

**香港藝術節**  
**HONG KONG**  
**ARTS FESTIVAL**  
**16.2-18.3.2017**

此時此地

## 歌特柴爾與玻魯桑伊斯坦堡愛樂樂團



中華人民共和國香港特別行政區  
Hong Kong Special Administrative Region  
of the People's Republic of China



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# 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



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149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

Tisa Ho  
Executive Director,  
Hong Kong Arts Festival

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 149 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.

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

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歌特柴爾與玻魯桑伊斯坦堡愛樂樂團

二月十五日演出

the 15 Feb performance of  
**Sascha Goetzel and**  
**the Borusan Istanbul Philharmonic Orchestra**

*In the moment* 此時此地

## 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。

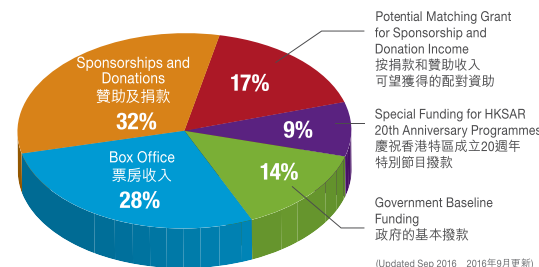
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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.

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**45<sup>th</sup>**  **香港藝術節  
HONG KONG  
ARTS FESTIVAL**  
16.2-18.3.2017

Presents

## Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra 歌特柴爾與玻魯桑伊斯坦堡愛樂樂團

2月  
FEB | 15



演出長約 1 小時 55 分鐘，包括一節中場休息

Running time: approximately 1 hour and 55 minutes including one interval

節目資料 p14 for programme details

2月  
FEB | 16



演出長約 1 小時 45 分鐘，包括一節中場休息

Running time: approximately 1 hour and 45 minutes including one interval

節目資料 p23 for programme details



香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

歌特柴爾與玻魯桑伊斯坦堡愛樂樂團演出為香港特別行政區成立二十周年慶祝活動之一。  
The performances of Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra are part of the Celebration Programmes for the 20th Anniversary of the Establishment of the HKSAR.

封面照片 Cover Photograph: © Özge Balkan



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## 玻魯桑伊斯坦堡愛樂樂團

玻魯桑伊斯坦堡愛樂樂團原為玻魯桑室樂團，由土耳其工業集團翹楚玻魯桑伊斯坦堡控股公司創立，是該公司首次涉足文化藝術領域的成果。樂團在古雷德·艾卡爾的藝術領導下，漸漸演變成現在的大型交響樂團。2009年歌特柴爾獲委任為樂團的藝術總監及首席指揮，帶領樂團成為伊斯坦堡文化界重要的一員。

玻魯桑伊斯坦堡愛樂樂團由2003年起成為伊斯坦堡國際音樂節的駐團樂團，每年為音樂節擔任開幕演出。樂團曾與多位世界頂級明星合作，當中包括：蕾妮·弗雷明、郎朗、赫拉里·哈恩、艾倫娜·嘉蘭莎、唐·迪亞戈·弗洛雷茲、安潔拉·喬姬兒、約瑟夫·卡列雅、麥辛·凡格羅夫、羅伯特·阿蘭尼亞、魯杜夫·布斯班達、尼古拉·班奈迪蒂、莫瑞·普萊亞、布萊恩·特菲爾、伊莎貝爾·浮士德、布蘭福特·馬塞拉斯、馬丁·葛魯賓格、史蒂文·伊沙里斯、維多莉亞·梅洛娃、納塔利·克萊恩、拉貝克姊妹、丹尼爾·穆勒-索特、艾娜·爾度蘭、胡笙·薛默特、伊迪爾·碧瑞特、費素爾·塞伊，以及茱莉亞弦樂四重奏。

維也納指揮家歌特柴爾自擔任樂團的藝術總監兼首席指揮後，即帶領樂團演奏大量曲目，並成為歐洲數一數二的樂團為目標。

樂團於2009/10樂季發行了首張國際唱片，當中灌錄了雷史碧基、亨德密爾及施密特的作品，由Onyx唱片公司發行，屢獲好評。樂團亦於2010年為薩爾斯堡藝術節的開幕活動演出，2010年5月獲土耳其音樂雜誌《Andante》選為「年度最佳樂團」。

次張唱片《機械時代的音樂》於2012年3月再度由Onyx唱片公司發行。2014年，玻魯桑伊斯坦堡愛樂樂團成為第一支土耳其樂團獲邀參加英國廣播公司逍遙音樂會，而在歌特柴爾帶領下，演出好評如潮。樂團於演出後發行了第三張唱片，當中包括林姆斯基-高沙可夫、巴拉基列夫、艾爾金及易波里托夫-伊瓦諾夫的作品。

## Borusan Istanbul Philharmonic Orchestra

The history of the Borusan Istanbul Philharmonic Orchestra (BIPO) started with the Borusan Chamber Orchestra, one of the first ventures in the field of arts and culture by Borusan Holding, a Turkish industrial conglomerate. The chamber orchestra grew into a full size symphonic ensemble under the artistic leadership of Gürer Aykal, before Sascha Goetzl was appointed as current BIPO Artistic Director and Principal Conductor in 2009. Today, BIPO is a prominent part of Istanbul's cultural scene.

BIPO became the resident orchestra of the International Istanbul Music Festival in 2003, and has since officially opened the festival each year. World-class soloists that BIPO has worked with to date include stellar names such as Renée Fleming, Lang Lang, Hilary Hahn, Elina Garanča, Juan Diego Flórez, Angela Gheorghiu, Joseph Calleja, Maxim Vengerov, Roberto Alagna, Rudolf Buchbinder, Nicola Benedetti, Murray Perahia, Bryn Terfel, Isabelle Faust, Branford Marsalis, Martin Grubinger, Steven Isserlis, Viktoria Mullova, Natalie Clein, Katia & Marielle Labèque, Daniel Müller-Schott, Ayla Erduran, Hüseyin Sermet, İdil Biret, Fazıl Say and the Juilliard String Quartet.

Since taking up the baton as BIPO's Artistic Director and Principal Conductor, Viennese conductor Sascha Goetzl has contributed greatly to BIPO's repertoire and its new aim to become one of the best symphonic ensembles in Europe.

The 2009/10 season was a remarkable one as BIPO released its first international CD featuring pieces by Respighi, Hindemith, and Schmitt on the Onyx label to international critical acclaim, and the orchestra also performed at the Opening Festivities of the 2010 Salzburg Festival. Furthermore, BIPO received the Turkish music magazine *Andante's* "Best Orchestra of the Year" award in May 2010.

Their second CD with Goetzl, *Music from the Machine Age*, was released in March 2012, again by Onyx. 2014 saw two major international achievements for the orchestra: BIPO had the privilege of being the first ensemble from Turkey to be invited to the BBC Proms, and performed under Goetzl to critical acclaim. BIPO's third CD featuring works by Rimsky-Korsakov, Balakirev, Erkin and Ippolitov-Ivanov was also launched after the concert.



