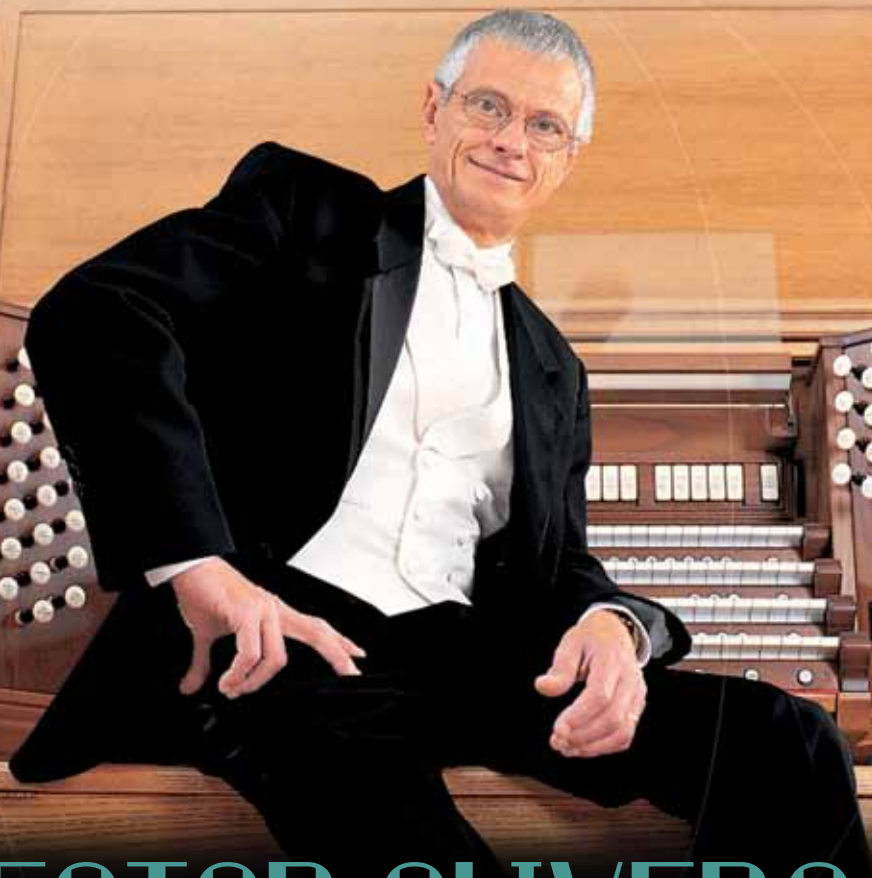


42<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero Hero Hero 英雄



HECTOR OLIVERA

赫克托·奧利維拉

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ORGAN RECITAL 管風琴獨奏會

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# 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%**)
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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



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



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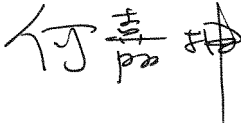


歡迎閣下蒞臨第 42 屆香港藝術節。

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。

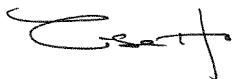


香港藝術節行政總監 

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 

香港藝術節資助來自：

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



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An abstract background featuring bold, expressive brushstrokes in vibrant green and red. The strokes are layered and textured, creating a sense of movement and depth. The green strokes are more prominent on the left side, while the red strokes dominate the right side. The overall effect is dynamic and artistic.

# SINO ART

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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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# 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.

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18.2-22.3.2014

Presents

# HECTOR OLIVERA

赫克托·奧利維拉

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## 赫克托·奧利維拉

管風琴

奧利維拉生於阿根廷首都布宜諾斯艾利斯，六歲入讀布宜諾斯艾利斯音樂學院，學習和聲、對位法和賦格曲，九歲已創作雙簧管弦樂組曲，並由布宜諾斯艾利斯交響樂團演奏。

12歲那年，奧利維拉在布宜諾斯艾利斯大學進修音樂，18歲時已於拉丁美洲巡迴演出逾300場音樂會，經常現身阿根廷的電台和電視台，又曾為布宜諾斯艾利斯的音樂社擔任高級即興伴奏師達三年。

他於1965年獲茱莉亞音樂學院授予獎學金赴美，三年後贏得美國管風琴協會贊助的美國即興演出比賽，繼而展開其專業演奏事業。

奧利維拉巡演足跡遍及美洲、歐洲及亞洲。他曾為多個頂尖樂團任客席獨奏，包括匹茲堡交響樂團、克里夫蘭管弦樂團以及明尼蘇達管弦樂團；重要演出包括慶祝1996年奧運會的亞特蘭大斯皮維音樂廳獨奏會，還有分別於2002及2004年舉辦的美國管風琴家協會全國代表大會的演奏。奧利維拉是紐波特古典音樂節的常客，為開幕及閉幕音樂會任表演嘉賓。

