

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

In the moment 此時此地

Sino Group
Arts Celebration Series
信和集團藝萃系列

Louis Langrée and the
Cincinnati Symphony
Orchestra 朗格黑與
辛辛那提交響樂團

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RIDING HIGH TOGETHER
FOR A BETTER FUTURE



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

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



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

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

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

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

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

梁振英
香港特別行政區行政長官



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

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

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

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

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

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



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

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

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival

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

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

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



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

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

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

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

何嘉坤
香港藝術節行政總監

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

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

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

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

Tisa Ho
Executive Director,
Hong Kong Arts Festival

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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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「信和集團藝萃系列」之
朗格黑與辛辛那提交響樂團
演出

the performance of
Louis Langrée and the Cincinnati Symphony Orchestra
as part of the “Sino Group Arts Celebration Series”

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。

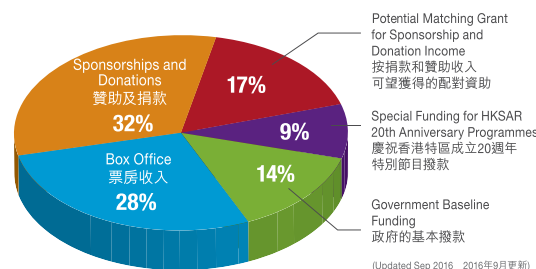
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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.

電郵Email | dev@hkaf.org
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45th 香港藝術節
HONG KONG ARTS FESTIVAL
16.2-18.3.2017

Presents

Louis Langrée and the Cincinnati Symphony Orchestra 朗格黑與辛辛那提交響樂團

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



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Running time: approximately 1 hour and 50 minutes including one interval



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辛辛那提交響樂團 Cincinnati Symphony Orchestra



辛辛那提交響樂團是一個集合了世界最頂尖音樂家的樂團。作為美國第六古老的交響樂團及俄亥俄州最歷史悠久的交響樂團，辛辛那提交響樂團自 1895 年成團以來，一直帶領辛辛那提以及美國中西部的文化發展。

朗格黑自 2013/14 樂季成為辛辛那提交響樂團的第十三任音樂總監。他加入後的第一個節目被《紐約時報》評為「將樂團悠久的歷史、這城市的音樂面貌和新音樂巧妙地結合起來」。在至今 120 年的歷史裏，帶領過樂團的音樂家包括史特柯夫斯基、伊薩依、萊納、古森斯、魯道夫、席伯斯、耶索·羅培茲、柯布斯和帕佛·賈維等。

The Cincinnati Symphony Orchestra is a dynamic ensemble of some of the world's finest musicians. The sixth oldest symphony orchestra in the USA and the oldest orchestra in Ohio, the CSO has played a leading role in the cultural life of Greater Cincinnati and the US Midwest since its founding in 1895.

Louis Langrée began his tenure as the CSO's 13th Music Director in the 2013/2014 season with a celebrated programme the *New York Times* said "definitely combined nods to the orchestra's history, the city's musical life and new music." Over the Orchestra's 120 year history, it has also been led by Leopold Stokowski, Eugène Ysaÿe, Fritz Reiner, Eugene Goossens, Max Rudolf, Thomas Schippers, Jesús López-Cobos, and Paavo Järvi, among others.

樂團致力推廣新音樂。先後於美國首演德布西、拉威爾、馬勒和巴托克等作曲家的作品，多首委約創作後來更成為音樂會主流曲目，包括柯普蘭的《平民的號角》。辛辛那提交響樂團是首個於國家電台廣播的樂團（1921 年），也是第三個進行錄音的樂團（1917 年）。樂團不斷演繹委約創作的作品，並匯集了一系列十分優秀的作品。近年，樂團在與辛辛那提新成立的 MusicNOW 音樂節突破性的合作中，為尼可·穆利、大衛·朗、卡露蓮·蕭和丹尼爾·比亞爾納松的新作舉辦世界首演。樂團於最近樂季所舉辦的世界首演作品中，除了安德烈·柏雲和甘瑟·舒勒的新作，還有塞巴斯汀·庫爾埃、德瑞·伊斯蓋和周天所作的三首管弦樂團協奏曲，後者亦由樂團自己的「辛辛那提號角」唱片品牌灌錄及發行。

辛辛那提交響樂團是第一個獲得美國國務院資助舉行世界巡迴演出的美國樂團，並持續於美國及世界各地作巡迴表演。最近的巡迴為 2008 年在歐洲，以及 2009 年在日本的演出，當中包括兩場在東京三得利音樂廳的演出及樂團首場在日本全國電視播映的演奏會。自 1917 年起，樂團先後四十八次在紐約卡內基音樂廳演出，最近一次於 2014 年 5 月舉行的音樂會好評如潮。樂團於 2016 年 1 月參與紐約林肯中心偉大表演者系列的演出。

A champion of new music, the Orchestra has given American premieres of works by composers such as Debussy, Ravel, Mahler and Bartók and has commissioned works that have since become mainstays of the classical repertoire, including Copland's *Fanfare for the Common Man*. The CSO was the first orchestra to be broadcast to a national US radio audience (1921) and the third to record (1917). The Orchestra continues to commission new works and to programme an impressive array of music. Recently, the CSO performed world premieres by Nico Muhly, David Lang, Caroline Shaw and Daniel Bjarnason as part of the groundbreaking collaboration with the MusicNOW Festival, Cincinnati's premier new music festival. Recent seasons have also seen world premieres by André Previn and Gunther Schuller, as well as three concertos for orchestra by composers Sebastian Currier, Thierry Escaich and Zhou Tian, which were recorded and recently released on the Orchestra's Fanfare Cincinnati label.