## 歌特柴爾

指揮

沙斯查·歌特柴爾生於維也納，是玻魯桑伊斯坦堡愛樂樂團的藝術總監及首席指揮，並帶領這群非凡的音樂家取得極高的藝術成就以及國際認可。除了在薩爾斯堡音樂節的演出之外，樂團亦於英國廣播公司逍遙音樂會舉行了一場精彩的首演。歌特柴爾同時亦是日本神奈愛樂樂團的首席客席指揮。結束芬蘭庫奧皮奧交響樂團音樂總監的六年任期後亦經常於樂團擔任客席指揮。他是伊斯坦堡音樂和平基金會的藝術總監，並於音樂教育、發展和演出方面積極與年輕人合作。

歌特柴爾在指揮歌劇方面有豐富經驗，亦備受讚譽。維萊里·格杰夫亦邀請他到馬里因斯基劇院任《唐·喬望尼》的指揮。歌特柴爾於維也納國家歌劇院指揮過柴可夫斯基的《胡桃夾子》，亦在2010年於琉森指揮全新版本的《魔笛》。2014年秋，《費加羅的婚禮》的演出大獲好評後，維也納人民歌劇團邀請他為《魔笛》、《唐·喬望尼》、《弄臣》和《玫瑰騎士》，直至2018年。他在這個樂季於南錫的洛林國家歌劇院指揮了占瑪勞莎的《秘密婚姻》的新製作。歌特柴爾合作過的歌唱家包括：普拉西多·杜明高、荷西·卡列拉斯、安娜·涅翠柯、蕾妮·弗雷明、約瑟·卡列雅、彼德·貝舍瓦、唐·迪亞戈·弗洛雷茲、托馬斯·漢普森和米高·沙德。

歌特柴爾與玻魯桑伊斯坦堡愛樂樂團的經典作品已收錄於由Onyx發行的三張唱片中。第一張唱片灌錄了雷史碧基、亨德密爾及施密特的管弦樂作品；第二張命名為《機械時代的音樂》；第三張則輯錄了歌特柴爾與眾不同的《天方夜譚》。其他帶有東方色彩的西方音樂作品，被BBC音樂雜誌評為「五星級的演奏和五星級的聲音」。2014年聯同巴黎室內管弦樂團和莎拉與黛博拉涅坦努姊妹推出唱片，收錄了巴赫和施尼特格的作品。

近期合作的樂團包括法國國家樂團、波爾多樂團、羅馬尼亞國家電台交響樂團、里昂國家樂團、克拉科夫愛樂樂團、以色列交響樂團，以及與他合作第一部日本歌劇的東京愛樂樂團。



## Sascha Goetzel

Conductor

Vienna born Sascha Goetzel is Artistic Director and Principal Conductor of the Borusan Istanbul Philharmonic Orchestra, and has achieved high artistic standards and international recognition for this exceptional body of musicians which has performed at the Salzburg Festival and made a brilliant debut at the BBC Proms. He is Principal Guest Conductor of the Kanagawa Philharmonic Orchestra in Japan. After a six year tenure of the music directorship of the Kuopio Symphony in Finland he remains a regular guest with the orchestra. He is the Artistic Director of Istanbul's Barış İçin Müzik Vakfı/Music for Peace Foundation and works closely with young people in music education, development and performance.

Goetzel is an acclaimed and experienced opera conductor. Valery Gergiev invited him to conduct *Don Giovanni* at the legendary Mariinsky Theater; he conducted Tchaikovsky's *Nutcracker* at the Vienna State Opera, and in 2010 a new production of *The Magic Flute* in Lucerne. Following great success with *Le nozze di Figaro* in the autumn of 2014, the Vienna State Opera invited Goetzel for productions of *The Magic Flute*, *Don Giovanni*, *Rigoletto* and *Der Rosenkavalier* until 2018. This season he conducts a new production of Cimarosa's *Il Matrimonio Segreto* at the Opéra National de Lorraine in Nancy. Singers with whom he has worked include Plácido Domingo, José Carreras, Anna Netrebko, Renée Fleming, Joseph Calleja, Piotr Beczala, Juan Diego Flores, Thomas Hampson and Michael Schade.

His spectacular work with the Borusan Istanbul Philharmonic Orchestra has been documented in two CDs released by Onyx. The first featured orchestral works by Respighi, Hindemith and Florent Schmitt, the second is entitled *Music from the Machine Age*, and both received superb reviews. A third recording featuring Rimsky-Korsakov's *Scheherazade* and other Western works with oriental influences was awarded "5 stars for the performance and 5 stars for the sound" by *BBC Music Magazine*. A recording of works by Bach and Schnittke with the Orchestre de Chambre de Paris and Deborah and Sarah Nemtanu appeared in 2014.

Recent concerts include performances with the Orchestre National de France in Paris, Orchestre de Bordeaux, the Romanian National Radio Orchestra, the Orchestre National de Lyon, the Krakow Philharmonic and the Israel Symphony Orchestra, as well as his Japanese opera debut with the Tokyo Philharmonic.



15.2.2017

費里特·杜遜  
《土耳其隨想曲》

詹姆斯·麥美倫  
小提琴協奏曲

舞  
歌  
歌舞

小提琴：瓦汀·列賓

Ferit Tüzün (1929-1977)  
*Capriccio à la Turque*

James MacMillan (1959-)  
Violin Concerto

Dance  
Song  
Song and Dance

Vadim Repin violin

—— 中場休息 Interval ——

林姆斯基 - 高沙可夫  
《天方夜譚》，作品 35

大海和辛巴達的船  
卡蘭達王子的故事  
年輕的王子與公主  
巴格達的盛宴——海洋——船撞上聳  
立青銅騎士像的懸崖而破裂

Nikolai Rimsky-Korsakov (1844-1908)  
*Scheherazade, Op 35*  
The Sea and Sinbad's Ship  
The Kalendar Prince  
The Young Prince and the Young Princess  
Festival at Baghdad. The Sea. The Ship Breaks  
Against a Cliff Surmounted by a Bronze Horseman

是晚演出曲目及次序或有更改  
Pieces and their order of performance are subject to change

樂曲介紹 Programme notes

費里特·杜遜  
《土耳其隨想曲》

費里特·杜遜為當代土耳其第二代作曲家，師承「土耳其五人組」作曲家埃克席斯及艾爾辛，他於安卡拉國立音樂學院畢業後便到德國深造，回國後從事作曲及指揮工作。杜遜曾出任安卡拉國立歌劇院經理，對土耳其的複調音樂發展作出了重大貢獻。

杜遜把《土耳其隨想曲》獻給他在慕尼黑音樂學院的老師阿杜夫·曼奈里殊，此作品於1957年由曼奈里殊指揮的慕尼黑黑愛樂樂團首演。在樂曲中明顯見到二十世紀最具影響力的作曲家史達拉汶斯基和巴托克的影子，作品的靈感卻源自土耳其民謠及其複合節奏。《土耳其隨想曲》亦曾在1958年布魯塞爾世界博覽會中演出，大獲好評。

樂曲介紹：辛古·奧坎  
中譯：陳楚珊

Ferit Tüzün  
*Capriccio à la Turque*

A member of the second generation of Turkish composers, Ferit Tüzün studied under Necil Kâzım Akses and Ulvi Cemal Erkin, the other two members of the first generation, the Turkish Five. After graduating from the Ankara State Conservatoire, he continued his studies in Germany and upon his return to Turkey, worked as a composer and conductor. Tüzün served as the General Manager of the Ankara State Opera and made significant contributions to the progress of polyphonic music in Turkey.

Tüzün dedicated his *Capriccio à la Turque* to Adolf Mennerich, his tutor at the Hochschule Musik München in Germany. The work was premiered in 1957 with Mennerich conducting the Munich Philharmonic Orchestra. Even though the influence of two great 20th century composers, Stravinsky and Bartók can be felt, this orchestral piece is essentially inspired by Turkish folk tunes and combined rhythms. *Capriccio à la Turque* was also performed at the Brussels World Expo in 1958, at which it received great acclaim.

Programme note by Sungu Okan



土耳其首都安卡拉，費里特·杜遜以前讀書和工作的地方  
The Turkish capital Ankara, where Ferit Tüzün studied and worked.

