·明柯夫斯基
Conductor **Marc Minkowski**

本場刊採用環保紙張印刷。This programme is printed on environmentally friendly paper.

1.3.2013

香港文化中心音樂廳
Concert Hall, Hong Kong Cultural Centre

演出長約 1 小時 50 分鐘，包括一節中場休息

Running time: approximately 1 hour and 50 minutes with one interval

封面照片 Cover photographs: Marc Minkowski © Marco Borggreve
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羅浮宮音樂家古樂團

Les Musiciens du Louvre Grenoble

1982年，羅浮宮音樂家古樂團由馬克·明柯夫斯基創立，在法國重新掀起用古樂器演奏巴羅克音樂的風潮。樂團擅長演繹韓德爾、浦塞爾、拉摩、海頓、莫扎特、巴赫及舒伯特的作品，無論灌錄的唱片還是演奏會都廣受好評。

如今，樂團正逐步重新演繹巴羅克時期及其後的交響樂與歌劇作品，特別偏重十九世紀的法國音樂。已演奏的作品包括貝遼士的《夏夜》與《哈羅爾德在意大利》，比才的《阿萊城的姑娘》，以及馬斯內的《灰姑娘》。樂團近期演奏的歌劇包括：奧芬巴赫的《霍夫曼的故事》（巴黎彼爾奧音樂廳），韓德爾的《阿爾辛娜》（維也納國家歌劇院），莫扎特的《女人心》（薩爾斯堡藝術節）及《伊多梅尼奧》（法國普羅旺斯藝術節、薩爾斯堡莫扎特周及不來梅音樂節）。樂團自1995年起便經常在不來梅音樂節演出。

2012/2013樂季，羅浮宮音樂家古樂團出版了一套舒伯特交響曲全集，由Naïve公司錄製。樂團於成立30周年之際，在格勒諾布爾市和巴黎舉辦了多場音樂會，隨即展開亞洲巡演。

樂團由1996年起常駐格勒諾布爾市，成為市文化中心MC2的駐場樂團，又開展一系列外展及教育活動，致力在羅納-阿爾卑斯地區普及古典樂。羅浮宮音樂家古樂團獲格勒諾布爾市、伊澤爾省總理事會、羅納-阿爾卑斯地區及法國文化交流部支持。

Founded in 1982 by Marc Minkowski, Les Musiciens du Louvre Grenoble is closely associated with the revival of Baroque music on period instruments in France. The orchestra made its reputation with critically acclaimed interpretations of Handel, Purcell, Rameau, followed by Haydn and Mozart and more recently Bach and Schubert, on record and in live performance.

Today the orchestra offers a gradual reinterpretation of the symphonic and operatic repertoire from the Baroque era to works of a later date, with a predilection for 19th century French music. It has played works by Berlioz (*Les Nuits d'été*, *Harold en Italie*), Bizet (*L'Arlésienne*) and Massenet (*Cendrillon*). The ensemble's recent operatic successes include Offenbach's *Les Contes d'Hoffmann* at La Salle Pleyel in Paris, Handel's *Alcina* at the Vienna Staatsoper, Mozart's *Così fan tutte* at the Salzburg Summer Festival, and *Idomeneo* at the Aix-en-Provence Festival, Mozartwoche, and Musikfest Bremen where it has regularly performed since 1995.

The 2012/2013 season began with the release of the *Schubert: Complete Symphonies* by Naïve. The orchestra celebrates its 30 anniversary with many concerts in Grenoble and Paris before embarking on an Asian tour.

Based in Grenoble since 1996 as associate ensemble of the MC2 centre, the orchestra has an extensive outreach and educational programme to promote classical music in the Rhône-Alpes region. Les Musiciens du Louvre Grenoble receives financial support from the City of Grenoble, the Conseil Général de l'Isère, the Region Rhône-Alpes, the French Ministry of Culture and Communication (DRAC Rhône-Alpes).



馬克·明柯夫斯基 Marc Minkowski

指揮 Conductor

明柯夫斯基最初學習巴松管，但很早便開始在美國皮埃爾·蒙都音樂學院跟隨查爾斯·布魯克學習指揮。他19歲時創立羅浮宮音樂家古樂團，促進了巴羅克音樂的復興。樂團擅長演繹法國樂曲（盧利、拉摩、蒙東維爾等）和韓德爾作品（《時間與啟蒙的勝利》、《艾里唐特》、《凱撒大帝》、《海格力斯》、《塞墨勒》、羅馬經文歌及管弦樂曲），亦常演繹莫扎特、羅西尼、奧芬巴赫、比才及華格納作品。

明柯夫斯基經常以個人身分或與樂團一起巡演歐洲，所到城市包括薩爾斯堡、布魯塞爾、普羅旺斯艾克斯、蘇黎世、威尼斯、莫斯科、柏林、阿姆斯特丹，以及維也納。他是巴黎歌

Initially a bassoonist, Minkowski began conducting at an early age under the guidance of Charles Bruck at the Pierre Monteux Memorial School in the US. At the age of 19 he founded Les Musiciens du Louvre, an ensemble that was to play an active role in the Baroque revival. They explored both the French repertoire (Lully, Rameau, Mondonville, etc.) and Handel (*Il trionfo del Tempo*, *Ariodante*, *Giulio Cesare*, *Hercules*, *Semele*, the Roman motets, and the orchestral music) before going on to tackle Mozart, Rossini, Offenbach, Bizet and Wagner.

