

45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地

National Theatre Brno 捷克布爾諾國家歌劇院

DVOŘÁK STABAT MATER

德伏扎克《聖母悼歌》



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

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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。

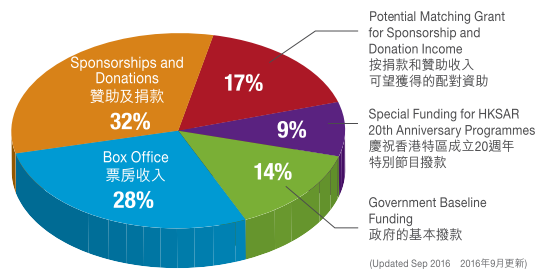
香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾 100 套本地全新創作，包括戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

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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45th 香港藝術節
HONG KONG
ARTS FESTIVAL
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Presents

National Theatre Brno Dvořák Stabat Mater

捷克布爾諾國家歌劇院

德伏扎克《聖母悼歌》

2月
FEB 26



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

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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 Veverí 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.

德伏扎克**《聖母悼歌》，作品 58**

聖子高懸十字架上（流暢的行板）

基利斯督（稍慢的行板）

天主聖母（流暢的行板）

賜我心中熱愛炎炎

（流暢的行板，接近小快板）

聖子耶穌為我福源（流暢的行板）

賞我一生與你同悲（流暢的行板）

童貞聖母女中淑媛（廣板）

賞我偕主同患同憂（小廣板）

日後審判我甚凜然（莊嚴的行板）

臨終之時吉凶攸關（流暢的行板）

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

阿列什·布里賽因

男低音

伊里·蘇勒贊高

捷克布爾諾國家歌劇院楊納傑克
歌劇樂團及合唱團聯合演出**Antonin Dvořák (1841-1904)*****Stabat Mater*, Op 58***Stabat Mater dolorosa* (Andante con moto)*Quis est homo* (Andante sostenuto)*Eia Mater* (Andante con moto)*Fac ut ardeat cor meum*

(Andante con moto, quasi allegretto)

Tui nati vulnerati (Andante con moto)*Fac me vere tecum flere* (Andante con moto)*Virgo virginum praeclara* (Largo)*Fac ut portem Christi mortem* (Larghetto)*Inflamatus et accensus* (Andante maestoso)*Quando corpus morietur* (Andante con moto)**Conductor**

Jaroslav Kyzlink

Chorus Master

Pavel Koňárek

Soprano

Pavla Vykopalová

Alto

Jana Hrochová

Tenor

Aleš Briscein

Bass

Jiří Sulženko

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

樂曲介紹 Programme note

德伏扎克

《聖母悼歌》，作品 58

中世紀讚美詩《聖母悼歌》的歌詞相傳出自意大利方濟會修士雅各伯·達·托迪（約 1230-1306）之手。作品以拉丁文寫成，描述聖經裡耶穌被釘十字架的情況和聖母目睹兒子死去時的痛苦。詩中的宗教題材和強烈的人性情感多年來吸引了不少作曲家為此譜曲。除了德伏扎克外，帕萊斯特里那、彼高利斯、海頓、羅西尼和威爾第等都寫過著名的《聖母悼歌》。

一些傳統的看法認為，德伏扎克製作神劇《聖母悼歌》的決定，與他三名小孩相繼夭折有關，但這看法是否能反映事實的全部，則不得而知。作曲家在長女約瑟法離世後，已經寫成作品的初稿。嬰兒夭折在當時是頗為常見的事，而約瑟法出生兩天（1875 年 8 月 21 日）便離開人間。此外，德伏扎克並非在悲劇發生後立即譜曲，而是在六個月後（1876 年 2 月）才動筆，在這六個月裏，他還寫成了歌劇《萬世流芳》、G 小調鋼琴三重奏和 E 大調弦樂四重奏。

《聖母悼歌》的原稿只有七個樂章，並只得鋼琴伴奏，但已經是一部完整的作品。原稿與定稿基本上是一致的，只是女低音詠嘆調「焚燒」的構思有點區別，及最後的「亞孟」也變成了另一個的版本。倘若作曲家不是（於翌年）再有兩名子女夭折，也許他根本不會把作品重新修訂：1877 年 8 月 13 日，德伏扎克 11 個月大的女兒魯斯娜中毒身亡，長子奧塔卡爾也在同一個月因天花病病逝，作曲家再次拾起樂譜，把作品改編成今天我們認識的版本，加上了三個樂章（第五至第七），並把鋼琴伴奏改由樂團演出。作品於 1877 年 11 月完成，1881 年末由柏林的西姆

Antonin Dvořák

Stabat Mater, Op 58

The text of the medieval hymn *Stabat Mater* is commonly attributed to the Italian Franciscan monk Jacopone da Todi (c. 1230-1306); the Latin verse describes the Biblical scene of Christ's crucifixion and the suffering of his mother Mary. It is this religious theme and profound human sentiment within the text that has inspired dozens of musical settings over the course of the centuries. Apart from Dvořák, some of the most famous settings of the *Stabat Mater* include those by Palestrina, Pergolesi, Haydn, Rossini and Verdi.

