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

LUCERNE Festival Strings
琉森節日弦樂團

Artistic Director: Daniel Dodds
藝術總監：丹尼爾．多特思

三月二十一日演出贊助
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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 梁振英

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

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

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

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

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

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(852) 2828 4910/11/12

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

香港藝術節 感謝
The Hong Kong Arts Festival would like to thank

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琉森節日弦樂團
三月二十一日演出
the 21 March performance of
Lucerne Festival Strings

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

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

LUCERNE Festival Strings
琉森節日弦樂團

藝術總監：**丹尼爾・多特思**
Artistic Director: **Daniel Dodds**

20.3.2014

演出長約 1 小時 40 分鐘，
包括一節中場休息
Running time: approx. 1 hour and 40 minutes incl. one interval

節目資料 P19
for programme details

21.3.2014

演出長約 1 小時 45 分鐘，
包括一節中場休息
Running time: approx. 1 hour and 45 minutes incl. one interval

節目資料 P33
for programme details

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

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www.hk.artsfestival.org
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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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Acknowledgements 特別鳴謝

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琉森節日弦樂團
Lucerne Festival Strings

© Stefan Deuber

琉森節日弦樂團於 1956 年由沃爾夫岡．施耐德漢及魯道夫．鮑加特納成立，是世界著名室樂團之一。樂團以高質素的演出及對音樂的熱忱而聞名，其悠久傳統亦突顯了樂團的傑出表現。琉森節日弦樂團經常在歐洲各音樂中心演出，並到世界各地巡演，包括南非（2002）、土耳其及北美洲（2003、2006、2008）、南美洲（2000、2004、2007）。樂團曾在布拉格、艾森斯塔特、路德維希堡、萊茵高等著名音樂節中演出。在家鄉瑞士，琉森節日弦樂團每年都在琉森音樂節及樂團的「琉森音樂會系列」中演出。

Established in 1956 by Wolfgang Schneiderhan and Rudolf Baumgartner, Lucerne Festival Strings is regarded as one of the world's leading chamber orchestras. The chamber orchestra thrives on quality and enthusiasm, as well as the long-standing tradition that has sharpened the distinctive profile of Lucerne Festival Strings. It regularly performs in the music centers of Europe and tours extensively throughout the world, visiting South Africa (2002), Turkey and North America (2003, 2006 and 2008) and South America (2000, 2004 and 2007). Lucerne Festival Strings appears at prominent festivals as those of Prague, Eisenstadt, Ludwigsburg and Rheingau. At home in Switzerland, the orchestra can be heard annually at the Lucerne Festival as well as its own concert series ("Konzert Reihe Luzern").

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樂團致力於在早期音樂與新音樂之間製造創意對話，演奏曲目廣泛，規模由弦樂小組合奏至較大型的室樂團不等、由巴洛克音樂到當代音樂都有。樂團成立 50 多年來，曾為多位重要作曲家首演逾百首新作，當中包括法蘭．馬丁、博胡斯拉夫．馬天奈、山度．韋雷斯、艾恩尼斯．塞納基斯、克里斯托弗．班特維斯基、赫伯特．威利、拉魯齊．克萊曼、彼得．魯齊斯卡及碧特．富勒爾，其中大部分作品更是作曲家為琉森節日弦樂團及其藝術總監而作。

琉森節日弦樂團曾與多位傑出獨奏家合作，包括麥森．凡格羅夫、莎賓．梅耶、雷恩霍爾德．費德烈、占士．高威、高利亞．巴列夏、列奧尼達斯．卡華高斯、米沙．麥斯基、路芙．齊薩克、馬丁．史岱費爾德、伯德．格廉沙及亞歷山大．朗傑志。樂團為索尼唱片及厄姆斯古典唱片公司灌錄唱片，與馬丁．史岱費爾德為索尼唱片灌錄的巴赫鋼琴協奏曲更獲 2007 回聲唱片大獎的年度唱片大獎。

Lucerne Festival Strings strives for a creative dialogue between early music and new music. Its broad repertoire spans works for the string ensemble to extended chamber orchestra, as well as from Baroque music to contemporary music. During the more than 50 years of Lucerne Festival Strings' existence, more than 100 works of major composers as Frank Martin, Bohuslav Martinu, Sándor Veress, Iannis Xenakis, Krzysztof Penderecki, Herbert Willi, Milko Kelemen, Peter Ruzicka and Beat Furrer have been premiered by the orchestra; most of them composed for Lucerne Festival Strings and its artistic directors.

Lucerne Festival Strings works with such celebrated soloists as Maxim Vengerov, Sabine Meyer, Reinhold Friedrich, James Galway, Kolja Blacher, Leonidas Kavakos, Mischa Maisky, Ruth Ziesak, Martin Stadtfeld, Bernd Glemser and Alexander Lonquich. The orchestra records for Sony Classical and OehmsClassics. The Sony recording of Bach piano concertos with pianist Martin Stadtfeld received the ECHO Klassik 2007 award for the Best Concert Recording of the Year.

PLUS 藝術節加料節目

室樂團大師班	Coaching Chamber Orchestra
19.3.2014（三）上午 11:00 - 下午 12:30 九龍窩打老道 224 號香港浸會大學會堂	19.3.2014 (Wed) 11:00am-12:30pm Academic Community Hall, Hong Kong Baptist University, 224 Waterloo Road, Kowloon Tong
琉森節日弦樂團藝術總監丹尼爾．多特思透過指導香港浸會大學香港巴羅克室樂團，分享他與琉森節日弦樂團演繹不同音樂作品上的見解。	Daniel Dodds, artistic director of Lucerne Festival Strings will, through coaching the Collegium Musicum Hong Kong, share insight with the Lucerne Festival Strings in striving for a creative dialogue between different works of music.
英語主講	In English
更多加料節目信息請參閱加料節目指南或瀏覽網站：www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the PLUS Programme Guide or at www.hk.artsfestivalplus.org

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丹尼爾．多特思
Daniel Dodds

藝術總監
Artistic Director

多特思出生於澳洲，五歲便演出第一場音樂會。17 歲開始在瑞士琉森音樂學院及荷蘭烏特勒支音樂學院學習小提琴，曾參與魯道夫．鮑加特納、佛朗哥．古里及那坦．米爾斯坦的大師班。

