

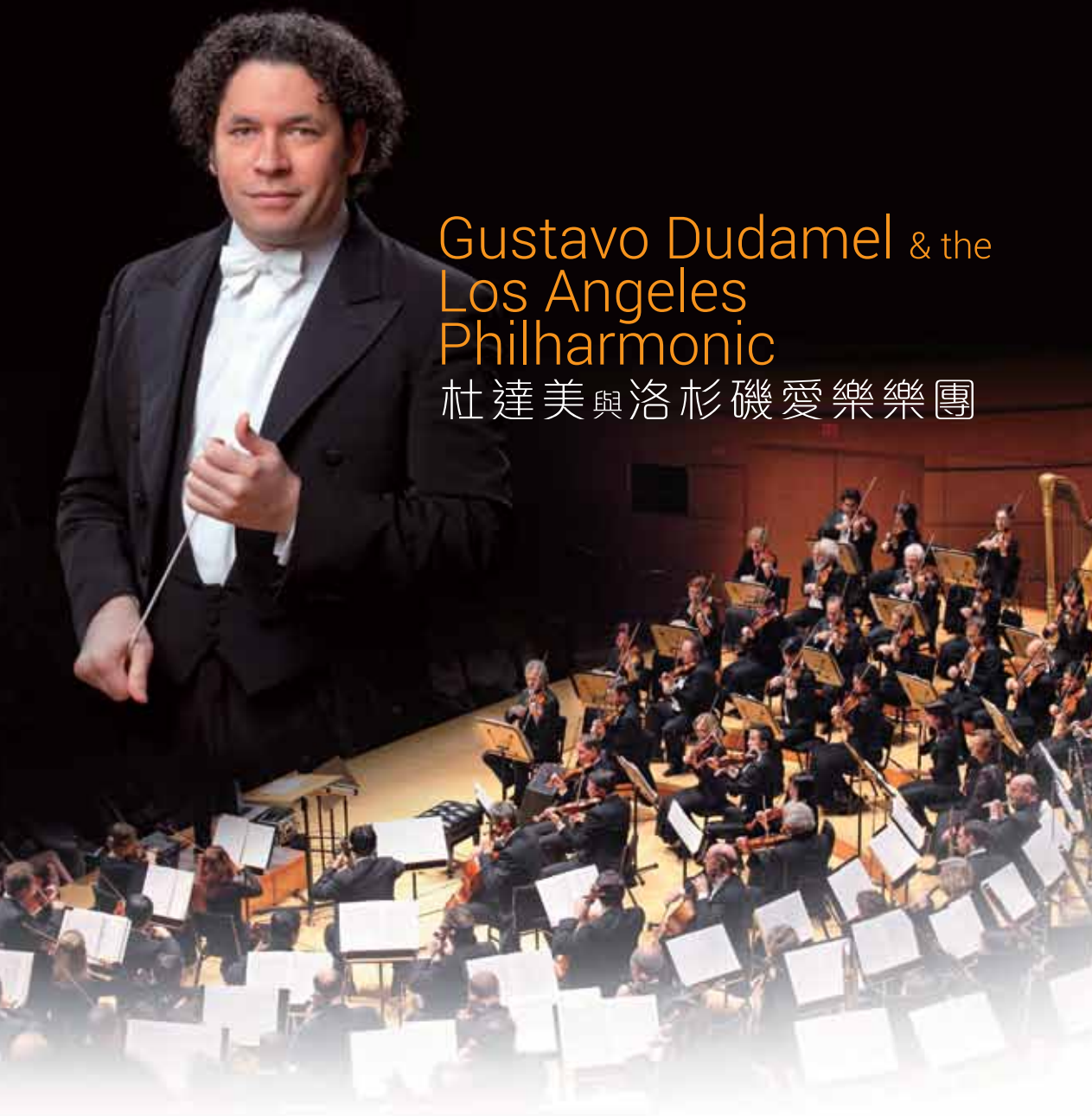
43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

Gustavo Dudamel & the
Los Angeles
Philharmonic

杜達美與洛杉磯愛樂樂團



三月十九日演出贊助
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NG TENG FONG
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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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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.

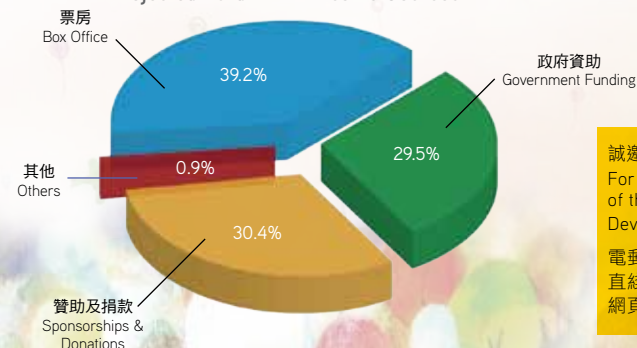
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New 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.

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



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For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
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香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

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杜達美與洛杉磯愛樂樂團
三月十九日演出

the 19 Mar performance of
Gustavo Dudamel and the Los Angeles Philharmonic

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

Gustavo Dudamel and
the Los Angeles
Philharmonic

杜達美與洛杉磯愛樂樂團

19.3.2015



演出長約 1 小時 20 分鐘，不設中場休息

Running time: approximately 1 hour
and 20 minutes, no interval

節目資料 P17

P17 for programme details

20.3.2015



演出長約 1 小時 35 分鐘，包括一節中場休息

Running time: approximately 1 hour
and 35 minutes including one interval

節目資料 P27

P27 for programme details

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

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www.hk.artsfestival.org

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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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Gustavo Dudamel and the
Los Angeles Philharmonic
杜達美與洛杉磯愛樂樂團
19/3/2015

Bobby McFerrin –
波比·麥非年 -
spirtymall
13/3/2015

Gala Flamenca
星耀佛蘭明高
28/2/2015

Pink Martini
粉紅馬天尼
28-29/3/2015



洛杉磯愛樂樂團 Los Angeles Philharmonic



洛杉磯愛樂樂團今年踏入第 96 個樂季，在兩個主要演出場地：迪士尼音樂廳及荷李活露天劇場舉行逾 250 場音樂會，當中迪士尼音樂廳冬季系列為期 30 星期，其間，樂團舉辦了不同的音樂節、駐場藝術家計劃及其他主題節目。樂團亦致力宣揚當代音樂，包括於樂季中演出相關曲目、舉行「綠傘」當代音樂系列，以及大量委約新作。

樂團去年完成了為期三年的莫扎特歌劇計劃，並以著名歌劇《女人心》作結。樂團亦以創作總監亞當斯的神劇《來自另一個瑪利亞的福音》作巡迴演出。2013/14 樂季，樂團以長達一個月的慶典 Inside Out 慶祝迪士尼音樂廳開幕十週年，當中節目

Celebrating its 96th season in 2014/15, Los Angeles Philharmonic performs or presents more than 250 concerts at its two iconic venues: the Walt Disney Concert Hall and the Hollywood Bowl. During the 30-week winter subscription season at Walt Disney Concert Hall, LA Phil creates festivals, artist residencies, and other thematic programmes. LA Phil's commitment to the music of our time is also evident throughout the season programming, as well in the Green Umbrella series and the orchestra's extensive commissioning initiatives.

LA Phil's three-year Mozart opera project concluded during the 2013/14 season with *Così fan tutte*. The orchestra also embarked on an international tour of Creative Chair John Adams's oratorio *The Gospel According to the Other Mary*. Launching the 2013/14 season, LA Phil presented a month-long celebration, Inside Out, commemorating the 10th anniversary of Walt Disney Concert Hall. Highlights included a series of concerts with Conductor Laureate

包括：與桂冠指揮埃薩 - 貝卡·沙羅倫合作的音樂會系列、呈獻馬友友演出及藝術家暨導演內堤亞·瓊絲創作的錄像裝置的揭幕音樂會之夜、以及弗蘭克·札帕《200 家汽車旅館》的全球首演。

樂團致力於洛杉磯市內推廣音樂，包括於不同地區的學校、教堂及鄰舍中心演出，而教育方面則成立了洛杉磯青年樂團，由洛杉磯愛樂樂團及其社區合作夥伴為低下階層的學生提供免費樂器、音樂特訓及學術支援。

樂團不斷擴闊其文化領域，每個樂季都與傑出音樂家合作，舉行各式各樣的音樂會，包括：獨奏會、爵士樂、世界音樂、歌謠，以及邀請世界各地樂團到訪演出。此外，還有不同的節日音樂會及室內樂系列、管風琴獨奏會及巴羅克音樂會等。

樂團一直透過世界巡迴演出擴大觀眾群，除了錄製大量曲目，亦在電台及電視廣播其音樂會。樂團現為德意志留聲機合作夥伴，其大量音樂會演出於網上發佈，當中包括在音樂播放軟體 iTunes 發行的首部足本古典音樂影片。而樂團的《藍色狂想曲：揭幕音樂會之夜》演出更在美國公共電視台表演藝術系列《精湛演出》中廣播，並獲提名 2012 年艾美獎。2011 年，洛杉磯愛樂樂團與杜達美以布拉姆斯第四交響曲大碟贏得格美林最佳樂團演出獎。

Esa-Pekka Salonen; an opening night gala with Yo-Yo Ma featuring video installations by artist/director Netia Jones; and the world premiere of Frank Zappa's *200 Motels*.

The orchestra's involvement with Los Angeles includes performances in schools, churches, and neighbourhood centers of a vastly diverse community. Among its education initiatives is Youth Orchestra LA (YOLA) – LA Phil and its community partners provide free instruments, intensive music training, and academic support to students from underserved neighbourhoods.

Always inspired to expand its cultural offerings, LA Phil each season produces concerts featuring distinguished artists in recital, jazz, world music, songbook, and visiting orchestra performances, in addition to special holiday concerts and series of chamber music, organ recitals, and Baroque music.

LA Phil continues to broaden its audience by touring worldwide, offering an extensive catalogue of recorded music, and broadcasting concerts on radio and television. Through an ongoing partnership with Deutsche Grammophon, the orchestra also has a substantial catalogue of concerts available online, including the first full-length classical music video released on iTunes. *Rhapsody in Blue: Opening Night Concert and Gala* was telecast as part of the PBS performing arts series *Great Performances* and garnered a 2012 Emmy nomination. In 2011, LA Phil and Gustavo Dudamel won a Grammy for Best Orchestral Performance for their recording of the Brahms Symphony No 4.



