

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015



Joyce DiDonato

DRAMA QUEENS

狄杜娜朵 戲劇女王





香港賽馬會
The Hong Kong
Jockey Club

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

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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.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



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
直線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

Joyce DiDonato DRAMA QUEENS 狄杜娜朵 戲劇女王

6.5.2015

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



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

封面照片 Cover photograph © Josef Fischner / Virgin Classics

Hong Kong Arts Festival wishes to thank InterContinental Hong Kong for providing support for this concert.
香港藝術節感謝香港洲際酒店為是次演出提供支持。

www.hk.artsfestival.org

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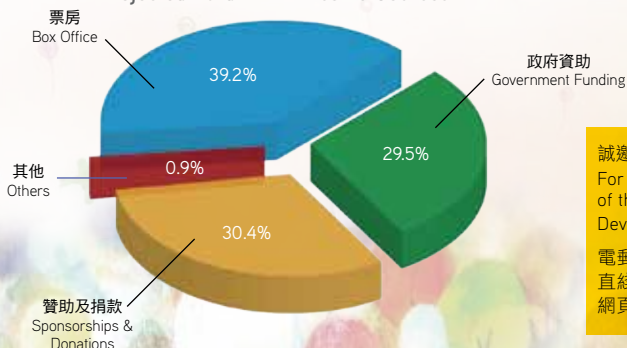
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第43屆香港藝術節預計收入來源
Projected 43rd HKAF Income Sources





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狄杜娜朵《戲劇女王》 Joyce DiDonato: *Drama Queens*

音樂總監 / 小提琴 Music Director / Violin
德米特里·辛柯夫斯基 Dmitry Sinkovsky

女中音 Mezzo-Soprano
狄杜娜朵 Joyce DiDonato

樂團 Orchestra
金蘋果古樂團 il pomo d'oro

For both the Album and the Worldwide tour Joyce chose a Vivienne Westwood couture corseted gown especially designed for the performance. The scarlet silk gown was designed specifically to adapt to the mood changes throughout the opera - from sensitive and feminine to dramatic and powerful. The sculpted corset was designed with a slim line skirt with bustle titled the 'cul de Londre' and is transformed with a large ruched ball-gown skirt and traditional pannier for the finale.

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狄杜娜朵《戲劇女王》
Joyce DiDonato: *Drama Queens*

蔡斯第

〈圍繞我的摯愛〉，選自《奧龍泰阿》
(奧龍泰阿，埃及女王)

史格拉第

C 大調序曲，選自《托勒密與亞歷山大》

急板
極緩板
急板

蒙特威爾第

〈被放逐的皇后〉，選自《波佩亞的加冕》
(奧塔維雅，羅馬皇后)

吉高美利

〈被拋棄的妻子〉，選自《梅若佩》
(艾琳，特拉比松帝國公主)

韋華第

為小提琴、弦樂、數字低音而作的
D 小調協奏曲，RV242

快板
慢板
快板

奧蘭迪尼

〈在驚濤駭浪間〉，選自《貝蕾妮絲》
(貝蕾妮絲，巴勒斯坦女王)

Antonio Cesti (1623-1669)

"Intorno all'idol mio" from *Orontea*
(Orontea, Queen of Egypt)

Domenico Scarlatti (1685-1757)

Sinfonia in C from *Tolomeo ed Alessandro*

Presto
Grave
Presto

Claudio Monteverdi (1567-1643)

"Disprezzata regina" from
L'Incoronazione di Poppea (1643)
(Ottavia, Empress of Rome)

Geminiano Giacomelli (1692-1740)

"Sposa, son disprezzata" from *Merope*
(Irene, Princess of Trebizond)

Antonio Vivaldi (1678-1741)

Concerto in D minor for violin, strings,
and continuo, RV 242

Allegro
Adagio
Allegro

Giuseppe Maria Orlandini (1676-1760)

"Da torbida procella" from *Berenice*
(Berenice, Queen of Palestine)

— 中場休息 Interval —



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夏西

〈死亡的可怕〉，選自《安東尼與克利奧帕特拉》
(克利奧帕特拉，埃及女王)

韓德爾

〈我將哀悼我的命運〉，選自《凱撒大帝》
(克利奧帕特拉，埃及女王)

帕薩卡利亞，選自《拉達密斯托》

龐他

〈親愛的媽媽，給我一個擁抱〉，選自《伊菲格尼在奧利德》
(伊菲格尼，邁錫尼公主)

葛路克

芭蕾舞曲，選自《阿爾米德》
優雅歌調
西西里歌調

韓德爾

〈我的靈魂閃耀〉，選自《亞歷山大》
(羅珊，波斯公主)

Johann Adolf Hasse (1699-1783)

“Morte col fiero aspetto” from
Antonio e Cleopatra
(Cleopatra, Queen of Egypt)

George Frideric Handel (1685-1759)

“Piangerò la sorte mia” from
Giulio Cesare in Egitto (1724)
(Cleopatra, Queen of Egypt)

Passacaglia from *Radamisto* (1720)

Giovanni Porta (1675-1755)

“Madre diletta, abbracciami” from
Ifigenia in Aulide (1738)
(Ifigenia, Princess of Mycenae)

Christoph Gluck (1714-1787)

Ballet music from *Armide* (1777)
Air gracieux
Air sicilien

Handel

“Brilla nell'alma” from *Alessandro* (1726)
(Rossane, Princess of Persia)

狄杜娜朵 Joyce DiDonato

女中音
Mezzo-Soprano

2012 格林美獎最佳古典聲樂獨唱得獎者狄杜娜朵出生於肯薩斯州，迷倒世界各地的聽眾和樂評人，更獲《紐約客》譽為「也許是這個世代最有影響力的女歌手」。狄杜娜朵不僅是優秀的表演者，也是熱情的藝術倡導者，於聲樂界躋身翹楚之位，並以羅西尼、韓德爾和莫扎特的歌劇，以及一系列題材廣泛、深獲好評的唱片享譽國際。

狄杜娜朵頻頻受邀於演唱會和音樂會演唱，本樂季她將於紐約卡內基音樂廳和倫敦巴比肯中心駐場演出。最近她結束了南美獨唱巡演，並在多地的演唱會和音樂會亮相，包括柏林、維也納、米蘭、圖盧茲、墨西哥城和阿斯賓，亦在倫敦皇家阿爾伯特音樂廳以客席歌手身份參與英國廣播公司的逍遙音樂會終場。

上一個樂季的歌劇演出包括：巴塞隆拿李世奧歌劇院的《灰姑娘》、芝加哥歌劇院的《狄托的仁慈》中的瑟絲杜、大都會歌劇院的《灰姑娘》中的安祖妮娜、倫敦皇家歌劇院上演的唐尼采第作品《瑪利亞·絲度雅達》的主角以及於肯薩斯市公演的《卡帕萊第與蒙特鳩家族》中飾演羅密歐。本樂季的精采演出則有大都會歌劇院的《湖中女郎》中的艾妮娜、於巴塞隆拿公演的《瑪利亞·絲度雅達》、英國古樂團《阿爾辛娜》的主角以及在與柏林愛樂樂團和西蒙·歷圖爵士攜手演出的《浮士德的沉淪》中飾演瑪格麗特。

狄杜娜朵是埃拉托 / 華納經典的專屬藝術家，最近推出了新專輯《拿玻里之星》，帶來一場華麗的美聲歌劇盛宴，包括由貝里尼、羅西尼和唐尼采第較鮮為人知的作品。她的格林美得獎專輯《女聲？男聲！狄杜娜朵詠嘆調集》收錄男性及女性角色的詠嘆調，藉以展示女中音精采紛呈的世界。之後推出的《戲劇女王》無論是專輯還是國際巡迴演出均廣受歡迎。去年，收錄了她首十年錄音的作品精選集《再現風華！》面世。

狄杜娜朵獲得的其他獎項包括留聲機年度藝術家獎及年度音樂會獎，兩度獲回聲大獎年度女歌唱家殊榮，並獲列入留聲機古典音樂名人堂。

Winner of the 2012 Grammy Award for Best Classical Vocal Solo, Kansas-born DiDonato has been proclaimed “perhaps the most potent female singer of her generation” by the *New Yorker*. DiDonato has soared to the top of the industry both as a performer and a fierce arts advocate, gaining international prominence in operas by Rossini, Handel and Mozart, as well as through her wide-ranging, acclaimed discography.