Dvořák's decision to write the *Stabat Mater* oratorio is traditionally seen as a reaction to the death of three of his children; however it is not entirely clear whether this conventional interpretation fully reflects the facts. The composer had already written an initial version of the work after the death of the first of his children, his daughter Josefa. Infant mortality was common at that time and Josefa died only two days after her birth (21 August 1875). Furthermore, Dvořák did not embark upon the composition immediately after this tragedy, but after an interval of six months (in February 1876), during which time he completed the opera *Vanda*, wrote his Piano Trio in G minor, and also the String Quartet in E major.

In its original form, the work only had seven movements with just a piano accompaniment; nevertheless, it may still be regarded as a fully-fledged composition. It was essentially consistent with the final version, the distinctions being merely the slightly different conception of the alto aria *Inflamatus*, and the compositional variant of the final *Amen*. It is possible that were it not for the deaths of two more of his children (which occurred the following year), Dvořák may not have returned to the work for the purposes of its revision. Yet when his 11-month-old daughter Ruzena died of poisoning on 13 August 1877 and, within a month, his first-born son Otakar succumbed to smallpox, Dvořák revised the work into the form we know today. He

羅克出版。而為了促銷，西姆羅克堅決要求把作品編號由原本的 28 改為 58。

德伏扎克的《聖母悼歌》是一部極具聯想空間的作品，歌詞描述一位母親目睹兒子死在十字架上感到萬分痛苦，是一部見證人類悲傷和盼望的不朽傑作。觀乎作曲家的創作，會發現《聖母悼歌》是首部證明他對宗教非常虔誠的作品。他簡單謙遜的信念，促成了這部充滿深思的作品的誕生，也是他隨後所有作品的重要特色。

雖然《聖母悼歌》莊嚴宏大，作品充滿人性的溫柔，感人至深，表達出人在上帝前的謙卑，非常感人。樂曲共分為十個部份，整體結構相當於一個弧型，莊嚴宏偉且意味深長，由開始的死亡苦難、忐忑不安、痛苦沉思，到最後積極的淨化。儘管此神劇的原作歌詞談到人性的黑暗面，作品整體的氣氛大致上正面，也是德伏扎克作品的典型氣氛。即使作曲家剛經歷了家庭悲劇，他仍拒絕讓自己絕望喪志。在這部巨著中，我們找不到灰心放棄的感覺，卻能在拭乾眼淚後看到信仰生命。

樂曲的十個部份全都可以視為獨立作品，各有自己的主題。唯一例外的是終章，德伏扎克在當中重複第一部份的主題，為作品建立更強的整體性。大型的第一樂章「聖母悲傷待立」帶著一種難以形容的憂傷，氣氛強烈，為全曲奠定了基調。由上行半音構成的動機與持續的八度升 F 音抗衡，令人不安。德伏扎克的學生約瑟夫·蘇克記得老師說過，在構想《聖母悼歌》時，腦海裡一直有十字架的形象，而這個形象最後成為了由低音處漸漸向上走的升 F 音。悠悠的樂團引子過後，混聲合唱團和獨唱四重奏相繼加入。隨著持續的旋律線重複地陡直向下走，音樂

added another three movements (nos. 5-7) and rewrote the piano accompaniment for orchestra. The oratorio was completed in November 1877; the score published by the Berlin-based Simrock at the end of 1881. At Simrock's insistence, the original opus number of 28 was altered to 58 in order to improve sales figures.

Dvořák's *Stabat Mater* is an extremely suggestive musical setting of a text describing the suffering of a mother whose son is dying on the Cross, yet it is also a timeless testimony of human sorrow and hope. Seen in the context of the composer's other compositions, this work offers the first tangible proof of his religious devotion. Dvořák's simple, unassuming faith, one of the chief attributes of his subsequent oeuvre, gave rise to a work of profound contemplation.

Despite the monumental nature of the piece, *Stabat Mater* is notable for its touching quality as a gently human work, filled with humility before a higher presence. The entire structure of the piece, divided into ten parts, represents a majestic, expressive arc, extending from images of death and suffering, feelings of apprehension and painful meditation, to the final, life-affirming catharsis. Although the literary source of the oratorio speaks of the darker aspects of humanity, the overall tone of the work – and this is typical of Dvořák – is generally positive. Despite the personal tragedy he had experienced shortly before, the composer refuses to allow despair to overwhelm him; his music reflects neither resignation nor hopelessness. In this, Dvořák's masterpiece, we look through a veil of tears and see faith in life.

Each of the ten parts of the oratorio is conceived as an independent part, with its own thematic base. The only exception is the final movement, in which the composer quotes from the first part, thereby achieving greater unity within the work as a whole. The atmosphere of the entire composition is governed by the vast first movement, *Stabat Mater dolorosa*, which bears a powerful sense of inexpressible sorrow and anxiety throughout. It grows from an uneasy motif in semitones, set against the note F-sharp, sustained in bare octaves.