杜達美 Gustavo Dudamel

音樂總監
Music Director

杜達美現為洛杉磯愛樂樂團及委內瑞拉西蒙·玻利瓦爾交響樂團音樂總監，亦是一些全球數一數二樂團的客席指揮。他將於 2014/15 樂季與柏林愛樂樂團、柏林國立歌劇院管弦樂團、哥德堡交響樂團、蘇黎世音樂廳樂團及維也納愛樂樂團（維也納及薩爾茨堡的演出）合作，亦會於歐洲及亞洲巡迴演出。

本樂季，杜達美初嘗為電影《解放者》創作電影配樂，並與委內瑞拉西蒙·玻利瓦爾交響樂團灌錄電影原聲大碟，於 2014 年隨電影發行。

本樂季已是杜達美擔任洛杉磯愛樂樂團音樂總監的第六個樂季，其任期獲延至 2018 至 2019 年（樂團第 100 個樂季）。洛杉磯愛樂樂團在他的領導下，開展了多元化的外展計劃，例如洛杉磯青年樂團就是受委內瑞拉國立青少年管弦樂團計劃啟發而創立。杜達美透過洛杉磯青年樂團，把音樂帶給市內低下階層的兒童，並成為美國及歐洲各地效法的對象。

杜達美迄今已擔任委內瑞拉國立青少年管弦樂團計劃音樂總監達 16 樂季，引領樂團邁進 40 週年。他亦帶領西蒙·玻利瓦爾交響樂團於委內瑞拉及其他國家作巡迴演出。

杜達美自 2005 年成為德意志留聲機專屬藝術家，亦是格美林獎的得獎者，他為德意志留聲機唱片公司灌錄了大量大碟及音樂影碟，當中不乏捕捉其音樂旅程中重要時刻的精采作品。

杜達美為同時期獲獎最多的指揮之一，最近期獲得的獎項包括 2014 年由美國朗伊音樂學校頒發的伯恩斯坦終身成就獎，以表揚他在社會推廣音樂的工作。他亦於 2013 年成為美國權威音樂雜誌《Musical America》年度音樂家，又入選《留聲機》雜誌的古典音樂名人堂。2010 年獲麻省理工學院頒授尤金·麥克德莫特藝術獎、2009 年獲頒法國藝術及文學勳章及被《時代雜誌》選為全球百大最具影響力人物之一、2008 年獲得哈佛大學 Q Prize 公共健康獎。杜達美不僅獲獎無數，同時亦擁有數個榮譽博士頭銜。

簡歷中譯 伍穎妍

Currently serving as Music Director of both Los Angeles Philharmonic and the Simón Bolívar Symphony Orchestra of Venezuela, Dudamel also guest conducts with some of the world's greatest musical institutions. In the 2014/15 season he returns to the Berlin Philharmonic, Berlin Staatskapelle, Gothenburg Symphony, Tonhalle Orchestra Zürich, and to the Vienna Philharmonic in Vienna and Salzburg as well as on tour through Europe and Asia.

This season, Dudamel makes his first foray into composing for film with *The Liberator/Libertador*, for which he wrote the score and recorded it with the Simón Bolívar Symphony Orchestra of Venezuela. Both the film and the soundtrack were released in 2014.

Dudamel is in his sixth season as Music Director of LA Phil, where his contract has been extended through 2018-19, the orchestra's 100th season. Under his leadership, LA Phil has expanded its diversified outreach through many notable projects, including Youth Orchestra Los Angeles (YOLA), influenced by Venezuela's widely successful *El Sistema*. With YOLA, Gustavo brings music to children in the underserved communities of Los Angeles, and also serves as an inspiration for similar efforts throughout the US and in Europe.

Now in his 16th season as Music Director of the entire El Sistema project in Venezuela and ushering this institution into its 40th anniversary season, Dudamel continues to lead the Simón Bolívar Symphony Orchestra in Venezuela as well as on tour.

An exclusive Deutsche Grammophon artist since 2005, Grammy winner Dudamel has numerous recordings on the label and many video/DVD releases, as well as many video/DVD releases that capture the excitement of significant moments of his musical life.

One of the most decorated conductors of his generation, recent distinctions include the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School, 2013 Musical America's Musician of the Year and induction into Gramophone Hall of Fame, 2010 Eugene McDermott Award in the Arts at MIT, 2009 Chevalier de l'Ordre des Arts et des Lettres and one of TIME Magazine's 100 most influential people, 2008 "Q Prize" from Harvard, along with several honorary doctorates.



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馬勒：A小調第六交響曲

Mahler: Symphony No 6 in A minor

馬勒跟條件優越的維也納名流艾瑪·辛德勒於1902年3月9日結為夫妻，那時候艾瑪已懷有他們的第一個孩子瑪利亞安娜，第二個孩子安娜賈斯汀在1904年出生。雖然朋友及家人對這段婚姻極有保留，他們夫妻倆享受了一段短暫的甜蜜時光。與此同時，馬勒作為指揮家的事業亦如日方中：1898年馬勒執掌全球最具名望的音樂職位——維也納皇家歌劇院總監，其製作獲觀眾及藝評人高度讚賞。他與著名舞台及服裝設計師羅勒合作超過20部經典作品，並參與行政工作，穩定劇院的財政狀況。此外，他的創作亦得到更多的演出機會；當他的交響樂作品還只是漸漸為大眾所接受，他的藝術歌曲已受到相對廣泛的愛戴。既然馬勒的個人生活及事業兩得意，我們該如何理解第六交響曲——其想像世界中最具威脅性、最冷酷無情的作品之一？

馬勒於1903年夏天開始創作第六交響曲，當時他在奧地利卡林西亞郡沃爾特湖畔的梅爾尼格小村莊內度假，快速完成了兩個樂章的初稿，最後在1904年完成全曲。馬勒對作品充滿信心，期望這首新的交響曲會令更多觀眾喜歡他的音樂。可惜的是作品受到斷然拒絕，維也納樂評人海因里希·萊恩哈特諷刺道：「銅管樂、很多銅管樂，難以置信地多的銅管樂！還有更多銅管樂！甚麼都沒有只有銅管樂！」評論對作品的負面評價不止是配器問題，也是因為作品所表現的悲劇性及苦澀的悲觀感。作品明顯並非反映馬勒的個人生活，而是對20世紀首十年歐洲的政治及文化氣候劇變的回應。隨着政治、社會、藝術架構因第一次世界大戰的逼近而逐漸崩壞，馬勒的音樂「表達了藝術家聽到未來遠方隆隆作響的直覺預感」，法國作家卡繆有力地指出。

Gustav Mahler married Alma Schindler, Vienna's most eligible bachelorette, on 9 March 1902, with Alma already carrying their first child, Maria Anna. A second daughter, Anna Justine, was born in 1904. Despite serious reservations from family and friends, the couple enjoyed a brief period of extreme happiness. Concurrently, Mahler's professional career as a conductor blossomed. Having assumed the directorship of the Imperial Opera in Vienna in 1898 — undoubtedly the world's most prestigious musical post — Mahler's productions elicited high praise from audiences and critics alike. His association with stage and costume designer Alfred Roller spawned more than 20 celebrated productions, and his administrative involvement restored financial stability to the organisation. In addition, his own compositions received more frequent performances, and while his symphonies only gradually gained public acceptance, his songs were comparatively well liked. Given his personal happiness and professional success, how are we to explain the meaning of his Symphony No 6, one of the most menacing and unrelenting compositions to emerge from Mahler's imagination?

Mahler began to work on the Sixth in the summer of 1903. Taking his holiday in the tiny village of Maiernigg on the Wörthersee, located in the Austrian province of Carinthia, he quickly drafted two movements and completed the work in 1904. Supremely confident in his craft, Mahler hoped that this new symphony would further convert audiences to his music. Unfortunately, it was flatly rejected, and the Viennese critic Heinrich Reinhardt quipped "Brass, lots of brass, incredibly much brass! Even more brass, nothing but brass!" The critical rejection of this work was not simply a matter of orchestration, but emerged from the tragic and bitter pessimism in the music. This attitude was clearly not a reflection of his personal life, but an expression of the enormous political and cultural changes that flooded Europe in the first decade of the 20th century. As the dismantling of political, social and artistic structures inexorably accelerated towards the catastrophes of World War I, Mahler's music "expressed the intuitive forebodings of an artist listening to the distant rumbles of the future," Albert Camus poignantly wrote.

馬勒對死亡與破壞那預言般的視野跟他對家庭及自然悠悠的愛形成強烈對比，造就了音樂家在受制於交響曲的古典格式及主題一致性的規範下，澎湃的情感流露。這種難以平衡的對立在開首〈精力充沛的快板〉中以粗獷的力量及信念出現，並且在非常簡短的引子中不斷增強力度，建立起小調並預示了如進行曲般、具威脅性的第一主題。這個主題以弦樂部分不規則的跳躍為主，重疊於令人驚怕、不斷重複的動機樂句中。

隨着定音鼓擊出鏗鏘有力的節奏，三支小號分別奏出A大調的和弦。這大調調性馬上瓦解成小調，營造出令人不安的氣氛。這股氣氛將反覆重現於其他樂章，將全首交響曲串連起來；同時亦主導了樂段之間的過渡，避免急速靜止的音樂顯得突兀。木管樂器輕柔地吹出和聲合奏後，弦樂隨即以渾厚的音色奏起一節壯麗悅耳的旋律，代表其妻子艾瑪。一陣跳躍的進行曲音樂過後，這優美的「艾瑪」旋律重現，代表樂章的呈示部分完結。為保留傳統的古典格式，馬勒將整個呈示部分重複一次，然後以激烈的定音鼓引入發展部分。發展部分始段再次奏起熟悉的進行曲旋律。鋼片琴和弦樂突然彈奏出一系列不停變調的和弦，同時遠方傳來牛鈴響聲。這田園氣息只屬短暫，很快音樂又回到開首的進行曲旋律。樂章的再現部分將先前沿用的音樂主題加以變奏、壓縮；此時樂曲將近尾聲，「艾瑪」旋律重現，為樂章的終結增添一份喜慶。

馬勒這麼急不及待地埋首創作第六交響曲，卻對中間樂章的鋪排次序舉棋不定，實在令人詫異。從其手稿和第一版印刷的樂譜之中，〈諧謔曲〉被安排在〈行板〉之前；然而在馬勒親自指揮的公演及第二版印刷的樂譜中，作曲家將原先的次序倒置過來。後來馬勒再次改變主意，但有關樂章的正確排序眾說紛紜。開首進行曲那股不祥氣氛繼續瀰漫於〈諧謔曲〉中，並

And it is the juxtaposition of Mahler's prophetic visions of death and destruction with his idyllic personal love for family and nature that gives rise to an outpouring of emotions in a symphony constrained by classical formal procedures and thematic unification. This uneasy duality emerges with brutal energy and conviction in the opening *Allegro energico*. An exceedingly brief introduction, ominously growing in dynamic intensity, establishes the minor key and foreshadows the menacing march-like first theme. This theme, characterised by jagged leaps in the strings, is superimposed over a chilling, and recurring motif.