多特思獲魯道夫．鮑加特納邀請成為琉森節日弦樂團成員，在 2001 年成為樂團首席，並於 2012/13 樂季起成為樂團的藝術總監。2008 年，他獲歌迪奧．阿巴度親自邀請加入琉森節日樂團，成為樂團室樂節目的獨奏家之一。

多特思曾以獨奏家身分與多個著名樂團合作，包括布里斯本交響樂團、埃森福克旺室樂團、墨爾本交響樂團合作，在南美、北美、歐洲、瑞士、澳洲、亞洲演出。

他亦曾演出多種形式的室樂作品，由兩重奏到九人合奏、由早期巴羅克作品到當代作曲家的世界首演作品，以及跨媒體演出。

多特思的獨奏專輯《超越時間》由厄姆斯古典唱片公司發行，未來的唱片灌錄計劃包括與米高．霍夫斯泰特及基森愛樂樂團合作演奏亞當斯及康戈爾德的協奏曲。

簡歷中譯：陳楚珊

Born in Australia, Dodds performed his first concert at five. At 17 he took up his violin studies at the Conservatorium of Music in Lucerne, Switzerland and at the Utrecht Conservatorium, the Netherlands. He took masterclasses with Rudolf Baumgartner, Franco Gulli and Nathan Milstein.

Dodds was invited by Rudolf Baumgartner to become a member of Lucerne Festival Strings, later becoming its first concertmaster in 2001, and its artistic director since the start of the 2012/13 season. In 2008 he was personally invited by Claudio Abbado to join the Lucerne Festival Orchestra as one of its soloists in chamber music events.

As a soloist Dodds has performed with major orchestras as Brisbane Symphony, Folkwang Chamber Orchestra Essen, Melbourne Symphony in South America, North America, Europe, Switzerland, Australia and Asia.

He has also performed an extensive range of chamber music works, from duo to nonett, from works of the early baroque period to world premieres of works by contemporary composers as well as crossover projects.

Dodd's solo album, *Time Transcending*, was released on OehmsClassics. Future CD projects include concertos by Adams and Korngold with Michael Hofstetter and the Philharmonie Giessen.

鄺勵齡
Louise Kwong

女高音
Soprano

女高音鄺勵齡現就讀於荷蘭國家歌劇學院。鄺氏畢業於香港中文大學、英國倫敦皇家音樂學院及荷蘭阿姆斯特丹音樂學院，曾師隨陳少君女士及Sasja Hunnego。

2012年4月，鄺氏於奧地利舉行的泰利亞雲尼國際歌唱大賽中分別奪得亞軍、觀眾獎及最佳女高音獎。

鄺氏最近參與演出包括巴赫B小調彌撒曲、莫扎特C小調彌撒曲和《安魂曲》、 布烈頓的《聖靈的世界》及海頓的鼓樂彌撒。曾演歌劇角色包括馬斯卡尼歌劇《鄉村騎士》中的聖陶沙、2013年香港藝術節中新編歌劇《蕭紅》中的蕭紅、莫扎特歌劇《費加羅的婚禮》中的伯爵夫人、浦賽爾歌劇《狄朵與埃涅阿斯》中的狄朵及莫扎特歌劇《女人心》中的費奧迪麗姬。

Kwong is a graduate of the Chinese University of Hong Kong, Royal College of Music London, and the Conservatory of Amsterdam, the Netherlands. She is currently studying at the Dutch National Opera Academy in Amsterdam. She has received singing tutelage under Ms. Chan Siu Kwan and Sasja Hunnego.

In April 2012, she won the Second Prize, the Best Soprano Prize in memory of "Dame Joan Sutherland" and the Audience Prize in the 18th International Singing Competition "Ferruccio Tagliavini" held in Austria.

Her recent concert appearances include Bach's Mass in B minor, Mozart's Mass in C minor and *Requiem* with Stephen Layton, Britten's *The World of the Spirit* and Haydn's *Paukenmesse*. She has sung Santuzza in Mascagni's *Cavalleria Rusticana*, Xiao Hung in *Heart of Corals* in the Hong Kong Arts Festival 2013, La Contessa in Mozart's *Le nozze di Figaro*, Dido in Purcell's *Dido and Aeneas* and *Fiordiligi* in Mozart's *Così fan tutte*. Kwong will be singing the roles of Anna in Donizetti's *Anna Bolena* in the Bredeweg Festival in April and Fiordiligi in Mozart's *Così fan tutte* in the Grachten Festival in August in Amsterdam.

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莫扎特 **Wolfgang Amadeus Mozart** (1756-1791)

D 大調嬉遊曲，K136 — Divertimento in D, K136
快板 — Allergo
行板 — Andante
急板 — Presto

約瑟夫・馬克思 **Joseph Marx** (1882-1964)

《意大利歌集》選曲 — Selections from *Italian Songbook*
《小夜曲》 — *Ständchen* (*Serenade*)
《情人的說話》 — *Die Liebste Spricht* (*The Beloved Speaks*)
《森林的祝福》 — *Waldseligkeit* (*Forest Bliss*)
《害羞的牧童》 — *Der Bescheidene Schaefer* (*The Shy Shepherd Boy*)
《威尼斯催眠曲》 — *Venetianisches Wiegenlied* (*Venetian Lullaby*)

鄺勵齡（女高音） — **Louise Kwong** (Soprano)

荀伯克 **Arnold Schoenberg** (1874-1951)

降 A 大調夜曲，為小提琴、弦樂及豎琴而寫 — Notturno in A-flat for violin, strings and harp

馬勒 / 端沙 **Gustav Mahler** (1860-1911)/**Dünser**

《呂克特詩歌》 — *Rückert-Lieder*
《我聞着溫柔的香氣》 — *Ich atmet' einen linden Duft* (*I Breathed a Gentle Fragrance*)
《別偷看我的歌》 — *Blicke mir nicht* (*Look Not Into My Songs!*)
《如果你為美麗而愛》 — *Liebst du um Schönheit* (*If You Love For Beauty*)
《世界遺落了我》 — *Ich bin der Welt abhanden gekommen* (*I Am Lost to the World*)
《在午夜》 — *Um Mitternacht* (*At Midnight*)