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響起一段引人注目的動機段落模進，洶湧得令人心碎，並帶領出絕望的呼喊。音樂一直走到接近尾聲，才轉到予人慰藉的大調。

在接著的八個部份裏，合唱團和獨唱基本上輪流擔綱：默想式的四重唱「基利斯督」、節奏像進行曲似的合唱「天主聖母」、以男低音獨唱為特色的「賜我心中熱愛炎炎」、合唱「聖子耶穌為我福源」、旋律像民歌一樣的男高音詠嘆調「賞我一生與你同悲」、柔弱的合唱「童貞聖母女中淑媛」、男女高音二重唱「賞我偕主同患同憂」，和上文提到的女低音詠嘆調、感情堅定的「日後審判我甚凜然」。在終章「臨終之時吉兇攸關」裡，合唱團和獨唱的地位相若，主題來自第一部份，讓樂曲圓滿結束；然而終章的氣氛跟起初不同，雖然我們仍舊聽到樂團和合唱團奏出像第一樂章那樣的上行模進句，但這次卻沒有引領出痛苦的情感，而是走向光芒四射的大調。接著響起的是一段複雜的賦格曲，歌詞唱着「亞孟」，最後是合唱團清唱，把心靈淨化，表現出修和與盼望。

《聖母悼歌》於1880年12月23日在布拉格首演，該場音樂會由音樂家協會舉辦（作品也是獻給此協會的），阿道夫·采赫指揮。1882年4月2日作品再在楊納傑克的指揮下演出。

德伏扎克這部神劇的音樂和宗教元素都非常獨特，可能是眾多《聖母悼歌》中最著名的一部作品，也是作曲家最受歡迎和演出次數最頻繁的作品之一。

中譯：張婉麗

The composer's student Josef Suk remembers Dvořák stating that, while pondering his conception of the *Stabat Mater*, he kept an image of the Cross constantly in his mind. This image finally crystallised into a projection of the note F-sharp beginning in the low registers and gradually ascending. After a long orchestral introduction, the mixed choir and quartet of soloists eventually add their voices. The uninterrupted melodic current repeatedly leads into a steeply graded passage which, after a heart-rending surge constructed upon a striking motivic sequence, culminates in a cry of despair. It is only just before the close of the movement that the music gently moves into a consolatory major key.

The following eight parts of the oratorio see the choir essentially alternating with the soloists: the meditative quartet *Quis est homo* is followed by the choral *Eia Mater* with its quasi march rhythm, after which follows a part for solo bass, *Fac, ut ardeat cor meum*; then the choral *Tui nati vulnerati*; the tenor aria with its almost folk-like melody, *Fac me vere tecum flere*; the fragile choral song *Virgo virginum*; the duet for soprano and tenor *Fac ut portem Christi mortem*, and the above-mentioned alto aria with its atmosphere of determination, *Inflammatum*. The final movement, *Quando corpus morietur*, using the choir and soloists in equal measure, is thematically based on material from the first part, thus bringing the composition to a convincing close. The mood of the movement is different, however. Again we hear the rising sequence in the orchestra and choir, familiar from the first movement; yet this time it does not lead into an expression of pain, but instead culminates in a radiant major key. A complex fugue to the word "Amen" follows, with a final a cappella catharsis in the choir expressing reconciliation and hope.

The premiere of the work was held in Prague on 23 December 1880 at a concert organised by the Association of Musical Artists and conducted by Adolf Čech (the work is also dedicated to this association). This was followed by a performance in Brno on 2 April 1882 under Leoš Janáček.

Due to its exceptional musical and spiritual qualities, Dvořák's oratorio has become perhaps the most famous setting of the *Stabat Mater*, and is also one of his most popular and most frequently performed works.

聖母悼歌 Stabat Mater

I. Stabat Mater dolorosa

Stabat Mater dolorosa luxta Crucem lacrimosa, Dum pendebat Filius.	At the Cross her station keeping, Stood the mournful Mother weeping, Close to Jesus to the last.	聖子高懸十字架上， 痛苦之母倚立其旁， 舉目仰視淚流長。
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Cuius animam gementem, Contristatam et dolentem, Pertransivit gladius.	Through her heart, his sorrow sharing, All his bitter anguish bearing, Now at length the sword has passed.	其靈其神憂悶長吟， 衷心悲傷何如其深， 真如利刃刺透心。
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O quam tristis et afflicta Fuit illa benedicta Mater Unigeniti!	O how sad and sore distressed Was that Mother highly blest Of the sole-begotten One.	聖子之母殊福貞女， 內心痛苦誰堪比汝， 甚矣哀哉莫可語。
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Quæ mærebat et dolebat, Pia Mater, dum videbat Nati poenas incliti.	Christ above in torment hangs, She beneath beholds the pangs Of her dying glorious Son.	榮光之子如是痛創， 仁慈主母見之淒愴， 母心受苦痛且長。
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II. Quis est homo, qui non fleret

Quis est homo, qui non fleret, Matrem Christi si videret In tanto supplicio?	Is there one who would not weep, Whelmed in miseries so deep, Christ's dear Mother to behold?	基利斯督可愛之母， 如是慘傷居之幽谷， 誰能見之不同哭。
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Quis non posset contristari, Christi Matrem contemplari Dolentem cum Filio?	Can the human heart refrain From partaking in her pain, In that Mother's pain untold?	聖母在旁仰瞻耶穌， 母子心連同傷同憂， 誰能見之不同愁。
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Pro peccatis suæ gentis Vidit Iesum in tormentis, Et flagellis subditum.	For the sins of his own nation Saw him hang in desolation, All with bloody scourges rent.	見子耶穌受盡艱辛， 為救其民甘捨己身， 遍體被鞭痛欲昏。
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Vidit suum dulcem Natum Moriendo desolatum, Dum emisit spiritum.	She beheld her gentle Child Dying, forsaken and defiled, Till His spirit forth He sent.	見己愛子為人所棄， 發聲長嘆斷送其氣， 為子娘者痛出涕。
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III. Eia Mater, fons amoris