Over the pounding rhythm of the timpani, three trumpets sound an A major chord that collapses into minor. This unsettling musical gesture, which returns in subsequent movements and unify the composition, dominates the transitional area before the music abruptly disintegrates into stillness. The musical contrast, supposedly representing Alma, emerges after a quiet chorale in the woodwinds. Lush strings sing a broad melody that is only momentarily interrupted by a staccato march, and the return of the "Alma" theme concludes the exposition. In keeping with classical tradition, Mahler repeats the exposition before audacious timpani strokes signal the beginning of the development, which is initially dominated by the marching theme. Entirely unexpected, the celesta and strings sound a transfigured chord sequence with cowbells ringing in the distance. We soon leave this pastoral setting behind and return to the opening march. A powerfully varied and compressed recapitulation proceeds towards a coda dominated by the "Alma" melody, which brings this movement to a triumphant close.

Given the earnestness with which Mahler approached his Sixth Symphony, it is somewhat surprising that he could not decide on the order of the middle movements. The autograph and first printing placed the *Scherzo* before the *Andante*, whereas Mahler's own public performances and the second published edition reverses that order. Mahler apparently changed his mind once more, yet the debate as to the order of movements continues. The *Scherzo* continues the foreboding sentiments expressed in the opening march. This time, however, it is transformed into a virulent dance. Unusual percussive and orchestral effects throughout underscore the ferocious nature of this dance. Mocking and derisive, it presents a musical



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被轉化成一場邪惡得近乎不真實的舞曲。作曲家對這個樂段作了特別處理，令敲擊及樂隊的齊奏效果變得不尋常，更突顯舞曲的激烈。這段邪惡舞曲運用了較早前於樂章開首部分出現過的主題，像是要對之譏諷和嘲笑。在緊接的三重奏部分，作曲家標上 *Altväterisch*（過時地），又在使用不規則節奏和混合拍子，恰似艾瑪所形容的「如小孩跌跌撞撞地玩耍追逐」。這股充滿童真的感覺隨邪惡之舞重現而消失，音樂又回到舞曲那猙獰恐怖的氣氛，一直持續至明朗的大調變奏＜行板＞樂段方令人得以喘息。木管、銅管和弦樂交替奏出一段柔和細膩的搖籃曲，間中加插寧靜的田園氣息、神秘陰沉的懸疑感和熱切真摯的盼望感。樂章末段，遠方重新響起牛鈴之聲，呼應着樂章開首的主題。

一段緩慢陰森的前奏為情緒高漲的最終樂章＜中等的快板＞拉開序幕。豎琴撥動着一連串滑音，裝上弱音器的弦樂奏出顫音，象徵對未來的恐懼。弦樂斷斷續續地奏出零散的樂句，恰好和小號、長號正吹起的大一小調引子猛烈衝擊，所產生的極不協調和聲令音樂聽起來一片模糊又雜亂無章。這時進行曲再次響起，音樂繼續向前推進並逐漸增強力度，掀起全樂章的高潮，卻被突如其來的「命運之錘」無情地敲散。這著名的「命運之錘」重擊聲是模仿斧頭揮動的聲音。樂隊重新奏出進行曲，這次以開朗和充滿信心的大調調性向前邁進，又再次將氣氛推至新高點。「命運之錘」再一次重擊，令樂章似是無法趨向完滿的終結。樂隊重新建立起第三次高潮，但這次「命運之錘」的重擊聲並沒有響起，取而代之的是銅管樂器奏出低沉的喪歌，配合持續的擊鼓聲，將樂章拖進黑暗和絕望的深淵。

樂曲介紹 裴德龍

parody on themes heard in the opening movement. Marked "*Altväterisch*" (in an antiquated manner) the juxtaposed "Trio", with its rhythmic irregularities and mixed meters, was described by Alma as "the stumbling play of children". This sense of innocence is short-lived, however, as the returning dance quickly re-establishes authority. Providing a sense of respite, the *Andante* is a set of variations in the major. Delicately phrased, a gentle lullaby is intoned by woodwinds, brass and strings in subsequent restatements, and contrasted by episodes of pastoral serenity, mysterious queries and passionate longing. In an obvious thematic reference to the opening movement, Mahler brings back the cowbells, once more heard in the far distance.

An unsettling slow introduction prefaces the emotionally overwhelming *Allegro moderato*. Harp glissandos and trills on muted strings set in motion a terrifying glimpse of the future. The music descends into a nebulous chaos as strings recite aimless musical fragments that brutally collide with a major-minor motive sounded in the trumpets and trombones. Once more, the movement proper propels us into a world of marches. Slowly growing in intensity and driving towards an overwhelming climax, the music is cut short by the brutality of the infamous hammer blow of fate that Mahler wanted to sound like the stroke of an axe. The next wave of marches, this time in a confident major key, strives towards new heights. However, the second hammer blow of fate extinguishes any hope of resolution. The music once more builds towards a third and final climax but without the final hammer blow. Fragments of eerie funeral tunes are sounded in the low brass over extended drum rolls that plunge the movement into utter darkness, all ending in deepest despair and gloom.

Programme notes by Georg A. Predota

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《黑色城市》

〈城市及其重影〉

〈獻給你的歌〉

〈林蔭大道之夜〉

John Adams (1947 -)

City Noir

The City and its Double

The Song is for You

Boulevard Night

— 中場休息 Interval —

德伏扎克

E 小調第九交響曲，《新世界》

柔板—非常快板

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非常活潑的諧謔曲

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Antonín Dvořák (1841-1904)

Symphony No 9 in E minor, *From the New World*

Adagio—Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

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亞當斯：《黑色城市》

Adams: *City Noir*

以下是作曲家為《黑色城市》撰寫的樂曲介紹：

《黑色城市》的靈感來自閱讀凱文·史達的「夢」系列，一部幻想力豐富、關於加州社會及文化史的叢書。在〈困難重重的夢〉一冊名為「黑色大理石」章節中，史達以當時感性的記事手法來記述上世紀40年代末至50年代初的社會發展及環境，以荷里活電影那種令人不安的明暗對比法讓讀者感受那個年代：

「……將戰後洛杉磯的社會幽暗面一一呈現。儘管當時市內充滿罪惡和腐敗，這天使之城依然保留其知性及活力。如翻開新聞頭版報導所看到的一樣，這城市紀錄了當時社會各階層每天努力求存的實況，並成為許多文學鉅著及經典黑色電影借鏡的題材。」

這些影像和氛圍正合我意——當時我正在構思一部相關題材的管弦樂作品，希望不需借助黑色電影配樂仍能塑造出那個年代的情懷。另一激發我創作靈感的是爵士樂式交響音樂，原來這曲種一直存在，其起源可追溯至1920年代初於美國本土興起的管弦音樂風格（實是由法國作曲家米堯率先將此曲種用於1923年所作的芭蕾舞劇《世界的創造》中，比起歌舒詠的《藍色狂想曲》紐約首演早了整整一年）。

《黑色城市》是一首30分鐘的交響樂曲。三個樂章既莊嚴又富情感，躍動之中瀰漫着一股沉重，如經典電影情節般悠悠的抒發着情感。隨着全樂隊奏出雄渾有力的簡潔樂句，第一樂章〈城市及其重影〉正

The composer has written the following note about *City Noir*:

City Noir was first suggested by my reading the so-called “Dream” books by Kevin Starr, a brilliantly imagined, multi-volume cultural and social history of California. In the “Black Dahlia” chapter of his *Embattled Dreams* volume, Starr chronicles the tenor and milieu of the late 1940s and early 1950s as it was expressed in the sensational journalism of the era and in the dark, eerie chiaroscuro of the Hollywood films that have come to define the period sensibility for us:

“...the underside of home-front and post-war Los Angeles stood revealed. Still, for all its shoddiness, the City of Angels possessed a certain sassy, savvy energy. It was, among other things, a Front Page kind of town where life was lived by many on the edge, and that made for good copy and good film noir.”

Those images and their surrounding aura whetted my appetite for an orchestral work that, while not necessarily referring to the soundtracks of those films, might nevertheless evoke a similar mood and feeling tone of the era. I was also stimulated by the notion that there indeed exists a bona fide genre of jazz-inflected symphonic music, a fundamentally American orchestral style and tradition that goes as back as far as the early 1920s (although, truth to tell, it was a Frenchman, Darius Milhaud, who was the first to realise its potential with his 1923 ballet *La création du monde*, a year before Gershwin's *Rhapsody in Blue* premiered in New York).

The music of *City Noir* is in the form of a 30-minute symphony. The formal and expressive weight of its three movements is distributed in pockets of high energy that are nested among areas of a more leisurely — one could even say “cinematic” — lyricism. The first movement, *The City and its Double*, opens with a brief, powerful “wide screen” panorama that gives way to a murmuring dialog between the double bass pizzicato and the scurrying figures in the woodwinds and keyboards. The steady tick

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式開始。震撼的起首過後，有低音大提琴的撥弦呼應着木管、鋼琴那急促而零碎的音色，朦朧而低沉。爵士鼓敲着穩定的節拍，將這股張力慢慢向前推進，令聽眾恍如置身於夜闌人靜的街道。此時，弦樂奏出優美的旋律，廣闊而富感情。不久，那躁動不安的樂段再次出現，反覆迴響，將樂章氣氛推至沸點，全體樂隊以最強力度齊奏。圓號和大提琴分別奏出旋律，加插銅管那如子彈穿透般的音色之中，掀起一場近乎混亂的高潮。顛峰過後，音樂突然迅速瓦解，散成零碎的片段，頃刻間的靜止似是要迎接第二樂章。

第一樂章取名為〈城市及其重影〉，是對法國詩人、劇作家阿爾圖的回顧。有說戲劇常被視為一種誇張的文學體裁，而阿爾圖的作品正正「顛覆了觀賞戲劇的感官體驗，打破觀眾對於戲劇就是造作的偏見」。因此，《黑色城市》中的「城市」除可解作地理位置或連繫社會的網絡外，亦可將之想像成無盡感官體驗的根源。還記得兒時收看某電視節目，常以膾炙人口的標句作結：「800萬個故事盡在不夜城，此乃其一。」

接下來的〈獻給你的歌〉稍為含蓄而緩慢，似是要緩和第一樂章結尾的激烈氣氛。樂隊奏着半音音調，襯托着中音色土風的獨奏旋律。旋律似是要發展成「藍調音」，卻始終未有成形，反而將音樂推向另一境界。長號吹起說話般的獨奏樂句，模仿羅倫斯·布朗及布里特·活文兩位（均為土生土長的洛杉磯人）艾靈頓公爵大樂團長號手的著名演奏風格。及後長號獨奏愈趨急促，引領樂隊進入更激昂的樂

of a jazz drummer impels this tense and nervous activity forward — a late-hour empty street scene, if you like. After a broad and lyrical melodic passage in the strings, the original scorrevole movement returns, charged with increasingly insistent impulse and building up steam until it peaks with a full-throttle orchestral tutti. A surging melody in the horns and cellos punctuated by jabbing brass “bullets” brings the movement to a nearly chaotic climax before it suddenly collapses into shards and fragments, a sudden stasis that ushers in the second movement.