鄺勵齡（女高音） — **Louise Kwong** (Soprano)

— 中場休息 Interval —

莫扎特 **Wolfgang Amadeus Mozart**

F 大調嬉遊曲，K138 — Divertimento in F, K138
快板 — Allegro
行板 — Andante
急板 — Presto

孟德爾頌 **Felix Mendelssohn** (1809-1847)

C 大調第九弦樂交響曲《瑞士》 — Sinfonia No 9 in C, *Swiss*
極緩地、快板 — Grave. Allegro
行板 — Andante
詼諧曲：稍慢的三重奏（「瑞士」） — Scherzo: Trio più lento ('La Suisse')
活潑的快板 — Allegro vivace

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早於**莫扎特**的少年時代，他就以驚人速度創作不同曲種，用現代的比喻可算是網絡速度。莫扎特常在旅行中取得靈感，他在 1770 年代初多次到訪意大利，自此在國際上聲名鵲起，他的第一弦樂四重奏就是在首次往意大利時寫的。到了 16 歲，莫扎特再隨父親前往米蘭，監製他的歌劇《路西奧．錫拉》在米蘭狂歡節的演出；在這次重要旅程之前，莫扎特於 1772 年冬天，在薩爾茨堡家中寫了 K136 至 K138 三首弦樂作品，相信是作為家庭弦樂四重奏娛樂之用，亦有可能用來向意大利聽眾推介他的作品。

莫扎特單純的寫了四個弦樂聲部（雙小提琴、中提琴和低音弦樂）獨立的譜線，多用途的標名「嬉遊曲」並非由莫扎特所題，可能表示樂曲亦作戶外表演之用；K136-138 又稱「薩爾茨堡交響曲」，現已成為弦樂團曲目的基石。**D 大調嬉遊曲 K136** 有三個樂章，第一和第三樂章生動活潑，充滿令人意想不到的樂思；中間的〈行板〉散發意式情懷的溫暖，流露莫扎特對意大利的美好印象。

在音樂會後段出現的 **F 大調嬉遊曲 K138**，是這系列的最後一首，同樣是三樂章的交響曲暨四重奏。音樂學家阿爾發特．艾恩斯坦曾提出，莫扎特可能刻意提高作品的可塑性，好讓他隨演出需要加入管樂，甚至加插樂章，以貼近 1780 年代嬉遊曲

By his teens, **Wolfgang Amadeus Mozart** was developing his expertise across different genres at a rate that might be considered the 18th century equivalent of internet time. The composer's travels often stimulated his imagination. His trips to Italy at the beginning of the 1770s were marked a turning point in his international recognition. It was during the first of these that he embarked on his first string quartet. When he was still only 16, Mozart travelled to Milan with his father to oversee the production of his opera *Lucio Silla* there for the Carnival season. Before that ambitious undertaking, while still back home in Salzburg in the winter of 1772, Mozart wrote three new works (K136-138) for strings – possibly for "at-home" entertainments with a string quartet; they may even have been intended to further introduce Mozart's music to Italian audiences.

Mozart simply wrote separate lines for four string voices (two violins, viola, and "basso"). The all-purpose designation "divertimento" – not in Mozart's hand – may indicate that these pieces were also meant for open-air performance, and K136-138 are sometimes referred to as the "Salzburg symphonies". In any case, they have become a cornerstone of the string orchestra repertoire. The **Divertimento in D major, K136**, is in three movements: two deliciously animated outer movements abound in unpredictable treatments of their musical ideas, while the central *Andante* glows with the warmth of Mozart's recent memories of Italianate lyricism.

Appearing near the end of our programme, the last of these the "divertimenti", **K138 in F major**, is likewise a three-movement symphony/quartet. (The musicologist Alfred Einstein once speculated that Mozart may have intended these to be flexible enough

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的多樂章風氣。須知少年莫扎特已是家中的經濟支柱，在薩爾茨堡宮廷樂隊擔任小提琴首席，因此我們可以新的角度欣賞作品中令人讚嘆的第一小提琴。第一樂章〈快板〉和音廣闊，終曲是呼嘯的迴旋曲，中間流暢甚至帶點調皮的〈行板〉，又讓人憶起莫扎特的意大利體驗。

奧地利作曲家**約瑟夫．馬克思**以豐盛的藝術歌曲創作留名後世，有超過 150 首之多，此外他亦寫作合唱作品、交響作品和室樂，身兼老師和評論，馬克思漫長的事業生命發揮巨大影響力。當時他的奧地利同儕荀白克正帶領着無調性音樂的發展，而馬克思則抗拒這種技巧和哲學，堅守莫扎特和維也納古典，因而被視為保守派，但同時他也受到其他當代潮流的感染，包括浪漫主義的胡爾夫藝術歌曲和德布西的印象派等。

馬克思違背父命而踏上作曲家之路，在 1912 年前的幾年間寫作了大量歌曲，以聲樂和鋼琴作品為主，後來他為歌曲配上器樂。《害羞的牧童》取材自德國詩人基斯坦．菲力斯．衛思的作品，風格帶點滑稽；《森林的祝福》浪漫自然，曲詞取自理察．戴麥爾的詩作，荀白克的《昇華之夜》亦受這詩人啟發；其餘三首歌曲—《小夜曲》、《情人的說話》和《威尼斯催眠曲》，則選自馬克思**《意大利歌集》**17 首，全是保羅．海澤的詩作，海澤的詩有濃厚的民間色彩，胡爾夫亦以此寫成同名的聯篇歌曲。源於其母親的意大利血統，

to incorporate wind instruments and even added movements, depending on the occasion, and thus coming closer to the multi-movement tendency of the divertimenti of the 1780s.) If we recall that the teenage Wolfgang helped fund the family's finances during this period by performing as concertmaster for the Salzburg court orchestra, this gives us another perspective on the wonderful writing for the first violins. Enclosing the mellifluous and even piquant *Andante* (another reminder of Mozart's Italian sojourns in these years) are a symphonically expansive *Allegro* and a whirring rondo finale.