Minkowski has performed all over Europe, with or without his orchestra, from Salzburg and Brussels to Aix-en-Provence and Zurich. A regular visitor to the Opéra de Paris and the Théâtre du Châtelet, Minkowski is also

劇院和夏特雷劇院的常客，亦常在巴黎其他音樂廳登台，尤其是巴黎喜歌劇院——他在那裏重新演繹布瓦爾迪厄的《白衣夫人》及馬斯內的《灰姑娘》，並於2002年指揮德布西的《佩利亞與梅麗桑德》，紀念作品面世100周年。2010年，他棒下的羅浮宮音樂家古樂團成為首個於維也納國家歌劇院演出的法國樂團（韓德爾的《阿琪娜》）。明柯夫斯基在法國西海岸的雷島創辦了D大調音樂節，第二屆於2012年5月舉行。同年秋季，為慶祝羅浮宮音樂家古樂團成立30周年，他於巴黎音樂城及彼爾奧音樂廳舉辦了「個人領域」系列音樂會。

明柯夫斯基2008年起出任華沙室樂團的音樂總監。他亦常獲邀指揮德國樂團，包括：德累斯頓國家管弦樂團、柏林愛樂樂團、柏林德意志交響樂團，以及慕尼黑的主要交響樂團。他指揮過的其他樂團則有維也納交響樂團、薩爾斯堡莫扎特管弦樂團、馬勒室樂團、馬林斯基樂團以及卡塔爾愛樂樂團。

2012/13樂季中，明柯夫斯基會首先於2013年薩爾斯堡莫扎特周指揮莫扎特的《路西奧·錫拉》（他亦是該音樂節的藝術總監），隨後在9月的不萊梅音樂節再次指揮同一作品。本樂季他還將首次指揮數個樂團，包括2013年5月指揮維也納愛樂樂團，及同年7月於法國普羅旺斯藝術節指揮倫敦交響樂團演出《唐·喬望尼》。

seen at other Parisian houses, especially the Opéra Comique, where he revived Boieldieu's *La Dame Blanche* and conducted Massenet's *Cendrillon* and Debussy's *Pelléas et Mélisande* for the work's centenary in 2002. He has also performed in Venice, Moscow, Berlin, Amsterdam, and at the Vienna Staatsoper where Les Musiciens du Louvre Grenoble became the first French orchestra to play in the pit (Handel's *Alcina*, 2010). May 2012 saw the second edition of Ré Majeure (D major), the festival founded by Minkowski on the Île de Ré off the French Atlantic coast. In the autumn of 2012 he celebrated the 30th anniversary of his orchestra in a series of *Domaine privé* concerts at the Cité de la Musique and the Salle Pleyel.

Minkowski has been music director of Sinfonia Varsovia since 2008. He is often invited to Germany by the Dresden Staatskapelle, the Berlin Philharmonic, the DSO Berlin and the principal Munich orchestras. He also conducts an array of orchestras including the Vienna Symphony, the Mozarteum Orchester, the Mahler Chamber Orchestra, the Mariinsky Orchestra and the Qatar Philharmonic Orchestra.

In the 2012/13 season he will conduct Mozart's *Lucio Silla* at the Salzburg Mozartwoche, of which he has been appointed artistic director. Coproduced with the Musikfest Bremen, *Lucio Silla* will be performed in September 2013 in Bremen. He will make his debuts with the Vienna Philharmonic Orchestra in May 2013 and will conduct the London Symphony Orchestra in *Don Giovanni* at the Aix-en-Provence Festival in July 2013.



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Photo: Swan Lake
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葛路克 (1714-1787)
Christoph Willibald Gluck

《唐璜》

Don Juan ou Le Festin de Pierre

旁述：馬克·明柯夫斯基

Narrator: Marc Minkowski

—— 中場休息 Interval ——

拉摩 (1683-1764)
Jean-Philippe Rameau

《虛構的交響曲》

Une Symphonie Imaginaire

馬克·明柯夫斯基改編

Arranged by Marc Minkowski

羅浮宮音樂家古樂團
藝術節加料節目

Les Musiciens du Louvre Grenoble
Festival PLUS

明柯夫斯基大師班

Masterclass by Marc Minkowski

28.2.2013

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葛路克《唐璜》——指揮旁述

Conductor's Narration

on Gluck's *Don Juan ou Le Festin de Pierre*

雷貝爾革新的「配舞交響樂」，首次強調了音樂的舞蹈性。葛路克的《唐璜》則是戲劇式芭蕾的開山之作。這齣三幕芭蕾舞劇於 1761 年 10 月 17 日假維也納宮廷劇院首演，改編自法國劇作家莫里哀的同名劇作，由維也納宮廷芭蕾舞導師安吉奧里尼編舞。葛路克的作曲頗具敘述性，繪聲繪色，使音樂成為主角之一，而不僅僅是陪襯。這種創新的作曲形式對十八世紀的作曲家產生了重要影響。

1. 馬德里一處空地，一邊是司令官的家，另一邊是人行道。

唐璜與他的僕人一起，帶領一隊樂師走近。樓上，便是司令官侄女的陽台。

唐璜和僕人帶着眾樂師來到了樓下。

2. 樂師們開始用結他彈奏小夜曲。沒有別的樂器伴奏。司令官的侄女出現在陽台上，她為唐璜打開門。唐璜伴着樂聲進入了司令官的家。

樂師們繼續用結他彈奏小夜曲。

The revolutionary “choreographed symphonies” by Jean-Féry Rebel were the first to emphasise the dance. *Don Juan ou Le Festin de Pierre* by Gluck is the first dramatic ballet. It was created at the Burgtheater in Vienna on 17 October 1761. This three-act ballet was written in French and choreographed by Angiolini, a ballet master at the Viennese court. For Angiolini, Gluck composed a very descriptive score where the music has an important role beyond being a middle ground element. This innovative composition considerably influenced the composers of the 18th century.

