

43<sup>rd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
27.2-29.3.2015



Fabio Biondi 法比奧·比昂迪

Violin Recital 小提琴演奏會



Europa Galante 歐洲嘉蘭古樂團

Music Director / Violin: Fabio Biondi  
音樂總監 / 小提琴：法比奧·比昂迪





香港賽馬會  
The Hong Kong  
Jockey Club

香港賽馬會慶祝130週年  
Celebrating the 130<sup>th</sup> Anniversary  
of The Hong Kong Jockey Club

# 同心同步同進 共創更好未來

RIDING HIGH TOGETHER  
FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



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香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英  
香港特別行政區行政長官

C Y Leung  
Chief Executive,  
Hong Kong Special Administrative Region





歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理  
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli  
Chairman,  
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤  
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho  
Executive Director,  
Hong Kong Arts Festival

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2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，  
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界  
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年  
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists  
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to  
continue to bring top international artists to Hong Kong, nurture local talents, encourage  
cultural exchange and provide quality arts education to the younger generation.

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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**140場演出**及逾**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**，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、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：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾·米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、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、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更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」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「**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 140 performances and over 250 PLUS and educational events** in February and March every year.

HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and commissions, produces and publishes new works in theatre, chamber opera, music 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 over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **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.

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。  
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org  
直綫Direct Lines | (852) 2828 4910/11/12  
網頁Website | www.hk.artsfestival.org/en/support-us

**43rd** 香港藝術節  
**Hong Kong Arts Festival**  
**27.2-29.3.2015** Presents

## 法比奧·比昂迪 小提琴演奏會 Fabio Biondi Violin Recital

意大利的小提琴歷史  
History of the violin in Italy (1700-1750)

**6.3.2015**

香港演藝學院音樂廳  
Concert Hall, HKAPA

演出長約 1 小時 25 分鐘，包括一節中場休息  
Running time: approximately 1 hour and 25 minutes including one interval

節目資料 P11 for programme details

## 歐洲嘉蘭古樂團 Europa Galante

祈亞娜的日記 —  
我在威尼斯孤兒院的一生  
Chiara's Diary –  
My life at the convent in Venice  
(1730-1780)

**7.3.2015**

香港大會堂音樂廳  
Concert Hall, HK City Hall

演出長約 2 小時 30 分鐘，包括兩節中場休息  
Running time: approximately 2 hours and 30 minutes including two intervals

節目資料 P26 for programme details

封面照片 Cover photograph: Fabio Biondi © Emile Ashley

www.hk.artsfestival.org

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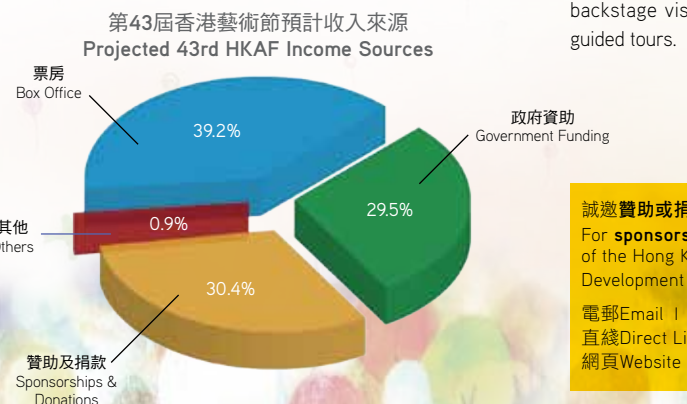


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28-29/3/2015







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6.3.2015

## 法比奧·比昂迪小提琴演奏會

古鍵琴：鮑娜·龐塞

Fabio Biondi Violin Recital

with Harpsichordist, Paola Poncet

## 《意大利的小提琴歷史》(1700-1750)

*History of the violin in Italy*

### 柯里尼

A 大調第九小提琴奏鳴曲，作品 5

前奏曲 - 廣板  
吉格舞曲 - 快板  
慢板  
嘉禾舞曲 - 快板

### 韋華第

降 B 大調奏鳴曲，RV34  
(選自《德累斯頓手稿》)

慢板  
快板  
廣板  
快板

### 謝明尼亞尼

D 小調第八奏鳴曲，作品 4

廣板  
快板  
行板  
快板

### Arcangelo Corelli (1653-1713)

Violin Sonata No 9 in A, Op 5

Preludio - Largo  
Giga - Allegro  
Adagio  
Tempo di Gavotte - Allegro

### Antonio Vivaldi (1678-1741)

Sonata in B-flat, RV34  
(from the *Manoscritto di Dresda*)

Adagio  
Allegro  
Largo  
Allegro

### Francesco Geminiani (1687-1762)

Sonata No 8 in D minor, Op 4

Largo  
Allegro  
Andante  
Allegro

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**塔天尼**

G 小調第十奏鳴曲，作品 1，  
《被遺棄的迪多》

深情地  
急板  
快板

**韋勒仙尼**

D 小調第十二奏鳴曲

第四樂章：夏康舞曲，快而從容不迫

**羅卡特尼**

D 小調第十二奏鳴曲，作品 6

慢板  
快板  
行板  
快板

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

**Giuseppe Tartini** (1692-1770)

Sonata No 10 in G minor,  
Op 1, *Didone abbandonata*

Affettuoso  
Presto  
Allegro

**Francesco Veracini** (1690-1768)

Sonata No 12 in D minor

Fourth movement: Ciaccona, allegro ma non presto

**Pietro Locatelli** (1695-1764)

Sonata No 12 in D minor, Op 6

Adagio  
Allegro  
Andante  
Allegro



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## 法比奧·比昂迪 Fabio Biondi

小提琴  
Violin



法比奧·比昂迪生於巴勒莫，年僅 12 歲便以獨奏家身份與意大利電台國家交響樂團演出，從此開始其涉足全球的音樂生涯。16 歲那年，他獲維也納音樂協會大樓邀請演出巴赫的小提琴協奏曲。從此便經常與擅長以古樂器演奏巴羅克音樂的合奏團合作，包括皇家清唱聲樂團、維也納古樂團、音樂研討會古樂團、皇家教堂樂團和羅浮宮音樂家古樂團。1990 年，他成立了歐洲嘉蘭古樂團，以演奏巴羅克和古典時期音樂聞名的意大利合奏團。