Much in demand on the concert and recital circuit, DiDonato holds residencies this season at both Carnegie Hall, New York and the Barbican Centre, London. Recently she completed an acclaimed recital tour of South America, and has appeared in concert and recital in Berlin, Vienna, Milan, Toulouse, Mexico City and Aspen, in addition to appearing as guest singer at the BBC’s Last Night of the Proms at the Royal Albert Hall, London.

In opera she appeared last season as *Cendrillon* at the Liceu Barcelona, Sesto in *La Clemenza di Tito* at the Lyric Opera of Chicago, Angelina in *La Cenerentola* at the Metropolitan Opera, the title role of Donizetti’s *Maria Stuarda* at the Royal Opera House. Highlights this season include *Romeo I Capuleti e i Montecchi* in her native Kansas City, Elena *La donna del lago* at the Metropolitan Opera, *Maria Stuarda* in Barcelona, the title role of *Alcina* with the English Concert, and Marguerite *La damnation de Faust* with the Berlin Philharmonic and Sir Simon Rattle.

An exclusive recording artist with Erato/Warner Classics, DiDonato’s most recent recording, *Stella di Napoli*, is a sumptuous *bel canto* banquet including little-known gems alongside music by Bellini, Rossini and

Donizetti. Her Grammy-Award-winning recording *Diva Divo* comprises arias by male and female characters, celebrating the rich dramatic world of the mezzo-soprano. The following recording *Drama Queens* was exceptionally well received, both on disc and on several international tours. A retrospective of her first ten years of recordings entitled *ReJoyce!* was released last year.

Other honours include the Gramophone Artist of the Year and Recital of the Year awards, two German Echo Klassik Awards as Female Singer of the Year, and an induction into the Gramophone Hall of Fame.

中譯 陳逸宜





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德米特里·辛柯夫斯基
Dmitry Sinkovsky

音樂總監 / 小提琴
Music Director / Violin

辛柯夫斯基以其小提琴造詣在大型音樂比賽中屢獲殊榮，包括於比利時布呂赫舉辦的古樂大賽一等獎、觀眾獎以及樂評人獎（2008年）以及2011年德國馬德堡泰勒曼音樂比賽一等獎。他同時也是一位假聲男高音，演唱作品包括韓德爾歌劇、清唱劇和神劇獨唱（如葛路克的《奧菲歐與尤麗迪采》）、巴赫的受難曲和清唱劇以及韋華第、里奧、史格拉第的小夜曲和清唱劇。

2014年，他在悉尼和墨爾本與澳洲勃蘭登堡樂團同台演出八場演奏會，反響熱烈。作為歌唱家，德米特里定期在歐洲各地巡演，與西班牙國家管弦樂團、俄羅斯非凡音樂室樂團和末刈草場管弦樂團等同台演出。

自2014年起，辛柯夫斯基成為莫斯科大劇院客席音樂家。此外，他廣受邀請擔任獨唱/奏、樂團首席以及指揮，在歐洲、俄羅斯、加拿大、澳洲和美國演出。他於2011年在莫斯科成立人聲古樂團，並與當今最優秀的巴羅克樂團合作，如和聲花園室內樂團、澳洲勃蘭登堡樂團以及赫爾辛基巴羅克樂團。

As a violinist, Sinkovsky has won prizes in such major competitions as the Musica Antiqua Competition in Bruges (first prize, audience prize and critics' prize, 2008) and first prize at the Telemann Competition in Magdeburg (2011). As a countertenor, his vocal repertoire includes roles from Handel operas, as well as solo cantatas and oratorios including Gluck's *Orfeo ed Euridice*, J S Bach's Passions and cantatas, serenatas and cantatas of Vivaldi, Leo and Scarlatti.

In 2014 he performed eight acclaimed recitals with Australia's Brandenburg Orchestra in Sydney and Melbourne. As a singer Sinkovsky performs regularly throughout Europe, collaborating with such groups as Spanish National Orchestra, Musica Viva and Pratum Integrum from Russia, and others.

Since 2014 he has been a guest with the Bolshoi Theatre in Moscow. Sinkovsky continues to be in demand as a soloist, concertmaster and conductor performing extensively in Europe, Russia, Canada, Australia and the US. He heads the ensemble La Voce Strumentale, which he founded in Moscow in 2011, and works with some of the finest Baroque orchestras today like Il Giardino Armonico, Australian Brandenburg Orchestra and the Helsinki Baroque Orchestra.

Since 2012 he has been guest conducting Il Complesso Barocco, and accompanying Joyce DiDonato on her *Drama Queens* concert tour throughout Europe, the US



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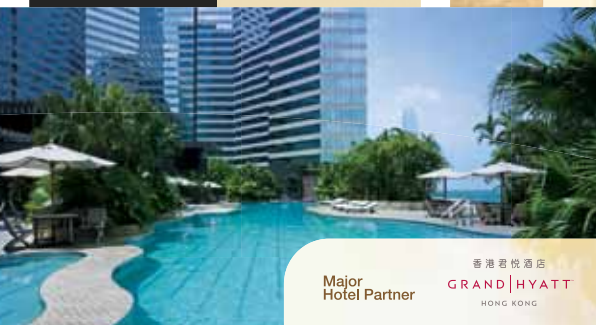
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2012年起他於巴羅克情結古樂團任客席指揮，並與狄杜娜朵《戲劇女王》赴歐洲、美國和亞洲巡演。他為法國娜依芙唱片公司以及俄國唱片公司卡羅·米迪灌錄唱片，並憑娜依芙唱片公司錄製的韋華第作品系列《獻給彼森德爾》（2013年）獲法國音叉唱片獎。

辛柯夫斯基自2005年於莫斯科音樂學院教授小提琴和中提琴。作為荷蘭占普斯達特比賽的桂冠音樂家，他獲借弗朗西斯高·魯格里1675年製造的古董小提琴。

中譯 王明宇

and Asia. He has recorded for both Naïve and the Russian label, Caro Mitis. His recording *Per Pisendel* (2013) for Naïve's Vivaldi Edition was awarded a Diapason d'Or.

Sinkovsky continues to teach violin and viola at the Moscow Conservatory, a post he has held since 2005. As a laureate of the Jumpstart Jr. Competition in the Netherlands, Sinkovsky has been loaned a violin by Francesco Ruggeri (1675).

