

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

*In the moment* 此時此地

THE HONG KONG  
JOCKEY CLUB SERIES  
香港賽馬會藝粹系列

(三月 Mar 14)

Vasily Petrenko and  
the Oslo Philharmonic  
佩特連科與奧斯陸愛樂樂團

三月十四日演出贊助  
14 March performance sponsored by

三月十五日演出贊助  
15 March performance sponsored by



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust  
同心 同步 同進 RIDING HIGH TOGETHER

**HKRI** 香港興業國際  
HKR International

# 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

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.

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



香港賽馬會主席  
葉錫安博士 CBE JP  
Dr Simon S O Ip CBE JP  
Chairman, The Hong Kong Jockey Club

## 香港賽馬會主席獻辭

今年是香港藝術節四十五週年誌慶，香港賽馬會慈善信託基金很高興繼續成為藝術節的長期合作夥伴。

今年藝術節的主題是「此時此地」，正好表達出表演者經年累月努力不懈，目的就是為了在舞台上綻放光芒的一瞬；而馬會非常榮幸在首屆藝術節開始便與大家同步同進，為本地觀眾帶來國際頂尖演出，藉此鼓勵市民積極參與及欣賞不同的藝術創作，同時培育以及呈獻本地才華洋溢的藝術家。

今年「香港賽馬會藝粹系列」，繼續為觀眾呈獻三個世界級表演，包括德國巴伐利亞國家芭蕾舞團的《舞姬》，一個古印度愛情故事配合超凡舞藝及華麗佈景，為藝術節揭開帷幕。此外，亦有來自捷克布爾諾國家歌劇院及挪威奧斯陸愛樂樂團的精采演出。

為了支持本地藝術社群，我們為大家再次帶來「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。今年的「賽馬會本地菁英創作系列」更為大家送上《世紀·香港》音樂會，創作靈感來自香港豐富的歷史和文化，糅合詩歌、音樂及歌曲的史詩式音樂盛會，再配合學校講座、工作坊及示範表演等外展活動，進一步啟發本地學生及觀眾。

為了慶祝藝術節踏入四十五週年，我們亦額外支持兩個特備節目，其一是璀璨奪目的數碼藝術裝置《幻光動感池》，這項目不但結合了視覺藝術、科技及人與人之間的互動，更可讓廣大市民與家人及三五知己投入共舞。而另一節目《炫舞場2.0》則是去年廣受歡迎的「賽馬會本地菁英創作系列」載譽回歸。

馬會一直致力推動本地的文化藝術發展，透過支持和推廣不同的活動，培育具潛質的新晉藝術家，過去十年於相關方面的捐款已超過四十三億港元。當中特別值得一提的是中區警署建築群活化計劃，計劃旨在將本港其中一個最大型的古蹟建築群，以創意進行活化，為公眾提供一處薈萃文物、藝術和消閒元素的優質文化活動空間。

我衷心感謝香港藝術節的努力，各表演者和各位觀眾一直以來的支持。我相信今年的藝術節將再一次圓滿成功。

## MESSAGE FROM THE CHAIRMAN OF THE HONG KONG JOCKEY CLUB

The Hong Kong Jockey Club Charities Trust is delighted once again to be a partner of the Hong Kong Arts Festival as it celebrates the milestone of its 45<sup>th</sup> year.

The theme of this year's Festival – In the Moment – reflects how months or even years of preparation come together in the crucible of performance. The Club is honoured to make such moments possible, as it has been since the inception of the Arts Festival: helping to bring top international performances to Hong Kong, encouraging participation in and appreciation for the arts, and nurturing and showcasing the wealth of talent our city possesses.

This year the Trust is again sponsoring three world-class performances under The Hong Kong Jockey Club Series, featuring the Bayerisches Staatsballett from Germany, the National Theatre Brno from the Czech Republic and the Oslo Philharmonic Orchestra from Norway. This includes the Festival's opening performance by the Bayerisches Staatsballett of the ancient Indian love story *La Bayadère*, with breathtaking choreography and lavish settings.

In support of our local arts community, the Trust is again supporting The Hong Kong Jockey Club Contemporary Dance Series and Jockey Club Local Creative Talents Series. This year's Creative Talents Series features a specially-commissioned production, *Hong Kong Odyssey*, a mix of poetry, music and song inspired by our city's rich history and culture. It will be supported by various outreach activities such as school talks, workshops and demonstrations, to further inspire local students and audiences.

To mark the Festival's 45<sup>th</sup> anniversary, the Trust is also supporting two special programmes. The *Super Pool* is a dazzling digital art installation that fuses visual arts, technology and human interaction, allowing people of all ages to dance in celebration with friends and family. *Danz Up 2.0* is a revival of last year's warmly-received production in the Jockey Club Local Creative Talents Series.

The Club is a staunch supporter of arts and culture and seeks to promote a wide range of activities as well as to nurture talented young artists. Over the last decade, the Trust's total donations to arts and cultural development in Hong Kong have exceeded HK\$4.3 billion. One of the most notable examples is the Central Police Station Revitalisation Project, which aims to transform one of Hong Kong's largest heritage sites into a leading cultural destination, where heritage, art and leisure elements will be creatively integrated for all to enjoy.

My sincere thanks to the Hong Kong Arts Festival, to all this year's performers, and most especially to you, our audiences, for your continued support. I am sure the 2017 Festival will be another resounding success.



# 香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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

同心 同步 同進 RIDING HIGH TOGETHER

贊助 for sponsoring

「香港賽馬會藝粹系列」之  
佩特連科與奧斯陸愛樂樂團  
三月十四日演出

the 14 Mar performance of  
**Vasily Petrenko and the Oslo Philharmonic**  
as part of "The Hong Kong Jockey Club 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。

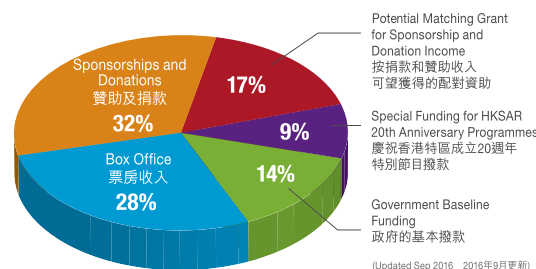
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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  
直綫Direct Lines | (852) 2828 4910/11/12  
網頁Website | www.hk.artsfestival.org/en/support-us

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**45<sup>th</sup>**  香港藝術節  
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16.2-18.3.2017

Presents

Vasily Petrenko  
and the Oslo Philharmonic  
佩特連科與奧斯陸愛樂樂團

3月  
MAR 14



演出長約 2 小時 15 分鐘，包括一節中場休息  
Running time: approximately 2 hours and 15 minutes including one interval

節目資料 p21 for programme details

3月  
MAR 15



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

節目資料 p33 for programme details



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

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THE PIONEER OF  
INNOVATIVE  
LIVING SPACE



## 奧斯陸愛樂樂團



1919年9月27日，一個新的管弦樂團於奧斯陸的洛根舊音樂廳首次公開演出，指揮喬治·史尼佛格特傾情演繹葛利格的《鋼琴協奏曲》及克里斯遜·辛丁的《第一交響曲》。經過40年的苦苦耕耘，奧斯陸愛樂樂團誕生，挪威首都奧斯陸終於擁有與之相稱的管弦樂團。

緊隨的8個月，奧斯陸愛樂樂團舉行135場演出，幾乎場場滿座，將馬勒的熱情奔放、德布西的閃閃生輝，以及尼爾森的戲劇張力發揮得淋漓盡致。不久後，世界各地的著名音樂家紛紛來到擔任指揮，享受樂團的年輕活力。伊果·史達拉汶斯基和莫里斯·拉威爾也到訪奧斯陸，用嶄新音樂教導他們。挪威國家廣播公司開始在音樂會設置麥克風，將音樂廣播至整個挪威。

此後半個世紀，奧斯陸愛樂樂團聲名漸高，於1979年迎來翻天覆地的變化。年輕的拉脫維亞人抵達挪威後，逐個樂器聲部仔細訓練，再將樂團像精密機器般重新裝嵌，讓樂團以全新態度示

人。在馬利斯·楊遜斯的指揮下，奧斯陸愛樂樂團成為維也納、柏林和紐約愛樂樂團的勁敵，巡迴多地演出，踏遍西雅圖至薩爾斯堡、里斯本至倫敦。樂團在奧斯陸亦有自己的永久現代音樂廳。1986年，EMI百代唱片簽下公司成立以來最大的管弦樂合約，令世界各地有幸欣賞奧斯陸愛樂樂團的豐富美樂。

30年後，奧斯陸愛樂樂團仍風靡全球，保留了探索精神及優秀演出。在指揮家尤卡·佩卡·薩拉斯特領導時期，樂團發展比楊遜斯時期更深更廣；現屆指揮家佩特連科則把樂團風格和細緻演繹極致發揮。奧斯陸愛樂樂團雖然巡迴世界演出，但無論在海外和本地均自信從容。樂團的奧斯陸樂季雲集頂尖音樂家，戶外音樂會吸引成千上萬觀眾，並透過教育及外展計劃接觸數而百計的樂迷。兩年後，奧斯陸將慶祝奧斯陸愛樂樂團——配得上這座城市的一流管弦樂團——成立100週年。



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## Oslo Philharmonic

On 27 September 1919, a new orchestra took to the stage of the old Logan Hall in Oslo to give its first public concert. Conductor Georg Schnéevoigt presided over thrilling performances of Edvard Grieg's Piano Concerto and Christian Sinding's First Symphony. After 40 years of just making do, the Norwegian capital had at last got the orchestra it deserved. The Oslo Philharmonic was born.