The title, *The City and its Double*, is a backward glance to the French playwright Antonin Artaud, who in his writings is said to have “opposed the vitality of the viewer’s sensual experience against [a conventional concept of] theater as a contrived literary form.” Hence my “city” can be imagined not just as a geographic place or even as a social nexus, but rather as a source of inexhaustible sensual experience. As a child watching the early days of television I remember well the program that always ended with the familiar tag line, “There are eight million stories in the Naked City. This has been one.”

As a relief to the frenzy of the first movement’s ending, *The Song is for You* takes its time assembling itself. Gradually a melodic profile in the solo alto sax emerges from the surrounding pools of chromatically tinted sonorities. The melody yearns toward but keeps retreating from the archetypal “blue” note. But eventually the song finds full bloom in the voice of the solo trombone, a “talking” solo, in the manner of the great Ellington soloists Lawrence Brown and Britt Woodman (both, fittingly enough, Angelenos). The trombone music picks up motion and launches a brief passage of violent, centripetal energy, all focused on a short obsessive idea first stated by the sax. Once spent of its fuel, the movement returns to the quiet opening music, ending with pensive solos by the principal horn and viola.

Boulevard Night is a study in cinematic colours, sometimes, as in the moody “Chinatown” trumpet solo near the beginning, it is languorous and nocturnal; sometimes, as in the jerky stop-start coughing engine



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段，音樂以較早前中音色士風吹出的短句為主軸不斷發展、引申，直至耗盡繼續擴張的元素，又回到樂曲最初的平靜，最後分別在圓號和中提琴的憂沉獨奏中結束。

〈林蔭大道之夜〉以試驗性質寫成，帶有濃厚的電影色彩。音樂時而怠倦陰沉，如樂章開首那段憂鬱小號獨奏，令人不禁聯想起「唐人街」的情景；時而狂野突兀，利用弦樂短促的跳音模仿引擎的響聲；時而又顯得粗魯野蠻、咄咄逼人。抑揚頓挫的色士風旋律反複重現，一次比一次誇張。希望這樂章能帶給聽眾一種迷失的感覺，像是置身於熙來攘往的大街之中，看盡新奇怪誕的人生百態。這些怪人物彷彿從大衛·連治的電影裏走出來，在悶熱的深夜中才出來載歌載舞。

樂曲介紹由作曲家提供
(節錄自洛杉磯愛樂樂團網站：www.laphil.com)

music in the staccato strings, it is animal and pulsing; and other times, as in the slinky, sinuous saxophone theme that keeps coming back, each time with an extra layer of stage makeup, it is in-your-face brash and uncouth. The music should have the slightly disorienting effect of a very crowded boulevard peopled with strange characters, like those of a David Lynch film — the kind who only come out to strut their stuff very late on a very hot night.

Programme notes by John Adams
(Excerpt from LA Phil website: www.laphil.com)

德伏扎克：E小調第九交響曲，《新世界》 Dvořák: Symphony No 9 in E minor, *From the New World*

1892年9月，德伏扎克遠渡重洋移居美國，成為紐約東部波希米亞新移民的一分子。這群新移民大多來自工人階層，然而德伏扎克獲當時新創辦的紐約國家音樂學院以15,000美元重金禮聘，出任音樂學院院長。由於曾在歐洲飽受崇德的維也納歧視，德伏扎克不受正統音樂學院式的框架束縛，反而對流傳於美國多元化社區的各種音樂感到興趣。他曾在《哈潑斯月刊》中寫道：「我（對美國）的印象都是從一個初到貴境的外國人角度出發，仍每天為身邊發生的事感到奇怪、困惑及驚訝，相信首次到訪此地的歐洲人都有同感。」

眾所周知，德伏扎克透過其助理哈里·波雷而接觸到非裔美國人音樂，更公開表示這種音樂可能是構成真正美國音樂風格的基本元素：「在美國黑人音樂中，我找到構成一門偉大音樂派系的所需元素。」德伏扎克對非裔美國人音樂的重視或令其聽眾忽略其另一靈感源泉——美國浪漫主義詩人亨利·沃茲沃思·朗費羅的作品《酋長海華之歌》。音樂史學家米高·碧卡文就指出此交響曲除了受《酋長海華之歌》廣義的土著文化影響外，兩首作品間有著更明顯的關連。在和贊助人珍妮特·莎芭的書信往來中，德伏扎克表達了自己對《酋長海華之歌》的讚嘆。及後，他於第九交響曲《新世界》首演當日接受傳媒採訪，並對第二樂章作以下的描述：「實際上這樂章可以說是對一首長作品的研究及試驗——如我一直想寫的清唱劇或歌劇——但無論如何，這音樂的靈感都是來自朗費羅的《酋長海華之歌》。」此外，德伏扎克亦曾於1893年表示：「美國也能擁有具代表性的偉大音樂，只要這些音

Dvořák joined the ranks of Bohemian immigrants on New York's east side in September 1892. But whereas his compatriots were mostly working class, the conductor / composer arrived to a princely \$15,000 contract as director of the newly-founded National Conservatory of Music. A victim of ethnic prejudice himself from the Germanic-centered Viennese, it's no wonder that his ear was not limited to the music within conservatory walls but delighted in the full range of sounds from America's diverse communities. "Many of my impressions [of America] are those of a foreigner who has not been here long enough to overcome the feeling of strangeness and bewildered astonishment which must fill all European visitors upon their first arrival," he wrote in *Harper's Monthly*.

We know that Dvořák's assistant Harry Burleigh introduced him to African-American music and that Dvořák opined publicly that these could be the basis of a true American style: "In the Negro melodies of America I discover all that is needed for a great and noble school of music." The African-American emphasis often overshadows another source of inspiration: Henry Wadsworth Longfellow's poem *Hiawatha* — a connection that music historian Michael Beckerman reveals goes beyond a generalised "native" influence to explicit connections. Dvořák wrote to his American patron Jeannette Thurber about his admiration of the poem, and described the second movement in an interview on the day the Symphony No 9, *From the New World* premiered: "It is in reality a study or a sketch for a longer work, whether a cantata or an opera which I purpose [sic] writing, and which will be based upon Longfellow's *Hiawatha*." Dvořák's 1893 comments that "America can have great and noble music of her own, growing out of the very soil and partaking of its nature — the natural voice of a free and vigorous race" assume a broader meaning with the native American connection in mind.

The listener knows from the slowly unfolding harmonies that begin the Symphony that the work is one of great dimension, both in scale and emotional impact — a first impression reinforced by the sudden interruption of

樂於本土創作，又能表現其文化特質——高唱着自由和力量的民族之聲。」這番言論反映作曲家對美國本土文化有更廣的定義。

從開首那緩慢的和聲發展中，聽眾可感受到第九交響曲的宏偉結構和磅礴氣勢——這印象被突如其來的尖銳樂旨及定音鼓如雷鳴般的聲響進一步加深，音樂正式進入非常快板。主旋律以符點節奏（長—短）呈現——作曲家於全曲四個樂章均沿用此節奏形態。這種長短符點節奏為緩慢的樂章注入民間舞蹈式的氣氛，同時能避免令樂隊的合奏聲音過於混濁不清。

樂章首先以多聲部和聲合奏開始，其後英國管吹出第二樂章的主旋律，令人不禁聯想起一首被費希爾改編成聖詩《念故鄉》的美國黑人靈歌。《酋長海華之歌》描繪英雄海華歸家及經歷愛人明妮哈哈之死；兩段旋律的音韻和音色都得到昇華，超越地區色彩，化作令人動容的情感。第二樂章的中間部分由獨奏變成多重奏，伴以對答式樂句，彷彿看見對答者之間互相揮手。

第三樂章的啟首乍聽之下和貝多芬第九交響曲的諧謔樂章或有幾分神似，但德伏扎克將定音鼓雄渾有力的敲擊聲串連成一組節奏強勁的舞蹈音樂，巧妙地糅合了歐洲傳統音樂和美國近代音樂的精萃。在最後的樂章中，作曲家更是將先前樂段的情懷和主題拼湊在一起，與新的音樂元素互相交織，成就壯麗的最終樂章。難怪1893年12月《新世界》紐約首演時，這段充滿氣勢的第四樂章獲在場觀眾不停拍掌歡呼，叫好聲響徹音樂廳。

樂曲介紹 蘇珊·祈
（節錄自洛杉磯愛樂樂團網站：www.laphil.com）
除特別註明，場刊中譯 陳楚珊

angular motive and thunderclap timpani that lead into the *Allegro* proper. The main theme is characterised by a dotted (long short) rhythm, a device Dvořák employs throughout the four movements. Its consistent use infuses even the slower movements with a folk-dance quality, and allows him to marshal his orchestral forces in large blocks without the sounds becoming muddy.

After an opening chorale, the English horn gives out the main theme of the second movement, a wordless song reminiscent of an African-American spiritual and later adapted by William Arms Fisher for the hymn *Goin' Home*. The *Hiawatha* connection is that of the journey home and death of Minnehaha; in either event, both melody and timbre transcend local color toward a more universal human emotion. The middle section moves from an individual voice to a collective one, as the phrases alternate in call-and-response and evoke physical gesture of waving back and forth.

The third movement begins with a nod to the scherzo in Beethoven's Ninth Symphony. But Dvořák connects the European past to the American present with a rhythmic dance underlaid by powerful timpani strokes. Dvořák draws the musical threads together in the last movement, weaving new material with moods and themes from previous movements into a grand finale that resulted in extended cheering from the New York audience at its December 1893 premiere.