The Austrian composer **Joseph Marx** has become known to posterity for his prolific achievements in the genre of the art song – he penned more than 150 lieder. Along with these, though, Marx also composed choral works, symphonic scores, and chamber music and exerted enormous influence as both a teacher and a critic throughout his long career. During the radical period in which fellow Austrian Arnold Schoenberg was pioneering atonality, Marx became identified as a "conservative" opposed to this compositional technique and philosophy. (He is even credited with coining the term "atonality," which Schoenberg disdained.) But his reverence for Mozart and the Viennese Classics co-existed with a susceptibility to the late Romanticism of Hugo Wolf's lieder, the Impressionism of Debussy, and numerous other musical influences from his contemporaries.

Marx embarked on his composing career against the wishes of his father and composed the bulk of his songs within just a few years, by 1912. Mostly writing for voice and piano, Marx later orchestrated some of these. *Der Bescheidene Schaefer* (*The Shy Shepherd Boy*) (poem by Christian Felix Weisse) shows a comic bent, while *Waldseligkeit* (*Forest Bliss*) (to a text of Richard Dehmel, who also

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馬克思的《意大利歌集》流露了他對地中海的偏愛，作品寫於 1912 年，只花了八天，他在 1930 年代將其中一些選曲改編為弦樂團演出。

早在**荀伯克**勇闖他「泛調性」的音樂新世界的多年前，他靠不倦的自學，研究莫扎特和貝多芬等古典模範。1895 年秋，他認識了作曲家森連斯基，森連斯基不但成為他荀伯克唯一的正式音樂老師，後來更成為他的妹夫。森連斯基為一群熱心的業餘音樂人組織了音樂社，荀伯克在當中的小型弦樂組合演奏大提琴，音樂社在 1896 年三月於維也納舉行首次演奏，曲目包括這首為小提琴、弦樂及豎琴而寫的**降 A 大調夜曲**，這首迷人的緩慢夜曲就是荀伯克首次公開演奏的作品。

荀伯克熱切崇拜另一位與二十世紀初的維也納關係密切的作曲家，那人就是**馬勒**。馬勒雖然以史詩式的雄偉交響曲聞名，對傳承自舒伯特和舒曼的藝術歌曲小品，也可揮灑自如，他把歌曲的元素和交響曲的視角，交換滲透，在這大小兩極間遊走。1901 年夏天，他在創作第五交響曲時，就同時用呂克特（1788-1866）的詩歌譜曲。呂克特的詩作也曾啟發了舒伯特和舒曼，於是成為馬勒與這些前輩之間的連繫。研究馬勒的權威格朗日認為，呂克特詩作的情感細緻而優雅，是其誘人之處。

wrote the poem that inspired Schoenberg's *Transfigured Night*) touches on the Romantic cult of nature. The other three songs – *Ständchen* (*Serenade*), *Die Liebste Spricht* (*The Beloved Speaks*), and *Venetianisches Wiegenlied* (*Venetian Lullaby*) – are culled from Marx's 17-song collection ***Italian Songbook***. All of the poems are by Paul Heyse, whose evocations of folk song served as the source as well for Wolf's famous cycle of the same name. Marx composed this cycle, which reveals the love of the Mediterranean he traced to his mother's Italian heritage, within a mere eight days in 1912 and returned to orchestrate some of them for string orchestra in the 1930s.

Years before **Arnold Schoenberg** took the leap into the brave new world of "pantonality" (his preferred term), he was already evolving at a dizzying pace, mostly by teaching himself and closely studying such classic models as Mozart and Beethoven. In the fall of 1895 he met the composer Alexander von Zemlinsky, who would become his brother-in-law and who took on the ambitious young genius as his protégé – Schoenberg's only official music teacher. Zemlinsky had just organised a society of enthusiastic amateurs, for which Schoenberg played cello. Comprising a small string ensemble, the society's first concert was held in Vienna in March 1896. The programme included the **Notturno in A-flat major** for violin, strings, and harp, an immediately appealing slow nocturne which represents the first Schoenberg composition performed in public.

Schoenberg would become a fervent admirer of another composer who became closely associated with early 20th century Vienna: **Gustav Mahler**. While Mahler is celebrated for his epic, all-embracing vision of the symphony, he was also a master of the miniature form of the art song that he inherited from Schubert and Schumann. He

憑藉呂克特的啟發，馬勒寫成悲慘的聯篇曲集《孩子死亡之歌》，以及由五首獨立歌曲組成的**《呂克特詩歌》**（寫於 1901 至 1902 年間）。呂克特細膩親密的詩風，化身為新一派簡練的抒情，卻不失情感表達的寬度：《別偷看我的歌》像一幅風景畫，還有忙碌的蜜蜂嗡嗡飛舞；風格一轉；《我聞着溫柔的香氣》透着斗室的溫暖；《如果你為美麗而愛》亦溫柔多情，此乃馬勒寫於 1902 年，送給他的新娘艾瑪的情歌。曲集中亦有交響曲常用的浩瀚主題，《在午夜》令人想起第三交響曲，充滿對存在的絕望和昇華的忘形；《世界遺落了我》是很多人心中馬勒最動人的歌曲，呂克特寫出極樂的寧靜，投射成最超凡的音樂，描述了塵世的安詳。除了《如果你為美麗而愛》，樂曲都由馬勒配器，今天演奏的版本配器為弦樂及豎琴。

孟德爾頌獲其友舒曼推崇為「十九世紀的莫扎特」，少年時已寫成一套 13 首弦樂交響曲，足證孟德爾頌為音樂神童，而他對莫扎特式的清脆俐落和抒情風格的崇拜，顯示他們在音樂精神上有更深的關係，最早期的幾首弦樂交響曲更突出了他從這位奧地利作曲家得到的真傳。

孟德爾頌也吸收各家所長，在 1823 年的作品 **C 大調第九弦樂交響曲**中表露無遺。他有緣跟保守派德國作曲家兼歌德的好友薩爾達學習對位法，以及巴赫和他兒子的巴羅克和其他早期古典樂技巧；在慢速的前

transcended the disparity between these small and large genres by incorporating song elements into his symphonies and symphonic aspects within his songs, as he does in the settings he began writing in the summer of 1901, while working on the Fifth Symphony, to poems by Friedrich Rückert (1788-1866). Rückert had inspired Schubert and Schumann, among other composers, and thus provides another link between Mahler and these admired forbears in the art of lieder. The appeal of Rückert's poems, according to Mahler expert Henry-Louis de la Grange, lay in their "delicate and refined lyricism".