除了舉辦音樂會和獨奏會，奧利維拉也是管風琴品牌Rodgers及Roland環球設計顧問。他的專輯收錄古典獨奏作品和自己的器樂改編作品，現已推出收錄了古典音樂、當代音樂和電影配樂的多張DVD及超過20張音樂專輯。

中譯 戴佩珊



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Nathan Milstein



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Mozart  
Joseph Marx  
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Mendelssohn

Divertimento in D, K136  
Songs for medium voice and strings  
Notturmo in A-flat for violin, strings and harp  
*Rückert-Lieder* for medium voice, strings and harp  
Divertimento in F, K138  
Sinfonia No 9 in C, *Swiss*  
**Louise Kwong** (Soprano)

**Mar 21**

Joseph Suk  
J S Bach  
Honegger  
J S Bach  
Dvořák

Meditation on the Old Czech Chorale *St. Wenceslas*, Op 35a  
Violin Concerto in A minor, BWV1041  
Prélude, Arioso et Fughette sur le nom de Bach  
Violin Concerto in E, BWV1042  
Serenade in E, Op 22  
**Daniel Dodds** (Violin)

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# Hector Olivera

## Organ

Olivera was born in Buenos Aires, Argentina. At six years old he entered the Buenos Aires Conservatory to study harmony, counterpoint and fugue. By age nine, Olivera had composed a suite for oboe and string orchestra, which was performed by the Buenos Aires Symphony Orchestra.

At 12, Olivera entered the University of Buenos Aires for advanced studies in music. By 18, he had performed more than 300 concerts throughout Latin America, appearing frequently on Argentinean radio and television. He also served for three years as the senior improvisational accompanist for the Collegium Musicum in Buenos Aires.

He moved to the US on a scholarship from the Juilliard School of Music in 1965. Three years later he won the National Improvisation Contest sponsored by the American Guild of Organists, thereby launching his professional concert career.

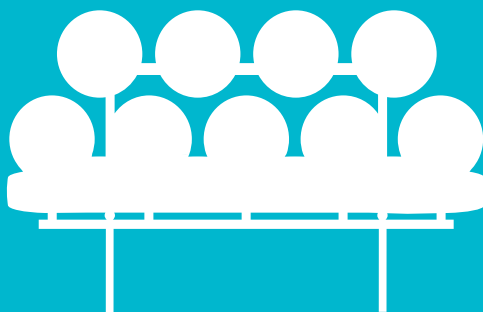
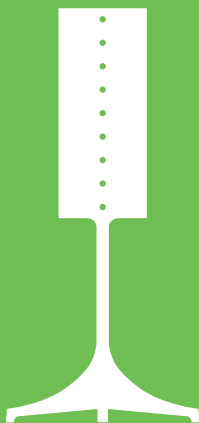
Olivera has toured extensively across the Americas, Europe, and Asia. As a guest soloist he has performed with leading orchestras including the Pittsburgh Symphony Orchestra, the Cleveland Orchestra, and the Minnesota Orchestra.

His notable performances have included a solo concert at Spivey Hall, Atlanta, in celebration of the Olympic Games in 1996; and performances for the American Guild of Organists' National Convention in 2002 and 2004. He is a regular guest at the Newport Classical Music Festival, being the featured artist for the opening and closing gala concerts.

In addition to giving concerts and recitals, Olivera consults on the design of Rodgers and Roland organs worldwide. He records both solo classical literature and his own orchestral transcriptions, now released on DVDs and more than 20 CD albums of classical music, contemporary music and film score.

