

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero Hero 英雄

THE HONG KONG
JOCKEY CLUB SERIES

香港賽馬會藝粹系列

(三月 Mar 7)



IVÁN FISCHER AND THE
BUDAPEST FESTIVAL ORCHESTRA

費沙爾與布達佩斯節日樂團



三月七日演出捐助
7 Mar performance funded by



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅: 176.4億港元* (約佔香港稅務局總稅收7.3%)
- 慈善捐款達: 19.5億港元 資助慈善公益計劃: 160項
- 提供就業機會: 5,737個全職及 18,427個兼職職位
- Last year, HKJC paid **HK\$17.64 BILLION*** in duties and taxes to government (making up 7.3% of total taxes collected by Inland Revenue Department)
- Made charity donations of **HK\$1.95 BILLION** to 160 charity and community projects
- Created employment for 5,737 full-time and 18,427 part-time staff



香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精采節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄——那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采——您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho



施文信 SBS太平紳士
T Brian Stevenson SBS JP

香港賽馬會主席
Chairman, The Hong Kong Jockey Club

香港賽馬會主席獻辭

香港賽馬會在過去四十二年皆給予香港藝術節大力支持。香港藝術節每年均邀請到享譽國際及本地藝壇的表演者聚首一堂，為觀眾呈獻多元化及高水平的精彩節目，是一年一度亞太區內舉足輕重的文化盛事。

香港賽馬會一直積極推動本港藝術發展。單在過去十年，馬會慈善信託基金在文化藝術方面的捐款逾廿一億六千萬港元，捐助的項目同時涵蓋軟件及硬件，兩者對推動藝術發展，同樣關鍵。這全賴馬會獨特的非牟利營運模式，將大眾對博彩娛樂的需求轉化為社會福祉，為香港的繁榮進步作出重要貢獻。

除支持藝術發展，我們亦希望青少年有更多的參與，所以馬會自二〇〇七年起開始贊助藝術節的《香港賽馬會學生專享節目》和演前導賞活動，近年更向低收入家庭的學童提供交通津貼，令他們同樣有機會接觸文化藝術，更重要的是誘發更多青少年對音樂、舞蹈及戲劇等藝術的興趣，進一步擴闊本地的文化藝術空間；至今已有超過一萬三千五百名學生得以免費進場欣賞為他們特設的國際級演出。

今年我們很榮幸繼續支持香港藝術節中一直備受歡迎的《香港賽馬會藝粹系列》、《香港賽馬會當代舞蹈平台系列》及《香港賽馬會學生專享節目》，並衷心祝賀2014年香港藝術節取得圓滿成功，也期待香港藝術節繼續為我們呈獻更多世界級的表演。

Message from Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club has been a proud partner of the Hong Kong Arts Festival since its inception 42 years ago, helping to bring top local and international artists together for many diverse and wonderful performances. We are delighted that the Festival has become one of the most significant cultural events in the region.

Over the years, the Jockey Club has been able to play a significant role in promoting and developing arts and culture throughout Hong Kong. In the past 10 years alone, our Charities Trust has provided some HK\$2.16 billion funding for both hardware and software projects, which we see as being equally important. All these contributions have been made possible by the Club's unique not-for-profit business model, which channels the public demand for betting into community benefits.

In supporting the arts, the Jockey Club always seeks to involve young people as much as possible. With the Arts Festival, we have sponsored the Student Matinee Programme since 2007. The programme now provides also pre-performance activities and transportation allowance to students from low income families to ensure they are not deprived of the chance to know arts and culture, and more importantly, to enable more young people to gain an interest in music, dance and theatre, thereby cultivating a broader audience in the community. Over the years, more than 13,500 students were able to enjoy the world-class Festival performances specially arranged for them.

In light of the popularity and proven success of The Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are delighted to continue our support in 2014.

On behalf of the Club, I wish the 2014 Hong Kong Arts Festival every success and look forward to many more wonderful performances.

Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



香港賽馬會慈善信託基金

The Hong Kong Jockey Club Charities Trust

捐助 for funding

「香港賽馬會藝粹系列」之
費沙爾與布達佩斯節日樂團三月七日演出the 7 March performance of
Iván Fischer and the Budapest Festival Orchestra
as part of "The Hong Kong Jockey Club Series"

香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翹娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

電郵 Email
dev@hkaf.org

直綫 Direct Lines
(852) 2828 4910/11/12

網頁 Website
www.hk.artsfestival.org/en/partner

英雄

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SINO ART

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ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



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貢獻香港藝術節42年伙伴 The Hong Kong Arts Festival's Proud Partner for 42 Years



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The Hong Kong Jockey Club Charities Trust

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42nd 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014 Presents

IVÁN FISCHER AND THE BUDAPEST FESTIVAL ORCHESTRA 費沙爾與布達佩斯節日樂團

6.3.2014

演出長約 2 小時，
包括一節中場休息
Running time: approx. 2 hours
incl. one interval

節目資料 P21
for programme details

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

7.3.2014

演出長約 1 小時 35 分鐘，
包括一節中場休息
Running time: approx. 1 hour 35 minutes
incl. one interval

節目資料 P33
for programme details

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。
Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

www.hk.artsfestival.org

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布達佩斯節日樂團 Budapest Festival Orchestra