Mahler's attraction to Rückert over the next several years resulted in the tragic cycle *Kindertotenlieder* (*Songs on the Death of Children*), as well as in the more independently conceived set of five ***Rückert-Lieder*** (which date between 1901 and 1902). The intimacy of Rückert's poetry inspired a new vein of pared-down lyricism that is nevertheless capable of expressing a wide emotional compass. The nature painting of *Blicke mir nicht* (*Look Not Into My Songs!*), with its busily buzzing bees, is complemented by the chamber-like tenderness of *Ich atmet' einen linden Duft* (*I Breathed a Gentle Fragrance*). Guileless lyricism also pervades *Liebst du um Schönheit* (*If You Love For Beauty*), which Mahler composed in 1902 as a love song for his new bride, Alma. This is the only one of the *Rückert-Lieder* that he himself did not orchestrate; in this performance we hear version of all five songs for strings and harp. The *Rückert-Lieder* also touches on cosmic themes familiar from the symphonies. *Um Mitternacht* (*At Midnight*) recalls the existential despair and transcendent ecstasy of the Third Symphony. And in what many consider Mahler's single most-moving song, *Ich bin der Welt abhanden gekommen* (*I Am Lost to the World*), Rückert's vision of blissful tranquility inspires one of the supreme

奏和第一樂章中，專注單一主題帶着海頓的影子；E 大調和小調間，高音和低音織體的對比，在〈行板〉中盡現所能。琉森節日弦樂團選奏第九弦樂交響曲，也是對他們家鄉致敬，樂曲又名《瑞士》，皆因孟德爾頌曾與家人到瑞士遊玩，包括琉森等地，受阿爾卑詩山的悅目風景所啟發而成此曲，孟德爾頌甚至在〈詼諧曲〉的中段模仿約德爾山歌；終曲生動靈敏的對位，就是年輕時專心聆聽薩爾達所授的成果。

musical depictions of above-the-battle, serene resignation.

The famous image of **Felix Mendelssohn** as "the Mozart of the nineteenth century" derives from the critical writings of Robert Schumann, who developed a friendship with Mendelssohn. This of course referred on one level to the phenomenal gifts of a musical prodigy – the group of 13 symphonies for string orchestra that Mendelssohn wrote in his early teen furnish excellent examples of this. But Mendelssohn's own adulation of Mozartean clarity and lyricism suggests a deeper kinship of spirits, and the earliest of the string symphonies certainly underline his debt to the Austrian composer.

At the same time, a host of other influences are also apparent, particularly in the **Sinfonia No 9 in C major for Strings** (1823). Mendelssohn had the benefit of learning counterpoint from the conservative German composer and friend of Goethe, Carl Friedrich Zelter, who schooled the youngster in the Baroque and pre-Classical practices of J S Bach and his sons. And there's more than a touch of Haydn in the slow introduction and focus on a single theme in the first movement. The *Andante* exploits the textural differences between upper and lower strings in the contrasting E major and minor sections. With the selection of No 9, the Lucerne Festival Strings pay homage to their hometown, for Felix was inspired by a visit with his family to Lucerne and elsewhere in Switzerland, taking in the Alpine landscape with delight. Mendelssohn even incorporates an imitation of a yodel in the trio of his *Scherzo* (hence the nickname "*Swiss*"). The young composer's attentive zeal to Zelter's lessons bears wonderful fruit in the zesty and witty counterpoint of the finale.

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蘇克 **Josef Suk** (1874-1935)

捷克古老聖歌沉思曲《聖瓦茨拉夫》，作品 35a — Meditation on the Old Czech Chorale *St. Wenceslas*, Op 35a

巴赫 **J S Bach** (1685-1750)

A 小調小提琴協奏曲，BWV1041 — Violin Concerto in A minor, BWV1041
中庸的快板 — Allegro moderato
行板 — Andante
甚快板 — Allegro assai

丹尼爾・多特思（小提琴） **Daniel Dodds** (Violin)

奧涅格 **Arthur Honegger** (1892-1955)

以巴赫之名寫成的前奏曲、詠嘆調及賦格曲 — Prélude, Arioso et Fughette sur le nom de Bach

巴赫 **J S Bach**

E 大調小提琴協奏曲，BWV1042 — Violin Concerto in E, BWV1042
快板 — Allegro
慢板 — Adagio
甚快板 — Allegro assai

丹尼爾・多特思（小提琴） **Daniel Dodds** (Violin)

— 中場休息 Interval —

德伏扎克 **Antonín Dvorák** (1841-1904)

E 大調弦樂小夜曲，作品 22 — Serenade in E for Strings, Op 22
中板 — Moderato
圓舞曲節奏 — Tempo di Valse
詼諧曲：極快板 — Scherzo: Vivace
小廣板 — Larghetto
終曲：活潑的快板 — Finale: Allegro vivace

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Pieces and their order of performance are subject to change

是晚演出以捷克作曲家的作品為骨幹，加上巴赫的兩首弦樂作品，以及一首由二十世紀瑞士作曲家奧涅格向巴赫致意的作品。

著名的小提琴家約瑟夫・蘇克在2011年與世長辭，他的祖父是同名的作曲家**約瑟夫・蘇克**（1874-1935），在波希米亞四重奏擔當小提琴手多年，老蘇克是德伏扎克的學生，後來更成為他的女婿。德伏扎克和斯梅塔納一代的捷克作曲家，致力發掘祖國的傳統音樂並發揚光大，蘇克傳承着前輩的薪火，在現代主義和第一次世界大戰的洪流中，深入捷克的歷史中尋找靈感，寫成這首**捷克古老聖歌沉思曲《聖瓦茨拉夫》，作品35a**。

蘇克帶領他的弦樂四重奏，在1914年九月、大戰爆發後不久，首演這首單樂章樂曲；到十一月他把作品改編給弦樂樂團。當時捷克仍在維也納哈布斯堡王朝的統治下，捷克人無故被捲入戰爭，對勝敗都不太熱心，而1918年哈布斯堡政權戰敗，促成捷克獨立；到後來納粹德軍佔領捷克，粉碎捷克人獨立的美夢，這時蘇克已經逝世三年了。