金蘋果古樂團 il pomo d'oro



金蘋果是一個古樂器樂團，成立於 2012 年，雖以歌劇為主，但也致力於各種編制的樂器表演。樂團灌錄的第一張唱片是韋華第的《獻給帝王》，與小提琴手兼指揮列卡度·米納西合作，榮獲獎項；第二張唱片是韋華第的小提琴協奏曲《獻給彼森德爾》，更獲法國音叉唱片獎。2012 年，金蘋果古樂團與三位假聲男高音歌手灌錄三張獨唱唱片，包括麥克斯·伊曼努爾·森希克的《威尼斯》、塞維爾·薩巴塔的《壞男孩》以及弗朗高·法喬利的《卡法瑞利之詠嘆調》。樂團憑專輯《卡法瑞利之詠嘆調》獲法國《古典》雜誌頒發 2013 年度驚世之

il pomo d'oro is a period instrument orchestra founded in the year 2012 with a special focus on opera, but equally committed to instrumental performance in various formations. The collaboration with violinist and conductor Riccardo Minasi led to an award winning first recording (Vivaldi, *Per l'Imperatore*). The second recording, Vivaldi's violin concertos *Per Pisendel*, received a Diapason d'Or. In 2012, il pomo d'oro also recorded 3 solo CDs with three countertenors: Max Emanuel Cencic (*Venezia*), Xavier Sabata (*Bad Guys*) and Franco Fagioli (*Arias for Caffarelli*). The album *Arias for Caffarelli* was awarded the "Choc de l'année 2013" by the French magazine *Classica*. A recording of the *Concerti per due violini* for Naïve's Vivaldi-Edition was released in 2013. In conjunction with a book project about the Venetian *Gondola* by American writer Donna Leon, il pomo d'oro recorded a collection of ancient

作獎。樂團為娜依芙唱片公司的韋華第作品系列灌錄《雙小提琴協奏曲》，於 2013 年發佈；與美國作家當娜·里昂一個關於威尼斯《貢多拉》的出書項目合作，灌錄了一系列古老威尼斯船歌，由文森佐·卡佩祖圖演唱。2013 年亦與安·哈林伯格合作演奏《阿格里皮娜》詠嘆調並灌錄唱片。

金蘋果古樂團錄製了列卡度·米納西指揮的三部歌劇：韓德爾的《塔梅拉諾》和《帕蒂諾珮》，以及里安納度·芬奇的《卡托尼在烏替卡》。由麥克斯·伊曼努爾·森希克演唱的獨唱音樂會《拿破里》，將於 2015 年灌錄，並由麥辛·伊梅里彥那謝夫指揮。

此外，樂團的古樂錄音作品還包括海頓的古鍵琴及小提琴音樂會、與艾嘉·慕如同台演出的大提琴獨奏會（包括海頓、波切利尼、普拉提、格拉茲安尼和韋華第的作品）以及由列卡度·米納西擔任獨奏及藝術總監的巴赫小提琴協奏曲。

金蘋果古樂團於歐洲重要演出場地及藝術節均有亮相，包括巴黎香榭麗舍劇院、凡爾賽皇家劇院、倫敦威格摩爾音樂廳、維也納河畔劇院，以及馬德里等其他地方的表演場地。2015 年，金蘋果古樂團與美國女中音狄杜娜朵一道赴此次亞洲巡演，與假聲男高音麥克斯·伊曼努爾·森希克在美國巡演。

中譯 王明宇

Venetian Barcarole, sung by Vincenzo Capezzuto. A recital of various *Agrippina* arias with Ann Hallenberg was also recorded in 2013.

il pomo d'oro has recorded three operas: Handel's *Tamerlano*, *Catone in Utica* by Leonardo Vinci, and Handel's *Partenope*, all directed by Riccardo Minasi. A new vocal solo recital, *Napoli*, with Max Emanuel Cencic, will be recorded in 2015 and conducted by Maxim Emelyanychev.

Further instrumental recordings include Haydn's concerts for harpsichord and violin, a violoncello recital with Edgar Moreau (with works by Haydn, Boccherini, Platti, Graziani, Vivaldi), and Bach violin concertos with Riccardo Minasi as soloist and director.

il pomo d'oro performs in all important European venues and festivals: Paris (Théâtre des Champs Elysées), Versailles (Théâtre Royal), London (Wigmore Hall), Vienna (Theater an der Wien), Madrid, among others. In 2015, il pomo d'oro is on tour in Asia with American mezzo-soprano Joyce DiDonato and in the US with countertenor Max Emanuel Cencic.

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談戲劇女王 On Drama Queens

文：狄杜娜朵
Text: Joyce DiDonato

我們歌手往往自詡演唱是世上最好的心理治療方式，因為我們可藉此克服自己的心魔。這有賴在台上演繹這些卓爾不凡的戲劇女王，這些高貴的女性角色在歌劇中的悲歡離合與愛恨情仇獨具華麗優雅的韻味。

為什麼我們會喜歡這些戲劇中的女王角色呢？在我看來，答案與人們喜歡歌劇的原因一脈相承：我們都渴望透過歌劇，探尋埋藏在我們心底最豐富、最複雜、最具人性、最感人肺腑的強烈情感，如果不藉歌劇，或許難以勾出這些情感。歌劇世界中的離奇情節和極端環境，讓我們平時閒暇而無所作為的想像力一下子策馬奔騰。我們自願進入這個跌宕起伏的戲劇世界，盼着能夠通過克利奧帕特拉傷感幽怨的淚水來抒發情感，或受到羅珊的那種不受羈絆的歡樂而感動哭泣，或單從奧龍泰阿在她沉入夢鄉的情郎身邊，那觸動人心的懇求中，學會愛得更深一點。

巴羅克歌劇中的戲劇女王不為任何事道歉，不遮掩（除非為達成目的而有意為之），於一切事不分別、揀擇，而是坦蕩蕩面對，並且用華麗、充滿魔力的歌聲鼓舞我們像她一樣坦然。

有誰想來做個心理治療？

中譯 王明宇

We singers tend to boast that our careers offer the best form of psychotherapy in existence, for we are allowed to work out the bulk of our inner demons courtesy of the larger-than-life drama queens we encounter on the stage — those divine ladies who weep and love, moan and avenge more grandly and stylishly than in any other art form.

Why do we adore these queens of the drama? The answer for me lies at the heart of why we love opera: We yearn to open hidden doors to the richest, most complex, utterly human, and profoundly moving emotions that we may not be able to access when left to our own devices. The crazy plots and extreme circumstances of the operatic universe give us permission to unleash our often too-idle imaginations. We willingly enter this world of high drama, praying that we will find a welcome release in Cleopatra's broken, haunted tears, or that we will be allowed to weep at Rossane's unbridled joy, or perhaps learn to love a bit more purely through Orontea's heartfelt plea to her sleeping lover.

The Baroque drama queen apologises for nothing, hides nothing (unless it serves her purpose, of course), lays herself bare without filter, and through glorious, magisterial vocal music gives us permission to dare to do the same.

Who needs therapy?

Programme Highlights 率先披露

Teatro Regio Torino –
Simon Boccanegra
Conducted by Roberto Abbado
Verdi's *Requiem*
Conducted by Gianandrea Noseda

Staatsballett Berlin – *The Sleeping Beauty*
Choreographed by Nacho Duato

St Thomas Boys Choir and the Leipzig Gewandhaus Orchestra –
St Matthew Passion
Conducted by Gotthold Schwarz

Jingju Theater Company of Beijing –
The Artistry of Zhang Junqiu
Performed by Wang Rongrong

Compagnia Finzi Pasca – *La Verità* (The Truth)
Written and directed by Daniele Finzi Pasca

都靈皇家歌劇院
《西門·波卡尼格拉》
指揮：阿巴度
威爾第《安魂曲》
指揮：諾賽達

柏林國家芭蕾舞團《睡美人》
編舞：納曹·杜亞陶

聖多馬少年合唱團與
萊比錫布業大廳樂團《馬太受難曲》
指揮：戈特霍德·斯瓦茨

北京京劇院頭牌、
張派大青衣王蓉蓉

芬茲·帕斯卡劇團《夢幻真相》(暫名)
編導：丹尼爾·芬茲·帕斯卡



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樂曲介紹 Programme notes

安東尼奧·蔡斯第是繼蒙特威爾第之後一代最受歡迎的意大利作曲家。作為優秀的男高音及梅迪奇家族的門生，他憑第一部歌劇《奧龍泰阿》成名，作品於1649年在威尼斯首演，此後數十載不斷在意大利各地的歌劇院重演。經過蒙特威爾第大膽的試驗後，蔡斯第的詠嘆調相對較為簡單，傾向創作悅耳的旋律。在《圍繞我的摯愛》中，埃及女王奧龍泰阿愛上寒微的畫家亞力多羅。奧龍泰阿的美貌把亞力多羅迷得昏倒後，在亞力多羅身旁跪下，在這首情歌混合搖籃曲的精緻樂曲中溫柔地訴說她的愛意。後來得知，原來亞力多羅也有王室血統，二人兩情相悅，終成眷屬。