比昂迪的表演曲目廣泛，作品跨越三個世紀，包括韋華第的《四季》、柯里尼的大協奏曲、亞歷山德羅·史格拉第的神劇、小夜曲和歌劇、韓德爾的歌劇、18 世紀的

Born in Palermo, Biondi began his international career at 12, performing his first solo concert with the RAI National Symphony Orchestra. At 16, he was invited by the Musikverein of Vienna to perform Bach's violin concertos. Since then, Biondi has performed with ensembles as Cappella Real, Musica Antiqua Wien, Il Seminario Musicale, La Chapelle Royale and Les Musiciens du Louvre, all specialised in the performance of baroque music using original technique and instruments. In 1990 he founded Europa Galante, an Italian ensemble renowned for its performance of both baroque and classical repertoire.

Biondi's own musical development, taking in both the universal repertoire and the rediscovering of minor composers, spans three centuries of music. His varied discography includes Vivaldi's *The Four Seasons*, Corelli's Concerti Grossi, the oratorios, the serenatas and operas of Alessandro Scarlatti, Handel's operas, the 18th century

意大利小提琴作品（韋勒仙尼、韋華第、羅卡特尼和塔天尼的作品），及巴赫、舒伯特和舒曼的奏鳴曲。他曾以獨奏和指揮身份與很多樂團合作，例如羅馬的聖西西里亞國立學院管弦樂團、薩爾斯堡的莫扎特管弦樂團、歐洲巴羅克樂團、哈萊歌劇院、蘇黎世室樂團、挪威室樂團、法國蒙彼利埃國家樂團和馬勒室樂團等。

比昂迪亦常與鋼琴、古鍵琴和古鋼琴合奏，曾到不少國際知名場所獻藝，包括巴黎音樂城、東京 Hogi 會堂、馬德里國家音樂廳和倫敦威格摩爾音樂廳。最近幾個樂季，他曾經為法國蒙彼利埃國家樂團、格拉那達交響樂團和聖西西里亞國立學院管弦樂團等擔任指揮。2014 年，他與肯尼斯·威斯於歐洲及美國演出巴赫奏鳴曲二重奏。

自 2005 年 3 月起，比昂迪開始出任斯塔萬格交響樂團的巴羅克音樂總監。2011 年起，比昂迪於羅馬聖西西里亞國立學院任教。

比昂迪使用的是 1686 年的克里蒙納安德烈瓜內里小提琴。他亦使用 1766 年的卡羅費迪南多加利亞諾小提琴，為其老師兼小提琴名家薩瓦托·西塞羅所有，由巴勒莫薩瓦托西塞羅基金會借出。

Italian violin repertoire (Veracini, Vivaldi, Locatelli, Tartini) and sonatas by Bach, to Schubert and Schumann. As a soloist and conductor he has collaborated with an array of orchestras, including the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, the Mozarteum Orchestra of Salzburg, the European Baroque Orchestra, the Opera of Halle, the Zurich Chamber Orchestra, the Chamber Orchestra of Norway, the Orchestre National de Montpellier, the Mahler Chamber Orchestra, to name but a few.

Biondi also performs in duo with piano, harpsichord or fortepiano in prestigious venues around the world including the Cité de la Musique in Paris, Hogi Hall in Tokyo, Auditorium Nacional in Madrid and the Wigmore Hall in London. In recent seasons Biondi has conducted l'Orchestre National de Montpellier, la Orquesta Ciudad de Granada, Orchestra dell'Accademia Nazionale di Santa Cecilia, among others. In 2014 he performed a Bach sonatas programme in duo with Kenneth Weiss, in Europe and the US.

Since March 2005 Biondi has been the artistic director for baroque music of the Stavanger Symphony Orchestra. Since 2011, he has been academician of the Accademia Nazionale di Santa Cecilia (Rome).

Biondi plays an Andrea Guarneri Violin (Cremona, 1686). He also plays a 1766 Carlo Ferdinando Gagliano violin, owned by his teacher Maestro Salvatore Cicero and kindly lent to him by the Salvatore Cicero Foundation in Palermo.

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### 鮑娜·龐塞

Paola Poncet

古鍵琴

Harpsichord

龐塞就讀於意大利威爾第音樂學院，師從喬治奧·戴巴高，於1992年完成學位。其後，龐塞獲得德索諾音樂協會獎學金，到荷蘭海牙深造四年，跟隨演奏古鍵琴、管風琴兼擔任指揮的湯·庫普曼於海牙皇家音樂學院學習巴羅克樂曲，並於1996年獲得演奏學位。

龐塞曾參加許多音樂大師班，老師都以演繹巴羅克音樂馳名，其中包括亞斯培倫、雅科泰特及克里斯汀森。1996年，龐塞在波隆那古鍵琴比賽獲得一等獎。

自2003年起，龐塞成為歐洲嘉蘭古樂團裏唯一的古鍵琴手，曾在多個於國際享負盛名的演奏廳演出，並為維京古典唱片公司錄製多張唱片。龐塞亦曾與法比奧·比昂迪演出二重奏，於紐約卡內基音樂廳及巴黎市立劇院演出。

龐塞現於意大利皮亞琴察音樂學院任教。

Poncet studied with Giorgio Tabacco at the Conservatorio Statale di Musica "Giuseppe Verdi" where she obtained her diploma in 1992. She was then awarded a four-year scholarship by La De Sono Associazione per la Musica to study in The Hague, Netherlands where she learned baroque repertoire with Dutch harpsichordist, organist and conductor Ton Koopman at the Royal Conservatoire, achieving a soloist degree in 1996.