The CSO was the first American orchestra to make a world tour sponsored by the US Department of State and continues to tour domestically and internationally, most recently to Europe in 2008 and to Japan in 2009, including two concerts at Tokyo's Suntory Hall and the CSO's first-ever nationally televised concert in Japan. The CSO has performed at New York's Carnegie Hall 48 times since its debut there in 1917, most recently to rave reviews in May of 2014. In January 2016, the Orchestra performed at Lincoln Center as part of the invitational Great Performers series.

辛辛那提交響樂團巡演札記 On tour with the Cincinnati Symphony Orchestra

辛辛那提交響樂團過百年來一直在美國以及世界各地演出，可是自 2009 年起就未曾舉行世界巡迴演出。音樂界和觀眾熱切期待樂團這次香港的演出可想而知。

樂團音樂總監朗格黑表示「非常榮幸能夠獲邀代表辛辛那提於地球的另一端演出」。

巡迴表演雖然是一件令人興奮的事，而且是樂團尋找和分享音樂靈感的重要途徑，但掌聲背後包含了大量準確無誤的準備功夫，表演才得以順利進行。負責的工作人員團隊不斷的告訴自己：要把意想不到的都計算在內。樂團營運總監斯坦戈從過去的經驗中學到的是：「當巡演人數多如 125 人，再加上至少價值三百萬美元的樂器和器，你需要負責無數細微的安排，包括航班、貨機、貨車、巴士、酒店、健康，等等。材古老的諺語說得對：凡事只要有可能出錯，那就一定會出錯。」

舞台工作人員每次都盡力把場地做到最舒適，務求讓音樂家能夠將每一個細節都演繹得最好。「包括有計畫地將樂器箱放近舞台，將服裝箱放近化妝室；將舞台燈光調教得恰到好處；以及確保會場內的氣溫合適。」樂團技術總監洛高說。巡迴演出的其中一個無可避免的挑戰就是語言障礙。

這些看似微不足道的交流，正是巡迴演出對樂團如此重要的原因。作為代表辛辛那提的大使，樂團成員包括工作人員和團隊將會參與不侷限於音樂廳內的文化交流，以音樂這個國際語言作為展開對話的基礎。

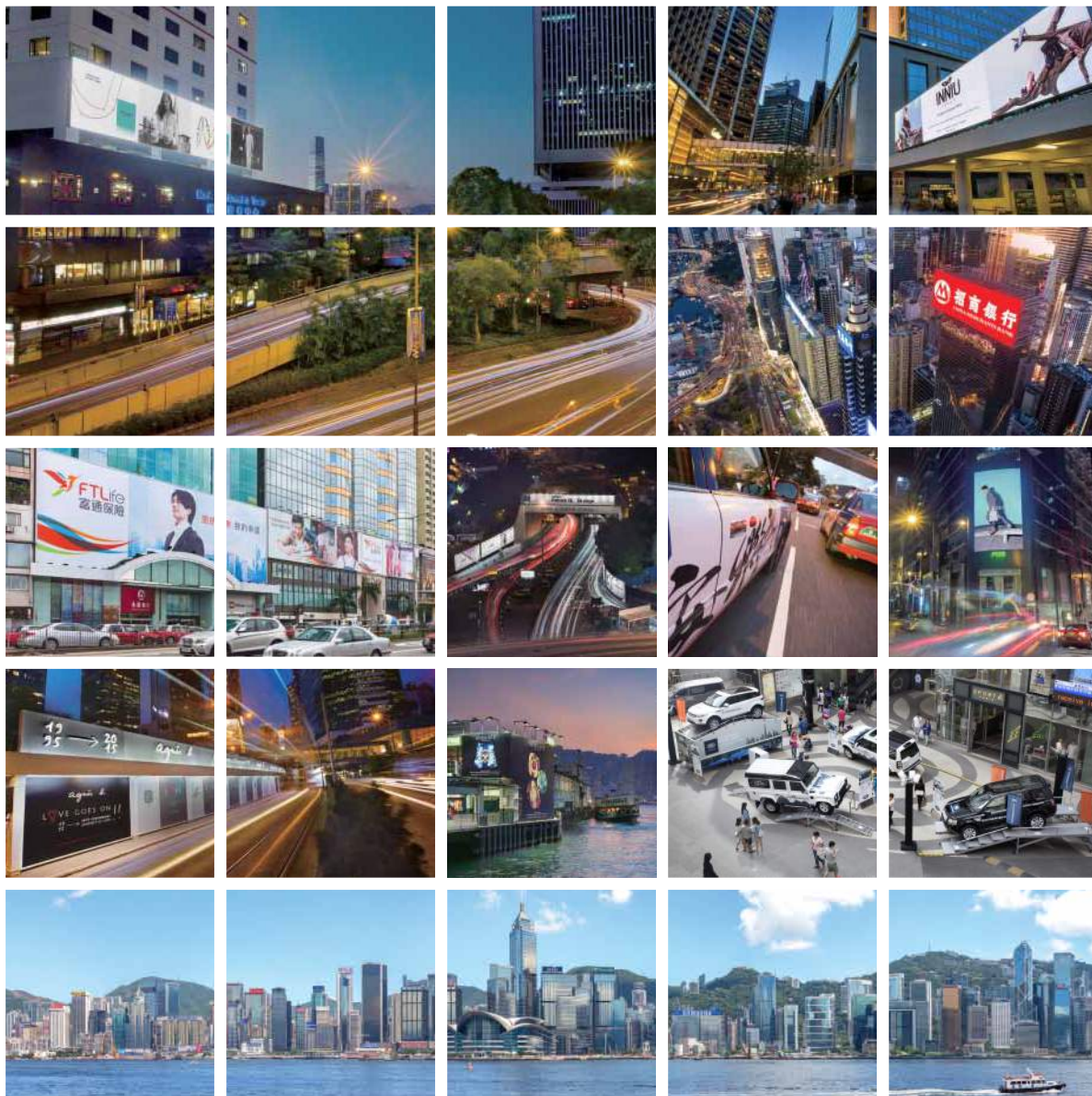
While the CSO has been touring across the United States and around the world for over a century, it has not undertaken an international tour since 2009. This international hiatus is just one of the reasons why the Orchestra's performance in Hong Kong has been met with excitement and anticipation from musicians and audiences alike.