杜明尼高·史格拉第的事業輝煌時期始於1729後在西班牙宮廷任職。當時他在鍵盤音樂方面聲名大噪，今晚我們聽到的是他早年在羅馬作為年輕歌劇作曲家時所寫其中一首序曲，那時他積極進行實驗，力圖走出父親亞歷山大·史格拉第威嚴的影子。

史格拉第1711年創作的歌劇《托勒密與亞歷山大》為這場音樂會埃及艷后這個主題作引子。托勒密是埃及艷后克利奧帕特拉的兒子，被放逐到塞浦路斯。這部歌劇是為波蘭皇后瑪莉亞·卡斯米拉而寫，她也是被流放在羅馬定居。而C大調序曲大概也是大型作品的前奏曲，可能是清唱劇。這首作品是簡短的三樂章曲式，音樂效果大膽驚人，並大量運用了作曲家在這一時期最喜歡的鮮明對比形式。

克勞迪奧·蒙特威爾第在70多歲時寫下他最後和最偉大的歌劇《波佩亞的加冕》，並於1642年在威尼斯首演。他在

Antonio Cesti was the most celebrated Italian composer of the generation that followed Monteverdi. A fine tenor and a protégé of the Medicis, he won his success with his very first opera *Orontea*, which premiered in Venice in 1649 and was popular in Italian theatres for decades after. Cesti presided over a period of retrenchment after Monteverdi's fearless experimentation, and his arias are much simpler and ingratiously melodic. In "Intorno all'idol mio" ("Hover around my beloved"), the Egyptian queen Orontea has fallen in love with the humble painter Alidoro. After he faints at the sight of her beauty, she kneels beside him and tenderly confesses her love in this exquisite blend of love song and lullaby. Fortunately, Alidoro turns out to be of royal birth, and this love match prospers.

Domenico Scarlatti's career shone brightest at the keyboard during his illustrious period at the court of Spain after 1729. But we hear one of the sinfonias from his early career in Rome when he was a young opera composer who was experimenting and stretching his wings away from the intimidating shadow of his father, Alessandro Scarlatti.

Scarlatti's 1711 opera *Tolomeo ed Alessandro* introduces the Cleopatra theme which runs through this programme. Tolomeo, or Ptolemy, is Cleopatra's son, who has been banished to the island of Cyprus. This opera was written for Queen Maria Casimira of Poland, herself an exile living in Rome. The *Sinfonia in C* was probably also written as the prelude to a larger work, perhaps a cantata. This brief, three-movement work features the bold, startling effects and high contrasts Scarlatti favored in his music during this period.

Claudio Monteverdi's last and greatest opera, *L'incoronazione di Poppea* (*The Coronation of Poppea*), premiered in 1642 in Venice when the composer was in his mid 70s. For 30 years the master of music at Venice's San Marco Cathedral, he had glorified the fields of sacred music, madrigal, and opera with his restless and genius experimentation. Now as the first public opera theatre was opened in Venice, he moved on from the early reliance on mythological plots to create the first historically based

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威尼斯聖馬可大教堂擔任指揮 30 年，期間不斷作創新嘗試，在聖樂、牧歌、歌劇各方面都不乏傑作。當時，威尼斯首個民眾歌劇院開幕，他從早期依賴神話故事為創作素材轉而製作首部以歷史為藍本的歌劇，該劇取材於公元 60 年尼祿皇聲名狼藉的一生。

這個甚至可以說是無道德感的故事由劇作家喬安·弗朗西斯高·布塞內羅創作，講述尼祿愛上美麗的波佩亞，並打算休棄皇后奧塔維雅，娶她為妻。歌劇劇情圍繞着奧塔維雅如何試圖刺殺波佩亞但被放逐出羅馬；最後，尼祿和充滿野心的波佩亞得逞，波佩亞獲加冕為皇后。

我們今晚聽到的是奧塔維雅的進場詠嘆調〈被放逐的皇后〉。蒙特威爾第曾特意研究如何在作品內結合多變的情緒，在這樂曲中奧塔維雅連續表現出她的絕望、嫉妒、憤恨、復仇之切，最後對褻瀆神明感到懊悔。表面上這是首詠嘆調，但風格更接近話語般的宣敘調而不單純是歌曲，歌詞的意思塑造並為音樂增添色彩，而伴奏部分則保持簡約。這是歌劇史上最早出現的歌唱天后炫技片段，震撼力歷久不衰。

很多人誤以為詠嘆調〈被拋棄的妻子〉是韋華第所作，其實只是他在歌劇《巴亞澤》盜用了樂曲，真正的作曲者是格米尼阿羅·吉高美利，1734 年為他的歌劇《梅若佩》而寫。在世時他是帕爾馬宮廷的教堂指揮，創作了 19 部歌劇並且廣受歡迎。梅若佩，或在《巴亞澤》中被稱為艾琳，是像蒙特威爾第的奧塔維雅般被始亂終棄的忠誠妻子，但她對自己處境的反應卻溫和得多。她仍然深愛着背叛她的丈夫，在不斷下沉的旋律伴奏下，唱出異常動人的哀歌，表達傷痛。在以悠長的一口氣唱出行雲流水般的連音旋律，這首詠嘆調是對歌者極大的考驗。

opera, drawn from the infamous career of the Emperor Nero around the year 60 CE.

In this racy, even amoral plot written by librettist Gian Francesco Busenello, Nero has fallen in love with the beautiful Poppea and decides to discard his queen Ottavia in order to marry her. Over the course of the opera, Ottavia plots to assassinate Poppea and is banished from Rome. In the end, Nero and the ambitious Poppea triumph, and Poppea is crowned the new empress.

We hear Ottavia's entrance aria, "**Disprezzata regina**" ("**Despised queen**"). Monteverdi had particularly studied how to combine a wide range of emotions within a single piece, and here Ottavia reveals successively her feelings of despair, jealousy, rage, thirst for vengeance, and ultimate remorse for her impiety. Though this is ostensibly an aria, the style is closer to speech-like recitative rather than pure song. The meaning of the words shapes and colours the music, while the accompaniment remains minimal. This is the earliest version of a great diva scena, and its power remains stunningly timeless.

The aria "**Sposa son disprezzata**" ("**I am a scorned wife**") is often attributed to Vivaldi, though in fact, he did not write it himself but merely poached it for his opera *Bajazet*. The real composer was **Geminiano Giacomelli**, who created it for his 1734 opera *Merope*. Chapel master at the court of Parma and very popular in his day, Giacomelli was the author of 19 operas. *Merope*, or Irene as she is known in *Bajazet*, is another betrayed royal wife like Monteverdi's Ottavia, but her response to her situation is much gentler. Still in love with her faithless husband, she reveals her grief in this extraordinarily beautiful lament, built over repeated descending lines in the accompaniment. This aria is a great test of a singer's ability to float legato lines on long-sustained breaths.

