兩極室樂團
Ensemble Antipodes
The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong’s status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa
Chief Executive
Hong Kong Special Administrative Region
Message from the Chairman

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

Charles Lee

The Hong Kong Arts Festival is made possible with the funding support of:

- The Hong Kong Jockey Club Charities Trust
- Leisure and Cultural Services Department
Message from the Executive Director

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in The French Kiss.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as Amber, The Nightingale, All That Shanghai Jazz, Material Girls, i-City, The French Kiss, Come Out & Play and Little Prince Hamlet.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier
To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.
The Ensemble Antipodes

The Ensemble Antipodes was founded in 1995 by eight outstanding young musicians to explore the literature of the classical octet. Their unconducted rendering of Anaktoria by Iannis Xenakis caused an uproar among fellow musicians, and won the prestigious Swiss MGB Chamber Music Award. The Ensemble Antipodes has since performed in prestigious halls in Italy, France, Spain, Germany and the US, as well as China and Korea.

Aside from their focus on classical music, they take pride in performing the latest music, often specially written for them. The Swiss cultural foundation, Pro Helvetia, invited the Ensemble to the Swiss Cultural Centre in Paris to present this particular aspect of their repertoire. Their concert at the 2000 World Music Day in Luxembourg was hailed by critics as the most “striking event of the Festival” which led to invitations from other important festivals. Rather than specialising solely in contemporary music or authentic performances, the Ensemble excels in combining these two features in highly charged concerts.

In November 2001 the Ensemble Antipodes participated in a composer’s workshop, Romainmótier 2001. Five composers were invited to present their works with the Ensemble Antipodes and have them performed in successive tours. Some of these works went on to be performed at the World Music Days Festival in Hong Kong.

The Ensemble Antipodes has been awarded ISCM Ensemble in Residence 2005.
Ensemble Members

Egidius Streiff  
Julia Schröder  
Mariana Doughty  
Imke Frank  
Daniel Sailer  
Markus Niederhauser  
Olivier Darbellay  
Matthias Bühlmann

From left to right: Mariana Doughty, Olivier Darbellay, Imke Frank, Markus Niederhauser, Egidius Streiff and Matthias Bühlmann

兩極室樂團

埃吉迪烏斯·斯特賴夫  
朱莉亞·施羅德  
瑪麗安娜·道蒂  
艾姆恩克·法蘭克  
丹尼·塞勒  
馬庫斯·尼德豪澤  
奧利維爾·達貝爾尼  
馬蒂斯·布爾曼

小提琴  
小提琴  
中提琴  
大提琴  
低音大提琴  
單簧管  
圓號  
巴松管

Ensemble Antipodes

Egidius Streiff  
Julia Schröder  
Mariana Doughty  
Imke Frank  
Daniel Sailer  
Markus Niederhauser  
Olivier Darbellay  
Matthias Bühlmann

Violin  
Violin  
Viola  
Cello  
Double bass  
Clarinet  
Horn  
Bassoon
Wolfgang Rihm
Melissa Hui
Wang Xilin

Chiffre VI
Eternal Sun
Octet, Op 42

Klaus Huber
Iannis Xenakis

Ein Hauch von Unzeit III
Anaktoria

15 minute interval
**Chiffre VI**  
**Wolfgang Rihm (1952-)**

Wolfgang Rihm studied composition with Karlheinz Stockhausen, in Cologne, and Klaus Huber, in Freiburg/Breisgau. He has been a regular guest instructor at Darmstadt since 1978 and Professor of Composition at the Musikhochschule Karlsruhe since 1985.

*Chiffre VI* was commissioned by the 1985 European Cultural Festival in Karlsruhe, Rihm’s hometown, where it was played in concert ‘versus’ the Schubert Octet.

Rihm took Schubert’s instrumentation as his starting point, but with modifications, and by using the bass clarinet he reaches the abyss of deepest sounds. Later the clarinetist changes over to the E clarinet to achieve the piercing notes at the end of the piece. A long tortuous glissando draws out to an extreme climax and the piece finishes with only the highest and most intense notes.
Melissa Hui was born in Hong Kong and raised in Vancouver. She received her Doctorate of Musical Arts from Yale University and a Master of Fine Arts from California Institute of the Arts. Her mentors include Jacob Druckman, Earl Kim and Mel Powell. Currently living in Montreal, she has been Assistant Professor of Music at Stanford University since 1994.

Initially inspired by the haunting music of the African pygmies and Japanese Gagaku Court Orchestra, she strives to create a personal music of ethereal beauty, intimate lyricism and raucous violence. Her works have been performed throughout America, Europe, Australia and Asia and her commissions include works for orchestras, theatre and a soundtrack for the Oscar-nominated film *Sunrise Over Tiananmen Square*.