## 詹姆斯·麥美倫 小提琴協奏曲

第一樂章以短促、強而有力且不斷重複的旋律動機開始，從而帶入小提琴獨奏快速顛簸的主樂旨；緊接著是另一個主要樂旨：高音、懸浮的樂句，以連續低沈的聲音伴奏着。這三個主元素建構了樂曲接下來的主要發展要旨，但樂曲在回到自然發展及總結前，作了一個重大逆行，出現了一段生氣勃勃的蘇格蘭旋轉舞曲。

第二樂章以雙簧管簡約抒情的旋律開始，接着弦樂取而代之，小提琴獨奏與前段對比強烈、高度裝飾的音樂素材，而這也成為獨奏者在這個中心樂章的主要特色。另一個主要伴奏意念是利用一系列簡單的和弦，全部長度不一，安排在易變的雙值節奏中。兩個主題出現過一系列的變化後，音樂再次作出意想不到的轉變：這時獨奏部份顯得單純、質樸、富童真、跳躍，這段童年回憶的靈感來自對幾段舊日愛爾蘭民謠的模糊印象。這幾個主要素材經過發展、對比後，只有這段簡樸的旋律餘音裊裊，獨奏者以炫技式的姿態大段奏出。

第三樂章結合前兩樂章的意念：歌唱和舞蹈。音樂蘊含了第一樂章的澎湃活力，也有着第二樂章的歌唱特質，同時增添戲謔的感覺，當中還有些德語說話素材。一連串節奏轉換把音樂帶到新境界，氣氛更激昂強烈、盡情放縱。中段是以樂曲較早前出現過的抒情、由素歌變化而成的緩慢素材而寫成的華爾滋。樂曲在最後的繞道而行中回復本來的喧鬧，悲傷的情感猛然爆發，留下只有獨奏者的無伴奏華彩樂段；作品最後以簡短的小尾聲作結。樂曲是獻給瓦汀·列賓，為紀念愛倫·麥美倫而作。

樂曲介紹：詹姆斯·麥美倫  
中譯：陳楚珊

## James MacMillan Violin Concerto

The first movement begins with a short, punchy refrain motive, which kicks off a fast, jerky principal theme on solo violin. This is followed fairly swiftly by the other main idea – a high, floating singing line, with murmuring accompaniment. These three main elements form the main thrust of development thereafter. However, the music takes a significant detour into an energetic Scottish reel, before the natural development is resumed and concluded.

The second movement begins with a simple, expressive melody on oboe, which is then taken up by the strings as the solo violin moves into a highly embellished counter-material. This becomes the main characteristic of the soloist's activity in this central movement. The other main accompaniment idea is a series of simple chords, all of different lengths, fitted in to a pliable dyadic rhythm. As the two themes are varied in a series of episodes, the music again takes an unexpected shift – where the solo part is marked *semplce*, child-like, folksy, dancing. Based on a hazy, remembered amalgam of old Irish tunes, this section is a memory of childhood. These main elements are developed and subsequently juxtaposed, but it is this simple melody that has the last word, in a virtuosic passage for the soloist.

The third movement is a combination of the two concepts in the earlier movements; song, and dance. The music has the physical energy of the first, but some of the singing quality of the second, while introducing a new feeling of burlesque. There is some spoken material too (in German). A series of metric modulations take the music into new territory with heightened vigour, and with a growing sense of abandon. The middle section is a waltz based on the lyrical, plainsong-inflected slow material from earlier in the piece. A final detour, at the resumed speech, takes the music to a tragic outburst, leading to an unaccompanied cadenza for the soloist. A brief codetta brings the work to a full stop. The work is dedicated to Vadim Repin and in memoriam Ellen MacMillan (1935- 2008).

Programme note by James MacMillan

## 瓦汀·列賓與麥美倫小提琴協奏曲 Vadim Repin and the MacMillan Violin Concerto

大衛·尼斯  
by David Nice



麥美倫的小提琴協奏曲是獻給瓦汀·列賓的作品，列賓於2010年為樂曲作世界首演，在此後幾年更為作品作多次錄音及演出。在這段訪談節錄中，大衛·尼斯訪問列賓與這首作品的關係。

可以告訴我多些關於麥美倫的協奏曲嗎？這必然是首難度很高的作品。

不——樂曲非常優美，同時也很智性、很強烈。我們跟詹姆斯會面排練過幾次，沒有一次在樂譜中找到想變更的地方，就像一頁潔淨的樂譜，馬上就讓我發揮。

是他說要寫給你的嗎？他寫協奏曲時心目中通常已有既定人選。

這其實是倫敦管弦樂團的聯合委約創作，我只是這首新作的受益者，很榮幸樂曲是為我而寫。倫敦管弦樂團問我有沒有興趣參與，麥美倫的名字對我來說很有份量，因我曾在基洛夫聽過他的音樂，樂曲的名字我忘了，只記得是由指揮格杰夫委約的作品；麥美倫是個多產的作曲家，我也有他的合唱音樂唱片。

演奏當代音樂通常都要非常小心，在任何年代也有非常多第一流的作曲家。

個人而言我並不能作所有的選擇，但我有很多願望，而麥美倫是我的願望排行榜上的第一位，這是肯定的。

節錄自2014年二月原載於網站 theartsdesk.com 的訪談

*As the dedicatee of James MacMillan's Violin Concerto, Vadim Repin gave its world premiere in 2010 and has since recorded the piece and given numerous further performances. In this interview excerpt, David Nice of theartsdesk.com asked Repin about his relationship with the concerto.*

**Tell me a bit more about the MacMillan Concerto – it must have been a formidably difficult piece to learn?**

No – it is so beautiful and logical at the same time and powerful. We met with James a few times to rehearse, and not once did I find anything that I would wish to change. It seemed like a clean page with something that immediately took my musical support.

**Did he ask to write it for you? He usually has a specific player in mind when he writes a concerto.**

It was the idea of the London Symphony Orchestra to co-commission this piece. I only had the benefit that the concerto was written for me and I'm the proud dedicatee. The LSO asked me if I would be interested to do it, and the name of MacMillan for me was quite something, because I heard his music played at the Kirov – I can't remember the name of the piece, it was a commission by Valery [Gergiev], and he did many things – and I have CDs of his choral music. To me he's such a truthful composer, and his music backs you up as a performer in the best sense.

**With contemporary music you must have to take care, because there are only so many really first rate composers in any generation.**

Well, I'm not really in a position to make all the choices, but I have my wishes, and MacMillan was No. 1, that's for sure.

This excerpt is taken from a February 2014 interview, originally published by theartsdesk.com



## 林姆斯基-高沙可夫 《天方夜譚》，作品 35

尼高拉·林姆斯基-高沙可夫的《天方夜譚》自 1888 年首演起便令樂迷如癡如醉，樂曲可說是當時最富色彩及感染力的作品之一。與玻魯桑伊斯坦堡愛樂樂團進行錄音時，我們面對的挑戰是為林姆斯基-高沙可夫想像的東方故事找尋新的敘述方式。我們首次把傳統的東方樂器放到《天方夜譚》的錄音中，在今晚的演出也會使用。在第一與第二樂章之間烏德琴奏出傳統的旋律，為樂曲營造氣氛，並喚起故事《一千零一夜》的魔力及戲劇性。雪哈拉莎德為了令蘇丹王山魯亞爾不殺她，每晚都說一個引人入勝的故事，令他急切期待故事結尾而保她性命。

這套作品以交響曲式寫成，第一樂章中某些主旋律成為後來的樂章中旋律的音樂單位。作曲家堅持樂曲不是絕對的標題音樂，但作品的靈感來自《一千零一夜》是毋庸置疑的。在這個演出中，小提琴獨奏代表雪哈拉莎德公主，伴奏的是阿拉伯卡龍琴而不是豎琴。在整個作品中烏德琴（另一種土耳其傳統弦樂器）及敲擊樂細緻地互相配合，建構出林姆斯基-高沙可夫寫的阿拉伯節奏，同時鞏固樂曲「神話影像萬花筒」的形象。在第三與第四樂章之間卡龍琴奏起另一段傳統旋律，結合古代的音樂傳統與現代西方的調性音樂。

樂曲介紹：沙斯查·歌特柴爾  
中譯：陳楚珊

## Nikolai Rimsky-Korsakov *Scheherazade*, Op 35

Nikolai Rimsky-Korsakov's *Scheherazade* has fascinated listeners ever since its premiere in 1888 – one of the most colourful and enchanting compositions of its time. When recording the piece together with the Borusan Istanbul Philharmonic, we were presented with the challenge of finding new ways to the Oriental narrative Rimsky-Korsakov envisaged, and to bridge the gap between ancient East and contemporary West. For the first time ever we introduced original Oriental instruments on a *Scheherazade* recording, which also feature in tonight's concert performance. Between the first and second movements the *oud* plays a traditional melody, setting the atmosphere and recalling the magic and drama of *1001 Nights*; the story of Scheherazade's plan to keep Sultan Shahryar from his murderous intentions by telling him a spellbinding story night after night, and the Sultan keeping her alive in eager anticipation of the end of the tale.