1. A public place in Madrid. On one side, the house of the Commander's; on the other side, a promenade.

With his servant, Don Juan precedes a group of musicians that he leads beneath the balcony of the Commander's niece.

Don Juan and his servant arrive with the musicians.

2. The musicians begin their serenade with guitars and no other instruments. The Commander's niece appears at the balcony and opens the door to Don Juan, who comes into the house of the Commander while the musicians are playing the serenade.

The serenade is played with guitars.

3. 司令官突然出現，嚇了他侄女和唐璜一跳。司令官要取唐璜性命，唐璜拔劍自衛，街上亦能聽見屋裏刀劍相向的聲音。房門忽然打開，只見司令官持劍對唐璜窮追不捨，樂師大驚而散。二人在街上決鬥，司令官負傷跌倒，用劍支撐着身體，想要站起來。

The Commander surprises Don Juan with his niece and tries to kill him. Don Juan takes his sword to defend himself. In the street the sound of the swords can be heard. The door of the house opens. As the musicians see the sword of the Commander pursuing Don Juan, they run away. The Commander and Don Juan are fighting in the street. The Commander is wounded; he goes to the opposite side of his house, falls and is only supported by his sword as he tries to stand up.
4. 舞台轉換到唐璜家，一場派對即將開始。唐璜的朋友們在跳舞，僕人在準備筵席。

The stage changes and represents a room at the house of Don Juan. A party is in the offing. Don Juan's friends are dancing whereas the servants are preparing the banquet.
5. 西班牙夏康舞曲。

Spanish chaconne.
6. 唐璜與司令官的侄女共舞。

Don Juan dances with the Commander's niece.
7. 眾人舞蹈。

Dance.

僕人通報晚宴已備好。
Don Juan's servant announces that dinner is served.
8. 僕人佈置餐桌時，有人敲門。一個僕人手持蠟燭應門，卻見門口是司令官的石像。那石像向餐桌旁的唐璜走去。

唐璜的朋友、司令官的女兒及眾僕人皆大驚而逃，只留下唐璜一人面對石像。

While the servants are laying the table, somebody knocks at the door. Don Juan's servant takes a candle and goes to the door. He is frightened when he sees the Commander's statue moving to Don Juan who is sitting at the table.

In fright, Don Juan's friends, the niece of the Commander and Don Juan's servant run away and leave Don Juan alone with the statue.

9.* 唐璜和司令官。

唐璜邀司令官進餐，石像坐下。
唐璜正要為他上菜，司令官石像
卻站起來，邀請唐璜去他的陵墓
共進晚餐。唐璜答應後，石像走
下舞台。

10.* 唐璜送石像出門時，他的朋友們
回到房間，恐懼溢於言表。

11.* 唐璜出現，神采飛揚。

12.* 朋友們見到他，即刻四散逃走，
只留他與僕人。僕人亦欲逃離，
被唐璜制止。

13.* 唐璜要去墓園赴石像之約，並讓
僕人去拿他的劍和帽子。僕人
遞給他後，唐璜又讓他與自己同
去，僕人大驚，連忙拒絕。唐璜
堅持讓他去，並出手相逼，但僕
人始終不肯。最終唐璜決定獨自
前往，僕人由得他自己出門，並
且咒罵唐璜試圖將別人置於險
地。

14. 舞台轉換至司令官的墓地。唐璜
剛到，在這寂靜可怖的地方不知
如何是好，愈感恐懼。司令官的
石像出現，唐璜鼓起所有勇氣及
虛榮心，以掩飾畏懼。

司令官的石像似乎看穿唐璜的
心思，讓他看看天，拍拍他的

9.* *Don Juan and the Commander*

*Don Juan invites the Commander to dinner.
The statue sits down. As Don Juan is going
to serve the Commander, the Commander
stands up and invites Don Juan to dine with
him in his mausoleum. Don Juan promises
to go there; the statue leaves the stage.*

10.* *While Don Juan brings the statue to the
door, his friends come back and appear
frightened.*

11.* *Don Juan appears; he looks triumphant.*

12.* *When Don Juan's friends see him, they flee
and leave him alone with his servant, who
tries to run away but is stopped by Don
Juan.*

13.* *Don Juan wants to go to the mausoleum
where he has an appointment to have
dinner with the statue. He asks his servant
for his hat and his sword. The servant brings
them. Don Juan asks him to come with
him to the mausoleum but the frightened
servant refuses. Don Juan insists and beats
his servant who resists. Don Juan decides
to go there alone – the servant lets him go,
cursing Don Juan for wanting to expose him
to such danger.*

14. *The stage changes and represents the
Commander's mausoleum. Don Juan
has just arrived. Don Juan doesn't know
what to do in that dreadful and silent
place; fear begins to take over him. The
statue of the Commander appears. Don
Juan summons all his courage and vanity
to help him triumph over his terror.*

手臂，並把手放在唐璜心口上。唐璜對這些動作不以為意。石像欲保他一命，唐璜卻頑固不化，聳聳肩，面帶譏笑望着他。石像又讓他聽亡靈的呻吟，他們皆因邪惡不敬而喪生。唐璜依舊無動於衷。石像很生氣，抓住唐璜的手臂，一跺腳，大地開裂，準備將唐璜吞入地獄，但唐璜依然冥頑不化。司令官石像於是將他推入地獄，交由命運處置。

