

45th



香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地



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RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme, Student Ticket Scheme, and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.

Tisa Ho
Executive Director,
Hong Kong Arts Festival

貢獻香港藝術節45年伙伴及藝術節開幕演出贊助
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多謝支持!
THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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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 月期間呈獻眾多優秀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，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬元，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、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、詹安德列亞·諾斯達、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、柏林廣播電台合唱團、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。

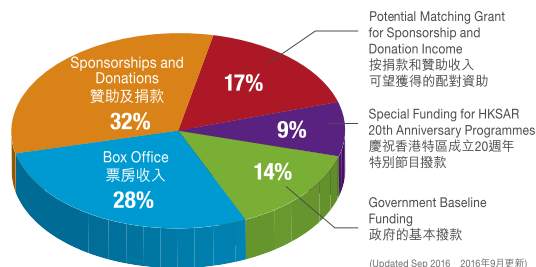
香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾 100 套本地全新創作，包括戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立 25 年來，已為逾 710,000 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」每年提供超過 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。

2017年藝術節預計收入來源：約港幣一億二千萬元

Estimated Income Sources for 2017 HKAF:
Approximately HK\$120 Million



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**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our “Young Friends” scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the “Student Ticket Scheme” also make available over 8,500 half-price student tickets each year.

HKAF organises a diverse range of “**Festival PLUS**” activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節：詳情請與藝術節發展部聯絡。
For sponsorship opportunities and donation details of the 45th Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
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LOVE AND SOUL

泰莉·萊恩·卡萊頓《騷靈情歌》
24/2/2017*

National Theatre Brno - Janáček
Sinfonietta, The Eternal Gospel,
Glagolitic Mass

捷克布爾諾國家歌劇院——楊納傑克
《小交響曲》、《永恒的福音》、
《格拉高利彌撒曲》
28/2/2017

Louis Langrée and
the Cincinnati
Symphony Orchestra
朗格黑與辛辛那提交響樂團
17/3/2017*

Ray Chen Violin Recital
陳銳小提琴獨奏會
11/3/2017*

香港藝術節
HONG KONG ARTS FESTIVAL

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by National Theatre Brno

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HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

Presents

National Theatre Brno
Janáček
*Sinfonietta, The Eternal Gospel,
Glagolitic Mass*

捷克布爾諾國家歌劇院

楊納傑克《小交響曲》、《永恆的福音》、
《格拉高利彌撒曲》

2月
FEB 28



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



演出時長約 2 小時，包括一節中場休息
Running time: approximately 2 hours including one interval

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捷克布爾諾國家歌劇院楊納傑克歌劇團歷史



馬漢劇院內富麗堂皇的音樂廳 The Mahen Theatre's impressive interior

布爾諾和布爾諾國家歌劇院跟 20 世紀其中一位著名作曲家的起居工作息息相關——他就是楊納傑克，所有歌劇作品中，只有一部不是在布爾諾舉行世界首演。

1880 年代，布爾諾建成第一間捷克劇院，許多歌劇團、劇團，以及其後的芭蕾舞團都在維維日街的臨時劇院演出。1894 年，楊納傑克的第一部歌劇《羅曼史的開端》面世。1904 年，可謂最膾炙人口的作品《耶奴法》誕生。隨後，楊納傑克的歌劇在今日的馬漢劇院首演。馬漢劇院的設計出自享負盛名的維也納建築師費爾納和赫爾默；1882 年啟用的大樓是歐洲第一批全面使用電燈照明的劇院，由愛迪生電燈公司設計。

1920 年代，楊納傑克晚年所寫的新歌劇舉行世界首演，包括：《卡塔·卡芭諾娃》(1921)、《狡猾的小狐狸》(1924)、《馬克普洛斯檔案》(1926) 和《死屋手記》(1930)。除了楊納傑克，另一位年輕捷克作曲家——馬替奴的作品也頻頻搬上舞台。30 年代，馬替奴的數部作品在布爾諾舉行世界首演，例如：《門後的劇院》(1936) 和《瑪

莉的遊戲》(1935)。在第二次世界大戰為音樂表演劃上長達數年的休止符前，普羅科菲耶夫的《羅密歐與茱麗葉》世界首演也於 1938 年在布爾諾舉行。

1960 年代中期，布爾諾國家歌劇院移師到新歌劇院，為劇院歷史寫下重要一頁。1965 年 10 月 2 日，楊納傑克歌劇院隆重開幕，首場演出為楊納傑克的《狡猾的小狐狸》。70 年代，許多 20 世紀經典作品都在劇院作捷克首演，例如：伯格的《露露》(1972)，以及翌年蕭斯達高維契的《鼻子》。

最近，布爾諾國家歌劇院與多間歐洲知名劇院合作，包括：2004 年夥拍維也納國家歌劇院共同製作楊納傑克《耶奴法》，2005 年與皇家歌劇院製作馬替奴《希臘激情》，以及 2014 年與哥德堡歌劇院製作《馬克普洛斯檔案》。劇院定期於日本舉行巡迴演出，憑多齣優秀作品贏得觀眾掌聲，聲名大噪，包括：《唐喬望尼》、《托斯卡》、《卡門》和《魔笛》；並不時於多個國家亮相，包括：奧地利、意大利、丹麥、荷蘭和西班牙等。

A history of the Janáček Opera, National Theatre Brno



楊納傑克歌劇院於 1965 年開幕 The Janáček Theatre, opened in 1965

The city of Brno and the Opera Ensemble of the National Theatre Brno (Národní divadlo Brno or NdB) are closely connected with the life and work of one of the world's most famous 20th century composers Leoš Janáček, all of whose operas, except one, had their world premiere in Brno.

A Czech theatre scene emerged in Brno in the 1880s; a temporary theatre building at Veveří Street housed opera and drama companies, and later also ballet too. Leoš Janáček's first opera *The Beginning of a Romance* appeared in 1894, followed by perhaps his most famous work – *Jenůfa*, in 1904. Subsequent Janáček operas were premiered in today's Mahen Theatre, which was designed by renowned Viennese architects Fellner and Helmer. The building that opened in 1882 was one of the first European theatres lit entirely by electric lights, designed by the Edison Electric Light Company.

The 1920s saw the world premiere productions of all Janáček's newly written operas (*Katya Kabanova* in 1921, *The Cunning Little Vixen* in 1924, *The Makropulos Case* in 1926 and *From the House of the Dead* in 1930). Together with Janáček's most significant works, another young Czech composer's name appeared regularly on the concert schedule – Bohuslav Martinů. In the 1930s Brno was the location for several world premieres

of his works, including *Theatre Behind the Gate* (1936) and *The Plays of Mary* (1935). There was also the world premiere of Sergei Prokofiev's ballet *Romeo and Juliet* in 1938, before World War II imposed a pause for several years.

A crucial moment in the history of the company came in the mid-1960s with a move into a new opera building; today's Janáček Theatre was ceremoniously opened on 2 October 1965 with a production of Janáček's *Cunning Little Vixen*. The 1970s also saw the staging of numerous serious 20th century works, notably the Czech premieres of important opera productions such as Alban Berg's *Lulu* in 1972 and *The Nose* by Dmitri Shostakovich a year later.

More recently, NdB has also cooperated with distinguished theatres across Europe, including Janáček's *Jenůfa* in co-production with the State Opera Vienna in 2004, *Greek Passion* by Martinů with the Royal Opera House in 2005, and *The Makropulos Case* with Göteborg Opera in 2014. The ensemble has also built an impressive reputation through regular touring to Japan where the company have triumphed with productions including *Don Giovanni*, *Tosca*, *Carmen*, and *The Magic Flute*; there have also been regular visits to Luxembourg, Austria, Italy, Denmark, the Netherlands, Spain and other countries.

楊納傑克**《小交響曲》、JW VI/18**

小快板－莊嚴的快板（號曲）
行板－小快板（城堡，布爾諾）
中板（女王的修道院，布爾諾）
小快板（通往城堡的街道）
流暢的行板（市政廳，布爾諾）

《永恆的福音》、JW III/8

速度稍快
慢板
速度稍快
行板

Leoš Janáček (1854-1928)***Sinfonietta*, JW VI/18**

Allegretto – Allegro maestoso (Fanfare)
Andante – Allegretto (The Castle, Brno)
Moderato (The Queen's Monastery, Brno)
Allegretto (The Street Leading to the Castle)
Andante con moto (The Town Hall, Brno)

***The Eternal Gospel*, JW III/8**

Con moto
Adagio
Con moto
Andante

—— 中場休息 Interval ——

《格拉高利彌撒曲》、JW III/9

引子
垂憐頌
光榮頌
信經
歡呼頌
羔羊頌
風琴獨奏
前奏

***Glagolitic Mass*, JW III/9**

Úvod (Introduction)
Gospodi pomiluj (Kyrie eleison / Lord, have mercy)
Slava (Gloria / Glory to God)
Věruju (Credo / I believe)
Svet (Sanctus / Holy)
Agneče Božij (Agnus Dei / Lamb of God)
Varhany solo (Organ solo)
Intrada

指揮

雅洛斯拉夫·基茲林克

合唱團指導

巴維·科納列克

女高音

帕芙拉·維科帕洛娃

女低音

雅娜·赫羅喬娃

男高音

彼得·柏格

男低音

伊里·蘇勒贊高

管風琴

彼得·科拉爾

Conductor

Jaroslav Kyzlink

Chorus Master

Pavel Koňárek

Soprano

Pavla Vykopalová

Alto

Jana Hrochová

Tenor

Peter Berger

Bass

Jiří Sulženko

Organ

Petr Kolář

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The Orchestra and Chorus of the Janáček Opera,
National Theatre Brno