The work is based on the symphonic model with some of the first movement's major themes serving as musical cells for the melodies in other movements. The composer insisted that there was no absolute programme to the music: his inspiration from *1001 Nights*, however, is unmistakable. In this performance, the violin solo which represents Princess Scheherazade is accompanied by the Arabic *qanun* instead of the harp. Throughout the work the *oud* (another traditional Turkish stringed instrument) and percussion are delicately incorporated to support Rimsky-Korsakov's Arabic rhythm writing, while serving to underpin his "kaleidoscope of fairy-tale images". Between the third and fourth movements the *qanun* plays another traditional melody bridging ancient musical traditions and modern western tonal music.

Programme note by Sascha Goetzel

### 傳統中東樂器 Traditional Middle Eastern musical instruments

烏德琴是一個琴身呈梨形的弦樂器，類似歐洲的魯特琴。  
卡農琴則類似齊特琴，外型 and 彈奏方法都與中樂古箏相似。

The *oud* is a stringed instrument with a pear-shaped body, similar to the European lute.  
The *qanun* is a zither-like instrument, resembling the Chinese guzheng in both appearance and playing style.

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## 瓦汀·列賓

小提琴

瓦汀·列賓 1971 年生於西伯利亞，年僅 11 歲便奪得維尼奧夫斯基大賽全齡組金獎，並於莫斯科及聖彼得堡舉行他的首次獨奏會。14 歲時首度於東京、慕尼黑、柏林及赫爾辛基演出，翌年更踏足紐約卡內基音樂廳。17 歲那年成為比利時伊利莎伯王后小提琴大賽史上最年輕的優勝者。

自此之後列賓便開始與世界各地的頂尖樂團及指揮家合作，最近曾與倫敦交響樂團及指揮維萊里·格杰夫，以及 NHK 交響樂團及指揮杜托爾舉行巡迴演出。作曲家詹姆斯·麥美倫亦為列賓寫下小提琴協奏曲，分別於倫敦、費城、紐約卡內基音樂廳、巴黎普蕾亞音樂廳及皇家阿姆斯特丹音樂廳進行首演，屢獲好評，而當中於皇家艾伯特音樂廳舉行的英國廣播公司逍遙音樂會更是座無虛席。

2010 年，列賓獲法國頒發最高榮譽的飛馬大獎，以表揚其音樂上的畢生成就，同時亦獲頒法國藝術及文學勳章。列賓分別於 2014 及 2015 年成為北京中央音樂學院及上海音樂學院的榮譽教授，以表揚他對栽培年青樂手的貢獻。

列賓拉奏的是由安東尼奧·史特拉底瓦里於 1733 年製造的「洛德」小提琴。

## Vadim Repin

Violin

Born in Siberia in 1971, Vadim Repin was eleven when he won the gold medal in all age categories in the Wienawski Competition and gave his recital debuts in Moscow and St Petersburg. At 14 he made his debuts in Tokyo, Munich, Berlin, Helsinki; a year later at Carnegie Hall. At 17 he was the youngest ever winner of the Queen Elisabeth Competition.

Since then he has performed with all the world's greatest orchestras and conductors. Among the highlights of his career in recent seasons have been tours with the London Symphony Orchestra and Valery Gergiev, the NHK Orchestra and Dutoit, and acclaimed premières in London, Philadelphia, New York's Carnegie Hall, the Salle Pleyel in Paris and Amsterdam's Concertgebouw of the violin concerto written for him by Sir James MacMillan, culminating in a BBC Prom at the sold out Royal Albert Hall.

In 2010 he received the Victoire d'Honneur, France's most prestigious musical award for a lifetime's dedication to music, and became Chevalier de l'Ordre des Arts et Lettres. In 2014 he became Honorary Professor at the Beijing Central Conservatory of Music, and in 2015 at the Shanghai Conservatory, in recognition of his work with young musicians.

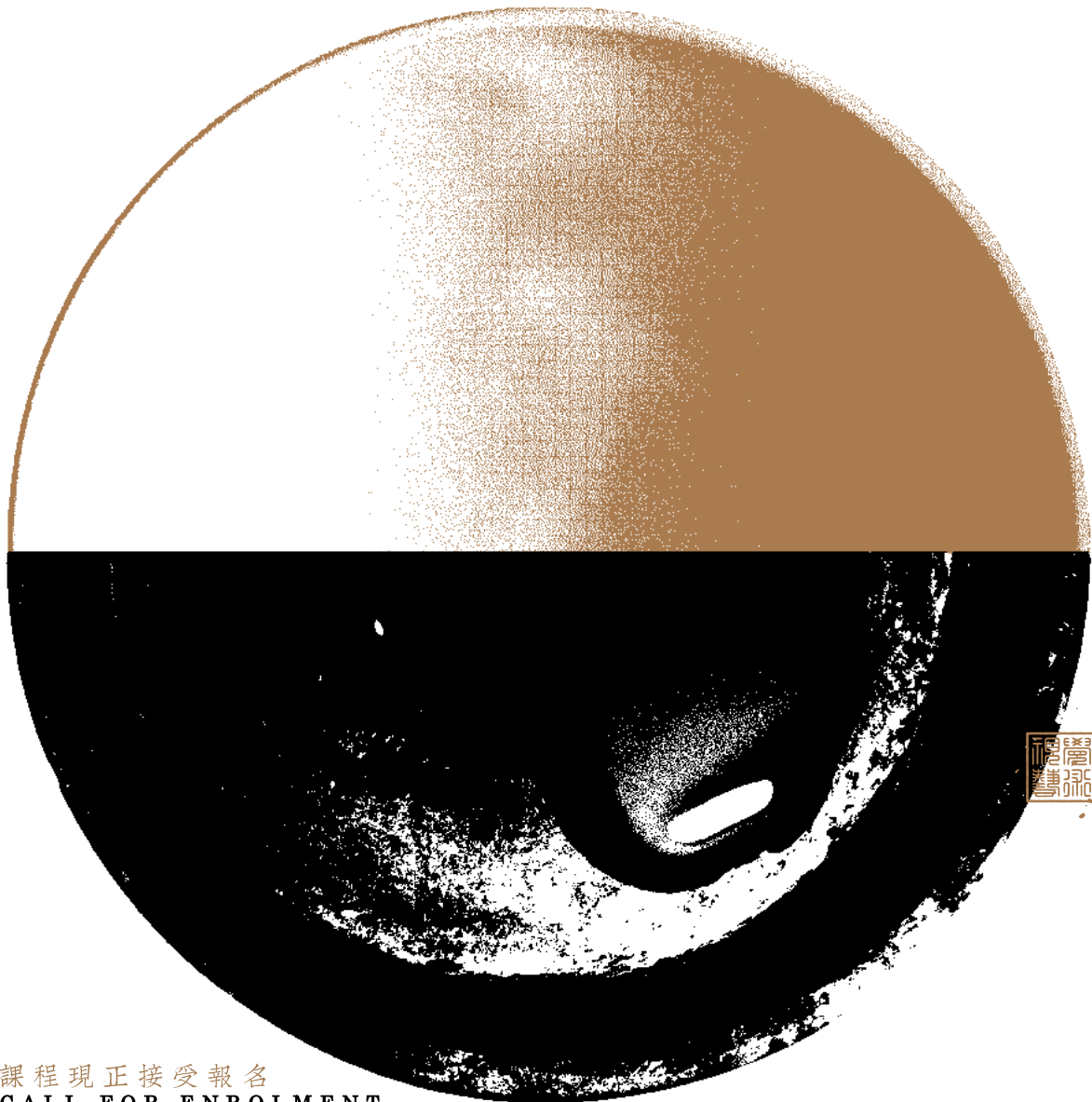
Repin plays on the 1733 'Rode' violin by Antonio Stradivari.