Programme notes by Susan Key
(Excerpt from LA Phil website: www.laphil.com)

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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	
賽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 A Hong Kong Story Concert 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 Szeto 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: 2 Men; Hyoseung Ye: Traces	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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藝術節加料節目 Festival Plus

節目詳情及網上報名 For more details and online registration: www.hk.artsfestivalplus.org

電影 FILM	
2, 8, 16/11/2014	《法老的女兒》 <i>The Pharaoh's Daughter</i>
30/11; 6, 14/12/2014	《舞姬》 <i>La Bayadère</i>
11, 17, 25/1	《愛之傳說》 <i>The Legend of Love</i>
1, 7, 14, 15/3	《胡桃夾子》 <i>The Nutcracker</i>
5, 11, 12, 18/4	《天鵝湖》 <i>Swan Lake</i>
19/4; 9, 10/5	《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>
21, 27/6; 5/7	《伊凡大帝》 <i>Ivan The Terrible</i>
歌劇 / 戲曲 OPERA / CHINESE OPERA	
27/2-29/3	藝術節展覽：康有為面面觀 HKAF Exhibition: <i>Datong</i> 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 <i>Datong</i>
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 <i>The Tsar's Bride</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>
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 <i>Datong: The Great Society -</i> 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	
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	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 <i>Cinderella</i>
14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
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 <i>Pride and Prejudice</i>
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》 <i>Smashed Revealed</i>
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

請捐助藝術節！ Donate to the Festival！

香港藝術節在過去 **10** 年創下以下佳績：

The Hong Kong Arts Festival has achieved the following results in the past **10** years:

14,000+ 藝術家來自
artists from
58 個國家及地區
countries and regions

1,200,000+
入座觀眾人次 total audience

95%
平均入座率
average attendance

made in
90+
香港原創作品
original local works

PLUS
966 「加料節目」
Festival PLUS activities

85,000+
張半價學生票
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、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少，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!

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我/我們願意捐款 港幣 HK\$ _____ *支持「藝術節捐助計劃」
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Donations of HK\$2,500 or above will be acknowledged in the 2015 Festival website and in "Thank You" ads in major newspapers after the Festival Finale.

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(how Sang Sang)

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43rd  香港藝術節
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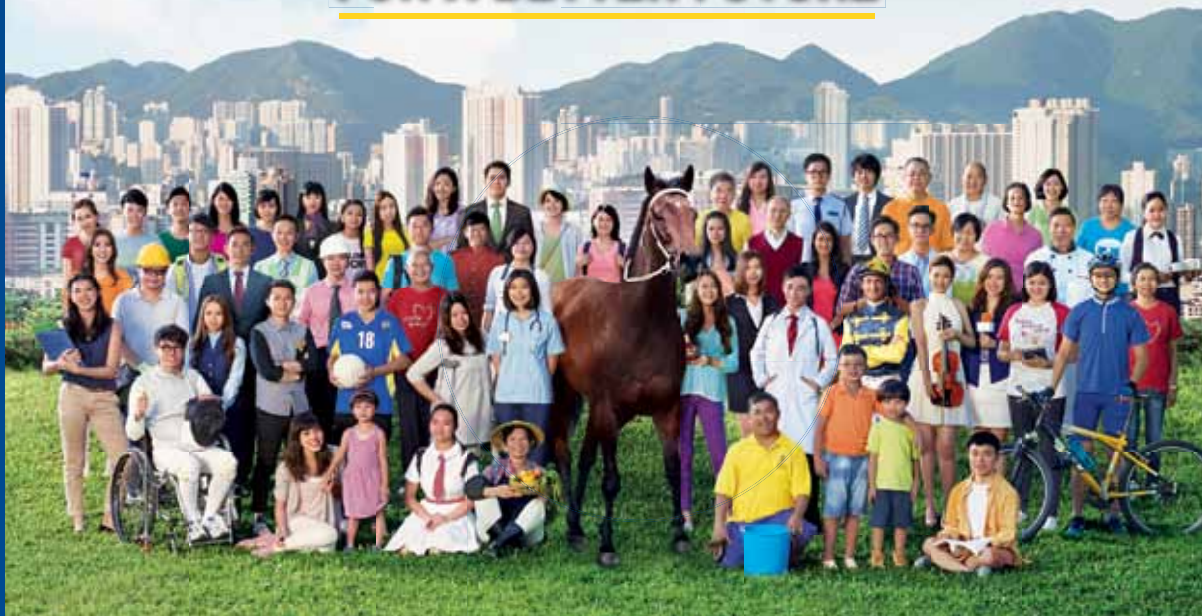


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The Hong Kong
Jockey Club

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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.



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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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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.

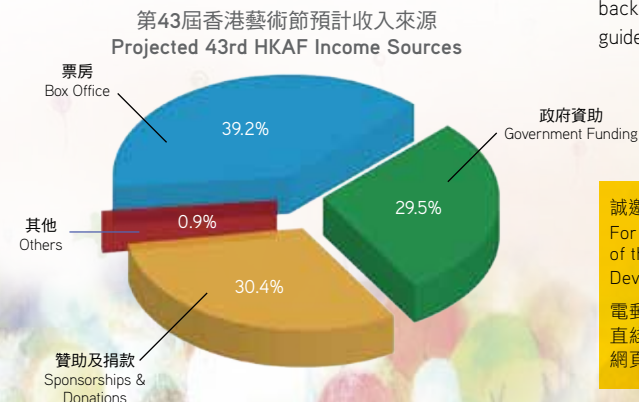
HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

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.



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杜達美與洛杉磯愛樂樂團
三月二十日演出

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Gustavo Dudamel and the Los Angeles Philharmonic

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

Gustavo Dudamel and
the Los Angeles
Philharmonic

杜達美與洛杉磯愛樂樂團

19.3.2015



演出長約 1 小時 20 分鐘，不設中場休息

Running time: approximately 1 hour
and 20 minutes, no interval

節目資料 P17

P17 for programme details

20.3.2015



演出長約 1 小時 35 分鐘，包括一節中場休息

Running time: approximately 1 hour
and 35 minutes including one interval

節目資料 P27

P27 for programme details

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

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www.hk.artsfestival.org

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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
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Gustavo Dudamel and the
Los Angeles Philharmonic
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28-29/3/2015



洛杉磯愛樂樂團 Los Angeles Philharmonic



洛杉磯愛樂樂團今年踏入第 96 個樂季，在兩個主要演出場地：迪士尼音樂廳及荷李活露天劇場舉行逾 250 場音樂會，當中迪士尼音樂廳冬季系列為期 30 星期，其間，樂團舉辦了不同的音樂節、駐場藝術家計劃及其他主題節目。樂團亦致力宣揚當代音樂，包括於樂季中演出相關曲目、舉行「綠傘」當代音樂系列，以及大量委約新作。

樂團去年完成了為期三年的莫扎特歌劇計劃，並以著名歌劇《女人心》作結。樂團亦以創作總監亞當斯的神劇《來自另一個瑪利亞的福音》作巡迴演出。2013/14 樂季，樂團以長達一個月的慶典 Inside Out 慶祝迪士尼音樂廳開幕十週年，當中節目

Celebrating its 96th season in 2014/15, Los Angeles Philharmonic performs or presents more than 250 concerts at its two iconic venues: the Walt Disney Concert Hall and the Hollywood Bowl. During the 30-week winter subscription season at Walt Disney Concert Hall, LA Phil creates festivals, artist residencies, and other thematic programmes. LA Phil's commitment to the music of our time is also evident throughout the season programming, as well in the Green Umbrella series and the orchestra's extensive commissioning initiatives.

LA Phil's three-year Mozart opera project concluded during the 2013/14 season with *Così fan tutte*. The orchestra also embarked on an international tour of Creative Chair John Adams's oratorio *The Gospel According to the Other Mary*. Launching the 2013/14 season, LA Phil presented a month-long celebration, Inside Out, commemorating the 10th anniversary of Walt Disney Concert Hall. Highlights included a series of concerts with Conductor Laureate

包括：與桂冠指揮埃薩 - 貝卡·沙羅倫合作的音樂會系列、呈獻馬友友演出及藝術家暨導演內堤亞·瓊絲創作的錄像裝置的揭幕音樂會之夜、以及弗蘭克·札帕《200 家汽車旅館》的全球首演。

樂團致力於洛杉磯市內推廣音樂，包括於不同地區的學校、教堂及鄰舍中心演出，而教育方面則成立了洛杉磯青年樂團，由洛杉磯愛樂樂團及其社區合作夥伴為低下階層的學生提供免費樂器、音樂特訓及學術支援。

樂團不斷擴闊其文化領域，每個樂季都與傑出音樂家合作，舉行各式各樣的音樂會，包括：獨奏會、爵士樂、世界音樂、歌謠，以及邀請世界各地樂團到訪演出。此外，還有不同的節日音樂會及室內樂系列、管風琴獨奏會及巴羅克音樂會等。

樂團一直透過世界巡迴演出擴大觀眾群，除了錄製大量曲目，亦在電台及電視廣播其音樂會。樂團現為德意志留聲機合作夥伴，其大量音樂會演出於網上發佈，當中包括在音樂播放軟體 iTunes 發行的首部足本古典音樂影片。而樂團的《藍色狂想曲：揭幕音樂會之夜》演出更在美國公共電視台表演藝術系列《精湛演出》中廣播，並獲提名 2012 年艾美獎。2011 年，洛杉磯愛樂樂團與杜達美以布拉姆斯第四交響曲大碟贏得格美林最佳樂團演出獎。

Esa-Pekka Salonen; an opening night gala with Yo-Yo Ma featuring video installations by artist/director Netia Jones; and the world premiere of Frank Zappa's *200 Motels*.

The orchestra's involvement with Los Angeles includes performances in schools, churches, and neighbourhood centers of a vastly diverse community. Among its education initiatives is Youth Orchestra LA (YOLA) – LA Phil and its community partners provide free instruments, intensive music training, and academic support to students from underserved neighbourhoods.

Always inspired to expand its cultural offerings, LA Phil each season produces concerts featuring distinguished artists in recital, jazz, world music, songbook, and visiting orchestra performances, in addition to special holiday concerts and series of chamber music, organ recitals, and Baroque music.

LA Phil continues to broaden its audience by touring worldwide, offering an extensive catalogue of recorded music, and broadcasting concerts on radio and television. Through an ongoing partnership with Deutsche Grammophon, the orchestra also has a substantial catalogue of concerts available online, including the first full-length classical music video released on iTunes. *Rhapsody in Blue: Opening Night Concert and Gala* was telecast as part of the PBS performing arts series *Great Performances* and garnered a 2012 Emmy nomination. In 2011, LA Phil and Gustavo Dudamel won a Grammy for Best Orchestral Performance for their recording of the Brahms Symphony No 4.