布達佩斯節日樂團由伊凡·費沙爾及佐爾登·高西斯於1983年創立，是世界頂尖樂團之一。除了樂團音樂會及室樂系列音樂會外，樂團亦設有專門演奏古樂器的巴羅克樂團，以及專門演奏當代音樂的當代合奏團。獲選於半年一度的山度·域赫比賽的樂團成員，在海頓·莫扎特音樂會系列中擔任獨奏演奏協奏曲，指揮是樂團首席客席指揮加博爾·塔卡奇·納吉。

樂團是布達佩斯藝術宮策略伙伴，兩者於2003年攜手舉辦「歐洲橋樑」音樂節。每年二月樂團亦會跟藝術宮舉行特選作曲家「馬拉松」，以及演出由音樂總監費沙爾執導兼指揮的歌劇。

布達佩斯節日樂團每年在布達佩斯舉行超過40場音樂會，並定期在匈牙利其他城市演出，把一系列國際知名的藝術家帶給匈牙利觀眾。此外，布達佩斯節日樂團定期在卡內基音樂廳、林肯中心、維也納演奏廳等主要音樂演出場地演出；樂團與費沙爾也是琉森、愛丁堡、聖塞巴斯蒂安等主要音樂節的常客，樂團也再度獲邀在紐約莫扎特音樂節中演出。

樂團至今灌錄了超過50張唱片，並贏得兩次《留聲機唱片大獎》，分別為巴托克的《神奇的滿大人》（1998年）及馬勒第二交響曲；樂團更憑

Founded in 1983 by Iván Fischer and Zoltán Kocsis, the Budapest Festival Orchestra (BFO) has established itself as one of the leading orchestras of the world. Besides the orchestral concerts and a chamber-music series, the Orchestra hosts a baroque ensemble playing on period instruments, and a contemporary ensemble performing music of our time. Orchestra members chosen in the biannual Sándor Végh competition perform concertos as soloists in the Haydn-Mozart Plus concerts conducted by the BFO's Principal Guest Conductor, Gábor Takács-Nagy.

The BFO is the strategic partner of the Palace of Arts in Budapest. Together they launched the "Bridging Europe – Európai hidak" festival in 2013. Every February the BFO and the Palace of Arts jointly organise the single-composer "marathon" and an opera production directed and conducted by Music Director Iván Fischer.

The BFO gives over 40 concerts in Budapest and regularly performs in other Hungarian cities, bringing an array of internationally acclaimed artists to the Hungarian audiences. The BFO regularly performs in major musical centres like Carnegie Hall, Lincoln Center, Konzerthaus Wien, and others. The BFO and Fischer are regular guests in major music festivals such as the Lucerne, Edinburgh and San Sebastian Festivals. The BFO is also a returning guest at New York's Mostly Mozart Festival.



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馬勒第一交響曲的唱片在2013年獲艾美獎提名。布達佩斯節日樂團在2006年獲頒荷蘭音樂大獎，並在2008年獲《留聲機》雜誌的頂尖樂評人選為世界最佳樂團第九位。

布達佩斯節日樂團自1992年起以非牟利基金營運，樂團活動經費由匈牙利政府人力資源部及布達佩斯市政府支持。

The Budapest Festival Orchestra has been operating as a non-profit foundation since 1992. The activities of the BFO are supported by the Hungarian Ministry of Human Resources and the Budapest City Council. The Orchestra has more than 50 recordings. The BFO won two Gramophone awards: one for Bartók's *The Miraculous Mandarin* in 1998 and one for the recording of Mahler's Symphony No 2. The BFO was a Grammy award nominee for 2013 for the recording of Mahler's Symphony No 1. The BFO also received the Dutch Music Award in 2006 and in 2008 was voted as 9th best orchestra in the world by leading music critics (*Gramophone*).

The BFO has been operating as a non-profit foundation since 1992. The activities of the BFO are supported by the Hungarian Ministry of Human Resources and the Budapest City Council.

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5.3.2014 (三) 晚上 7:45-9:45

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布達佩節日樂團的大號首席約瑟夫·波仙卡將示範演奏，讓大家體會到大號不但在樂團合奏中優美動聽，更是美妙的獨奏樂器。

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Tuba Masterclass with József Bazsinka

5.3.2014 (Wed) 7:45-9:45pm

Cultural Activities Hall, Sai Wan Ho Civic Centre

József Bazsinka, principal tuba of the Budapest Festival Orchestra, will show you that the tuba not only sounds great in an ensemble but also makes a great solo instrument.

In English

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伊凡·費沙爾
Iván Fischer

音樂總監
Music Director

費沙爾是布達佩斯節日樂團的創辦人兼音樂總監，他為樂團帶來一系列新形式的音樂會，包括為小朋友而設的「可可音樂會」、為學生而設的「午夜音樂會」、不公佈曲目的「驚喜音樂會」、他向觀眾作解說的「一元音樂會」，以及為吸引布達佩斯大眾而設的戶外音樂會。費沙爾創辦了多個音樂節，包括以巴羅克音樂為主題的布達佩斯夏日音樂節及布達佩斯馬勒音樂節。

費沙爾曾以客席指揮的身份跟多個世界優秀樂團合作，包括柏林愛樂樂團、皇家阿姆斯特丹音樂廳樂團，以及紐約愛樂樂團和克里夫蘭管弦樂團等美國主要樂團。

費沙爾曾為肯特歌劇院和里昂歌劇院的音樂總監，亦曾在華盛頓國家交響樂團擔任首席指揮。他同時兼任柏林音樂廳的音樂總監，以及柏林音樂廳樂團的首席指揮。

費沙爾是匈牙利馬勒協會的創辦人，也是英國高大宜學院的贊助人。他曾獲頒多個獎項，包括匈牙利共和國總統頒發的金牌獎、匈牙利藝術界最高榮譽的卡索斯獎、英國皇家愛樂大獎、荷蘭歐曼蒂獎等。2013年他獲倫敦皇家音樂學院頒授為榮譽會員。

Fischer is founder and Music Director of the BFO. For the Orchestra, he has introduced new types of concerts including the "cocoa-concerts" for young children, "midnight music" concerts for students, "surprise" concerts where the programme is not announced, "one forint concerts" where he talks to the audience and open-air concerts in Budapest drawing large audiences. He has founded several festivals, including a summer festival in Budapest on baroque music and the Budapest Mahlerfest.