In the eight months that followed, the Oslo Philharmonic gave 135 concerts, most of which sold out. It tackled passionate Mahler, glistening Debussy and thrusting Nielsen. Soon, world famous musicians were coming to conduct, relishing the orchestra's youth and enthusiasm. Igor Stravinsky and Maurice Ravel visited Oslo to coach the musicians through brand new music. National broadcaster NRK began to hang microphones at the orchestra's concerts, transmitting them to the whole of Norway.

Over the next half-century, the Oslo Philharmonic's reputation grew steadily. Then, in 1979, it changed forever. A young Latvian arrived in Norway, taking the orchestra apart section-by-section and putting it back together a finely tuned

machine with a whole new attitude. Under Mariss Jansons, the orchestra became a rival to the great Philharmonics of Vienna, Berlin and New York. It was soon playing everywhere, from Seattle to Salzburg, Lisbon to London. Back home in Oslo, it got a modern, permanent concert hall of its own. In 1986, EMI drew up the largest orchestral contract in its history, ensuring the world would hear the rich, visceral sound of the Oslo Philharmonic.

Three decades after that, the world is still listening. The Oslo Philharmonic retains its spirit of discovery and its reputation for finesse. Under Jukka-Pekka Saraste it cultivated even more the weight and depth that Jansons had instilled; under current Chief Conductor Vasily Petrenko, it works at the highest levels of detail and style. Still the orchestra travels the globe, but it has never felt more at home. Its subscription season in Oslo features the best musicians in the business. Outdoor concerts attract tens of thousands; education and outreach programmes connect the orchestra with many hundreds more. In two years' time, the thriving city of Oslo will celebrate 100 years of the Oslo Philharmonic, the first-class orchestra it still deserves.



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## 與挪威之聲暢遊



要勾畫出世界音樂地圖，可以追溯歷史上的作曲家如何成為不朽人物，以及一些傳統是如何從古代流傳下來。但也另有方法了解一個地方與她的音樂之間的關係：就是去審視每個地方演奏這些音樂的樂團。

以奧斯陸愛樂樂團為例，這個樂團是挪威最重要的文化大使之一，把國家過去豐碩的音樂文化與當代的藝術創作觀連接起來。而外訪巡演時，對很多觀眾來說，樂團真正體現了挪威之「聲」：樂團的圓號手所吹奏的C音、或是長笛手所吹奏的升F音，即使與名聲旗鼓相當的樂團（譬如紐約愛樂樂團）演奏的是同一份樂譜同一個位置，都有着其挪威味道。

首次在香港演出的奧斯陸愛樂樂團指揮瓦西里·佩特連科，將帶領這隊享譽國際的樂團，在第四十五屆香港藝術節演奏兩組節目。樂團於2016年3月的英國巡演開幕演出，獲倫敦古典音樂網站《Bachtrack》的五星好評，形容樂團的演奏「扣人心弦、充滿睿智」。評論與佩特連科本人認為葛利格和拉赫曼尼諾夫（兩位作曲家的作品是奧斯陸愛樂樂團在香港藝術節演出的重頭戲），在世界各地都引來極大迴響的原因相映成趣：「兩位作曲家都寫出琅琅上口的旋律；兩位都是出色的管弦樂編曲家；同時兩位都是情感與哲理兼備的人，擁有將心比心的表達能力，把音樂從作曲家傳遞到聽眾，從樂團傳遞到觀眾之中。」

在奧斯陸愛樂樂團準備來港的時候，值得注意的是葛利格是首位在國際上享負盛名的挪威作曲家，他為同鄉易卜生的史詩劇《皮爾金特》創作音樂，令他一舉成名。1874年，易卜生邀請來自卑爾根的新晉年輕作曲家，為他將在基斯蒂安尼亞（奧斯陸舊稱）上演的劇作創作配樂，《皮爾金特》於1876年首演空前成功，把葛利格推上國際舞台。

葛利格的音樂和他的祖國挪威與及他在國際藝壇之間的關係很奇妙，同時也是藝術界一個有趣悖論的縮影：充滿個人主義、或別具地方甚至是國家特色的藝術作品，往往透過憑藉重要藝術家的直覺及技巧所帶來的影響而普世傳頌。

我們在偉大演奏家詮釋經典作品時也會見到類似情況。艾爾加動人的大提琴協奏曲（樂團在3月15日演奏的第二首作品），將由傑出大提琴家楚爾斯·莫克擔任獨奏，佩特連科這次邀請了以演奏來說明「用自己的方法來詮釋作品」的藝術家參演。

葛利格熱愛挪威的自然景緻，並從西部具田園氣息的哈登格地區獲取靈感，在這方面更啟發了特維特（1908-1981）的創作。跟巴托克一樣，特維特曾到哈登格地區探風。佩特連科與奧斯陸愛樂樂團更進一步的肯定祖國的音樂，把特維特《100首哈登格民謠》組曲選段加入在藝術節的演出曲目中。

奧斯陸愛樂樂團命名於1979年，雖然樂團經歷過幾次重組及名字變更，葛利格始終是樂團的創辦人。葛利格與他的同業約翰·史雲遜於1879年成立基斯蒂安尼亞音樂協會，為市內主劇院的駐院樂團。兩次世界大戰阻礙了奧斯陸愛樂樂團的發展，樂團要遲至1962年才首次於斯堪的納維亞半島以外的地方演出；1979年樂團正式改名為奧斯陸愛樂樂團。

同年也是拉脫維亞指揮大師馬利斯·楊遜斯擔任樂團的音樂總監，在他在任至2002年這段時間，奧斯陸愛樂樂團在國際間獲得高度評價，成為世界一級樂團。樂團並不單只演奏挪威的音樂，也包括如柴可夫斯基等的俄國經典，成為樂團在楊遜斯時代的首本名曲。楊遜斯是佩特連科在聖彼得堡學習時的老師，這增強了樂團在挪威文化遺產與俄國音樂傳統之間的聯繫。

文 湯馬士·梅

中譯 陳楚珊

本文原載於2017《閱藝》



## Travelling with the Sounds of Norway

The musical map of the world can be traced by looking at the composers who have become immortalised throughout history, as well as the traditions that in some cases have been passed down since ancient times. But there's another way of thinking about the relations between a particular place or land and its music: to consider the performing ensembles that bring this music to life in the here and now.

Take the Oslo Philharmonic. This orchestra ranks among Norway's most significant cultural ambassadors, providing a link between the country's rich musical past and its present day priorities with regard to artistic vision. And when the Oslo Philharmonic goes on tour, for many audiences it embodies the "sound" of Norway – even when the horns produce the same C or the flutes the same F-sharp that their counterparts in, say, the New York Philharmonic play, at the same point in a given score.

Led by Vasily Petrenko, who is making his Hong Kong debut, the musicians of the Oslo Philharmonic will have an opportunity to demonstrate why they have garnered such an impressive reputation when they perform a pair of programmes at the 45th Hong Kong Arts Festival. In a five star review of the concert opening their UK tour in March 2016, the London-based website Bachtrack praised their "heartfelt but intelligent" playing. That observation makes an interesting counterpart to qualities that Petrenko singles out when asked about the enormous effect Grieg and Rachmaninov (two composers that form the core of the Oslo Philharmonic's HKAF performances) have on audiences around the world. "Both composers write melodies which people remember right after the concert, both were amazing orchestrators, and both have a good mix of emotion and philosophy, an ability to express from the heart to the heart,

from the composer to the listener, and from the orchestra to the audience".

And as the Oslo Philharmonic prepares to come to Hong Kong, it is worth remembering that Grieg, for his part, became the first great Norwegian composer to earn an international standing – initially through his musical contributions to his compatriot Henrik Ibsen's epic verse drama *Peer Gynt*. In 1874 Ibsen asked Grieg, then an emerging young composer from the city of Bergen, to write incidental music for a planned staging in Christiania (as Oslo was called at the time). The premiere of *Peer Gynt* in 1876 was such a hit that it skyrocketed Grieg to international prominence.

The relation of Grieg's music to his native Norway and to the international scene is fascinating – and a microcosm of that great paradox of art: that which is highly individual, or specific to a place or even a nation, can become universal when moulded by the intuition and skill of a major artist.

We see this process similarly at work when a great performer takes on a familiar masterpiece. With the outstanding cellist Truls Mørk as the soloist in Edward Elgar's moving Cello Concerto (in the orchestra's second programme on 15 March), Petrenko has invited an artist he says "brings his own approach" in utterly convincing ways to what he plays.

Grieg loved the natural landscapes of Norway and drew on inspirations from the rural Hardanger region in western Norway. In this respect he anticipates the music of Geirr Tveitt (1908-1981), who, like Béla Bartók, spent time collecting folk melodies from the Hardanger region; in a further nod to their homeland repertoire Petrenko and the Oslo Philharmonic will include excerpts from Tveitt's *100 Folk Tunes from Hardanger* in their HKAF programme.