One of the most famous sets of **Antonio Vivaldi's** concertos is his Op 8, published in 1725 and given the wonderful title *Il cimento dell'armonia e dell'invenzione* (*The Contest Between Harmony and Invention*) — that is, a contest between the learned side of music and freer creative expression. This set of 12 concertos is best known today for its first four concertos, *The Four Seasons*. In the first of four instrumental interludes in the programme,

第八協奏曲是**安東尼奧·韋華第**最著名的協奏曲之一，於1725年以美妙的名稱《**和聲與創意之爭**》出版，如名所指，作品是音樂知識與自由創意表達之間的比賽。一套12首的協奏曲以頭四首聞名，亦即今天人所共知的《**四季**》。在今晚演出中，四首器樂間奏曲中的第一首是**為小提琴、弦樂、數字低音而作的D小調協奏曲，RV242**，是作曲家整套協奏曲集的第七首。

韋華第把巴羅克晚期快—慢—快三樂章的協奏曲曲式加以改善，兩個速度快的樂章以回奏曲式寫成，樂團的演奏為音樂建立整體風格，中間慢的樂章把焦點放在獨奏身上。這首協奏曲的第一樂章〈快板〉是波浪起伏和節奏豐富的回奏曲，以切分音重拍加強節奏感。作曲家把波浪起伏的旋律型態帶到〈慢板〉樂章：小提琴如詠嘆調般優美的獨奏由樂團急速的輕拍聲作伴奏；生動活潑的終樂章也強調強烈的重拍節奏，並對獨奏樂段作回聲效果。

今晚其餘的曲目來自18世紀初期及中期。旅居佛羅倫斯的**喬瑟比·奧蘭迪尼**跟韓德爾及韋華第是同代的作曲家，在世時以劇作及喜劇天份聞名。他的歌劇《**貝蕾妮絲**》是為1725年的威尼斯嘉年華季節而寫，講述巴勒斯坦女王貝蕾妮絲與羅馬皇帝泰特斯之間的愛情，由於泰特斯以帝國為重，決定不娶異國人為妻，最後有情人不能終成眷屬。雖然如此，在歌劇的前段貝蕾妮絲對這段感情充滿盼望，在樂曲〈在驚濤駭浪間〉中的急速花腔唱段，她以引導水手在驚濤駭浪的大海中航行的北極星來比喻她對泰特斯的愛。

德國出生的**約翰·阿道夫·夏西**是18世紀前半期最受歡的聲樂作曲家之一，他在當時是蜚聲國際的作曲家，在意大利、德累斯頓、維也納都享負盛名。他跟意大利女高音福斯蒂娜·波當尼擁有長久

Concerto in D minor for violin, strings, and continuo, RV 242, which is the seventh concerto, is performed.

Vivaldi refined a formula of three movements, fast-slow-fast, that dominated the late-Baroque concerto. The two fast-tempo outer movements are bound together by an ensemble refrain known as the ritornello, which establishes the overall character of the music. The slow central movement puts the spotlight on the soloist. The *Allegro* first movement of this concerto features an undulating and rhythmically supple ritornello, energized by syncopated accents. That undulating shape is also carried over into the *Adagio* movement: a beautiful, aria-like solo for the violin over a pattering accompaniment. The vivacious final movement also emphasises strong rhythmic accents, as well as echo effects in the soloist's episodes.

The remaining works on this programme belong to the early and mid 18th century. Florence based **Giuseppe Orlandini** came from the same generation as Handel and Vivaldi, and was renowned in his day for both his dramatic writing and gift for comedy. His opera ***Berenice*** was written for the Venice carnival season of 1725. The love affair between Berenice, Queen of Palestine, and the Roman Emperor Titus does not end happily because Titus decides for reasons of state he cannot marry a foreigner. But early in the opera, Berenice's hopes are high, and in the coloratura torrents of "**Da torbida procella**" ("On stormy seas"), she likens her love for Titus to the pole star that guides sailors through troubled seas.

One of the most admired composers for voice of the first half of the 18th century, German born **Johann Adolf Hasse** was a true cosmopolitan whose career flourished in Italy, Dresden, and Vienna. He enjoyed a long marriage to Italian soprano Faustina Bordoni, who was the idol of London — and star of Handel's operas — in the 1720s. An accomplished tenor himself, Hasse wrote with great understanding of the voice. The display of beautiful, flowing melody over transparent accompaniments was his specialty.

"**Morte, col fiero aspetto**" ("Death's grisly aspect") comes from his unstaged serenata ***Antonio e Cleopatra***, premiered in Naples in 1725. Late in her fabulous career, Cleopatra has chosen to flee the naval battle of Actium, which leads to her lover Mark Antony's defeat by

的婚姻，而波當尼在1720年代亦是倫敦的明星偶像，是韓德爾歌劇中的巨星。夏西自己是位優秀的男高音，故此創作時對人聲有深刻的認識，擅長以清晰的伴奏襯托出優美、流暢的旋律。

〈**死亡的可怕**〉來自沒有以正規舞台形式上演的《**安東尼與克利奧帕特拉**》，於1725年在拿破里首演。在克利奧帕特拉輝煌的功業後期，她選擇在亞克興角的海戰中逃離，導致愛人馬克·安東尼被奧塔維安的艦隊打敗。在這首詠嘆調中，克利奧帕特拉告訴安東尼她不懼怕死亡，只畏懼失去皇位及自由。作為寫給女王的詠嘆調，樂曲激昂充滿傲氣，以向上升的半音階加強戲劇效果。

1720年，在佐治皇帝一世的命令下，皇家音樂學院成立，在倫敦海馬克的皇家劇院公演一系列歌劇。雖然其他作曲家的歌劇都會在此上演，**韓德爾**卻是成立後首十年的主要重點作曲家。

他為學院寫的第一部歌劇是《**拉達密斯托**》（1720年4月）：一部關於拉達密斯托和第里達底兩位皇帝之爭的正劇，在古色雷斯，兩人同時愛着拉達密斯托的妻子芝諾比亞。這部三幕歌劇在每幕完結時都有為芭蕾舞而寫的樂章，我們聽到的是第二幕完結時的**帕薩卡利亞**：在重複的和聲模式上以3/4拍演繹平和莊嚴的舞蹈。

《**凱撒大帝**》於1724年首演，是韓德爾最受歡迎的歌劇。在此我們再次遇上埃及及艷后，但在這部作品中她是位年輕的女王，正在跟狡猾的兄長托勒密共同執政並角逐埃及皇位。韓德爾最喜歡的劇作家尼歌拉·海姆把她塑造造成完美的角色，運用美貌、純熟的誘惑技巧及政治計謀去誘使來訪的凱撒大帝站在她的一方，最終打敗兄長奪得皇位。

Octavian's fleet. In this aria, she tells Antony that death holds no terrors for her; she only dreads the loss of her throne and her freedom. Worthy of a queen, this is a proud and spirited aria, fired by dramatic, chromatically ascending scales.

In 1720, at the command of King George I, the Royal Academy of Music was founded to present a public opera series at the King's Theatre in London's Haymarket. Though operas by other composers would be presented there, **George Frideric Handel** was its presiding genius for the rest of the decade.

His first opera for the Academy was ***Radamisto*** (April 1720): a serious drama about two competing monarchs, Radamisto and Tiridate, in ancient Thrace and their passion for the same woman, Radamisto's wife Zenobia. At the end of each of its three acts, *Radamisto* contains movements for the ballet. We hear the **Passacaglia** that closes Act II: a calm and regal dance in 3/4 time built over a repeating harmonic pattern.

Premiered in 1724, ***Giulio Cesare*** is Handel's most popular opera. Here we meet Cleopatra again, but in this work she is a young queen competing for the Egyptian throne with her rather nasty brother and consort Tolomeo. Handel and his favourite librettist Nicola Haym made her into a fascinating character who uses her beauty, well-honed seductive skills, and political wiles to lure the visiting Julius Caesar to her side and ultimately to bring about the defeat of her brother.

In Act II, the imprisoned Cleopatra believes that Caesar has been killed and she will soon be executed by the apparently victorious Tolomeo. In one of Handel's most beautiful and poignant melodies "**Piangerò la sorté mia**" ("I shall mourn my fate"), she grieves for Caesar's and her situation. The contrasting middle section, however, reveals she is not yet defeated as she vows vengeance on Tolomeo in blistering coloratura roulades.