As a guest conductor Fischer has worked with the world's finest orchestras including the Berlin Philharmonic, the Royal Concertgebouw Orchestra, and leading US symphony orchestras such as the New York Philharmonic and the Cleveland Orchestra.

Fischer has served as music director of Kent Opera and Lyon Opera, principal conductor of National Symphony Orchestra in Washington DC. He is also music director of the Konzerthaus Berlin and principal conductor of the Konzerthausorchester Berlin.

Fischer is a founder of the Hungarian Mahler Society, and Patron of the British Kodály Academy. He has received numerous accolades including the Golden Medal Award from the President of the Republic of Hungary; the Kossuth Prize, Hungary's most prestigious arts award; the Royal Philharmonic Award; and the Dutch Ovatie prize. He was awarded Honorary Membership of the Royal Academy of Music in London in 2013.

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雷諾德·卡普森
Renaud Capuçon

小提琴
Violin

卡普森 1976 年出生於尚貝里，14 歲入讀巴黎國立高等音樂學院。後來他移居到柏林，跟隨湯馬士·布蘭迪斯和埃昔·史頓學習，更獲頒柏林藝術學院獎。1997 年獲克勞迪奧·阿巴度邀請成為馬勒青年管弦樂團的樂團首席，帶領了樂團三個夏季。

卡普森曾與世界頂尖樂團合作演出協奏曲，包括柏林愛樂樂團和波士頓交響樂團等，同時他也經常以獨奏家身份巡迴演奏，在隨後的樂季將與鋼琴家法蘭克·巴利演奏貝多芬全套小提琴奏鳴曲。

卡普森熱心演奏室樂，曾與阿嘉莉殊·巴倫波英、布朗夫曼等音樂家合作，並曾聯同的弟弟、大提琴家戈蒂埃·卡普森於愛丁堡藝術節、倫敦莫扎特音樂節、普羅旺斯音樂節等主要音樂節演出。

卡普森為維京唱片獨家灌錄唱片，他最新灌錄的作品是與鋼琴家法蘭克·巴利演繹貝多芬小提琴及鋼琴奏鳴曲。他亦曾與鹿特丹交響樂團及指揮雅尼克·聶澤·賽金合作灌錄貝多芬和康戈爾德的協奏曲。

簡歷中譯：陳楚珊

Born in Chambéry in 1976, Capuçon began his studies at the Conservatoire National Supérieur de Musique de Paris at 14. He later moved to Berlin to study with Thomas Brandis and Isaac Stern, and was awarded the Prize of the Berlin Academy of Arts. In 1997, Capuçon was invited by Claudio Abbado to become concertmaster of the Gustav Mahler Jugendorchester, which he led for three summers.

Capuçon has played concerti with the world's leading orchestras such as the Berlin Philharmonic, the Boston Symphony, and many others. Capuçon tours extensively as a solo recitalist and will perform complete cycles of the Beethoven violin sonatas with pianist Frank Braley during the coming seasons.

Capuçon has a great commitment to performing chamber music and has worked with Argerich, Barenboim, Bronfman, and others, as well as with his brother and cellist Gautier Capuçon at major music festivals such as Edinburgh, London (Mostly Mozart), Aix-en-Provence, and others.

Capuçon records exclusively for Virgin Classics. His most recent recording was of Beethoven Sonatas for violin and piano with Frank Braley. He also recorded the Beethoven and Korngold concertos with the Rotterdam Philharmonic and Yannick Nezet-Seguin.



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莫扎特 Wolfgang Amadeus Mozart (1759-1791)

G 小調第 40 交響曲, K550	Symphony No 40 in G minor, K550
極快板	Molto allegro
行板	Andante
小步舞曲	Menuetto
甚快板	Allegro assai

— 中場休息 Interval —

布魯克納 Anton Bruckner (1824-1896)

D 小調第 9 交響曲, WAB109	Symphony No 9 in D minor, WAB109
莊嚴而神秘的	Feierlich, misterioso
詼諧曲—輕快, 有活力; 三重奏—急速地	Scherzo. Bewegt, lebhaft; Trio. Schnell
慢板—緩慢地, 莊嚴地	Adagio. Langsam, feierlich

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

莫扎特：G 小調第 40 交響曲，K550 Mozart: Symphony No 40 in G minor, K550

莫扎特最後三首交響曲在 1788 年夏天以短短六星期完成，當中蘊含的細膩情感，並非簡單的大調小調二分法所能言盡的。

莫扎特的交響曲作品中只有兩首小調，而兩首都是 G 調，這當然並非偶然，G 小調對莫扎特來說是深深悲哀的，在第 40 交響曲中——莫扎特離世前第二首交響曲遺作，這份情感牽繫令作品帶着矛盾的美，當中危急的、悲傷的表達，對比着安撫人心的形式，居然完美而恬淡地達到平衡，堪稱古典樂的模範。