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**捷利非爾**

觸技曲

**W R Driffill (1870-1922)**

Toccata

**法朗克**

前奏、賦格曲及變奏曲，作品 18

**César Franck (1822-1890)**

Prelude, Fugue and Variation, Op 18

**巴赫**

C 小調帕薩卡利亞及賦格曲，BWV582

**J S Bach (1685-1750)**

Passacaglia and Fugue in C minor, BWV582

**達昆**

聖誕歌曲第 8 首《陌生的地方》

**Louis-Claude Daquin (1694-1772)**

Noel No 8 *Étranger*

**波爾曼**

《歌德組曲》選段，作品 25

〈聖母禱文〉

觸技曲

**Léon Boëllmann (1862-1897)**

Excerpts from *Suite Gothique*, Op 25

*Prière à Notre-Dame*

Toccata

— 中場休息 Interval —

**域道**

G 小調第六風琴交響曲，作品 42，第 2 首

快板

慢板

間奏曲

如歌

終曲

**Charles-Marie Widor (1845-1937)**

Organ Symphony No 6 in G minor, Op 42 No 2

Allegro

Adagio

Intermezzo

Cantabile

Finale

**皮亞蘇拉**

《遺忘》

**Astor Piazzolla (1921-1992)**

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## 捷利非爾：觸技曲

在音樂圈中，威廉·拉爾夫·捷利非爾並不是家傳戶曉的名字。捷利非爾 1870 年出生於英國貝福德郡的登斯泰寶，就讀於皇家音樂學院。身為演奏家和作曲家，他曾獲多個獎牌及勳章，畢業後於偏遠的赫特福德郡任管風琴手及合唱團總監。1922 年捷利非爾死於肺炎。他的家人把其音樂手稿藏起來，直至 1998 年才被發現。捷利非爾的觸技曲創作年份不詳，這首作品專為炫技而作，表現出演奏者靈巧的雙手技術。作品把我們帶到海邊城鎮布萊頓的露天廣場，音樂在沈重的聖樂背景下為觀眾提供了平靜的安慰，樂曲然後再次回到開首激昂的氣氛。

## 法朗克：前奏、賦格曲及變奏曲，作品 18

西薩·法朗克在巴黎聖克羅蒂爾德教堂任職管風琴手超過 30 年，大部份重要作品都是在這個時期創作。除了促使「風琴交響樂」這個音樂種類的出現外，法朗克亦創作了大量管風琴作品，不論在規模和質素方面都跟巴赫不相伯仲。在眾多作品中，前奏、賦格曲及變奏曲，作品 18 是作曲家最受歡迎的管風琴作品之一，為紀念教堂在 1859 年設置的三鍵盤大管風琴而作。田園式的前奏是獻給作曲家聖桑，而由簡短和聲間奏曲連接起來的賦格曲則令

## W R Driffill: Toccata

In musical circles, the composer William Ralph Driffill is not necessarily a household name. Born in 1870 in Dunstable, Bedfordshire, William studied at the Royal Academy of Music. His skill as both a performer and composer were recognised by a number of medals and commendations, and upon graduation he settled into a job as organist and choir director in rural Hertfordshire. Rather unexpectedly, he died of pneumonia in 1922 and his grieving family hid away his musical manuscripts; they were only rediscovered in 1998. His Toccata, with an unknown date of composition, is a dedicated organ showpiece specifically designed to show off the performer's manual dexterity. The music immediately whisks us away to the fairgrounds of the seaside town of Brighton. A contemplative hymn setting provides some calming relief before the music joyfully restates the rousing opening.

## Franck: Prelude, Fugue and Variation, Op 18

The majority of César Franck's extensive compositional oeuvre is associated with his employment as organist at Saint Clotilde Basilica in Paris, a position he held for over 30 years. Besides laying the foundations for the emergence of a new and unique musical genre known as the "Organ Symphony", Franck also created a corpus of organ music that rivals—in scope and quality—the compositions of J S Bach. Among his most popular organ works is the Prelude, Fugue and Variations, Op 18, composed at the monumental three-manual grand organ





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OUR HOME



人想起巴赫深刻的作曲技巧。最後，持續屬音優雅地退下來，換上根據田園式的樂曲開端改編的一系列迷人變奏曲。

### 巴赫：C 小調帕薩卡利亞及賦格曲，BWV582

作為萊比錫布業大廳樂團的藝術總監，孟德爾頌不單復興巴赫的音樂，也確保了他的音樂復古運動能夠在歐洲及其他地方傳播開去。為了強調巴赫對十九世紀音樂的重要性，孟德爾頌不時會提及到巴赫較早期的作品 C 小調帕薩卡利亞及賦格曲（BWV 582）。樂曲完美地把不同風格及傳統元素結合，舒曼形容此曲「精妙得令人讚嘆不已」，作品在 21 組連續且相關的反覆低音中展開，穩固地建立起樂曲的 C 小調主調，然後直接轉到雙賦格曲。賦格的兩個主題意外地來自開首的帕薩卡利亞舞曲：其前半部的續低音成了第一主題；第二部份的轉化版則為第二主題，兩個主題同時都能在這首精采的對位法經典作品的開首聽得見。

### 達昆：聖誕歌曲第 8 首《陌生的地方》

1694 年出生於巴黎的路易·克勞德·達昆六歲已是音樂界的明星。在一次與路易十四的高調會面中，他作了一場精采的古鍵琴演出。他 8 歲便在巴黎各處指揮及演奏自己的作

installed in the church in 1859. The pastoral Prelude is dedicated to Camille Saint-Saëns, while a rather austere fugue – connected via a short interlude of chordal harmony – is highly reminiscent of the dramatic mastery of J S Bach. Finally, a dominant pedal gracefully gives way to a charming set of variations based on the pastoral opening.

