

44<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
19.2-20.3.2016

Sino Group  
Arts Celebration Series  
信和集團藝萃系列  
(三月 Mar 3)

What comes after

Teatro Regio Torino 都靈皇家劇院

# Nosedà conducts Verdi, Shostakovich and Prokofiev

諾斯達的威爾第、  
蕭斯達高維契及普羅科菲夫

三月三日演出贊助  
3 Mar performance sponsored by



信和集團  
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香港賽馬會  
The Hong Kong Jockey Club

# 同心同步同進 共創更好未來

RIDING HIGH TOGETHER  
FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並秉承「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.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英  
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung  
Chief Executive,  
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成  
香港藝術節主席

Victor Cha  
Chairman,  
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤  
香港藝術節行政總監

Tisa Ho  
Executive Director,  
Hong Kong Arts Festival



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Committed to developing quality properties and enhancing people's lives, Sino Group is keen on fulfilling corporate social responsibilities and serving the community. The Group has been actively involved in various community programmes, volunteer services, green and fund-raising activities, as well as promotion of local art and culture. We are dedicated to playing a part in building a better community.

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Teatro Regio Torino -  
Noseda conducts Verdi's *Requiem*  
都靈皇家劇院 諾斯達的威爾第《安魂彌撒曲》  
3/3/2016\*

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4 - 13/3/2016

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## 香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



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「信和集團藝萃系列」之  
都靈皇家劇院：威爾第《安魂彌撒曲》  
三月三日演出

the 3 Mar performance of  
**Verdi's Requiem** by Teatro Regio Torino  
as part of the  
“Sino Group Arts Celebration Series”

## 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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%則有賴各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、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、莫斯科大劇院、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，過去十年共委約及製作逾100套本地全新創作，包括戲劇、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24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」每年提供約8,000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 cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of “**PLUS**” and **educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

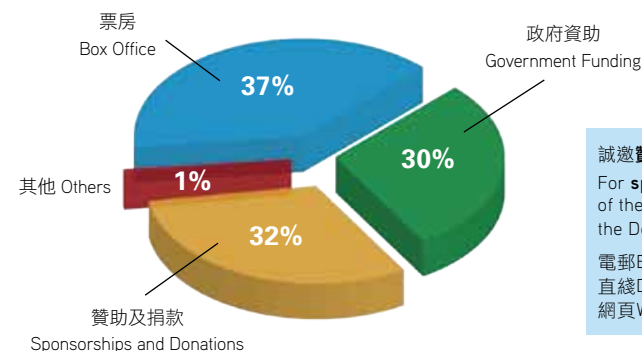
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, 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 has commissioned and produced over 100 new local productions in the past decade, including 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 24 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 about 8,000 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44屆香港藝術節預計收入來源  
Projected 44th HKAF Income Sources



誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。

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

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

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香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust

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於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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44<sup>th</sup> 香港藝術節  
Hong Kong Arts Festival  
19.2-20.3.2016

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# Debussy String Quartet

## 德布西弦樂四重奏

Tailleferre String Quartet in C sharp minor  
Debussy String Quartet in G minor, Op 10  
Lekeu Molto adagio sempre cantante doloroso  
Ravel String Quartet in F

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What comes after

[www.hk.artsfestival.org](http://www.hk.artsfestival.org)

Programme details and artists are subject to change.  
Please refer to HKAF website for details and conditions of sales.  
主辦者有權更改節目資料或取消，請參閱藝術節網站及瀏覽網頁條款。

香港藝術節的資助來自  
The Hong Kong Arts Festival is made possible with the funding support of



三月 Mar 14

香港大會堂音樂廳  
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\$120-\$320 學生 Student \$60-\$140

44<sup>th</sup> 香港藝術節  
Hong Kong Arts Festival  
19.2-20.3.2016 Presents

Teatro Regio Torino 都靈皇家劇院

With Orchestra and Chorus Teatro Regio Torino  
與都靈皇家劇院管弦樂團及合唱團演出

Nosedà conducts Verdi's *Requiem*  
諾斯達的《安魂彌撒曲》

3/3/2016 香港文化中心音樂廳  
Concert Hall, HK Cultural Centre

演出時長約 1 小時 30 分，不設中場休息  
Running time: approximately 1 hour and 30 minutes  
with no interval

節目資料 P13 for programme details

Nosedà conducts Shostakovich  
and Prokofiev  
諾斯達的蕭斯達高維契及普羅科菲夫

4/3/2016 香港文化中心音樂廳  
Concert Hall, HK Cultural Centre

演出時長約 1 小時 40 分，包括一節中場休息  
Running time: approximately 1 hour and 40 minutes  
including one interval

節目資料 P26 for programme details

香港藝術節感謝馬哥孛羅香港酒店提供主要演出者的酒店住宿支持。  
Hong Kong Arts Festival wishes to thank Marco Polo Hongkong for providing accommodation support for this programme.

封面照片 Cover photograph © Christodoulou, Ramella & Giannese © Teatro Regio Torino

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## 都靈皇家劇院 Teatro Regio Torino

都靈市市長及主席 Mayor of the City of Torino and President **Piero Fassino**

總經理 General Manager **Walter Vergnano**

藝術總監 Artistic Director **Gastón Fournier-Facio**

音樂總監 Music Director **Gianandrea Noseda**

都靈皇家劇院開幕於1740年12月26日，首部上演作品為弗蘭西斯科·菲歐的《亞撒斯》，其後很快在國際舞台佔一席位，包攬兩部經典的世界首演，分別為普契尼的《曼農·萊斯科》（1893）和《波希米亞生涯》（1896）。1906年理察·史特勞斯親自指揮的《莎樂美》意大利首演亦在此舉行。20世紀初，劇院憑托斯卡尼尼的出色指揮廣受歡迎。1936年，大火燒毀都靈皇家劇院。新劇院由建築師卡羅·莫利諾設計，於1973年重開，上演由瑪麗亞·卡拉絲和朱塞佩·迪·史帝法諾導演的《西西里晚禱》。

都靈皇家劇院的主要節目是歌劇和芭蕾舞，另外亦上演管弦合唱表演，為兒童和青少年舉辦一連串教育活動。劇院頻繁出訪歐洲、日本、中國、北美和加拿大，並獲邀出席第44屆香港藝術節，於巴黎、埃森、芬蘭和享負盛名的薩翁林納歌劇節亮相。多年來，劇院與歐洲著名的歌劇院和享負盛名的國際劇團建立了更密切的關係，如北京國家大劇院等。劇院亦與眾多唱片公司合作發行多張歌劇精選，包括 Rai、ArtHaus 和 Opus Arte，並於德意志留聲機公司和山度士唱片發行錄音專輯，以及於 Foné 發行現場專輯。在歐洲首個歌劇電子平台「歌劇舞台」上，都靈皇家劇院是唯一的意大利歌劇院。

自1999年起，都靈皇家劇院的總經理由華特·維納諾擔任。2007年，詹安德列亞·諾斯達獲委任為歌劇院的音樂總監。2014年，加斯頓·福尼爾·法斯奧獲委任為藝術總監。

中譯 陳逸宜

The Royal Theatre of Turin was inaugurated on 26 December 1740 with *Arsace* by Francesco Feo. The theatre soon became an international reference point hosting the premieres of two masterpieces of Giacomo Puccini, *Manon Lescaut* (1893) and *La bohème* (1896), and the Italian premiere of *Salome* by Richard Strauss in 1906 conducted by the composer himself. At the turn of 1900, the theatre attained extraordinary importance with the musical direction of Arturo Toscanini. In 1936, a fire destroyed the Regio, and the new theatre – designed by the architect Carlo Mollino – opened in April 1973 with Giuseppe Verdi's *I Vespri siciliani*, the first and only opera directed by Maria Callas and Giuseppe Di Stefano.

The main activity of the theatre is the opera and ballet season, to which are added the symphonic-choral season and a full programme of educational activities for children and teenagers. Teatro Regio Torino goes on frequent tours to Europe, Japan, China, North America and Canada. Teatro Regio Torino is invited to the 44th Hong Kong Arts Festival, Paris, Essen and Finland as well as the renowned Savonlinna Opera Festival. Over the years, it has deepened its collaboration with the most prestigious European theatres and with prestigious international companies such as the National Centre for the Performing Arts in Beijing. The theatre has produced numerous DVDs of the best opera productions in collaboration with Rai, ArtHaus, OpusArte as well as recordings for the Deutsche Grammophon and Chandos and live recordings with Foné. Teatro Regio Torino is the only Italian theatre on The Opera Platform, the first European digital platform entirely dedicated to the opera.

Walter Vergnano has been the General Manager of the Teatro Regio since 1999. In 2007 Gianandrea Noseda was appointed Music Director of the Theatre and, in 2014, Gastón Fournier-Facio was appointed Artistic Director.

## 詹安德列亞·諾斯達 Gianandrea Noseda

指揮  
Conductor



《Musical America》2015 年度指揮大獎得主諾斯達，獲公認為當代最頂尖的指揮之一。他於 2007 年起獲委任為都靈皇家劇院的音樂總監，帶領劇院走訪世界，巡演奧地利、中國、法國、德國、日本及俄羅斯。2014 年 8 月，諾斯達率領劇院首次亮相英國舞台，於愛丁堡國際藝術節表演。同年 12 月，劇院歷史性出訪北美洲，於北美洲多個地方舉行《威廉·泰爾》音樂會，當中包括：芝加哥哈里斯劇院、多倫多羅伊湯馬遜音樂廳、紐約卡內基音樂廳及密歇根安娜堡市大學音樂學會。

諾斯達同時兼任以色列愛樂樂團的首席客席指揮、匹茲堡交響樂團的客席指揮、卡達克斯樂團的首席指揮，以及意大利斯特薩音樂節的藝術總監。他與多個享負盛名的交響樂

Widely recognised as one of the leading conductors of his generation, Noseda is *Musical America's* 2015 Conductor of the Year. He was appointed Music Director of the Teatro Regio Torino in 2007. With Noseda the Teatro Regio Torino has launched its international tours with performances in Austria, China, France, Germany, Japan and Russia. In August 2014 he brought the Teatro Regio Torino to the Edinburgh Festival for its UK debut. In December 2014 he also led the Teatro Regio in a historic first, and critically acclaimed, tour of North America with concert performances of *William Tell* in Chicago (Harris Theater), Toronto (Roy Thomson Hall), New York (Carnegie Hall) and Ann Arbor, Michigan (University Musical Society).