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#### 艾雲·舒洛夫

《歐吉拉拉》 芭蕾組曲，作品 53

#### 阿默特·阿德南·賽貴

第一鋼琴協奏曲，作品 34

果斷地  
流暢的行板  
甚快板

鋼琴：古爾素·奧納伊

#### Erwin Schulhoff (1894-1942)

*Ogelala* (Ballet Suite), Op 53

#### Ahmet Adnan Saygun (1907-1991)

Piano Concerto No 1, Op 34

Deciso  
Andante con moto  
Allegro assai

Gülsin Onay piano

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#### 米列·巴拉基列夫

《伊斯拉美》，作品 18

#### 奧托里奧·雷史碧基

《希巴女王》管弦樂組曲，P 177

所羅門之夢  
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黎明之舞  
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#### Mily Balakirev (1837-1910)

*Islamey*, Op 18

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## 樂曲介紹 Programme notes

艾雲·舒洛夫

《歐吉拉拉》芭蕾舞組曲，作品 53

艾雲·舒洛夫 1894 年出生於布拉格一個富裕的德國猶太裔家庭，早在少年時期便已展現出音樂天賦，七歲時在德伏扎克的推薦下入讀布拉格音樂學院，其後在維也納、萊比錫及科隆讀書。

他的早期作品受史特勞斯及其他晚期浪漫主義作曲家影響，但在奧匈帝國軍隊前線作戰的經歷令他變成了激進的社會主義者，繼而在藝術上摒棄他早期的作曲模式，轉向實驗性較強的音樂。舒洛夫曾嘗試勛伯格派系的風格，但最終找到最意氣相投的達達主義；爵士樂也對他有重大影響。1923 年他重返布拉格定居，漸漸成為歐洲音樂舞台上為人熟悉的鋼琴家及作曲家。

舒洛夫稱《歐吉拉拉》為「神秘的芭蕾舞」，於 1921 年完成簡短的初稿，但忙碌的他需要花三年時間才把作品編制完成，樂曲最後在 1925 年 11 月 21 日在德國德紹首演。作品靈感來自前哥倫布時代墨西哥一個傳奇故事：戰士歐吉拉拉被部落國王艾華擄去，縱使他設法迷惑公主艾華拉並忍受了百般奚落和折磨，最終他還是屈服。

雖然在作品中可見《神奇的滿大人》和《春之祭》的影響，如間歇出現的巴松管獨奏，但樂曲也顯示了舒洛夫的革新精神：根據他對美洲印第安節奏和舞蹈的深入研究，他在配器上以敲擊樂為主導，相比墨西哥作曲家卡洛斯·查維斯和西爾維斯特里·雷維爾塔斯使用美洲原住民節奏，這位出生於捷克、德國猶太裔音樂家還要早幾年在音樂中運用這些創新元素。

樂曲介紹：沙斯查·歌特柴爾

中譯：陳楚珊

Erwin Schulhoff

*Ogelala* (Ballet Suite), Op 53

Born in Prague in 1894 to a wealthy German-Jewish family, Erwin Schulhoff showed musical gifts from an early age and entered the Prague Conservatoire at the age of seven on the recommendation of Dvořák; he later studied in Vienna, Leipzig and Cologne.

His early compositions show the influence of Strauss and other late Romantics, but experience on the front line in the Austro-Hungarian army turned him into an ardent socialist and he turned away from his earlier models towards more experimental music. He toyed at first with the Schoenberg school but eventually found Dadaism more congenial; jazz also became an important influence. Based back in Prague from 1923, Schulhoff's star continued to rise and he became a familiar figure on the concert stages of Europe, both as pianist and composer.

*Ogelala*, which Schulhoff termed a "Ballettmysterium", was finished in short score in 1921, but the busy Schulhoff required another three years to orchestrate the work, which was premiered in Dessau on 21 November 1925. It is based on a legend from pre-Columbian Mexico: the warrior Ogelala, taken captive by the tribe of the king Iva, nonetheless manages to seduce the princess Ivala and withstand all manner of taunts and torture before he finally succumbs.

Although *Ogelala* shows the influence of both *The Miraculous Mandarin* and *The Rite of Spring*, not least in the occasional passages for solo bassoon, it also reveals Schulhoff looking forward: the innovative dominance of percussion in the orchestration was based on a close study of Amerindian rhythm and dance, allowing this Czech-born German Jew to predate by several years the use of native American rhythms by the Mexican composers Carlos Chávez and Silvestre Revueltas.

Programme note by Sascha Goetzel





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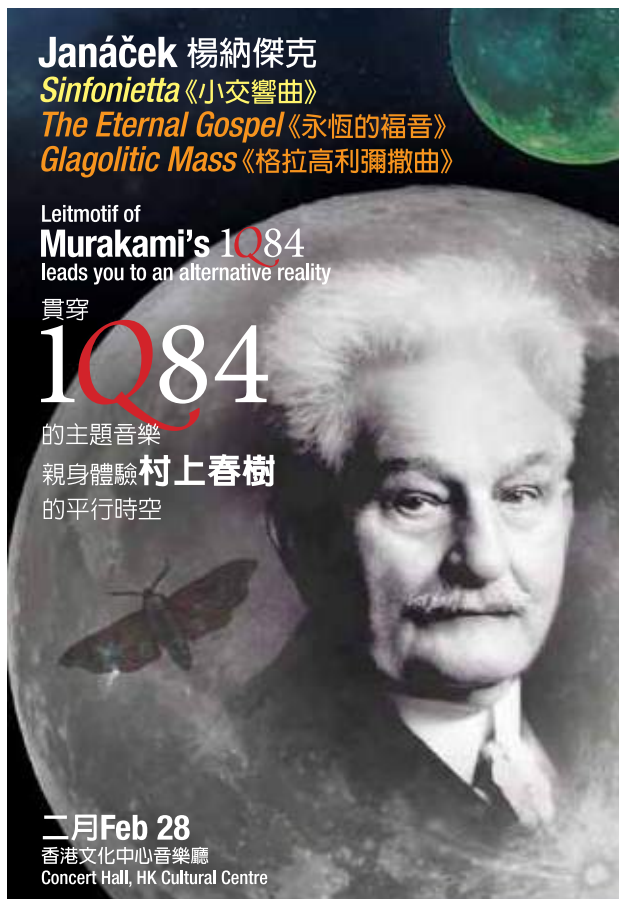


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## 阿默特·阿德南·賽貫

### 第一鋼琴協奏曲，作品 34

1923年土耳其共和國宣告成立後其中一項最革命性的舉動，無疑就是音樂上的改革。當時的人認為當前最要緊的是在利用當代的語言來重塑土耳其的民族音樂，把歐洲的複式音樂傳統與土耳其豐富的音樂文化融合。艾赫邁德·阿德南·賽貫是土耳其共和國時期第一代重要作曲家群——「土耳其五人組」的成員之一，他們在歐洲接受正統音樂訓練，為的是要回國成為作曲家及導師。