She attended many masterclasses held by the most famous baroque interpreters including Bob van Asperen, Christiane Jaccottet and Jasper Christensen. In 1996 she won the first prize at the Harpsichord Competition in Bologna.

Since 2003 Poncet has been the only harpsichordist in Europa Galante with whom she has played in the most prestigious concert halls across the globe and has recorded several CDs with Virgin Classics. She has performed in duo with Fabio Biondi at the Carnegie Hall of New York and at the Théâtre del la Ville in Paris.

Poncet teaches at the Conservatory in Piacenza, Italy.



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## 樂曲介紹 Programme Notes

19 世紀的意大利音樂發展勢不可擋，對國際音樂界帶來很大影響，巴羅克甚至被視為一種國際音樂風格。19 世紀初，意大利興起一種富有感情、旋律優美的新穎風格，隨之而來的是一種新的半即興伴奏，稱為通奏低音。17 世紀初的意大利亦見證了小提琴正式發展為獨奏樂器的進程。意大利的奏鳴曲把以上種種新興形式集合，而該地新一代的小提琴家亦於 18 世紀上半葉把他們的精湛技藝傳遍歐洲。

直至約 1660 年，小提琴奏鳴曲是一種頗為自由發揮的體裁，只有一個樂章，裏面有幾個富對比的小段落；後來曲式才變得一致，不單發展出不同的樂章，旋律之間的分段亦更平衡和有規律。這種風格於著名羅馬小提琴家兼作曲家柯里尼的小提琴奏鳴曲，作品 5 達到首個高峰：柯里尼特意在 1700 年 1 月 1 日發表這 12 首奏鳴曲，作品廣受歡迎，極具影響力，旋即成為完美古典音樂的象徵。事實上，這套作品的確是 18 世紀上半葉最重要的音樂作品之一，現代小提琴家安德魯·曼澤曾指出：「所有巴羅克奏鳴曲都應該以『柯里尼前』或『柯里尼後』來界定其年代。」

18 世紀上半葉，柯里尼的作品在歐洲成為了奏鳴曲的典範，被英國、德國、法國以至瑞典的作曲家廣泛模仿。最明顯的影響在於採用其「慢 - 快 - 慢 - 快」形式的四樂章奏鳴曲數目大增，甚至連被認為抗拒柯里尼的四樂章奏鳴曲式、寫過很多（後來更廣為人知的）三樂章協奏曲的威尼斯巨匠韋華第，也曾寫過這類曲式。當時的王室非常喜愛韋華第的作品，因此德累斯頓的宮廷圖書館藏有很多其曲譜，為小提琴及通奏低音而寫的降 B 大調奏鳴曲，

There is a case for viewing the emergence of the Baroque as an international style in music during the 19th century solely in terms of the inexorable spread of Italian influence. It was in Italy that a novel, flexibly expressive melodic style developed at the beginning of the century, bringing with it a new type of semi-improvised accompaniment known by the term *basso continuo*. It was in Italy, too, that from the early decades of the 1600s onwards the violin first found its feet as a serious solo instrument. Italy was where these innovations came together in the genre known as the sonata, and it was from Italy that a new generation of violinists journeyed to spread their virtuoso brilliance across Europe in the first half of the 18th century.

The violin sonata up to around 1660 tended to be a freely inventive affair cast in a single movement divided into short contrasting sections, but later it began to assume a more consistent form with separate movements and melodic lines of a more balanced and regularised cut. This style reached its first great peak in the **Op 5 violin sonatas** by the revered Roman violinist-composer **Arcangelo Corelli**. Released with surely symbolic intent on 1 January 1700, these 12 sonatas achieved enormous popularity and influence, and were quickly acknowledged as models of classical perfection. Indeed, they can justly be considered one of the single most important musical publications of the first half of the 18th century; as modern-day violinist Andrew Manze puts it: "all other Baroque sonatas can be defined as being pre- or post-Corelli".

Corelli's example dominated sonata-writing throughout Europe in the first half of the 18th century, being widely imitated by composers from England to Germany, France to Sweden. Their influence is most immediately noticeable in the number of sonatas that adopt a four-movement form in the sequence slow-fast-slow-fast, including those by the Venetian master **Antonio Vivaldi**, better-known for resistance to the Corellian model in his many (and ultimately even more influential) three-movement concertos. **Sonata for violin and basso continuo in B flat, RV34** is one of 12 sonatas in a manuscript surviving from the library of the Dresden court, where Vivaldi's music was especially popular.

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RV34 便是該館倖存的一份手稿裏 12 首奏鳴曲的其中之一。

謝明尼亞尼曾經住在法國、英格蘭和愛爾蘭，是另一位於早期把柯里尼精神帶到海外的小提琴家。他是柯里尼的學生，既演出老師的奏鳴曲、又將它們編成由樂團演奏的大協奏曲，人們都認為他是柯里尼的接班人。然而，謝明尼亞尼本人也很具影響力，特別在英格蘭，全因他 1751 年在當地出版的著作《小提琴演奏藝術》。謝明尼亞尼的小提琴奏鳴曲無疑受柯里尼影響，但從他 1739 年為小提琴及通奏低音而寫的 D 小調第八奏鳴曲，作品 4 中，可見其為人熟悉的華麗而感情豐富的風格。

韋勒仙尼對小提琴家塔天尼的藝術生涯影響深遠。塔天尼聽過韋勒仙尼的演出後，決定必須改善其用弓技巧，否則不再演出。他後來成為音樂界又一重要人物，其出色的小提琴演奏技藝風靡歐洲，但他亦是個嚴肅認真的藝術家，不喜歡惹人注目，認為高超技藝應是表達感情的工具。在獨特的標題音樂式奏鳴曲《被遺棄的迪多》中，他仔細地敘述迦太基王后被愛人伊尼亞斯拋棄後的心理狀況：首先是開端的深情樂章，彷彿滿載愉快柔和的記憶，然後是一股怒火，最後是一幅陰鬱的圖畫，帶着近乎自毀的絕望。