"To be invited to serve as Cincinnati's ambassador on the other side of the world is a true honour," said CSO Music Director Louis Langrée.

While going on tour is both exciting and an essential way the Orchestra fulfils its mission to seek and share inspiration, such an undertaking requires an immense amount of precise planning behind the scenes to ensure all goes smoothly. The mantra for staff and crew responsible for such planning? Expect the unexpected. Heather Stengle, the Orchestra's Director of Operations has learned this from experience: "When traveling with 125 plus people and over three million dollars in instruments and equipment, organising hundreds of small details regarding air travel, cargo planes, trucks, buses, hotels, staying healthy, etc., the old adage holds true — if something can go wrong, it will".

Members of the stage crew take very seriously their responsibility to make each venue as comfortable as possible for the musicians executing the tiniest details. "This includes strategic placement of instrument trunks in close proximity to the stage, wardrobe trunks in close proximity to the dressing rooms, focusing lights on stage just so and making sure the halls are at the proper temperature," said Technical Director Ralph La Rocco. One inevitable challenge for tours can also be the language barrier.

Interaction like this, while seemingly insignificant, is exactly what makes the Orchestra's touring activity so important. As Cincinnati's ambassador, the musicians, staff and crew of the CSO will be engaging in cultural exchanges both in and out of the concert hall. The resulting dialogue uses the international language of music as its foundation.



Seeing the Unseen



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樂曲介紹 Programme notes

艾菲斯 《未解答的問題》

查爾斯·艾菲斯的父親佐治·艾菲斯是專業音樂家，熟習長笛、小提琴、鋼琴與短號，不僅是軍樂隊指揮，也與合唱團合作。艾菲斯從小耳濡目染，年幼時就成為出色的管風琴師，並開始一邊為鋼琴和樂隊譜寫進行曲，一邊為教堂創作讚美曲和其他音樂。十四歲那年，小艾菲斯成為全美最年輕的受薪管風琴師，一彈就彈到1902年，那時他已是紐約中央長老教會的管風琴師，可謂身負重任。艾菲斯在耶魯大學修讀音樂，亦師從霍雷肖·帕克學習作曲。畢業後不久，他投身保險行業，直至退休。他在耶魯大學期間還修讀了希臘語、拉丁語、德語、法語、數學、歷史及政治學，此外還活躍於棒球及足球場上。

寫於1908年前後的《未解答的問題》雖然只有短短五分鐘，卻是一首引人注目的精采作品。弦樂部分自始至終都舒緩輕柔，就像一首讚美詩。小號獨奏用無調性樂句七次提出問題，前六次一次比一次強，最後一次回歸弱音。回答則由四支木管完成，每次都更顯緊張、刺耳，好像找不到答案的焦躁。根據艾菲斯本人解說，弦樂部分就像德魯伊祭司——「他們什麼也不知道，什麼也看不到，什麼也聽不到」；小號負責提出關於「存在之意義的永恆問題」；木管則被比作「努力尋找答案的回答者，但在意識到一切都是徒勞後，反過來嘲笑提問者，最終緘默消失」。當小號最後一次提出問題後，「沉默」（德魯伊）不再被打擾，陷入一片孤寂。縱觀全曲，弦樂始終保持穩定、規律，小號與木管卻以不同的速度和節奏一問一答，且在調性上也與弦樂針鋒相對。這首作品不但在當年令人驚歎，在多年後的今天依然有其影響力。

Charles Ives *The Unanswered Question*

Charles Ives' father George was a professional musician who had studied the flute, violin, piano and cornet. George Ives became a bandmaster, and also worked with choirs, so the young Charles must have heard a good deal of music making in his early days. At a very young age he was already an accomplished organist, and began composing, producing marches for piano and band, and anthems and other pieces for the church. At 14 he became the youngest salaried organist in America. He continued to work as a church musician until 1902, when he was organist at the Central Presbyterian Church in New York, an important position. He studied music at Yale, and composition with Horatio Parker, but shortly after graduation he began to work in insurance, which he was to continue until he retired. While at Yale he had also studied Greek, Latin, German, French and Mathematics, History and Political Science, and also enjoyed playing baseball and football.