作品的定性眾說紛紜，用舒曼的話，這是一首「輕靈的、富有希臘式高雅的作品」，用較主觀的角度，我們可以欣賞作品「惡魔般」的激情，甚至聽到瀕臨自殺的絕望。此外，同樣迷離不清的也包括樂曲的創作緣起。

沒有確實證據告訴我們樂曲是受聘而作，有說莫扎特寫這三首交響曲遺作只為留名後世，但近代學者提出疑點，研究莫扎特的音樂學者薩斯洛認為，就以莫扎特曾修改第 40 交響曲一事，足以證明此曲曾在他在生時演出，薩斯洛寫道：「若果不是為了某一次演出，莫扎特不會費勁去加插單簧管部分，並重寫長笛及雙簧管來加以襯托。」

The range of emotions encompassed by Mozart's great final trilogy of symphonies – all written in the space of six weeks in the summer of 1788 – is far subtler than the simple polarities of “major” and “minor” would suggest.

To be sure, the fact that Mozart wrote only two symphonies in the minor key (both in G minor) is of significance. Yet the depth of pathos he seems to have associated with G minor leads to a paradoxical beauty in the second-to-last symphony Mozart completed. No 40 demonstrates a perfect but rarefied balance of urgent, tragic expression and reassuringly pleasing form: the archetype of Classicism.

Depending on our preferences, we might be inclined to share Schumann's famous assessment of K550 as a work of “weightless, Hellenic grace” or, in a more subjective mode, to prize its “demonic” passions or even to perceive a “suicidal” desperation. It therefore seems all the more fitting that the practical circumstances of its creation remain shrouded by uncertainty.

There is no concrete evidence of a commission, yet recent scholarship has questioned the myth that Mozart was writing only for posterity when he composed his final trilogy of symphonies. The fact that he revised his scoring for No 40, writes Neal Zaslaw, can be taken as reasonable evidence that this music was performed

無可置疑的是樂曲充滿新穎破格的主意，例如開始時以簡短的引子伴奏，就大膽地打破了當時交響曲要先聲奪人的慣例。在第一主題中，音型清晰的「嘆息」半度不單立即引動聽眾的情感，更成為樂曲的主幹，賦予交響曲統一的樂思，富生命力地以不同形態在全曲各處出現：在〈行板〉細緻的音色和室樂般的平穩中，這「嘆息」的音型在高貴的織錦中滑過；在終曲高低起伏的主題高潮中亦見其蹤影；這以樂思貫徹始終的手法為貝多芬立了先例。

在節奏方面莫扎特亦有所創新，第三樂章結合彬彬有禮的小步舞曲和傳統的卡農規格，帶出激烈的切分音。就樂曲的整體而言，終樂章平衡了第一樂章的悲傷；莫扎特在離世前幾年專注於複音音樂，在此曲表現出扣人心弦的動力，顯示出他創作功力的細膩；在一百年後，作家荷夫曼在評論交響曲式為最高等器樂的同時，特別表彰莫扎特的交響曲「預視了無限可能」。

during his lifetime: “Mozart would hardly have gone to the trouble of adding the clarinets and rewriting the flutes and oboes to accommodate them had he not had a specific performance in view.”

What is beyond dispute is that K550 teems with bold and unusual ideas. It opens, for example, with a brief introductory accompaniment right in the middle of things: a daring departure from the forceful call to attention that conventionally launches a symphony of this era. The sighing half-step that figures so prominently in the first theme evokes an immediately emotive response; at the same time, it performs a key structural role by unifying the Symphony as an organically recurrent idea, appearing in many guises throughout – and with an obsessiveness than anticipates Beethoven. Listen for this “sigh” in the graceful embroidery running through the delicate colors and chamber-like poise of the *Andante* or at the highest point of the finale's up-and-down rocket-like theme.

Mozart also innovates on the rhythmic front. The third movement weds the polite dance of the minuet with the old-fashioned principle of the canon, introducing syncopations of fierce intensity. Overall, the finale stands as a counterweight to the pathos of the first movement. The polyphonic thinking of Mozart's final years here produces a thrilling momentum that is also a wonder of intricate compositional artistry. In the century to follow, the writer E.T.A. Hoffmann would declare the symphonic genre to represent “the highest type of instrumental music,” singling out Mozart's symphonies for their “anticipation of the infinite.”

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布魯克納：D 小調第 9 交響曲，WAB 109 Bruckner: Symphony No 9 in D minor, WAB 109

布魯克納最後的交響曲，寫作時期斷斷續續由 1887 年伸延到 1896 年，中間間插着其他創作，但最終都沒有完成。1896 年布魯克納逝世時，結尾的第四樂章仍是草稿；作品後來在 1903 年首演。布魯克納是虔誠的天主教徒，把樂曲獻給他「敬愛的主」，可是在超凡神聖的樂段之間，還是流露出一個垂死的人的疑惑與苦楚。

一如莫扎特的安魂曲，每當死神插手令作曲家無法完成他們的創作宏願，未完成的遺作往往引來傳言紛紛。有作曲家嘗試用不同方法來「完成」布魯克納的這首交響曲，例如依草稿創作第四樂章，或以布魯克納的另一首歌詠作品《讚美頌》來代替。

其實單憑現存的三個樂章，第 9 交響曲已經能完整地勾畫出一個冒險旅程，兩首甚具份量的樂章形成了樂曲的框架，中間的詠諧曲帶着原始的力量，發揮橋樑作用。在是晚演出中，指揮費沙爾選取了 1932 年由奧雷爾編曲的三樂章原版本。

樂曲起初的深鬱樂段，奇妙地描繪出天地初開的景象，認識貝多芬第 9 交響曲（亦是 D 小調作始）的聽眾都能在這裏找到其深邃的影響，但布魯克納把從渾沌中創造宇宙的手法卻與貝多芬不同。當主樂思好像

Anton Bruckner's final symphony, which occupied him from 1887-96 (with interruptions for other projects), was left unfinished. Its projected fourth and final movement existed only as sketches when the composer died in 1896, and it was premiered posthumously, in 1903. The devoutly Catholic Bruckner dedicated the score to his "dear God", yet the music at times expresses the moments of doubt and agony of a dying man, along with passages of otherworldly serenity.