跟謝明尼亞尼同於 1714 年抵達英格蘭的還有著名意大利小提琴家韋勒仙尼。韋勒仙尼是一個甚有傳奇色彩的人物，他曾說「這個世界只有一個上帝，也只有一個韋勒仙尼。」他經常以獨奏家身份巡演，晚年過着富裕的生活。韋勒仙尼也可能是柯里尼的學生：其 1744 年的作品 2《學院奏鳴曲》在基本架構上仍見柯里尼的影子，但卻以富張力、近乎浪漫的夏康舞曲作結。

Francesco Geminiani was another early violinist to carry the Corellian spirit abroad, thanks to his residence at various times in France, England and Ireland. Himself a pupil of the great man, his performances of Corelli's sonatas and his arrangements of them as orchestral concerti grossi must have made him seem to many at the time the holder of the master's flame. Yet he also became an influential figure in his own right, especially in England, where in 1751 he published his treatise *The Art of Playing on the Violin*. Unsurprisingly, his violin sonatas are greatly in Corelli's debt, yet the **Sonata for violin and basso continuo in D minor, Op 4, No 8** of 1739 shows something of the florid and expressive virtuosity for which he was known.

Veracini played a large part in the artistic formation of Giuseppe Tartini, a violinist who after hearing him play decided to withdraw from the world until he had improved his bowing technique. In the end he became another major figure, a violinist of supreme technical attainment admired throughout Europe, yet he was also a sober and serious artist who shunned publicity, and for whom virtuosity had to be in the service of expression. In the unusual programmatic sonata *Didone abbandonata (Dido abandoned)* he presents a penetrating psychological study of the Carthaginian Queen abandoned by her lover Aeneas, first in an opening *Affetuoso* seemingly filled with gentle and happy remembrances, then in a torrent of fury, and finally in a bleak picture of suicidal despair.

Geminiani arrived in England in 1714, the same year as another big-name Italian violinist, Francesco Maria Veracini. A somewhat larger-than-life character who once claimed "there is but one God and one Veracini", he toured widely as a soloist, and by the time of his death was a notably wealthy man. He too might have been a pupil of Corelli, but although his Op 2 Sonate accademiche of 1744 are still Corellian in basic outline, they have a nervy, almost romantic virtuosity well shown in the vigorous *Ciaccona* that closes the last sonata of the set.



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最後登場的 18 世紀小提琴大師是羅卡特尼。於世界各地公演後，他於 1729 年定居阿姆斯特丹，其後只於私人音樂會上演奏。但附庸風雅的生活與這位「巴羅克時期的帕格尼尼」似乎格格不入。1770 年代，音樂史學者查理斯·伯尼曾指出，羅卡特尼「比同期的任何小提琴家都要手巧、多變、富創造力」。儘管一些 18 世紀難度最高的小提琴曲出自他筆下，羅卡特尼也能寫優雅的旋律，在 1737 年的奏鳴曲作品 6 中可見一斑。

樂曲介紹 連斯·甘普

The remaining violinist among these 18th-century greats was **Pietro Antonio Locatelli**, who, after an international performing career, settled in 1729 in Amsterdam, where he spent the rest of his life giving concerts to private audiences. This genteel existence seems hard to reconcile with a virtuoso who has been described as “the Paganini of the Baroque” – “he had more hand, caprice and fancy than any violinist of his time” wrote the music historian Charles Burney in the 1770s – but although he was indeed responsible for some of the most fearsomely difficult violin-writing of the century, he was not without melodic elegance as well, as his **Op 6 sonatas** of 1737 show.

Programme notes by Lindsay Kemp

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<b>Vivaldi</b>	Violin Concerto in D minor, RV 242
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7.3.2015	
歐洲嘉蘭古樂團	
《祈亞娜的日記 — 我在威尼斯孤兒院的一生》（1730-1780）	
Europa Galante	
<i>Chiara’s Diary – My life at the convent in Venice</i>	
《祈亞娜的日記》電影放映	Screening of <i>Chiara’s Diary</i>
由魯克雷奇亞·樂·蒙利及法比奧·比昂迪製作，音樂由歐洲嘉蘭古樂團演奏及錄製	A film produced by Lucrezia Le Moli and Fabio Biondi, set with music performed and recorded by Europa Galante
— 休息 Interval —	
龐他	Giovanni Porta (1675-1755)
D 大調弦樂交響曲	Sinfonia for strings in D
（修改：比昂迪）	(rev. Biondi)
快板	Allegro
廣板	Largo
快板	Allegro
韋華第	Antonio Vivaldi (1678-1741)
G 大調弦樂交響曲，RV149，	Sinfonia for strings in G, RV149,
《繆思合唱團》	<i>il Coro delle muse</i>
極快板	Allegro molto
行板	Andante
快板	Allegro
朴波拉	Niccolò Porpora (1686-1768)
G 大調三聲部交響曲	Sinfonia a tre in G
慢板	Adagio
快板	Allegro
馬田尼利	Antonio Martinelli (1702-1782)
E 大調小提琴協奏曲，《獻給祈亞娜》	Violin Concerto in E, <i>dedicato all Signora Chiara</i>
（修改及華彩段：比昂迪）	(rev. and cadenzas by Biondi)
壯麗地	Maestoso
極緩板	Grave
神氣的快板	Allegro spirituososo