The Oslo Philharmonic has gone by its name since 1979, but the orchestra reaches back through several previous formations and names to none other than Edvard Grieg himself. Grieg and his fellow composer Johan Svendsen founded the Christiania Musical Association in 1879, serving as the orchestra for the main theatre there. The disruptions of the two world wars in particular hindered the Oslo Philharmonic's growth; the orchestra gave its first concerts outside Scandinavia as late as 1962, and in 1979 came the change of name to the Oslo Philharmonic.

That was also the year in which the Latvian conductor Mariss Jansons took on artistic leadership of the orchestra; under his tenure, which lasted until 2002, the Oslo Philharmonic attained a genuinely international reputation as a first-rate ensemble. This involved performing not only Norwegian music but Russian classics such as Tchaikovsky, whose works became a signature of the Jansons era. Jansons in turn was Vasily Petrenko's mentor in St Petersburg – further enhancing the connections between the orchestra's Norwegian heritage and Russian musical traditions.

By Thomas May

This article was originally published in the 2017 issue of HKAF's *FestMag*





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佩特連科與  
奧斯陸愛樂樂團  
Vasily Petrenko  
and the  
Oslo Philharmonic



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葛利格

《皮爾金特》第一組曲，作品 46

〈清晨〉

〈艾莎之死〉

〈安妮特拉之舞〉

〈山大王之宮殿〉

蕭斯達高維契

降 E 大調第一大提琴協奏曲，作品 107

小快板

中板

華彩段

流暢的快板

大提琴：楚爾斯·莫克

Edvard Grieg (1843-1907)

Peer Gynt Suite No 1, Op 46

Morning Mood

The Death of Åse

Anitra's Dance

In the Hall of the Mountain King

Dmitri Shostakovich (1906-1975)

Cello Concerto No 1 in E-flat major, Op 107

Allegretto

Moderato

Cadenza

Allegro con moto

Truls Mørk cello

—— 中場休息 Interval ——

拉赫曼尼諾夫

E 小調第二交響曲，作品 27

廣板—中庸的快板

極快板

慢板

活潑的快板

Sergei Rachmaninov (1873-1943)

Symphony No 2 in E minor, Op 27

Largo - Allegro moderato

Allegro molto

Adagio

Allegro vivace

是晚演出曲目及次序或有更改

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## 樂曲介紹 Programme notes

### 葛利格

#### 《皮爾金特》第一組曲，作品 46

葛利格（1843 - 1907）受邀為《皮爾金特》配樂，令他聲名大噪，是次委約更衍生一些最受歡迎的戲劇音樂。它使作曲家與挪威最偉大的劇作家易卜生（1828 - 1906）齊名；出版於 1867 年的史詩劇《皮爾金特》在 1876 年首演時要有音樂，是劇作家的主意。

因為《玩偶之家》及《海達·蓋伯勒》等「問題劇」深刻的現實主義，我們把易卜生視為現代戲劇先驅。這些作品引起了廣泛爭議，但易卜生於此前曾寫過反英雄皮爾金特詭變多端的大歷險：他是個存在主義下的平凡人，接連現身為吹牛大王、亡命之徒、貪婪資本家和孱弱老叟。要把《皮爾金特》奇幻而深遠的寓言搬上舞台，易卜生想到音樂的作用，為此他起用年輕的同胞葛利格；後者已跟奧斯陸（時稱克里斯蒂安尼亞）的劇團合作過了。

雖然葛利格因種種限制——跟現代電影配樂者所面對的差不多——而感到惱火，但是演出十分成功。葛利格共寫下約二十個獨立樂章（總長約九十分鐘），需動用管弦樂團、獨唱者和合唱團。



易卜生筆下反英雄皮爾金特的插圖

An illustration of Henrik Ibsen's anti-hero Peer Gynt

他於 1888 年以這些音樂編成了一首管弦樂組曲（即我們今晚聽到的），又於 1891 年編成另一首組曲。

〈清晨〉是一首小型音詩，原本用以呈現第四幕開首的景象；皮爾就是在此幕展開其海外歷險，葛利格的五聲音階旋律遂帶有一點異國風情。他說首個強奏和弦響起，就是旭日於地平線上初升之時。〈艾莎之死〉伴隨著〈清晨〉之前、第三幕結尾淒切的場景：皮爾流浪過後回家，其母艾莎大限將至。葛利格在這裏僅用了弦樂團，並以弱音器造成朦朧的聲音，效果感人。〈安妮特拉之舞〉把我們從挪威風景帶到北非沙漠，皮爾在這裏繼續歷險，扮演不同的角色。安妮特拉乃貝都因首領的女兒，皮爾試圖勾引她，反遭其愚弄。這也是寫給弱音弦樂，只是加入了三角鐵。

最著名的一曲為〈山大王之宮殿〉，用於易卜生一個富有寓意的場景，本來有合唱團代表魔怪。在這場戲，皮爾和魔王相遇後，與凶惡的群魔衝突，如幻似真。他們把皮爾追逐至其王國外，正在他逃離之時，鉦聲大響，魔山隨之崩坍。葛利格把音量和速度徐徐增加，以此簡單手法使人悚慄。

### Edvard Grieg

#### Peer Gynt Suite No 1, Op 46

The invitation to compose incidental music to *Peer Gynt* significantly enhanced the reputation of Edvard Grieg (1843-1907) and resulted in some of the most popular music in the repertoire. It allied the composer's name with that of Norway's greatest playwright, Henrik Ibsen (1828-1906), whose idea it had been to furnish his epic verse drama *Peer Gynt* (published in 1867) with music for its first stage production in 1876.

We think of Ibsen as the pioneer of modern theatre through the probing realism of such "problem plays" as *A Doll's House* and *Hedda Gabler*. These generated widespread controversy, but before them came the colourful, outsized adventures of his anti-heroic *Peer Gynt* – an existential Everyman who is shown by turns as a braggart, an outlaw, a greedy capitalist, and a frail old man. To bring *Peer Gynt's* fantasy-filled, far-ranging allegory to the stage, Ibsen realised how helpful music could be. For this purpose he hand-picked his younger compatriot Grieg, who had already been collaborating on theatre projects for a company in Oslo, then known as Christiania.

Grieg became irritated by the constraints he had to deal with – similar in a sense to what a modern film composer faces – but the show was a triumph. All told, Grieg produced some 20 separate movements (totalling around 90 minutes) scored for a combination of orchestra, soloists, and chorus. In 1888 he prepared an orchestral suite from the full score – which we hear in this programme – and a second suite followed in 1891.

*Morning Mood* is a mini-tone poem that originally set the scene as the curtain raiser to Act 4, in which Peer begins his overseas adventures. Grieg's pentatonic melody suggests a hint of the exotic. He referred to the first *forte* chord as the moment when the rising sun breaks over the horizon. *Åse's Death* accompanies the poignant scene preceding *Morning Mood* (at the end of Act 3), when Peer has returned home after some wanderings just as his mother Åse lies dying. Grieg touchingly scores this music for the string orchestra alone, using mutes to effect a veiled sound. In *Anitra's Dance*, we have moved from the Norwegian landscape to a North African desert, where Peer continues to have adventures and play changing roles. Anitra is the daughter of a Bedouin leader whom Peer tries to seduce before she outwits him. The music is again scored for muted strings, but with the added touch of a triangle.

The best-known number, *In the Hall of the Mountain King*, which originally included a chorus representing the trolls, accompanies one of Ibsen's allegorical scenes. In it Peer has a hallucinogenic run-in with threatening trolls after he encounters their king. They chase Peer out of their mountain realm, and the mountain collapses just as he flees, to a din of crashing cymbals. Grieg uses the simple device of a steady crescendo and accelerating tempo to spine-tingling effect.

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## 蕭斯達高維契

### 降 E 大調第一大提琴協奏曲，作品 107

大提琴家米斯迪拉夫·羅斯卓波維奇（1927 - 2007）就讀莫斯科音樂學院時遇上蕭斯達高維契（1906 - 75），他後來回憶說那是「我生命中一個決定性因素」。兩位音樂家結成終身朋友，蕭斯達高維契在 1959 年為他寫了一首協奏曲。第二次世界大戰前，他只寫過一次協奏曲，就是 1933 年給自己彈奏（也另有重要小號獨奏）的《第一鋼琴協奏曲》。

作曲家與超凡演奏家的友誼使他多寫了四首弦樂協奏曲：兩首為小提琴家歐伊斯特拉夫而寫，另外兩首則為羅斯卓波維奇抒情與戲劇性並重的特質度身訂造。羅斯卓波維奇在 1959 年於列寧格勒（聖彼得堡）首演《第一大提琴協奏曲》，即大獲成功；他僅花四天背下樂譜，成為一時佳話。

此協奏曲被視為二十世紀大提琴作品中的一大成就，曲式頗有創新。例如通常出現於首樂章的主要華彩樂段，反而安排在終樂章前出現。蕭斯達高維契實際上把這華彩樂段當作一個獨立樂章處理，所以整部作品可說有四個樂章，而最後三個連接在一起，其間不作停頓。樂團的聲音也很特別，因為作曲家不用銅管，卻把重要角色分配給一支圓號，像是另一位獨奏者般。於關鍵時刻，