Eia Mater, fons amoris, Me sentire vim doloris Fac, ut tecum lugeam.	O thou Mother! Fount of love! Touch my spirit from above, Make my heart with thine accord.	天主聖母熱愛之泉， 賜我覺得爾苦無邊， 協爾同悼淚漣漣。
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IV. Fac, ut ardeat cor meum

Fac, ut ardeat cor meum In amando Christum Deum, Ut sibi complaceam.	Make me feel as thou hast felt Make my soul to glow and melt, With the love of Christ my Lord.	賜我心中熱愛炎炎， 愛主耶穌披示心肝， 悅樂天主至尊顏。
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Sancta Mater, istud agas, Crucifigi fige plagas Cordi meo valide.	Holy Mother! Pierce me through, In my heart each wound renew Of my Saviour crucified.	至聖聖母求施忠忱， 將主五傷深刻我心， 終身寶之愛且欽。
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V. Tui nati vulnerati

Tui nati vulnerati, Tam dignati pro me pati, Poenas mecum divide.	Let me share with thee His pain, Who for all my sins was slain, Who for me in torments died.	聖子耶穌為我福原， 為我受苦我心難安， 願分其苦我心歡。
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VI. Fac me vere tecum flere

Fac me vere tecum flere Crucifixo condolere, Donec ego vixero.	Let me mingle tears with thee Mourning Him who mourned for me, All the days that I may live.	賞我一生與你同悲， 聖子被釘救我於危， 同苦同憂永勿餒。
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luxta Crucem tecum stare, Te libenter sociare, In planctu desidero.	By the Cross with thee to stay, There with thee to weep and pray, Is all I ask of thee to give.	願偕我母侍立架旁， 分受憂苦合爾同傷， 哀鳴悲痛淚成行。
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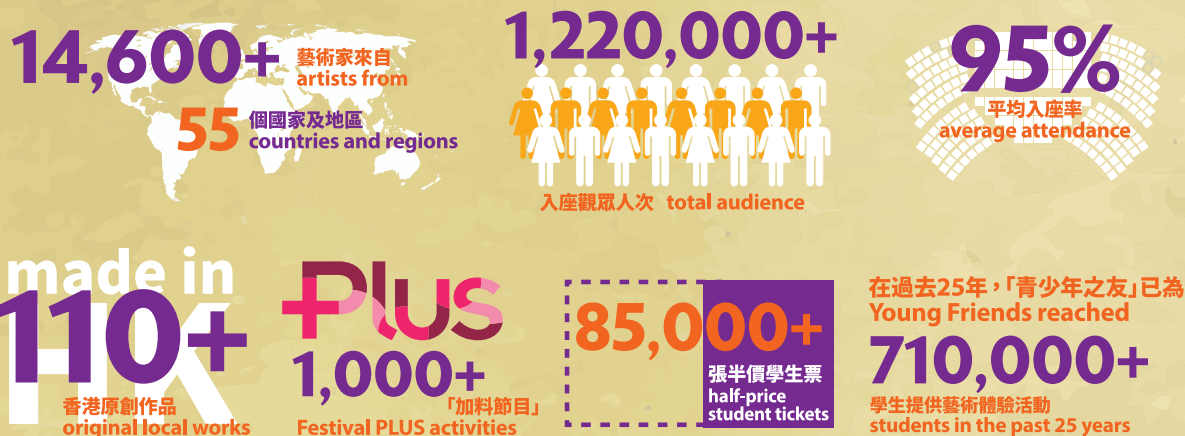
VII. Virgo virginum præclara,

Virgo virginum præclara, Mihi iam non sis amara; Fac me tecum plangere.	Virgin of all virgins best, Listen to my fond request; Let me share thy grief divine.	童貞聖母女中淑媛， 勿常憂傷勿自傷殘， 今我與爾淚濟濟。
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VIII. Fac, ut portem Christi mortem

Fac, ut portem Christi mortem, Let me, to my latest breath,
Passionis fac consortem, In my body bear the death
Et plagas recolere. Of that dying Son of thine.

Fac me plagis vulnerari, Wounded with His every wound,
Cruce hac inebriari, Steep my soul till it hath swooned,
Ob amorem Filii. In His very Blood away.

賞我偕主同患同憂，
負其苦痛分其死愁，
念念在心永無休。

吾主受苦使我斷腸，
求主苦架放我肩上，
聖子寶血賜我嘗。

IX. Inflammatus et accensus

Inflammatus et accensus, Be to me, O Virgin, nigh,
Per te, Virgo, sim defensus Lest in flames I burn and die,
In die iudicii. In His awful Judgment Day.

日後審判我甚凜然，
童貞聖母慈愛無邊，
救免永獄火中煎。

Fac me cruce custodiri, Christ, when Thou shalt call me hence,
Morte Christi praeuniri, By Thy Mother my defence,
Confoveri gratia. By Thy Cross my victory.

求主慈母為我轉求，
忠心事主於我死候，
得勝歸天凱歌奏。

X. Quando corpus morietur

Quando corpus morietur, While my body here decays,
Fac, ut animæ donetur May my soul Thy goodness praise
Paradisi Gloria. Safe in paradise with Thee.
Amen. Amen.