杜達美 Gustavo Dudamel

音樂總監
Music Director

杜達美現為洛杉磯愛樂樂團及委內瑞拉西蒙·玻利瓦爾交響樂團音樂總監，亦是一些全球數一數二樂團的客席指揮。他將於 2014/15 樂季與柏林愛樂樂團、柏林國立歌劇院管弦樂團、哥德堡交響樂團、蘇黎世音樂廳樂團及維也納愛樂樂團（維也納及薩爾茨堡的演出）合作，亦會於歐洲及亞洲巡迴演出。

本樂季，杜達美初嘗為電影《解放者》創作電影配樂，並與委內瑞拉西蒙·玻利瓦爾交響樂團灌錄電影原聲大碟，於 2014 年隨電影發行。

本樂季已是杜達美擔任洛杉磯愛樂樂團音樂總監的第六個樂季，其任期獲延至 2018 至 2019 年（樂團第 100 個樂季）。洛杉磯愛樂樂團在他的領導下，開展了多元化的外展計劃，例如洛杉磯青年樂團就是受委內瑞拉國立青少年管弦樂團計劃啟發而創立。杜達美透過洛杉磯青年樂團，把音樂帶給市內低下階層的兒童，並成為美國及歐洲各地效法的對象。

杜達美迄今已擔任委內瑞拉國立青少年管弦樂團計劃音樂總監達 16 樂季，引領樂團邁進 40 週年。他亦帶領西蒙·玻利瓦爾交響樂團於委內瑞拉及其他國家作巡迴演出。

杜達美自 2005 年成為德意志留聲機專屬藝術家，亦是格美林獎的得獎者，他為德意志留聲機唱片公司灌錄了大量大碟及音樂影碟，當中不乏捕捉其音樂旅程中重要時刻的精采作品。

杜達美為同時期獲獎最多的指揮之一，最近期獲得的獎項包括 2014 年由美國朗伊音樂學校頒發的伯恩斯坦終身成就獎，以表揚他在社會推廣音樂的工作。他亦於 2013 年成為美國權威音樂雜誌《Musical America》年度音樂家，又入選《留聲機》雜誌的古典音樂名人堂。2010 年獲麻省理工學院頒授尤金·麥克德莫特藝術獎、2009 年獲頒法國藝術及文學勳章及被《時代雜誌》選為全球百大最具影響力人物之一、2008 年獲得哈佛大學 Q Prize 公共健康獎。杜達美不僅獲獎無數，同時亦擁有數個榮譽博士頭銜。

簡歷中譯 伍穎妍

Currently serving as Music Director of both Los Angeles Philharmonic and the Simón Bolívar Symphony Orchestra of Venezuela, Dudamel also guest conducts with some of the world's greatest musical institutions. In the 2014/15 season he returns to the Berlin Philharmonic, Berlin Staatskapelle, Gothenburg Symphony, Tonhalle Orchestra Zürich, and to the Vienna Philharmonic in Vienna and Salzburg as well as on tour through Europe and Asia.

This season, Dudamel makes his first foray into composing for film with *The Liberator/Libertador*, for which he wrote the score and recorded it with the Simón Bolívar Symphony Orchestra of Venezuela. Both the film and the soundtrack were released in 2014.

Dudamel is in his sixth season as Music Director of LA Phil, where his contract has been extended through 2018-19, the orchestra's 100th season. Under his leadership, LA Phil has expanded its diversified outreach through many notable projects, including Youth Orchestra Los Angeles (YOLA), influenced by Venezuela's widely successful *El Sistema*. With YOLA, Gustavo brings music to children in the underserved communities of Los Angeles, and also serves as an inspiration for similar efforts throughout the US and in Europe.

Now in his 16th season as Music Director of the entire El Sistema project in Venezuela and ushering this institution into its 40th anniversary season, Dudamel continues to lead the Simón Bolívar Symphony Orchestra in Venezuela as well as on tour.

An exclusive Deutsche Grammophon artist since 2005, Grammy winner Dudamel has numerous recordings on the label and many video/DVD releases, as well as many video/DVD releases that capture the excitement of significant moments of his musical life.

One of the most decorated conductors of his generation, recent distinctions include the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School, 2013 Musical America's Musician of the Year and induction into Gramophone Hall of Fame, 2010 Eugene McDermott Award in the Arts at MIT, 2009 Chevalier de l'Ordre des Arts et des Lettres and one of TIME Magazine's 100 most influential people, 2008 "Q Prize" from Harvard, along with several honorary doctorates.



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Heftig, aber markig

Andante moderato

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Finale: Sostenuto - Allegro moderato -

Allegro energico

Plus 藝術節加料節目

**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**

20.3 (五 Fri) 2:00-3:30pm
(講座 Talk)

洛杉磯愛樂主席兼行政總裁博爾達將會親身講述其精采的藝術行政事業，並分享如何管理蜚聲國際的樂團。

Deborah Borda, President and CEO of Los Angeles Philharmonic, talks about her stellar career in orchestra management and reveals the art and science of leading one of the most celebrated orchestras in the world.

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BalletFörderZentrum Nürnberg, Germany

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馬勒：A小調第六交響曲

Mahler: Symphony No 6 in A minor

馬勒跟條件優越的維也納名流艾瑪·辛德勒於1902年3月9日結為夫妻，那時候艾瑪已懷有他們的第一個孩子瑪利亞安娜，第二個孩子安娜賈斯汀在1904年出生。雖然朋友及家人對這段婚姻極有保留，他們夫妻倆享受了一段短暫的甜蜜時光。與此同時，馬勒作為指揮家的事業亦如日方中：1898年馬勒執掌全球最具名望的音樂職位——維也納皇家歌劇院總監，其製作獲觀眾及藝評人高度讚賞。他與著名舞台及服裝設計師羅勒合作超過20部經典作品，並參與行政工作，穩定劇院的財政狀況。此外，他的創作亦得到更多的演出機會；當他的交響樂作品還只是漸漸為大眾所接受，他的藝術歌曲已受到相對廣泛的愛戴。既然馬勒的個人生活及事業兩得意，我們該如何理解第六交響曲——其想像世界中最具威脅性、最冷酷無情的作品之一？

馬勒於1903年夏天開始創作第六交響曲，當時他在奧地利卡林西亞郡沃爾特湖畔的梅爾尼格小村莊內度假，快速完成了兩個樂章的初稿，最後在1904年完成全曲。馬勒對作品充滿信心，期望這首新的交響曲會令更多觀眾喜歡他的音樂。可惜的是作品受到斷然拒絕，維也納樂評人海因里希·萊恩哈特諷刺道：「銅管樂、很多銅管樂，難以置信地多的銅管樂！還有更多銅管樂！甚麼都沒有只有銅管樂！」評論對作品的負面評價不止是配器問題，也是因為作品所表現的悲劇性及苦澀的悲觀感。作品明顯並非反映馬勒的個人生活，而是對20世紀首十年歐洲的政治及文化氣候劇變的回應。隨著政治、社會、藝術架構因第一次世界大戰的逼近而逐漸崩壞，馬勒的音樂「表達了藝術家聽到未來遠方隆隆作響的直覺預感」，法國作家卡繆有力地指出。

Gustav Mahler married Alma Schindler, Vienna's most eligible bachelorette, on 9 March 1902, with Alma already carrying their first child, Maria Anna. A second daughter, Anna Justine, was born in 1904. Despite serious reservations from family and friends, the couple enjoyed a brief period of extreme happiness. Concurrently, Mahler's professional career as a conductor blossomed. Having assumed the directorship of the Imperial Opera in Vienna in 1898 — undoubtedly the world's most prestigious musical post — Mahler's productions elicited high praise from audiences and critics alike. His association with stage and costume designer Alfred Roller spawned more than 20 celebrated productions, and his administrative involvement restored financial stability to the organisation. In addition, his own compositions received more frequent performances, and while his symphonies only gradually gained public acceptance, his songs were comparatively well liked. Given his personal happiness and professional success, how are we to explain the meaning of his Symphony No 6, one of the most menacing and unrelenting compositions to emerge from Mahler's imagination?

Mahler began to work on the Sixth in the summer of 1903. Taking his holiday in the tiny village of Maiernigg on the Wörthersee, located in the Austrian province of Carinthia, he quickly drafted two movements and completed the work in 1904. Supremely confident in his craft, Mahler hoped that this new symphony would further convert audiences to his music. Unfortunately, it was flatly rejected, and the Viennese critic Heinrich Reinhardt quipped "Brass, lots of brass, incredibly much brass! Even more brass, nothing but brass!" The critical rejection of this work was not simply a matter of orchestration, but emerged from the tragic and bitter pessimism in the music. This attitude was clearly not a reflection of his personal life, but an expression of the enormous political and cultural changes that flooded Europe in the first decade of the 20th century. As the dismantling of political, social and artistic structures inexorably accelerated towards the catastrophes of World War I, Mahler's music "expressed the intuitive forebodings of an artist listening to the distant rumbles of the future," Albert Camus poignantly wrote.

馬勒對死亡與破壞那預言般的視野跟他對家庭及自然悠悠的愛形成強烈對比，造就了音樂家在受制於交響曲的古典格式及主題一致性的規範下，澎湃的情感流露。這種難以平衡的對立在開首〈精力充沛的快板〉中以粗獷的力量及信念出現，並且在非常簡短的引子中不斷增強力度，建立起小調並預示了如進行曲般、具威脅性的第一主題。這個主題以弦樂部分不規則的跳躍為主，重疊於令人驚怕、不斷重複的動機樂句中。

隨着定音鼓擊出鏗鏘有力的節奏，三支小號分別奏出A大調的和弦。這大調調性馬上瓦解成小調，營造出令人不安的氣氛。這股氣氛將反覆重現於其他樂章，將全首交響曲串連起來；同時亦主導了樂段之間的過渡，避免急速靜止的音樂顯得突兀。木管樂器輕柔地吹出和聲合奏後，弦樂隨即以渾厚的音色奏起一節壯麗悅耳的旋律，代表其妻子艾瑪。一陣跳躍的進行曲音樂過後，這優美的「艾瑪」旋律重現，代表樂章的呈示部分完結。為保留傳統的古典格式，馬勒將整個呈示部分重複一次，然後以激烈的定音鼓引入發展部分。發展部分始段再次奏起熟悉的進行曲旋律。鋼片琴和弦樂突然彈奏出一系列不停變調的和弦，同時遠方傳來牛鈴響聲。這田園氣息只屬短暫，很快音樂又回到開首的進行曲旋律。樂章的再現部分將先前沿用的音樂主題加以變奏、壓縮；此時樂曲將近尾聲，「艾瑪」旋律重現，為樂章的終結增添一份喜慶。

馬勒這麼急不及待地埋首創作第六交響曲，卻對中間樂章的鋪排次序舉棋不定，實在令人詫異。從其手稿和第一版印刷的樂譜之中，〈諧謔曲〉被安排在〈行板〉之前；然而在馬勒親自指揮的公演及第二版印刷的樂譜中，作曲家將原先的次序倒置過來。後來馬勒再次改變主意，但有關樂章的正確排序眾說紛紜。開首進行曲那股不祥氣氛繼續瀰漫於〈諧謔曲〉中，並

And it is the juxtaposition of Mahler's prophetic visions of death and destruction with his idyllic personal love for family and nature that gives rise to an outpouring of emotions in a symphony constrained by classical formal procedures and thematic unification. This uneasy duality emerges with brutal energy and conviction in the opening *Allegro energico*. An exceedingly brief introduction, ominously growing in dynamic intensity, establishes the minor key and foreshadows the menacing march-like first theme. This theme, characterised by jagged leaps in the strings, is superimposed over a chilling, and recurring motif.