Noseda is also Principal Guest Conductor of the Israel Philharmonic Orchestra, the De Sabata Guest Conductor of the Pittsburgh Symphony Orchestra,

團有着緊密連繫，包括倫敦交響樂團及維也納交響樂團。最近，諾斯達被委任為華盛頓國家交響樂團的音樂總監，在 2017/18 樂季接替克利斯多夫·艾森巴赫。

2015 年，諾斯達的演出依然備受注目，當中包括：首次亮相柏林愛樂樂團和薩爾斯堡藝術節的表演；分別與以色列愛樂樂團、費城樂團、聖西西里亞國立學院管弦樂團合作演奏；8 月與歐盟青年樂團及女高音戴安娜·達姆蘭合作，開展歐洲巡迴演出。

身為 Chandos 唱片公司旗下的演奏家，諾斯達發行了近 40 張唱片。由他製作的《Musica Italiana》大碟收錄了 20 世紀意大利鮮為人知的樂曲，將多首優秀作品再現人前。他的歌劇唱片亦收錄了他在維也納愛樂樂團和都靈皇家劇院的演出，以及與知名歌唱家伊爾代布蘭杜·達安傑羅和羅蘭多·維拉松的演出。另外，諾斯達與都靈皇家劇院的多部作品已收錄在 DVD 影碟發行，例如大衛·利沃莫爾導演的威爾第《西西里晚禱》，以及由安德烈·康查洛夫斯基導演穆索爾斯基的《沙皇鮑里斯》。

生於米蘭的諾斯達對意大利的藝術貢獻良多，曾獲意大利政府頒授最高藝術榮譽獎。

Principal Conductor of the Orquestra de Cadaqués and Artistic Director of the Stresa Festival (Italy). He has close relationships with many leading orchestras including the London Symphony Orchestra and the Wiener Symphoniker. Gianandrea Noseda has been recently appointed as the new Music Director of the National Symphony Orchestra in Washington, to succeed Christoph Eschenbach from the season 2017/18.

Highlights of 2015 include his Berlin Philharmonic and Salzburg Festival debuts, as well as performances with the Israel Philharmonic, Philadelphia Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia. In August 2015 he embarked on the European Union Youth Orchestra's European Tour with Diana Damrau.

Noseda is an exclusive Chandos artist with a legacy of nearly 40 recordings. His *Musica Italiana* recording project has chronicled underappreciated Italian repertoire of the 20th century and brought to light many masterpieces. Conducting the Vienna Philharmonic Orchestra and the Orchestra Teatro Regio Torino he has also recorded opera albums with celebrated vocalists such as Ildebrando d'Arcangelo and Rolando Villazón. Many of the productions he has led at the Teatro Regio Torino have been released on DVD such as Verdi's *I Vespri siciliani* directed by Davide Livermore and Mussorgsky's *Boris Godunov* directed by Andrei Konchalovsky.

A native of Milan, Noseda is Cavaliere Ufficiale al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy.

3.3.2016

都靈皇家劇院

## 《安魂彌撒曲》

都靈皇家劇院管弦樂團及合唱團演出

Teatro Regio Torino

Verdi's *Requiem*

Orchestra and Chorus Teatro Regio Torino

## 指揮

詹安德列亞·諾斯達

## 合唱團指導

歌迪奧·芬諾格里奧

## 女高音

愛麗嘉·格里莫迪

## 女中音

丹尼艾娜·巴塞隆拿

## 男高音

喬治·貝魯吉

## 男低音

米歇爾·培度西

## Conductor

Gianandrea Noseda

## Chorus Master

Claudio Fenoglio

## Soprano

Erika Grimaldi

## Mezzo-Soprano

Daniela Barcellona

## Tenor

Giorgio Berrugi

## Bass

Michele Pertusi

## 威爾第

## 《安魂彌撒曲》

〈安魂曲及垂憐經〉

獨唱及合唱

〈繼抒詠：神怒之日〉

獨唱及合唱

〈獻祭詠：主耶穌基督〉

獨唱

〈聖哉經〉

八部大合唱

〈羔羊頌〉

女高音、女中音及合唱

〈聖餐經：靈光承照〉

女中音、男高音及男低音

〈應答句：主拯救我〉

女高音及合唱

## Giuseppe Verdi (1813-1901)

*Messa da Requiem**Requiem and Kyrie*

Soloists and Chorus

*Sequence: Dies Irae*

Soloists and Chorus

*Offertorium: Domine Jesu Christe*

Soloists

*Sanctus*

Double Chorus

*Agnus Dei*

Soprano, Mezzo-soprano and Chorus

*Communion: Lux Aeterna*

Mezzo-soprano, Tenor and Bass

*Responsorium: Libera Me Domine*

Soprano and Chorus

## Plus 藝術節加料節目

## 音樂與教堂之旅——路線 4 鹽田梓

## Music &amp; Church Tour - Route 4: Yim Tin Tsai

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13.2 (六 Sat) 10:30am-3:30pm

鹽田梓 Yim Tin Tsai

(節目已舉行 Past event)

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## 談威爾第《安魂彌撒曲》

Verdi's *Requiem* A Masterpiece

這演前講座由潘明倫教授帶領，讓你深入了解此不朽之作。

Prof. Johnny Poon gave an in-depth introduction to this monumental work.

3.3 (四 Thu) 7:15pm-7:45pm

香港文化中心  
HK Cultural Centre

(節目已舉行 Past event)

信和集團  
Sino Group

更多加料節目詳情及網上報名 More Festival PLUS and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

## 樂曲介紹

### Programme notes

威爾第的《安魂彌撒曲》從一開始便為音樂會演出而構思，這也是此作具有歌劇性質的原因。威爾第一向對教會持對立的態度，不過這只是針對教會而言，並不代表其對基督教的想法。無論如何，威爾第在這首《安魂彌撒曲》中灌注的情感和他在歌劇中所表達的情感沒有兩樣。有人批評這樣的做法，但這也並非沒有先例，蒙特威爾第和莫札特的宗教音樂也曾受到同樣的批評。

威爾第撰寫此作的原因有二。一是威爾第建議幾位意大利作曲家應合力為羅西尼的喪禮寫安魂曲，而威爾第此作就是安魂曲中的〈拯救我〉。負責《羅西尼彌撒曲》的小型籌委會選出了13位作曲家，並安排他們負責曲中的不同部分。樂曲計劃在1869年11月13日於羅西尼成長的地方波隆那演出。13位作曲家全都參與創作，當中以威爾第最有名氣，另外還有負責〈神怒之日〉的安東尼奧·帕奇尼，這位小提琴家兼作曲家現在以其為小提琴和鋼琴寫的佳作《精靈之舞》最為人熟悉，而其他11位作曲家則名不經傳。籌委會請波隆那市政劇院總監提供樂手參與演出，但總監卻以為免影響下一個樂季的歌劇演出為由，於10月6日拒絕提供樂手。後來人們建議將演出移遷米蘭，但未能成功安排，威爾第又不想把活動押後到12月才在波隆那舉行，最終演出取消。

第二個讓作曲家動筆譜曲的原因，是1873年詩人兼小說家亞歷山度·曼佐尼之死。曼佐尼是《婚約夫婦》的作者，這部作品除了具有小說價值外，對意大利文發展亦有舉足輕重的作用，威爾第十分欣賞他。在羅西尼逝世時，威爾第寫道：「羅西尼是意大利之光。假如另一個讓我們引以為榮的人物曼佐尼都離開人世，我們還有甚麼可持？」當時威爾第仍未想寫安魂曲，因為他認為現成的

From the beginning, Verdi's *Requiem* was intended as a concert work, which to some extent explains the operatic nature of the music. Verdi's attitude towards the Church had long been one of antagonism, but this was directed at the church on earth and did not necessarily represent his views on Christianity itself. Whatever those may have been, the composer poured in to the work all the feelings aroused in him by the drama of the liturgical sequence and the meaning of the words in just the same way in which he expressed himself in opera. The work has been criticised for this, but he had many illustrious predecessors, notably in the church music of Mozart, for example, not to mention Monteverdi.

The impetus for the work came from two directions, the first being to supply a *Libera me* for a requiem for the funeral of Rossini, on which he proposed several other Italian composers should collaborate. For this *Messa per Rossini* a small committee was set up which chose the 13 composers involved and assigned each his part in the mass. The work was scheduled for 13 November 1869, in Bologna, where Rossini had grown up. All 13 composers produced their music. Apart from that of Verdi most of the names are little known, but the man who was assigned the *Dies Irae* was Antonio Bazzini, violinist and composer, whose fame now rests on his splendid piece for violin and piano *La ronde des lutins*. However, the committee had asked the director of the Teatro Comunale Bologna to provide the performers, but on 6 October he refused to allow his musicians to take part, as it would cause problems for the coming opera season. Performance in Milan was suggested, but could not be arranged, and Verdi objected to the performance being delayed until December in Bologna, so the event was cancelled.

The second spur was the death in 1873 of the poet and novelist Alessandro Manzoni, author of *I promessi sposi* (*The Betrothed*) a work of seminal importance to the Italian language, apart from its intrinsic value as a novel. Verdi had admired him greatly. When Rossini had died Verdi wrote, "Rossini's reputation was the glory of Italy. When our other glory, Manzoni, is no

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作品已有不少，實在沒有需要再增加一部，直到曼佐尼去世，威爾第才有深刻的感受動筆。

威爾第跟米蘭市長商討，如果米蘭市願意支付演出費用，他可以負責《安魂彌撒曲》的作品印刷費。雙方達成協議，《安魂彌撒曲》就在1874年5月22日在米蘭聖馬可教堂首演，合唱團和樂團人數分別達到140和100名。

身為一位歌劇作曲家，威爾第當然稱職地觀察到安魂曲文字裏既有的戲劇性。很明顯，他的目標是寫一部供音樂會演出的作品，而不是供宗教禮儀用的音樂。《安魂彌撒曲》全曲充滿令人激動的元素，到處都充滿戲劇性，不過由於現在聽眾都習以為常，故此不會感到「過分」具歌劇風格。在安魂曲中人類請求上帝憐憫，威爾第把音樂寫得令人動容，在著名的繼抒詠〈神怒之日〉裏，浩大的鼓聲代表了驚惶，而〈死亡降臨〉等段落則利用了轟鳴聲，全都教人難忘。至於歌聲部分，不論是獨唱還是混聲合唱，都示範了如何透過人聲獲得最佳效果。

〈從前應許給亞伯拉罕及其後裔〉的場面非常壯麗，以燦爛的和聲代表世世代代的後裔，有如一幅圖畫，令人拍案叫絕。〈羔羊頌〉以女高音和女中音八度同唱展開，非常精采，合唱團齊聲同唱加入，音樂的和聲逐漸變得豐富，最後又回到齊唱，閃閃生光的弦樂代表〈願永恆的光照耀他們〉。《主拯救我》中的合唱部分是活潑的賦格，可見作曲家的技術精湛，女高音在高潮加入，她們以慢一半的速度唱出，效果奇妙，教人驚喜。最後音樂回到開始時虔誠的氣氛。

樂曲介紹 紀大衛  
中譯 張婉麗

more, what will be left to us?" Up to this point Verdi had shied away from composing a requiem, saying that there were already too many around, and he did not see why should there be one more. His feelings for Manzoni showed him why there should.

Verdi offered to the Mayor of Milan to pay for the printing of the score and parts if the City would bear the costs of the performance itself. This was agreed, and the first performance took place in the Church of San Marco in Milan on 22 May 1874, with a chorus of 140 voices, and an orchestra of 100 players.

Verdi reacted to the inherent drama of the text as he was bound to do, as an opera composer, and his aim to produce a concert work and not a work for liturgical purposes was always clear. The work is intensely dramatic all the way through, but, now that listeners have become used to it, it is hard to say that it is "too" operatic, although it is certainly theatrical in every part. Verdi's music is at its most impressive in all the sections where man pleads for mercy, and, of course, in the famous *Dies Irae* sequence, in which powerful drums underline the terror of the situation, and growl in sections such as *Mors stupebit*. The writing for the soloists, both singly and in combinations constitutes an object lesson in how to use voices in the best manner.