臨終之時吉兇攸關，
求主賜我死後升天，
榮主愛主億萬年。
亞孟。

Attributed to Jacopone da Todi

Translated by Edward Caswall

根據傳統天主教翻譯
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德伏扎克

1841年9月8日，德伏扎克在中波希米亞的內拉霍奇夫斯鎮出世，是九個兄弟姐妹中的長子。

德伏扎克年幼時就展現出驚人的音樂天賦，1857年秋天，16歲的他來到布拉格，進入當地管風琴學校深造。1859年7月，他完成學業，在畢業音樂會上演奏了一首巴赫的前奏曲與賦格，以及兩首自己的習作——D大調前奏曲與G小調賦格——這也是現存德伏扎克手稿中最早的珍跡之一。

1875年初，德伏扎克申請了一項專為天資聰穎，但經濟拮据的青年藝術家所設的年度國家獎學金，並獲得最高獎金——400古登幣。這對於他剛剛組建不久的小家庭來說，是筆不容小覷的金額。其後，德伏扎克更是連續五年奪得該獎學金。從德伏扎克第二次申請獎金開始，布拉姆斯就擔任評審。德伏扎克的才華引起了他的注意，兩人此後更結為一生好友。在布拉姆斯的推薦下，德國最重要的出版商弗里茨·瑟洛克開始發表德伏扎克的作品。

接下來的一段時間一切都很順利。在國家獎學金的支持下，德伏扎克得以專心作曲，完成了大量作品；而與出版商瑟洛克的聯繫，也為他未來的國際發展鋪路。此階段德伏扎克創作了一系列深獲好評的作品，包括廣為流傳的E大調弦樂小夜曲、D大調鋼琴四重奏，以及第五交響曲。

然而好景不長，在短短時間內，德伏扎克接連失去了三名幼年子女。第一位子女死去後，他悲痛地寫下一首日後成為他作品中最著名的鋼琴作品；隨着另外兩名子女的不幸夭折，作曲家再次拿起這部作品，將其改編成管弦樂版，便成了如今世人熟知的《聖母悼歌》。也是這首作品，在接下來的幾年中，為作曲家贏得了非凡的國際聲譽。

而後的三年（1878—1880）被稱作德伏扎克的「斯拉夫」時期，因他此階段的作曲常帶有濃郁的斯拉夫民間音樂風格。這位多產的作曲家在相對短的時間內創作了大量作品，包括《摩拉維亞二重唱》、管樂小夜曲、三首《斯拉夫狂想曲》、一系列鋼琴曲、第十弦樂四重奏（別名「斯拉

夫」），以及著名的《斯拉夫舞曲》首系列舞曲。隨後，他又創作了第六交響曲。多年後，當捷克指揮塔利赫談起這首作品時，讚嘆其「湧動着捷克大地的血」。

1880年代初，德伏扎克的音樂傳到了當時最重要的音樂中心之一——英國。懂音樂的倫敦聽眾初聞《聖母悼歌》即被它征服，作曲家也隨即獲邀前往倫敦。人們對德伏扎克的興趣越來越濃厚，英國音樂機構及音樂節開始直接向他委約新作。德伏扎克前後共九次前往不列顛群島，可以說基本每次橫渡海峽，都是為了新作首演，包括為倫敦而作的第七交響曲，為利茲音樂節所寫的聖樂《聖路德米拉》，以及為伯明翰音樂節所作的《安魂曲》和清唱劇《鬼新娘》。

除了英國，德伏扎克的作品還在維也納、布達佩斯、萊比錫、柏林等地上演。作曲家的名聲響遍歐洲音樂界。1891年，一份來自美國的邀約，再次改變了他的生活及工作軌跡。德伏扎克漂洋過海來到美國，兩年半內只離開過一次。1893年1月，他開始起草第九交響曲《新世界》，這很可能是他最為人所知的作品。

自美國歸來後，德伏扎克恢復了在布拉格音樂學院的教職，將他的寶貴經驗傳給下一代作曲家，這其中就包括捷克未來的音樂棟樑：奧斯卡·尼德巴爾、維特斯拉夫·挪域，以及幾年後迎娶了德伏扎克長女的約瑟夫·蘇克。

德伏扎克晚期作品包括其數部歌劇中最常上演的《水仙子》。這部抒情的作品於1901年首演即獲得巨大成功，讓世人看到，他不但善於創作交響曲及室內樂，更是一位出色的歌劇作曲家。而德伏扎克生前最後一部作品《亞美達》同樣是一部歌劇。只可惜，1904年3月，《亞美達》的首演並不如作曲家所願，導演草率的處理讓德伏扎克非常沮喪，加上抱恙在身，劇烈的腎痛讓他不得不在首演結束前就提前退場。幾個月後，德伏扎克病情惡化，同年5月1日，在一場流感中離開人世。

中譯：曾逸林

Antonin Dvořák

Antonin Dvořák was born in Nelahozeves in Central Bohemia on 8 September 1841, the first of nine children.

It was clear that the young Dvořák had exceptional musical talent, and in the autumn of 1857, the 16 year old Dvořák moved to Prague to pursue studies at the organ school there. He graduated in July 1859 with a public concert, at which he performed a Bach prelude and fugue and also two of his own works – the Prelude in D major and Fugue in G minor. These are some of the first pieces by Dvořák to survive as autographs.

At the beginning of 1875, Dvořák applied for a state scholarship awarded each year to young impoverished artists who demonstrated exceptional talent. He was awarded the highest possible grant of 400 gulden, which represented a fortune for his young family; Dvořák would also go on to win the award five years in a row. The scholarship jury – from Dvořák's second application onwards – included Johannes Brahms, who would become a lifelong friend. On Brahms' recommendation, Dvořák also began having his works published by one of the most important German publishers, Fritz Simrock.