Over the pounding rhythm of the timpani, three trumpets sound an A major chord that collapses into minor. This unsettling musical gesture, which returns in subsequent movements and unify the composition, dominates the transitional area before the music abruptly disintegrates into stillness. The musical contrast, supposedly representing Alma, emerges after a quiet chorale in the woodwinds. Lush strings sing a broad melody that is only momentarily interrupted by a staccato march, and the return of the "Alma" theme concludes the exposition. In keeping with classical tradition, Mahler repeats the exposition before audacious timpani strokes signal the beginning of the development, which is initially dominated by the marching theme. Entirely unexpected, the celesta and strings sound a transfigured chord sequence with cowbells ringing in the distance. We soon leave this pastoral setting behind and return to the opening march. A powerfully varied and compressed recapitulation proceeds towards a coda dominated by the "Alma" melody, which brings this movement to a triumphant close.

Given the earnestness with which Mahler approached his Sixth Symphony, it is somewhat surprising that he could not decide on the order of the middle movements. The autograph and first printing placed the *Scherzo* before the *Andante*, whereas Mahler's own public performances and the second published edition reverses that order. Mahler apparently changed his mind once more, yet the debate as to the order of movements continues. The *Scherzo* continues the foreboding sentiments expressed in the opening march. This time, however, it is transformed into a virulent dance. Unusual percussive and orchestral effects throughout underscore the ferocious nature of this dance. Mocking and derisive, it presents a musical



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被轉化成一場邪惡得近乎不真實的舞曲。作曲家對這個樂段作了特別處理，令敲擊及樂隊的齊奏效果變得不尋常，更突顯舞曲的激烈。這段邪惡舞曲運用了較早前於樂章開首部分出現過的主題，像是要對之譏諷和嘲笑。在緊接的三重奏部分，作曲家標上 *Altväterisch*（過時地），又在使用不規則節奏和混合拍子，恰似艾瑪所形容的「如小孩跌跌撞撞地玩耍追逐」。這股充滿童真的感覺隨邪惡之舞重現而消失，音樂又回到舞曲那猙獰恐怖的氣氛，一直持續至明朗的大調變奏＜行板＞樂段方令人得以喘息。木管、銅管和弦樂交替奏出一段柔和細膩的搖籃曲，間中加插寧靜的田園氣息、神秘陰沉的懸疑感和熱切真摯的盼望感。樂章末段，遠方重新響起牛鈴之聲，呼應着樂章開首的主題。

一段緩慢陰森的前奏為情緒高漲的最終樂章＜中等的快板＞拉開序幕。豎琴撥動着一連串滑音，裝上弱音器的弦樂奏出顫音，象徵對未來的恐懼。弦樂斷斷續續地奏出零散的樂句，恰好和小號、長號正吹起的大一小調引子猛烈衝擊，所產生的極不協調和聲令音樂聽起來一片模糊又雜亂無章。這時進行曲再次響起，音樂繼續向前推進並逐漸增強力度，掀起全樂章的高潮，卻被突如其來的「命運之錘」無情地敲散。這著名的「命運之錘」重擊聲是模仿斧頭揮動的聲音。樂隊重新奏出進行曲，這次以開朗和充滿信心的大調調性向前邁進，又再次將氣氛推至新高點。「命運之錘」再一次重擊，令樂章似是無法趨向完滿的終結。樂隊重新建立起第三次高潮，但這次「命運之錘」的重擊聲並沒有響起，取而代之的是銅管樂器奏出低沉的喪歌，配合持續的擊鼓聲，將樂章拖進黑暗和絕望的深淵。

樂曲介紹 裴德龍

parody on themes heard in the opening movement. Marked "*Altväterisch*" (in an antiquated manner) the juxtaposed "Trio", with its rhythmic irregularities and mixed meters, was described by Alma as "the stumbling play of children". This sense of innocence is short-lived, however, as the returning dance quickly re-establishes authority. Providing a sense of respite, the *Andante* is a set of variations in the major. Delicately phrased, a gentle lullaby is intoned by woodwinds, brass and strings in subsequent restatements, and contrasted by episodes of pastoral serenity, mysterious queries and passionate longing. In an obvious thematic reference to the opening movement, Mahler brings back the cowbells, once more heard in the far distance.

An unsettling slow introduction prefaces the emotionally overwhelming *Allegro moderato*. Harp glissandos and trills on muted strings set in motion a terrifying glimpse of the future. The music descends into a nebulous chaos as strings recite aimless musical fragments that brutally collide with a major-minor motive sounded in the trumpets and trombones. Once more, the movement proper propels us into a world of marches. Slowly growing in intensity and driving towards an overwhelming climax, the music is cut short by the brutality of the infamous hammer blow of fate that Mahler wanted to sound like the stroke of an axe. The next wave of marches, this time in a confident major key, strives towards new heights. However, the second hammer blow of fate extinguishes any hope of resolution. The music once more builds towards a third and final climax but without the final hammer blow. Fragments of eerie funeral tunes are sounded in the low brass over extended drum rolls that plunge the movement into utter darkness, all ending in deepest despair and gloom.

Programme notes by Georg A. Predota

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亞當斯：《黑色城市》

Adams: *City Noir*

以下是作曲家為《黑色城市》撰寫的樂曲介紹：

《黑色城市》的靈感來自閱讀凱文·史達的「夢」系列，一部幻想力豐富、關於加州社會及文化史的叢書。在〈困難重重的夢〉一冊名為「黑色大理石」章節中，史達以當時感性的記事手法來記述上世紀40年代末至50年代初的社會發展及環境，以荷里活電影那種令人不安的明暗對比法讓讀者感受那個年代：

「……將戰後洛杉磯的社會幽暗面一一呈現。儘管當時市內充滿罪惡和腐敗，這天使之城依然保留其知性及活力。如翻開新聞頭版報導所看到的一樣，這城市紀錄了當時社會各階層每天努力求存的實況，並成為許多文學鉅著及經典黑色電影借鏡的題材。」

這些影像和氛圍正合我意——當時我正在構思一部相關題材的管弦樂作品，希望不需借助黑色電影配樂仍能塑造出那個年代的情懷。另一激發我創作靈感的是爵士樂式交響音樂，原來這曲種一直存在，其起源可追溯至1920年代初於美國本土興起的管弦音樂風格（實是由法國作曲家米堯率先將此曲種用於1923年所作的芭蕾舞劇《世界的創造》中，比起歌舒詠的《藍色狂想曲》紐約首演早了整整一年）。

《黑色城市》是一首30分鐘的交響樂曲。三個樂章既莊嚴又富情感，躍動之中瀰漫着一股沉重，如經典電影情節般悠悠的抒發着情感。隨着全樂隊奏出雄渾有力的簡潔樂句，第一樂章〈城市及其重影〉正

The composer has written the following note about *City Noir*:

City Noir was first suggested by my reading the so-called “Dream” books by Kevin Starr, a brilliantly imagined, multi-volume cultural and social history of California. In the “Black Dahlia” chapter of his *Embattled Dreams* volume, Starr chronicles the tenor and milieu of the late 1940s and early 1950s as it was expressed in the sensational journalism of the era and in the dark, eerie chiaroscuro of the Hollywood films that have come to define the period sensibility for us:

“...the underside of home-front and post-war Los Angeles stood revealed. Still, for all its shoddiness, the City of Angels possessed a certain sassy, savvy energy. It was, among other things, a Front Page kind of town where life was lived by many on the edge, and that made for good copy and good film noir.”

Those images and their surrounding aura whetted my appetite for an orchestral work that, while not necessarily referring to the soundtracks of those films, might nevertheless evoke a similar mood and feeling tone of the era. I was also stimulated by the notion that there indeed exists a bona fide genre of jazz-inflected symphonic music, a fundamentally American orchestral style and tradition that goes as back as far as the early 1920s (although, truth to tell, it was a Frenchman, Darius Milhaud, who was the first to realise its potential with his 1923 ballet *La création du monde*, a year before Gershwin's *Rhapsody in Blue* premiered in New York).

The music of *City Noir* is in the form of a 30-minute symphony. The formal and expressive weight of its three movements is distributed in pockets of high energy that are nested among areas of a more leisurely — one could even say “cinematic” — lyricism. The first movement, *The City and its Double*, opens with a brief, powerful “wide screen” panorama that gives way to a murmuring dialog between the double bass pizzicato and the scurrying figures in the woodwinds and keyboards. The steady tick

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式開始。震撼的起首過後，有低音大提琴的撥弦呼應着木管、鋼琴那急促而零碎的音色，朦朧而低沉。爵士鼓敲着穩定的節拍，將這股張力慢慢向前推進，令聽眾恍如置身於夜闌人靜的街道。此時，弦樂奏出優美的旋律，廣闊而富感情。不久，那躁動不安的樂段再次出現，反覆迴響，將樂章氣氛推至沸點，全體樂隊以最強力度齊奏。圓號和大提琴分別奏出旋律，加插銅管那如子彈穿透般的音色之中，掀起一場近乎混亂的高潮。顛峰過後，音樂突然迅速瓦解，散成零碎的片段，頃刻間的靜止似是要迎接第二樂章。

第一樂章取名為〈城市及其重影〉，是對法國詩人、劇作家阿爾圖的回顧。有說戲劇常被視為一種誇張的文學體裁，而阿爾圖的作品正正「顛覆了觀賞戲劇的感官體驗，打破觀眾對於戲劇就是造作的偏見」。因此，《黑色城市》中的「城市」除可解作地理位置或連繫社會的網絡外，亦可將之想像成無盡感官體驗的根源。還記得兒時收看某電視節目，常以膾炙人口的標句作結：「800萬個故事盡在不夜城，此乃其一。」

接下來的〈獻給你的歌〉稍為含蓄而緩慢，似是要緩和第一樂章結尾的激烈氣氛。樂隊奏着半音音調，襯托着中音色土風的獨奏旋律。旋律似是要發展成「藍調音」，卻始終未有成形，反而將音樂推向另一境界。長號吹起說話般的獨奏樂句，模仿羅倫斯·布朗及布里特·活文兩位（均為土生土長的洛杉磯人）艾靈頓公爵大樂團長號手的著名演奏風格。及後長號獨奏愈趨急促，引領樂隊進入更激昂的樂

of a jazz drummer impels this tense and nervous activity forward — a late-hour empty street scene, if you like. After a broad and lyrical melodic passage in the strings, the original scorrevole movement returns, charged with increasingly insistent impulse and building up steam until it peaks with a full-throttle orchestral tutti. A surging melody in the horns and cellos punctuated by jabbing brass “bullets” brings the movement to a nearly chaotic climax before it suddenly collapses into shards and fragments, a sudden stasis that ushers in the second movement.