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樂曲介紹 Programme note

楊納傑克

《小交響曲》、JW VI/18

《永恆的福音》、JW III/8

《格拉高利彌撒曲》、JW III/9

楊納傑克算是大器晚成的作曲家，幸好他的創作力似乎隨年齡增長而更旺盛。他在晚年才爆發的創作力，部份源自此時他生命中出現的一位年輕女士卡米拉·史托斯露華，他倆在1917年相識，在往後的十年間楊納傑克一直深深的愛慕她，與她有過百封書信來往。在創作《小交響曲》和《格拉高利彌撒曲》（寫於1926年）時他已年過七十，見證了許多歷史變遷，包括奧匈帝國的瓦解，以及捷克斯洛伐克成立（同於1918年發生）。跟很多在中歐的同代人一樣，楊納傑克從早年開始就受民族主義驅使創作，如巴托克、高大宜等作曲家，他到處採風搜集民謠，並將之轉化為現代主義音樂語言。他暫居在萊比錫及維也納時，故鄉摩拉維亞及捷克語成為他的創作靈感。楊納傑克對語言的興趣促使他在歌劇《耶奴法》最後一幕中加入了 he 稱之為「語音旋律」的元素，歌劇於1916年在布拉格首演後令他聲名大噪。

《小交響曲》近年因出現在著名日本作家村上春樹的小說《1Q84》而廣為人熟悉，在村上的小說中音樂經常擔當重要角色。在《1Q84》，故事以在計程車的電台中聽到楊納傑克的《小交響曲》開始，樂曲在故事中再次出現，成為兩個主角的連繫關鍵，而有趣的是《小交響曲》也是連繫作曲家與密友卡米拉·史托斯露華的作品。樂曲是委約之作，但靈感來自1925年一個晴天，作曲家和史托斯露華在波希米亞城鎮佩塞克的公園內閒坐，聆聽一場軍樂演奏。音樂會顯然觸動了楊納傑克的民族感情，他在期後的書信中憶起這次演奏時表示，不單樂隊演奏出

Leoš Janáček

Sinfonietta, JW VI/18

The Eternal Gospel, JW III/8

Glagolitic Mass, JW III/9

International recognition came late to Leoš Janáček. Fortunately, his creative abilities seemed to grow stronger as he aged. This late burst of creative energy has been attributed in part to the appearance in his life of a young woman, Kamila Stösslová, whom he met in 1917, and with whom Janáček exchanged hundreds of letters over the decade that followed, having fallen deeply in love with her. He was in his early 70s when he composed the *Sinfonietta* and the *Glagolitic Mass* (both in 1926); he had by this time witnessed many changes, including the collapse of the Austro-Hungarian Empire and the creation of Czechoslovakia (both in 1918). Like many of his contemporaries in Central Europe, he was motivated by nationalism from an early age. Like Béla Bartók, Zoltán Kodály, and others, he collected folksongs and made them a part of a modernist musical idiom.



楊納傑克 Leoš Janáček

色，樂手更穿上古時代服飾，獨奏部份也很突出。楊納傑克對這場演出印象深刻，決心拿捏其中精髓放到原本稱為「軍隊小交響曲」的《小交響曲》。

楊納傑克為《小交響曲》的四個樂章配上描述性的標題，每個標題都跟布爾諾的某處地方有關。第一樂章的副題只是簡單的「號曲」，事實上樂章包含了幾套號曲，但標題或許只是指稱樂隊的配器：整個樂章都是由銅管及定音鼓負責演奏，音樂響亮、不和諧、急速。音樂緩緩地開始（標示着〈小快板〉）然後進入〈快板〉段落，再由此轉入一個〈莊嚴的〉段落及第一節抒情的旋律。樂章最後兀然以同時出現的降E大調及降D大調和弦結束。第二樂章「城堡」以雙簧管、單簧管、短笛吹奏的狂野舞曲開始，繼而進入較具情調的段落，但後來還是轉向激烈；音樂漸漸發展出莊嚴恢宏的氣氛，配合其副題所引發的形象。「女王的修道院」是第三樂章的標題，也是楊納傑克早年接受教育的地方，樂章由柔和波動的聲音開始，然後才由英國管奏出第一旋律。作曲家在該樂章中憶起他年少時的時光，因此樂章氣氛時而偏向感性。第四樂章（「通往城堡的街道」）由一段重複短小的旋律開始，旋律貫穿整個樂章，不曾消散；首先聽到的是銅管，然後移到木管並慢慢變成背景，似要消失之際，卻又立即跳回來。第五樂章「市政廳」以一段小調的柔和旋律開始，由長笛及單簧管演奏，音樂漸漸發展成複雜的結構，最後回到樂曲開始時的號曲。

孩童時期的楊納傑克生活貧困，儘管如此，早年的合唱及合唱指揮訓練回憶對他來說還是美好的。直到二十世紀初期在布爾諾管風琴學校任職後，他才真正脫離貧窮；在他快將六十歲時，在摩拉維亞以外他的音樂還沒有獲得太大關注，而戰爭也在此時威脅着他辛苦獲得的成就。1912至1913年間，捷克

While he lived briefly in Leipzig and Vienna, he drew inspiration from his native Moravia and from the Czech language. His fascination with the language extended to transcribing what he called “speech melody” – which found its way into the final acts of the opera *Jenůfa* (1904), a work that would bring him wide attention after its Prague premiere in 1916.

The *Sinfonietta* has gained attention in recent years through its appearances in the novel *1Q84*, by the popular Japanese writer Haruki Murakami. Music often plays an important role in Murakami’s books. In *1Q84*, the story opens with Janáček’s *Sinfonietta* playing on a taxi’s radio and the music re-appears later in the novel linking two of the main characters. Interestingly, the *Sinfonietta* is a piece of music that links its composer to his friend Kamila Stösslová. The work was written as a commission but inspired by a performance he had heard one sunny day in 1925, as he and Stösslová were sitting in a park in the Bohemian town of Pesek listening to a military band. The concert itself clearly touched Janáček’s nationalistic and nostalgic impulses. He later recalled in letters that the band not only played well, but the musicians were dressed in historical costumes and stood for their solos. Janáček found the performance so memorable that he aimed to capture something of its essence in the *Sinfonietta*, which he originally called his “Military Sinfonietta”.

Janáček affixed descriptive titles to four of the movements of the *Sinfonietta*, each relating to a place in the city of Brno. The opening movement is simply subtitled “Fanfare”. In fact, it comprises what we might consider several fanfares, although the title may refer to the band itself: the movement is all brass and timpani. The music is loud, dissonant, and brash. The slow-moving opening (*marked Allegretto*) gives way to an Allegro passage. This in turn makes way for a *Maestoso* section and the first lyrical melody. The movement comes to a suitably jarring close with simultaneous E-flat major and D-flat major chords. The second movement, “The Castle”, opens with a wild dance, played by oboes, clarinets, and piccolos. The next section is more atmospheric at first, though it too turns vigorous; eventually, the music grows takes on a grandeur that matches the image it is meant to evoke. “The Queen’s



俯瞰布爾諾市的楊納傑克雕像 A statue of Leoš Janáček overlooking Brno

斯洛伐克的人民都在緊張地看着巴爾幹半島的鄰國互相宣戰，到1914年年初更是大衝突爆發前夕，楊納傑克就是在這個背景下創作清唱劇《永恆的福音》。

楊納傑克作品中的主角是十二世紀熙篤會僧侶菲奧雷的約雅甘，他在讀過《啟示錄》後建立了對和平新時代的一番見解。楊納傑克以詩人雅羅斯拉夫·沃爾赫利茨基的詩作《中世紀傳說》為文本，他對沃爾赫利茨基的作品感受至深，曾在1897年把詩作《阿瑪拉斯》改編成清唱劇；也在1920年以詩人的《布拉克山敘事曲》為藍本創作了一套交響詩。楊納傑克的《永恆的福音》是為男高音（約雅金）、女高音（天使）、合唱團及樂團而寫，小提琴獨奏也扮演了天使的角色。這套清唱劇分成四個部份：〈速度稍快〉、〈慢板〉、〈速度稍快〉、〈行板〉。

Monastery” title of the third movement was the place in which Janáček received his early education. The movement opens with gentle waves of sound before the first melody is heard, first played by the English horn; it is a movement that at times verges on sentimentality, as the composer recalls his youth. A repetitive little melody opens the fourth movement (“The Street Leading to the Castle”), and hardly ever vanishes; heard first in the brass, it moves to the woodwinds, shifts into the background, seems to disappear, then jumps right back out at the listener. The fifth movement, “The Town Hall”, opens with a gentle melody in the minor mode, played by flutes and clarinets, that eventually grows in complexity, before the opening fanfares return.