賽貫在他的作品中極其自如地反映出土耳其的民族風格和二十世紀的精神面貌：他深入研究安那托尼亞的民族音樂，對木卡姆音樂有深刻的認知，並且熱衷於以二十世紀的現代手法呈現，作品種類涵蓋交響樂、協奏曲、室樂、聲樂作品、芭蕾舞音樂及歌劇。

第一樂章（標示「果斷地」）以弦樂部份簡短的段落開始，接着鋼琴以同樣的姿態加入，直至樂團接手演奏。在弦樂第一次奏出主樂旨後，銅管為樂曲揭開序幕。賽貫寫道：「整首樂曲圍繞着弦樂所奏的這個樂旨……這個意念支配着整個協奏曲。」

題為「流暢的行板」的第二樂章有如鋼琴與樂團之間的對話，歷時七分鐘的樂章奏出主樂旨的新變奏。這部份的音樂就像旅途上的人，跟隨自己的內在聲音去尋找和平與光芒。

標示為「甚快的」最後一個樂章以迴旋曲式寫成，樂團與鋼琴部份均爆發出無限活力。樂章歷時五分鐘，在信心滿滿的熱忱中推上高潮。

樂曲介紹：辛古·奧坎

中譯：陳楚珊

## Ahmet Adnan Saygun

### Piano Concerto No 1, Op 34

One of the most significant revolutionary steps taken after the declaration of the republican regime in Turkey in 1923 was, undoubtedly, towards progress in music. The foremost aim was to reshape Turkey's national music in a contemporary language by blending Europe's polyphonic music tradition with Turkey's rich music culture. AA Saygun was one of the leading members of the first generation of Turkish composers of the republican era, known as the "Turkish Five", who received their formal training in Europe only to return to their country and serve as composers and instructors.

Saygun was immensely capable of reflecting Turkey and the spirit of the 20th century in his music: he conducted research on Anatolian folk music, developed a profound understanding of *maqam* music and deeply adopted the modern approach of the 20th century, resulting in an output comprising symphonies, concertos, chamber music, choral works, ballet music and operas.

The first movement (marked Deciso) begins with a brief introduction by the strings, after which the piano enters in the same manner before pausing for the orchestra to take over. The brass creates an opening after which the strings play the main motif for the first time. Saygun noted, "The entire work is based on this motif heard from the strings... This idea dominates the concerto".

The second movement, marked Andante con moto is akin to a dialogue between the piano and the orchestra, which lasts seven minutes and presents the main motif with new inventions. Here the music is like a traveller who follows his inner voice and searches for peace and light.

The last movement marked Allegro assai is in rondo form and reveals a burst of energy on both the orchestra's and piano's part. Lasting five minutes, the movement reaches its peak with a confident enthusiasm.

Programme note by Sungu Okan



## 焦點藝術家：古爾素·奧納伊與阿默特·阿德南·賽賈

鋼琴家古爾素·奧納伊演繹土耳其作曲家賽賈的作品非常出色。

在這個 2007 年的訪問中，奧納伊與土耳其 *Sevda-Cenap* 基金會的格克切·阿勒泰談及她與這位作曲家的密切關係，以及這對她演繹其作品的影響。

你曾經是賽賈的門生，而且與他共事多年。他對你有什麼樣的意義呢？

就其個性而言，賽賈簡直是一座無盡的寶藏。他對各種問題都有極豐富的知識和深刻的見解。你會發現他從不滿足於只了解皮毛。如果不是百分百了解一件事，他就絕不會說「我知道」。譬如說，他只有在像作者一樣了解一本書時，才會談論它。如果他提起某位作者時說「可惜我並不太了解他」，那麼他八成讀過這位作者的絕大部分作品，只是差一兩本沒有讀完而已。

這是非常不可思議的一種特質。不論誰遇到他，都會為自己的無知而感到慚愧。如果有人自誇是傑出演奏家、作曲家或者指揮，一旦遇見賽賈，就會不禁覺得慚愧，無一例外。

但他還有另外一面。如果你與賽賈相處時抱着求知的態度，說「抱歉，我對這不是很了解」，他的態度就會完全轉變。當他遇上有才華而誠心向他討教的人，會毫無保留地分享他的知識，不惜花上幾小時，甚至幾天來幫助他。

1991 年賽賈去世，對我是個很大的損失。不過我依然透過演奏他的作品保持着與他的關係，我亦希望我的演繹恰如其分，不偏不倚地表達他的意思。

賽賈是否對如何演奏他的作品給過你建議或特別指示？

總體來說沒有。但是不得不說賽賈對自己的作品瞭若指掌。要知道並非每位作曲家都是如此。

賽賈會立即發現我在演奏時做的所有改動。有時他認為我改得恰當，甚至會說「這部作品現在是你的多於我的」。可以說他很認可我的演繹風格。與此同時，他對某些作品給了一些非常有用的意見，讓我學到很多，比如踏板的使用和它能創造的音色。

常有人將賽賈的鋼琴作品，尤其是鋼琴協奏曲與貝拉·巴托克的作品相比。你對這種比較有什麼看法？

賽賈本人是這麼解釋的：當你在某些地區做音樂研究時，會發現同一地區的不同民族會使用相同的民族曲調，不過不同民族會採用不同部分。因此，不管土耳其、芬蘭還是匈牙利的民族樂曲，都有可能出現同樣的曲調。當來源相同，音樂本質中必然存在相似性。當然，每位作曲家的處理方式卻會大相逕庭。

你過往演奏賽賈作品時，反響是怎樣的？

非常有意思，無論在日本還是美國，每當我演奏賽賈的曲目，得到的回應都是一樣的。樂手們總會問：「為什麼我們以前從沒接觸過他的音樂？」他們感到賽賈的音樂似曾相識。

音樂的特質和價值是普世性的。無論一個人講哪種語言，來自哪個文化背景，在聽到這音樂時，都可能經驗到相同的感受。

中譯：余蘅衡

## Artist and Composer Focus: Gülsin Onay and AA Saygun



阿默特·阿德南·賽賈（左邊）與古爾素·奧納伊（右邊）  
AA Saygun (left) and Gülsin Onay (right)

*Pianist Gülsin Onay is renowned as the foremost interpreter of Turkish composer AA Saygun's music.*

*In this interview excerpt from 2007, Onay talked to Gökçe Altay of the Sevda-Cenap Music Foundation in Turkey about her close relationship with the composer, and how this has influenced her performances of his pieces.*

**You were a pupil of AA Saygun and worked with him over a long period of time. What did he mean to you?**

In terms of personality, Saygun was a real endless treasure. He had such depth and infinite knowledge on every subject. You came to realise that he was never content with learning only the surface of a subject. Without 100% knowing a subject, he would never say "I know". For instance, he would only talk about a book if he himself knew the book as well

as its author. If he said "Unfortunately I don't know him very well" about an author, most probably he would have read all but a couple of his books.

This was an incredible attribute, and those who met him would be made to feel ashamed of their own ignorance. For instance, anyone who boasted of being an excellent performer, composer or conductor would feel very ashamed upon meeting Saygun – without exception.

Yet there was another aspect to him. His attitude would totally change if you approached him by saying, "I'm sorry, but I do not know this well enough". When Saygun met a talented person who sincerely wanted to benefit from his knowledge, he would work with them for hours, holding nothing back and sharing all his knowledge. He would even spend days doing this.



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His death in 1991 was a great loss for me. However I continue my relationship with him through his works, and I hope I do justice to his memory.

**Did Saygun ever make recommendations or give you specific instructions for the performance of his works?**

In general no, but I must say that Saygun knew his own works very well. Not every composer does, you know.

Saygun would immediately notice any changes I made whilst performing. Sometimes he would find it appropriate and even say "this is now your work more than mine". So he really approved of my style. At the same time, he made some very useful comments about several of his works, and I learned many good things from him, for instance about pedalling and the colours you can create with it.