定音鼓手也成了主要演奏者。在慢樂章的結尾，鐘琴的出塵幽韻為縹緲的大提琴聲添上了幾乎像光暈似的效果。

曲子以大提琴簡樸的四音動機開始，教人想起作曲家在其他作品中用來「拼」出其姓名開頭字母的一個相似樂思。它性格偏執，甚或顯得多疑、具妄想性。傳記作者費伊寫道，這個樂思來自蕭斯達高維契配樂的一部 1948 年電影——那年他第二度遭蘇聯當權者批鬥——而樂思在電影中描繪「向死刑行進的隊伍」。定音鼓和低音巴松管的威嚇，令這樂章進行曲般的活動顯得黑暗。

慢樂章以溫暖的弦樂平靜地展開，獨奏圓號加上了自己的特色。高潮過後，蕭斯達高維契回到樂章起首動人的音樂，再隱沒至上文提及的大型華彩樂段。獨奏者以深渺的沉思狀態開始，逐步加速，用彈撥和弦分隔不同段落。這直接進入終樂章，乃有定音鼓隆隆作響的迴旋曲。在這裏，蕭斯達高維契隱藏了一首格魯吉亞民歌的片段；此曲的旋律深得史太林喜愛，人所共知。第一樂章的神經質終化作狂亂，其四音動機詭譎地如命中註定般重現。



蕭斯達高維契摯友，大提琴羅斯卓波維奇  
Shostakovich's great friend, the cellist Mstislav Rostropovich





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## Dmitri Shostakovich

### Cello Concerto No 1 in E-flat major, Op 107

The cellist Mstislav Rostropovich's (1927-2007) encounter with Dmitri Shostakovich (1906-1975) while a student at the Moscow Conservatory was, he later recalled, "a determining factor in my life". The two musicians became lifelong friends, and in 1959 Shostakovich wrote a concerto for his younger colleague. Only once before World War II had he ventured into the concerto format, with the Piano Concerto No. 1 of 1933 for himself as pianist (and featuring a prominent solo trumpet part).

His friendships with extraordinary performers led the composer to return to the medium for two pairs of concertos for string instruments: two concertos for the violinist David Oistrakh and two cello concertos tailor-made for Rostropovich's signature combination of lyricism and dramatic intensity. The First Cello Concerto was an immediate success when Rostropovich gave the premiere in Leningrad (St. Petersburg) in 1959. Rostropovich famously memorised his part within four days.

Considered one of the finest achievements in the cello repertory from the 20th century, the Cello Concerto No 1 is formally innovative. For example, the main cadenza, usually expected to occur in the opening movement, appears instead at a focal point bridging the way to the finale. Shostakovich in fact treats this cadenza as a separate movement, so the entire work can be described as having four movements, with the last three joined together without a break. The ensemble's sonority is also distinctive because Shostakovich does not use brass but assigns a prominent role to a single horn, who acts as a sort of alternate soloist. In key moments, the timpanist becomes a central player as well. Otherworldly contributions from the celesta at the end of the slow movement add an almost halo-like effect to the cello's ethereal sounds.

A spare thematic motto of four notes on the cello opens the piece, which is reminiscent of a similar idea Shostakovich used to "spell" his initials in other works. This motto has an obsessive character that can even suggest a sense of paranoia. The biographer Laurel Fay writes that the idea comes from a film of 1948 – the year in which Shostakovich faced his second denunciation by Soviet authorities – that he had scored and in the film depicts a "procession to the execution". The movement's march-like motion darkens with the menacing contributions of timpani and contrabassoon.

The slow movement opens peacefully with the warm sounds of the strings, to which the solo horn adds its own flavour. After a climax is reached, Shostakovich returns to the haunting music from the beginning of the movement and then fades into the extensive cadenza already mentioned. Starting in a state of profound meditation, the soloist progressively accelerates, using plucked chords to punctuate the different sections. This leads directly into the finale, a rondo accentuated by the timpani's rumble. Here Shostakovich disguises fragments from a Georgian folk song that was known to be a favourite tune of Stalin. The nervous quality of the first movement at last transforms into a frenzy, and the opening four-note motif recurs with the eerie certainty of fate.

## 拉赫曼尼諾夫

### E 小調第二交響曲，作品 27

拉赫曼尼諾夫（1873 - 1943）在 1917 年從故國俄羅斯出逃後，經歷無盡流亡之苦，直至他死於美國為止。但即使在那改寫其一生的絕境前，以至第一次世界大戰爆發前，深深的憂鬱已潛藏在諸如《第二交響曲》等作品，幾乎預示了將會常伴着他的鄉愁。

他的《第一交響曲》慘敗收場。1897 年春天的首演據稱很不理想，作品備受苛評，年輕作曲家的自信遭到打擊，久久未能恢復。他接受治療並經過幾年心理康復後，方能再次認真作曲。雖然在 1901 年首演的《第二鋼琴協奏曲》為他來帶亟需的突破，但他再多等了幾年才著手寫另一首交響曲。到了 1906 年，他已準備好了：拉赫曼尼諾夫舉家遷居德累斯頓，讓他能更專注作曲，並暫時忘卻他在俄羅斯當鋼琴家和指揮家的生活壓力。

拉赫曼尼諾夫在 1906 年秋天至 1907 年春天之間暗地裏寫成《第二交響曲》，並於 1908 年在聖彼得堡為首演擔任指揮，演出成功。此交響曲構思雄偉，原來的版本長約一小時，可是大幅刪減當時已經成為一貫做法，拉赫曼尼諾夫似乎也沒有反對。近年，指揮家逐漸回歸作曲家的初衷，演奏未經刪剪的《第二交響曲》，佩特連科今晚正是如此。

最長的第一樂章以東正教素歌似的緩慢沉思主題開始。這最初由低音弦樂奏出，往後在作品中聽到的許多主題素材皆來源於此。接着是〈中庸的快板〉，小提琴奏起長長的主題：壯麗的旅程已經展開了。第一樂章裏，可見拉赫曼尼諾夫把同期的理察·史特勞斯的影響與作曲家摯愛的柴可夫斯基的風格融合。

據傳記作者諾里斯說，這裏的第二樂章諧謔曲（以極快板演奏）是拉赫曼尼諾夫「精力最充沛」的管弦樂曲之一。它引用了〈震怒之日〉（於尾聲最為明顯）：這是安魂彌撒中有關最後審判的

素歌，拉赫曼尼諾夫也將此旋律放進另外幾部作品裏。與諧謔曲主要素材形成對比的，有弦樂的抒情樂段，還有刺激的賦格式樂段，後者充滿粗野的幽默，搬到蕭斯達高維契的作品裏去也會合宜。

迷醉的〈慢板〉樂章洋溢嚮往之情。作曲家及學者皮格特表示，中間的對比部分作「提問之狀……就如戀人於彼此或有所求……再三肯定永恆的愛」。

終樂章轉成 E 大調，呼應了一部對拉赫曼尼諾夫有莫大影響的作品——華格納《紐倫堡的名歌手》前奏曲的片段。拉赫曼尼諾夫最著名的其中一個旋律登場；〈慢板〉樂章的一些音樂也重現了。其後我們來到緊張的高潮：音階以不同速度下降，令人想起歡慶的鐘聲。宏大的交響曲結束時，不無得勝之感。

樂曲介紹中譯 尹莫達



拉赫曼尼諾夫  
Sergei Rachmaninov

## Sergei Rachmaninov

### Symphony No 2 in E minor, Op 27

Until his death in the United States, Sergei Rachmaninov (1873-1943) experienced the endless pain of being an exile after fleeing his native Russia in 1917. But even before this desperate situation changed his life, and before World War I had begun, a deep sense of melancholy underlies such works as the Second Symphony, almost anticipating the homesickness that would become second nature.

Rachmaninov's First Symphony had been a miserable fiasco. Premiered in the spring of 1897 with a reportedly incompetent performance, it met with scathing criticism and did long-lasting damage to the young Rachmaninov's confidence. He required therapy and years of psychological healing before he could seriously return to composing. But the Second Piano Concerto, which premiered in 1901, gave Rachmaninov his desperately needed breakthrough. Even so, he waited several more years before embarking on another symphony. He was ready by 1906, when Rachmaninov moved his family to Dresden so he could focus more intently on composing and temporarily forget the pressures of his life as a piano virtuoso and conductor back in Russia.

Rachmaninov wrote the Second Symphony in secret between the autumn of 1906 and the spring of 1907 and conducted the successful premiere in 1908 in St Petersburg. He conceived the Second on an ambitious scale. The original version lasts about one hour, but a tradition of substantial cuts became standard, with no apparent protests from Rachmaninov. In more recent years conductors have been returning to the composer's original vision and thus perform the Second Symphony unabridged, as Vasily Petrenko does in this performance.

The first movement, the longest, begins with a pensive slow introductory theme that suggests Orthodox chant. Played initially by the low strings, it is the source of much of the thematic material to be heard later in the work. An Allegro moderato

follows as the violins play a lengthy theme. The epic journey is underway. Influences from Rachmaninov's contemporary Richard Strauss blend with the composer's beloved Tchaikovsky.

The second movement Scherzo, (played Allegro molto) is, according to biographer Geoffrey Norris, among "the most vigorous" pieces Rachmaninov wrote for orchestra. It includes an allusion to the *Dies irae* (most obviously in the coda), the chant associated with the Last Judgement in the Requiem – a tune that Rachmaninov wove into several other works. Contrasting with the main Scherzo material is a lyrical passage for strings and an exciting passage of fugal writing filled with rough humour that would be at home in a Shostakovich score.