Janáček’s fond memories of his early training as a chorister and choir conductor seem to have been untainted by the poverty of his childhood. He had only really escaped financial hardship in the early years of the 20th century, as administrator of the Brno Organ School. As he approached the age of 60, he was still

在樂團演奏喧鬧熱烈的第一部份，約雅金宣布：「如經上所說，一切將會過去！將有新天新地給予萬民和上帝所造之物！」然後他開始敘述自己的經歷，看到天使，而合唱團在這裡就有如希臘戲劇中的合唱隊，強調約雅金的說話。第三部份的開頭籠罩着神秘的氣氛，在此天使進入場景讓約雅金開始他的宣言。這樂章發展到最後由合唱隊以「哈利路亞」回應天使的宣告作報捷性的終結。最後部份〈行板〉是樂曲的尾聲，氣氛沉寂，導人深思，提示聽眾所預示的還未到來。

《永恆的福音》1917年於布拉格首演，在戰後及捷克斯洛伐克成立後，楊納傑克於1919年在布諾爾修改了樂曲數次。作曲家及樂評人拉迪斯拉夫·魏克帕雷克評論1917年的演出時，形容作品「奇異」、「令人陶醉」：「我的感覺是作品像是在高山之上，有幾道血紅色的光芒穿破黑暗。屹立在灰暗之處，令人欣喜若狂的預言家以他的話語飛往深邃的黑暗中，宣告第三帝國的降臨。」儘管自約雅金預言新的平和時代將來臨後的八百年，戰事爭端不斷、作品創作和首演時在世界發生的一切可怕經歷，沃爾赫利茨基和楊納傑克均沒有在創作中流露憤世之情。對楊納傑克來說，《永恆的福音》是在紛爭不斷的時代對盼望的期許，在這方面作品在首演後一百年的今天仍然合時。

《格拉高利彌撒曲》的名稱所指的是樂曲所唱的語言：格拉高利字母是最古老的斯拉夫文字。這套文字在公元九世紀時由兩位拜占庭僧侶創造，目的是向大摩拉維亞公國的人民宣揚基督教。文字最後由克羅地亞人留傳下來，並大概在克羅地亞得名「格拉高利」，是「古教會斯拉夫」的意思。

在作品中不時流露民族主義傾向的楊納傑克，不難想像當他創作一套彌撒曲時會採用「古斯拉夫文」而非拉丁文。這次委約的由

little known outside of Moravia, and war threatened his hard-won achievements. Through 1912 and 1913 the people of Czechoslovakia watched nervously as their neighbours in the Balkan states waged war on one another, and in the early months of 1914 they were on the eve of a far wider conflict. It was in this context that Janáček composed his cantata *Vecné Evangelium*, or *The Eternal Gospel*.

Janáček's subject is the 12th century Cistercian monk Joachim of Fiore, who theorised a new age of peace, based on his reading of the Book of Revelation. He drew his text from the poet Jaroslav Vrchlický's *Medieval Legends*. Janáček had a deep affinity for Vrchlický's work, having already set his *Amarus* as a cantata in 1897, and would in 1920 create a symphonic poem based on the poet's *Ballad of Blaník*. The composer scored *The Eternal Gospel* for tenor (Joachim), soprano (the Angel), chorus and orchestra. A solo violin also represents the angel. The cantata is divided into four sections: Con moto, Adagio, Con moto, and Andante.

Within the celebratory, soaring orchestral texture of the first part, Joachim makes his pronouncement: "And so it will pass, as written in the Scriptures! A new day will dawn for man and all God's creatures!" He then tells of his experience, witnessing the Angel, and the chorus – much in the manner of a Greek chorus – amplifies his statements. The opening of part three is shrouded in mystery, as the Angel enters and opens the way for Joachim's pronouncements. The movement builds to a triumphant conclusion with the chorus responding to the Angel's proclamations of "Alleluja". The final part, Andante, serves as an epilogue. The tone is now subdued, then reflective, reminding listeners that the predictions have not yet come to pass.

The Eternal Gospel was first performed in Prague in 1917, and then with some revisions in Brno, in 1919, after the war's end and the creation of the new state of Czechoslovakia. Reviewing the 1917 performance, the composer and critic Ladislav Vycpálek described the work as "strange" and "intoxicating": "I had the impression that the composition was taking place on the tops of high mountains in the glow of a few blood-red rays which pierced the darkness. Towering in the

來是非正式的，來自一次他與摩拉維亞奧洛穆克區的大主教柏爾干的對話。楊納傑克抱怨捷克教會的音樂，於是大主教就建議作曲家嘗試做些事去改變這個狀況。因此，數年後楊納傑克創作一套天主教彌撒曲時，他沒有選擇拉丁文，反而轉用格拉高利文本。

楊納傑克於1927年在捷克的溫泉小鎮盧哈哥維察創作《格拉高利彌撒曲》，相對於比他年輕一倍的作曲家來說他的創作靈感可謂思如泉湧。他在同年十一月在一篇報紙中撰文描述彌撒曲的創作過程，聲稱只用了三個星期就完成作品。或許當地的天氣有助他創作：他憶述在盧哈哥維察的時光時，說雨「一直一直在下」。對於作為不可知論者並相對地少有創作宗教音樂的楊納傑克來說，《格拉高利彌撒曲》比較像是民族主義而非宗教作品，作曲家矢志要創作出一首真正能代表捷克的作品：「不再受限於中世紀修道院小房間中的幽暗樂旨；不再受限於仿造平行結構所製造出來的迴聲、巴哈的賦格「纏結」、貝多芬的感傷、海頓的玩味，以及對抗自基斯高夫斯基（帕凡·基斯高夫斯基是楊納傑克的老師）以來維德的聖樂復興運動所造成的創作屏障。楊納傑克的傳記作家約翰·泰利爾寫道：「這套作品的創作動機部份來自泛斯拉夫主義；部份由他的泛神論思想引起；部分來自情慾（《格》是他與卡米拉的婚禮彌撒曲）。

《格拉高利彌撒曲》於1927年在布爾諾首演，並於翌年在布拉格再演。樂曲現存至少三個版本，包括由作曲家授權出版的版本，以及為布爾諾首演而重構的樂譜。樂曲像歌劇的序曲，由樂團在開首部分帶出稍後會聽到的音樂素材。第二樂章〈垂憐頌〉輕柔地開始，像在禱告；女高音獨唱進入後音樂變得較為戲劇性，其後由合唱團和應她的唱詞。此後，女高音唱出較為質樸的〈光榮

gloom – the ecstatic figure of the prophet who tells, on the wings of his voice flying to the dark unknown, of the coming of the Third Kingdom." Despite all of the violence that had taken place in the 800 years since Joachim had predicted the beginning of a period of peace, and the horrors taking place at the time the piece was composed and first performed, neither Vrchlický nor Janáček had approached the text with cynicism. For Janáček, *The Eternal Gospel* was an expression of hope in a period of conflict. In this respect, it has lost none of its relevance a century after that first performance.

The title of the *Glagolitic Mass* refers to the language in which it is sung – the Glagolitic alphabet being the oldest Slavic script. A pair of Byzantine monks created it in the 9th century to bring Christianity to the people of Greater Moravia. It was eventually the Croats who preserved the alphabet and it was probably in Croatia that the name emerged, essentially meaning "Old Church Slavonic".

Given his nationalistic tendencies, it is no surprise that Janáček turned to "Old Slavonic" rather than Latin when he came to compose a mass. The commission arose informally, from a conversation between the composer and Archbishop Prekan of Olomouc. When Janáček complained about the state of Czech church music, the Archbishop suggested that the composer might do something to improve it. So, when Janáček set to work on a Catholic Mass, a few years later, it was not the Latin words that he turned to but the Glagolitic text.

Janáček composed the *Glagolitic Mass* at the spa town of Luhačovice in 1927 in what would have been a blaze of inspiration for a person half his age. In November, he described the composition of the *Mass* in a newspaper article, claiming to have completed it in just three weeks. The weather may have helped to keep him at work: the rain "pours and pours", he wrote, recalling his time at Luhačovice. But for Janáček, an agnostic who composed relatively little sacred music, the *Glagolitic Mass* may have been less a religious work than a nationalistic one, as the composer strove to complete a work that was truly Czech: "Free from the gloom of the motifs of medieval monastery cells, from the echoes of

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頌》，音樂節奏在此處開始有跳動變化。
〈信經〉是整首彌撒曲的重心，靈性信息直接，而樂團的運用也是整套樂曲中最顯著的樂章。在〈歡呼頌〉中我們聽到四位獨唱者及小提琴獨奏；〈羔羊頌〉的開首氣氛柔和，然後慢慢變得熱烈。樂曲最後脫離文字，楊納傑克以兩個純樂器演奏的樂章作結：一段炫技的管風琴獨奏，以及歡欣的管弦樂終樂章。

樂曲介紹：拜恩·湯臣
中譯：陳楚珊

imitative parallelism, Bach's fugal 'tangles', Beethoven's pathos, Haydn's playfulness; against the paper barriers of Witt's reforms which have estranged us from Krizkovsky" (Pavel Krizkovsky was Janáček's teacher). Janáček's biographer, John Tyrell, has written that "the urges for this work are partly pan-Slavonic, partly pantheistic and partly erotic (a nuptial mass for himself and Kamila)".

The *Glagolitic Mass* was given its premiere in Brno in December 1927 and was performed in Prague in 1928. The score exists in at least three versions, including the authorised version prepared by the composer for publication, and a reconstruction of the score that was used in the Brno premiere. Like an opera overture, the Mass begins with an orchestral introduction that provides much of the material that will be heard later. The second movement, *Gospodi pomiluj* (Kyrie eleison / Lord, have mercy) begins softly, like a prayer. The soprano soloist enters more dramatically, her words then echoed by the chorus. The soprano opens the more earthy *Slava* (Gloria / Glory to God); the music begins to pulse and swing. The *Věruju* (Credo / I believe) is the heart of the *Mass*, in its direct spiritual statements, and the most substantial movement in its use of the orchestra. With the *Svet* (Sanctus / Holy) we hear all four solo vocalists as well as the solo violin. The *Agneče Božij* (Agnus Dei / Lamb of God) begins softly, then grows more impassioned. Moving beyond the text, Janáček closes with two instrumental movements: a virtuosic organ solo and a joyous orchestral finale.