**Some of Saygun's piano works, especially his concertos, are compared to (Hungarian composer) Béla Bartók. What do you think of this comparison?**

Saygun himself explained it like this: When you carry out musical research in certain regions, you find out that different civilizations living in the same region use the same folk tunes, but take different parts. For this reason, some tunes can be the mutual medium of Turks, Finns and Hungarians. When the source is the same, the similarity exists naturally in the essence. Yet how each composer processes it is, of course, very different from another.

**What have reactions been like when you've performed his works previously?**

It is quite interesting that I always get the same reaction wherever I play Saygun, from Japan to the United States. The musicians ask "Why have we not come across this music before?" They feel very familiar with it.

The quality and value of music is universal. Whatever language people speak, whatever culture they come from, it is possible for them to listen to this music and experience the same feelings.





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The Sir Edward Youde Memorial Fund has since its inception supported more than **23,630** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$245.1** million. Out of a total of **2,911** recipients of scholarships and fellowships, more than **2,514** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

### 米列·巴拉基列夫 《伊斯拉美》，作品 18

米列·巴拉基列夫的《伊斯拉美》（副題「東方幻想曲」）原為炫技式的鋼琴獨奏作品，但樂曲現在以其管弦樂版本更為人熟悉。

這首出色的作品靈感來自作曲家在加高索地區旅遊的見聞。樂曲分成三部份，包括兩組對比強烈的主題：第一主題生氣勃勃且節奏感強；第二主題則旋律悅耳、色彩繽紛，大提琴以輕柔的 6/8 模式行進把主題帶入，令人聯想到林姆斯基-高沙可夫《天方夜譚》的第三樂章。在寫給他的朋友艾德華·瑞斯的書信（1892）中，巴拉基列夫描述了作品所受的影響：「我認識了一位切爾克斯王子，他經常來造訪並用他那好像小提琴的樂器彈奏民歌。我最喜愛其中一首名為《伊斯拉美》的舞曲，於是我開始把它改編成鋼琴版本。第二主題來自在莫斯科遇到的一位亞美尼亞演員，他來自克里米亞，並向我保證，這是當地韃靼人中耳熟能詳的旋律。」

《伊斯拉美》對十九世紀末作曲家有頗大影響。拉威爾名言他寫作《夜之加斯巴》的目的是為了創作一首「比巴拉基列夫的《伊斯拉美》更難」的作品；亞歷山大·鮑羅丁在他的歌劇《伊戈王子》中引用了這首作品；林姆斯基-高沙可夫在《天方夜譚》也做了相同的舉動。這樂曲兩度被改編成管弦樂版本，分別由阿爾弗雷多·卡塞拉和薩爾茲-利亞普洛夫創作。今晚演出的是利亞普洛夫的版本，他是巴拉基列夫的社交圈中最重要的人物，巴拉基列夫一直對他眷顧有加，在他的創作生涯中一直發揮重大影響。

樂曲介紹：沙斯查·歌特柴爾  
中譯：陳楚珊

### Mily Balakirev 《伊斯拉美》，作品 18

Mily Balakirev's composition *Islamey* (subtitled "Oriental Fantasy") was originally a virtuosic composition for solo piano, although it is better known now as an orchestral arrangement.

The inspiration for this spectacular piece came after a trip to the Caucasus region. It is divided into three sections consisting of two strongly contrasting themes: While the first is highly energetic and rhythmic, the second is melodic and colourful, introduced by the cellos in a gently moving 6/8 pattern reminiscent of the third movement of Rimsky-Korsakov's *Scheherazade*. In a letter to his friend Eduard Reiss (1892) Balakirev described the impressions on which the work is based:

"I made the acquaintance of a Circassian prince, who frequently came to me and played folk tunes on his instrument, that was something like a violin. One of them, called *Islamey*, a dance tune, pleased me extraordinarily, and I began to arrange it for the piano. The second theme was communicated to me in Moscow by an Armenian actor, who came from the Crimea and is, as he assured me, well known among the Crimean Tatars".

*Islamey* had a considerable influence on composers of the late 19th century. Maurice Ravel stated that his goal in writing *Gaspard de la nuit* was to compose a piece that was "more difficult than Balakirev's *Islamey*". Alexander Borodin included quotations in his opera Prince Igor and Rimsky-Korsakov did the same in *Scheherazade*. It has twice been arranged for orchestra, by Alfredo Casella and by Sergei Lyapunov. Tonight's performance features Lyapunov's arrangement, who was the most important member of Balakirev's circle; Balakirev took Lyapunov under his wing and remained the major creative influence through his career.

Programme note by Sascha Goetzel



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## 奧托里奧·雷史碧基

### 《希巴女王》管弦樂組曲, P 177

意大利作曲家奧托里奧·雷史碧基是位出色的音樂插畫家。《希巴女王》組曲寫於1931年，其時作曲家擅長以音樂刻劃影像的風格早已在他如畫般絢麗的《羅馬之泉》（1915）、《羅馬之松》（1923）、《羅馬節日》（1928）這三部曲代表作中建立起來。

《希巴女王》管弦樂組曲原本的構思是齣芭蕾舞劇，由萊奧尼德·馬辛編舞。樂曲用上了作曲家最奢華的配器：原本的樂譜包括了合唱、幾位歌者、台下的銅管樂隊、風聲模擬器、西塔爾琴、一位旁述者，再加上多個樂器和敲擊樂器。在1932年首演時有過千位演奏者參與，空前成功。1934年雷史碧基把作品濃縮為較小型、較易處理的管弦樂組曲，在離世前完成了四個部份。

作品以〈所羅門之夢〉開始，木管吹奏出蜿蜒的東方旋律，繼而進入莊嚴的進行曲，當中包括了猛烈的鼓聲和令人歡欣鼓舞的銅管樂。〈戰爭之舞〉是興奮狂喜的樂章，以嘹亮的銅管樂聲和激烈的鉦聲開始，然後由單簧管吹奏出起伏有致的弄蛇旋律，最後是整個樂團喧鬧的合奏。〈黎明之舞〉包含了雷史碧基最感性的音樂，作品以雄壯的〈狂歡之舞〉作結。曾出席首演的《紐約時報》評論人雷蒙·荷爾形容，樂曲最後部份「喧鬧聲突發而出，震耳欲聾。」

樂曲介紹：沙斯查·歌特柴爾

中譯：陳楚珊

## Ottorino Respighi

### *Belkis, Queen of Sheba* (Orchestral Suite), P 177

Italian composer Ottorino Respighi was an outstanding musical illustrator. *Belkis, Queen of Sheba* was written in 1931, by which time the evocative nature of Respighi's work had been firmly established through his picturesque and flamboyant trilogy of orchestral pieces, *Fontane di Roma* (1915), *Pini di Roma* (1923) and *Feste romane* (1928).

*Belkis, Queen of Sheba* was originally conceived as a ballet, choreographed by Léonide Massine. It contains some of the most sumptuous instrumentation the composer ever wrote: the original score included a chorus, several singers, an offstage brass ensemble, a wind machine, a sitar, a narrator, plus numerous instruments and percussion. The premiere, in 1932, was a huge success and involved nearly 1,000 performers. In 1934 Respighi condensed the piece into a smaller, more manageable orchestral suite, completing four sections before he died.

The work opens with "The Dream of Solomon", featuring a meandering oriental melody in the woodwind, before leading into a solemn march, with pounding drums and triumphant brass fanfares. "War Dance" is an exhilarating, frenzied movement opening with loud brass fanfares and crashing gongs, before leading to a sinuous, snake-charming melody on the clarinet and ultimately a wild, whirling melody from the full orchestra. "The Dance of Belkis at Dawn" contains some of Respighi's most sensual music, and the work ends with the majestic "Orgiastic Dance", which Raymond Hall, the New York Times critic at the first performance, described as "a deafening tumult of sound and a paroxysm of rhythm".