As with Mozart's Requiem, a good deal of lore has grown around the fact that these are "final" works, with death intervening to prevent their respective composers from rounding out their respective artistic visions. There have even been attempts by later composers to "complete" the work by creating a new fourth movement based on the sketches or by performing Bruckner's independent choral setting of the *Te Deum* as a finale.

Yet even with its existing three movements, the Ninth traces an epic journey that feels complete on its own terms. (For this performance Fischer has opted to use the original three-movement version edited by Alfred Orel in 1932.) Two massive movements frame the work, while a scherzo infused with a kind of primal energy serves as the transition between them.

The Ninth opens with a brooding passage that represents one of the most extraordinary

剛剛冒起，新的片段湧現，直至巨大響亮的主題藉一股強大的能量現身，它跨越 D 主音之上的八度加半音的寬度，成為樂曲巨大建構的特色；兩個主題音組橫跨整首第一樂章的三分一，在樂章的其餘部分，這些樂思模塊重整重構，就像要解構原始宇宙的謎團一樣。

與當時理察·史特勞斯風行一時、濃得像油畫的風格相比，雖然布魯克納動用了龐大的樂團，他的譜法就像清新簡樸的壁畫，即使在第二主題組情感最豐溢之處，內聲部的裝飾層次仍是簡約的，沒有任何多餘成分。布魯克納在並列和休止的運用，成為了往後作曲家實驗空間音樂的先驅。結尾縈繞不散，把主音送到不協和的衝突，樂章終結於引人入勝的空洞。

詠諧曲也是 D 小調，同樣帶出強烈的不協和，從主題節奏多次的重複，有些人聽到了死神的舞蹈；原始的能量承接第一樂章渾沌的宇宙，鮮明強烈的粗野，令人想起在史達拉汶斯基的《春之祭》中，創造與破壞的力量互相衝擊。在這個脈絡中，就像反重力一樣生出升 F 大調的三重奏，弦樂與管樂閃爍的對話，真假難分，並列於詠諧曲如雷的鳴響，帶出奇異的輕靈。

在〈慢板〉中，樂曲的主觀和客觀世界巧妙地結合，在第一樂章神秘宇宙的大氣氛下，布魯克納並置着個人化的痛苦和飄渺的渴望；開首

evocations of genesis. Anyone who knows Beethoven's Ninth (also beginning in D minor) will recognise its profound influence, yet Bruckner's approach to a cosmos emerging from nothing is actually quite different. Just when the main idea seems to be emerging, new fragments appear until, with a vast summoning of energy, a theme of gigantic dimensions peals forth. Its wide span encompasses an octave and the half-step above the tonic D and is characteristic of the Ninth's colossal landscape. Two additional thematic groups extend over one-third of the first movement's expanse. The rest of the movement reconfigures and retraces these blocks of musical ideas as if to enact a process of unravelling primordial mysteries.

Despite his relatively large orchestra, Bruckner's scoring is an austere fresco compared with the rich oils with which Richard Strauss was creating a sensation at the same time. Even the most lyrical effusion (the music of the second subject group), with its decorative inner lines, is purged of any excess. Bruckner's juxtapositions and silences point ahead to composers who will experiment with "spatial" music. A haunting coda sets off the tonic in a dissonant clash, though the movement ends with a curious hollowness.

The scherzo, also in D minor, likewise brings powerful dissonance into the foreground. Some hear in the massive repetitions of the main theme's rhythm a kind of dance of death. Yet its primal energy is very much in keeping with the elemental, cosmic world of the first movement, with an insistently seismic barbarity that also brings the

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主題調性的伸展，預示了馬勒甚至是荀白克等後輩的手法，上升的音型又令人想起華格納《帕西法爾》的「聖杯」動機，亦如《帕西法爾》，在這〈慢板〉中時間變成空間。在樂章達到終極平靜之前，布魯克納築起令人傷心的高潮，由銅管樂推動，之後長長的靜默同樣令人驚心。

這就是死亡的一瞬？布魯克納的音樂營造了震撼的衝突，往後並不都是靜默。布魯克納稱終曲為「別了，生命」，氣氛是一片莫名的鎮靜。樂曲以華格納低音號的四重奏奏出布魯克納的第7和第8交響曲，以回顧他這兩首巔峰之作，雖然第9交響曲是未完成的作品，但仍能以令人欣慰的定局作結。

ambiguous forces of Stravinsky's *Rite of Spring* to mind, in which creative and destructive impulses intertwine. Framed by this context, the gravity-defying F-sharp major Trio, with its flickering dialogue between strings and winds (or is it mocking?), suggests an odd lightness when juxtaposed against the thunder strokes of the scherzo proper.