The rhapsodic Adagio radiates a sense of longing. Its contrasting central section, notes the composer/scholar Patrick Piggott, introduces a "note of questioning... much as lovers might demand from one another... repeated assurances of undying affection".

The finale turns to E major and echoes moments of Wagner's Prelude to *Die Meistersinger* – a work that greatly affected Rachmaninov. One of the Russian composer's best-known melodies comes to the fore, and a bit of the Adagio is repeated before we arrive at a thrilling climax of scales that descend at different rates – a gesture that evokes the sound of bells ringing in jubilation. Rachmaninov rounds off this vast symphony with a sense of victory attained.

Programme notes by Thomas May



# 46<sup>th</sup> 香港藝術節 HONG KONG ARTS FESTIVAL 23.2-25.3.2018

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## Vox Clamantis

Conductor: Jaan-Eik Tulve

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## American Ballet Theatre – *Whipped Cream*

Choreography: Alexei Ratmansky

美國芭蕾舞劇院《芭蕾舞小忌廉》

## Cantonese Opera – *Farewell My Concubine*

粵劇《霸王別姬》

## Zurich Ballet – *Anna Karenina*

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Image: American Ballet Theatre's *Whipped Cream*

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## 特維特

《100 首哈登格民謠》組曲，  
作品 151 選段

〈求愛去〉  
〈你〉  
〈長扁琴旋律〉  
〈倉卒婚禮〉  
〈哈登格啤酒〉

## 艾爾加

E 小調大提琴協奏曲，作品 85

慢板—中板  
緩板—極快板  
慢板  
快板—中板—不太快的快板

大提琴：楚爾斯·莫克

## Geirr Tveitt (1908-1981)

Excerpts from *100 Folk Tunes  
from Hardanger*, Op 151

*Friar-foter* (Going-a-wooing)  
*Du* (You)  
*Langeleiklåt* (Langeleik Tune)  
*Hastverksbrudlaup* (Hasty Wedding)  
*Haringøl* (Hardanger Ale)

## Edward Elgar (1857-1934)

Cello Concerto in E minor, Op 85

Adagio - Moderato  
Lento - Allegro molto  
Adagio  
Allegro - Moderato - Allegro ma non troppo

Truls Mørk cello

—— 中場休息 Interval ——

## 西貝流士

D 大調第二交響曲，作品 43

小快板  
彈性速度的行板  
極急板  
中庸的快板

## Jean Sibelius (1865-1957)

Symphony No 2 in D major, Op 43

Allegretto  
Tempo andante, ma rubato  
Vivacissimo  
Allegro moderato

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## 樂曲介紹 Programme notes

### 特維特

#### 《100 首哈登格民謠》組曲，作品 151 選段

佩特連科與奧斯陸愛樂在第二場節目，繼續探索音樂旅程與地方身分的概念，集中於代表三個地理空間的三位作曲家。首先有特維特（1908 - 81）傳世之作。葛利格在十九世紀發揮浪漫主義影響；特維特在二十世紀與他相應。就如葛利格，他既是鋼琴家，亦為作曲家，以音樂表達祖國挪威的民間傳統。又如葛利格，他年少時前往德國萊比錫學習作曲。

他在歐陸多留了幾年，於巴黎及維也納深造。或許有點矛盾，雖然特維特吸收了多國風格（如他對法國印象派與俄羅斯色彩的喜愛，我們都可聽見），他卻一再肯定其對祖國民族傳統的熱愛，特別是位於挪威西岸哈登格區的傳統。哈登格區有世上最美的風景，壯麗的峽灣景觀圍繞四周，其瀑布和果樹遐邇聞名。特維特的祖先來自該區北部的卡化姆，他於第二次世界大戰期間移居該地。不像居於城市，特維特不像居於城市、但走到鄉間採集民間音樂的匈牙利作曲家巴托克；他與原住民同住，受到其音樂的啟發，也探索神秘主義、超自然力量和基督教傳入以前的民俗等相關興趣。

在上世紀四十年代，特維特實行一個具野心的計畫，蒐羅聲稱逾千首民間旋律（基本上是歌曲，包括文字或隱含的故事）。他出版了一套五十首鋼琴改編作，亦寫成一系列管弦樂組曲，他統稱後者為《100 首哈登格民謠》，作品 151。但是，1970 年在家裏發生的大火，吞噬了芸芸作品中大量未曾出版的手稿，只有第一、第二、第四和第五組曲完好無損（我們今晚聽到第一和第四組曲

的選段）。認識特維特這個作曲家的人不多，這是原因之一。另一個原因，是二次大戰之後，使人們對他專研的民族音樂失去好感，甚至有所疑慮。也許，隨著更多人聽過特維特的音樂，他們會重新評估他的成就。

人們也爭論這些旋律本身是否真正民間音樂。有多少是特維特拿短短的樂句加以發展，甚至是他自己創作的素材？他精通哈登格民間風格，把調式旋律（取代慣常的大、小調）與一點現代和聲跟想當然的多彩配器融合起來。是晚演出包括第一及第四組曲的歌曲，且不順序演奏。第一組曲包含的題材廣泛，其中我們聽到管弦樂在〈長扁琴旋律〉樂章中模仿挪威的長扁琴（指可奏持續長音的齊特琴），以及〈倉卒婚禮〉裏用以化解一對年輕戀人鬧婚的幽默。第四組曲則為了描繪一個正當婚禮而編排。我們聽到意味深長的〈你〉（想或是向特維特的妻子致意，他倆在 1944 年結婚）和歡快活潑的〈求愛去〉；最後還有〈哈登格啤酒〉，以音樂頌讚可使人盡興的當地醇釀。



特維特  
Geirr Tveitt



## Geirr Tveitt

### Excerpts from *100 Folk Tunes from Hardanger*, Op 151

In their second programme, Vasily Petrenko and the Oslo Philharmonic continue to explore the concept of musical travel and local identity, focusing on three composers representing three different geographical spaces. They begin with the legacy of Geirr Tveitt (1908-1981), a kind of 20th century counterpart to the dominant Romantic influence of Edvard Grieg from the century before. Like Grieg, Tveitt was both a pianist and composer who expressed the folkloric heritage of his native Norway in music. Also like Grieg, as a young man Tveitt headed to Leipzig, Germany, to study composition.

He remained on the Continent for several more years, continuing his studies in Paris and Vienna. Perhaps paradoxically, while Tveitt absorbed a diversity of international styles – we can hear evidence of a fondness for French Impressionism and Russian colour, for example – he reaffirmed his fascination with the national traditions of his homeland, and specifically with the traditions associated with the Hardanger region on Norway's west coast. One of the most scenic landscapes in the world and nestled amid breathtaking fjord vistas, the Hardanger region is famous for its waterfalls and fruit trees. Tveitt's family hailed from Kvam (on the northern side of this region), and during World War II he resettled there. Unlike the Hungarian Belá Bartók, who lived in the city but travelled to the countryside to collect folk music, Tveitt spent his life among the indigenous people whose music inspired him, exploring related interests in mysticism, supernaturalism, and pre-Christian folklore.

During the 1940s Tveitt engaged in an ambitious project of collecting what he claimed to be more than 1,000 folk tunes (essentially songs, including words or implied stories). He published a set of 50 arrangements for piano and also created a series of orchestrated suites presenting what he collectively called *100 Folk Tunes from Hardanger*, Op 151.

However, a catastrophic fire at his home in 1970 destroyed a large quantity of unpublished manuscripts from his prolific output. Only Suites 1, 2, 4, and 5 survived intact (of which we hear excerpts from Suites 1 and 4 this evening). This is one reason Tveitt remains little known as a composer. Another is the fact that in the aftermath of World War II, his focus on national music fell out of favour and was even regarded with suspicion. Perhaps a fresh understanding of Tveitt's achievements will emerge as more people hear his music.

The authenticity of the tunes themselves as folk music is also a matter of debate. To what extent did Tveitt elaborate mere fragments, or even compose his own material? His mastery of Hardanger folk style fuses modal melodies (in place of the conventional major and minor) with touches of modernist harmony and of course evocative orchestration. Tonight's performance features songs from Suites No 1 and 4, performed in a mixed order. Suite No 1 comprises a widely varied collection of topics, from which we hear an orchestral imitation of the Norwegian *langeleik* (drone zither) and the humorous *Hasty Wedding* arranged to resolve the sticky situation a pair of young lovers have gotten into. Suite No 4, by contrast, is organised around the depiction of a proper wedding. We hear the atmospheric *You* (thought perhaps to be in honour of Tveitt's wife, whom he married in 1944), the jauntily cheerful *Gooing-a-Wooing*, and, to conclude, *Hardanger Ale*, a musical ode to the heady local brew which urges on the festivities.