Written in about 1908, *The Unanswered Question* is a remarkable work, although only lasting about five minutes. Strings play very slowly and softly what seems to be a sort of hymn, and continue this throughout. A trumpet poses the question, an atonal phrase, seven times, each time louder than the last, until the final one is again soft. Four woodwind instruments answer this question in an increasingly agitated and ragged manner – finding no answer. Ives described the string part as that of the Druids, “who know, see and hear nothing”. The trumpet poses “the perennial question of existence”. The woodwind instruments are described as “fighting answerers, who finally realize a futility and begin to mock the question before finally disappearing”. After the final posing of the question, the “Silences” (Druids) are left to their “undisturbed solitude”. While the strings maintain a steady and measured pace, the questioning and the answering are given different times and speeds, as well as being at loggerheads with the strings' tonality. It is an astonishing piece for its time, and makes a lasting impression.

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聖桑

C 小調第三交響曲，作品 78， 「管風琴」

聖桑是一位多才多藝、作品豐富的音樂家，年僅十歲就在巴黎著名的普萊耶音樂廳正式表，彈奏貝多芬的第三鋼琴協奏曲和莫扎特的第十五鋼琴協奏曲，此後幾乎直到逝世前都常作鋼琴演出。他年紀輕輕就開始作曲，是名副其實的音樂神童，甚至有人稱他為「法國的莫扎特」。作曲於聖桑來說可謂信手拈來，全不費力，以至於有人批評他的部分作品過於順耳，有流於膚淺之嫌。但聖桑鼎盛時期的音樂，確是毫無疑問的傳世佳作。

聖桑的第三交響曲是 1866 年受倫敦皇家愛樂學會委約而作。當時聖桑剛好在醞釀一首交響曲，一接到委約，很快便完成了作品，同年 5 月 19 日就在倫敦首演，且由他親自指揮。

從樂曲開端就能聽出，聖桑的這部巔峰之作採取和貝多芬第五交響曲相似的風格，也是從黑暗走向光明。嚴肅的慢板為緊湊的第一章拉開序幕，其後的急躁的快板開首雖然安靜，但充滿能量，蓄勢待發。主題呈現後，經過探索的發展部分，以「極強」音量再現。緊接著，慢板序奏再次出現，帶出第一樂章第二部分——稍慢板。此時管風琴巧妙地加入，襯托悠揚、抒情的弦樂旋律。一段似有所思的中段後，悠揚的弦樂重現，將音樂帶到寧靜祥和的高潮，結束第一樂章。

第二樂章前半部分帶有諧謔曲風格，由強而有力的節奏開始，穿插短促、慌亂的急板。在一段靜止後，莊嚴的管風琴和弦響起，預告如讚美詩般壯麗的終章。緊隨其後的賦格同樣剛強有力，直到猛烈的尾聲如煙花在夜空中轟然炸開，絢麗奪目的壯闊景象，將之前的陰霾與不安一掃而空。

Camille Saint-Saëns

Symphony No 3 in C minor, Op 78, “Organ”

An extraordinarily accomplished musician, Saint-Saëns made his formal debut at the age of ten in the famous Salle Pleyel in Paris, playing Beethoven's Piano Concerto No 3 and Mozart's Concerto No 15. He continued to perform as a pianist until almost the end of his life. He also began to compose at an early age, and became known as the French Mozart. His enormous facility in composition has sometimes led to his music being criticised as somewhat superficial, and perhaps some of his pieces are too easy on the ear, but at his best he produced magnificent music.

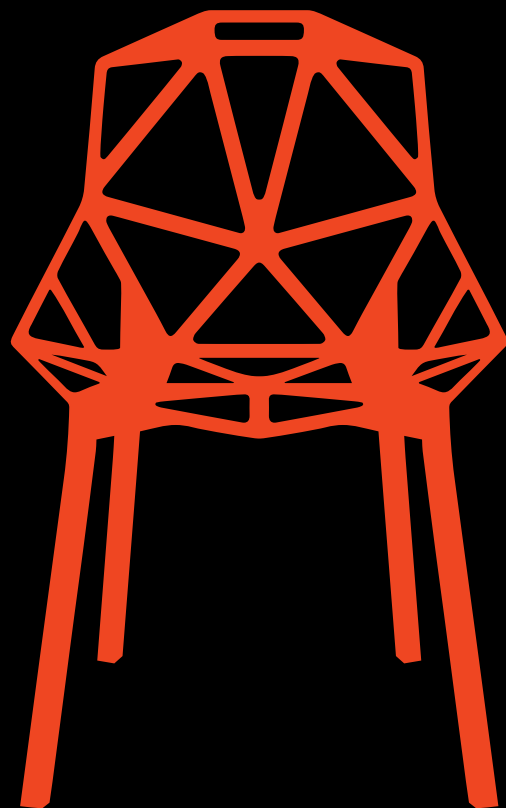
The third symphony was composed at the request of the Royal Philharmonic Society in London, in 1866. Saint-Saëns was already at work on a symphony, so the commission came at just the right moment, and he completed it relatively quickly for the first performance, which took place in London on 19 May of the same year, with the composer conducting.

From the start it is clear that the symphony was intended to be a monumental work along the lines of Beethoven's Fifth, in that it moves from darkness to light. The serious opening Adagio is followed by an agitated first movement, beginning quietly but full of energy and drive, containing a searching development section and a recapitulation which brings back the opening in a forceful *fortissimo*. At the end of the movement the Adagio introduction returns to prepare for the slow movement, which follows without a break. The organ is beautifully employed in this, accompanying a broad, touching melody on the strings. After a thoughtful middle section the broad melody returns, rising to a great climax before a placid finish.