The title, *The City and its Double*, is a backward glance to the French playwright Antonin Artaud, who in his writings is said to have “opposed the vitality of the viewer’s sensual experience against [a conventional concept of] theater as a contrived literary form.” Hence my “city” can be imagined not just as a geographic place or even as a social nexus, but rather as a source of inexhaustible sensual experience. As a child watching the early days of television I remember well the program that always ended with the familiar tag line, “There are eight million stories in the Naked City. This has been one.”

As a relief to the frenzy of the first movement’s ending, *The Song is for You* takes its time assembling itself. Gradually a melodic profile in the solo alto sax emerges from the surrounding pools of chromatically tinted sonorities. The melody yearns toward but keeps retreating from the archetypal “blue” note. But eventually the song finds full bloom in the voice of the solo trombone, a “talking” solo, in the manner of the great Ellington soloists Lawrence Brown and Britt Woodman (both, fittingly enough, Angelenos). The trombone music picks up motion and launches a brief passage of violent, centripetal energy, all focused on a short obsessive idea first stated by the sax. Once spent of its fuel, the movement returns to the quiet opening music, ending with pensive solos by the principal horn and viola.

Boulevard Night is a study in cinematic colours, sometimes, as in the moody “Chinatown” trumpet solo near the beginning, it is languorous and nocturnal; sometimes, as in the jerky stop-start coughing engine



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段，音樂以較早前中音色士風吹出的短句為主軸不斷發展、引申，直至耗盡繼續擴張的元素，又回到樂曲最初的平靜，最後分別在圓號和中提琴的憂沉獨奏中結束。

〈林蔭大道之夜〉以試驗性質寫成，帶有濃厚的電影色彩。音樂時而怠倦陰沉，如樂章開首那段憂鬱小號獨奏，令人不禁聯想起「唐人街」的情景；時而狂野突兀，利用弦樂短促的跳音模仿引擎的響聲；時而又顯得粗魯野蠻、咄咄逼人。抑揚頓挫的色士風旋律反複重現，一次比一次誇張。希望這樂章能帶給聽眾一種迷失的感覺，像是置身於熙來攘往的大街之中，看盡新奇怪誕的人生百態。這些怪人物彷彿從大衛·連治的電影裏走出來，在悶熱的深夜中才出來載歌載舞。

樂曲介紹由作曲家提供
(節錄自洛杉磯愛樂樂團網站：www.laphil.com)

music in the staccato strings, it is animal and pulsing; and other times, as in the slinky, sinuous saxophone theme that keeps coming back, each time with an extra layer of stage makeup, it is in-your-face brash and uncouth. The music should have the slightly disorienting effect of a very crowded boulevard peopled with strange characters, like those of a David Lynch film — the kind who only come out to strut their stuff very late on a very hot night.

Programme notes by John Adams
(Excerpt from LA Phil website: www.laphil.com)

德伏扎克：E小調第九交響曲，《新世界》 Dvořák: Symphony No 9 in E minor, *From the New World*

1892年9月，德伏扎克遠渡重洋移居美國，成為紐約東部波希米亞新移民的一分子。這群新移民大多來自工人階層，然而德伏扎克獲當時新創辦的紐約國家音樂學院以15,000美元重金禮聘，出任音樂學院院長。由於曾在歐洲飽受崇德的維也納歧視，德伏扎克不受正統音樂學院式的框架束縛，反而對流傳於美國多元化社區的各種音樂感到興趣。他曾在《哈潑斯月刊》中寫道：「我（對美國）的印象都是從一個初到貴境的外國人角度出發，仍每天為身邊發生的事感到奇怪、困惑及驚訝，相信首次到訪此地的歐洲人都有同感。」

眾所周知，德伏扎克透過其助理哈里·波雷而接觸到非裔美國人音樂，更公開表示這種音樂可能是構成真正美國音樂風格的基本元素：「在美國黑人音樂中，我找到構成一門偉大音樂派系的所需元素。」德伏扎克對非裔美國人音樂的重視或令其聽眾忽略其另一靈感源泉——美國浪漫主義詩人亨利·沃茲沃思·朗費羅的作品《酋長海華之歌》。音樂史學家米高·碧卡文就指出此交響曲除了受《酋長海華之歌》廣義的土著文化影響外，兩首作品間有著更明顯的關連。在和贊助人珍妮特·莎芭的書信往來中，德伏扎克表達了自己對《酋長海華之歌》的讚嘆。及後，他於第九交響曲《新世界》首演當日接受傳媒採訪，並對第二樂章作以下的描述：「實際上這樂章可以說是對一首長作品的研究及試驗——如我一直想寫的清唱劇或歌劇——但無論如何，這音樂的靈感都是來自朗費羅的《酋長海華之歌》。」此外，德伏扎克亦曾於1893年表示：「美國也能擁有具代表性的偉大音樂，只要這些音

Dvořák joined the ranks of Bohemian immigrants on New York's east side in September 1892. But whereas his compatriots were mostly working class, the conductor / composer arrived to a princely \$15,000 contract as director of the newly-founded National Conservatory of Music. A victim of ethnic prejudice himself from the Germanic-centered Viennese, it's no wonder that his ear was not limited to the music within conservatory walls but delighted in the full range of sounds from America's diverse communities. "Many of my impressions [of America] are those of a foreigner who has not been here long enough to overcome the feeling of strangeness and bewildered astonishment which must fill all European visitors upon their first arrival," he wrote in *Harper's Monthly*.

We know that Dvořák's assistant Harry Burleigh introduced him to African-American music and that Dvořák opined publicly that these could be the basis of a true American style: "In the Negro melodies of America I discover all that is needed for a great and noble school of music." The African-American emphasis often overshadows another source of inspiration: Henry Wadsworth Longfellow's poem *Hiawatha* — a connection that music historian Michael Beckerman reveals goes beyond a generalised "native" influence to explicit connections. Dvořák wrote to his American patron Jeannette Thurber about his admiration of the poem, and described the second movement in an interview on the day the Symphony No 9, *From the New World* premiered: "It is in reality a study or a sketch for a longer work, whether a cantata or an opera which I purpose [sic] writing, and which will be based upon Longfellow's *Hiawatha*." Dvořák's 1893 comments that "America can have great and noble music of her own, growing out of the very soil and partaking of its nature — the natural voice of a free and vigorous race" assume a broader meaning with the native American connection in mind.

The listener knows from the slowly unfolding harmonies that begin the Symphony that the work is one of great dimension, both in scale and emotional impact — a first impression reinforced by the sudden interruption of

樂於本土創作，又能表現其文化特質——高唱着自由和力量的民族之聲。」這番言論反映作曲家對美國本土文化有更廣的定義。

從開首那緩慢的和聲發展中，聽眾可感受到第九交響曲的宏偉結構和磅礴氣勢——這印象被突如其來的尖銳樂旨及定音鼓如雷鳴般的聲響進一步加深，音樂正式進入非常快板。主旋律以符點節奏（長—短）呈現——作曲家於全曲四個樂章均沿用此節奏形態。這種長短符點節奏為緩慢的樂章注入民間舞蹈式的氣氛，同時能避免令樂隊的合奏聲音過於混濁不清。

樂章首先以多聲部和聲合奏開始，其後英國管吹出第二樂章的主旋律，令人不禁聯想起一首被費希爾改編成聖詩《念故鄉》的美國黑人靈歌。《酋長海華之歌》描繪英雄海華歸家及經歷愛人明妮哈哈之死；兩段旋律的音韻和音色都得到昇華，超越地區色彩，化作令人動容的情感。第二樂章的中間部分由獨奏變成多重奏，伴以對答式樂句，彷彿看見對答者之間互相揮手。

第三樂章的啟首乍聽之下和貝多芬第九交響曲的諧謔樂章或有幾分神似，但德伏扎克將定音鼓雄渾有力的敲擊聲串連成一組節奏強勁的舞蹈音樂，巧妙地糅合了歐洲傳統音樂和美國近代音樂的精萃。在最後的樂章中，作曲家更是將先前樂段的情懷和主題拼湊在一起，與新的音樂元素互相交織，成就壯麗的最終樂章。難怪1893年12月《新世界》紐約首演時，這段充滿氣勢的第四樂章獲在場觀眾不停拍掌歡呼，叫好聲響徹音樂廳。

樂曲介紹 蘇珊·祈
（節錄自洛杉磯愛樂樂團網站：www.laphil.com）
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angular motive and thunderclap timpani that lead into the *Allegro* proper. The main theme is characterised by a dotted (long short) rhythm, a device Dvořák employs throughout the four movements. Its consistent use infuses even the slower movements with a folk-dance quality, and allows him to marshal his orchestral forces in large blocks without the sounds becoming muddy.

After an opening chorale, the English horn gives out the main theme of the second movement, a wordless song reminiscent of an African-American spiritual and later adapted by William Arms Fisher for the hymn *Goin' Home*. The *Hiawatha* connection is that of the journey home and death of Minnehaha; in either event, both melody and timbre transcend local color toward a more universal human emotion. The middle section moves from an individual voice to a collective one, as the phrases alternate in call-and-response and evoke physical gesture of waving back and forth.

The third movement begins with a nod to the scherzo in Beethoven's Ninth Symphony. But Dvořák connects the European past to the American present with a rhythmic dance underlaid by powerful timpani strokes. Dvořák draws the musical threads together in the last movement, weaving new material with moods and themes from previous movements into a grand finale that resulted in extended cheering from the New York audience at its December 1893 premiere.

Programme notes by Susan Key
(Excerpt from LA Phil website: www.laphil.com)

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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、庭院之聲學堂 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 A Hong Kong Story Concert 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-size Director: Roy Szeto 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: 2 Men; Hyoseung Ye: Traces	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 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	
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學生票捐助計劃籌得的所有款項，均全數用作資助本地全日制學生以半價優惠購買藝術節門票。為了讓更多年輕人欣賞藝術節的高質素表演，培養他們對表演藝術的認識，我們需要您的協助！

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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 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	
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	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?

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966 「加料節目」
Festival PLUS activities

85,000+
張半價學生票
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、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少，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 HK\$ _____ *支持「藝術節捐助計劃」
I / We would like to donate 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及閉幕演出後於報章刊登之鳴謝廣告上獲得鳴謝。
Donations of HK\$2,500 or above will be acknowledged in the 2015 Festival website and in "Thank You" ads in major newspapers after the Festival Finale.

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):

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支票 Cheque

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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

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