Picture painting is evident in the splendid setting of *Quam olim Abrahae promisisti et semine ejus* in which the descent through the generations is masterfully depicted along with colourful harmonies. The *Agnus Dei* begins wonderfully with the solo soprano and mezzo-soprano in octaves. The choir joins in in unison, and then the music broadens into harmony, before ending back in unison for the final phrase. Shimmering strings depict the aura for *Lux Aeterna*. The sprightly fugal writing for the chorus in *Libera me Domine* is masterful, and at the climax the soprano joins in, but, magically, at half speed, creating a wonderful effect. The final moments bring back the prayerful atmosphere with which the mass began.

Programme notes by David Gwilt

Requiem and Kyrie

**Soli e Coro**  
Requiem aeternam dona eis,  
Domine; et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion;  
et tibi reddetur votum in Jerusalem:  
exaudi orationem meam;  
ad te omnis caro veniet.  
Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Sequence: Dies Irae

**Soli e Coro**  
Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando Iudex est venturus,  
Cuncta stricte discussurus.

**Basso e Coro**  
Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

**Mezzoosoprano e Coro**  
Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Iudex ergo, cum sedebit,  
Quidquid latet, apparebit:  
Nil inultum remanebit.

**Soprano, Mezzoosoprano & Tenore**  
Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

Quid sum, miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

**Soli e Coro**  
Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salve me, fons pietatis.

Requiem and Kyrie

**Soloists and Chorus**  
Eternal rest grant them, O Lord;  
And may light perpetual shine upon them.  
A hymn, O God, becometh Thee in Sion;  
And a vow shall be paid to Thee in Jerusalem:  
O hear my prayer;  
To Thee shall all flesh come.  
Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

Sequence: Dies Irae

**Soloists and Chorus**  
The day of wrath,  
That day will dissolve the world in ashes,  
As David prophesied with the Sibyl.  
How great a terror there will be when the  
Judge shall come who will thresh out  
everything thoroughly.

**Bass and Chorus**  
The trumpet, scattering a wondrous  
sound through the tombs of every land,  
will gather all before the throne.  
Death and nature will stand amazed  
When creation rises again to answer to  
the Judge.

**Mezzo-soprano and Chorus**  
A written book will be brought forth  
which contains everything for which the  
world shall be judged.  
And so when the Judge takes his seat,  
Whatever is hidden shall be made manifest,  
Nothing shall remain unavenged.

**Soprano, Mezzo-soprano, Tenor and Chorus**  
The day of wrath,  
That day will dissolve the world in ashes  
As David prophesied with the Sibyl.

What shall I, wretch, say,  
Whom shall I ask to plead for me,  
When scarcely the righteous shall be safe?

**Soloists and Chorus**  
King of dreadful majesty,  
Who freely saves the redeemed,  
Save me, O Fount of Pity.

〈安魂曲及垂憐經〉

**獨唱及合唱**  
給他們永久的安息吧，上主，  
讓永恒的光照耀他們。  
萬民在錫安山上歌頌，  
在耶路撒冷向祢誓忠，  
聽我的禱告吧。  
一切肉體的生命都將歸還於祢。  
上主，求祢垂憐。  
基督，求祢垂憐。  
上主，求祢垂憐。

〈繼抒詠：神怒之日〉

**獨唱及合唱**  
神怒之日將要來臨，  
把世界化成灰燼，  
正如大衛所預言一樣。  
審判者到來的時候，  
將要徹底審查萬物，  
世界充滿恐懼。

**男低音及合唱**  
在每一角落的墓地上，  
號角發出奇妙的聲音，  
呼喚萬物到寶座前。  
死亡與大自然無限驚異，  
因為世上一切  
都重新起來接受審判。

**女中音及合唱**  
祂把世事一切都記錄在案，  
用來審判世界。  
當祂坐在審判席上的時候，  
所有被收藏起來的卻呈現，  
不讓半點不平溜過。

**女高音、女中音及男高音合唱**  
神怒之日將要來臨，  
把世界化成灰燼，  
正如大衛所預言一樣。

我將能說些甚麼？  
誰會為我求救？  
就算最正直的人也難免有罪。

**獨唱及合唱**  
尊威的君主，  
祢常救贖悔過的人，  
救我吧，憐憫的泉源。

**Soprano e Mezzosoprano**  
Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Quaerens me, sedisti lassus,  
Redemisti Crucem passus.  
Tantus labor non sit cassus.

Iuste iudex ultionis,  
Donum fac remissionis,  
Ante diem rationis.

**Tenore**  
Ingemisco tamquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem didisti.

Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

**Basso e Coro**  
Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

**Soli e Coro**  
Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum sibylla.

**Soli e Coro**  
Lacrymosa dies illa,  
Qua resurget ex favilla  
Judicandus homos reus.

Huic ergo parce, Deus.  
Pie Jesu Domine,  
Dona eis requiem. Amen.

**Soprano and Mezzo-soprano**  
Recall, merciful Jesus,  
That I was the reason for Thy journey;  
Do not destroy me on that day.

Faint and weary Thou hast sought me,  
On the Cross of suffering bought me,  
Shall such grace be vainly brought me?

Righteous Judge, for sin's pollution,  
Grant Thy gift of absolution,  
Ere that day of retribution.

**Tenor**  
Guilty now I pour my moaning,  
All my shame with anguish owing;  
Spare, O God, Thy suppliant groaning.

Through the sinful woman shriven,  
Through the dying thief forgiven,  
Thou to me a hope hast given.

Worthless are my prayers and sighing,  
Yet, good Lord, in grace complying,  
Rescue me from fires undying

With Thy favoured sheep O place me,  
Nor among the goats abase me,  
But to Thy right hand unpraise me.

**Bass and Chorus**  
When the wicked are confounded,  
Doomed to flames of woe unbounded,  
Call me, with Thy Saints surrounded.

Low I kneel, with heart submission!  
See, like ashes my contrition!  
Help me in my last condition!

**Soloists and Chorus**  
Days of wrath,  
that day will dissolve the world in ashes,  
as David prophesied with the Sibyl.

**Soloists and Chorus**  
Ah! that day of tears and mourning!  
From the dust of earth returning,  
Man for judgement must prepare him;

Spare, O God, in mercy spare him!  
Lord, all pitying, Jesu blest,  
Grant them Thine eternal rest. Amen.

**女高音、女中音二重唱**  
仁慈的耶穌，  
祢曾為救我而下凡，  
不要讓我在審判日毀滅。

主為覓我奔走勞碌，  
被釘苦架把我救贖，  
望此苦楚切勿無結局。

主的判決公正不偏，  
求祢容我清算日前，  
蒙受洪恩而恕免罪愆。

**男高音**  
我如罪犯揮淚憂悵。  
因着罪愆滿面羞慚，  
懇求祢寬恕我的不堪。

瑪達肋納偕同右盜，  
得祢寬恕與祢和好，  
勿使我失卻祢的依靠。

我的祈禱實屬不堪，  
仗祢仁慈邀祢容涵，  
請救我於永久的難關。

綿羊群內請給我位，  
從山羊中把我引退，  
請將我置於祢的右方。

**男低音及合唱**  
祢使魔群慚愧懾服，  
又把他們投諸永獄，  
請招我享善人的永福。

向祢哀懇伏地戰慄，  
因着痛悔我心碎裂，  
求祢垂顧於我的末日。

**獨唱及合唱**  
神怒之日將要來臨。  
把世界化成灰燼。  
正如大衛所預言一樣。

**四重奏及合唱**  
罪犯復活起自土塵，  
感受審判到主法庭，  
真是悲慘日期的臨身。

主耶穌仁慈無匹，  
請給罪犯寬恕憐恤，  
並求你賜予他們安息。阿門。

Offertorium: Domine Jesu Christe

**Soli**  
Domine Jesu Christe, Rex gloriae, libera  
animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu,  
libera eas de ore leonis, ne absorbeat eas  
tartarus, ne cadant in obscurum: sed  
signifer sanctus Michael repraesentet eas  
in lucem sanctam.

Quam olim Abrahae promisisti et  
semini ejus.

Hostias et preces tibi, Domine, laudis  
offerimus: tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam.

Quam olim Abrahae promisisti et  
semini ejus.

Sanctus

**Due Cori**  
Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth,  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus, qui venit in nomine Domini.  
Hosanna in excelsis.

Agnus Dei

**Soprano, Mezzosoprano e Coro**  
Agnus Dei,  
qui tollis peccata mundi:  
dona eis requiem.

Agnus Dei,  
qui tollis peccata mundi:  
dona eis requiem.

Offertorium: Domine Jesu Christe

**Soloists**  
Lord Jesus Christ, King of glory, deliver  
the souls of all the faithful departed from  
the pains of hell, and from the deep pit,  
deliver them from the lion's mouth,  
lest hell swallow them up, lest they fall  
into darkness. And let the standard-bearer,  
St. Michael, bring them into the holy light.

Which Thou didst promise of old to  
Abarha Abraham and his seed.

We offer Thee, O Lord, a sacrifice of  
praise and prayer: accept them on behalf  
of the souls we commemorate this day.  
And let them, O Lord, pass from death to  
life.

Which Thou didst promise of old to  
Abraha Abraham and his seed.

Sanctus

**Duet Chorus**  
Holy, holy, holy,  
Lord of Sabaoth.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is he that cometh in the name of  
the Lord.  
Hosanna in the highest.

Agnus Dei

**Soprano, Mezzo-soprano and Chorus**  
O Lamb of God,  
that takest away the sins of the world:  
grant them rest.

O Lamb of God,  
that takest away the sins of the world:  
grant them eternal rest.

〈獻祭詠：主耶穌基督〉

**獨唱**  
主耶穌基督，榮光的君主，  
求祢救拔已亡諸信者的靈魂，  
脫免地獄的刑罰與深淵的極處。  
求祢拯救他們脫離猛獅的口；  
求祢不容深坑吞滅他們，  
並不容他們陷於幽暗的處所。  
但望祢的總領天神聖彌額爾，  
引導他們入於至聖的光明之中。

這光明是祢昔時許給了  
亞伯拉罕和他之子孫的。

主啊！求祢把我們為讚頌你  
所奉獻的祈禱與犧牲，惠然收納，  
為使我們今天所紀念的靈魂，  
由於死亡而遷入於生命。

這生命是祢昔時許給了  
亞伯拉罕和他之子孫的。

〈聖哉經〉

**二重奏合唱**  
聖哉，聖哉，聖哉，  
上主、萬有的主。  
祢的榮光鋪天蓋地。  
歡呼之聲，響徹雲霄。  
奉主名而來的當受讚美。  
歡呼之聲，響徹雲霄。

〈羔羊頌〉

**女高音、女中音二重唱及合唱**  
除免世罪的天主羔羊，  
求祢賜給他們安息。

除免世罪的天主羔羊，  
求祢賜給他們永久安息。

Communion: Lux Aeterna

**Mezzosoprano, Tenore e Basso**  
Lux aeterna luceat eis,  
Domine: cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis,  
Domine: et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.