The next movement is in character like a scherzo, beginning with a powerful rhythm and interspersed with short, catch-as-catch-can prestos. At the end of all this there is a silence, before a majestic chord on the organ presages the final movement, which presents a great chorale with fanfares. A fugue succeeds this, again with much vigour in the writing, and all leads towards a terrific coda with scintillating fireworks and all guns blazing. The anxieties and agitations of the previous movements are blown away with a vengeance.

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歌舒詠 《藍色狂想曲》

歌舒詠的父母是紐約的俄羅斯猶太人移民，1908年，家中添了一台鋼琴，歌舒詠從此開始彈琴，並上鋼琴課。十四歲時，歌舒詠開始在音樂出版商聚集的叮砰巷試奏樂曲。很快，他開始自己創作歌曲，年僅二十歲就為百老匯作曲。到了三十歲，歌舒詠已名聲大噪，成為炙手可熱的音樂會作曲家，代表作包括F大調鋼琴協奏曲、《一個美國人在巴黎》、《古巴序曲》以及為鋼琴和管弦樂團而寫的《我有節奏》變奏曲。

歌舒詠的《藍色狂想曲》是應樂隊領班保羅·惠特曼之邀，在三週之內寫完，是他第一首在音樂會節目上演出的作品。當時，擅用「交響樂」配器編排舞蹈音樂的惠特曼組織了一場音樂會，便邀請歌舒詠作曲。音樂會在1924年2月12日假紐約愛奧利亞音樂廳舉行，《藍色狂想曲》大獲成功，不光受到聽眾喜愛，評論家也給予了高度評價。很快，歌舒詠就以把爵士樂帶進音樂廳聞名。

美國作曲家、編曲家費爾德·格羅菲自1915年就常與惠特曼合作，為他的樂隊做了很多出色的器樂編排。他為歌舒詠音樂所做的編曲是他最重要的成就之一。

《藍色狂想曲》的曲式正如其名，結構自由，並且結合了當時爵士樂的特點，既像交響詩、又像鋼琴協奏曲。這部作品能量飽滿、精力充沛，每次演出總讓人難以忘懷，在歌舒詠的音樂會作品中，一直是最常演奏的曲目。

George Gershwin Rhapsody in Blue

George Gershwin was the son of Russian immigrants who settled in New York, and when a piano was bought for the family in 1908 he immediately began playing, and took lessons. By the age of 14 Gershwin was engaged as a song plugger in Tin Pan Alley. Soon he was writing his own songs, and at 20 he was already producing songs for Broadway shows. Having reached 30, fame came to Gershwin, and he was widely accepted as a composer of concert music. His music for such concerts included the Piano Concerto in F, *An American in Paris*, the *Cuban Overture*, and the variations on *I Got Rhythm* for piano and orchestra.

The first piece to appear in concert was the *Rhapsody in Blue*, written in three weeks for a concert organised by the band leader Paul Whiteman, whose band was known for its “symphonic” arrangements of dance music. The concert took place in the Aeolian Hall in New York on 12 February 1924, and the *Rhapsody* was well received by both audience and critics. Soon, Gershwin became known as the man who brought jazz into the concert hall.

Ferde Grofé was an American composer and arranger and he had collaborated with Whiteman since 1915, making highly effective arrangements for the band. His arrangement of Gershwin's music was one of his finest achievements.

The *Rhapsody* is just as its name suggests, loose in structure, and incorporating the jazz idioms of the time in what sounds like part tone poem and part piano concerto. The work abounds in energy and drive, and never fails to make a strong impact in performance. Of Gershwin's concert pieces it remains the most often performed.



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拉威爾 《達夫尼與克羅伊》第二組曲

拉威爾自幼學習鋼琴，十二歲便開始作曲。他在巴黎音樂學院預科班學習鋼琴，並在1891年贏得學院比賽一等獎。同年，他正式入讀音樂學院，怎知此後的求學路程卻歷盡坎坷。1895年，他被音樂學院開除，兩年後又重新回到學校，拜在加比奧·佛瑞學習。他曾五次參加羅馬大獎比賽，卻因為個人特色不被權威認可，五次皆以失利告終。在他第五次參賽後，更引爆一場醜聞，最終學院院長被迫辭職，由佛瑞接任。因此，1920年他拒絕法國政府頒授法國榮譽軍團勳章，也就不足為奇了。

1909年，俄羅斯芭蕾舞製作人戴吉列夫委約拉威爾創作一齣以希臘神話達夫尼與克羅伊為主題的芭蕾舞劇，編舞則由米歇爾·佛金負責。佛金希望音樂能反映出舞劇古老的年代感，而拉威爾，如他自己所說，則「並不太關心音樂是否仿古，只想忠於自己心目中的希臘，也就是十八世紀法國藝術家想像中、描繪下的那個希臘」。拉威爾和佛金之間的分歧，導致作品創作進展緩慢，直到1912年6月8日，舞劇才進行首演。同時，拉威爾已經從舞劇前半段音樂中選出三首編成了一套組曲；1913年，他又根據舞劇最後一段音樂作了第二組曲。

這套組曲中第一首〈黎明〉，可說是所有描繪日出的音樂中最美之一；隨後的是〈啞劇〉，因為在這一段中，達夫尼與克羅伊正用啞劇的形式扮演潘（牧神）和緒林克斯；最後一首則是〈群舞〉。這套來自芭蕾舞音樂的第二組曲可謂拉威爾鼎盛時期的力作，表現了他高超的作曲能力。令人入迷的美和力量貫穿全曲，《達夫尼與克羅伊》也自然成為拉威爾最受歡迎的作品之一。

樂曲介紹 紀大衛
中譯 曾逸林

Maurice Ravel *Daphnis et Chloé* Suite No 2

Ravel learned the piano at a young age, and his first compositions came when he was only 12. He studied the piano at the Paris Conservatoire in the preparatory class, gaining first prize in the 1891 competition, when he moved into the Conservatoire proper. However after this time he found little success there, and was actually dismissed from the institution in 1895 before returning two years later to study with Gabriel Fauré. He attempted to win the Prix de Rome five times, but was unsuccessful on every occasion, as his individuality did not meet with the approval of the establishment. A scandal ensued after the fifth attempt, and the Director of the Conservatoire was forced to resign, making way for his successor, Fauré. It is not surprising that, when offered the Légion d'Honneur in 1920, Ravel refused it.