沉思曲反照出戰爭早年的焦慮，蘇克用一首簡單的、為十世紀殉教者瓦茨拉夫禱告的聖詠，發展成精簡但情感深邃的變奏，聖瓦茨拉夫是捷克的守護聖人，在布拉格很多廣場都以他命名；聖詠中的歌詞「保佑我們和後人免於滅亡」重複出現在樂譜中，危機感在中斷冒起，最後安詳的聖詠再臨，使人心安定。

十九世紀浪漫主義的其中一個重要發展元素，是地方文化和民俗音樂的重新發現，相對之下，在巴羅克時期的頂峰，**巴赫**雖然一輩子都生活在一小片德國土地，卻創造了糅合各地音樂的國際風格：在他的作品，可以見到北方的對位法、複雜多姿的法國舞曲節奏、和感情豐富的意大利旋律；巴赫的協奏曲，無論是多樂器編制的勃蘭登堡協奏曲，或一兩支小提琴的協奏曲如BWV1031到1042，在曲式、風格和織體上都廣闊多姿。

以今天節目中的兩首小提琴協奏曲為例，就流露了韋華第的影響，這位意大利作曲家比巴赫年紀稍長，學者布萊格認為巴赫學習了韋華第「不單是連章的三樂章形式，還有回歸曲式。」主題樂思主要由樂團重覆奏出，但獨奏亦會奏出較短的片段，這手法在第一和第三樂章用上，主題重複時伴隨有趣的變化，之間出現獨奏的插話；布萊格指出，巴赫把這種韋華第模式結合「新的形式結構，更有活力，更加清晰。」

Music by Czech composers frames this evening's programme, which then turns toward the legacy of J S Bach with two masterpieces of the core repertoire for strings – taking an excursion along the way to a Swiss composer who pays a 20th century homage to that legacy.

The Josef Suk who became a famous virtuoso violinist (and died as recently as 2011) was the grandson of his namesake, the composer **Josef Suk** (1874-1935), himself a longstanding violinist with the Bohemian Quartet. Those dates indicate that the elder Suk came of age in the generation after Antonín Dvorák – and the latter was not only Suk's teacher but became his father-in-law as well. Suk could therefore build on the renaissance of interest in the indigenous musical sources of his native Czech homeland that Dvorák and such earlier composers as Bedrich Smetana had launched and brought into the international spotlight. In his **Meditation on the Old Czech Chorale *St. Wenceslas*, Op 35a**, Suk looks much further into the past of the Czech people for inspiration – but in the face of the great modernist crisis of the First World War.

Suk and his string quartet introduced this single-movement piece in September 1914, just after the war had broken out; in November came an arrangement for string orchestra. Still controlled by the imperial Habsburg rulers in Vienna, the Czechs were hardly enthusiastic about the prospect of being forced into an imperial war, and the Habsburgs's defeat in 1918 would in fact lead to the creation of an independent Czechoslovakia. (Suk mercifully died three years before that dream was shattered by the Nazi occupation.)

The Meditation reflects the anxiety of those early years of war. Suk develops the piece as a brief but deeply emotive set of variations on a very simple chorale associated with a prayer to the tenth-century martyr Wenceslaus I, the patron saint of the Czech state (who dominates the square named after him in the heart of Prague). Over his score the composer inscribed these words from the chorale: "Save us and future generations from perishing." The sense of crisis emerges in the middle of the Meditation before the serenity of the chorale returns, fully affirmed.

If a significant factor in the development of 19th century Romanticism was the rediscovery of local culture and folk roots, **J S Bach**, who spent the vast majority of his life confined to a very small area of German-speaking lands, represents the fascination with international styles that underlies the great synthesis he achieved at the climax of the Baroque era. Very simply put, this was a synthesis of Northern counterpoint, sophisticated French rhythms evolved from dance forms, and sensuous Italianate melody. Bach's concertos – whether in the multi-instrumental configurations of the Brandenburg Concertos or the concertos for one or two violins of BWV 1031-42 – display a hugely varied spectrum of approaches to form, style, and texture.

The two concertos for solo violin and strings on this programme, for example, point to the influence of Bach's slightly older Italian contemporary, Antonio Vivaldi. The scholar Werner Breig writes that Bach adopted from Vivaldi "not only the three-movement structure of the cyclical structure but also ritornello form," which is to say, the

我們未能確定這兩首協奏曲寫於何時；**A小調小提琴協奏曲，BWV1041** 可能是巴赫1720年代初在克滕的較早期作品，當時他還未移居萊比錫，有較多空間寫作器樂音樂，但留傳的樂譜卻寫着1730年，著名巴赫權威沃爾夫相信，此曲是巴赫主理萊比錫一個大學生合唱團時寫的，也有人推論巴赫重用了自己早年的作品。

〈行板〉令人難忘的旋律崁在低音大提琴鮮明的音型中，和第一樂章的嚴肅形成對比；在終曲，巴赫把流行舞曲加上想像豐富的處理，基格舞隨着不停變動的節奏跳動。

E大調小提琴協奏曲，BWV1042，又以鍵盤協奏曲版本為人熟識，是巴赫另一首僅存的小提琴獨奏協奏曲，一般認為是克滕時期的作品。巴赫運用高超技巧，把小提琴獨奏融入合奏自信的動機樂思。整個第一樂章依三段式詠嘆調模式，主部重複；升C小調的慢樂章，清晰的低音線襯托抒情的獨奏；終曲像迴旋曲，重複的合奏主題，成為另一種變奏，與小提琴獨奏形成對比。

雖然**奧涅格**的父母都是瑞士人，他卻在巴黎發展事業，於1920年代與其他作曲家組成快活的「法國六人組」。他又是一位從舊音樂中找靈感的現代人，例如他的第二弦樂交響曲，寫於二次大戰期間，在終樂章由小號引用巴赫的聖詠來營造希望。**《以巴赫之名寫成的前奏曲、詠嘆調及賦格曲》**成於1932年，是三樂章的短篇，每一樂章模仿一種巴赫最擅長的曲式，用的卻是奧涅格自己的聲調；前奏流暢的琶音帶出作品中心動機的密碼，用音調串以巴赫的名字：降B－A－C－B，先由中提琴奏出，緊接是節奏緩慢的小詠嘆調，由莊嚴的和弦點綴，之後是以無縫賦格處理的動機。