15. 舞台轉至陰間世界。一群魔鬼手持火把，圍着唐璜跳舞，唐璜奮力抵抗。他終於意識到自己所處的境地，後悔因執迷不悟而自食惡果。

他想逃離，以為找到了出路，卻被復仇三女神擋下。她們以火把刺激群蛇，讓它們直起頭立在唐璜面前。

唐璜絕望至極，放棄反抗。

他被魔鬼們綁起來，地獄之火將他吞噬。

* 是晚演出不包括此段

The Commander's statue who seems to read into Don Juan's conscience shows him the sky, claps him in his arms and puts his hand on Don Juan's heart. Don Juan despises these gestures. The statue tries again to protect Don Juan from death but Don Juan is obstinate. Don Juan shrugs and looks at the statue in mockery. The statue makes him hear the groans of the souls who died because of their impiety. Don Juan looks neither moved nor touched. The Commander loses his temper; he seizes Don Juan's arm and stamps his foot, showing him the earth ready to pull his body to the hell. Don Juan remains unmoved. The Commander's statue delivers him to his destiny and pushes him into the depths of hell.

15. The stage represents the underworld. Don Juan defends himself against the daemons who dance around him with a torch. They are pursuing him. Don Juan finally becomes aware of his terrible situation: he regrets having caused his own death because of his stubbornness.

Don Juan tries to run away. He thinks he has found a way out but the Furies stop him. They make the snakes put on their heads and excite them with the torches.

Don Juan is desperate and looks at the Furies to which he abandons himself.

He is chained up by the Daemons who hurl him over the hell. He is consumed by flames.

* Not played by the orchestra



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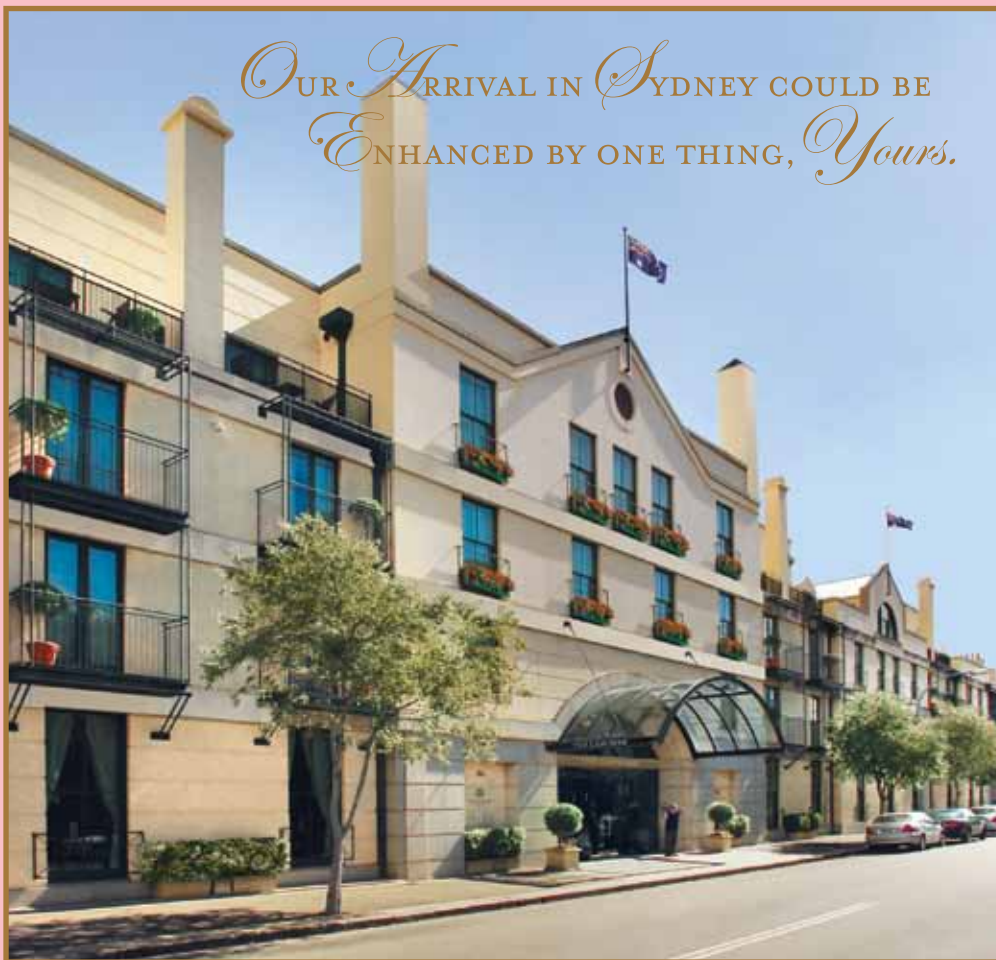
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葛路克：《唐璜》

Gluck: *Don Juan ou Le Festin de Pierre*

葛路克生於奧地利，年輕時曾於意大利遊學。他的事業卻是建基於維也納皇室的法國劇院。由於得到當時劇院節目總監杜拉佐伯爵的提攜，葛路克於 1750 年開始積極模擬及創作法式喜歌劇及芭蕾舞音樂。事實上，葛路克跟法國的淵源並不止於此。1774 至 1779 年間，葛路克在他的學生，也就是當時的法國儲妃瑪麗·安托瓦內特的贊助之下，為巴黎歌劇院創作了六齣法國歌劇。不過，這些作品獲得的好評卻令葛路克捲入糾紛之中：法國民眾把當紅的葛路克與國內首屈一指的意大利歌劇作曲家畢奇尼互相比較，並分成兩大敵對陣營，在美學觀點上爭持不下，間接為葛路克及畢奇尼造成事業上的障礙。回顧法國歌劇發展的歷史，像發生在葛路克身上的爭議，其實早有先例。法國本土的歌劇家拉摩也曾經在廿多年前被牽連在「喜歌劇之爭」當中，受到盧梭、狄德羅等人的猛烈抨擊。