In the *Adagio*, the objective and subjective worlds of the Ninth join together in wondrous balance. Here Bruckner juxtaposes against the sense of universal mysteries from the first movement a kind of individual anguish, a perspective of uncertain yearning. The stretched tonality of the opening theme foreshadows Mahler and even Schoenberg, while the rising figure that is then added alludes to the Grail motif from Wagner's *Parsifal*. And much as in *Parsifal*, in the *Adagio* "time becomes space". But before the movement can attain a state of ultimate calm, Bruckner builds to a harrowing, brass-powered climax. Just as terrifying is the long silence that fills it afterward.

Is this the moment of death? Bruckner's music forces a shattering confrontation. But the rest is not silence. What follows in the coda is the true "farewell to life" (the composer's own phrase), music of ineffable return and composure. Along the way, quotations by the quartet of Wagner tubas from the Eighth and Seventh Symphonies look back to two of Bruckner's greatest achievements. Even though the Ninth remained unfinished, it comes to rest with a reassuring finality.

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鮑羅廷 Alexander Borodin (1833-1887)

〈韃靼舞曲〉選自《伊戈王子》 Polovtsian Dances from Prince Igor

格拉祖諾夫 Alexander Glazunov (1865-1936)

A 小調小提琴協奏曲, 作品 82 Violin Concerto in A minor, Op 82
中板 Moderato
稍慢的行板 Andante sostenuto
快板 Allegro

小提琴: 雷諾德·卡普森 Violin: Renaud Capuçon

— 中場休息 Interval —

貝多芬 Ludwig van Beethoven (1770-1827)

A 大調第 7 交響曲, 作品 92 Symphony No 7 in A, Op 92
稍稍遲延的一極快板 Poco sostenuto – Vivace
稍快板 Allegretto
急板—非常的急板 (三重奏) Presto – Assai meno presto (trio)
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鮑羅廷：〈韃靼舞曲〉，選自《伊戈王子》

Borodin: *Polovtsian Dances from Prince Igor*

鮑羅廷並非多產，卻領導着一群致力創作正宗俄羅斯音樂的作曲家，他們要擺脫西歐音樂的規範，注重業餘創作熱情多於正統音樂教育，而鮑羅廷自己就是學醫及化學的。

雖然鮑羅廷用於創作的空餘時間不多，但憑着《伊戈王子》，他成為俄羅斯器樂音樂的先鋒，並標示着俄國歌劇發展的重要里程。《伊戈王子》改編自佚名的斯拉夫史詩，敘說着俄羅斯人和中亞大草原的韃靼戰士鬥爭的傳說，故事啟發鮑羅廷去研究怎樣從民間音樂中，尋找古代俄羅斯的感覺。鮑羅廷在1887年猝逝，未能完成《伊戈王子》，林姆斯基-高沙可夫和他的學生格拉祖諾夫，從他留下的草稿着手，整理並編排出可供演出的版本。

《伊戈王子》的故事發生在1185年，主角伊戈王子的國土約位於現今的烏克蘭，他帶領軍隊對抗孔察可汗和其姦淫擄掠的韃靼士兵，怎料戰敗被俘，後來成功逃脫，並捲土重來，得到最後的勝利。

韃靼舞曲用戲劇性手法，突出入侵者韃靼的「異國」文化和孔察可汗對伊戈王子勇氣的仰慕，在俘虜俄國人後，可汗命令奴隸表演舞蹈來娛樂王子和他的部下，夢幻迷人的引子帶出充滿東方色彩的溫柔旋律，是聽眾耳熟能詳的，後來百老匯音

Alexander Borodin completed only a small body of work but was an important member of the circle of artists who wanted to develop a way of writing authentically Russian music that was distinct from Western European conventions. They preferred the passion of the amateur over a polished conservatory education. In fact, Borodin's official education was in medicine and chemistry.

Little time was left for composition, yet Borodin became a pioneer of Russian instrumental music as well as a major link in the development of Russian opera through his work on *Prince Igor*. The latter's story was drawn from an anonymous Slavic epic poem about the conflict between Russians and the nomadic Polovtsian warriors from the Central Asian steppes. It inspired Borodin to conduct his own folk music research to evoke a sense of Russia's distant past. Prince Igor was left incomplete at Borodin's sudden death in 1887. From the welter of sketches left behind, Rimsky-Korsakov and his student Alexander Glazunov prepared and orchestrated a complete performing edition.

Prince Igor is set in the year 1185 and recounts the fate of the title hero, ruler of a principality in present-day Ukraine, who leads a military expedition against Khan Konchak and his marauding Polovtsi. He fails and is captured but escapes to rejoin his people and rouse them toward eventual victory.

The Polovtsian Dances dramatise the "exotic" culture of the invading Polovtsi and their

樂劇《天命》都引用這調子。在「蠻荒人之舞」後，是進取有力的男士和女士舞曲，第四首舞曲則帶着高速的躍動。鮑羅廷的舞曲利用誘人的旋律和積極的節奏，勾畫出俄羅斯古代民風。

格拉祖諾夫：A 小調小提琴協奏曲，作品 82 Glazunov: Violin Concerto in A minor, Op 82

有了鮑羅廷等前輩開山闢路，格拉祖諾夫的一代當享其成。格拉祖諾夫祖籍聖彼得堡，是一位音樂神童，師從林姆斯基－高沙可夫，承傳了其交響樂技巧。這首小提琴協奏曲寫成於 1904 年，約是他創作高峰時期的尾聲，樂曲是寫給星級小提琴家奧爾的，高傲的奧爾曾拒絕柴可夫斯基的小提琴協奏曲，但當格拉祖諾夫邀請他在 1905 年二月首演這首協奏曲，他立即答應。

格拉祖諾夫用高度抒情的風格寫曲，善用小提琴獨奏深情的說服力。開

leader, Khan Konchak, who admires Prince Igor's courage. After capturing the Russians, the Khan orders his slaves to entertain the Prince and his men with a series of dances. A dreamily enchanting introduction gives way to the best-known music: a tender melody ornamented in "Eastern" style (and later reused in the Broadway musical *Kismet*.) After the "Dance of the Savage Men" comes the aggressive, muscular accents of a "General Dance" for the men and women and a fourth dance that pulses at breakneck speed. Borodin's *Dances* employ aromatic melodies and vigorous, aggressive rhythms to evoke a folkloric vision of Russia's distant past.