The following stage in Dvořák's career was extremely productive; not only did the state scholarship enable him to focus much more on his composition work, but his contact with Simrock paved the way for important international connections. Dvořák would go on to produce a series of well received pieces, including the popular Serenade for Strings in E major, the Piano Quartet in D major and the Fifth Symphony.

However, he would soon suffer an unexpected blow. Within a short period, Dvořák suffered the tragic loss of all three of his young children. After the death of the first child he wrote the piano version of what would become one of his

most celebrated works, the *Stabat Mater*. With the loss of two further children Dvořák returned once more to the text, producing what is now the definitive orchestral version. The *Stabat Mater* would contribute significantly to the composer's international celebrity in years to come.

The following three years (1878-1880) are known as Dvořák's "Slavic" period, characterised by a strong leaning towards the roots of Slav folk music. Dvořák produced a large number of works during a relatively short space of time, among them, the *Moravian Duets*, the Serenade for Wind Instruments, the three *Slavonic Rhapsodies*, a series of piano pieces, the String Quartet No 10 (nicknamed the "Slavonic"), and also the first series of the famous *Slavonic Dances*. These were followed by the Sixth Symphony, which conductor Václav Talich later described as a work "pulsating with the blood of the Czech lands".

At the beginning of the 1880s Dvořák's music found its way to one of the most important musical centres – England. Once discerning London audiences had been introduced to the *Stabat Mater*, the die was cast. Dvořák was invited to London, interest in his music continued to grow, and English music institutions and festivals began to commission specific works, and henceforth the majority of the composer's journeys across the English Channel involved the premiere performance of a new work. This particularly concerned his Symphony No 7, written for London, the oratorio *Saint Ludmila* commissioned for the festival in Leeds, and the cantata *The Spectre's Bride* and the *Requiem* for the Birmingham festival. Dvořák travelled to the British Isles a total of nine times.

In addition to England, Dvořák's works were also being performed in Vienna, Budapest, Leipzig, Berlin, and elsewhere. Together with the recognition he was enjoying in European music

circles, in 1891 Dvořák received an offer which would have fundamental consequences for his life and work: an invitation to the United States of America. Apart from one break, he would spend two and a half years there. In January 1893 he started sketches for perhaps his best known work, the Symphony No 9, subtitled "From the New World".

Upon his return from the United States, Dvořák resumed teaching at the Prague Conservatoire, passing on his experience to future leading Czech composers Oskar Nedbal, Vítězslav Novák and Josef Suk, who married Dvořák's oldest daughter Ottilie a few years later.

Dvořák's final works included the composer's most frequently performed opera, the lyrical *Rusalka*; the premiere in 1901 was a triumph and gave him recognition as an opera composer as well as the author of symphonic and chamber music. The very last work Dvořák wrote was also an opera, *Armida*. The premiere in March 1904 did not go as the composer would have wished, and Dvořák's frustration at the careless staging of the opera was compounded by health problems. With acute kidney pain he was forced to leave the theatre during the performance, and after further health complications from influenza, Dvořák died on 1 May 1904.

德伏扎克大事記

Important Dates in the Life of Antonin Dvořák

1841

9月8日出生於
內拉霍奇夫斯鎮

8 September Born
in Nelahozeves



1871

已知首次公開演奏個人作品
(歌曲《回憶》)

First known public performance
of an independent work
(the song *Remembrance*)

1884

首次前往英國，指揮了包括《聖母悼歌》、
第六交響曲在內的數首作品
成為倫敦愛樂協會榮譽會員

First trip to England, where he conducts pieces
including *Stabat Mater*, and the Sixth Symphony.
Dvořák is appointed an honorary member
of the London Philharmonic Society



1890

在布拉格指揮第八交響曲的首演
俄羅斯巡演

Conducts the premiere of
Eighth Symphony in Prague.
Concert tour in Russia.

1857

1841



1857

移居布拉格，進入管風琴學校
Moves to Prague, attends organ school

1871

1880

1880

《聖母悼歌》在布拉格首演
Premiere in Prague of *Stabat Mater*

1884

1890

1904

1895



1893

1892

1895

重返波希米亞
Returns to Bohemia

1893

子女到達紐約，全家前往愛荷華
州的斯皮維爾度暑假

E小調第九交響曲《新世界》
於紐約卡內基音樂廳首演

Dvořák's children arrive in New York,
the family travel to Spillville (Iowa)
for the summer holidays.

Premiere of Symphony No. 9 in E
minor, "From the New World" in New
York's Carnegie Hall.

1892

在波希米亞及摩拉維亞舉行巡迴
「告別音樂會」，隨後啟程前往美國
Extended "farewell" concert tour
of Bohemia and Moravia before
his departure for the USA

1904

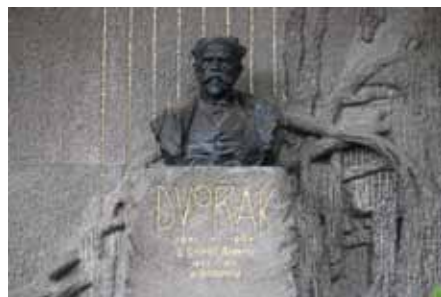
3月25日《亞美達》在布拉格首演，演
出期間德伏扎克病發，中途離場
一場流感讓作曲家的健康狀況進一步惡化

5月1日，正午過後不久，德伏扎克去世

25 March Premiere in Prague of *Armida*, Dvořák is
taken ill and leaves the theatre before the end.

The patient's state of health worsens with the onset of influenza.