We meet a much gentler royal figure in **Giovanni Porta's** "**Madre diletta**" ("Dearest mother"): the princess Ifigenia, who is about to be sacrificed by her father Agamemnon to propitiate the gods after the fall of Troy. Venetian born Porta wrote his opera ***Ifigenia in Aulide*** for the court of

在第二幕，被囚禁的克利奧帕特拉相信凱撒已被殺害，而她亦快將被獲勝的托勒密處決。在韓德爾其中一首最美麗哀怨的詠嘆調〈我將哀悼我的命運〉中，她慨嘆凱撒及自己的處境。而在對比強烈的中段部分，在激烈急速的花腔中她卻表達不甘就此被打敗，誓要向托勒密報復的決心。

在喬望尼·龐他的〈親愛的媽媽，給我一個擁抱〉中我們遇上一位溫文爾雅的皇族成員：伊菲格尼公主，而她將要在特洛伊沒落後被父親阿伽門農當作祭品請求神明息怒。威尼斯出生的龐他於1738年為慕尼黑宮廷創作歌劇《伊菲格尼在奧利德》。伊菲格尼沒有對抗命運，全然接受父親的意願沒有埋怨，如作家西門·赫格士所言，「龐他把她放在柔和的西西里舞曲中輕輕搖擺，利用表現性強的和聲色彩來增強氣氛，出乎意料地充滿着炫技片段，中間是令人屏息的優美樂段。」

由克里斯多夫·維利巴德·葛路克的音樂，我們從巴羅克時期進入較為簡約的古典時期風格。德國出生的葛路克是位跨越國界的作曲家，他在漫長的事業生涯中曾在歐洲多個音樂重鎮工作，並為意大利文及法文劇本寫過歌劇。他早年於維也納在駐紮當地的法國歌劇院工作，由盧利及拉摩發揚光大的法國歌劇對他的風格有着深刻影響，正如他寫道：「我相信我絕大部分的努力是貢獻於追尋簡約之美。」

葛路克是富經驗及技巧超卓的芭蕾舞音樂作曲家，芭蕾舞段落為他多套歌劇作品生色不少。今晚我們欣賞到兩首來自他的歌劇《阿爾米德》的迷人芭蕾舞曲，其中第二首作品是以長笛獨奏為主的悅耳且充滿田園風格的西西里歌調，來自

Munich in 1738. Ifigenia does not struggle against her fate, but accepts her father's will without reproach. In writer Simon Heighes's words, "Porta enfolds her in the arms of a gently rocking siciliana, given added edge by its expressive harmonic coloring, unexpected bursts of virtuosity, and a middle section of heart-stopping beauty."

With the music of **Christoph Willibald von Gluck**, we move out of the Baroque period and into the more streamlined Classical-era style. An extremely cosmopolitan composer, the German-born Gluck over the course of his long career worked in many of Europe's major musical centres, and wrote operas to both Italian and French texts. His early years in Vienna were devoted to that city's resident French opera company, and the qualities of French opera epitomized by Lully and Rameau deeply influenced his style. As he wrote, "I believed that my greatest labor should be devoted to seeking a beautiful simplicity."

Gluck was an experienced and skillful composer of ballet music, and ballet sequences adorn many of his operas. We hear two lovely dances from his opera *Armide*, the second of them featuring the flute in a charming pastoral **air sicilien**, from the beginning of Act V when the Syrian sorceress Armide and the Christian hero Renaud are still enjoying their romantic idyll in her enchanted garden. Though rarely revived today, *Armide* was the opera Gluck himself considered to be his finest.

In 1726, a battle between two real-life drama queens erupted at the Royal Academy. Creator of the role of Cleopatra, soprano Francesca Cuzzoni had been the reigning prima donna. But now the theatre's impresarios brought in a new sensation: the beautiful soprano Faustina Bordoni, wife of Hasse and a technician of formidable skills. For Bordoni's debut, Handel created the opera *Alessandro* about Alexander the Great's exploits in India. Because both Cuzzoni and Bordoni had to be featured on equal footing in this opera, they were given the roles of two Indian princesses competing for Alexander's attentions. However, Handel awarded Rossane (Bordoni) the most technically spectacular of the arias: "**Brilla nell'alma** ("In my spirit shines"). Here at the beginning of

第五幕開首，描繪的是懂法術的敘利亞公主阿爾米德及十字軍司令林納爾多在公主美麗的花園中浪漫依偎的場景。《阿爾米德》現在已很少上演，葛路克自己卻認為這是他最出色的歌劇作品。

1726年，英國皇家音樂學院上演了現實版戲劇女王之爭的戲碼。一直以來，演活埃及艷后角色的女高音法蘭斯卡·庫索妮都是歌劇院的第一女主角，但劇院經理此時卻欲為觀眾帶來新鮮感：請來夏西的太太——美麗而且歌藝了得的女高音福斯蒂娜·波當尼。韓德爾為波當尼的首演創作了歌劇《亞歷山大》，講述亞歷山大大帝遠征印度的故事。由於庫索妮和波當尼在這部歌劇中均需要有相同的戲份，她們獲編排飾演兩位印度公主，爭奪亞歷山大的歡心。可是，韓德爾給予羅珊（由波當尼飾）在技巧上最注目的詠嘆調〈我的靈魂閃耀〉。在第三幕的開端，羅珊以這首激昂、節奏明快且有大量高難度花腔段落的詠嘆調來堅決地宣告她最終會贏得亞歷山大的心。

樂曲介紹：珍妮·E·比迪爾

中譯 陳楚珊

Act III, Rossane trumpets forth her conviction that she will eventually be the winner of Alexander's heart in an aria that blazes with the most demanding coloratura passages taken at a fiercely virtuosic pace.

Programme notes by Janet E. Bedell

金蘋果古樂團
il pomo d'oro

第一小提琴 First Violin
Dmitry Sinkovsky
Alfia Bakieva
Ana Liz Ojeda Hernandez
Gianpiero Zanoocco

第二小提琴 Second Violin
Zefira Valova
Laura Corolla
Isabella Bison

中提琴 Viola
Giulio D’Alessio
Daniella Nuzzoli

大提琴 Cello
Catherine Jones
Ludovico Minasi

低音大提琴 Doublebass
Davide Nava

羽管鍵琴 Cembalo
Alexandra Korenava

低音琵琶 Theorbo
Simone Vallerotonda

巴松管 Bassoon
Benjamin Aghassi

長笛 Flute
Marco Brolli

雙簧管 Oboe
Magdalena Karolak

Oron tea

“Intorno all’idol mio”

Oron tea
Intorno all’idol mio
spirate pur, spirate
aure soavi, e grate,
e nelle guancie elette
baciately per me cortesi aurette.

Al mio ben, che riposa
sù l’ali della quiete
grati sogni assistete,
e ’l mio racchiuso ardore
svelately per me larve d’Amore.

Ohimè, non son più mia!
Se mi sprezza Alidoro,
sarà la vita mia preda di morte.
Questo diadema d’oro
ch’io ti pongo sul crine,
questo scettro real nacque per te,
tu sei l’anima mia, tu sei mio re.
Oh dio, chi vide mai
più bella maestà, più bel regnante?
Divino è quel sembiante,
innamorano il Ciel quei chiusi rai,
più bella maestà, chi vide mai.

Ma nel mio cor sepolto
non vo’ tener lo stral che mi ferì;
una regina amante
non vuol penar, non vuol morir così.
Leggi, leggi, o mio caro,
in negre note i miei sinceri amori,
in brevi accenti immensità d’ardori.

Dormi, dormi, ben mio,
per te veglia Oron tea, mia vita, addio

Text: Giacinto Andrea Cicognini

L’incoronazione di Poppea

“Disprezzata regina”

Ottavia
Disprezzata regina,
del monarca romano afflitta moglie,
che fo, ove son, che penso?
O delle donne miserabil sesso:
se la natura e ’l Cielo
libere ci produce,
il matrimonio c’incatena serve.

Oron tea

“Hover around my beloved”

Oron tea
Hover around my beloved
whispering softly
you gentle, kindly breezes
and kiss the cheeks I love
on my behalf, sweet zephyrs.

To my darling as he rests,
come on hushed wings
bearing sweet dreams
and reveal my secret passion
to him in visions of love.