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## 艾爾加

### E 小調大提琴協奏曲，作品 85

艾爾加（1857 - 1934）的破格作品使他被公認為當時頂尖的作曲家之一，但不出二十年間，他卻見證了賦予其藝術身分的文化被沖走。他本已成為英國音樂復興的元老和先鋒，但在第一次世界大戰結束時，他已被視作過時的古董。

1919 年的《大提琴協奏曲》終成了艾爾加最後完成的大型管弦樂作品。雖然它未必真有告別之意，此音樂卻似乎不停回望過去，充滿浪漫時期暮景殘光的哀傷。一次大戰把舊有的必然事物永遠摧毀；其後，許多人都在想這個美麗新世界會是何等景象。

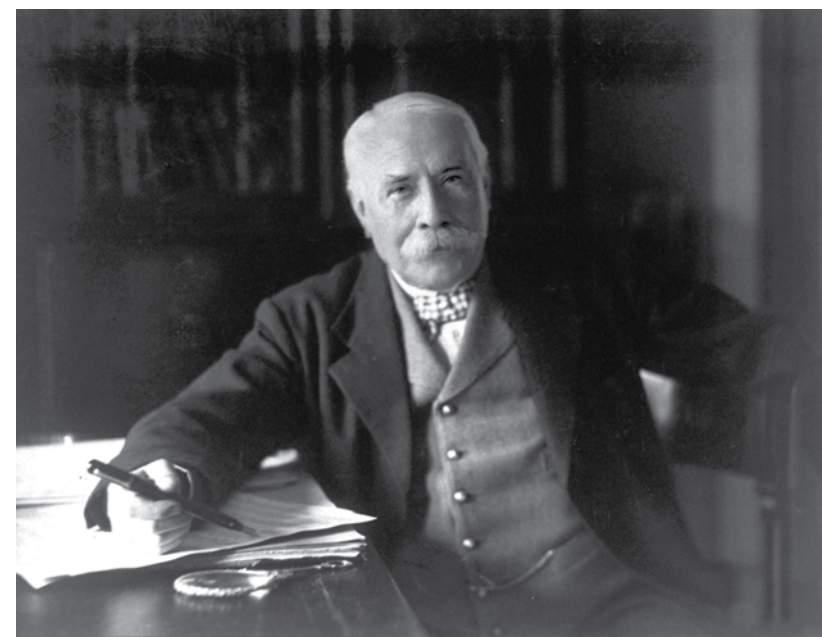
這首《大提琴協奏曲》現於全世界同類曲目中備受喜愛，但它在 1919 年的首演（由沙文德擔任獨奏、艾爾加擔任指揮與倫敦交響樂團演出）因為彩排時間不足卻是一場災難。經過大提琴家杜普蕾等傳奇演繹者於數十年後提倡，此作品才再次受人注目。

協奏曲以四個樂章構成，一開始獨奏奏出戲劇性的宣敘調。這奠定了大提琴在整部作品中將一直

保持的突出地位，無論氣氛轉向靜思抑或熱情。艾爾加運用豐富想像力，使獨奏與樂團戲劇性地互相呼應。先是中提琴勾勒蕩漾的哀慟主題，後有獨奏大提琴探尋其深意；另一種憂愁則於第二主題出現。兩者之不同，也許就是人前和人後悲傷的分別。

通往第二樂章的過渡樂段並不尋常，它是另一個建基於撥弦音的宣敘調。獨奏者似乎不願放下哀傷，但輕鬆的諧謔曲還是出現了，重複音快速震動著。然後是動人〈慢板〉樂章的沉痛：這是從悲哀提煉出來的音樂，沒有自憐的一處平靜。記憶帶來慰藉，但同時又離不開其必然產生的痛苦。

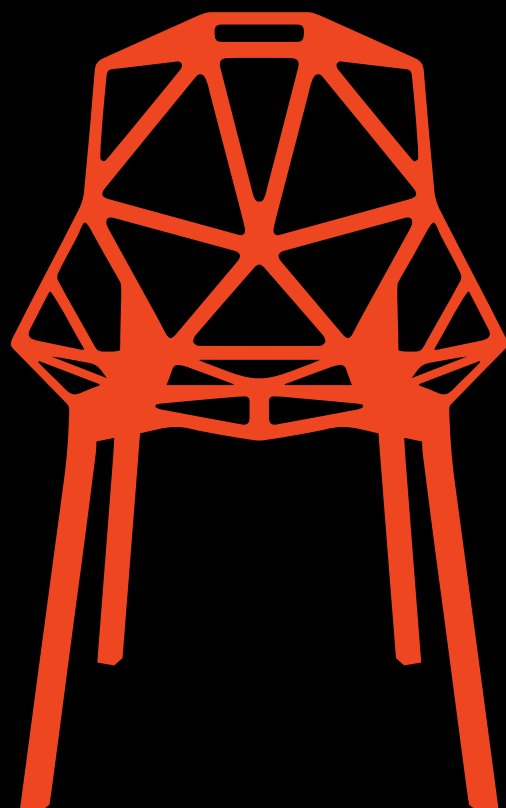
四個樂章中最長的是終樂章。大提琴的華彩樂段也像宣敘調，用以從〈慢板〉樂章過渡到此。節奏活潑的主題使這樂章生氣勃勃；樂章變化豐富且充滿戲劇性，徘徊於自信和內省之間。臨近尾聲，一個更緩慢、更嚴肅的主題富有詩意地浮現出來。此前聽過的音樂重現，儼如殘光下的陰影。最後，速度加快，作激揚的告別。



艾爾加  
Sir Edward Elgar

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## Edward Elgar

### Cello Concerto in E minor, Op 85

Within a mere two decades of the breakthrough that brought him recognition as one of the premiere composers of his era, Sir Edward Elgar (1857-1934) witnessed the culture that gave him his sense of artistic identity being swept away. He had become the grand old man and spearhead of a Renaissance in English music, yet by the end of World War I, Elgar was already being considered an unfashionable relic of the past.

The Cello Concerto of 1919 stands as Elgar's last completed full-scale composition for orchestra. While not necessarily planned as a gesture of farewell, this music seems full of backward glances; an elegiac sense of Romanticism at its sunset pervades the score. In the wake of World War I, which had forever shattered old certainties, many were wondering what this brave new world promised.

The Cello Concerto is now a beloved part of the international repertoire, but its premiere in 1919 (with Felix Salmond as the soloist and the composer leading the London Symphony Orchestra) was a fiasco owing to inadequate rehearsal time. Such legendary interpreters as the cellist Jacqueline du Pré championed the work decades later, bringing this music back into the spotlight.

Elgar cast the concerto in four movements, giving the soloist a theatrical recitative at the very start. This establishes the vivid presence that the cello will maintain throughout the work – whether the mood tends towards quiet contemplation or passionate expression. Elgar dramatises the interplay between soloist and orchestra with great imagination. The violas first trace the elegiac main theme, characterised by lilting, wavelike motion, before the cello soloist elaborates its deeper implications.

Another brand of melancholy meanwhile emerges in the second theme. The contrast between the two perhaps suggests the distinction between public and private grief.

An unusual transition leads into the second movement: another recitative, this time based on plucked notes. The soloist seems reluctant to set the elegiac frame of mind aside, but a light-hearted scherzo follows, pulsating with fast-paced repetitions. Then comes deep tragedy in a stirring Adagio – music that is the pure distillation of grief. Here Elgar conveys a serenity free of self-pity. Memories offer consolation, yet at the same time they are inseparable from the pain they inevitably trigger.

The finale is the longest of the four movements. Another recitative-like cadenza for the cellist serves as a bridge from the Adagio. Springing to life with a rhythmically lively main theme, this highly varied movement is highly dramatic, wavering between confident assertion and introspection. Towards the end, a slower, graver theme emerges in poetic fashion. Flashbacks to previously heard material cast a shadow against the music's dying glow. The tempo at last quickens for an impassioned adieu.



## 西貝流士

### D 大調第二交響曲，作品 43

西貝流士的音樂所呈現的廣漠令人驚嘆，前景與背景疊映，必然產生風景的意象，尤其是北方極地的風景。他深愛祖國芬蘭大自然之美，不足為怪。但就算其作品是風景畫，它們也不是以聲音描繪景物：它們表現了對壯麗大自然的深厚感情，還有求索的音樂想像的遼闊內在疆域。

壯闊的《第二交響曲》正是如此。跟《第一交響曲》（1898 - 99）一樣，西貝流士創作此曲初時有些音樂以外的聯想，但他很快便摒棄它們，寧可純粹於音樂上發展作品素材內裏的意念。1901年，作曲家得以偕同家人到意大利旅行，他就在那裏起草新作。意大利——尤其是佛羅倫斯與拉帕盧——跟熟悉的北國幽暗風景有所對應，雖然西貝流士起初的動力驅使他寫一部有關唐璜被死神纏上的陰森作品。（受此內容啟發而寫的音樂後來成為行板樂章開頭的動機。）

《第二交響曲》在 1902 年 3 月的首演大為成功。作曲家有同胞認為新作表達了祖國當時在沙俄壓迫下的鬥爭（而終樂章則代表類似解放的勝利）。但人們企圖解釋西貝流士音樂創作的意義，使他感到厭煩。在幾年後的與馬勒的一段著名的對話中，馬勒認為一首交響曲「必須包羅萬象」；西貝流士則說他欣賞交響曲的「樸實、風格以及深邃邏輯」，後者使「所有動機於內在互相連結起來」。

《第二交響曲》以好幾種元素構成它龐大的規模（除了動機，還有和弦、音色、節奏甚至速度變化），它們互有這種「內在連結」，就似地底的根莖一樣。例如，起首的音樂聽起來只像是一些即將開始的東西的脈動伴奏，但它的重複上行音卻轉化為作品的主要標識。慣常的做法是先呈現素材，其後將它分割成細小片段。與之相反，西貝流士帶來一連串迥然不同的片段（有田園風味的、有熱情澎湃的），然後於樂章進行途中把他們混和在一起，並融合成更大的整體。

行板樂章也富於變化，巴松管的沉鬱第一主題與最初以弦樂奏出的、清亮的禱告主題交替。其間卻陰霾密佈、風雨交加，發展出有力的銅管聖詠，後者由節奏簡練的動機推進。西貝流士聲音風景的一大特徵，就是這種類似原始的激動跟如有磐石之固的衍生物之間的對比。在飛快的諧謔曲又出現了另一種肌理，與此形成對比的是中段初始的靜態：雙簧管的連續九個降 B 音在此呼應了全曲的開端。

諧謔曲直接進入綿長的終樂章，參照了貝多芬《第五交響曲》的模式。在這裏，西貝流士重訪我們於作品中經歷過的情感，從田園及風雨到樂譜最後數頁的勝利氣氛，有雄偉騰歡之勢。

樂曲介紹中譯 尹莫達



西貝流士  
Jean Sibelius

## Jean Sibelius

### Symphony No 2 in D major, Op 43

The music of Jean Sibelius suggests such an astonishing sense of spaciousness, of foreground against background, that it inevitably conjures imagery of landscapes – and often specifically Northern, extreme ones, at the limits. It's no surprise that Sibelius deeply loved the natural beauty of his native Finland. If these compositions are landscapes, though, they are not picturesque sonic "illustrations". Rather, they convey both a profound feeling for the grandeur of nature and the immense, interior terrain of a searching musical imagination.