Responsorium: Libera Me Domine

**Soprano e Coro**  
Libera me, Domine,  
de morte aeterna, In die illa tremenda,  
quando coeli movendi sunt et terra.  
Dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo,  
dum discussio venerit atque ventura ira,  
quando coeli movendi sunt et terra.

Dies irae, dies illa,  
calamitatis et miseriae,  
dies magna et amara valde.

Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis.

Communion: Lux Aeterna

**Mezzo-soprano, Tenor and Bass**  
Let everlasting light shine on them,  
O Lord, with Thy saints for ever;  
for Thou art merciful.  
Grant them eternal rest,  
O Lord, and let everlasting light shine upon  
them with Thy saints for ever:  
for Thou art merciful.

Responsorium: Libera Me Domine

**Soprano and Chorus**  
Deliver me, O Lord,  
from eternal death in that awful day  
when the heavens and earth shall be moved;  
when Thou shalt come to judge the world by fire.

I am seized with trembling, and I fear  
the time when the trial shall approach,  
and the wrath to come; when the heavens  
and the earth shall be moved.

A day of wrath,  
that day of calamity and woe,  
A great day and bitter indeed.

Rest eternal grant them,  
O Lord, and may light perpetual shine upon them.

〈聖餐經：靈光承照〉

女中音、男高音及男低音  
仁慈的天主，  
讓永恆的光輝照耀着他們，  
與祢的聖徒永遠同在一起。  
賜給他們永遠平安，  
因為祢是仁慈的天主。

〈應答句：主拯救我〉

**女高音及合唱**  
天主，在那天地震動  
驚惶的一天，  
祢帶着火焰來審判世界，  
從永遠的死亡中拯救我。

我在恐懼中顫抖，  
害怕那審判的時辰和  
天主的憤怒。  
那時候天地也為之震動。

神怒之日，  
悲慘苦難的日子，  
偉大而苦澀的日子。

天主啊，賜給他們平安罷，  
讓永恆的光照耀他們。

4.3.2016

都靈皇家劇院

蕭斯達高維契及普羅科菲夫

都靈皇家劇院管弦樂團及合唱團演出

Teatro Regio Torino

Shostakovich and Prokofiev

With Orchestra and Chorus Teatro Regio Torino

## 指揮

詹安德列亞·諾斯達

## 合唱團指導

歌迪奧·芬諾格里奧

## Conductor

Gianandrea Noseda

## Chorus Master

Claudio Fenoglio

## 蕭斯達高維契

降 E 大調第九交響曲，作品 70

快板

中板

急板

最緩板

稍快板 - 快板

Dmitri Shostakovich (1906-1975)

Symphony No 9 in E-flat, Op 70

Allegro

Moderato

Presto

Largo

Allegretto - Allegro

— 中場休息 Interval —

## 普羅科菲夫

《亞歷山大·涅夫斯基》

(為女中音、合唱團及樂隊而寫的清唱劇)，作品 78

I. 〈被蒙古人壓迫的俄羅斯〉

II. 〈亞歷山大·涅夫斯基之歌〉

III. 〈十字軍佔領普斯科夫城〉

IV. 〈俄羅斯兒女們，起來吧！〉

V. 〈冰上激戰〉

VI. 〈死寂的戰場〉

VII. 〈亞歷山大的軍隊攻克普斯科夫城〉

Sergei Prokofiev (1891-1953)

Alexander Nevsky (cantata for mezzo-soprano, chorus and orchestra), Op 78

I. *Russia Under the Mongolian Yoke*II. *Song about Alexander Nevsky*III. *The Crusaders in Pskov*IV. *Arise, Ye Russian People*V. *The Battle on the Ice*VI. *Field of the Dead*VII. *Alexander's Entry into Pskov*

## 女中音

丹尼艾娜·巴塞隆拿

## Mezzo-soprano

Daniela Barcellona

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change



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## 樂曲介紹

### Programme notes

#### 蕭斯達高維契：降E大調第九交響曲

Shostakovich: Symphony No 9 in E-flat major

#### 普羅科菲夫：《亞歷山大·涅夫斯基》，作品78

Prokofiev: *Alexander Nevsky*, Op 78



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普羅科菲夫和蕭斯達高維契兩位俄羅斯作曲家，都深受蘇聯史太林時代人們對藝術家的期望所影響。二人都曾在事業上的不同階段中，一度獲得垂青，又一度被譴責有違官方文化政策。

蕭斯達高維契以其史詩式的第七交響曲，也就是《列寧格勒交響曲》，被官方譽為藝術英雄。第七交響曲表達了對1941年納粹黨大肆入侵蘇聯的藐視和反抗，是作曲家的代表作。但作曲家在第八及第九部交響曲中卻有教人意外的表現，他在第八交響曲（1943年首演）中竟敢質疑英雄式的勝利，使他在1948年遭蘇聯政府譴責。

在蕭斯達高維契宣佈**第九交響曲**將以慶祝戰勝希特拉為主題時，作曲家仍然因第七交響曲的成功而極受歡迎。他的評說讓人們以為

The two Russian composers featured on our programme were profoundly affected by the expectations of what an artist's role should be during the Stalin era of the Soviet Union. At different points in their respective careers, both found themselves either in favour or condemned for having allegedly run afoul of official cultural policy.

With his epic Seventh Symphony — also known as the *Leningrad Symphony* — **Dmitri Shostakovich** was celebrated as an official artistic hero. The Seventh became the iconic musical work expressing defiance of and resistance to the catastrophic Nazi invasion of the Soviet Union that began in 1941. But Shostakovich then did something unexpected in his next two symphonies. He dared to call the paradigm of heroic triumphalism into question with his Eighth (first performed in 1943), and this would result in official Soviet condemnation in 1948.

第九交響曲將會是一部大型的合唱作品，就像貝多芬的第九交響曲一樣，能「向陣亡的勇士表示敬意，願軍中的英雄得享永生」。

但當第九交樂曲在戰後幾個月，即1945年11月3日公演那天，人們才發現作品如謎一樣難以理解。第九交響曲幾乎是蕭斯達高維契最短的交響曲（而第七是最長的），共有五個簡單的樂章，配器法亦相對簡潔。

那麼該部慶祝勝利的大型合唱作品何去何從？研究蕭斯達高維契生平的傳記作者羅拉·費指出，「無論是因為避免狂妄地與貝多芬第九交響曲齊名，或因為外間對『勝利』交響曲能完成「戰爭三部曲」的預測給蕭斯達高維契太大壓力，還是純粹因為不滿意自己的創作，作曲家最後放棄了（原本宣佈的計劃）」取而代之的，是一部擺脫「所有自命嚴肅宏偉的材料」的清新作品，音樂與「所有人期待的大型交響樂典範」完全相違背。

蕭斯達高維契說，第九交響曲「透明、清徹，充滿愉快的氣氛」。作品於列寧格勒首演時很受觀眾歡迎，可是政府卻因音樂「怪誕荒謬」的取態感到憤怒。當時一位著名的音樂學家嘗試解釋，指第九交響曲「是部讓人喘息、輕鬆有趣的插曲，置身於作曲家的大型作品之間，把強烈、嚴肅的問題暫時放下，以戲謔的態度處理。但一位偉大的藝術家在這個時候渡假，放下現世的煩惱，時機適當嗎？」

蕭斯達高維契的第九交響曲是部充滿創意的作品，作曲家讓樂團奏出如室樂一樣的清晰音色。第一樂章採用古典風格結構重複呈現，這點在蕭斯達高維契所有交響曲中是獨一無二的；作曲家以獨特的管弦樂音色表達不同的動機，再以海頓式的幽默才思把它們重組，教人意外。接下來的並不算是部慢樂章，而是一部中板，其豐富的旋律有柴可夫斯基的影子。小型的詼諧曲充滿教人興奮的

Meanwhile, Shostakovich was still in good graces thanks to the success of the Seventh when he announced a forthcoming **Ninth Symphony** that would celebrate the now-secure victory against Hitler. His comments encouraged expectations of a large-scale choral work — the precedent of Beethoven's Ninth was of course on everyone's mind — that would “honor with reverence the memory of the brave heroes who have died and glorify the heroes of our army for eternity.”

But the Ninth Symphony that was unveiled a few months after the war's end — on 3 November 1945 — turned out to be an enigmatic work. Among the shortest of Shostakovich's symphonies (the Seventh is his longest), the Ninth unfolds in five brief movements, using relatively spare orchestration.

What had become of the grand choral celebration? “Whether intimidated by the possibility of “immodest analogies” with Beethoven's Ninth, oppressed by the widespread anticipation of a “Victory” symphony to cap his wartime trilogy, or simply dissatisfied with what he had written, Shostakovich dropped work on [the announced project],” reports the biographer Laurel Fay. In its stead, he began writing a fresh score that abandoned “all pretensions to gravity and majesty” and that had nothing in common with “the monumental symphonic apotheosis everyone had been expecting.”

Shostakovich himself described the Ninth as a symphony in which “a transparent, pellucid, and bright mood predominates.” The Leningrad premiere was well received by audiences. But the official criticism grew vexed by the music's “grotesque” attitude. One prominent musicologist of the time tried to explain the Ninth as “a kind of respite, a light and amusing interlude between Shostakovich's significant creations, a temporary rejection of great, serious problems for the sake of playful, filigree-trimmed trifles. But is it the right time for a great artist to go on vacation, to take a break from contemporary problems?”

Shostakovich's Ninth is a symphony replete with invention, using the orchestra with chamber music-like clarity. For the only time in all of his symphonies, the first movement even includes a classical exposition repeat, identifying the different motivic ideas with

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動力，這個精簡的樂章還間插着像觸技曲的小號段落。直接緊貼的是第四和第五樂章。廣板以低音的銅管樂令人最難忘——是在嘲弄華格納嗎？最後由意味深長的巴松管帶領出多姿多彩的終章，充滿喜悅。

普羅科菲夫的巨著清唱劇《亞歷山大·涅夫斯基》是他在蘇聯早期的作品。1930 年代中期，作曲家在移居西方近 20 年後決定回國。蘇聯政府答應給普羅科菲夫一些優待（例如在莫斯科給他一個寬敞的寓所），吸引作曲家結束其流浪生活，回歸祖國。

像當時很多不同地方的作曲家一樣，普羅科菲夫開始將自己的音樂風格發展到他所稱的「新簡約主義」，以迷人的抒情元素及大膽易懂的樂思為創作特色。（德國作曲家卡爾·奧爾夫的《布蘭詩歌》亦採用相似概念。）芭蕾舞劇《羅密歐與茱麗葉》是普羅科菲夫於 1935 年首部為蘇聯創作的大型作品，充滿了新興的風格，顯示了作曲家對電影此藝術形式的興趣日漸濃厚。

1938 年，普羅科菲夫與前衛的蘇聯電影導演謝爾蓋·愛森斯坦（1898-1948）在一部關於亞歷山大·涅夫斯基（1221-1263）的史詩式電影合作。諾夫歌羅德王子亞歷山大·涅夫斯基是中世紀俄羅斯人民的傳奇領袖。愛森斯坦的電影描述於西方以德國人口佔多數（雖然為多個民族）的神聖羅馬帝國，派出條頓騎士團企圖侵略俄羅斯古城諾夫歌羅德，亞歷山大王子鼓勵人民合力對抗敵人，最後成功擊退條頓人。

愛森斯坦很可能在 1920 年代認識普羅科菲夫，當時二人都在巴黎。《亞歷山大·涅夫斯基》和幾年後二人合作的另一部作品《伊凡大帝》成為作曲家 8 部電影配樂中最重要的 2 部作品。《亞歷山大·涅夫斯基》於 1938 年 12 月上映，當時希特拉帶領的德國威脅性日增，讓電影蘊含有關德軍入侵的寓言變得真實起來。作品大受歡迎，無論是觀眾抑或評論家，都讚不絕口。

distinctive recognisable orchestral timbres and then unexpectedly recombining them with Haydnesque wit. Not quite a slow movement, the ensuing Moderato comes close to Tchaikovsky in its melodic richness. A miniature scherzo crowds bursts of hectic energy and a toccata-like episode for solo trumpet into its brief span. The fourth and fifth movements follow without pause: a *Largo* featuring impressive low brass — a mockery of Wagnerism? — and eloquent bassoon, leading into joyfully eventful finale.