### Bach: Passacaglia and Fugue in C minor, BWV582

As the artistic director of the Gewandhaus Orchestra, Felix Mendelssohn not only initiated the revival of J S Bach's music, he also assured that his brand of musical historicism was disseminated throughout Europe and beyond. To underscore Bach's vital importance to the music of the 19th century, Mendelssohn would regularly refer to the Passacaglia and Fugue in C minor (BWV 582), a composition dating from the early years of Bach's career. Seamlessly joining together musical elements from distinct styles and traditions – which Robert Schumann described as “so ingenious that one can never cease to be amazed” – the composition unfolds in 21 successive and continuously elaborated statements of the ground bass, firmly establishing the key of C minor. Without break, the passacaglia transitions into a double fugue. The two subjects, unusually, are derived from the opening passacaglia: The first half of the passacaglia bass becomes the first subject, while a transformed version of the second half is used as the second subject; both subjects are heard simultaneously in the beginning of this magnificent monument to contrapuntal art.

# 42<sup>nd</sup>



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品，並於 12 歲時成為小聖安托尼修道院的首席管風琴手。達昆更在一場比賽中擊敗受人敬仰的尚·菲利普·拉摩，得到聖保祿的管風琴手一職，其後更繼承尚·法蘭索瓦·丹杜雅在皇室禮拜堂的皇帝御用管風琴手之職。他是巴黎聖母院的四大管風琴手之一，亦是城中有名的古鍵琴及管風琴即興演奏家。他的作品以柔美見稱，在眾多作品中，以一系列聖誕牧歌最受歡迎，當中包括歡欣並且充滿節慶氣氛的《陌生的地方》。

### 波爾曼：《歌德組曲》選段，作品 25

來自阿爾薩斯的萊昂·波爾曼是法國管風琴手及作曲家，創作了大概 160 首不同類別的作品，並以《歌德組曲》聞名於世。原於 1895 年為管風琴而作，《歌德組曲》推出後大受歡迎，使作曲家立即為樂曲編寫不同的器樂組合版本。延續了法朗克和聖桑的音樂風格，波爾曼的管風琴作品展現了精采的音色效果。〈聖母禱文〉是抒情的樂章。終章的觸技曲由踏板帶出黑暗緊張的主題配以振顫的伴奏，此樂章已成為管風琴曲目中的重要作品。

### Daquin: Noel No 8 *Étranger*

At the tender age of six, Louis-Claude Daquin, born in Paris in 1694, was already a musical celebrity. During a high-profile visit before King Louis XIV, he gave a “dazzling and magnificent performance” on the clavecin. By the age of eight he was conducting and performing his own works throughout Paris, and he became the principal organist at the convent of Petit St. Antoine by age 12. He even defeated the highly esteemed Jean-Philippe Rameau in a direct competition for the organist position at St. Paul, and eventually succeeded Jean-François Dandrieu as the organist to the king in the Chappelle Royal; he was also one of the four organists at Notre Dame Cathedral in Paris. A celebrated improviser who played with “unfaltering precision and evenness at both the harpsichord and organ,” Daquin was undisputedly the principle organist for the entire city of Paris. Among his most popular compositions, which are greatly admired for their gentle and tender charm, are a number of Christmas pastorals, including a joyous and festive setting entitled *Étranger*.

### Boëllmann: Excerpts from *Suite Gothique*, Op 25

Although Léon Boëllmann, a French organist and composer of Alsatian origins composed roughly 160 works in a variety of genres, he is primarily known for a single composition. Originally scored for organ in 1895, the *Suite Gothique* created an instantaneous sensation, and the composer himself quickly fashioned a number of transcriptions for varying instrumental combinations. Elaborating on the musical styles of César Franck and



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## 域道：G 小調第六風琴交響曲， 作品 42，第 2 首