Melissa Hui has worked with Egidius Streiff and the Ensemble Antipodes on repeated occasions, notably in Seoul and at the 2004 World Music Days in Switzerland. This new piece for string Quintet, clarinet, horn and bassoon was commissioned by the Canada Council for the Ensemble Antipodes, and is the international premiere for this composition.
八重奏，作品42
王西麟（1937-）

中國平民文化豐富多姿，全國的多種地方戲曲劇種就是其中一例，題材以官逼民反為主，充滿戲劇性與矛盾。伴著王西麟成長的正是這類故事與音樂。

王西麟在這首八重奏及許多其他作品中，都借鑑了這種高度戲劇化的表現手法並加以發揮。此曲以巴松管短句開始，既像嘆息又像吟誦；樂曲漸漸開展，在清晰的節拍基礎上，是三件管樂器瘋狂地追逐攀升，幾近扭曲脫軌、分崩離析，但最終以安詳的沉思完結。

此曲由埃吉迪烏斯・斯特賴夫委約創作，特別為兩極室樂團而寫。

Octet, Op 42
Wang Xilin (1937-)

China is rich in folk culture and one medium of expressing this can be found in the numerous local operas in different regions. Many of them tell stories of how grassroots people are persecuted by, and rebel against, the government – highly dramatic and full of conflict. These are the stories and music that Wang Xilin grew up listening to.

In this Octet, Op 42, as well as in many of his other compositions, Wang borrowed and developed these highly dramatic expressions. The Octet begins with the short phrases of the bassoon, which seems to be sighing and reciting. Gradually as the emotion of the music unfolds, rhythmic beats underline a wild chase of the three winds, climbing into contortion, rebellion, chaos and breakage, but ending peacefully in meditation.

The Octet, Op 42, was commissioned by Egidius Streiff and written for the Ensemble Antipodes.

— 中場休息十五分鐘 15 minute interval —
Ein Hauch von Unzeit III
Klaus Huber (1924-)

In the middle of our programme, you will sit back and think, “Hold on, I know this music...!”

Ein Hauch von Unzeit III is one of the most well known pieces by this Swiss composer, who has since declared himself an adamant defender of basic human values. Klaus Huber studied violin and music education in Zurich, and composition with Willy Burkhard and Boris Blacher. He has taught composition at the Luzern Conservatory, the Basel Music Academy and the Freiburg Music College. A member of the Bayer and Berlin Academies of Fine Arts and the Mannheim Arts Academy, Huber was President of the Swiss Musicians Association from 1979 to 1982.

In this work dating from 1972, he considers his Plaînte sur la Perte de la Réflexion Musicale – Quelques Madrigaux pour Flûte Seule ou flûte avec Quelques Instruments Quelconques... (Mourning the Loss of Musical Thought – Some Madrigals for Some Instruments...) based on the Chaconne from Purcell’s Dido and Aeneas.

The version for several instruments performed tonight remains forever between a rigid canon and an open aleatoric – improvisation – as every performer will bring his ‘idiomatic variation’ to the lead part sounding on stage.
Iannis Xenakis’ impact on contemporary music has been of crucial importance. Along with his acoustic works, he produced a number of important electro-acoustic pieces, and a series of multimedia creations involving sound, light, movement and architecture (polytopes). In the domain of computer music, Xenakis was a pioneer in the area of algorithmic composition, and also developed an approach to digital synthesis based on random generation and variation of the waveform itself.

Anaktoria was written for the Octuor de Paris, following the famous Octet in F, D 803, by Franz Schubert. “Anaktoria is the music of love in all its forms: libidinous, spiritual, logical and so on,” said Iannis Xenakis. Ana means high, ktor means construction, which leads to Anaktor being a palace. Anaktoria was the name of a woman ‘beautiful like a palace’, the wife of a nobleman of Lesbos, with whom Sappho fell in love.

Xenakis talked with each musician of the Octuor de Paris about the feasibilities and impossibilities, and composed the work between March and April 1969. Contrary to some later compositions, this is a free, non-calculable work – indeed, nothing leads to the conclusion, that this should be music for electronics (as said with later pieces). The three wind instruments play expressive music, albeit in far removed registers, constantly on the brink of despair, whereas the strings are used in blocks of sound fields filled with intricate details creating music virtually unheard of before.