Sergei Prokofiev's monumental *Alexander Nevsky* cantata is the product of the composer's early years in the Soviet Union. He decided to return to his native land in the mid-1930s, after nearly two decades of exile in the West. Soviet authorities sweetened the allure for the nomadic composer by ensuring special privileges (such as a roomy Moscow apartment).

Like many composers in a variety of countries at the time, Prokofiev began orienting his musical style towards what he called "a new simplicity" that features engaging lyricism and bold, readily graspable ideas. (Think of Carl Orff in Germany, whose Carmina Burana represents similar ideas.) Prokofiev's first major work for the Soviet stage exemplifying this trend was his ballet score for *Romeo and Juliet* of 1935, a score in which the composer was already showing evidence of his growing fascination with the medium of film.

In 1938 Prokofiev embarked on a collaboration with the pioneering Soviet film director Sergei Eisenstein (1898-1948) for a historical epic about Alexander Yaroslavich Nevsky (1221-1263), the Prince of Novgorod who was a legendary leader of the Russian people in the medieval era. Eisenstein's film depicts the attempt by Teutonic Knights from the largely German (though multi-ethnic) Holy Roman Empire in the West to invade the historic Russian city of Novgorod. Alexander Nevsky inspires the people to join together and leads them to victory in fighting off the Teutons.

Eisenstein likely first met Prokofiev when they were both in Paris in the 1920s. *Alexander Nevsky* and Ivan the Terrible, another collaboration with Eisenstein from a few years later, would prove to be the most important of the eight film scores Prokofiev produced. *Alexander Nevsky* was released in December 1938,

1939 年，清唱劇《亞歷山大·涅夫斯基》，作品 78 於莫斯科首演，這是普羅科菲夫從電影配樂改寫的音樂會作品。音樂分為七個樂章，大致上按照電影 事的次序編排。首先是暗淡的 C 小調樂章，描述俄羅斯人民因東方的蒙古人的侵略而受苦。接着是令人振奮的合唱，慶祝亞歷山大王子在上一次戰事中打敗瑞典人。條頓十字軍在下一個樂章步入，普羅科菲夫以陰森刺骨的和聲勾劃他們的威脅，甚至以兩種不同語言來表達對抗的意思：在第二和第四樂章使用俄文，第三樂章則使用拉丁語誦代表西方（另一方面也諷刺天主教）。

第四樂章回到俄羅斯的愛國精神，熱烈地號召人們加入戰爭。接着是描述俄羅斯寒風刺骨的冰冷景色，及條頓騎士與俄羅斯人之間的衝突，拉丁語誦的音樂再次響起。下一個樂章表達悼念的情緒（跟開始一樣是 C 小調），女中音隨着樂團伴奏唱出輓歌，代表婦女在滿佈屍體的戰場上，尋找自己陣亡的丈夫，也有一些女性希望嫁給戰後歸來的勇士。清唱劇的最後一個樂章由合唱團唱出勝利的歡欣，慶祝祖國俄羅斯凱旋大勝。

樂曲介紹 湯馬士·梅  
中譯 張婉麗

as the threat of Hitler's Germany was growing more menacing — thus making the film's implicit allegory of a story of German invasion all the more relevant. The film became an enormous success with the public, as well as with critics.

In 1939 came the premiere in Moscow of a concert work Prokofiev prepared from his film score: the cantata for *Alexander Nevsky*, Op 78. Consisting of seven movements, the cantata roughly follows the narrative order of the film. First is a bleak C minor movement depicting the situation of the suffering Russians who have been invaded by the Mongols from the East. The uplifting choral movement that follows celebrates Prince Alexander's victory over the Swedes in a previous battle. The Teutonic crusaders enter the picture in the next movement, their menace viscerally delineated by Prokofiev's grim, biting harmonies. He even sets two languages against each other: against the Russian of the second and fourth movements we hear a chant in Latin to represent the West (and to satirise the Catholic Church, on another level).

Russian patriotism returns in the fourth movement, a fervent rallying cry to join the battle. What follows is a thrilling musical depiction of the icy Russian landscape and then the confrontation between the Teutonic Knights and the Russians — with a reprise of the Latin chant music. An attitude of mourning ensues in the next movement (in the same C minor key as the opening movement), an orchestral song for solo mezzo-soprano that sets a lamentation by the women of Russia searching out their slain husbands amid the corpse-strewn battlefield — and offering to marry the brave man "who survived the battle." The cantata concludes with a choral movement of triumph and rejoicing in the victory of mother Russia.

Programme notes by Thomas May

**Aleksandr Nevskij**  
cantata per mezzosoprano, coro e orchestra  
Op 78

I. *La Russia sotto il giogo dei Mongoli*  
(orchestrale)

I. *Canto di Aleksandr Nevskij*  
Coro  
Fu sul fiume Neva che avvenne.  
Sulle correnti della Neva, sulle acque  
profonde.  
Là trucidammo i migliori combattenti dei  
nostri nemici.  
I migliori combattenti, l’esercito degli Svedesi.  
Ah! Come combattemmo, come li  
sbaragliammo!  
Sì, riducemmo le loro navi da guerra in legna  
da ardere.  
Nella battaglia il nostro rosso sangue fu  
sparso generosamente  
per la nostra grande terra, la nostra Russia  
natia. Ehi!  
Dove vibrava l’ampia scure c’era una strada  
aperta.  
Nelle loro schiere si aprì un varco dove si  
gettò la lancia.  
Falciammo gli Svedesi, gli eserciti invasori,  
proprio come gramigna cresciuta sul suolo  
del deserto.  
Non cederemo mai la nostra Russia natia.  
Coloro che marceranno contro la Russia  
saranno messi a morte.  
Sorgi contro il nemico, Russia, sorgi!  
Sorgi in armi, sorgi, grande città di Novgorod!

III. *I Cavalieri della Croce a Pskov*  
Coro  
Peregrinus, expectavi Straniero, attesi  
pedes meos in cymbalis. le mie guarnigioni  
giungere al suono dei cimbali.

IV. *Sorgi, popolo russo*  
Coro  
Sorgi, popolo russo, in armi, per combattere  
fino alla morte.  
Sorgi, popolo, libero e coraggioso, a difendere  
la tua bella terra natia.  
Gloria ai guerrieri in vita, fama immortale per  
i guerrieri uccisi.  
Per la casa natia, per il suolo di Russia sorgi,  
popolo, popolo russo.  
Nella nostra grande Russia, nella nostra  
Russia natia,

**Alexander Nevsky**  
cantata for mezzo-soprano, chorous and  
orchestra Op 78

I. *Russia Under the Mongolian Yoke*  
(orchestra)

II. *Song about Alexander Nevsky*  
Chorus  
Yes, ‘twas on the river Neva it occurred,  
On the Neva’s stream, on the waters  
deep.  
There we slew our foes’ pick of fighting  
men,  
Pick of fighting men, army of the Swedes.  
Ah, how we did fight, how we routed  
them!  
Yes, we smashed their ships of war to  
kindling wood.  
In the fight our red blood was freely shed,  
For our great land, our native Russian  
land.  
Where the broad axe swung was an open  
street,  
Through their ranks ran a lane where the  
spear was thrust.  
We mowed down the Swedes, the  
invading troops,  
Just like feather-grass, grown on desert  
soil.  
We shall never yield native Russian land.  
They who march on Russ, shall be put to  
death.  
Rise against the foe, Russian land arise!  
Rise, to arms, arise, great town Novgorod!

III. *The Crusaders in Pskov*  
Chorus  
As a foreigner, I expected my  
feet to be shod in cymbals.

IV. *Arise, Ye Russian People*  
Chorus  
Arise to arms, ye Russian folk, in battle  
just, in the fight to death;  
arise ye, people free and brave defend  
our fair native land!  
To living warriors high esteem immortal  
fame to warriors slain!  
For native home, for Russian Soil, arise ye  
people, Russian folk!

《亞歷山大·涅夫斯基》  
為女中音、合唱團及樂隊  
而寫的清唱劇，作品 78

I. 〈被蒙古人壓迫的俄羅斯〉  
(管弦樂團)

II. 〈亞歷山大·涅夫斯基之歌〉  
合唱  
涅瓦河上的故事到處傳揚  
在河水又深又長的涅瓦河  
我們在這裏殺敵打了勝仗  
殘暴的瑞典軍，不敢來逞狂  
看，我們作戰勇猛，擊退敵軍！  
我們砸碎並燒毀敵人的艦隊  
不怕流血汗  
為了保衛俄羅斯的國土  
斧頭在那大街上顯鋒芒  
人們在那偏僻小巷動刀槍  
敵人想逃跑，全被消滅掉  
好比羽茅草，枯萎原野上  
俄羅斯祖國，寸土不能讓  
誰敢來侵犯，注定要滅亡  
俄羅斯祖國，快起來抵抗  
快奮起作戰！  
光榮的諾夫哥羅德！

III. 〈十字軍佔領普斯科夫城〉  
合唱  
作為外邦人，我以為我將以  
銅鉞為鞋履

IV. 〈俄羅斯兒女們，起來吧！〉  
合唱  
快拿起武器，俄羅斯民族，  
快投入光榮的決死戰  
起來吧，自由及勇敢的人們，  
為保衛祖國而戰！  
衛國的戰士揚名立萬，  
犧牲的烈士傳頌千古！  
保衛家鄉，保衛國土，  
起來吧，俄羅斯兒女們！

non resterà alcun nemico in vita.  
Sorgi alle armi, sorgi, nostra madre Russia!  
Nessun nemico marcerà attraverso la terra  
russa,  
nessun esercito nemico saccheggerà la Russia.  
Incognite sono le vie per raggiungere la Russia.  
Nessun nemico devasterà i campi russi.

V. *La battaglia sul ghiaccio*  
Coro  
Peregrinus, expectavi Straniero, attesi  
pedes meos in cymbalis.  
le mie guarnigioni giungere al suono dei  
cimbali.