韋華第	Antonio Vivaldi
D 大調小提琴協奏曲，RV222，	Concerto for Violin in D, RV222,
《獻給祈亞娜》	<i>Per la Signora Chiara</i>
快板	Allegro
行板	Andante
快板	Allegro
— 休息 Interval —	
馬田尼利	Antonio Martinelli
為柔音中提琴及弦樂而寫的 D 大調協奏曲，《獻給祈亞娜》	Concerto for viola d’amore and strings in D, <i>Per la Signora Chiara</i>
甚快板	Allegro assai
慢板	Adagio
快板（原華彩段：祈亞娜）	Allegro (original cadenzas composed by Chiara)
伯納史康尼	Andrea Bernasconi (1706-1784)
D 大調弦樂交響曲	Sinfonia for strings in D
（中提琴部分修改：比昂迪）	(rev. and reconstruction of viola part by Biondi)
快板	Allegro
歷緹拿	Gaetano Latilla (1711-1788)
G 大調弦樂交響曲	Sinfonia for strings in G
（修改：比昂迪）	(rev. Biondi)
快板	Allegro
輕柔的小行板	Mezza voce andantino
急板	Presto
柏勞提	Fulgenso Perotti (fl. C18th)
為小提琴及管風琴而寫的 G 小調極緩板	Grave for violin and organ in G minor
（原華彩段：祈亞娜）	(original cadenzas composed by Chiara)
慢板	Adagio
伯納史康尼	Andrea Bernasconi (1706-1784)
D 大調弦樂交響曲	Sinfonia for strings in D
（中提琴部分修改：比昂迪）	(rev. and reconstruction of viola part by Biondi)
小行板	Andantino
極急板	Presto assai
小提琴獨奏：法比奧·比昂迪 Violin soloist: Fabio Biondi	
是晚演出曲目及次序或有更改 Pieces and their order of performance are subject to change	

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## 歐洲嘉蘭古樂團 Europa Galante

歐洲嘉蘭古樂團由音樂總監法比奧·比昂迪於1990年創立，是一隊演奏巴羅克和古典音樂的意大利古樂團。樂團的規模頗具彈性，經常演出室樂作品，如19世紀意大利作曲家的弦樂奏鳴曲。

樂團的曲目繁多，包括韓德爾和韋華第的歌劇、18世紀前的器樂作品等，又善於演奏阿歷山德羅·斯卡拉蒂的作品，如清唱劇（《梅德蘭》、《三位一體》）、小夜曲（《哥羅利》、《多里諾和愛》）和歌劇（包括《馬西莫·佩皮安諾》和《阿雷馬納的卡羅國王》）。樂團經常與羅馬的聖西西里亞基金會合作，修訂並重演18世紀意大利歌劇，如安東尼奧·卡爾達拉的《耶穌基督受難》。2013年，樂團演出了謝明尼亞尼的《魔法森林》，配以法比奧·比昂迪和導演大衛·利沃莫爾的動畫電影。

樂團曾在不少國際著名音樂廳和劇院演出，包括米蘭史卡拉歌劇院、東京三得利音樂廳、皇家阿姆斯特丹音樂廳和倫敦的皇家愛爾伯特音樂廳，涉足澳洲、日本、歐洲、加拿大、以色列、美國和南美洲。歐洲嘉蘭古樂團是維京古典唱片公司的專屬藝團。

樂團曾於2004和2006年分別以韋華第的多種協奏曲集及其作品《巴雅澤》獲兩度提名格林美獎。其最新唱片、韋華第的歌劇《美塞尼亞聖言》獲得音叉唱片大獎。樂團正在籌備灌錄韋勒仙尼的歌劇《阿德里亞諾在敘利亞》，以及不同作曲家寫給這位慈心孤兒院出色小提琴手、韋華第的高徒祈亞娜的協奏曲。

歐洲嘉蘭古樂團是帕爾馬第二劇院基金會的常駐樂團。

Europa Galante was founded in 1990 by its musical director Fabio Biondi who wanted to form an Italian period instrument ensemble to perform both baroque and classical repertoire. The ensemble has a varying structure and often performs chamber music such as the string sonatas of Italian composers of the 19th century.

The ensemble's repertoire includes the operas of Handel, Vivaldi and many pre 18th century instrumental works. The group is also widely known for its performances of the works of Alessandro Scarlatti such as the oratorios (*Maddalena, La Santissima Trinità*), serenatas (*Clori, Dorino e Amore*) and operas including *Massimo Puppieno* and *Carlo Re d'Allemagna*. Europa Galante collaborates regularly with the Fondazione Santa Cecilia in Rome to rediscover and restore 18th century Italian operas such as Antonio Caldara's *La Passione di Gesù Cristo*. In 2013 the ensemble presented *La Foresta Incantata* by Francesco Geminiani, together by an animated film by Fabio Biondi and the director Davide Livermore.

Europa Galante has performed in many of the world's major concert halls and theatres including La Scala in Milan, Suntory Hall in Tokyo, Concertgebouw in Amsterdam and the Royal Albert Hall in London. The ensemble has toured throughout Australia, Japan, Europe, Canada, Israel, the US and South America. Europa Galante now records exclusively for Virgin Classics.

The ensemble has been nominated twice for a Grammy, first in 2004 with its record of Vivaldi's *Concerti con molti strumenti* and then in 2006 for its recording of Vivaldi's *Bajazet*. The most recent release, Vivaldi's opera *L'Oracolo in Messenia* received the Diapason D'Or. Recent recording projects include Francesco Maria Veracini's opera *Adriano in Siria* and the concertos composed by different composers for Chiara, an exceptional violinist orphan of La Pietà and most talented pupil of Vivaldi.

Europa Galante is the resident orchestra of Fondazione Teatro Due in Parma.

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The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

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The Sir Edward Youde Memorial Fund has since its inception supported more than **22,738** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$233.2** million. Out of a total of **2,876** recipients of scholarships and fellowships, more than **2,349** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



### 魯克雷奇亞·樂·蒙利 Lucrezia Le Moli

導演  
Director

魯克雷奇亞·樂·蒙利是著名作家和導演，其作品有《安提歌尼與帝國》（2007年）、《我們不滿的意大利》（2009年）、《紅》（2009年）、《但存真心》（2012年）和《祈亞娜的日記》（2013年）。

Le Moli is an acclaimed writer and director whose filmography includes *Antigone e l'Impero* (2007), *L'Italia del nostro scontento* (2009), *Red* (2009), *With a Pure Heart* (2012) and *Chiara's Diary* (2013).