Programme note by Sascha Goetzel

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古爾素·奧納伊

鋼琴

Gülsin Onay

Piano

古爾素·奧納伊的演出遍及全球 73 個國家，包括委內瑞拉至日本等地。她曾於世界多個主要音樂場地演出，當中包括：皇家阿姆斯特丹音樂廳、柏林愛樂音樂廳、維也納音樂廳、倫敦伊利莎伯女皇音樂廳和格摩爾音樂廳、巴黎嘉禾音樂廳、華盛頓國家藝廊，以及紐約米勒劇院等。

奧納伊曾以鋼琴獨奏身分與世界頂尖樂團攜手獻藝，當中包括：德累斯頓國家樂團、愛樂管弦樂團、英國室樂團、皇家愛樂樂團、日本愛樂交響樂團、慕尼黑電台交響樂團、聖彼得堡愛樂樂團、日本東京交響樂團、波蘭華沙愛樂樂團及維也納交響樂團。而合作過的指揮則包括：弗迪米亞·阿殊堅納西、伊力殊·柏圖·米高·博德、安德雷·包列伊科、約克·菲爾伯、弗迪米亞·費多塞耶夫、愛德華·嘉德納及尼蒙爾·約菲。

奧納伊是蕭邦作品的超凡演繹者，並於 2007 年獲波蘭頒發國家勳章。除此之外，奧納伊演繹她的老師兼土耳其作曲家——阿默特·阿德南·賽貴的作品亦非常出色。2017 年是賽貴誕生 110 周年紀念，奧納伊將會巡迴世界各地多個城市，由香港至德國，演奏賽貴的作品。

奧納伊是土耳其的國家藝術家，亦是安卡拉總統交響樂團的鋼琴獨奏家。

Gülsin Onay's truly international career has spanned 73 countries across all continents, from Venezuela to Japan. Onay has given concerts in the major musical centres of the world such as Amsterdam's Concertgebouw, the Berlin Philharmonic Hall, the Vienna Konzerthaus, London's Queen Elizabeth Hall and Wigmore Hall, the Salle Gaveau in Paris, the Washington DC National Gallery of Art and the New York Miller Theater.

She has performed as a soloist with leading orchestras such as the Dresden Staatskapelle, Philharmonia Orchestra, English Chamber Orchestra, Royal Philharmonic, Japan Philharmonic, Munich Radio Symphony, St Petersburg Philharmonic, Tokyo Symphony, Warsaw Philharmonic and Vienna Symphony Orchestras. Conductors with which she has performed include Vladimir Ashkenazy, Erich Bergel, Michael Boder, Andrey Boreyko, Jorg Faerber, Vladimir Fedoseyev, Edward Gardner and Neeme Järvi.

An exceptional Chopin interpreter, Onay was in 2007 honoured with the award of a State Medal by the Polish nation. She is also acknowledged worldwide as the finest interpreter of the music of the great Turkish composer AA Saygun, with whom Onay studied. 2017 marks the 110th anniversary of AA Saygun's birth, and Onay will be performing his works in many cities in and outside of Turkey, from Hong Kong to Germany.

Onay holds the titles of State Artist in her native Turkey, and of soloist for the Presidential Symphony Orchestra in Ankara.



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Peter Goetzel  
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Ersun Kocaoğlu  
Özgecan Günöz Kızılay  
Çağlar Haznedaroğlu  
Gökçe Ergin Dünder  
Özge Özerbek  
Ezgi Gönlüm Yalçın  
Murat Erginöl  
Aslı Özbayrak  
Aida Pulake  
Leyla Berk

### Second Violins

Rüstem Mustafa, *Group Leader*  
Nilgün Yüksel, *Ast. Group Leader*  
Kerem Berkalp  
Yaren Budak  
Özüm Günöz  
Erkan Çavdaroğlu  
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Çağ Erçağ, *Group Leader*  
Poyraz Baltacıgil, *Ast. Group Leader*  
İdil Onaran  
Çağlayan Çetin  
Gökhan Bağcı  
Melih Kara  
Ediz Şekercioğlu  
Selin Nardemir  
Onur Şenler

### Double Basses

Onur Özkaya, *Group Leader*  
Tayfun Tümer, *Ast. Group Leader*  
Deniz Yurdakul  
Mehmet Sönmez  
Aslı Yetişener  
Ertuğ Torun

### Flutes

Bülent Evcil, *Solo Flute*  
Recep Fıçıyapan  
Zeynep Keleşoğlu, *Piccolo*  
Beste Keleş, *Piccolo*

### Oboes

Sezai Kocabıyık, *Solo Oboe*  
Ayşin Kiremitçi  
Serkan Altınok

### Cor Anglais

Barkın Balık

### Clarinets

Ferhat Göksel, *Solo Clarinet*  
Filiz Yılmaz Sever  
Barış Yalçınkaya, *E-flat Clarinet*  
Sercan Büyükedes, *Bass Clarinet*

### Bassoons

Cavit Karakoç, *Solo Bassoon*  
Sertaç Çevikkol  
Vedat Okulmuş, *Double Bassoon*

### Horns

Cem Akçora, *Group Leader*  
Sertan Sancar  
Barkın Sönmezer  
Kübra Çadircioğlu  
Barış Bayer

### Trumpets

Gabriel Posdarescu, *Group Leader*  
Gabriel Gyarmati  
Erkut Gökgöz  
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### Oud

Sarper Eroğlu

### Harps

İpek Mine Sonakın, *Solo Harp*  
Aslıhan Güngör

### Piano

Kandemir Basmacioğlu

### Celesta

Sarper Kaynak

### Timpani

Torino Tudorache, *Solo Timpani*

### Percussion

Müşfik Galip Uzun  
Amy Salsgiver-Dorsay  
Seçil Kuran  
Kerem Öktem  
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# SUPER POOL

By Jen Lewin  
珍·利維作品

*In the moment*

由你踏上 SUPER POOL 的一刻開始，就進入了數以百計 LED 燈合成的互動光影樂園。當你在這片光海上追逐光波漣漪的時候，亦與別人一起分享和創作，以光影連繫你我，展現人與人之間最繽紛絢麗的畫面。記得以手機把此時此刻快樂的景象上載到社交媒體分享，讓快樂燃亮城市！

To enter the SUPER POOL is like entering an inherently interactive LEDs playground where, by stepping, running, jumping or even riding across a sea of glowing pools, you create your own radiating ripples of light that echo those of others. It is a community dance of splashing lights and a symphony of swirling colour. Remember to share your enchanted moments with your friends on social media!

光影連繫你我  
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MAR 3月

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Co-presented by  
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45<sup>th</sup> 香港藝術節  
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Photo by Aaron Mogosin

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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

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公關及市場顧問

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市場推廣

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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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市場見習員

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發展

發展總監

發展經理

發展經理（捐款）

助理發展經理

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發展助理

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會計經理

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Outreach Coordinators

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Marketing Trainee

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Mandie Choy\*

Lorna Tam

Katharine Chan

Janice Pang\*

Peter So\*

Calvin Fung

Vivian Kan\*

Heidi Tse

Virginia Li

Bonia Wong

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》、《永恒的福音》、 《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 Umland 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	
翩娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翩娜·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					
《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《大選年的家庭》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	CCST	22/2 25-26/2 23/2 25-26/2	8:15pm 1:30pm 8:15pm 4:15pm	
- 《餓》	- <i>Hungry</i>	CCST	22/2	8:15pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	25-26/2 23/2 25-26/2	1:30pm 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 - 第一部曲《香港太空人》	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong - <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2 11,18-19/3	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	1-3,9,16/3 11,18-19/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賓頓 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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# 香港藝術節 加料節目



工作坊  
Workshop

《3 · 芭蕾》舞蹈體驗班  
The Triadic Ballet Class  
by Ivan Liška

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

## 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](http://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	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 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>



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