Alas, I am distraught!
If Alidoro scorns me
my life will be forfeit to death.
This golden diadem
that I place on your brow,
this royal sceptre, both were made for you.
You are my very soul, you are my king.
Oh God, who ever beheld
a more handsome king, a fairer monarch?
That face is divine,
the heavens are enthralled
by those closed lids;
more gracious majesty was never seen.

Yet I do not want to keep
the dart that struck me buried in my heart.
A queen in love
does not choose to suffer and die like this.
Read, read, my darling,
of my true love in inky characters,
the immensity of my passion in brief words.

Sleep, sleep, my treasure,
Oron tea watches over you; my life, farewell.

The Coronation of Poppea

“Despised queen”

Ottavia
Despised queen,
wretched consort of the Roman emperor,
where am I, what shall I do?
O unhappy female sex:
born free by nature
and the will of the gods,
marriage fetters us like slaves.

《奧龍泰阿》

〈圍繞我的摯愛〉

奧龍泰阿
圍繞我的摯愛徘徊、
低吟淺訴，
溫柔甜美的微風啊，
請替我
親吻情郎的雙頰。

請在他休憩之時
張開無聲的翅膀
承載甜蜜的夢境
向他飛去，吐露我
埋藏心底的愛意。

啊，我心亂如麻！
倘若亞力多羅譏笑我
我的生命將消亡。
這金色的王冠
我為你戴在眉宇之上，
這王國的權杖也是為你而製。
你是我的靈魂、我的王。
上帝啊，誰曾見過
比他更俊美的國王？
那臉龐如此聖潔，
闔閉的雙目迷煞天人；
再沒有比他更典雅的王。

愛情之鏢射中我心，
但我不想讓它埋在心裏
陷入愛情的女王
不會選擇如此受苦而死。
讀吧，讀吧，情郎，
飽蘸墨汁的字裏有我的真愛，
三言兩語之中有我無限深情。

睡吧，睡吧，我的寶貝
奧龍泰阿守護你；我的生命，告別了。

詞：吉亞欽多·安德里亞·希可尼尼

《波佩亞的加冕》

〈被放逐的皇后〉

奧塔維雅
我是被放逐的皇后，
羅馬皇帝的可憐配偶，
我身處何方，該如何做？
啊，女性多麼不幸：
天性和上帝的旨意
賦予我們自由，
婚姻卻把我們像奴隸般銬住。

Se concepiamo l’uomo,
o delle donne miserabil sesso,
al nostr’empio tiran formiam le membra,
allattiamo il carnefice crudele
che ci scarna e ci svena,
e siam forzate per indegna sorte
a noi medesme partorir la morte.

Nerone, empio Nerone,
marito, oh dio! marito
bestemmiato pur sempre,
e maledetto dai cordogli miei,
dove, ohimè, dove sei?

In braccio di Poppea
tu dimori felice e godi, e intanto
il frequente cader de’ pianti miei
pur va quasi formando
un diluvio di specchi, in cui tu miri
dentro alle tue delizie, i miei martiri.

Destin, se stai lassù,
Giove ascoltami tu,
se per punir Nerone
fulmini tu non hai,
d’impotenza t’accuso,
d’ingiustizia t’incolpo;
ahi, trapasso tropp’oltre e me ne pento,
supprimo e seppellisco
in taciturne angoscie il mio tormento.

O Ciel, o Ciel, deh, l’ira tua s’estingua,
non provi i tuoi rigori il fallo mio.
Errò la superficie, il fondo è pio;
innocente fu il cor, peccò la lingua.

Text: Giovanni Francesco Busenello

Merope

“Sposa, son disprezzata”

Irene
Sposa, son disprezzata,
fida, son oltraggiata:
Cieli, che feci mai?
E pure egli è il mio cor,
il mio sposo, il mio amor,
la mia speranza.

If we conceive a man-child,
O unhappy female sex,
we shape the limbs of our
own wicked tyrant,
we suckle the cruel torturer
who will flay us and bleed us to death,
and are constrained by a shameful fate
to be the mothers of our own destruction!

Nero, evil Nero,
my husband, oh God!
reviled forever
and cursed by my grief,
where, alas, where are you?

In Poppea’s arms
you take your pleasure, and meanwhile
the unceasing flow of my tears
creates what I might liken
to a stream of liquid mirrors
in which you see
your delights and my distress reflected.

Fate, if you are up above,
and Jove, now hear me!
If you have no thunderbolts
with which to punish Nero,
I declare you impotent,
accuse you of injustice!
But I have overstepped the
mark and do repent:
I shall suppress and bury
my torments in silent anguish.

O heaven, I pray you, turn
away your wrath,
visit not my faults with your chastisement.
Outwardly I erred, within I am dutiful,
my heart was innocent,
my tongue it was that sinned.

Merope

“I am a scorned wife”

Irene
I am a scorned wife,
though faithful, I am abused.
Ye gods, whatever have I done?
And yet he is my heart of hearts,
my husband, my beloved,
in him I rest my hopes.

我們不幸的女性啊，
如果生了男孩
便創造了邪惡統治者的身體，
要給殘酷折磨我們的人餵奶，
日後我們要遭他們痛打，血盡而亡
不公命運的困鎖下
成為我們毀滅者的母親。

尼祿，邪惡的尼祿
啊上帝，我的丈夫
永遭我的斥責
以及悲痛的咒罵
哪裏，啊，你在哪裏？

波佩亞的懷裏
你享受芳澤，但同時
我汨汨流淌的淚水
匯成了一面水鏡
你可以從中看見
你的喜，我的悲。

命運，你若高懸於空，
還有朱庇特神，都聽好了！
如果你不用雷霆
來懲罰尼祿
我將說你們無能，
說你們不公！
但我將偏偏要懺悔：
我將把我受的折磨
壓抑埋藏，歸於無言的苦痛。

啊，天啊，我求你收起怒火
不要懲罰我的過失。
我雖行事有差，但心無懈怠，
我的內心純潔無瑕
我的口舌才是罪魁。

詞：喬瓦尼·弗朗思高·布森尼洛

《梅若佩》

〈被拋棄的妻子〉

艾琳
我是被拋棄的妻子，
儘管忠誠，卻遭虐待。
諸位神明，我做錯了什麼？
可他仍是最心愛的人、
我的丈夫、我的愛人，
我在他身上寄託了希望。

L’amo, ma egli è infedel,
spero, ma egli è crudel:
morir mi lascerai?
Oh dio! manca il valor
e la costanza.

Text: Anon., after Apostolo Zeno

Berenice

“Da torbida procella”

Berenice
Da torbida procella,
scossa, qual navicella,
belle mie cinsure,
voi, sì, pupille amate,
in porto me guidate,
e in lieta calma.

Di naufragar giammai,
scorta dai fidi rai,
non pave l’alma.

Text: Benedetto Pasqualigo, after Racine

Antonio e Cleopatra

“Morte col fiero aspetto”

Cleopatra
Morte col fiero aspetto
orror per me non ha,
s’io possa in libertà
morir sul trono mio,
dove regnai.

L’anima uscir dal petto
libera spera ognor,
sin dalle fasce ancor
sì nobile desio
meco portai.

Text: Francesco Ricardi

I love him, but he is unfaithful,
I hope, but he is cruel.
Should I give up and die?
Alas, my courage now fails me
and my steadfastness.

Berenice

“I am tossed like a ship”

Berenice
I am tossed like a ship
on stormy seas
but you, beloved eyes,
are my beautiful pole star,
that will guide me into harbour
and joyful calm.

Escorted by those faithful lights
my soul will never
fear shipwreck.

Antony and Cleopatra

“Death’s grisly aspect”

Cleopatra
Death’s grisly aspect
holds no horror for me,
provided I can die
in freedom on the throne
from which I reigned.

All hope to be free to choose
the manner of their death;
since earliest childhood
I have cherished
that noble aspiration.