In 1909 Diaghilev commissioned a ballet from Ravel on the subject of *Daphnis et Chloé*, and he was to work with the choreographer Michel Fokine. Fokine wanted the music to portray the archaic nature of the subject, but Ravel's position was, as he said later, "less concerned with archaism than with fidelity to the Greece of my dreams which is close to that imagined and painted by the French artists of the 18th Century". As a result of the differences between Ravel and Fokine, work progressed slowly and the first performance did not take place until 8 June 1912. In the meantime he had already produced an orchestral suite of three pieces from the earlier part of the work. In 1913 he made another suite, this time from the final part.

Beginning with the dawn music (Lever du jour) – one of the most beautiful evocations of sunrise in music – it continues with the Pantomime, as Daphnis and Chloé mime the story of Pan and Syrinx, and ends with the Danse générale. This second suite from the ballet music is deservedly popular as it shows Ravel at the height of his powers, in music of entrancing beauty and power.

Programme notes by David Gwilt

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Image: American Ballet Theatre's *Whipped Cream*

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路易·朗格黑
Louis Langrée

音樂總監 / 指揮
Music Director / Conductor



法國指揮家朗格黑自 2002 年起擔任紐約林肯中心莫扎特音樂節的音樂總監，並於 2013/14 樂季出任辛辛那提交響樂團總監。2016 年適逢莫扎特音樂節五十週年，朗格黑與剛在艾克斯音樂節演出完畢的弗賴堡巴羅克樂團合作演出了歌劇《女人心》。而辛辛那提交響樂團近期及未來的精彩節目包括：於紐約林肯中心偉大表演者系列的週年演出、亞洲巡迴演出、以及多個作品的世界首演（包括塞巴斯汀·庫爾埃、德瑞·伊斯蓋和周天的協奏曲）。

朗格黑亦會於未來兩個樂季為多個樂團擔任客席指揮，包括首次合作的費城管弦樂團和柏林音樂廳管弦樂團，以及再次合作的萊比錫布業大廳樂團、維也納交響樂團和哈雷管

The French conductor Louis Langrée has been Music Director of the Mostly Mozart Festival at Lincoln Center in New York since 2002 and of the Cincinnati Symphony Orchestra since the 2013/14 season. The Mostly Mozart Festival celebrated its 50th Anniversary in 2016, in a programme including *Così fan tutte* with the Freiburger Barockorchester, the latter following performances at the Aix-en-Provence Festival. With Cincinnati Symphony Orchestra, recent and future highlights have included a performance in New York as part of their anniversary season of Lincoln Center's Great Performers series, a tour to Asia and several world premieres, including three Concertos for Orchestra by Sebastian Currier, Thierry Escaich and Zhou Tian.

Guest conducting projects over the next two seasons include Langrée's debut with the Philadelphia and Konzerthaus Berlin Orchestras and return engagements



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弦樂團。他會為法國國家管弦樂團指揮兩個以梅特林克的《佩利亞斯與梅麗桑德》為藍本的作品：德布西的同名歌劇和荀伯克的同名交響詩。亦會於紐約大都會歌劇院、維也納國立歌劇院及巴黎喜歌劇院演出。

朗格黑曾為柏林愛樂樂團、維也納愛樂樂團（於維也納和薩爾斯堡的演出）和倫敦交響樂團擔任指揮。合作過的多個樂團包括倫敦愛樂樂團、巴黎管弦樂團、瑞士羅曼德管弦樂團、羅馬國立聖西里亞學院管弦樂團、德國不來梅室內愛樂管弦樂團、布達佩斯節日樂團、聖保羅管弦樂團和NHK交響樂團。參與的藝術節和音樂節包括維也納藝術節、薩爾斯堡莫扎特周及聖靈降臨節藝術節、BBC 逍遙音樂會和格蘭特堡歌劇團。朗格黑曾擔任皮卡第樂團（1993-98）和列日皇家愛樂管弦樂團（2001-06）的音樂總監，以及薩爾斯堡室樂團的首席指揮（2011-16）。

朗格黑擔任過法國國立里昂歌劇院（1998-2000）和格蘭特堡巡迴歌劇團（1998-2003）的音樂總監。亦於史卡拉大劇院、巴伐利亞國立歌劇院、倫敦高文花園皇家歌劇院、巴士底歌劇院、香榭麗舍劇院、芝加哥歌劇院、德累斯頓國家歌劇院、日內瓦大劇院和荷蘭阿姆斯特丹歌劇團演出。

朗格黑與辛辛那提交響樂團首次合作錄製的唱片中，收錄了柯普蘭的《林肯肖像》（瑪雅·安傑盧博士獨白）以及作曲家尼可·穆利和大維·朗作品的世界首演。朗格黑的唱片曾獲留聲機唱片大獎和MIDEM古典音樂獎的多個獎項。朗格黑於2006年獲頒法國文學和藝術騎士獎、2014年獲頒法國國家榮譽騎士勳章。

with the Leipzig Gewandhaus, Wiener Symphoniker and Hallé. With the Orchestre National de France he will conduct Debussy's opera and Schoenberg's tone poem based on Maeterlinck's *Pelléas et Mélisande*. He will also return to the Metropolitan Opera in New York, Wiener Staatsoper and Opéra Comique in Paris.