In the generation following Borodin, Alexander Glazunov and his peers were able to benefit from the legacy of his path-breaking predecessors. A St. Petersburg native, Glazunov emerged as a prodigy; he mastered orchestral technique under Rimsky-Korsakov. The Violin Concerto dates from 1904 and comes near the end of his most-productive years as a composer. Glazunov wrote this work for Leopold Auer, the star violinist who had notoriously rejected Tchaikovsky's Violin Concerto. Auer showed no hesitation, however, in agreeing to premiere Glazunov's Concerto in February 1905.

始樂曲的簡短器樂伴奏，近似孟德爾遜的小提琴協奏曲，小提琴接着奏出憂鬱不安的第一主題，盡顯其低音部的豐富表達力，跟飄逸的高音形成對比；配器巧妙地揉合小提琴和木管獨奏，但焦點始終落在小提琴如詩的情意，奏出懷舊的第二主題。

格拉祖諾夫刻意避用「樂章」來稱呼樂曲的四個部分，整首作品一氣呵成，在傳統的第一樂章發展部位置，他安插了相對地最慢的行板樂段，之後便回到開段的主題，接上小提琴長篇的華彩段。從這段炫技的獨白，經過格拉祖諾夫特意加強戲劇性的過渡，尾段是活潑的 A 大調迴旋曲，由小號先奏出。到此，舞曲節奏的喜樂和色彩繽紛的器樂配搭，已把樂曲開始時的憂鬱氣氛一掃而空。

Glazunov writes in a highly lyrical vein, centering much of his argument of the soulful persuasiveness of the solo violin. He opens with a brief orchestral accompaniment (as Mendelssohn had done in his Violin Concerto), over which the violin quickly sings out its melancholy, restless first theme. This theme makes much of the eloquent lower voice of the instrument, which Glazunov contrasts with its ethereal upper reaches. The orchestration is skilful (notice the lovely blends of violin and woodwind solos) but keeps the focus on the soloist's lyrical prowess: the violin, too, gets to announce the nostalgic second theme.

Glazunov avoids calling the Concerto's varied sections "movements" (there are four) but simply links all of them without pause and embeds an *Andante* section (the "slow movement") where conventionally we would expect the development of the first movement to occur. After this, the conversation returns to the themes from the opening, which leads into the violin's lengthy cadenza. Glazunov dramatically underscores the transition from this virtuoso monologue into the perky tune (first played by trumpets) of the final section, a rondo in A major. The melancholy of the piece's beginning is completely forgotten in the joy of its dancing rhythms and brightly coloured orchestration.

貝多芬：A 大調第 7 交響曲，作品 92 Beethoven: Symphony No 7 in A, Op 92

貝多芬的第 7 交響曲在 1813 年 12 月首演，是慰勞與拿破崙戰鬥的奧地利和盟軍軍人的演出。樂曲洋溢的熱情，定讓當天的聽眾感到勝利的希望——拿破崙看似戰無不勝，但連年戰爭後，和平曙光終於出現。第 7 交響曲是貝多芬「英雄時期」末期的作品之一，而弔詭地，「英雄時期」的源頭——《英雄交響曲》，就包含貝多芬對拿破崙既敬亦恨的態度。

第 7 交響曲關於甚麼，後世有各種評論：由華格納所說的「舞曲的神聖典範」，到「農民的婚禮」、「德魯伊人」、甚至是貝多芬的「不朽真情」等，但無論如何，作品要表達的是音樂力量的本身，遂使其成為貝多芬最抽象的作品之一。重複性節奏作為主導，加上大部分主題素材的中立性，例如音階的運用模式和簡單的和弦等，突顯了音樂的最原始元素，這已足夠讓貝多芬建構他雄偉的英雄式殿堂。

第一樂章引子的規模是前所未有的，樂曲雀躍歡騰，當時的人還懷疑貝多芬是否在寫作時喝醉了呢！然而，樂曲也有憂鬱的片段，在〈稍快板〉的主部出現，稍快板本身不是慢樂章，但在這首樂曲中算是速度稍緩，主題的變奏在樂器的編排上加添層次，同樣手法亦發揮在後來「貝九」

Ludwig van Beethoven's Seventh Symphony premiered in December 1813 as part of a benefit programme for Austrian and allied veterans of the wars against Napoleon. The initial audience for the Seventh likely associated its outsize exuberance with the sense of impending triumph over Napoleon's once seemingly invincible power; after years of disruptive warfare, a lasting peace was finally on the horizon. Ironically, the Seventh is among the works marking the close of what is often termed Beethoven's "heroic" period, which the *Eroica* had launched (the latter being linked with Beethoven's contradictory attitudes toward Napoleon).