德伏扎克以中歐的古典傳統為模範，也引入古典主流以外的語法，主要是他故鄉波希米亞的民間節奏和輪廓，為傳統曲式注入新生命。這首早期作品**E大調弦樂小夜曲，作品22**，表現了這位在國際舞台嶄露頭角的年輕作曲家豐富的創造力。1870年代初，他申請維也納頒發的獎學金，引起了布拉姆斯和其他評審的注意，評審對德伏扎克的認同就像一劑強心針。1875年，在創意奔流的兩個星期內，他寫成了這首精心雕琢的小夜曲，還有其他作品，包括精彩的第五交響曲。

數年後，德伏扎克寫了另一首帶着鄉村氣息的管樂小夜曲；相比之下，弦樂小夜曲則像上流貴族宮廷娛樂，混入舒伯特式的家庭音樂，表面平順的音樂包藏着高超的作曲技巧。五個樂章中，除了終樂章，其餘四個都是如歌的三段式（ABA），但德伏扎克在平凡中編織了微妙的變化，第一樂章的兩個主題在型格和

recurrence of thematic ideas often played by the larger ensemble, but also in briefer snatches by the soloist – a style that shapes the faster outer movements. Between these restatements, which are varied in interesting ways, the Baroque concerto calls for episodes featuring the soloist. Breig points out that Bach combined this Vivaldian model "with a new formal structure that sought greater rigor and clarity."

The dating of the two Bach concertos on our programme is, like so many other works by this composer, problematic. The **Violin Concerto in A minor, BWV 1041**, may have originated from the composer's relatively early period in Cöthen (before he took over his position in Leipzig), when he had more leeway to write instrumental music. However, the surviving score dates from 1730, and the eminent Bach authority Christoph Wolff believes that this concerto was likely intended for his activities as director of the Collegium Musicum in Leipzig, which was a musical society formed by university students. Still others argue that Bach drew on material he had written at an earlier stage.

The severity of the opening movement finds contrast in the Andante, which pits its memorable melody against a prominent figure in the bass. The dazzling imagination of Bach's treatment of popular dance styles comes to the fore in the finale – a gigue that skips along in restlessly churning rhythms.

The **Violin Concerto in E major, BWV 1042** –also familiar from its transcription as a keyboard concerto – is Bach's only other surviving concerto for solo violin and is often dated to the Cöthen period, in the early 1720s. Especially remarkable is the skill with which Bach integrates the solo violin's voice into the assertive motivic ideas heard at the outset from the full ensemble. The entire first movement moreover follows the form of a da capo aria, in which the main part is repeated. The slow movement, in C-sharp minor, also plays a prominent bass line against the soloist's lyrical transports. And the rondo-like finale involves yet another variant of the scheme of a recurring ensemble theme contrasting with solo forays by the violinist.

Though born to Swiss parents, **Arthur Honegger** spent most of his career in Paris, where he became associated with the debonair group of composers labeled Les Six in the 1920s. Here again is an example of one of the "moderns" drawing inspiration from the solid musical past: his Second Symphony for strings, written during the turmoil of the Second World War, introduces a trumpet quoting from a Bach chorale in its final movement to sound a note of hope. The **Prélude, Arioso, et Fughette sur le nom de Bach** dates from 1932 and is a brief work in three movements, each of which imitates a different form perfected by Bach, but in Honegger's own voice. The flowing arpeggios of the Prelude also introduce the work's central motivic "code," which spells the letters of Bach's name by their notated equivalents: B-flat–A–C–B. This leads directly into the slow-paced Arioso section, punctuated by solemn chords (the "Bach" motif is at first sounded by the violas), which is followed by a riveting fugal treatment of the motif.

Antonín Dvorák took the Classical tradition of Central Europe as his model, but he also introduced vernacular idioms outside the Classical mainstream – above all the vibrant rhythms and contours of his native Bohemian

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調性上的對比，讓三段式的結構更明顯；第二樂章，甜蜜憂鬱的〈圓舞曲〉最是迷人，其後的〈詼諧曲〉熱鬧生動；〈小廣板〉溫暖的旋律重提第二樂章〈圓舞曲〉的樂思，成為德伏扎克的音樂標記。作曲家把最複雜的樂章形式組成這首小夜曲，以奏鳴曲式為本，加入別開生面的樂思，終樂章的急板引用〈小廣板〉和第一樂章，旋風似地終結。

樂曲介紹：湯馬士．梅
中譯：黃家慧

countryside – to enliven its forms. The early **Serenade in E major for Strings, Op 22**, shows the exuberant invention of the young composer as he was just on the brink of international discovery. In the early 1870s he began applying for a grant administered from the imperial capital of Vienna and came to the attention of Brahms and powerful critics. Dvorák's success with the jury boosted his confidence, and within less than two weeks in 1875 he composed this well-wrought serenade – in fact just one work among a creative outpouring that included the marvelous Fifth Symphony.

A few years later, Dvorák would write a serenade for winds evoking his experience of village bands, but this string serenade seems to allude to a more-genteel world of aristocratic palace entertainments mixed with Schubertian at-home music-making – all the while working out some impressive compositional feats beneath the seemingly smooth surface of the music. Four of the five movements, for example, employ a simple song-like form (ABA) – all but the finale – yet Dvorák weaves subtler kinds of variety into this pattern. The contrast in character and key between the two themes in the opening movement makes this general design easy to hear. In the second movement Dvorák enchants with a sweetly melancholy waltz, followed by a bustling and lively Scherzo. Already Dvorák's recognizable melodic warmth infuses the Larghetto, which reprises an idea from the second waltz movement. He crowns the Serenade with the most formally complex of its movements, essentially a sonata form into which Dvorák crowds several interesting ideas, also recalling the Larghetto and first movement and then ending with a whirlwind presto.