VI. *Il campo della morte*  
Mezzo-soprano  
Attraverserò il campo coperto di neve.  
Volerò sul campo della morte.  
Cercherò colà valenti guerrieri.  
Quelli a me promessi, forti e fedeli.  
Uno riposa tranquillo dove le sciabole lo hanno  
straziato.  
Qui giace un altro trafitto da una freccia.  
Dalle loro ferite caldo sangue rosso  
fu versato come pioggia sulla nostra terra natia,  
sui nostri campi russi.  
Chi è caduto per la Russia con nobile morte  
sarà benedetto dal mio bacio sui suoi spenti  
occhi.  
E per quel bravo giovane che è rimasto in vita  
sarò una moglie fedele e un’amica affettuosa.  
Non sposerò un uomo attraente:  
fascino e bellezza terreni appassiscono e  
presto scompaiono.  
Sposerò un uomo coraggioso.  
Ascoltate, guerrieri coraggiosi, uomini dal cuor  
di leone!

VII. *Ingresso di Aleksandr Nevskij in Pskov*

Coro  
In una grande campagna la Russia andò in  
guerra.  
La Russia sconfisse le truppe avversarie.  
Nella nostra terra natia i nemici non resteranno  
in vita.  
I nemici che verranno saranno messi a morte.  
Celebrate e cantate la nostra madre Russia!  
A una festa trionfale venne tutta la gente russa.  
Celebrate, gioite, celebrate e cantate la nostra  
madre Russia!

In our Russia great, in our native Russia  
no foe shall live:  
Rise to arms, arise, native mother Russia!  
No foe shall march across Russian land,  
no foreign troops shall raid Russia;  
unseen are the ways to Russia,  
no foe shall ravage Russian fields.

V. *The Battle on the Ice*  
Chorus  
A foreigner, I expected my feet  
to be shod in cymbals.  
May the arms of the cross-bearers conquer!  
Let the enemy perish!

VI. *Field of the Dead*  
Mezzo-soprano  
I shall go across the snow-clad field,  
I shall fly above the field of death.  
I shall search for valiant warriors,  
my betrothed, my stalwart youths,  
Here lies one felled by a wild saber;  
there lies one impaled by an arrow.  
From their wounds blood fell like rain  
on our native soil, on our Russian fields.  
He who fell for Russia in noble death  
shall be blest by my kiss on his eyes  
and to him , brave lad, who remained alive,  
I shall be a true wife and loving friend.  
I’ll not be wed to a handsome man;  
earthly charm and beauty fast fade and die.  
I’ll be wed to the man who’s brave.  
Give ye heed to this, brave warriors!

VII. *Alexander’s Entry into Pskov*

Chorus  
In a great campaign Russia went to war.  
Russia put down the hostile troops  
In our native land no foe shall live.  
Foes who come shall be put to death!  
Celebrate and sing, native Mother Russia  
In our native land foes shall never live,  
Celebrate, rejoice, celebrate and sing,  
our Motherland!

親愛的俄羅斯，大好國土  
絕不許侵犯  
祖國母親啊，快起來奮戰！  
俄羅斯的國土，絕不讓敵人來犯  
絕不讓敵軍逞兇狂  
絕不許闖進我家園  
決不讓他蹂躪我田莊

V. 〈冰上激戰〉  
合唱  
作為外邦人，我以為我  
將以銅鉞為鞋履  
願高舉十架者征戰勝利！

VI. 〈死寂的戰場〉  
女中音  
我將要橫越積雪的田野  
飛過死寂的戰場  
在這兒尋找光榮的戰士  
我的親人，剛毅又年青  
有人被馬刀砍殺送命  
有人被飛箭射中受傷  
他們為祖國奮戰  
把熱血灑在國土  
誰為俄羅斯祖國戰死捐軀  
我以親吻祝願他瞑目長眠  
等待那些英雄好漢勝利歸來  
我要當他真誠的妻子  
和親密的摯友  
我不貪戀俊俏的外貌  
世間的青春美麗瞬間消逝衰落  
我願嫁給那英雄好漢  
請你答應我，英勇的戰士！

VII. 〈亞歷山大的軍隊  
攻克普斯科夫城〉  
合唱

俄羅斯人民英勇奮戰  
侵略軍潰敗棄械逃亡  
我們的國土絕不許侵犯  
敢來犯的注定要滅亡  
祖國母親啊，你歡呼歌唱！  
俄羅斯國土絕不許侵犯  
祖國母親啊，你歡呼歌唱！



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合唱團指導  
Chorus Master

1976 年，芬諾格里奧於意大利皮內羅洛出生。2008 年畢業於都靈威爾第音樂學院作曲系，修讀鋼琴演奏、合唱音樂和指揮。24 歲時，芬諾格里奧曾擔任巴勒莫歌劇院的合唱團副總監。2010 年出任都靈皇家劇院的合唱指導；2008 年起擔任都靈皇家劇院及威爾第音樂學院的兒童合唱指導。芬諾格里奧夥拍指揮大師詹安德列亞·諾斯達，帶領都靈皇家劇院的合唱團到訪世界各地，於日本、中國、德國、西班牙、法國、俄羅斯、蘇格蘭、加拿大及美國進行巡迴演出。

在都靈皇家劇院的演出中，他曾與多位舉足輕重的指揮家合作，包括詹安德列亞·諾斯達、畢契可夫、葛濟夫、平夏斯·斯坦伯格、佐渡裕、霍格伍、弗古夏、奧克利斯汀·阿明及安東·雷克；並與多位著名的歌劇導演合作，製作出色的作品，合作導演包括：格雷厄姆·維克、勞倫特·佩利、德克爾、烏戈·德安爾、安卓康橋羅斯基等。

2007 年，芬諾格里奧為不同的演出作曲，包括《Catarina da Siena》及由 Mauro Ginestrone 製作、達契亞·馬萊尼的《I digiuni di Santa Caterina》。

Fenoglio was born in Pinerolo in 1976. In 2008 he earned his degree in Composition at the "G. Verdi" Conservatory of Turin, where he studied pianoforte, choral music and conducting. Fenoglio became Assistant Chorus Master at the Teatro Massimo of Palermo at 24. In 2010 he was named Chorus Master of the Teatro Regio Torino and from 2008 he has the Chorus Master of the Children's Chorus of the Teatro Regio and of "G. Verdi" Conservatory of Turin. Along with Music Director Gianandrea Nosedà, Fenoglio has led the Chorus of Teatro Regio on successful tours from Japan to China, Germany, Spain, France, Russia, Scotland, Canada and the US.

For the productions of the Teatro Regio seasons he has collaborated with important conductors such as Gianandrea Nosedà, Semyon Bychkov, Valery Gergiev, Pinchas Steinberg, Yutaka Sado, Christopher Hogwood, Juraj Valčuha, Christian Arming, and Stefan Anton Reck. He has taken part in the realisation of prestigious productions directed by leading opera directors as Graham Vick, Laurent Pelly, Willy Decker, Hugo de Ana, Andrei Konchalovsky, Damiano Michieletto, Ettore Scola, Michele Placido, and Calixto Bieito.

In 2007 he composed the music of the performance *Catarina da Siena*, an artistic project and production of Mauro Ginestrone taken from *I digiuni di Santa Caterina* by Dacia Maraini.



愛麗嘉·格里馬迪  
Erika Grimaldi

女高音  
Soprano

格里馬迪 1980 年出生於阿斯蒂，畢業於都靈威爾第音樂學院。她於 2005 年奪得奧爾維耶托國際聲樂大賽一等獎，2008 年贏得斯波萊多 A.Belli 實驗歌劇院「歐洲劇院新聲歐洲聯合選拔賽」。同年於都靈皇家劇院和卡塔尼亞巴勒莫西莫劇院演出塞魯比尼的《美狄亞》。2009 年，她於維羅納愛樂劇院首次出演《愛的甘醇》的阿迪娜，並於阿旺什歌劇節演出《唐·喬望尼》的當娜·安娜。在 2010/11 年的樂季中，她於羅馬歌劇院的開幕演出《摩西和法老王》的瓦奈。2014 年 8 月，她於紐約的莫札特音樂節參與貝多芬第九交響曲的演出，作為她在美國的首演。她為都靈皇家劇院 2014-15 劇季開幕，演出《奧賽羅》中的黛絲狄蒙娜及在威爾第的《安魂彌撒曲》中擔任女高音。並於翌年 2015 年，在史卡拉歌劇院，演出《聖女貞德》的主角，以及在聖卡洛劇院再演《波希米亞生涯》的咪咪。其後她將首次踏足三藩市歌劇院，演出《卡門》及《波希米亞生涯》，以及參與慕尼黑巴伐利亞國立歌劇院的《威廉泰爾》及紐約林肯中心的威爾第《安魂彌撒曲》。

Born in Asti in 1980, Grimaldi graduated from the "G. Verdi" Conservatory of Turin. In 2005 she won first prize at Concorso Lirico Internazionale of Orvieto. She was the winner of Concorso "Comunità Europea" del Teatro Lirico Sperimentale di Spoleto in 2008. Also in 2008 she performed in *Medea* by L.Chenubini at Teatro Regio Torino and at Massimo Bellini in Catania. In 2009 she debuted the roles of Adina in *L'elisir d'amore* at Teatro Filarmonico of Verona, and as Donna Anna in *Don Giovanni* at the Festival of Avenches. Her most important debut was in the role of Anaï in *Moïse et Pharaon*, an opera that opened the 2010/11 season at Teatro dell'Opera in Rome. She made her U.S. debut in August 2014 in the Beethoven Ninth Symphony with the Mostly Mozart Festival in New York. She opened the 2014-15 season at Teatro Regio Torino as Desdemona in *Otello* and as soprano in Verdi's *Requiem*. In 2015, she performed the title role of *Giovanna d'Arco* at La Scala and appeared as Mimì in *La bohème* at Teatro di San Carlo in Naples. Other future engagements include the debut at San Francisco Opera in *Carmen* and in *La bohème*, *Guglielmo Tell* at Bayerische Staatsoper of Munich and Verdi's *Requiem* at Lincoln Center of New York.



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丹尼艾娜·巴塞隆拿  
Daniela Barcellona

女中音  
Mezzo-Soprano

在最近的樂季，巴塞隆拿重返大都會歌劇院、佛羅倫斯五月音樂節管弦樂團，以及拿坡里聖卡洛劇院演出。她還與芝加哥交響樂團指揮列卡度·慕迪合作，演繹威爾第的《安魂彌撒曲》；於佛羅倫斯五月音樂節劇院獻唱馬勒的《第二交響曲》；在華倫西亞歌劇院演唱由瓦萊里·格杰夫指揮的《特洛伊人》；與克里斯多夫·賈活在馬德里皇家劇院表演《浪子的歷程》等等。

作為當代頂尖的美聲唱法演繹家之一，巴塞隆拿曾在很多歌劇演出，包括在《露姬亞·波基亞》飾演馬費奧·柯西尼，並在《勃艮第女郎阿黛萊德》擔綱演唱。她也參與過很多音樂會，曾演唱貝里奧的《羅密歐與茱麗葉》，由倫敦交響樂團伴奏。她錄製了超過 20 張唱片，當中包括由古典樂唱片廠牌 EMI Classics 發行的由歌迪奧·阿巴度指揮的威爾第《安魂彌撒曲》。

In recent seasons Barcellona's engagements have included returns to Metropolitan Opera, Maggio Musicale Fiorentino, and Teatro San Carlo di Napoli. She sang Verdi's *Requiem* with Riccardo Muti conducting the Chicago Symphony Orchestra, Mahler's Symphony No. 2 at the Teatro del Maggio Musicale Fiorentino, *Les Troyens* at the Palau de les Arts Reina Sofia with Valery Gergiev conducting, *The Rake's Progress* with Christopher Hogwood with the Teatro Real, among others.