This is the case for the epic expansiveness of the Second Symphony. As in his First Symphony (1898-99), Sibelius embarked on the Second with a number of extra-musical associations that he soon abandoned in favour of a purely musical development of ideas from within the material of the piece. In 1901 the composer had an opportunity to travel with his family to Italy, where he began sketches for the new work. Italy itself – particularly Florence and Rapallo – provided a counterpart to the familiar, dark landscapes of the North, although one of the composer's initial impulses was for a rather Gothic piece around the figure of Don Juan being stalked by Death. (The music this inspired became the opening motif of the Andante).

The Second Symphony enjoyed a major triumph when it was premiered in March 1902. Some of the composer's Finnish colleagues argued that the new work expressed the contemporary struggle of their homeland under the yoke of Tsarist Russia (with the finale representing a kind of apotheosis of liberation). But Sibelius grew impatient with such attempts to explain away the significance of his musical creation. In a famous exchange with Mahler a few years later, Sibelius contrasted the former's belief that a symphony "must embrace everything" with his own admiration for the genre's

"severity and style and the profound logic", which creates "an inner connection between all the motifs".

The large scale of the Second Symphony is built on a number of elements (motifs, but also chords, timbral colours, rhythms, even tempo changes) that share such "inner connections", like an underground root system. The first music we hear, for example, sounds like a mere pulsing accompaniment to something about to begin. Yet its repeated ascending notes turn out to encode a central signature of the work. In contrast to the more conventional pattern of presenting material and then fragmenting it, Sibelius gives us a series of highly contrasting fragments (some pastoral, others passionate) that he then mixes together and fuses into larger wholes as the movement progresses.

The Andante is also highly varied, moving between the brooding first theme in the bassoons and a luminous prayer first heard on the strings. What intervenes is a tempestuous clouding-over, which builds to a hefty brass chorale propelled by a terse rhythmic motif. A signature aspect of Sibelius's soundscape is this contrast between a sort of elemental agitation and outgrowths of rock-like solidity. Still another kind of texture emerges in the whirling speed of the Scherzo, here contrasted with the calming stasis of the oboe's ninefold-repeated B-flat at the start of the Trio (an echo of the Second Symphony's opening).

The Scherzo leads directly into a lengthy finale (the model here is Beethoven's Fifth Symphony). Here Sibelius recapitulates the emotional states we have traversed through the work, from the pastoral and the stormy to the mood that triumphs in the final pages: a spirit of heroic jubilation.

Programme notes by Thomas May

## 佩特連科 Vasily Petrenko

指揮  
Conductor



瓦西里·佩特連科 1976 年出生，於俄羅斯最古老的音樂學校之一聖彼得堡男童音樂學校開始接受音樂教育，後就讀於聖彼得堡音樂學院。

佩特連科為奧斯陸愛樂樂團、英國皇家利物浦愛樂樂團、歐盟青年樂團的首席指揮，以及俄羅斯國立學院交響樂團客席首席指揮。他亦於 2009 至 2013 年間擔任英國國家青年交響樂團客席首席指揮，以及於 1994 至 1997 年間擔任米克洛夫斯基劇院客席首席指揮，並開始駐團指揮的職業生涯。

佩特連科曾合作過的世界最頂尖樂團包括：倫敦交響樂團、倫敦愛樂樂團、俄羅斯國家樂團、法國國家管弦樂團、捷克愛樂樂團、

Vasily Petrenko was born in 1976 and started his music education at the St Petersburg Capella Boys Music School – the oldest music school in Russia – before then studying at the St Petersburg Conservatoire.

Petrenko is Chief Conductor of the Oslo Philharmonic Orchestra, Chief Conductor of the Royal Liverpool Philharmonic Orchestra, Chief Conductor of the European Union Youth Orchestra, and Principal Guest Conductor of the State Academic Symphony Orchestra of Russia. Petrenko has also served as Principal Conductor of the National Youth Orchestra of Great Britain from 2009-2013, and Principal Guest Conductor of the Mikhailovsky Theatre (formerly the Mussorgsky Memorial Theatre of the St Petersburg State Opera and Ballet) where he began his career as Resident Conductor from 1994 to 1997.

芬蘭廣播交響樂團、東京 NHK 交響樂團及悉尼交響樂團。曾亮相於愛丁堡國際藝術節和奧地利格拉費內格音樂節，並經常於 BBC 逍遙音樂會演出。近年與多個北美樂團的首次合作均非常成功，包括費城管弦樂團、洛杉磯愛樂樂團及三藩市、波士頓、芝加哥、蒙特利爾和聖路易斯交響樂團，以及阿斯本音樂節和瑞維尼亞夏季音樂節。

2016 / 17 樂季及後的重點演出包括擔任首席指揮與歐盟青年樂團的巡迴演出、與奧斯陸愛樂樂團的歐洲及亞洲巡迴演出，亦將分別在利物浦和奧斯陸指揮貝多芬交響曲全集，以及首次與匹茲堡交響樂團合作，並跟同為首次合作的克利夫蘭管弦樂團於櫻花節演出。

歌劇對佩特連科來說也是同樣熟悉的範疇，他指揮過的劇目超過三十個。近幾個劇季的演出包括：漢堡國立歌劇院的《黑桃皇后》；國家巡迴歌劇團的《沙皇鮑里斯》；米克洛夫斯基劇院的《尤金·奧尼金》、《波希米亞生涯》和《卡門》；皇家利物浦愛樂樂團的《托斯卡》和《帕西法爾》。2016 年於巴伐利亞國立歌劇院首演《沙皇鮑里斯》非常成功。未來計劃包括蘇黎世歌劇院的《莫桑斯克縣的麥克白夫人》。

佩特連科在唱片錄音方面亦有相當出色的成績。為拿索斯唱片錄製、與皇家利物浦愛樂樂團合作的蕭斯達高維契交響樂全集（於 2015 年以盒裝形式推出）就取得國際讚譽。此外，跟奧斯陸愛樂樂團錄製的專輯包括與大提琴家楚爾斯·莫克合作的蕭斯達高維契大提琴協奏曲（Ondine 唱片）、與小提琴家斯卡賴德合作的史曼諾夫斯基小提琴協奏曲（Orfeo 唱片）、由 Lawo Classics 發行的史克里亞賓全套交響樂第一部分及 2016 年秋季的普羅科菲耶夫的羅密歐與茱麗葉芭蕾舞全套配樂。

Petrenko has worked with many of the world's most prestigious orchestras including the London Symphony Orchestra, London Philharmonic Orchestra, Philharmonia, Russian National Orchestra, Orchestre National de France, Czech Philharmonic, Finnish Radio Symphony, NHK Symphony Tokyo and Sydney Symphony. He has appeared at the Edinburgh International and Grafenegg Festivals, and made frequent appearances at the BBC Proms. Recent years have seen a series of highly successful North American debuts, including the Philadelphia Orchestra, Los Angeles Philharmonic, and the San Francisco, Boston, Chicago, Montreal and St Louis Symphony Orchestras, and appearances at the Aspen and Ravinia summer festivals.

Highlights of the 2016/17 season and beyond include Petrenko's tours with the European Union Youth Orchestra as Chief Conductor, dates in Europe and Asia with the Oslo Philharmonic Orchestra, and complete cycles of the Beethoven Symphonies in both Liverpool and Oslo. Petrenko will also make his debut with the Pittsburgh Symphony Orchestra, and with the Cleveland Orchestra at the Blossom Festival.

Equally at home in the opera house, and with over 30 operas in his repertoire, Petrenko has in recent seasons conducted *Pique Dame* at Hamburg State Opera, *Boris Godunov* at the National Reisopera, *Eugene Onegin*, *La Bohème* and *Carmen* at the Mikhailovsky Theatre and both *Tosca* and *Parsifal* with the Royal Liverpool Philharmonic. 2016 saw a highly successful debut at the Bayerische Staatsoper with *Boris Godunov*, and future plans include performances of *Lady Macbeth of Mtsensk* with Zurich Opera.