Programme notes by Thomas May

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地址 Address: 香港灣仔港灣道2號12樓1205室
Room 1205, 12th Floor, 2 Harbour Road, Wanchai, Hong Kong

電話 Tel: 2824 3555 | 傳真 Fax: 2824 3798, 2824 3722 | 電子郵箱 Email: afgen@hkaf.org

節目查詢熱線 Programme Enquiry Hotline: 2824 2430

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

歌劇 / 戲曲 OPERA / CHINESE OPERA

香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe Romance and Martial Arts	《穿金寶扇》 *The Gilded Fan* 《武松》 *Wu Song the Tiger Killer*	YMTT STA	14, 15/3 15/3 16/3	7:30pm 2:15pm 2:30pm
《天鵝武士前傳》音樂會 NEW WORK *Before Brabant*	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 - *Lohengrin* by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm

音樂 MUSIC

科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯・史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝傲・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'Conor 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》 NEW WORK *Images of Hong Kong*	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

舞蹈 DANCE

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) *Giselle*	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 - *Highland Fling*	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: Jiří Kylián, Michael Schumacher	KTTA	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 - *iTMOi* (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 《死而復生的伊菲格尼》 Tanztheater Wuppertal Pina Bausch *Iphigenia in Tauris*	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 NEW WORK 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

戲劇 THEATRE

《茱莉小姐》 *Mies Julie*	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
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - *A Midsummer Night's Dream*	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》 NEW WORK *Red Chamber in the Concrete Forest*	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》 NEW WORK National Theatre of China - *Romeo and Juliet*	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 - *Amid the Clouds*	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 *Bullet Catch*	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 NEW WORK *Girl Talk*	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》 NEW WORK *108 Heroes III*	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》 NEW WORK *FILTH*	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 - *African Tales by Shakespeare*	藝術總監及導演：瓦里科夫斯基 Artistic Director/ Director: Krzystof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 NEW WORK *Iron Horse*	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

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
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CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre
CCCH 香港文化中心音樂廳 Concert Hall, 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
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA
APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA
APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA
YMTT 油麻地劇院 Yau Ma Tei Theatre
STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
KTTA 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
CWDP 中西區海濱長廊（近金鐘添馬公園）Central and Western District Promenade, Tamar Park, Admiralty
TWTA 荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
TMTA 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall

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12/3	「表演與互動」工作坊 Acting and Interacting
12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
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14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
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戲劇 THEATRE	
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7/3	《子彈捕手》互動演後談 Speeding Bullet
7/3	《女戲 1+1》演後談 About the Girls
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42nd 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014

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讓我們繼續綻放異彩！

Support the Festival Donation Scheme and Help Sustain the Festival's Growth

1973年創立的香港藝術節是地區內舉足輕重的文化盛事。香港藝術節極需要各界人士的慷慨支持，以繼續呈獻國際和本地藝術精英的精采節目、委約和製作原創作品，並發展年青觀眾。「**藝術節捐助計劃**」籌集的款項將會投放於最需要支持和發展的項目。

無論捐款數額多少，香港藝術節皆衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is a premier cultural event in the region. To ensure we can continue to stage high quality performances, commission original creations and reach out to young audiences in Hong Kong, we need your assistance! Contributions to the **Festival Donation Scheme** will provide funding for areas needing the most support.

Donations of any amount will be greatly appreciated!

鳴謝類別Acknowledgment Categories:

鉑金捐款者Platinum Donor	HK$120,000或以上 or above
鑽石捐款者Diamond Donor	HK$60,000或以上 or above
黃金捐款者Gold Donor	HK$10,000或以上 or above
純銀捐款者Silver Donor	HK$5,000或以上 or above
青銅捐款者Bronze Donor	HK$2,500或以上 or above

© Left: Simon Annand Right: Graham Wylie

捐款表格 DONATION FORM

我/我們願意捐款港幣$ _____ *支持「**藝術節捐助計劃**」。
I / We would like to donate HK$ _____ * to support the **Festival Donation Scheme**.
*捐款港幣$100或以上可憑收據申請扣稅。
Donations of HK$100 or above are tax-deductible.

捐款方法 Donation Methods

☐ 信用卡Credit Card
☐ 匯財卡Visa ☐ 萬事達卡MasterCard
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持卡人姓名Cardholder's Name：_____

信用卡號碼Card No.：_____

發卡銀行Issuing Bank：_____

信用卡有效期Expiry Date（月month／年year）：_____

持卡人簽名Cardholder's Signature：_____

信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄方式。
Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

☐ 支票Cheque
請填妥表格，連同抬頭為**香港藝術節協會有限公司**的劃線支票，寄回香港灣仔港灣道二號12字樓香港藝術節協會發展部收。
Please return this completed form, together with a crossed cheque made payable to **Hong Kong Arts Festival Society Limited**, to Development Department, Hong Kong Arts Festival Society Ltd, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

閣下如有垂詢，請與發展部聯絡:
For enquiries, please contact the Development Department:
電郵Email: dev@hkaf.org 總機General Line: (852) 2824 3555
網頁Website: hk.artsfestival.org/en/partner/donations

捐款港幣$2,500或以上，將於2014香港藝術節的官方網站及閉幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。屆時我/我們希望以下列名字獲得鳴謝：
Donations of HK$2,500 or above will be acknowledged in the 2014 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale. I / We would like to be acknowledged as:
（請選擇適用者 please ☑ the appropriate box）

☐ 以我/我們/公司的名字列出 my/our/company's name ☐ 「無名氏」Anonymous

名字 Name: _____

捐助者資料Donor's Information **（請用正楷填寫 Please write in BLOCK LETTERS）

個人/公司名稱（中文）：_____（先生/太太/女士/小姐）

Personal/ Company Name (English) : _____ (Mr / Mrs / Ms / Miss)

公司聯絡人（如適用）Company Contact Person (If applicable) ：_____

職位Title：_____

聯絡地址Correspondence Address：_____

聯絡電話Telephone：_____ 傳真Fax：_____

電郵Email：_____

（如收據上的名稱須與上列不同，請註明：
If name on official receipt needs to be different, please specify: _____）

☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.
☐ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.
☐ 我不希望收到藝術節的資訊 I do not wish to receive any Festival information.
**你的個人資料將會絕對保密。Your personal data will be kept strictly confidential.

LES AMIS DU CREDIT SUISSE

THE NEW STARS OF TOMORROW.

Credit Suisse Emerging Artists Series at the 42nd Hong Kong Arts Festival.

Yulianna Avdeeva Piano Recital, February 27, 2014.
Hyeyoon Park and Florian Uhlig Violin and Piano Recital, February 28, 2014.
Ensemble Cordevento, March 1, 2014.

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