Programme note by Brian Thompson

永恆的福音 The Eternal Gospel

I. Con moto

Joachim da Fiore

Nuž stane se, co v zjevení je psáno!
Co nejdřív svítne lidstvu velké ráno.

And so it will pass, as written
in the Scriptures!
A new day will dawn for man
and all God's creatures.

II. Adagio

Joachim

Kdo vidí anděla, jak letí mračny?
Půl hvězdami je kryt host nadoblačný.

See the Angel flying, silently soaring,
half hidden by the stars: our heavenly guest.

Chorus

Zas anděl nad bezednou letí strží
a věčné evangelium on drží,
by ohlásil je přes hory i vodu
v dav řečí všechněch pronárodů.

That Angel flies over the deep abysses,
he carries the Eternal Gospel in his hand,
to proclaim its word over dale and mountain,
in every barn and every mansion.

Svět v marnosti a krve tone brodu,
a spí a v neřestech se válí.
Je těžká mitra papeži i králi vínek
i učenci kniha.

How futile is humanity's endeavour:
slumber in sin and in oblivion.
The mitre is an albatross, the crown a
millstone,
and knowledge a burden.

Joachim

O půlnoci můj zrak se k nebi zdvihá.
Hle, knihy spona v oblacích se mihá!
Zde blízko k nebi mám a tož vše vidím!
Zde na skalnatém břehu v Kalabrii,
kde vlci v slujích s větry o závod vyjí,
zde blízko k nebi mám a tož vše vidím!
Já se slovy apoštola řídím.
Ted' vidíme vše jako v zrcadle!

At midnight my eyes turn upwards to heaven
there, passing through the clouds,
the book is shining.
Here near the firmament all is so clear!
Here, standing on Calabria's rocky shore
its caves the realm of wolves that drone with
their howling
here near the firmament all is so clear!
I follow the words of the Apostle,
clear as if seen through a looking glass:

Joachim, Chorus

Však/vždy novou mízou
mládne listí zvadlé.

New sap is flowing, reviving wilted grass.

一如經書所示，萬物將成陳跡。
嶄新的一天即將來臨，迎向
人類和上主所造的萬物。

看天使正迴翔，悄然飛昇，
半隱半現於群星之中：
天堂來的訪客。

那天使飛越洪淵，掠
過高山深谷，
手持永恆的福音，向
家家戶戶宣揚。

世人終夕沉湎於罪愆，
昏昧不察，苦苦追尋，終歸徒勞。
主教的冠冕等同苦厄，
王冠無非磨難，
知識仿如重擔。

深宵之際，我舉目天宇，
聖經穿雲而出，閃閃生輝。
穹蒼之上，一切皆澄澈皎潔！
我立於卡拉布里亞的海
岸邊，亂石嶙嶙，
巖穴中傳來野狼不絕的噪聲。
穹蒼之上，一切皆澄澈皎潔！
我聽從門徒的訓示，
如此清晰，如同映在明鏡上。

新泉湧湧而流，煥發枯草。

III. Con moto

Joachim

O, slyšte, jejichž srdce mdlé a zvadlé!

O hearken, you whose heart
is faint and wilted!

Angel

Říš Ducha přijde jediná a třetí,
kdy bohatství a statky vše a zlato,
šperk, jmění, bude jenom bláto.
Kdy chudý statkem, boháč
bude duchem,
a svět se zjaří věčné vesny ruchem!

See, now the Spirit's Kingdom is coming,
when affluence and worldly goods and
riches, gold, jewels, all shall turn to dust.
When every pauper shall be rich in spirit
and all the world inherits eternal Spring!

Joachim

On mluví ve větru,
on mluví v hromu,
já vím, že pravdu dí,
neb na Sodomu, na Řím se dívám
z jedné strany, na Byzanc,
na Gomorhu rozhně vaný
pak z druhé strany,
jich vážím blud a vinu a nedívím se,
proč leží svět v stínu!

God's word is everywhere,
he speaks through thunder.
I know his voice is true:
I look at Sodom, at Rome,
and I see Byzantium,
mindful of Gomorrah's shadow.
I contemplate them,
weighing their sins and errors,
and understanding
much of the world's sorrow.

Angel

Říš Otce byla
hvězd sladkých plání
Říš Syna byla, luny usmívání,
Říš Ducha bude slunce nehynoucí.

The Father's Kingdom:
stars that shone sweetly;
The Son's domain:
moonbeams that were smiling,
but the Spirit's realm shall
be undying sunlight.

Chorus

Aleluja!

Alleluja!

你聽，你的心已昏迷、凋敝！

你看，神的王國已臨近，
世上諸色寶物、財富、
金銀，盡將化為塵土。
窮人的心靈將得富足，
世間將享無盡的春天。

雷聲轟轟，主的意旨
已經傳遍四方。
主的聲音真實不虛：
我看見所多瑪、羅馬，
我又看見拜占庭，
因而懼怕重蹈蛾摩拉的覆轍。
我左思右想，
思忖他們的罪行和
錯失，也明白了
世間的種種憂傷。

天父的王國：
繁星閃爍；
聖子的國土：月光在微笑。
聖靈的領土是不滅的晨光。

哈利路亞！

Angel

Ty říše přešly obě, třetí vstává,
již na východě dní se její sláva.
Říš byla zákonů, bázně a strážně,
Říš byla milosti, kázně a víry,
Říš lásky přijde k vám
Říš věčné lásky.

With two kingdoms behind you,
greet the third one!
Its glory in the East is dawning brightly.
There was the kingdom of laws and denial,
the realm of mercy, discipline, faith,
now the realm of love,
eternal love is coming.

Chorus

Říš lásky přijde k nám! Aleluja!
Říš věčné lásky přijde k nám!

Love’s kingdom summons us. Alleluja!
Love’s eternal kingdom summons us.

Angel

Jen svatyně jste byli ve předsíni,
teď po růžích vejdete už sami.
Ted' v svatostánek vejdete už sami!

So far you have waited at the gates:
enter the Temple now, strewn with roses!
Enter the Temple now, strewn with roses!

Joachim

Dřív byla bible, potom apoštolů
zvěst bláhá rozlila se na svět září.
Ted' věčné evangelium plá v jase.
Ted' začne pravá volnost lidských duší,
jež každé pouto ve prach zkruší.
Tu říši Duchů vidění mé tuší!

First came the Bible, then the joy of
the Apostles’ own testimony
flooded the world.
Now the Eternal Gospel’s time has come.
Now shall true freedom
rule the human spirit,
which breaks all bonds that would enslave it.
That spirit kingdom: vision of the future!

Chorus

Říš lásky přijde k nám! Říš věčné lásky!

Love’s kingdom summons us.
The eternal kingdom.

主的兩個王國已經來臨，
快來迎接第三個王國吧！
它在東方旭日初升，
光彩耀眼。
往日只有律例、不
信主的王國，
昨昔慈悲、懲戒、希望的國土，
今將由愛的國土所替代，
永恆的愛呀！

愛的王國在召喚我
們。哈利路亞！
愛的不朽王國在召喚我們。

你在門外久久等候，
進來聖殿吧，聖殿
已開滿玫瑰！
進來聖殿吧，聖殿
已開滿玫瑰！

主已將聖經賜與世人，
門徒的見證亦於世上繁衍。
如今永恆的福音將降臨。
如今人類的心靈將掙脫束
縛，得享真正的自由。
聖靈的王國：未來的道路！

愛的王國在召喚我
們。永恆的王國。

Joachim

Jí klestím cestu výmluvnosti jezem,
František bude jejím veleknězem!

March on now,
let no words slow your progress;
Francis will be your guide,
your High Priest of love!

繼續前行吧，勿被言
語阻斷你的行程。
方濟各將是你的嚮導，
你愛的大祭司！

Joachim, Chorus

Kristus jen se sklonil ku člově ku,
však František se sklonil ku zvířeti
a hmotu pojal v lásce [lásky]
ve objetí. Aleluja!

Christ devoted all his life to people,
but Francis knelt before the beasts and birds
and loved them like mankind but
all the deeper. Alleluja!

基督將其生命奉獻與世人，
方濟各跪於百獸、百鳥前，
愛之更甚於世人。哈利路亞！

Joachim

On proto středem říše třetí.

Francis, the rock of the third kingdom.

方濟各，第三王國的磐石。

Chorus

Říš lásky věčné přijde k nám! Aleluja!

Love’s eternal kingdom summons us. Alleluja!

愛的不朽王國在召喚
我們。哈利路亞！

IV. Andante

Joachim

To všecko děl mi anděl v noci tmavé,
když na růženci dořikal jsem ‘Ave!’
Obrátil zrak s výšin
Kalabrie v tmu světa,
který v nepravostech hnije,
na jedné, římské vlčice jhem spatý,
na druhé straně štván
byzantskými katy!

All this the Angel told me at my vigil,
while I gazed heavenwards in supplication.
Turning down from Calabria’s lofty idyll,
to fathom human kind’s iniquity:
The Roman she-wolf’s legacy on one side,
the hangmen of Byzantium on the other.