One of the foremost contemporary interpreters of the bel canto literature, Barcellona has sung such roles as Maffio Orsini in *Lucrezia Borgia*, and the title role of *Adelaide di Borgogna*. Her concert performances include Berlioz's *Roméo et Juliette* with the London Symphony Orchestra. Her discography comprises over 20 recordings to her credit including Verdi's *Requiem* with Claudio Abbado conducting on EMI Classics.

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喬治·貝魯吉  
Giorgio Berrugi

男高音  
Tenor

貝魯吉曾擔任意大利羅馬廣播交響樂團的單簧管獨奏，2007年，他開始練習聲樂，並獲鳳凰劇院選中，演出《波希米亞人》裏的魯道夫。2007至2010年，他於布魯塞爾的里爾美術館、萊比錫歌劇院等演出。2010至2013年，他是德累斯頓歌劇院合唱團成員，首次演出《愛的甘醇》的內莫里歐、《弄臣》的曼都瓦公爵等，並於亨策最後的歌劇《吉賽拉》的世界首演中演出傑納里諾。

2013年，他開始在國際舞台亮相。他曾與斯卡拉大劇院劇團合作，在東京NHK首次演出曼都瓦公爵，而指揮則由古斯塔夫·杜達美擔任，該次演出廣獲好評。2014年，貝魯吉在眾多舞台大展歌喉，包括維羅納圓形競技場、三藩市歌劇院和堪薩斯歌劇院等。他曾與多位指揮家合作，如梅達、泰利曼、路易西、杜達美、奧恩、路易索蒂及斯坦伯格等。

Former solo clarinet at Orchestra Sinfonica di Roma, Berrugi began his vocal studies in 2007 and was cast by Teatro La Fenice di Venezia as Rodolfo in *La bohème*. From 2007 to 2010 he performed in Palais des beaux arts in Bruxelles, Leipzig Oper, and others. From 2010 to 2013 he was a member of the ensemble at Semperoper Dresden, where he debuted as Nemorino (*L'elisir d'amore*), Duca di Mantova (*Rigoletto*), and Gennarino in the world premiere of *Gisela*, the last opera of H.W. Henze, and others.

In 2013 Berrugi launched his international career. His debut as Duca di Mantova with La Scala in NHK Tokyo, conducted by Gustavo Dudamel, was highly praised. In 2014 he sang in Arena di Verona, San Francisco Opera, Kansas City Opera, and many other venues. He has worked with conductors such as Mehta, Thielemann, Luisi, Dudamel, Oren, Luisotti and Steinberg.



米歇爾·培度西  
Michele Pertusi

男低音  
Bass

培度西曾在倫敦皇家歌劇院及倫敦巴比肯藝術中心等演出。擔任精采劇目包括莫扎特的《唐·喬望尼》、羅西尼的《灰姑娘》等及其他交響樂作品，如羅西尼的《聖母悼歌》和莫扎特的《安魂曲》等。

他以《命運之力》為帕爾馬威爾第音樂節在2014/15樂季揭開序幕。其後的作品包括里昂新歌劇院演出羅西尼的《賽密拉米德》等。近期參與演出包括巴黎歌劇院和大都會歌劇院的《清教徒》、斯卡拉大劇院的《女人皆如此》等。

培度西為Decca唱片公司錄製的《意大利的土耳其人》專輯獲得留聲機大獎。2005年，他憑威爾第《法斯塔夫》中的主要演出獲得格林美最佳歌劇唱片獎，這張唱片與倫敦交響樂團共同製作，由哥連·戴維斯指揮。

Pertusi has performed in the world's most important concert halls and opera houses like Royal Opera House Covent Garden, Barbican Centre in London, and others with a repertory including the leading roles in such titles as Mozart's *Don Giovanni*, Rossini's *La Cenerentola*, and symphonic works such as Rossini's *Stabat Mater* and Mozart's *Requiem*.

He opened the 2014/15 season performing *La forza del destino* for the opening season of Festival Verdi in Parma, followed by Rossini's *Semiramide* at Opéra de Lyon, and others. His recent engagements have also included *I Puritani* at Opéra National de Paris and at Metropolitan Opera in New York, *Così fan tutte* at Teatro alla Scala, and others.

Pertusi's recording of *Il turco in Italia* for Decca was awarded the Gramophone Award. In 2005 has won the Grammy Award for the Best Opera Recording in the title role of Verdi's *Falstaff*, with the London Symphony Orchestra conducted by Colin Davis (LSO LIVE).

## 都靈皇家劇院管弦樂團 Orchestra Teatro Regio Torino

都靈皇家劇院管弦樂團原是一個由托斯卡尼尼於 19 世紀末創立的管弦樂團，在其帶領下上演了普契尼的《曼儂·萊斯科》和《波希米亞生涯》的世界首演。樂團曾由享譽國際的指揮阿巴度、拜茲可夫、格杰夫、路易索提、泰特出任指揮，現在則由自 2007 年起成為劇院音樂總監的詹安德列亞·諾斯達指揮。

樂團曾獲邀出訪多個外地藝術節及劇院，尤其是在過去 5 年，樂團曾與指揮大師諾斯達出訪德國、西班牙、奧地利、法國以及瑞士。2010 年夏，樂團在日本和中國之旅演出《茶花女》和《波希米亞生涯》，大獲成功，2013 年樂團再次到訪日本，同樣凱旋而歸。

於 2014 年，都靈皇家劇院在諾斯達的領導下，獲邀於聖彼得堡、斯特雷薩、愛丁堡和巴黎上演不同的歌劇和音樂會，並於北美不同地方演出《威廉泰爾》，包括芝加哥、安娜堡、多倫多及紐約的卡內基音樂廳。都靈皇家劇院的管弦樂團亦參與發行多張專輯，如《美狄亞》、《艾德格》、《泰伊思》等。都靈皇家劇院的管弦樂團由詹安德列亞·諾斯達指揮，並曾為德意志留聲機公司灌錄兩張專輯，一張收錄與羅蘭多·維拉澤恩及安娜·尼特立哥錄製的威爾第作品，另一張則收錄與伊爾代布蘭多·達爾堪傑羅錄製的莫扎特作品。Chandos 唱片公司為樂團發行其威爾第的《四首聖歌》錄音，以及佩特拉西的《尊主頌／詩篇第 12 篇》，並為樂團與戴安娜·丹姆錄製的美聲詠嘆調。都靈皇家劇院是唯一一家意大利歌劇院在「歌劇舞台」（歐洲首個線上歌劇平台）亮相，帶來《阿依達》的演出。作為 2015/16 年度的國際巡演，都靈皇家管弦樂團及合唱團獲邀於第 44 屆香港藝術節演出，並將於巴黎香榭麗舍劇院、埃森愛樂樂團及薩翁林納歌劇節演出。

中譯 梁詩敏

The Orchestra of the Teatro Regio descends from an orchestra founded at the end of the 19th century by Arturo Toscanini, under whose direction the world premieres of *Manon Lescaut* and *La bohème* by Puccini were staged. The Orchestra has been conducted by such internationally famous conductors as Abbado, Bychkov, Gergiev, Luisotti, Tate and finally Gianandrea Nosedà, who has been Music Director of the Teatro Regio since 2007.

The Orchestra has been invited to various foreign festivals and theatres; in the last five years, in particular, it has been guest, together with maestro Nosedà, in Germany, Spain, Austria, France and Switzerland. In summer 2010 it carried out a triumphant tour in Japan and China with *La traviata* and *La bohème*, a great success largely repeated in 2013 with the recent Regio Japan Tour.

In 2014 the Teatro Regio Torino under the baton of Nosedà was invited to perform in Saint Petersburg, Stresa, Edinburgh, Paris and also made its first tour in North America, including performances of *Guglielmo Tell* in Chicago, Ann Arbor, Toronto, and Carnegie Hall, New York. In recent seasons the Orchestra and Chorus of Teatro Regio have appeared on DVDs of such productions as *Medea*, *Edgar*, *Thaïs*, *Adriana Lecouvreur*, *Boris Godunov*, *Un ballo in maschera*, and *I Vespri siciliani* and *Don Carlo*.

Among the more recent recordings of the Orchestra, always conducted by Gianandrea Nosedà, there is a new project of live recordings in high analogue and digital definition by *fonè*, two CD dedicated to Verdi with Rolando Villazón and Anna Netrebko, one dedicated to Mozart with Ildebrando D'Arcangelo for Deutsche Grammophon, for Chandos label *Four Sacred Pieces* by Verdi, two CD dedicated to Petrassi and a recital with Diana Damrau dedicated to bel canto arias for Warner. Teatro Regio Torino is the only Italian Opera House present, with *Aida*, in The Opera Platform, the first European online destination dedicated to opera. As part of its 2015/16 international tour, the Orchestra and the Chorus is invited to the 44th Hong Kong Arts Festival, and will play at Théâtre des Champs-Élysées in Paris, Philharmonie Essen and Savonlinna Opera Festival.