也許，這是因為拉摩和葛路克的音樂都傾向革新，而且他們都明確地把自己的音樂取向訴諸文章。事實上，他們的革新手法不盡相同：拉摩承襲了法國歌劇宗師盧利的藍本，在既定的框架內另闢蹊徑；葛路克則更為大膽，力求改良已有樂種，青出於藍。他們的分歧，在處理芭蕾舞音樂的手

Despite his Austrian pedigree and Italian apprenticeship, Gluck's early reputation was founded upon French theatre at the Viennese court starting from 1750. As protégé of Count Durazzo, Intendante des Spectacles of the French theatre, Gluck was trusted with the emulation and composition of opéra-comique and ballet, which placed equal, if not more, emphasis on dance and music. In fact, Gluck's French connections had farfetched impact on his career. Under the patronage of the dauphine Marie Antoinette, a former pupil of Gluck, the composer was commissioned to produce six works for the Paris Opéra between 1774 and 1779. The triumphant reception of Gluck's French operas made the composer a reluctant rival of Niccolò Piccini, and placed both in the centre of a national dispute between the Gluckists and the Piccinists. Gluck's circumstance was not an unfamiliar one – Rameau had faced a similar situation in the notorious *Querelle des Bouffons* (Quarrel of the Comic Actors) two decades earlier.

It was perhaps no coincidence that both Rameau and Gluck were considered progressive in their approaches towards stage works. Each had resorted to articulate their aesthetic ideals through eloquent writings. Nevertheless, while Rameau continued to experiment within Lully's framework, Gluck was more daring with his reformist practice.

法上尤為顯著。拉摩的芭蕾場景十分忠於法國歌劇中「群舞場景」的傳統，極盡華麗但難免與劇本脫鉤。葛路克則嘗試把舞蹈場景融入戲劇發展之中，他的芭蕾啞劇《唐璜》正好實踐了他的理念。

《唐璜》一劇於 1761 年 10 月 17 日在維也納的宮廷劇院首演，改編自法國劇作家莫里哀 1665 年的同名劇作。卡扎比基的劇本經葛路克譜寫音樂，由當時皇室的首席芭蕾舞者安吉奧里尼編舞。他們三人的合作，正好為葛路克翌年的實驗改革歌劇《奧菲歐與尤麗迪西》奠下基礎。

雖然安吉奧里尼為《唐璜》所編的舞蹈已經散軼，葛路克的音樂卻依然流傳。安吉奧里尼保留了葛路克的交響前奏曲，又把原有的 31 個部分刪減至 15 個，讓三幕劇情既能夠像古典時期的奏鳴曲一樣互相平衡，同時又流暢地把劇情推至高潮。第一幕交代唐璜及司令官的決戰及後者之死；第二幕着力描寫司令官的鬼魂化身石像拜訪唐璜；最後一幕則是描繪唐璜被拖進地獄，飽受惡鬼的折磨和火燒的懲罰。

在葛路克生動傳神的音樂中，我們不難察覺拉摩的影子。不過，他在整體的處理手法上，可說是超越了拉摩的成就。葛路克不單巧妙地融合了傳統芭蕾舞項目（例如小步舞曲及對舞舞曲）與富有西班牙地方色彩的樂種（例如小夜曲及方當果舞曲），他在

This was especially evident in the composers' treatment of ballets among their respective repertoire. Rameau's ballets followed the convention of *divertissements* popular with the French court. The spectacle, as the title suggested, was a "diversion" from the dramatic action if not purely decorative. When it came to the hands of Gluck, the ballet became increasingly integrated into the dramatic action. In his innovative setting of *Don Juan*, ballet and music complemented one and other as expressive means of dramatic representation.

The ballet-pantomime of *Don Juan* was premiered on 17 October, 1761 at the Burgtheater. The libretto, based on Molière's play of 1665, was prepared by Ranieri de Calzabigi. The dance numbers were choreographed by Gasparo Angiolini, who was the premier danseur of the Viennese court. The collaboration was significant as it paved the way for the genesis of Gluck's first reformist opera, *Orfeo ed Euridice*, in the following year.

While Angiolini's choreography was lost, Gluck's music continued to survive in the form of ballet suites. Gluck originally composed the *sinfonia* and 31 numbers. The movements were reduced to 15 by Angiolini. The result was a swift unfolding of the story contained within three acts, reminiscent of the balanced design of the Classical sonata. The first act featured the duel between Don Juan and the Commander, concluding with the death of the latter. The second act depicted the uncanny visit of the

音樂主題上的伏筆及互相呼應亦大大提高了舞劇的連貫性，成功地擺脫傳統「群舞場景」的桎梏。第三幕的音樂設計更是精妙。維也納的音樂會常客青岑多夫伯爵在他的日記寫道：

「（終章的）芭蕾舞篇幅頗長，最後惡魔把唐璜帶走，然後一併躍進火光熊熊的深淵。所有的表演都十分精采，音樂則美極了。」

有見及此，葛路克再一次把《唐璜》的這段音樂運用於他的歌劇《奧菲歐與尤麗迪西》有關地獄的場景中。他的作品不僅直接影響了莫扎特 1791 年寫成的《唐喬望尼》，也間接成為法國歌劇作曲家奧柏於 1828 年面世的歌劇《波爾蒂契的啞女》的參考範本。

樂曲介紹：杜淑芝

Commander's ghost as Don Juan entertained his guests. The finale climaxed with the Don Juan's refusal to repent and his consumption by Hell's fire.