在我徹夜仰天祈禱時，
天使告知我一切。
我離開卡拉布里亞
的美麗鄉野，
為求明瞭世人的罪孽：
羅馬母狼的遺物以及
拜占庭的劊子手。

Já, z Fiore Jáchim, věštím věkten zlatý.

I, Joachim of Fiore, foretell the Golden Age.

我，菲奧雷的約雅金，
昭告盛世即將來臨。

Chorus

Říš lásky věčné přijde k nám!

Love’s eternal kingdom summons us.

Text by Jaroslav Vrchlický (1853 – 1912)

English translation by National Theatre Brno

愛的不朽王國在召喚我們。

中譯 錢景亮

格拉高利彌撒曲 Glagolitic Mass

Libretto note: The original text is in Old Church Slavonic, with five vocal movements (II-VI) that correspond to the Catholic Ordinary of the Mass. Movements I, VII and VIII of Janacek’s *Glagolitic Mass* are instrumental only (see p13).

II. Gospodi pomiluj

Gospodi pomiluj
Chrste pomiluj
Gospodi pomiluj

Lord, have mercy

Lord, have mercy
Christ, have mercy
Lord, have mercy

垂憐頌

上主，求祢垂憐。
基督，求祢垂憐。
上主，求祢垂憐。

III. Slava

Slava vo vyšních Bogu
i na zeml’i
mir človekom blagovol’enja.

Glory to God

Glory to God in the highest,
and on earth peace to people of good will.

光榮頌

天主在天受光榮。
天主在天受光榮，主愛
的人在世享平安。

Chvalim Te,
blagoslovl’ajem Te,
klaňajem Ti se,
slavoslovim Te.
Chvali vzdajem Tebě
velikyje radi slavy tvojeje
Bože, otče vsemogyj,
Gospodi Synu jedinorodnyj,

We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks
for your great glory,
Lord God, heavenly King,
O God, almighty Father.

我們讚美你、
稱頌你、
朝拜你、
顯揚你、
感謝你，
是為了你無上的光榮，
主、天主、天上的君王、
全能的天主聖父。

Isuse Chrste!
Gospodi Bože, Agneče Božij,
Synu Oteč!
Vzeml’ej grěchy mira,
pomiluj nas,
primi mol’enija naša.

Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
receive our prayer.

主、耶穌基督、獨生子；
主、天主、天主的羔
羊，聖父之子；
除免世罪者，求你垂憐我們。
除免世罪者，求你俯
聽我們的祈禱。

Sědej o desnuju Otca,
pomiluj nas!
Jako Ty jedin svět,
ty jedin Gospod,
ty jedin vyšňij,
Isuse Chrste.
Vo slavě Boga Otca,
so Svetym Duchom. Amin.

You are seated at the right hand of
the Father, have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father. Amen.

坐在聖父之右者，求你垂憐我們；
因為只有你是聖的，
只有你是主，
只有你是至高無上的。
耶穌基督，你和聖神，
同享天主聖父的光榮，亞孟。

IV. Věruju

Věruju v jedinogo Boga,
Otca vsemoguštago, tvorca nebu i
zeml’i, vidimym vsěm
i nevidimym.

I v jedinogo Gospoda Isusa Chrsta,
Syna Božija jedinorodnago,
i ot Otca roždenago
přežde vsěch věk.

Boga ot Boga, svět ot světa,
Boga istinna, ot Boga istinnago,
roždena, ne stvor’ena,
jedinosuštna Otcu,
jimže vsja byše

Iže nas radi
člověk i radi našego spasenja.
Snide s nebes
I voplti se
ot Ducha sveta
iz Marije děvy.

Raspet že za ny,
mučen i pogreben byst
I voskrse v tretij
den po Pisaniju,
I vzide na nebo,
sědit o desnuja Otca,

i paky imat priti sudit žyvym,
mrtvym so slavoju,
jegože česarstviju nebudet konca.
I v Ducha Svetago
gospoda i živototvoreštago
ot Otca i Syna ischodeštago,
s Otcem že i Synom kupno,
poklanájema i soslavima,
Iže glagolal jest Proroky.

I believe

I believe in one God, the Father Almighty,
Maker of heaven and earth,
of all things visible and invisible:

And in one Lord, Jesus Christ,
the only-begotten Son of God,
born of the Father before all ages;

God from God, Light from Light,
true God from true God;
begotten, not made,
consubstantial with the Father,
by Whom all things were made;

Who for us men
and for our salvation came
down from Heaven.
and was incarnate by the Holy Ghost
out of the Virgin Mary, and was made man:

He was also crucified for us
under Pontius Pilate;
He suffered and was buried:
And on the third day rose again
according to the Scripture:
And ascended into Heaven, and sits
on the right hand of the Father:

And He shall come again, with glory,
to judge the living and the dead:
Of His Kingdom there shall be no end;
And I believe in the Holy Spirit,
the Lord, and Giver of Life,
Who proceeds from the Father and the Son
Who, with the Father and the Son,
is together adored and glorified,
Who has spoken through the Prophets.

信經

我信唯一的天主，全能的聖父，
天地萬物，無論有形無形，都是
祂所創造的。

我信唯一的主，耶穌基督，
天主的獨生子。
祂在萬世之前，由聖父所生。

祂是出自天主的天主，出自光明
的光明，
出自真天主的真天主。
祂是聖父所生，而非聖父所造，
與聖父同性同體，
萬物是藉著祂而造成的。

祂為了我們人類，
並為了我們的得救，從天降下。
祂因聖神
由童貞瑪利亞取得肉軀，而成為
人。

祂在般雀比拉多執政時，
為我們被釘在十字架上，受難而
被埋葬。
祂正如聖經所載，第三日復活了，
祂升了天，坐在聖父的右邊。

祂還要光榮地降來，
審判生者死者，祂的神國萬世無
疆。
我信聖神，祂是主及賦予生命者，
由聖父聖子所共發。
祂和聖父聖子，同受欽崇，同享
光榮，
祂曾藉先知們發言。

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

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I jedinu svetuju, katoličesku
i apostolsku crkov.
I spovědaju jedino
kršćenje votpušćenije grěchov,
I čaju voskrsenija mrtvych
i života buduštago věka. Amin.

V. Svet

Svet, svet svet!
Gospod, Bog Sabaoth,
Plna sut nebo,
zemlja slavy tvojeje!

Blagoslovi'en gredyj
vo ime Gospodně.
Osanna vo vyšních!

And I believe in One, Holy, Catholic,
and Apostolic Church,
I confess one Baptism for
the remission of sins.
And I await the Resurrection of the Dead:
And the Life of the world to come. Amen.

Holy

Holy, holy, holy,
Lord God of Hosts
heaven and earth are full of your glory:

Blessed is He who comes
in the name of the Lord
Hosanna, in the highest.

VI. Agneče Božij

Agneče Božij, vzeml'ej grěchy mira,
pomiluj nas!

Agneče Božij, vzeml'ej grěchy mira,
pomiluj nas!

Agneče Božij, vzeml'ej grěchy mira,
pomiluj nas!

Old Church Slavonic from
Catholic Ordinary of the Mass

Lamb of God

Lamb of God, that takest away
the sins of the world,
have mercy upon us.

Lamb of God, that takest away
the sins of the world,
have mercy upon us.

Lamb of God, that takest away
the sins of the world,
have mercy upon us.

我信唯一、至聖、至公、從宗徒
傳下來的教會。
我承認赦罪的聖洗，只有一個。
我期待死人的復活，
及來世的生命，亞孟。

歡呼頌

聖、聖、聖，
上主，萬有的天主，
你的光榮充滿天地。

奉上主名而來的，當受讚美。
歡呼之聲，響徹雲霄。

羔羊頌

除免世罪的天主羔羊，
求你垂憐我們。

除免世罪的天主羔羊，
求你垂憐我們。

除免世罪的天主羔羊，
求你賜給我們平安。

根據傳統天主教翻譯作
文字整理：楊欣諾

里奧斯·楊納傑克

里奧斯·楊納傑克（1854-1928）毋庸置疑是捷克的最有名的作曲家，作品仍是 20 世紀最前衛的音樂之一。1920 年代，楊納傑克年屆七旬，但依舊屹立現代捷克音樂運動的頂端。

布爾諾年度藝術節及國家歌劇院繼續使用楊納傑克的名字，象徵楊納傑克與摩拉維亞最大的城市——布爾諾密不可分的關係。1865 年，11 歲的楊納傑克離開故鄉胡克瓦爾第村，來到布爾諾。楊納傑克與布爾諾感情深厚，不僅是因為楊納傑克在那裏渡過大半生，更是因為楊納傑克在布爾諾擔任發起人、作曲家和老師，積極推動布爾諾的文化發展，功勞重大。

楊納傑克致力研究民族音樂及民族舞蹈，經常遊走鄉村收集素材，幾乎沒有時間作曲，直至 1880 年代中期開始創作首齣歌劇《夏爾卡》。1890 年代初，他在作品融入摩拉維亞民間傳統，創作不同版本的民族音樂及舞蹈，包括：富有管弦樂風格的《蘭吉亞舞曲》、描繪摩拉維亞斯洛伐克的《Rákós Rákóczy》及獨幕劇《羅曼史的開端》。

楊納傑克的歌劇《耶奴法》採用新作曲方式創作，以寶莉拉·布萊索娃的鄉村生活舞台劇為藍本，歷時約十年，於 1903 年完成。在這段時期，他女兒奧爾加病情惡化，《耶奴法》反映楊納傑克的悲痛哀愁。作品面世同年，奧爾加病逝。