1 May Dvořák dies shortly after midday.



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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歌劇院歌劇團合作，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》，斯洛伐克國家歌劇院的楊納傑克《耶奴法》，布爾諾國家歌劇院的威爾第《西西里晚禱》和布拉格國家歌劇院的《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歌劇院歌劇團的音樂總監。

Jaroslav Kyzlink

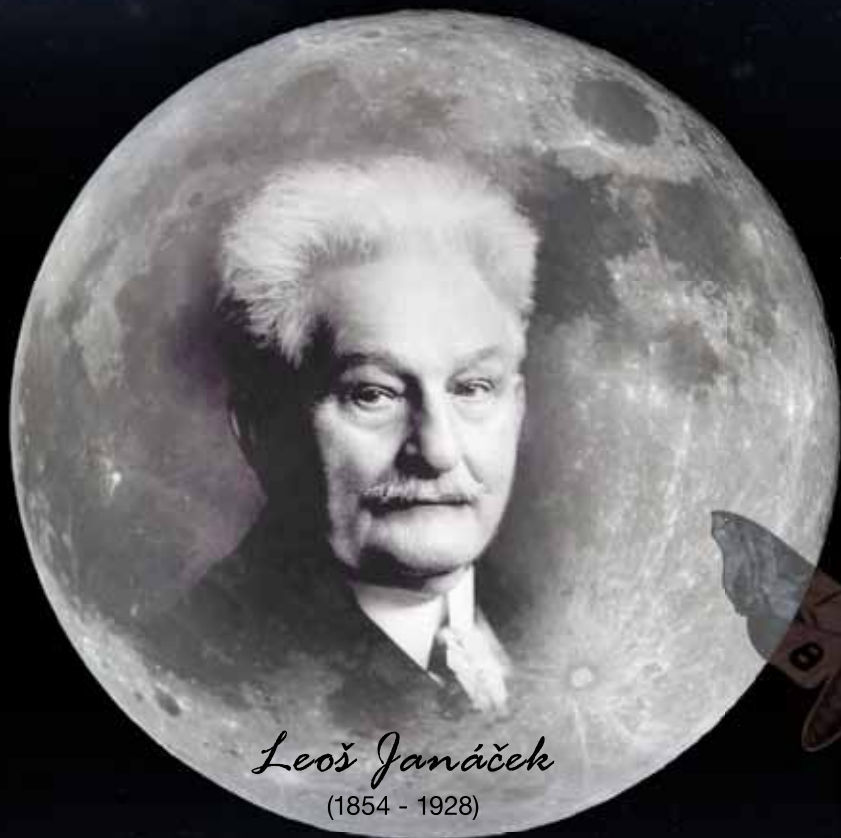
Conductor

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.



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的主題音樂
親身體驗 村上春樹
的平行時空

Orchestra and Chorus of the Janáček Opera of the National Theatre Brno
捷克布爾諾國家歌劇院 楊納傑克歌劇樂團及合唱團

Janáček 楊納傑克
Sinfonietta 《小交響曲》
The Eternal Gospel 《永恆的福音》
Glagolitic Mass 《格拉高利彌撒曲》



二月Feb 28 晚上 8:00 pm
香港文化中心音樂廳
Concert Hall, HK Cultural Centre

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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.

SUPER POOL

By Jen Lewin
珍·利維作品

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阿列什·布里賽因

男高音

阿列什·布里賽因於1995年開始以獨唱家身份在布拉格國家歌劇院表演，飾演過幾個抒情角色，包括：莫扎特的《魔笛》（塔米諾），《女人皆如此》（費蘭多），羅西尼的《塞維利亞的理髮師》（阿瑪維瓦），《意大利的土耳其人》（納西索），斯美塔那的《被出賣的新娘》（耶尼克），威爾第的《茶花女》（阿爾弗雷多），及楊納傑克的《卡塔·卡巴諾娃》（庫德里亞）。他是布拉格國家大劇院的歌劇常客，曾經演出《被出賣的新娘》、《唐喬望尼》、《茶花女》及《耶奴法》。布里賽因曾參與著名的藝術節，如愛丁堡國際藝術節，布拉格之春等，而他也與多個頂級樂團合作，包括捷克愛樂和皇家蘇格蘭國家交響樂團。2013年，他憑古諾歌劇《羅密歐與茱麗葉》中羅密歐一角，贏得塔利亞獎。2014年，他贏得「捷克歌劇加料年度大獎」。

Aleš Briscein

Tenor

Aleš Briscein began singing as a soloist of the State Opera Prague in 1995 and sang several lyrical roles in famous operas including Mozart's *Die Zauberflöte* (Tamino), *Così fan tutte* (Ferrando), Rossini's *Il barbiere di Siviglia* (Almaviva), Rossini's *Il turco in Italia* (Narciso), Smetana's *The Bartered Bride* (Jeník), Verdi's *La traviata* (Alfredo) and Janáček's *Kát'a Kabanová* (Kudrya). He is a regular guest of the National Theatre Prague (*The Bartered Bride*, *Don Giovanni*, *La traviata*, *Jenůfa*). Briscein has participated in prestigious festivals such as the Edinburgh International Festival, Prague Spring and others, while he has also collaborated with outstanding orchestras, including the Czech Philharmonic and Scottish Royal National Orchestra. In 2013, he won the Thalia Award for his portrayal of Roméo in Gounod's opera *Roméo et Juliette*. In 2014, he won the Annual Prize of Opera PLUS.