Gluck's highly illustrative score suggested the influence of Rameau, yet he had managed to surpass the French master with originality. Not only did Gluck integrate genre pieces of ballet (e.g. Menuet and Contre) along with pieces evoking local colours of Spain (e.g. the Serenade and Fandango), the subtle cross-references of musical motives also gave the ballet a more coherent presentation, thus setting this work apart from the indigenous divertissements. The imaginative scoring in the finale of *Don Juan* was a fascinating novelty for the audience. As the avid Viennese concertgoer, Count Karl von Zinzendorf, noted in his diary, "The ballet lasts a very long time; finally the demons bear Don Juan away and leap with him into the fiery abyss. All this was very well performed, and the music was extremely beautiful."

In fact, the same awe-inspiring music was refashioned into the *Dance of the Furies* in Gluck's *Orfeo ed Euridice*, as well as *Orphée*. The influence of his music would later find its way into Mozart's *Don Giovanni* (1791). Moreover, the success of the Gluck-Angiolini collaboration also served as model for Auber's grand opera *La Muette di Portici* (1828).

Programme notes by Jennifer To

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抒情悲劇《北方人》*，1763

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芭蕾舞劇《奧西里斯的誕生》，1754

優雅的歌曲

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暴風雨（第一幕，第六場）

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母雞

Zaïs, Pastorale héroïque, 1748

Ouverture

Castor et Pollux, Tragédie en musique, 1737

Scène funèbre (Act II, scene 2)

Les Fêtes d'Hébé, Opéra-ballet, 1739

Air tendre (Second Entrée: Music, scene 5)

Dardanus, Tragédie en musique, 1739

Tambourins I & II (Prologue)

Le Temple de la Gloire, Opéra-ballet, 1745

Air tendre pour les Muses (Act I)

*Les Boréades**, Tragédie en musique, 1763

Contredanse en Rondeau (Act I, scene 4)

La Naissance d'Osiris, Acte de ballet, 1754

Air gracieux

*Les Boréades**

Gavottes I & II for the Hours and the Zephyrs

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Platée, Ballet bouffon, 1745

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英雄田園詩《納伊》，1749

里戈東舞曲 I、II

（序幕：眾神的契約）

歌劇芭蕾舞《殷勤的印第安人》，1735/1736

印第安舞，迴旋曲

（第四幕：印第安人）

《北方人》*

頌歌繆斯波呂許謨尼亞（第四幕，第四場）

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1733 (1742 version)

Ritournelle (Act III)

Naïs, Pastorale héroïque, 1749

Rigaudons I & II

(Prologue: The gods' agreement)

Les Indes galantes, Opéra-ballet, 1735/1736

Danse des Sauvages. Rondeau

(Fourth Entrée: The American Indian)

*Les Boréades**

Entrée de Polymnie (Act IV, scene 4)

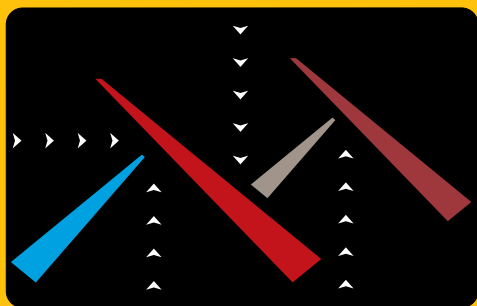
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(Fourth Entrée: The American Indian)

*《北方人》於拉摩身後出版，手稿存於巴黎國家圖書館。

Les Boréades was published posthumously. Original is kept by the National Library of France, Paris, Manuscrit Rés. Vmb Ms4. © 1982 Alain Villain, Editions Stil, Paris



標誌設計：靳埭強博士SBS

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拉摩：《虛構的交響曲》

Rameau: *Une Symphonie Imaginaire*

文：馬克·明柯夫斯基

Text: Marc Minkowski

夏巴農 1764 年的著作《致拉摩先生的頌詞》，於拉摩過世幾周之後出版，書中提到廣為人識的觀點：「作為一個歌劇交響作曲家，他既無師承於誰的楷模，亦無與之匹敵的對手」。今時今日不會有人質疑拉摩是貝聶士之前最偉大的法國管弦樂天才，拉摩在生的時期亦如是。即便是他的敵手亦毫無保留地欣賞這位「交響樂作家」。亦因此，與拉摩同代的劇作家及作曲家、說話不留情面的夏爾·柯勒語帶挖苦地讚賞他：「他只想寫音樂，為此在寫歌劇時，只關注各種舞曲及小提琴歌曲。」拉摩也的確如此，更有甚者，他的音樂擺脫了傳統劇中「場景」的束縛，而在柯勒眼裏，歌劇必須以「場景」構成。

但由於某些原因，拉摩從沒有專門為管弦樂團打造過任何樂章。1750 年代，在巴黎杜樂利宮的聖靈音樂會上，聽眾從布蘭維爾、盧梭、普萊西及郭賽克的手上見證了法國交響樂的誕生。我們也經常演奏吉耶曼的交響樂嬉遊曲，亦灌錄過蒙東維爾的六首交響樂奏鳴曲。這些正是法國第一批交響樂，就在拉摩在生時期的巴黎、在他跟前開花結果。然而這位真正的交響樂天才卻不曾留下一部純管弦樂作品。他的所有心血都蘊藏於他為舞台創作的序曲和芭蕾舞音樂之中。