1904 年，《耶奴法》的布爾諾首演大獲成功，楊納傑克打算將《耶奴法》搬上布拉格國家歌劇院舞台，但足足等了十二年才成事，這段時期他僅在布爾諾享有盛名。十二年間，楊納傑克遁世離群，不時前往盧哈科維奇的溫泉勝地，獨自省思。



1916 年，《耶奴法》終於登上布拉格國家歌劇院，首演獲得空前成功，令楊納傑克名聲大噪。年屆 62 的楊納傑克深受鼓舞，開始積極作曲，加上斯洛伐克取得獨立，讓支持獨立派的他更為振奮。楊納傑克人生最後九年是作品最豐盛的時期。

新斯洛伐克成立時，楊納傑克已蜚聲國際，獲欽點為新布爾諾音樂學院總監，也擔任其他重要職務。1927 年，楊納傑克、荀伯格及亨德密特加入普魯士科學院，同年因《耶奴法》在安特衛普的成功獲比利時阿爾貝國王授予利奧波德騎士勳章。1920 年代，楊納傑克創作許多作品，包括：室樂《青春》、《小協奏曲》及《隨想曲》、管弦樂《布拉尼克的敘事詩》、兩首弦樂四重奏、《格利高拉彌撒曲》、著名的《小交響曲》及四齣歌劇，包括：《卡塔·卡芭諾娃》、《狡猾的小狐狸》、《馬克普洛斯檔案》及《死屋手記》。

楊納傑克處於創作高峰時突然撒手人寰，為作品豐盛時期畫下休止符。1928 年末，楊納傑克回到故鄉胡克瓦爾第村修改《死屋手記》，但因嚴重傷寒被帶往奧斯特拉瓦的療養院，8 月 12 日因肺炎病逝，埋葬在布爾諾中央公墓。

Leoš Janáček

Leoš Janáček (1854–1928) is undoubtedly one of the most remarkable composers in the context of both Czech and world music. His work remains some of the most progressive of the 20th century, and during the 1920s when Janáček was in his seventies, he stood at the head of the modern Czech music movement.

Janáček's name remains tied to Brno through its annual festival and the National Theatre itself, standing as a reminder of the inseparable partnership that this composer had with Moravia's largest city. Janáček came to Brno from his native Hukvaldy in 1865 as an 11 year old boy, and the close ties between Janáček and Brno stem not just from the fact that he spent the majority of his life in the city, but also because he was partly responsible for the basic development of Brno cultural life through his influence as a tireless organiser, composer and teacher.

Janáček also intensively studied folk songs and dances, which he often collected in the field. Due to these activities there was little time left for composing, and he did not dedicate himself to this cause until the mid-1880s, when he began work on his first opera *Šárka*. The beginning of the 1890s saw the appearance of Moravian folk traditions in his work, and he wrote several versions of folk songs and dances, the stylised orchestral *Lachian Dances*, a portrait of Moravian Slovakia, *Rákós Rákóczy* and the one-act opera *The Beginning of a Romance*.

Janáček took a new compositional path in his opera *Jenůfa*, based on a drama about Moravian country life by Gabriela Preissová, completing the opera after almost ten years in 1903. During this period the health of his daughter Olga worsened and the opera reflects the composer's anguish, before the cruel blow of her death in the same year that *Jenůfa* was completed.

Following the successful Brno premiere of *Jenůfa* in January 1904, Janáček made attempts to have

the work performed at the National Theatre in Prague, but he would have to wait for another 12 years, during which time he remained acclaimed largely only in Brno. In these intervening years, Janáček went into retirement, regularly visiting the spa at Luhačovice for solitary periods of reflection.

When *Jenůfa* was finally accepted by the Prague National Theatre for performance in 1916, the premiere met with unprecedented acclaim and led to renown further afield. Reawakened by this success, the 62 year old Janáček began to feverishly compose, further bolstered by the establishment of an independent Czechoslovakia, which he embraced strongly. The last nine years of Janáček's life were to be his most artistically fruitful years.

Janáček entered the new Czechoslovakia as a renowned composer who had gathered honours both from home and abroad, and was appointed director of the new Brno conservatoire, alongside other important positions. In 1927 he was, together with Arnold Schoenberg and Paul Hindemith, named a member of the Prussian Academy of Sciences and in the same year King Albert of Belgium (as a result of the huge success of *Jenůfa* in Antwerp) conferred on him the Knighthood of King Leopold. In the 1920s he wrote the chamber works *Mládí*, *Concertino* and *Capriccio*, the orchestral *Balada blanická*, two string quartets, the *Glagolitic Mass*, the famous *Sinfonietta* and four other operas – *Kát'a Kabanová*, *The Cunning Little Vixen*, *The Makropulos Case* and *From the House of the Dead*.

This intense period, during which the composer was at the peak of his creative powers, was brought to a halt by Janáček's sudden death. At the end of 1928 he visited his native Hukvaldy to work on corrections and additions for *From the House of the Dead*, but with a severe cold he was taken to the sanatorium in Ostrava, where he died of pneumonia on 12 August. He is buried at the Brno Central Cemetery.



雅洛斯拉夫·基茲林克

指揮

來自布爾諾的雅洛斯拉夫·基茲林克曾於楊納傑克音樂及演藝學院修讀指揮。他於1992年加入布爾諾國家歌劇院楊納傑克歌劇樂團，起初出任合唱團指揮，到1996年擔任指揮，2001-2003年間擔任首席指揮和藝術總監。在此期間，他參與了不少製作，最著名的有於國際楊納傑克布爾諾音樂節上為《布魯柴克先生的月球之旅》（2010）原版本進行世界首演。

基茲林克曾在布爾諾和海外的音樂節為布爾諾國家歌劇院擔任指揮，包括2001年和2003年的日本巡演。2003年，他開始與斯洛伐克國家劇院歌劇團合作，並於2004-2006年擔任首席指揮，後來製作了葛路克的《奧菲歐與尤麗迪采》。2010年，他在哥本哈根丹麥國家歌劇院指揮康戈爾德的《死城》，又再次參與韋克斯福德歌劇節，演出史密塔納的《吻》。2011年，他於波恩和東京新國立劇院指揮德伏扎克的《水仙子》。

2012年，基茲林克籌劃了多部全新製作，包括布爾諾國家歌劇院的《水仙子》，斯洛伐克國家劇院的楊納傑克《耶奴法》，布爾諾國家歌劇院的威爾第《西西里晚禱》和布拉格國家劇院的《唐·卡洛》，他於2012/13年樂季是布拉格國家歌劇院的首席指揮。2013年秋，基茲林克重返丹麥國家歌劇院籌備楊納傑克《卡塔·卡芭諾娃》的丹麥首演，2014年又重返東京新國立劇院製作康戈爾德的《死城》。

基茲林克近年的工作包括於布拉格國家歌劇院泡製全新的莫扎特《魔笛》。2014/15年樂季，他擔任位於盧布爾雅那的斯格文尼亞國家劇院首席指揮，而於2016/17年樂季則擔任布拉格國家劇院歌劇團的音樂總監。

Jaroslav Kyzlink

Conductor

Jaroslav Kyzlink hails from Brno, where he studied conducting at the Janáček Academy of Music and Performing Arts. In 1992 he joined the Janáček Opera at the National Theatre Brno, initially serving as chorus master, and becoming a conductor in 1996. Between 2001 and 2003 he was the company's chief conductor and artistic director. During this period he worked on a number of productions, most notably preparing the world premiere of *The Excursion of Mr. Brouček to the Moon* (2010) in its original form for the International Janáček Brno Festival.

Kyzlink has conducted the Brno Opera at festivals both at home and abroad, including tours to Japan in 2001 and 2003. In 2003 he began a collaboration with the Slovak National Theatre Opera, serving as chief conductor between 2004 and 2006, as well as later preparing a production of Gluck's *Orfeo ed Euridice*. In 2010 he conducted Korngold's *Die tote Stadt* at the Danish National Opera in Copenhagen, and returned to the Wexford Opera Festival with Smetana's *The Kiss*; in 2011 he conducted Dvořák's *Rusalka* in Bonn and at the New National Theatre in Tokyo.

In 2012 Kyzlink prepared new productions of *Rusalka* for the National Theatre Brno and Janáček's *Jenůfa* for the Slovak National Theatre, Verdi's *Les vêpres siciliennes* at the National Theatre Brno and *Don Carlo* at the National Theatre Prague, of which he was chief conductor in the 2012/13 season. In the autumn of 2013 he returned to the Danish National Opera to prepare the first staging of Janáček's *Kát'a Kabanová* in Denmark and in 2014 he returned to the New National Theatre in Tokyo to work on a production of Korngold's *Die tote Stadt*.

Other engagements in recent years have included a new production of Mozart's *Die Zauberflöte* at the National Theatre Prague, his appointment as chief conductor of the Slovenian National Theatre in Ljubljana from the 2014/15 season, alongside his 2016/17 appointment as the music director of the National Theatre Opera in Prague.