Programme notes are provided by the Ensemble

樂曲介紹由樂團提供

Anaktoria
Iannis Xenakis (1922-2001)
埃吉迪烏斯·斯特賴夫

埃吉迪烏斯·斯特賴夫在巴黎和倫敦隨漢斯海因茨·舒尼貝格、阿德利娜·奧利安和戴維·塔克奴習琴。他任教於貝斯勒音樂學院，又於明克斯音樂學院、拉巴斯音樂學院、杜塞爾多夫音樂工廠及劍橋大學舉辦大師班。他曾巡迴中國、南韓、日本、南美和俄羅斯演出。

朱莉亞·史羅德

朱莉亞·史羅德生於德國，隨阿德利娜·奧利安及拉普爾·奧勒格學習小提琴，又隨奇雅拉·班奇尼學習巴羅克小提琴；定期與巴塞爾交響樂團及吉唐·克雷瑪合作，擔任獨奏；現為巴塞爾小交響樂團團長。

瑪麗安娜·道蒂

瑪麗安娜·道蒂在劍橋大學修讀音樂學，在巴塞爾隨希利、貝亞利、利維學習中提琴。她曾與斯特賴夫三重奏灌錄唱片，現任教於巴塞爾音樂學院。

艾姆恩克·法蘭克

艾姆恩克·法蘭克師隨佩格曼舒科夫、希夫及德曼格，曾在波爾多青年獨奏家賽、桂伊大獎及2000年尼卡提大賽贏得金獎；1994至1999年間擔任貝恩卡梅拉塔樂團的大提琴獨奏，現於費爾德克舒任職教授。

丹尼·塞勒

丹尼·塞勒在布巴塞爾師隨約安·戈伊拉夫及奧維迪烏·巴狄拉，主要演奏當代音樂，曾替不少重要作曲家的作品作首演，又曾與魯迪·伯納、科克、舒茨及斯塔德等音樂家合作。

馬庫斯·尼德豪澤

馬庫斯·尼德豪澤隨庫德·維伯、卡爾·萊斯特和喬治·庫達學習單簧管；現任瑞士單簧管合奏團成員，也在比爾交響樂團和巴塞爾室樂團擔任獨奏。

奧利維爾·達貝爾尼

奧利維爾·達貝爾尼是貝恩交響樂團的單簧管獨奏，2000年在年度國際獨奏家獎及國際年輕演奏家獎中奪魁，現為洛桑音樂學院教授。

馬蒂斯·布爾曼

馬蒂斯·布爾曼自小獲獎無數，包括著名的SBG獎；現為巴塞爾室樂團的獨奏樂手及奧托曼尼亞室樂團成員。

場刊中譯：鄭曉彤
Egidius Streiff
Violin
Egidius Streiff studied with Hansheinz Schneeberger, Adelina Oprean and David Takeno in Basel and London. In addition to a busy concert schedule, Streiff teaches at the Basle Music Academy and has conducted masterclasses at the Minsk Conservatory, La Paz Music Academy, Dusseldorf Musikfabrik and Cambridge University, England. He has toured to China, Korea, Japan, South America and Russia.

Julia Schröder
Violin
Julia Schröder was born in Germany and studied the violin with Adelina Oprean and Raphael Oleg, and the Baroque violin with Chiara Banchini. She has made regular appearances as a soloist with the Basel Symphony Orchestra and Gidon Kremer. Julia Schröder is the leader of the Basel Sinfonietta.

Mariana Doughty
Viola
Mariana Doughty studied musicology at Cambridge University and the viola with Charles Schiller, H Beyerle and W Levin in Basel. With the Streiff Trio, she has recorded several CDs. Mariana Doughty is a teacher at the Basel Music Academy.

Imke Frank
Cello
Imke Frank studies with Pergamenschikow, Schiff and Demenga. She was the Gold Medal Winner at the Jeune Solistes, Bordeaux, Premio V Gui and the 2000 Nicati Competitions. From 1994 to 1999, she was a soloist with the Camerata Bern. Imke Frank is a Professor in Feldkirch.

Daniel Sailer
Double bass
Daniel Sailer studied in Basel with Yoan Goilav and Ovidiu Badila. His focus is on contemporary music, various first performances by important composers and collaborations with musicians like Lüdi Berner, Koch, Schütz and Studer.

Markus Niederhauser
Clarinet
Markus Niederhauser studied with Kurt Weber, Karl Leister and György Kurtág. He is a member of the Swiss Clarinet Players and a soloist with the Biel Symphony Orchestra and the Basel Chamber Orchestra.

Olivier Darbellay
Horn
Olivier Darbellay is a soloist with the Bern Symphony Orchestra. In 2000 he won the International Soloist of the Year Award and the Tribune Internationale des Jeunes Interprètes. He is a Professor at the Conservatory in Lausanne.