In his *Eloge de M. Rameau*, published in 1764 only weeks after the composer's death, Michel-Guy de Chabanon voiced the widely-held view that "as a writer of operatic symphonies, Rameau never had a model or a rival". If no one today would question the claim that Rameau was the greatest orchestral genius in France before Berlioz, no one questioned it in the composer's lifetime either. Even his enemies admired the "symphoniste" without reservation. Thus we find the implacable Charles Collé paying him a back-handed compliment: "He wanted to write music and to this end put everything into ballets, dances and violin airs" – and he did so, moreover, at the expense of the "scenes" which, according to Collé, helped to define opera.

But for some reason Rameau never wrote for the orchestra alone. Towards 1750, audiences at the Concert Spirituel at the Tuileries witnessed the birth of the French symphony at the hands of Blainville, Rousseau, Plessis and Gossec. We ourselves have often performed the *Divertissements de symphonies* by Louis-Gabriel Guillemain and have recorded Mondonville's *Six Sonates en symphonies*, the first fruits of a genre that triumphed in Paris during Rameau's lifetime. But the true genius of the orchestra left no such works of his own. His whole art is contained, rather, within the overtures and

因此，我們開始從他的歌劇和獨幕芭蕾舞劇中尋找聲樂和管弦樂素材，在2002年羅浮宮音樂家古樂團20周年紀念時，於夏特雷劇院演出了拉摩紀念音樂會，但這卻遠遠不夠。雖然他的五大歌劇——《希波呂托斯與阿里奇埃》、《達爾達諾斯》、《阿奈克里翁》、《普拉蒂埃》及《北方人》——為我們帶來了極其美好的時光，我們仍然深深思慕拉摩從未寫出的交響曲。於是，我們就着手自己創造了《虛構的交響曲》。

我們由田園詩《扎伊》速度極快的序曲開始，這首短小的交響詩描繪了世界的起源。其後我們選取了不同作品中的各種舞曲、間奏曲和嬉遊曲。還有抒情悲劇《卡斯特羅與波呂克斯》悲悽慘痛的「葬禮場景」，近乎史達拉汶斯基式的《北方人》最後一幕前奏（這兩首我們直接減除了歌唱部分），以及「母雞」的新管弦樂版本——拉摩曾將這首古鍵琴曲改編成六重奏協奏曲。我們創造《虛構的交響曲》，並非為了僭取作曲家之位，而是想向拉摩，這位世上最偉大的管弦樂家之一，致以崇高的敬意，亦希望與觀眾分享我們整理其作品時所感受到的喜悅。

《虛構的交響曲》樂曲介紹中譯：魏家欣

ballets in the works that he wrote for the stage.

It was, therefore, in his operas and one-act ballets that we began our search for material for the Rameau Gala that we gave at the Châtelet in 2002 to mark the 20th anniversary of Les Musiciens du Louvre and was made up of both vocal and orchestral works. But this was not enough. Although we owe some of our greatest pleasures and happiest hours to the five great operas *Hippolyte et Aricie*, *Dardanus*, *Anacréon*, *Platée* and *Les Boréades*, we still sorely missed the symphony that Rameau never wrote. And so we created it ourselves.

We began with the dizzying overture to the pastoral *Zaïs*, a short symphonic poem that describes the origin of the world. And we followed this with various dances, interludes and divertissements taken from the most disparate works, adding them the harrowing “funerary landscape” from *Castor et Pollux*, the almost Stravinskian introduction to the final act of *Les Boréades* (in both cases we simply removed the vocal line) and a new orchestration of *La Poule*, the harpsichord piece that had already been instrumented for the *Six Concerts en sextuor*. In doing this, we were not aiming to usurp the composer but were attempting to pay tribute to one of the greatest masters of the orchestra ever to have walked this earth and to share with others the pleasure that it gave us to prepare it.

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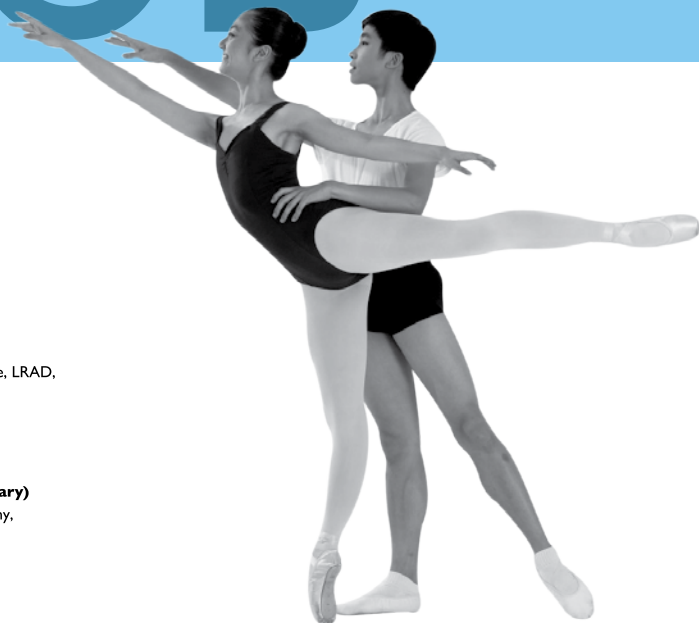
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葛路克
Christoph Willibald Gluck
(1714-1787)