### 法比奧·比昂迪 Fabio Biondi

音樂總監 / 小提琴  
Music Director / Violinist

個人簡歷請見 P14

See P14 for biography

## Plus 藝術節加料節目

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## 樂曲介紹 Programme Notes

1718 年，只有兩個月大的祈亞娜被遺棄在威尼斯慈心孤兒院前。這樣的事情當時可謂司空見慣。自 16 世紀起，威尼斯的慈善機構經常照顧被遺棄的兒童，這些機構都有崇高的理想，希望能把這些小孩扶養成人，將來在藝術或其他方面回饋社會。慈心孤兒院在年幼女孩的藝術訓練方面貢獻良多，於歐洲享負盛名；統治階級的慷慨資助，甚至讓孤兒院培訓出歐洲最出色的樂團之一。

人才輩出的背後，是一班著名的作曲家和傑出的老師。除了現在還廣被欣賞的作曲家如韋華第、加盧皮和哈塞外，這段漫長的發展旅程還有賴一輩出色的老師，他們循循善誘，讓女孩們透過音樂語言，在修道院欄桿後體驗從巴羅克到古典時期的音樂進程。

祈亞娜 12 歲開始學習小提琴。我們或許以為是偉大的**韋華第**親自教授她基礎知識，但事實上，她的老師是安娜·瑪利亞（紅髮神父的首位重要學生）。查理斯·德·布羅斯十分賞識祈亞娜早慧的能力。他曾於 1739 年指出，祈亞娜的小提琴技術是繼安娜·瑪利亞後的歐洲第一。德·布羅斯很有可能聽過韋華第寫給祈亞娜的協奏曲，樂曲的技術要求很高，令人歎為觀止，盡顯 21 歲天才祈亞娜的非凡技藝。

祈亞娜在慈心孤兒院開始體驗音樂，身邊都是水準超凡的作曲家，包括當時事業如日方中的**龐他**。**D 大調弦樂交響曲**透露出作曲家豐富而獨特的個性。開始時快速的段落節奏明快，帶點自我陶醉的感覺。然後是廣板中迷宮似的變化音效果，帶領着

At the age of two months, Chiara (or Chiaretta) was left in front of the charitable institution of the Pietà in Venice in 1718. This was no unusual event: the *ospedali* of Venice were institutions which, since the 16th century, took care of abandoned orphans and who had the lofty aim of being useful to society from a practical or artistic point of view. And it was for this reason that Pietà of Venice had acquired great renown across Europe concerning the artistic training of the young girls (in Venetian, the *putte*) who, thanks to the assistance of a generous ruling class, had created one of the most extraordinary orchestras in Europe.

Noteworthy teachers and leading composers contributed to this incredible explosion of talent. This long development was created not only by those whose music we still listen to and perform, such as Vivaldi, Galuppi and Hasse, but also by a whole generation of remarkable teachers involved in the instruction of the musical language to these young girls, who observed the passing of the revolution in musical vocabulary from the Baroque to Classicism behind the grilles of those cloisters.

Chiara commenced studying the violin at 12; we might like to think that it was the great **Antonio Vivaldi** himself who taught her the rudiments of the instrument, but it was Anna Maria (the first major pupil of “il prete rosso”) who became her teacher. Chiara’s substantial precocious talent drew such admiration that Charles de Brosses, in 1739, declared that she was definitely the first violinist of Europe after Anna Maria. Quite possibly, de Brosses had been able to hear the concerto dedicated by Vivaldi to Chiara, in which a compelling virtuosity would appear to confirm the exceptional gifts of this prodigious 21-year-old performer.

Chiara began to experience music at the Pietà, surrounded by further composers of a high standard including **Giovannia Porta** who was then at the height of his career. The **Sinfonia for strings in D** reveals a rich and singular personality. Rapid initial passages flattering an extremely rhythmic instrumental narcissism turn into an almost labyrinthine chromaticism in the *Largo*; this central movement forms a bridge to the *Allegro* finale, possessed

音樂走到下一樂章。終章快板的氣氛明顯與那些歡快的歌劇序曲十分接近，這類型的作品當時很受歡迎，是龐他的拿手好戲。

那時候，大行其道的新拿坡里風格及以該風格演唱的傑出威尼斯歌手（如法里內利），還有作曲家里奧、哈塞、賈科美利和大衛·佩雷斯的作品，都標誌着舊派音樂的沒落。

1740 年，韋華第為了尋找更好的機遇，離開威尼斯，可惜翌年便於維也納逝世，死時十分貧困。而他在慈心孤兒院的職位，則由名不經傳、庸碌無能的真納羅·達歷山德羅代替，負責管理樂團。不過達歷山德羅的職務亦隨着薩克森選帝侯弗特烈·克里斯蒂安來到威尼斯而告終，他的清唱劇《繆思合唱團》於 1740 年 3 月 23 日演出。為了這場演出，韋華第在離職前寫下了**G 大調弦樂交響曲《繆思合唱團》**，還有幾首協奏曲，包括祈亞娜有參與、為柔音中提琴及魯特琴而寫的協奏曲；而祈亞娜也在清唱劇擔任獨唱，可惜作品只是平庸之作，被一致劣評。這首協奏曲像是向已被威尼斯人遺忘的韋華第道別，但後來祈亞娜技術超凡的柔音中提琴演奏，都不禁令人們想起韋華第的天賦。

事實上，那後來的時間奠定了音樂語言上重要的變化，一眾作曲家轉向較華麗的風格，繼而開啟了古典主義之大門。如前文所述，在 1740 年代，拿坡里風格於威尼斯十分流行，慈心孤兒院也跟隨這個風氣，讓新來的作曲家教授演奏及作曲，亦負責為機構選曲。這些作曲家不一定是拿坡里人，但至少其音樂出身與該地有關連（如**伯納史康尼**，1706-1784 年）。

of a character which is undoubtedly close to those easy and joyful tempi which created a genre out of the then-in-fashion opera overture, and in which Porta shone notably.