儘管管風琴多與宗教活動有關，它豐富的音色及聲音組合不論在宗教或世俗的場合均也適用。管風琴多在音樂廳供人使用，它也可在「風琴交響曲」中作為獨奏樂器，取代樂團但同時仿效樂團的音色、結構及多樂章的交響曲發展進程。雖然第一首風琴交響曲由德國作曲家韋漢姆·華倫天·沃克瑪於 1867 年創作，但這樂類通常也跟十九世紀後期的法國作曲家聯繫在一起，法朗克就被廣泛認為法國第一位創作風琴交響曲的作曲家，並為查理·瑪莉·域道（1844-1937）加以發揚光大。創作於大概 1880 年，域道的第六風琴交響曲以五個原創性極高的樂章組成，樂章在強而有力的半音音階、真摯的抒情性及內省中交替互換。

## 皮亞蘇拉：《遺忘》

傳統上探戈是表現低下階層生活的藝術形式。1950 年代，「新探戈」之父埃斯特·皮亞蘇拉開始把爵士樂和古典音樂的元素融入到傳統探戈中，迅速地發展成融合了大量耳熟能詳如對位法和帕薩卡利亞舞曲技巧的西洋音樂元素的特色探戈。此外，皮亞蘇拉也邀請薩克斯管和電結他這些新式樂器加入傳統的探戈樂團。因此，這也不難想像他激進的新音

Camille Saint-Saëns, Boëllmann's organ works demonstrate "remarkable sonorities". The *Prière à Notre-Dame* offers a gentle and highly lyrical musical prayer. The concluding Toccata, with its dark and anxious main theme in the pedals set against a fluttering accompaniment, has easily become a staple of the organ repertoire.

## Widor: Organ Symphony No 6 in G minor, Op 42 No 2

Most of us associate the pipe organ with liturgical, that is, religious use. But it is the incredible variety of tone colors and sound combinations that allows the instrument to function in a variety of both sacred and secular settings. If you regularly attend concerts featuring classical music, you will also know that pipe organs are part of most dedicated concert halls. In this rarified environment the pipe organ can appear as a solo instrument in so-called "Organ Symphonies". The instrument replaces the orchestra, but nevertheless imitates orchestral tone color, texture and symphonic processes in multiple movements. Although the German composer Wilhelm Valentin Volckmar wrote the first organ symphony in 1867, we tend to associate the genre with French composers working in the later parts of the 19th century. César Franck is generally credited with composing the first French organ symphony, with the genre further cultivated by Charles-Marie Widor. Originally dating from around 1880, Widor's Sixth Organ Symphony unfolds in five highly original movements that alternate between forceful chromaticism and devout lyricism and introspection.



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樂會出現無數不同樂器及組合的改編版本，包括管風琴版本。《遺忘》原是 1982 年為馬高·貝羅奇奧執導的電影《亨利四世》而灌錄，唱出在尋找神秘的真愛中所經歷的憂傷。

樂曲介紹 裴德龍博士

中譯 陳楚珊

### Piazzolla: *Oblivion*

Traditionally, the tango reflected the life of the lowest classes of society. In the 1950s, the father of the “tango nuevo”, Astor Piazzolla started to incorporate elements from jazz and classical music into the traditional tango. It quickly turned into a fusion of the tango with a wide range of recognisable Western musical elements, including counterpoint and passacaglia techniques. Piazzolla also invited novel instruments, such as the saxophone and electric guitar to participate in the traditional tango ensemble. As such, it is hardly surprising to find arrangements of his radical new music for a seemingly infinite number of instruments and instrumental combinations, including an arrangement for organ you will hear today. *Oblivion* originally recorded in 1982 for the film *Enrico IV*, directed by Marco Bellocchio, quietly sings melancholy strains in search for the mystery of divine love.

Programme notes by Dr Georg Predota

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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	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm 2:15pm
	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
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'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
	香港中樂團「樂族中國 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 <i>Kylworks</i>	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiří 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 Igo)	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
《茱莉小姐》 <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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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		Central and 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	荃灣大會堂演藝廳 Auditorium, Tsuen Wan Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA	TMTA	屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall

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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談 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		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo &amp; Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse</i> : Devising Theatre Workshop
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
14/3	管風琴大師班 The Art of Organ Playing	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
19/3	室樂團大師班 Coaching Chamber Orchestra	16/3	《水滸 108》後台參觀 Backstage Pass to 108 Heroes III
舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	特備節目 SPECIALS	
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（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	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)
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
6/3	《思想伊戈：百年春之祭》演後談 <i>iTMO</i> : Post-performance Dialogue	電視特備節目 FESTIVAL ON TV	
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights

Hero

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Hong Kong Arts Festival  
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