## 《安魂彌撒曲》Verdi's *Requiem*

### First violins

Sergey Galaktionov°  
Stefano Vagnarelli°  
Marina Bertolo  
Claudia Zanzotto  
Monica Tasinato  
Alessio Murgia  
Elio Lercara  
Enrico Luxardo  
Paolo Manzionna  
Miriam Maltagliati  
Ivana Nicoletta  
Laura Quaglia  
Daniele Soncin  
Giuseppe Tripodi  
Roberto Zoppi

### Second violins

Cecilia Bacci°  
Marco Polidori°  
Tomoka Osakabe  
Bartolomeo Angelillo  
Silvana Balocco  
Paola Bettella  
Maurizio Dore  
Anna Rita Ercolini  
Silvio Gasparella  
Fation Hoxholli  
Roberto Lirelli  
Anselma Martellono  
Seo Hee Seo

### Violas

Armando Barilli°  
Enrico Carraro\*  
Alessandro Cipolletta  
Gustavo Fioravanti  
Rita Bracci  
Claudio Cavalletti  
Alma Mandolesi  
Franco Mori  
Roberto Musso  
Monica Vatrini  
Laura Vignato

### Cellos

Relja Lukic°  
Amedeo Cicchese°  
Giulio Arpinati  
Alberto Baldo  
Eduardo Dell'Oglio  
Andrea Helen Lysack  
Armando Maticena  
Luisa Miroglio  
Sara Anne Spirito

### Double basses

Davide Botto°  
Davide Ghio°  
Atos Canestrelli  
Fulvio Caccialupi  
Andrea Cocco  
Michele Lipani  
Stefano Schiavolin

### Flutes

Gregorio Tuninetti°  
Maria Siracusa

### Piccolo

Roberto Baiocco

### Oboes

Joao Barroso°  
Stefano Simondi

### Clarinets

Alessandro Dorella°  
Luigi Picatto°  
Luciano Meola

### Bass clarinet

Edmondo Tedesco

### Bassoons

Andrea Azzi°  
Jasen Atanasov°  
Orazio Lodin  
Niki Fortunato

### Horns

Ugo Favaro°  
Natalino Ricciardo°  
Fabrizio Dindo  
Pierluigi Filagna  
Evandro Merisio

### Trumpets

Sandro Angotti°  
Ivano Buat°  
Matteo Battistoni  
Alessandro Caruana  
Paolo Paravagna  
Marco Rigoletti  
Enrico Negro  
Enrico Sinagra

### Trombones

Vincent Lepape°  
Enrico Avico  
Marco Tempesta

### Tuba

Rudy Colusso

### Timpani

Raul Camarasa°

\* Principal

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## 都靈皇家劇院管弦樂團 Orchestra Teatro Regio Torino

### 蕭斯達高維契及普羅科菲夫 Shostakovich and Prokofiev

#### First violins

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Stefano Vagnarelli\*  
Marina Bertolo  
Claudia Zanzotto  
Monica Tasinato  
Alessio Murgia  
Elio Lercara  
Enrico Luxardo  
Paolo Manzionna  
Miriam Maltagliati  
Ivana Nicoletta  
Laura Quaglia  
Daniele Soncin  
Giuseppe Tripodi  
Roberto Zoppi

#### Second violins

Marco Polidori\*  
Cecilia Bacci\*  
Tomoka Osakabe  
Bartolomeo Angelillo  
Silvana Balocco  
Paola Bettella  
Maurizio Dore  
Anna Rita Ercolini  
Silvio Gasparella  
Fation Hoxholli  
Roberto Lirelli  
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Seo Hee Seo

#### Violas

Armando Barilli\*  
Enrico Carraro\*  
Alessandro Cipolletta  
Gustavo Fioravanti  
Rita Bracci  
Claudio Cavalletti  
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Edmondo Tedesco

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#### Harp

Elena Corni\*

\* Principal

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## 都靈皇家劇院合唱團 Chorus Teatro Regio Torino

都靈皇家劇院於 19 世紀末創立，並於 1945 年二次世界大戰後重建，是歐洲最重要的歌劇合唱團之一。在大師布魯諾·卡松尼領導下（1994 至 2002 年），劇院達致國際最高水準，由克勞迪奧·阿巴度指揮演出的威爾第作品《奧塞羅》就是明證。另外，西曼揚·比哥夫在 2002 年指揮合唱團演出巴赫的《B 小調彌撒曲》後，邀請合唱團赴科隆灌錄威爾第的《安魂彌撒曲》，並於 2012 年再次邀請合唱團，與意大利電台國家交響樂團演出一場布拉姆斯作品音樂會，也可見合唱團的水準。其後大師羅拔圖·加比亞尼出任指揮，合唱團的藝術發展進一步向前邁進，在 2010 年 11 月歌迪奧·芬諾格里奧獲委任為指揮。

除了演出歌劇樂季的節目，合唱團也舉行重要的音樂會活動，演唱交響歌劇作品和無伴奏合唱作品。合唱團也參與了許多錄音製作，包括穆索斯基的《鮑里斯·戈杜諾夫》、威爾第的《假面舞會》和《西西里晚禱》、馬斯奈的《泰伊絲》、普契尼的《埃德加》、凱魯碧尼的《美狄亞》的 DVD 影碟製作，以及數部與都靈皇家劇院管弦樂團合作錄製、由 Chandos 唱片公司發行的專輯。合唱團參與了都靈皇家劇院無數外訪演出，足跡踏遍歐洲、中國和日本。於 2014 年，都靈皇家劇院在諾斯達的領導下，獲邀於聖彼得堡、斯特雷薩、愛丁堡和巴黎上演不同的歌劇和音樂會，並於北美不同地方演出《威廉泰爾》，包括芝加哥、安娜堡、多倫多及紐約的卡內基音樂廳。都靈皇家劇院是唯一一家意大利劇院在「歌劇舞台」（歐洲首個線上歌劇平台）亮相，帶來《阿依達》的演出。作為 2015/16 年度的國際巡演，都靈皇家劇院管弦樂團及合唱團獲邀於第 44 屆香港藝術節演出，並將於巴黎香榭麗舍劇院、埃森愛樂樂團及薩翁林納歌劇節演出。

中譯 梁詩敏

Founded at the end of the 19th century and re-established in 1945 after the WWII, the Chorus of the Teatro Regio is one of the most important opera choruses in Europe. Under the direction of maestro Bruno Casoni (1994-2002) it reached the highest international level as demonstrated by the performance of *Otello* by Verdi under the baton of Claudio Abbado and by the esteem of Semyon Bychkov, who, after conducting it in 2002 in the *B-minor Mass* by Bach, invited the Chorus to Cologne to record Verdi's *Requiem* and returned in 2012 to involve it in a concert of Brahms with the RAI National Symphony Orchestra. The Chorus was later conducted by maestro Roberto Gabbiani, who fostered its artistic development even further, while in November 2010 the position was assigned to Claudio Fenoglio.

Engaged in the productions of the Opera Season, the Chorus also carries out important concert activity, both opera-symphonic and a cappella. It has participated in numerous recordings, including the DVD production of *Boris Godunov* by Mussorgsky, *Un ballo in maschera* and *I Vespri siciliani* by Verdi, *Thaïs* by Massenet, *Edgar* by Puccini, *Medea* by Cherubini and several Chandos records with the Orchestra Teatro Regio Torino. The Chorus took part in all tours of the Teatro Regio all over Europe, China and Japan. In 2014 the Teatro Regio Torino, under Nosedà, was invited to perform in Saint Petersburg, Stresa, Edinburgh, Paris and also made its first tour in North America, including performances of *Guglielmo Tell* in Chicago, Ann Arbor, Toronto, and Carnegie Hall, New York. Teatro Regio Torino is the only Italian Opera House present, with *Aida*, in The Opera Platform, the first European online destination dedicated to opera. As part of its 2015/16 international tour, the Orchestra and the Chorus is invited to the 44th Hong Kong Arts Festival, and will play at Théâtre des Champs-Élysées in Paris, Philharmonie Essen and Savonlinna Opera Festival.

### Sopranos

Sabrina Amè  
Chiara Bongiovanni  
Anna Maria Borri  
Sabrina Boscarato  
Eugenia Braynova  
Serafina Cannillo  
Cristina Cogno  
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Paola Isabella Lopopolo  
Lyudmyla Porvatova  
M. Lourdes Rodrigues Martins  
Silvia Spruzzola  
Pierina Trivero  
Giovanna Zerilli

### Mezzosopranos / Contraltos

Angelica Buzzolan  
Shiow-hwa Chang  
Ivana Cravero  
Corallina Demaria  
Claudia De Pian  
Maria Di Mauro  
Roberta Garelli  
Rossana Gariboldi  
Elena Induni  
Naoko Ito

Samantha Korbey  
Antonella Martin  
Raffaella Riello  
Marina Sandberg  
Teresa Uda  
Daniela Valdenassi  
Tiziana Valvo  
Barbara Vivian

### Tenors

Pierangelo Aimé  
Emanuele Bono  
Janos Buhalla  
Marino Capettini  
Gian Luigi Cara  
Antonio Coretti  
Luigi Della Monica  
Luis Odilon Dos Santos  
Alejandro Escobar  
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Vito Martino  
Matteo Mugavero  
Matteo Pavlica  
Dario Prola  
Enrico Salsi  
Sandro Tonino  
Franco Traverso  
Valerio Varetto

### Baritones / Bases

Leonardo Baldi  
Mauro Barra  
Lorenzo Battagion  
Enrico Bava  
Giuseppe Capoferri  
Massimo Di Stefano  
Umberto Ginanni  
Desaret Lika  
Riccardo Mattiotto  
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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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景與服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Nosedà conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Nosedà	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅琴柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非羅·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right &amp; Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	<i>FOLK-S, will you still love me tomorrow?</i> Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊蓮·艾斯蒂安	Théâtre des Bouffes du Nord - <i>Peter Brook's Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格里·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00p m 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
		KTT-AUD	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
		HKU-LYH	香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong

Before **30/4** 前



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青少年之友專享節目  
Bavarian State Ballet  
*The Triadic Ballet*



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特備節目 SPECIALS	
9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中...」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years
歌劇 / 戲曲 OPERA	
22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's <i>Riverside Pavilion</i>
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti
音樂 MUSIC	
15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
28/02 - 1/03	國際作曲家高峰會 International Composers' Summit
29/02	安魂曲再生 Reviving Requiem
2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 Verdi's Requiem: A Masterpiece
4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
4/03	印度音樂大千世界 The Infinite World of Indian Music
5/03	管風琴大師班 Organ Masterclass
6/03	指揮合唱團 Conducting Choirs
13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
14/03	德布西弦樂四重奏大師班 Debussy String Quartet Masterclass
16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spissky Chamber Music Masterclass
18/03	梅尼可夫鋼琴大師班 Alexander Melnikov Piano Masterclass

戲劇 THEATRE	
26/02	今日教育 Education Today
2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
5/03	文化對話的意念 The Idea of Cultural Dialogue
5/03	跟劇場大師踩鋼線 Walking the Tightrope
6/03	冥想·禪意 The Zen of Meditation
11/03	解讀莎士比亞 Interpreting Shakespeare for Contemporary Audiences
13/03	成王之路 From Prince to King
17/03	形體《馬克白》Staging <i>Macbeth</i>
18/03	生之問 Profound Questions about Life
雜技 CIRCUS	
18/02	雜技樂園 Circus Wonderland
20, 21/02	達利之夢 Dalí's Dreamscapes
09/03	小丑世界 Clowning Around
12/03	蕭斯達高維契緣起 Why Shostakovich?
12/03	無界限健身體驗 Circa Fit
舞蹈 DANCE	
25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
27/01	韓國傳統舞蹈的體驗：工作坊 1 Basic Steps to Korean Dance: Class 1
28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming <i>Scent of Ink</i>
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty
電影 FILM	
10/01, 22/05	《曼儂》Manon
17/01	《茶花女》La Traviata
24/01	《遊吟詩人》Il Trovatore
28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolena
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
17/04	《波希米亞生涯》La Bohème
24/04, 15/05	《浮士德》Faust

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# Let art flow through the lives of young people

The UOB Art Academy was launched in April 2015 in celebration of UOB Hong Kong's 50<sup>th</sup> anniversary.

The UOB Art Academy embraces 3 corporate social responsibility focuses: art, children and education. Making art more accessible to the community and nurturing local artists through 4 initiatives - the workshops / panel discussions, family art, contest-cum-exhibitions and mentorship. The activities are designed for children with special needs and those from less privileged backgrounds.

For further details, please visit [www.UOBArtAcademy.com.hk](http://www.UOBArtAcademy.com.hk).