These were the years when the pervasive new Neapolitan style, with its great singers in Venice (Farinelli) and the newly-written compositions of composers such as Leo, Hasse, Giacomelli or David Perez, definitively marked the twilight of the old school.

In 1740, Chiara was present at the departure of “her” Vivaldi, who was in search of fortune; an unsuccessful attempt since the old maestro was going to die in complete poverty the following year in Vienna. In that same year an unknown composer, Gennaro D’Alessandro, Neapolitan, but in this case talentless, was named *maestro di coro* at the Pietà (Vivaldi’s post, and thereby, responsible for the orchestra). D’Alessandro was to last for less than a year: for the arrival in Venice of Frederick Christian, the Prince-Elector of Saxony, his cantata *Il Coro delle muse* was performed on March 23, 1740. For this work, Vivaldi, on the point of departing, composed the **Sinfonia for strings in G, *il Coro delle muse***. He also contributed to the event by writing a number of concertos, including one for viola d’amore and lute, in which our Chiaretta took part; she also sung the solo role in that ill-fated cantata, a mediocre composition which drew an unanimous criticism. This concerto was a farewell therefore to a Vivaldi already forgotten by Venetians. They were nonetheless to be reminded of his exceptional gifts by the virtuosity which Chiara was going to demonstrate playing the viola d’amore in the years to come.

Indeed, these coming years were to be the decisive ones for that change in musical language which led composers towards the *galant* style and which would, in turn, open the gates to the thoroughgoing classicism. As pointed out, the Neapolitans became all the rage in Venice in the 1740s, and Pietà followed the course of events in the same way by entrusting to newly-arrived composers – not always Neapolitans by birth, but at least in as far as their musical lineage (like **Andrea Bernasconi**, 1706-1784) – the teaching of performance, and of composing and choosing new music for the Ospedale.



伯納史康尼在 **D 大調弦樂交響曲** 展示出流動的旋律和簡單的結構對位法，在 18 世紀中期風靡歐洲，當時的音樂發展不再追求複雜稠密的結構（當時威尼斯作曲家的特色），而流行坦率活潑的「旋律主義」。

**馬田尼利** 於 1750 年 6 月 5 日擔任音樂總監。他於威尼斯舉足輕重，是聖薩穆爾劇院的小提琴手，亦是作曲家，同時於威尼斯幾所慈善機構任教，於 1782 年逝世前一直居於威尼斯共和國。馬田尼利與祈亞娜的關係就像韋華第與安娜·瑪利亞的一樣。**為柔音中提琴及弦樂而寫的 D 大調協奏曲《獻給祈亞娜》** 不以柔音中提琴奏出誇張的和聲，突顯了它非常適合演奏華麗風格的音質，而華麗風格後來亦成為主流。這種惹人誤會的「單調」色彩強調了弦線在琴馬下震動而產生的共鳴，增加了這部重要樂器的特色。

慈心孤兒院在 18 世紀一直對鮮被使用的樂器抱有熱情，特別是 1759 年，當奧古斯丁修會會士**柏勞提**開始教導揚琴的時候。可是這地方也曾經歷風浪：1760 年代，儘管新教堂（即現今聳立於威尼斯那座，而非韋華第認識的那座教堂）設有三部管風琴和許多其他樂器，但女孩們認為學校的教育水平大降，因而發起了「不服從」行動。祈亞娜也有參與行動，亦似乎於這段期間成為受認可的小提琴老師，並於 1762 年獲選為最高級別教師。可是，普遍的不滿情緒亦引致拿坡里重要作曲家**歷緹拿**辭職；女孩們認為他沒有教學能力，對他強烈批評，特別是由於作曲家本人並非歌唱家，卻教授唱歌……

是那些女孩子變得驕傲起來嗎？也許是。根據當時一份記載，這問題加劇了當時的混亂：「聲音變得尖酸，簡直是刺耳」（《紀

Bernasconi's style, displayed in the **Sinfonia for strings in D**, is given over to a certain kind of melodic fluidity and structural contrapuntal simplicity which caused such a sensation in Europe in the middle of the 18th century: by this time the sophisticated searching for density in the writing hand ended (and which was otherwise not characteristic of Venetian composers), giving way to a straightforward and cheerful “melodicism”.

**Antonio Martinelli** was engaged as *maestro di strumenti* on June 5, 1750; a leading figure in Venice, violinist at the Teatro di San Samuele, a composer, he taught concurrently in various Venetian *ospedali*, before dying, still in *La Serenissima*, in 1782. It can be said that Martinelli occupied for Chiara the role that Vivaldi had had for Anna Maria. The **Concerto for viola d'amore and strings in D, *Per la Signora Chiara*** allows one to understand how suitable the henceforward dominant *galant* style was for the viola d'amore's characteristics – when the instrument was treated in a way which avoids seeking out exaggerated harmonic techniques. Instead, this misleading “monotony” enhances the resonant characteristics of the strings vibrating in sympathy under the bridge, thereby constantly increasing the distinctive features of this important instrument.