我愛着他，他卻不忠。
我懷着希望，他卻殘酷。
我該放棄、一死了之嗎？
啊，但我的勇氣和堅持
卻讓我失望。

詞：佚名（根據 阿波斯多羅·曾諾歌詞改編）

《貝蕾妮絲》

〈在驚濤駭浪間〉

貝蕾妮絲
在驚濤駭浪間
我如一艘船被扔進大海
但你迷人的眼睛，
是我美麗的北極星，
指引我駛向港灣
駛向充滿喜樂的寧靜。

有你忠誠的光芒護航
我的靈魂永遠
無懼沉船。

詞：貝內德多·帕斯夸里高（根據萊辛歌詞改編）

《安東尼與克利奧帕特拉》

〈死亡的可怕〉

克利奧帕特拉
死亡的可怕
無法驚駭我
只要可以在
我的皇位上
自由地死去。

無非希望能自主
選擇死法，
我從記事起
就珍愛
這高貴的願想。

詞：弗朗西斯高·李卡迪

Giulio Cesare in Egitto

“Piangerò la sorte mia,”

Cleopatra
E pur così in un giorno
perdo fasti e grandezze? Ahi fato rio!
Cesare, il mio bel nume, è forse estinto;
Cornelia e Sesto inermi son, né sanno
darmi soccorso. Oh dio!
Non resta alcuna speme al viver mio.

Piangerò la sorte mia,
sì crudele e tanto ria,
finché vita in petto avrò.

Ma poi morta d’ogn’intorno
il tiranno e notte e giorno
fatta spettro agiterò.

Text: Nicola Francesco Haym,
after Giacomo Francesco Bussani

Ifigenia in Aulide

“Madre diletta, abbracciarmi”

Ifigenia
Madre diletta, abbracciarmi:
più non ti rivedrò.

Perdona al genitore,
conservami il tuo amore,
consolati, non piangere,
e in pace io morirò.

Text: Apostolo Zeno

Julius Caesar in Egypt

“I shall mourn my fate”

Cleopatra
And shall I in a single day
lose my privileges and
titles? Ah, cruel fate!
My beloved Caesar may be dead;
Cornelia and Sextus are
unarmed, nor have they
the means to help me. Oh God!
All hope is lost.

I shall mourn my fate,
so cruel and unjust,
while I yet live.

But when I am dead, wherever
the tyrant is, by night and day
my ghost will haunt him.

Iphigenia in Aulis

“Dearest mother, embrace me”

Iphigenia
Dearest mother, embrace me:
I shall never see you again.

Forgive my father,
preserve your love for me,
be comforted, do not weep,
and I shall die in peace.

《凱撒大帝》

〈我將哀悼我的命運〉

克利奧帕特拉
我該在一天內，
失去特權和頭銜？啊，殘酷的命運！
我親愛的凱撒大帝可能已死；
科尼利亞和賽克斯特斯沒有武器，
他們也
無法助我。啊上帝！
所有的希望已落空。

我將哀悼我的命運
於我在世之時，
如此殘酷不公。

但當我死去，無論
暴君身在何處，日日夜夜
我的冤魂都會糾纏他。

詞：尼古拉·弗朗西斯高·海姆（根據賈
科莫·弗朗西斯高·布桑尼歌詞改編）

《伊菲格尼在奧利德》

〈親愛的媽媽，給我一個擁抱〉

伊菲格尼
親愛的媽媽，給我一個擁抱：
我將無法再見到你。

原諒我的父親，
為我保留你的愛，
寬心，不要哭泣
我將在平和中死去。

詞：阿波斯多羅·曾諾

Alessandro

“Brilla nell’alma”

Rossane
Brilla nell’alma
un non inteso ancor dolce contento
e d’alta gioia il cor soave inonda.

Sì nella calma
azzurro brilla il mar, se splende il sole,
e i rai fan tremolar tranquilla l’onda.

Text: Paolo Rolli, after Ortensio Mauro

歌詞中譯 王明宇

English translation Avril Bardoni

Alexander

“In my spirit shines”

Rossane
In my spirit shines
sweet contentment which
I do not understand,
and my heart is bathed
in a virtuous joy.

Thus in calm weather
the blue sea sparkles in the sun,
and in its beams the tranquil
water shimmers.

《亞歷山大》

〈我的靈魂閃耀〉

羅珊
我的靈魂閃耀
感到一種莫名、甜蜜的滿足
我的心沐浴在聖德的喜樂之中。

風和日麗，
碧海映着日光閃爍，
靜水泛着點點波光。

詞：保羅·洛立（根據俄爾
坦蕭·茅洛歌詞改編）

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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 – <i>80 by 8</i> , 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 <i>spirityouall</i>	Bobby McFerrin - <i>spirityouall</i>	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - <i>Coming Forth By Day: A Celebration of Billie Holiday</i>	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 情歌樂會與拉米加斯女子樂團成員	World Music Weekend - Pansori meets Flamenco Jeong Ga Ak Hoe & musicians from Las Migas	CHT	28/3	8:00pm	
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: Yu Rongjun 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-size Director: Roy Sze-to 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、盤偉信 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 Ratmansky 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	
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC 香港演藝學院音樂廳 Concert Hall, HKAPA				
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA				
CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT 油麻地戲院 Yau Ma Tei Theatre				
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall	STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall				
CHT 香港大會堂劇院 Theatre, HK City Hall	STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall				
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre				
APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA					



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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 HKAF 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	
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28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	羣舞劇場舞蹈工作坊 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
14, 15/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series – Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
戲劇 THEATRE	
27/2	與德蕙對話 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?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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入座觀眾人次 total audience

95%
平均入座率
average attendance

made in
90+ 香港原创作品
original local works
PLUS
966 「加料節目」
Festival PLUS activities

85,000+
半價學生票
half-price student tickets

在過去23年，「青少年之友」已為
Young Friends reached
700,000+
學生提供藝術體驗活動
students in the past 23 years

創立於1973年，香港藝術節一直致力呈獻國際和本地藝術精英的精英節目、委約和製作原创作品、策劃加料節目及培養年輕觀眾。您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款款額多少，我們都衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is dedicated to staging high quality performances, commissioning original creations and reaching out to the community through PLUS activities and arts education programmes. Your donation will contribute to areas needing the most support.

Donations of any amount will help and are greatly appreciated!

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。 *Donation of HK\$100 or above is tax-deductible.

捐款港幣\$2,500或以上，將於2015年香港藝術節官方網站上獲得鳴謝。
Donations of HK\$2,500 or above will be acknowledged in the 2015 Festival website.

屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

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

捐款方法 Donation Methods

信用卡 Credit Card

☐ 維多卡 Visa ☐ 萬事達卡 MasterCard ☐ 美國運通卡 American Express

持卡人姓名 Cardholder's Name _____

信用卡號碼 Card No. _____

信用卡有效期 Expiry Date _____ month _____ year

持卡人簽名 Cardholder's Signature _____

信用卡捐款者可憑此捐款表格向香港藝術節協會有限公司（地址：香港灣仔皇后大道東1205號12/F, 2 Harbour Road, Wanchai, Hong Kong）申請退款。
Credit card donations can be made by filling this donation form to (852) 2192 3123 instead of making.

支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司之劃線支票，寄回香港灣仔皇后大道東1205號12/F, 2 Harbour Road, Wanchai, Hong Kong 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, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

鳴謝類別 Acknowledgement Categories

白金捐款者 Platinum Donor HK\$120,000或以上 or above
鑽石捐款者 Diamond Donor HK\$80,000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

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

名稱 Name _____ 先生/太太/女士/博士 (中文)
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公司名稱 (如適用) Company Name (if applicable) _____

聯絡地址 Correspondence Address _____

電話 Telephone _____

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請註明收據上的名稱
Please specify name on official receipt

☐ 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.
**您的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.


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(how Sang Sang)

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