Langrée has conducted the Berliner Philharmoniker, Wiener Philharmoniker (in concert in both Vienna and Salzburg) and London Symphony Orchestra. He has worked with many other orchestras around the world including the London Philharmonic, Orchestre de Paris, Orchestre de la Suisse Romande, Santa Cecilia in Rome, Deutsche Kammerphilharmonie Bremen, Budapest Festival, São Paulo and NHK Symphony Orchestras. Festival appearances have included Wiener Festwochen, Salzburg Mozartwoche and Whitsun, BBC Proms and Glyndebourne Festival Opera. He has held positions as Music Director of the Orchestre de Picardie (1993-98) and Orchestre Philharmonique Royal de Liège (2001-06) and was Chief Conductor of the Camerata Salzburg (2011-16).

Langrée was Music Director of Opéra National de Lyon (1998-2000) and Glyndebourne Touring Opera (1998-2003). He has also conducted at La Scala, Bayerische Staatsoper in Munich, the Royal Opera House Covent Garden, Opéra-Bastille and Théâtre des Champs-Élysées in Paris, Lyric Opera of Chicago, Dresden Staatsoper, Grand Théâtre in Geneva and the Netherlands Opera in Amsterdam.

Langrée's first commercial recording with the Cincinnati Symphony Orchestra features Copland's *A Lincoln Portrait* (narrated by Dr Maya Angelou) and world premieres by Nico Muhly and David Lang. Langrée's recordings have received several awards from Gramophone and Midem Classical. He was appointed Chevalier des Arts et des Lettres in 2006 and Chevalier de la Légion d'Honneur in 2014.

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林芍彬

管風琴

林芍彬為知名管風琴演奏家、教會音樂家，亦擅長伴奏。林氏現為香港中文大學崇基學院禮拜堂音樂統籌及風琴師，兼教音樂系管風琴及神學院聖樂科目。

林氏 2001 年首次獲邀在香港文化中心演奏管風琴。其獨奏演出曾於香港電台第四台、香港新城電台及美國公共廣播電台管風琴節目《美夢琴音》中播出。2012 年，林氏在第六屆邁阿密國際管風琴大賽中獲亞軍，同年晉身全美青年藝術家管風琴比賽半總決賽。林氏曾於中國、加拿大、英國、香港、澳門、荷蘭和美國多個城市演奏。最近又與澳門三個女聲合唱團兩度合作錄製唱片、往日本演奏韓德爾的《管風琴協奏曲》、於英國和紐西蘭舉行獨奏會、又與德國威斯巴赫童聲合唱團及香港聲藝合唱學院同台演出。

林氏畢業於香港中文大學音樂系，獲頒香港賽馬會音樂及舞蹈信託基金全額獎學金前往紐約伊士曼音樂學院深造，取得聖樂文憑，管風琴演奏碩士及博士學位。她曾是伊士曼音樂學院管風琴及古鍵盤樂器學系助教；她的即興演奏收錄於《伊士曼管風琴演奏集》內（2011）。2007 至 2013 年期間，她在紐約上州的聖公會教堂擔任音樂總監及風琴師。林氏師隨趙小玲、黃健瑜及大衛·希格斯教授習管風琴；又隨威廉·波特教授習古鍵盤、管風琴即興演奏及通奏低音。

林氏之學術研究興趣包括：早期猶太教會堂的崇拜禮儀與音樂、馬丁·路德的音樂觀、及巴赫最後一名學生穆特爾的管風琴作品。

Anne Lam

Organ

A much sought after concert organist, church musician and collaborative artist, Anne Lam currently serves as Director of Music and Organist at Chung Chi Chapel of the Chinese University of Hong Kong (CUHK) where she also teaches organ performance in the Music Department and church music seminars at the CUHK Divinity School.

Lam gave her debut organ performance at Hong Kong Cultural Centre in 2001. Since then, her solo performances have been broadcast on Radio Television Hong Kong Radio 4, Metro Radio Hong Kong and American Public Radio's programme *Pipedreams* in the United States. In 2012, Lam won Second Prize in the 6th Miami International Organ Competition and was named semi-finalist at the American Guild of Organists' National Young Artists Competition in Organ Performance (NYACOP). Lam has performed in China, Canada, Britain, Hong Kong, Macau, the Netherlands, and across the United States. Her recent engagements include two CD recording projects with choristers from Macau, performing Handel's organ concerto in Japan, solo recitals in Britain and New Zealand, as well as collaborating with choirs such as The Windsbacher Knabenchor and SingFest Choral Academy.