The Pietá's enduring “passion” for instruments little used elsewhere continued during the 18th century, especially when the teaching of the dulcimer was entrusted in 1759 to the Augustinian friar **Francesco Fulgenso Perotti**. Dark clouds were irrevocably looming, however: in the 1760s, despite their new church (the one currently standing in Venice, as opposed to the one that Vivaldi would have known), equipped with three organs and numerous available instruments to them, the *putte* undertook an act of “insubordination” against what they thought to be a dramatic decline in the quality of the teaching provided by the school. Chiara participated in this act and, probably also, became established as a violin teacher in this period. She was elected *maestra* in 1762, but the general discontent also involved the resignation of **Gaetano Latilla**. This important Neapolitan composer had been the object of strong criticism from the young girls who did not see in him sufficient authority for teaching; special emphasis had been given to the topic of singing, given that the composer was not a singer himself...



錄》，1764 年 5 月 25 日）。歷緹拿因長期受壓離開，把他優雅和愉悅的音樂也一同帶走，但慈心孤兒院並沒有因此完結。

祈亞娜於 1791 年因卡他熱病逝，享年 73 歲，這個曾經多采多姿的世界，現在只是回憶的墳墓，裝載着這個非凡女子透過監獄式的欄桿體驗世界後遺下的回憶。或許，這隱喻了人生？

節錄自法比奧·比昂迪於《祈亞娜的日記》專輯撰寫的說明文字

場刊中譯 張婉麗

Had the mistresses succumbed to the sin of pride? Maybe this had been the case, and according to a contemporary document, the problem had increased the sense of disorder at that period, “the sound being formed with sourness, and repugnant on the ear” (*Notatorio*, May 25, 1764). Bowing to insistent pressure, Latilla resigned, taking away with him his graceful and good-humoured music on March 1, 1765, but the Pietá was not finished there.

Chiara died of catarrhal fever at the age of 73, in 1791, leaving behind her a place formerly of great splendor but more and more resembling now a tomb of souvenirs, the souvenirs of an extraordinary young girl who had seen the world and its contradictions through the gratings of a prison. A metaphor – who knows? – for life itself.

Excerpt from the liner notes for *Il Diario Di Chiara* by Fabio Biondi

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Programme Calendar
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series
寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 / 戲曲 OPERA / CHINESE OPERA					
粵劇《鴛鴦淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi-kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm	
經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi-kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm	
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 21/3 22/3	7:30pm 7:30pm 2:30pm	
寶馬會本地菁英創作系列《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm	
浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm	
浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm	
浙江小百花越劇團 《五女拜壽》 團長：茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm	
古典音樂 CLASSICAL MUSIC					
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	CCCH	27/2 28/2	8:00pm 6:00pm	
香港中樂團「樂旅中國 IX」 指揮：閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm	
威廉·克里斯蒂、庭院之聲學院 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm	
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm	
法比奧·比昂迪小提琴演奏會	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm	
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm	
歐洲嘉蘭古樂團	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm	
鋼琴：馮大維 小提琴：金珍秀 大提琴：金約拿					
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm	
聲音劇場 藝術總監：保羅·希利亞	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出					
爵士樂 / 世界音樂 Jazz / World Music					
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm	
波比·麥非年 spirityouall	Bobby McFerrin - spirityouall	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 世界音樂 Jazz / World Music					
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會	World Music Weekend - Pansori meets Flamenco	CHT	28/3	8:00pm	
情歌樂會與拉米加斯女子樂團成員	Jeong Ga Ak Hoe & musicians from Las Migas				
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
戲劇 THEATRE					
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2  1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作	New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-sze Director: Roy Szeeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmanský With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
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電影 FILM

2, 8, 16/11/2014	《法老的女兒》The Pharaoh's Daughter
30/11;	
6, 14/12/2014	《舞姬》La Bayadère
11, 17, 25/1	《愛之傳說》The Legend of Love
1, 7, 14, 15/3	《胡桃夾子》The Nutcracker
5, 11, 12, 18/4	《天鵝湖》Swan Lake
19/4; 9, 10/5	《羅密歐與茱麗葉》Romeo and Juliet
21, 27/6; 5/7	《伊凡大帝》Ivan The Terrible

歌劇 / 戲曲 OPERA / CHINESE OPERA

27/2-29/3	藝術節展覽：康有為面面觀 HKFA Exhibition: Datong and The World of Kang Youwei
11/3	傳承粵劇經典 Passing the Torch in Cantonese Opera
13/3	執導現代歌劇 Staging a New Opera
15/3	歌劇作曲解碼 Composing for Datong
15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing The Tsar's Bride
21/3	《大同》演後談 Meet the Faces of Datong
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同：康有為在瑞典》放映座談會 Datong: The Great Society - In Search of a Modern Utopia
26/3	中國戲曲的視野 —— 與茅威濤對談 Future of Chinese Opera

音樂 MUSIC

27/2	艾瑪的音樂之旅 Kapelle for Kids
27/2-29/3	「女·聲」攝影活動 "Voices of Women" Photography Campaign
28/2	德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden
3/3	威廉·克里斯蒂與繁花古樂團大師班 Masterclass with William Christie and Les Arts Florissants
6/3	赤腳女聲 —— 喜樂的泉源 Barefoot Divas - Living with Joy
7/3	相約法比奧·比昂迪 Meet Fabio Biondi
11/3	以樂為生 On Music as a Profession
12/3	杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians
13/3	杜希金三重奏演奏前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
14/3	波比·麥非年大師班 The Bobby McFerrin Masterclass
14/3	與米凱·路迪對話 In Dialogue with Mikhail Rudy
15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC

16/3	米凱·路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco

舞蹈 DANCE

25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	舞劇劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting Cinderella
14/3	《仙履奇緣》的奇幻世界 The Magic of Cinderella
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
14, 15/3	
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi

戲劇 THEATRE

27/2	與德萬對話 In Conversation with Lisa Dwan
28/2	合拍劇團面面觀 Method and Process of Complicite
28/2	《打擂台》演後談 Fighting for Your Attention
1/3	媽姐的故事 The Amahs' Stories
2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging Pride and Prejudice
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》Smashed Revealed
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?

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11, 18, 25/1;	藝術節節目精選
1, 8/2	Festival Programme Highlights

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