巴維·科納列克

合唱團指導

巴維·科納列克自1997年起於布爾諾國家歌劇院工作，擔任助理合唱團指導，1999年起成為楊納傑克歌劇院合唱團指導。科納列克曾指導逾20套歌劇，包括：莫扎特的《唐喬望尼》、威爾第的《父女情深》、羅西尼的《塞維利亞的理髮師》、楊納傑克的《狡猾的小狐狸》、華格納的《漂泊的荷蘭人》及李察·史特勞斯的《埃萊克特拉》。

科納列克與楊納傑克歌劇院合唱團攜手合作，除布爾諾外，亦亮相海外舞台，最近到訪西班牙、德國、奧地利、日本及阿曼。自1995年起，他是奧洛穆克摩拉維亞愛樂樂團薛勒帖學院合唱團的藝術總監及合唱團指導。科納列克於捷克及歐洲指揮合唱團的逾200場演出。合唱團不時於著名捷克音樂節亮相，為貝登貝登廣播電台、維也納現代大師及捷克電台灌錄專輯，並贏得多個合唱比賽獎項。

Pavel Koňárek

Chorus Master

Pavel Koňárek has worked at the National Theatre Brno since 1997; initially as an assistant choirmaster and since 1999 as the choirmaster of the Janáček Opera. He has produced over 20 opera productions, including Mozart's *Don Giovanni*, Verdi's *Simon Boccanegra*, Rossini's *The Barber of Seville*, Janáček's *The Cunning Little Vixen*, Wagner's *The Flying Dutchman* and Richard Strauss's *Elektra*.

With the Janáček Opera Choir he performs not only on their home stage in Brno but also abroad, including recent visits to Spain, Germany, Austria, Japan and Oman. Since 1995 he has also been the artistic director and choirmaster of the Žerotín Academic Choir, which works with the Moravian Philharmonic Orchestra in Olomouc. He has conducted the choir at more than 200 concerts in the Czech Republic and Europe. They regularly perform at renowned Czech music festivals and have also recorded for SW Rundfunk Baden-Baden, Vienna Modern Masters and Czech Radio, and won several awards at choir competitions.

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帕芙拉·維科帕洛娃

女高音

帕芙拉·維科帕洛娃畢業於布拉格國家音樂學院，之後加入皮爾森歌劇團。

維科帕洛娃自1999年起已經常擔任布拉格國家歌劇院的嘉賓，演唱莫扎特作品的重要角色、史密塔納《被出賣的新娘》中的瑪仁卡、馬天奈《瑪莉亞的戲劇》中的帕斯卡蘭，近來則飾演了楊納傑克《耶奴法》中的耶奴法。

維科帕洛娃曾參與無數演唱會和歌劇演出，與著名捷克及海外指揮合作，包括伊里·貝洛拉維、伊里·考特和伊凡·費沙爾，與不少樂團舉行演唱會，如布拉格交響樂團、捷克廣播電台交響樂團、捷克愛樂樂團、布達佩斯節日樂團和法蘭克福廣播電台交響樂團。

Pavla Vykopalová

Soprano

After graduating from the Prague State Conservatory Pavla Vykopalová joined the Plzeň opera company.

Since 1999 Vykopalová has been a regular guest of the National Theatre of Prague, singing leading Mozart roles, as well as Mařenka in Smetana's *The Bartered Bride*, Pascaline in Martinů's *The Plays of Mary*, and, more recently, the title role in Janáček's *Jenůfa*.

In numerous concerts and opera performances Vykopalová has collaborated with renowned Czech and foreign conductors including Jiří Bělohlávek, Jiří Kout, and Iván Fischer, and sung in concerts with the Prague Symphony Orchestra, the Czech Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Budapest Festival Orchestra and the Frankfurt Radio Symphony Orchestra.



彼得·柏格

男高音

彼得·柏格生於斯洛伐克，於哥薩施音樂學院修讀聲樂，師隨尤拉·索馬杰。學生時代已於哥薩施省劇院以獨唱家身份演出。

柏格曾參與不少聲樂大師班，獲著名老師指導，包括彼得·德弗斯基、艾娃·布拉霍娃和賴斯扎德·卡齊科斯基。柏格最近的演出，包括於蘇格蘭國家歌劇院和丹麥國家歌劇院演《耶奴法》中的拉卡、於聖地牙哥和東京演《水仙子》的王子，在雅洛斯拉夫·基茲林克的指揮下與阿爾爾斯交響樂團合作，演楊納傑克的《斯拉夫彌撒曲》和德伏扎克的《感恩讚歌》，又與丹麥國家歌劇院合作，在《卡塔·卡芭諾娃》中演唱波里斯的部份。

柏格將於2017年5月在聖地牙哥再次演《耶奴法》的拉卡，未來又會於羅馬和北京演《水仙子》中的王子，並會在巴勒莫西穆劇院演《什萬達》中的什萬達。

Peter Berger

Tenor

Peter Berger was born in Slovakia, and studied singing at The Košice Conservatorium of Music with Juraj Šomorjai. While still a student, he appeared as a soloist at the Košice State theatre.

He has taken part in vocal masterclasses with many renowned teachers, including Peter Dvorský, Eva Blahová, and Ryszard Karczykowski. Recent engagements include the role of Laca in *Jenůfa* at the Scottish National Opera and Danish National Opera, The Prince in *Rusalka* in Santiago and Tokyo; performing Janáček's *Glagolitic Mass* and Dvorak's *Te Deum* under Jaroslav Kyzlink with the Aarhus Symphony Orchestra, and singing the part of Boris in *Katya Kabanova* with the Danish National Opera.

Future engagements include a reprise of the role of Laca in *Jenůfa* in Santiago in May 2017, The Prince in *Rusalka* in Rome and Beijing, and the title role in *Švanda* at Teatro Massimo di Palermo.

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雅娜·赫羅喬娃

女低音

女中音雅娜·赫羅喬娃曾在布爾諾國家歌劇院飾演多個角色，包括：《卡門》的主角、《塞維利亞的理髮師》的羅西娜、《蝴蝶夫人》的鈴木，以及《狡猾的小狐狸》的狐狸。赫羅喬娃曾擔任客席演出，亮相各地舞台，例如：布拉格國家劇院、布拉格國家歌劇院、斯洛伐克科希策國立劇院及德國弗賴堡劇院。她亦與著名捷克管弦樂團攜手演出，如捷克愛樂樂團、布拉格交響樂團及布爾諾愛樂樂團。曾合作的指揮家包括：伊里·貝洛拉維、塞爾蓋·鮑度、蓋爾德·阿布雷希特、安德列·雷納德、佩特·奧特賴赫特，以及雅各·胡薩等。2011年，她在瓦茨拉夫·哈維爾的國葬擔任德伏扎克《安魂曲》的女中音獨唱。

Jana Hrochová

Alto

The mezzo-soprano Jana Hrochová studied at the Prague Conservatory, before being invited to join the opera company of the National Theatre Brno; the roles she has sung in Brno, include, among others, the title role in *Carmen*, Rosina (*The Barber of Seville*), Suzuki (*Madama Butterfly*), and The Fox (*The Cunning Little Vixen*). Guest performances have taken Hrochová to a number of opera houses, such as Prague National Theatre and Prague State Opera, the State Theatre Košice in Slovakia, and Theatre Freiburg in Germany; concert performances with some of the leading Czech orchestras have included the Czech Philharmonic, Prague Symphony Orchestra, and Brno Philharmonic Orchestra. She works with conductors such as Jiří Bělohlávek, Serge Baudo, Gerd Albrecht, Ondrej Lenárd, Petr Altrichter, Jakub Hrůša and others. In 2011 she sang the alt-solo in Dvořák's Requiem mass at the state funeral of Vaclav Havel.



伊里·蘇勒贊高

男低音

伊里·蘇勒贊高是捷克著名的歌唱家，在歐洲和世界舞台都有很大成就。

蘇勒贊高曾在世界各地演出，包括與布拉格國家劇院於日本演雷波雷諾、費加羅和帕帕基諾、在維也納、慕尼黑和漢諾威的戶外製作《阿依達》中演祭司長朗費司、在巴黎巴士底歌劇院和米蘭史卡拉歌劇院於楊納傑克《死屋手記》中演獄長。

蘇勒贊高曾與不少世界級指揮合作，包括查爾斯·麥格拉斯、佐爾坦·佩斯克、岑內克·科斯科勒、阿多·西卡多、約翰·艾略特、加德納爵士、利奧波德·夏格、伊里·貝洛拉維和埃薩-貝卡·沙羅倫。

Jiří Sulženko

Bass

Jiří Sulženko is one of the leading Czech opera and concert music interpreters and has achieved enormous success on both European and world stages.

His many international opera roles have included Leporello, Figaro, and Papageno on the Prague National Theatre's tour of Japan; Ramphis in open-air productions of *Aida* in Vienna, Munich, and Hannover; as the Prison Governor in Janáček's *From the House of the Dead* at Opéra Bastille in Paris, and the Teatro alla Scala in Milan.

Sulženko has worked with a number of world-renowned conductors, including Sir Charles Mackerras, Zoltán Pesco, Zdeněk Košler, Aldo Ceccato, Sir John Eliot Gardiner, Leopold Hager, Jiří Bělohlávek, and Esa-Pekka Salonen.