Matthias Bühlmann
Bassoon
From an early age Matthias Bühlmann has won numerous competitions, including the prestigious SBG Award. He is now a soloist with the Kammerorchester Basel and a member of Oktomania.
國際現代音樂協會

國際現代音樂協會由五十多個國家和地區的會員組成，致力推廣現代音樂。1922年由著名作曲家荀伯克及貝爾於奧地利薩爾斯堡成立以來，是活躍樂壇而歷史最悠久的國際音樂組織之一。

每一年，國際現代音樂協會都會由其中一個會員國或地區充當東道，舉辦國際現代音樂協會世界音樂日，讓一眾作曲家及演奏家濟濟一堂，廣泛地分享當代音樂盛宴。近年國際現代協會音樂日分別在日本、香港、斯洛文尼亞及瑞士舉行。2005及2006年音樂日的舉行地點則會分別是克羅地亞和德國。

除了每年的音樂日，協會還會頒發CASH-ISCM青年作曲家獎、邀請ISCM-韋斯比駐會作曲家，以及選派特定樂團代表協會，參加各地不同的音樂或藝術節。

協會還設有獨立部門，集合和協調有心人，協助他們各自在其國內推動現代音樂。此外，協會還設有附屬會員制度，網羅接受不同現代音樂訓練的樂人，包括表演和音樂學方面的傑出人士。

2005國際現代音樂協會室樂團
2005年，國際現代音樂協會以瑞士的兩極室樂團為指定室樂團。除了年初的亞洲巡演，兩極室樂團將於下半年巡迴歐洲演出。2006年指定樂團為荷蘭英索姆尼奧室樂團。
ISCM – International Society for Contemporary Music

The International Society for Contemporary Music (ISCM) is an important international network of members from around 50 countries, devoted to the promotion and presentation of the music of our time. ISCM has had a distinguished history. From its foundation in Salzburg in 1922, with such renowned composers as Schoenberg and Alban Berg, the ISCM is among the longest active international musical societies in the world.

Each year the ISCM presents the ISCM World Music Days Festival, hosted by one of the Society's National Sections, which provides a feast of contemporary music across a broad range of contemporary practice as well as synergy among musicians and composers. In the recent past the ISCM World Music Days have been organised in Japan, Hong Kong, Slovenia and Switzerland. In 2005 the Festival will take place in Croatia and in 2006 in Germany.

Apart from the annual festival, the ISCM has regular projects including the CASH-ISCM Young Composer Award; the ISCM-Visby Composer-in-Residence Project, as well as the current ISCM Ensemble Project.

The Society’s National Sections are independent organisations which co-ordinate the endeavours of furthering contemporary music in their own country. Apart from the National Sections, the ISCM consists of Associate Member Sections which come from various disciplines of the contemporary music world, including performance and musicology.

2005 ISCM Ensemble
Starting in 2005 the ISCM nominates an ensemble to represent new music at festivals all around the world. For 2005 the Swiss Ensemble Antipodes has been nominated as ISCM Ensemble of the Year. Apart from its Asian tour in the early part of the year, more concerts will be arranged for the Ensemble in Europe during the latter half of 2005. For 2006 the ISCM Ensemble will be the Dutch group Insomnio.
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Hong Kong Cultural Centre
Hong Kong Dragon Airlines Ltd
Hong Kong Federation of Women
The Hong Kong Institute of Education
The Hong Kong Japanese Club
Hong Kong Public Libraries
Hong Kong Records
Hong Kong Repertory Theatre
Hong Kong Tourism Board
Hong Kong Trade Development Council
Hutchison Telecommunications (Hong Kong) Ltd
IBM China / Hong Kong Ltd
Information Services Department
International Association of Theatre Critics (HK)
Italian Chamber of Commerce in Hong Kong
The Italian Cultural Society of Hong Kong
Kent Fox@tn PEACOCK
Kowloon Chamber of Commerce
Kowloon Hotel Hong Kong
Kwai Tsing Theatre
Langham Hotel Hong Kong
Lufthansa German Airlines
Luk Kwok Hotel Hong Kong
Mackie Study
The Mammals
Macular Fund Hong Kong
Mandarin Music Hong Kong
Mission Production Company
Morn Creations Ltd
地鐵公司
Naxos Digital Services Ltd
新社区團聯會
Norwegian Representative Office
The Panic
Beresford
卓匯達有限公司
保德兆譽薈中心
半島酒店
Planet Yoga by Master Kamal
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袁夢森
Ricky Music Factory
麗嘉酒店
Rococo Classic Ltd
挪威王駐華大使館
沙田大會堂
上海商業銀行
上海總會
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信興集團
銀都機構有限公司
Simply Art
向日葵文化食品
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時代週刊
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城市電腦售票系統
華納唱片有限公司
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香港基督教青少年會
Zenith Designing & Printing Services Ltd
香港崇徳社
香港崇徳社
香港崇徳社
香港崇徳社
九龍崇徳社
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維多利亞崇徳社
国际演艺评论家协会（香港分会）
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地址: 香港灣仔港灣道二號香港藝術中心十三樓 12th Floor, Hong Kong Arts Centre, 2 Harbour Road, Wan Chai, Hong Kong
電話: Telephone: 2824 3555 傳真: Fax: 2824 3798 / 2824 3722 網頁: Website: http://www.hk.artsfestival.org 電郵: Email: afgen@hkaf.org
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