葛路克是古典主義早期的德國作曲家。他早年事業並不順利，直至1748年獲維也納皇室委約為梅塔斯塔西奧的《遭報應的賽密拉米德》譜曲。這部作品令葛路克一舉成名，奠定了他在維也納戲劇界的核心地位。1752年，《狄托的仁慈》於拿波里聖卡洛歌劇院首演，其中《如果你能夠感到我的氣息》一曲的和弦運用大膽，反響褒貶不一。

1760年代，葛路克開始他的歌劇革新之舉。首部突破性作品是與編舞安吉奧里尼合作的《唐璜》（1761）。其後三部作品《奧菲歐與尤麗迪西》（1762）、《阿爾西斯特》（1767）、《帕里斯與海倫》（1770）凸顯了葛路克的創新理念：他着重音樂和戲劇的融合，摒棄與情節發展無關的華麗唱段。十八世紀七十年代，他前往巴黎，創作了多部知名歌劇，包括《阿爾米德》（1777）及《伊菲姬尼在陶里德》（1779）。他晚年在維也納隱退休養，直到1787年逝世。葛路克的創作兼具音樂性及詩意，他的新式歌劇強調旋律的清晰度及作品的戲劇張力，時至今日仍為人稱道。

A German composer of the early classical period, Gluck had limited recognition in his earlier years until he was selected to set Metastasio's *La Semiramide riconosciuta* for the Viennese court in 1748. The work was an enormous success and established Gluck at the centre of theatrical life in Vienna. *La clemenza di Tito*, which premiered at the Teatro di San Carlo in Naples in 1752, drew both admiration and criticism because of Gluck's daring harmony in *Se mai senti spirarti*.

The 1760s saw the start of Gluck's engagement in his operatic reforms, beginning with the ballet *Don Juan* (1761) in collaboration with the choreographer Gasparo Angiolini. *Orfeo ed Euridice* (1762), *Alceste* (1767) and *Paride ed Elena* (1770) illuminated the composer's innovations, which focused on dramatic and melodic integrity over decorative singing that broke up the action. In the 1770s Gluck set a number of acclaimed operas for Paris, including *Armide* (1777) and *Iphigénie en Tauride* (1779), before he spent his last years in retirement in Vienna until his death in 1787. Today Gluck is known for having restored the balance between music and poetry, and renovated the opera through enhancing the melodic clarity and dramatic force of the genre.



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拉摩
Jean-Philippe Rameau
(1683-1764)

拉摩是法國巴羅克時期最重要的作曲家和音樂理論家之一。他早年便揚名理論界，年過半百開始涉足歌劇，處女作《希波呂托斯與阿里奇埃》（1733）革新地運用和聲，一面世便引起轟動。此後拉摩又創作了一連串劇場音樂，包括歌劇芭蕾《殷勤的印第安人》（1735）及《卡斯特羅與波呂克斯》（1737年作品，被公認為拉摩的歌劇代表作）。他的舞台作品體裁很多元化，嬉遊曲、田園詩、抒情田園詩及抒情喜劇兼而有之。

拉摩在當時是位爭議性人物。儘管他在法國歌劇界有傑出地位，卻屢受各方抨擊：保守的盧利派批評他和聲運用出格；以盧梭為首的親意派，擁護意大利歌劇；百科全書派又認為他的音樂過於複雜，難以理解。拉摩的創作風格細緻，與他的和聲理論如出一轍：每一個合弦、每一次轉調及每一條旋律線都有其獨特效果和意義。十八世紀後期，拉摩的作品逐漸淡出人們視線。但近年來，這位偉大作曲家的舞台音樂重獲關注，再次成為熱點。

Rameau is recognised one of the most important French composers and music theorists of the Baroque era. Rameau was a famed theoretician in his earlier years before he ventured into opera at age 50. His first opera, *Hippolyte et Aricie* (1733), caused great stir for its revolutionary use of harmony. A stream of theatre works followed, including *Les Indes galantes*, an opéra-ballet (1735) and *Castor et Pollux* (1737), often regarded as his finest stage work. Rameau went on to create stage works in a variety of genres, including divertissement, pastorale, pastorale lyrique and comédie lyrique.

Rameau was a controversial figure in his day. Despite his pre-eminence in the field of French opera, the composer found himself under attack from different directions: the conservative Lullistes who deprecated his daring harmony; the pro-Italian group, led by Rousseau; and the Encyclopedists, who found his music too complex to grasp. Rameau's idiom is carefully worked out in accordance with his harmonic theories: every chord, every change of key, and every melody has its particular expressive significance. Rameau's music fell into relative obscurity towards the end of the 18th century. In recent years, there has been a huge revival of interest in the composer's dramatic works.

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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

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

CHT 香港大會堂劇院 Theatre, HK City Hall
KTТА 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
KTTB 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
NDA 北區大會堂演奏廳 Auditorium, North District Town Hall
NLG 南蓮園池 Nan Lian Garden
STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre
YMT 油麻地劇院 Yau Ma Tei Theatre

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》 <i>Oberto, Conte di San Bonifacio</i>	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》 <i>Aida</i>	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》 <i>Un giorno di regno</i>	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》 <i>Il trovatore</i>	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》 <i>Rigoletto</i>	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 <i>I lombardi alla prima crociata</i>	舞蹈點滴 About Dance	
2/2	《假面舞會》 <i>Un ballo in maschera</i>	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》 <i>Falstaff</i>	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & 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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