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彼得·科拉爾

管風琴



彼得·科拉爾於1993年畢業後在布爾諾楊納傑克音樂及演藝學院宗教音樂系教授管風琴和即興創作。他經常與布爾諾愛樂樂團合作，曾在本地和海外作風琴獨奏演出。1995至2002年間，他出任了布爾諾國家歌劇院的合唱團指揮。

2011年，科拉爾出任布爾諾愛樂樂團合唱團團長，又當聖彼得聖保羅大教堂交響樂團指揮。2014年，他成立了室內樂合唱團「聖母頌歌」。在宗教音樂方面，他曾與好些著名的中歐大教堂合作，包括薩爾茲堡大教堂和萊比錫尼古拉教堂。1990-1997年間，他是舊布爾諾聖母瑪利亞蒙召大教堂的合唱團團長和管風琴師。2009年，教宗本篤十六世到訪布爾諾，科拉爾在崇拜儀式中擔任指揮。

Petr Kolář

Organ

After finishing his studies in 1993, Petr Kolář began teaching the organ and improvisation at the Department of Spiritual Music at the Janacek Academy of Music and Performing Arts (JAMU) in Brno. He regularly collaborates with the Brno Philharmonic Orchestra, and has given solo performances both at home and abroad. From 1995 to 2002 he was the chorus master for musical theatre at the National Theatre Brno.

In 2001 he became the choir leader of the Brno Philharmonic Chorus and the conductor of the St Peter and Paul Cathedral Orchestra. In 2014 he founded the chamber choral ensemble Magnificat. His spiritual music collaborations include musicians from prominent central European cathedrals including Salzburg Cathedral and Nikolaikirche Leipzig. From 1990 until 1997 he was the choir leader and organist at the Basilica of the Assumption of the Virgin Mary in Staré Brno. During the visit of Pope Benedict XVI to Brno in 2009, he conducted the music at the ceremony of worship.

捷克布爾諾國家歌劇院楊納傑克歌劇樂團 The Orchestra of the Janáček Opera, National Theatre Brno



捷克布爾諾國家歌劇院楊納傑克歌劇樂團由 80 位成員組成，藝術風格鮮明，許多成員都是知名獨唱家或室樂音樂家，例如：楊納傑克四重奏、摩拉維亞四重奏、布爾諾銅管五重奏、布爾諾銅管樂團和捷克室樂大師團。

20 世紀中葉，樂團已經享負盛名。在法蘭提克·紐曼的指揮下，樂團不但舉辦歌劇公演，還不時舉辦交響音樂會，豐富了布爾諾歌劇樂團的文化生活。綜觀樂團歷史，另一個重要時期是由精於演繹楊納傑克作品的法蘭提克·伊萊克指揮和領導樂團。

近年，樂團在歐洲和日本公演多場楊納傑克的歌劇，在國際舞台再創高峰。除歌劇外，樂團也在捷克和海外舉行交響音樂會和清唱劇音樂會。

The Orchestra of the Janáček Opera, National Theatre Brno is an 80 member ensemble including outstanding artistic personalities, many of whom are established soloists and chamber musicians with, among others, the Janáček Quartet, Moravian Quartet, Brno Brass Quintet, Brno Brass Band, and Czech Virtuosi.

The Orchestra has built an excellent reputation since the mid-20th century, notably during the conductorship of František Neumann, under whom the Orchestra not only enriched the cultural life of Brno as an opera ensemble, but also through regular symphonic concerts. Another significant period in the Orchestra's history was the conductorship and leadership of acclaimed Janáček interpreter František Jílek.

In recent years, the Orchestra has achieved further success on the international stage, namely through countless performances of Janáček operas across Europe and Japan. In addition to opera productions, the Orchestra is also engaged in symphonic and cantata concerts, both in the Czech Republic and abroad.

捷克布爾諾國家歌劇院楊納傑克歌劇合唱團 The Chorus of the Janáček Opera, National Theatre Brno



捷克布爾諾國家歌劇院楊納傑克歌劇合唱團不但是捷克首屈一指的合唱團，在全歐洲也是數一數二的。

合唱團由超過 60 位成員組成，聲音平衡細緻入微，獨唱部分各有千秋。主要作品為歌劇，其餘是清唱劇和聖樂。合唱團憑優秀演出贏得美譽，傑出作品包括：德伏扎克的《聖路德米拉》、奧乃格的《聖女貞德》和楊納傑克的《格拉高利彌撒曲》。

合唱團於歐洲巡迴演出，取得空前成功，劇目包括貝多芬第九交響曲和卡爾·奧福的《布蘭之歌》及德伏扎克的《安魂曲》；並每年遠赴日本，演唱《唐喬望尼》、《托斯卡》、《卡門》、《魔笛》和《阿依達》。

自 1965 年起，合唱指導約瑟夫·潘西克帶領樂團創下非凡藝術成就。潘西克是世界知名的合唱指導，曾與歐洲多個著名合唱團合作，參與無數唱片錄音。

The Chorus of the Janáček Opera, National Theatre Brno sits among the leading choirs not only in the Czech Republic, but also Europe.

With more than 60 members, the characteristics of the Chorus include a finely nuanced collective sound balance, and great individual ability in solo parts. The Chorus' main body of work lies in major opera productions, alongside interpretations of cantatas and oratorios. Among others, the Chorus has drawn praise and attention for successful productions of Dvořák's *St. Ludmila*, Honegger's *Jeanne d'Arc au bucher*, and Janáček's *Glagolitic Mass*, in which it introduced itself as an outstanding concert ensemble.

Great success has also been achieved abroad with a European tour that included performances of Beethoven's Symphony No 9, *Carmina Burana* by Carl Orff and Dvořák's *Requiem*, and annual tours to Japan, where the Chorus has sung in productions of *Don Giovanni*, *Tosca*, *Carmen*, *The Magic Flute* and *Aida*.

Josef Pančík, Chorus Master, has led the Chorus since 1965, establishing the ensemble's high artistic level. He is an internationally recognised chorus master and has worked with several leading choirs in Europe, as well as participating in numerous CD recordings.

Orchestra of the Janáček Opera, National Theatre Brno

First Violins

Lenka Koplová, *Concert Master*
Lukáš Mik
Barbara Tolarová
Jiří Klecker
Karel Mitáš
Kateřina Prudilová
Miloslav Prudil
Petra Malochová
Iva Muchová
Jiří Suchomel
Romana Novosádová
Blanka Lau

Second Violins

Jiří Víšek
Ján Vindiš
Jindřich Machálek
Michal Klein
Eva Štolbová
Jana Šichová
Matěj Koupa
Karel Hejl
Lenka Zichová
Bohumír Strnad

Violas

Miloslav Vávra
Stanislav Vacek
Miloš Šmerda
Lukáš Cybulski
Felix Kuchař
Jakub Kamenskich
Tomáš Kulík

Cellos

Josef Klíč
Vlasta Křiváková
Pavčina Jelínková
Martin Zeman
Dušan Zemánek
Jan Jelínek
Štěpán Filípek

Double Basses

Michal Pokorný
Petr Vašínska
Petr Keller
David Herman
Jakub Veleta
Petr Schuster

Flutes

Michal Vojáček
Kateřina Novotná
Iveta Hejlková
Eva Bergerová

Oboes

Martina Vávrová
Jan Ondruš
Barbora Steřlova

Clarinets

Jan Svoboda
Ivan Pohanka
Jiří Majer

Bassoons

Jiří Šedrla
Miroslav Černohlávek
Tomáš Vorálek

Horns

Martin Novák
Antonín Kolář
Alois Dupal
Tomáš Kopecký
Pavla Ticha
Jaroslav Kalčík

Trumpets

Lukáš Soldán
Jozef Zimka
Miroslav Holub
Petr Arnošt
Lukáš Daněk

Trombones

František Jeřábek
Lubomír Duba
Ivo Navrátil

Tuba

Roman Hoch

Percussion

Tomáš Rolek
Jan Řihák
Gabriel Chila
Kristýna Karchová

Harp

Yi Yun Loei

Organ

Petr Kolař

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Christopher Moyse 莫思卓 *
Douglas Waterston 華達德 *
Robert Smith 施樂百 *
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Markéta Böhmová
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Marcela Arnoštová
Zuzana Bělušová
Lucie Čížková
Zuzana Kantorová
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Vlasta Hultschová
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Jan Břečka
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Radek Krul
Zdeněk Nečas
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Martin Pavlíček
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Milan Řihák

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香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Ulland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	25/2
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大隊隊 世界音樂週末營	Emir Kusturica & The No Smoking Orchestra World Music Weekend	CCCH	7/3	8pm	
- 巴拉克·斯索高 - 科拉琴獨奏	- Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯、尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼、毛維	The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	
戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門、尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	11,18-19/3 4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	

特備節目 SPECIAL EVENTS		請留意網站公布 Please refer to website for details			
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza

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《3 · 芭蕾》舞蹈體驗班
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19/2 Sun 日



講座
Talk

理察·尼爾遜：說書人
Richard Nelson:
Master of Storytelling

20/2 Mon 一

示範講座
Demonstration Talk

崑曲的藝術——給過去一個未來
The Art of Kun Opera -
Give the Past a Future
講者：張軍

26/2 Sun 日



講座
Talk

聚焦愛爾蘭劇場
In Conversation with
the Tony Award Winners
Speakers: Garry Hynes & Marie Mullen

17/3 Fri 五

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藝術節加料節目 Festival Plus

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28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats

舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3 · 芭蕾》舞蹈體驗班 The Triadic Ballet Class by Ivan Liška
22/2/2017	後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017	踢躡舞體驗班 Experience Tap Dance
25/2/2017	踢躡舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids

音樂 MUSIC	
21/1/2017	蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017	薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass

22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet
24/2/2017	交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
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歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i>
25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
26/2/2017	崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber

戲劇 THEATRE	
15/1/2017	返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner
20/2/2017	理察·尼爾遜：說書人 Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined

電影 FILM	
26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾舞盛宴》 <i>A Contemporary Evening</i>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>



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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興趣，我們需要您的協助！

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