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·麥克拉斯、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 Břicháček, and Esa-Pekka Salonen.

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 Steflova

Clarinets

Jan Svoboda
Ivan Pohanka
Jiří Majer

Bassoons

Jiří Šedrla
Miroslav Černošlák
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

Chorus of the Janáček Opera, National Theatre Brno

First Sopranos

Petra Čechová
Eva Daňhelová
Alena Feldmannová
Monika Kaštanová
Martina Králíková
Eva Maturová
Marcela Polášková
Alena Sobolová
Ivona Špičková
Yuliya Yefimchuk
Barbora Žižková

Second Sopranos

Markéta Böhmová
Markéta Lamačová
Veronika Hromková
Jitka Klečanská
Hana Kočárková
Lenka Malinková
Eva Nikolov
Klára Roztočilová
Veronika Maříková
Denisa Ullmannová

First Altos

Marcela Arnoštová
Zuzana Bělušová
Lucie Čížková
Zuzana Kantorová
Hana Kopřivová
Leona Kyzlinková
Hana Procházková
Veronika Slavičková
Marie Urbánková

Second Altos

Yvona Hofmann
Vlasta Hultschová
Dominika Kazdová
Eva Novotná
Lada Novotná
Veronika Tlachová
Stanislava Votápková

First Tenors

Jiří Běluša
Jan Břečka
Jan Turčinek
Radek Krul
Zdeněk Nečas
Ivan Nepivoda
Martin Pavlíček
Miroslav Prokop
Milan Řihák

Second Tenors

Štěpán Harasim
Ivo Musil
Josef Nyilas
Miroslav Padysák
Ondřej Pivoda
Petr Pytlík
Ladislav Simon
Ondřej Špaček
Jan Valušek

First Basses

Vladimír Brázda
Sergej Derda
Filip Hlavinka
Jan Honek
Petr Karas
Martin Kotulan
Robert Musialek
Vladimír Wernisch
Jiří Žouželka

Second Basses

Vratislav Daněk
Mikalai Charnyshou
Jiří Klecker
Martin Klusáček
Jan Kyzlink
Martin Novotný
Ivo Šiler
Jan Šmatera

ADMINISTRATION

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Jiří Heřman, *Opera Artistic Director*
Patricie Částková, *Opera Dramaturg*
Vlasta Macháčková, *Tour Organisation*

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Ivana Císařová, *Stage Manager*
František Kuba, *Orchestra Technician*

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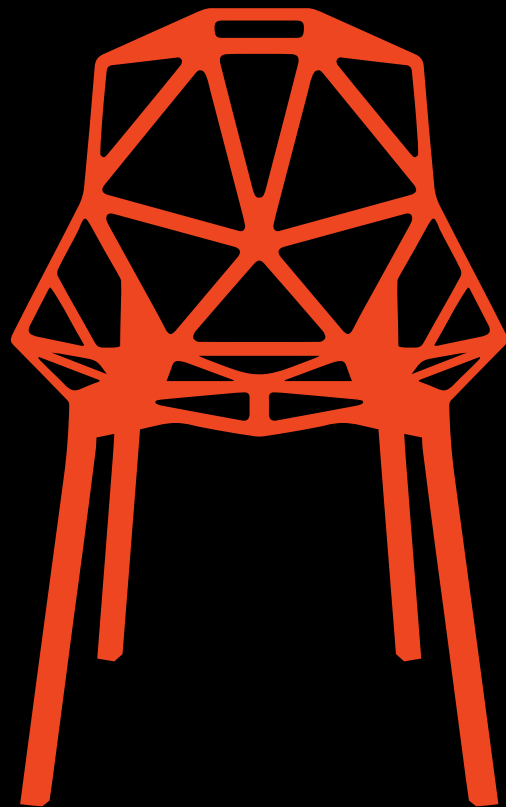
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節目

節目總監

副節目總監

節目經理

助理節目經理

節目統籌

節目行政主任

項目經理

項目統籌

物流及接待經理

藝術家統籌經理

技術

製作經理

助理製作經理

技術統籌

音響系統工程師

外展

外展經理

外展統籌

外展主任

特別項目

項目經理

公關及市場顧問

高級節目統籌

助理

出版

英文編輯

中文編輯

副編輯

助理編輯

市場推廣

市場總監

副市場總監

市場經理

市場經理（票務）

助理市場經理

數碼營銷專員

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會計

會計經理

高級會計主任

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人力資源及行政經理

人力資源及行政主任

行政秘書

接待員 / 初級秘書

常務助理

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Special Events

Project Managers

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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

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					
歌特柴爾與玻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：安德塞斯基	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樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm	
世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏	World Music Weekend - 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: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	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					
《閩閩一代男》 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	 A Floating Family - A Trilogy 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					
《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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Talk

20/2 Mon 一



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

示範講座
Demonstration Talk

26/2 Sun 日



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

講座
Talk

17/3 Fri 五

香港藝術節 加料節目

藝術節加料節目 Festival Plus

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

特備節目 SPECIALS	
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
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk

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>



更多加料節目詳情及網上報名：
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