After completing her bachelor's degree at CUHK, Lam was awarded a prestigious full-tuition scholarship from the Hong Kong Jockey Club Music and Dance Fund for her graduate studies at the Eastman School of Music, New York. She obtained a Sacred Music Diploma, Master of Music and Doctor of Musical Arts degrees in Organ Performance and Literature from Eastman. While at Eastman, she was an organ teaching assistant for the Organ and Historical Keyboards Department and her organ improvisation was published in the Eastman Organ Book (2011). Between 2007 and 2013, she served as Director of Music and Organist at several Episcopal churches in upstate New York. Lam has studied with Siu-Ling Chiu, Kin-Yu Wong, Professor David Higgs and Professor William Porter (harpsichord, organ improvisation and continuo playing).

Lam's research interests include early Christian liturgy in the ancient synagogue, Martin Luther's perspective in music, and the organ works of Johann Gottfried Mützel (the last pupil of Johann Sebastian Bach).



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亞歷山大·伽佛利佑克

鋼琴



亞歷山大·伽佛利佑克1984年出生，七歲開始學習鋼琴，九歲首次舉行個人演奏會。1999年贏得霍洛維茲鋼琴比賽首獎，2000年贏得日本濱松國際鋼琴比賽一等獎，並被日本傳媒譽為「二十世紀末最傑出的十六歲鋼琴家」。

憑著對音樂高貴而有力的詮釋，伽佛利佑克得到眾多樂團和指揮家的青睞。與他合作過的樂團包括：紐約愛樂樂團、洛杉磯愛樂樂團、華沙愛樂樂團、莫斯科愛樂樂團、以色列愛樂樂團、鹿特丹愛樂樂團、皇家蘇格蘭交響樂團、NHK交響樂團、波茅斯交響樂團及辛辛那提交響樂團。曾合作過的指揮包括亞殊堅納西、亞歷山大·布洛克、布隆斯泰德、安德雷·博雷高、費多謝耶夫、格杰夫、尼米·賈維、尤若夫斯基、卡拉畢茲、朗格黑、塞巴斯汀·朗·萊辛、諾斯達及佩特連科。

伽佛利佑克的鋼琴獨奏演出廣受各界歡迎，曾於世界各地的著名表演場地演出，包括：維也納金色大廳、倫敦威格摩爾音樂廳、瑞士蘇黎世音樂廳和日內瓦維多利亞音樂廳。他亦定期到訪日本和亞洲各地，與包括NHK交響樂團和首爾愛樂樂團等的樂團合作演出，也會舉辦獨奏巡迴演出，在三得利音樂廳和東京歌劇城演出的門票經常售罄，觀眾反應熱烈。

2009年伽佛利佑克與指揮家亞殊堅納西和悉尼交響樂團合作，於悉尼歌劇院現場灌錄了普羅科菲夫鋼琴協奏曲全集。他最近的一張專輯收錄了布拉姆斯的《帕格尼尼變奏曲》和李斯特的作品，推出後廣受好評。

伽佛利佑克在2016/17樂季的演出包括：與指揮家格杰夫和鹿特丹愛樂樂團合作於格杰夫音樂節的演出，與荷蘭電台愛樂樂團、溫哥華交響樂團，以及隨辛辛那提交響樂團的亞洲巡迴演出。

Alexander Gavrylyuk

Piano

Born in 1984, Alexander Gavrylyuk began his piano studies at the age of seven and gave his first concerto performance when he was nine years old. He went on to win First prize and the Gold Medal at the 1999 Horowitz International Piano Competition and First Prize at the Hamamatsu International Piano Competition in Japan in 2000 where the Japanese press lauded him as the "most talented 16-year old pianist of the second half of the 20th Century".

He is increasingly in demand by orchestras and conductors for his noble and compelling interpretations and has appeared with, among others, the Philharmonic Orchestras of New York, Los Angeles, Warsaw, Moscow, Israel and Rotterdam as well as the Royal Scottish National, NHK Symphony, Bournemouth Symphony, and Cincinnati Symphony. He has collaborated with conductors such as Vladimir Ashkenazy, Alexandre Bloch, Herbert Blomstedt, Andrey Boreyko, Vladimir Fedoseyev, Valery Gergiev, Neeme Järvi, Vladimir Jurowski, Kirill Karabits, Louis Langrée, Sebastian Lang-Lessing, Gianandrea Noseda and Vasily Petrenko.

His solo recitals are also highly acclaimed and he has performed in venues such as the Vienna Musikverein, Wigmore Hall, Tonhalle Zurich and Victoria Hall Geneva. He regularly visits Japan and Asia, performing with orchestras such as the NHK Symphony and Seoul Philharmonic as well as regular recital tours, often playing to sell-out audiences in Suntory Hall and Tokyo Opera City.

In 2009 he made an acclaimed recording of the complete Prokofiev Concerti with Vladimir Ashkenazy and the Sydney Symphony, which was recorded live at the Sydney Opera House. His most recent recording, a recital disc featuring the Brahms Paganini Variations and works by Liszt has been widely praised.

Highlights of the 2016/17 season include concerto performances with Valery Gergiev and the Rotterdam Philharmonic as part of the Gergiev Festival, Netherlands Radio Philharmonic, Vancouver Symphony and a tour of Asia with the Cincinnati Symphony Orchestra amongst others.

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§ Begins the alphabetical listing of players who participate in a system of rotated seating within the string section.
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 † One-year appointment
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By Jen Lewin
珍·利維作品

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Photo by Aaron Fongosin

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信和集團藝萃系列 Sino Group Arts Celebration Series

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	 Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	 Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter 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: 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				
- 《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 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·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	

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

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
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28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats
舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3·芭蕾》舞蹈體驗班 <i>The Triadic Ballet</i> 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
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歌劇 / 戲曲 OPERA	
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21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
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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	理查·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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