Petrenko has established a strongly defined profile as a recording artist. His Shostakovich symphony cycle for Naxos Records with the Royal Liverpool Philharmonic Orchestra (collated as a boxset in the autumn of 2015) has garnered worldwide acclaim, and with the Oslo Philharmonic Orchestra he has released the Shostakovich cello concertos with Truls Mørk (Ondine), the Szymanowski violin concertos with Baiba Skride (Orfeo), and the first instalment in a cycle of Scriabin's symphonies (Lawo Classics), while in autumn 2016 Lawo Classics also released Prokofiev's complete *Romeo and Juliet* ballet.



## 楚爾斯·莫克 Truls Mørk

大提琴  
Cello



© Johs Boe

莫克的演奏引人入勝，蒼勁有力，融合熱誠與優雅，是當今傑出大提琴家。

莫克享負盛名，曾與多個著名管弦樂團合作，包括：巴黎樂團、柏林愛樂樂團、維也納愛樂樂團、荷蘭皇家音樂廳管弦樂團、慕尼黑愛樂樂團、愛樂管弦樂團、倫敦愛樂樂團及與萊比錫布業大廳樂團。在北美，同台演出的樂團有紐約愛樂樂團、費城及克里夫蘭管弦樂團、波士頓交響樂團及洛杉磯愛樂樂團。莫克曾與多名指揮家攜手演出，例如：馬利斯·楊遜斯、大衛·仙曼、曼弗雷德·霍內克、埃薩-貝卡·沙羅倫、古斯塔沃·杜達美、西蒙·歷圖爵士、長野健、亞尼克·聶澤-賽金及克利斯多夫·艾遜巴赫等。

Truls Mørk's compelling performances, combining fierce intensity, integrity and grace, have established him as one of the pre-eminent cellists of our time.

He is a celebrated artist who performs with the most distinguished orchestras including the Orchestre de Paris, Berliner Philharmoniker, Wiener Philharmoniker, Royal Concertgebouw Orchestra, Münchner Philharmoniker, Philharmonia and London Philharmonic orchestras and the Gewandhausorchester Leipzig. In North America he has appeared with the New York Philharmonic, The Philadelphia and Cleveland orchestras, Boston Symphony Orchestra and the Los Angeles Philharmonic. Conductor collaborations include Mariss Jansons, David Zinman, Manfred Honeck, Esa-Pekka Salonen, Gustavo Dudamel, Sir Simon Rattle, Kent Nagano, Yannick Nézet-Séguin and Christoph Eschenbach, amongst others.

2016 / 17 樂季，莫克是哥德堡交響樂團的駐團藝術家，演出協奏曲及室樂。他也是2016 洛杉磯皮亞蒂戈斯基國際大提琴音樂節的特約嘉賓，2017 年將亮相於韋爾比亞音樂節。

莫克熱愛當代音樂，演出逾 30 場首演，包括：拉特化拿的《朝向地平綫》（英國廣播電台交響樂團／約翰·史托加德）、巴維·哈斯的《大提琴協奏曲》（維也納愛樂樂團／喬納森·諾特），以及潘德瑞茲基的《三大提琴協奏曲》（NHK 交響樂團／夏爾·杜托爾）。

莫克專輯質素優越，曾為多間唱片公司灌錄多首著名大提琴協奏曲，例如：維京古典唱片、EMI 百代唱片、德意志留聲機唱片、Ondine 唱片、藝術新星唱片及山度士唱片，當中不少專輯榮獲國際獎項，包括：留聲機唱片大獎、格林美獎、MIDEM 獎及德國古典回聲獎等。獲獎專輯諸如：德伏扎克協奏曲（奧斯陸愛樂樂團／馬利斯·楊遜斯）、布列頓大提琴交響樂及艾爾加協奏曲（西蒙·歷圖爵士／伯明罕市立交響樂團），以及巴赫無伴奏大提琴組曲全集及布列頓大提琴組曲。最近推出的專輯包括：蕭斯達高維契協奏曲（奧斯陸愛樂樂團／佩特倫科）及聖桑協奏曲（卑爾根愛樂樂團／尼蒙爾·約菲）。

莫克最初跟隨父親學藝，後來師隨法斯·赫曼臣、海因里希·席夫及娜塔莉亞·夏可芙絲卡雅。早期，莫克曾贏得多個大賽，例如：莫斯科柴可夫斯基音樂大賽（1982 年）、佛羅倫斯卡薩多大提琴大賽（1983 年）、布拉提斯拉瓦歐洲廣播電台聯盟大賽聯合國教科文組織獎（1983 年）及紐約璫姆堡大賽（1986 年）。

During the 2016/17 season Truls Mørk is Artist-in-Residence with the Gothenburg Symphony which will include both concerto performances and chamber music. He was one of the featured artists at the 2016 Piatigorsky International Cello Festival in Los Angeles and will return to the Verbier Festival in 2017.

A great champion of contemporary music, Truls Mørk has given in excess of 30 premieres. These include Rautavaara's *Towards the Horizon* with the BBC Symphony Orchestra/John Storgårds, Pavel Haas' Cello Concerto with Wiener Philharmoniker/Jonathan Nott, and Krzysztof Penderecki's Concerto for Three Cellos with the NHK Symphony Orchestra/Charles Dutoit.

With an impressive recording output, Truls Mørk has recorded many of the great cello concertos for labels such as Virgin Classics, EMI, Deutsche Grammophon, Ondine, Arte Nova and Chandos, many of which have won international awards including Gramophone, Grammy, Midem and ECHO Klassik awards. These include Dvořák's Concerto (Mariss Jansons/Oslo Philharmonic), Britten's Cello Symphony and Elgar's Concerto (Sir Simon Rattle/CBSO), as well as the complete Bach Cello Suites and Britten Cello Suites. His most recent recordings include Shostakovich's Concertos with the Oslo Philharmonic Orchestra/Vasily Petrenko, and the Saint-Saëns Concertos together with the Bergen Philharmonic Orchestra/Neeme Järvi.

Initially taught by his father, Truls Mørk continued his studies with Frans Helmerson, Heinrich Schiff and Natalia Schakowskaya. In his early career he won a number of competitions such as the Moscow Tchaikovsky Competition (1982), Cassado Cello Competition in Florence (1983), the Unesco Prize at the European Radio-Union competition in Bratislava (1983) and the Naumberg Competition in New York (1986).

## 奧斯陸愛樂樂團 Oslo Philharmonic

Vasily Petrenko *Conductor*  
Truls Mørk *Soloist*

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Pauls Ezergailis  
André Orvik  
Eileen Siegel  
Jørn Halbakken  
Arild Solum  
Øyvind Fossheim  
Alyson Read  
Per Sæmund Bjørkum  
Arve Moen Bergset  
Bogumila Nystedt  
Alison Rayner  
Leah Meredith  
Mariam Maghradze  
Emilie Gudim  
Nora Skreien  
Karolina Radziej

### SECOND VIOLINS

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Dagny Bakken  
Vegard Johnsen  
Svein Skretting  
Niels Aschehoug  
Marit Egenes  
Ragnar Heyerdahl  
Hans Morten Stensland  
Baard W Andersen  
Aslak Juva  
Aleksandre Khatiskatsi  
Emil Huckle-Kleve  
Emilie Haagenrud  
Mons M Thommesen

### VIOLAS

Catherine Bullock  
Henninge Landaas  
Anders Rensvik  
Birgitta Halbakken  
Eirik Sørensen  
Povilas Syrrist-Gelgota  
Stig Ove Ose  
Cecilia Wilder  
Bénédicte Royer  
Arthur Bedouelle  
Andrés Maurette  
Pål Solbakk

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Bjørn Solum  
Katharina Hager-Saltnes  
Hans Josef Groh  
Cecilia Götestam  
Kari Ravnan  
Johannes Martens  
Jan Clemens Carlsen  
Joon-Ho Shim  
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Helen Benson  
Trond Magne Brekka

### OBOES

David Strunck  
Håvard Norang  
Min Hua Chiu

### COR ANGLAIS

Håvard Norang

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Fredrik Fors  
Pierre Xhonneux  
Francois Lemoine

### E-FLAT CLARINET

Pierre Xhonneux

### BASS CLARINET

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Axel Sjöstedt  
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### TROMBONES

Terje Midtgård  
Thorbjørn Lønmo  
Eirik Devold  
Audun Breen

### TUBA

Frode Amundsen

### TIMPANI

Tom Vissgren  
Torbjørn Ottersen

### PERCUSSION

Christian Berg  
Terje Viken  
Heming Valebjørg  
Torbjørn Ottersen

### HARP

Birgitte Håvik

### PIANO

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Programme Calendar  
節目時間表

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

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與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					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門·尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	
特備節目 SPECIAL EVENTS					
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

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



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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 <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
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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I / We would like to donate

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HK\$

\*捐款港幣\$100或以上可憑收據申請扣稅。 \*Donation of HK\$100 or above is tax-deductible.

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屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

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- ☐ 銀聯信用卡 UnionPay Credit Card ☐ 匯豐卡 Visa  
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信用卡號碼  
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信用卡有效期  
Expiry Date

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信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄。  
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### 支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號12樓1205室香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

當交回此表格，即表示您同意讓香港政府透過「藝術發展配資助試驗計劃」就您的捐款為香港藝術節作配對資助。 By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

\*支持「新作捐助計劃」  
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