In any case, the Seventh is one of Beethoven's most abstract compositions, in the sense that it is very much about the power of music itself. (No matter how many references later commentators have come up with: from Wagner's "apotheosis of the dance" to peasant weddings and Druids and even the composer's "Immortal Beloved.") The dominant role played by repetitive rhythms, together with the neutrality of most of the thematic material (scalar patterns or simple chords in outline), underscores the focus here on music's primal elements. But that's all Beethoven needs to build his immense, epic edifice.

The scale of the introduction to the first movement, for example, is unprecedented. So exhilarating is this music that some of Beethoven's contemporaries even wondered whether he had been drunk while composing

終樂章的歡騰主題；單簧管奏出撫慰人心的大調複調旋律，是貝多芬作品中最溫暖的。

第 7 交響曲不單標榜節奏和主題樂思，它亦充滿和音驚喜。作曲家羅拔·辛普森研究貝多芬的交響曲，他形容音調是「主調的擁護者」，強化英雄迎難的感覺；例如，驅動終樂章的槌弦，動力澎湃，甚至達到駭人的狂怒。在第 7 交響曲，貝多芬把古典交響樂的形式和內容上都推到一個前無古人的新境界。

樂曲介紹中譯：黃家慧

it. But there's also a melancholy in this music, which comes to the fore in the main part of the *Allegretto*: not a slow movement in the literal sense, even though its tempo offers a respite from the speed of the surrounding movements. The variations on the principal theme add new layers of orchestration, anticipating a similar strategy in the orchestral introduction of the "joy" theme in the Ninth's finale. The clarinet's consoling major-key countermelody is one of Beethoven's warmest.

The Seventh isn't just about rhythm and thematic ideas, though: It's music full of harmonic surprises. In his study of the Beethoven symphonies, Robert Simpson describes how keys become "tonal protagonists" and intensify the feeling of epic adventure. Listen, for instance, to the hammering chords that set the final movement into motion, with its music of driving, sometimes terrifying fury. In the Seventh, Beethoven extends both the form and the content of the Classical symphony into uncharted, unknown realms.

Programme notes by Thomas May

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Balázs Bujtor
Tímea Iván
Zsuzsa Berentés

第二小提琴 2nd Violin

János Pilz
Györgyi Czirik
Tibor Gátay
Krisztina Haják
Zsófia Lezsák
Levente Szabó
Zolt Szefcsik
Antónia Bodó
Noémi Molnár
Anikó Mózes

Erika Kovács

Zoltán Tuska
Pál Jász
Bence Asztalos

中提琴 Viola

Ágnes Csoma
Miklós Bányai
Judit Bende
Cecília Bodolai
Zoltán Fekete
Barna Juhász
Nikoletta Reinhardt
Nao Yamamoto
Csaba Gálfi
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大提琴 Cello

Antoaneta Emanuilova
Lajos Dvorák
Éva Eckhardt
György Kertész
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低音大提琴 Doublebass

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Schiavon Marco
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Ákos Ács
Rudolf Sztika
Roland Csalló

巴松管 Bassoon

Andrea Bressan
Dániel Tallián
Sándor Patkós

圓號 Horn

Zoltán Szöke
András Szabó
Dávid Bereczky
Zsombor Nagy
Péter Dávida
Balázs Borbély
Máté Hamar
Gergely Molnár
Péter Erdei

小號 Trumpet

Zsolt Czeglédi
Tamás Póti
Balázs Tóth

長號 Trombone

Balázs Szakszon
Péter Bálini I.
Justin Clark

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Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝倣·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安·奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 Kylworks	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylián, Michael Schumacher	KTТА	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布里斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

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CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	YMTT	油麻地劇院 Yau Ma Tei Theatre
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	STA	沙田大會堂演藝廳 Auditorium, Sha Tin Town Hall
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	中西區海濱長廊（近金鐘添馬公園）
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA		荃灣和 Western District Promenade, Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	臺灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		



影藏歲月 Images Through Time : Photos of Old Hong Kong 香港舊照片 18.12.2013 - 21.4.2014

透過約七百幀珍貴歷史圖片，介紹香港在攝影術傳入中國過程中的重要地位，以及香港自十九世紀中葉開埠後滄海桑田般的轉變。

Showcasing about 700 rarely seen old photographs, the exhibition features the significant role of Hong Kong in the introduction of photography to China and the vicissitudes of the city since it was opened to foreign trade in the mid-19th century.

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展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	與藝術共成長 Grow with the Arts	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 <i>Die Meistersinger von Nürnberg</i>	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》 <i>Tannhäuser</i>	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges	戲劇 THEATRE	
音樂 MUSIC		21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
16/2	與蕭邦有個約會 A Date With Chopin	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	27/2	改編莎士比亞 Adapting Shakespeare
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
2/3	牧童笛大師班 Reinventing the Humble Recorder	7/3	《子彈捕手》互動演後談 Speeding Bullet
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《女戲 1+1》演後談 About the Girls
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
10/3	無伴奏合唱大師班 Coaching A Cappella	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
11/3	當代舞指揮之道 Conducting for Dance II	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
14/3	管風琴大師班 The Art of Organ Playing	16/3	《水滸 108》後台參觀 Backstage Pass to <i>108 Heroes III</i>
19/3	室樂團大師班 Coaching Chamber Orchestra	23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
舞蹈 DANCE		特備節目 SPECIALS	
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>	8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	電視特備節目 FESTIVAL ON TV	
6/3	《思想伊戈：百年春之祭》演後談 <i>ITMO</i> : Post-performance Dialogue	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		



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