41st 香港藝術節
Hong Kong Arts Festival
21.2-22.3.2013

穆索斯基 / 康丁斯基 Mussorgsky / Kandinsky

Mikhail RudY
Pictures at an Exhibition

米凱 · 路迪《圖畫展覽會》

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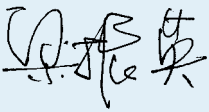
第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

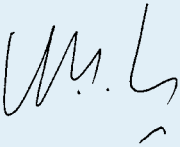


I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.



Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

香港藝術節主席

Ronald Arculli, Chairman

HONG KONG TOURISM BOARD
香港旅遊發展局

香港藝術節
Hong Kong Arts Festival

Asia's world city HONG KONG

歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：
The Hong Kong Arts Festival is made possible with the funding support of:

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41st 香港藝術節 Hong Kong Arts Festival 21.2-22.3.2013

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞．芭托莉、馬友友、小澤征爾、庫特．馬素爾、列卡杜．沙爾、茱麗葉．庇洛仙、奇雲．史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜．包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內歌劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
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41st 香港藝術節
Hong Kong Arts Festival
21.2-22.3.2013 Presents

穆索斯基 / 康丁斯基 Mussorgsky / Kandinsky

Mikhail Rudy
Pictures at an Exhibition

米凱 · 路迪《圖畫展覽會》

9.3.2013 沙田大會堂演奏廳
Auditorium, Sha Tin Town Hall

演出長約 1 小時 45 分鐘，包括一節中場休息
Running time: approximately 1 hour and 45 minutes with one interval

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www.hk.artsfestival.org
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史克里阿賓 (1872-1915)

兩首舞曲，作品 73

〈花飾〉
〈暗焰〉

音詩《朝向火燄》，作品 72

Alexander Scriabin (1872-1915)

Two Dances, Op 73

Guirlandes
Flammes sombres

Poème *Vers la flame*, Op 72

普羅科菲耶夫 (1891-1953)

第七前奏曲，作品 12

《羅密歐與茱麗葉：鋼琴曲十首》之兩首

第二首：場景：甦醒的街道
第六首：騎士之舞

Sergey Prokofiev (1891-1953)

Prelude No 7, Op 12

Two pieces from *Romeo and Juliet: Ten Pieces for Piano*

No 2: Scene: The Street Awakens
No 6: Montagues and Capulets

史達拉汶斯基 (1882-1971) / 路迪 (b. 1953) 改編

《彼得魯什卡》三個選段

第一場：懺悔節市集
第二場：彼得魯什卡房內
第四場：黃昏的懺悔節市集
- 保姆之舞
- 馬車夫之舞
- 假面具之舞

Igor Stravinsky (1882-1971) / transcribed by Mikhail Rudy (b. 1953)

Three extracts from *Petrushka*

Scene 1: Shrovetide Fair
Scene 2: In Petrushka's Room
Scene 4: Shrovetide Fair towards Evening
- Dance of the Nursemaids
- Dance of the Coachmen and Grooms
- Masqueraders

—— 中場休息 Interval ——

穆索斯基 (1839-1881)

《圖畫展覽會》

漫步
侏儒
漫步
古堡
漫步
御花園：孩子們在遊戲後的爭吵
牛車
漫步
雛雞之舞
兩個猶太人：富人與窮人的對話
漫步
利摩撒市場
墓穴 —— 用冥界語言與死者交談
雞腳上的茅屋
基輔的大門

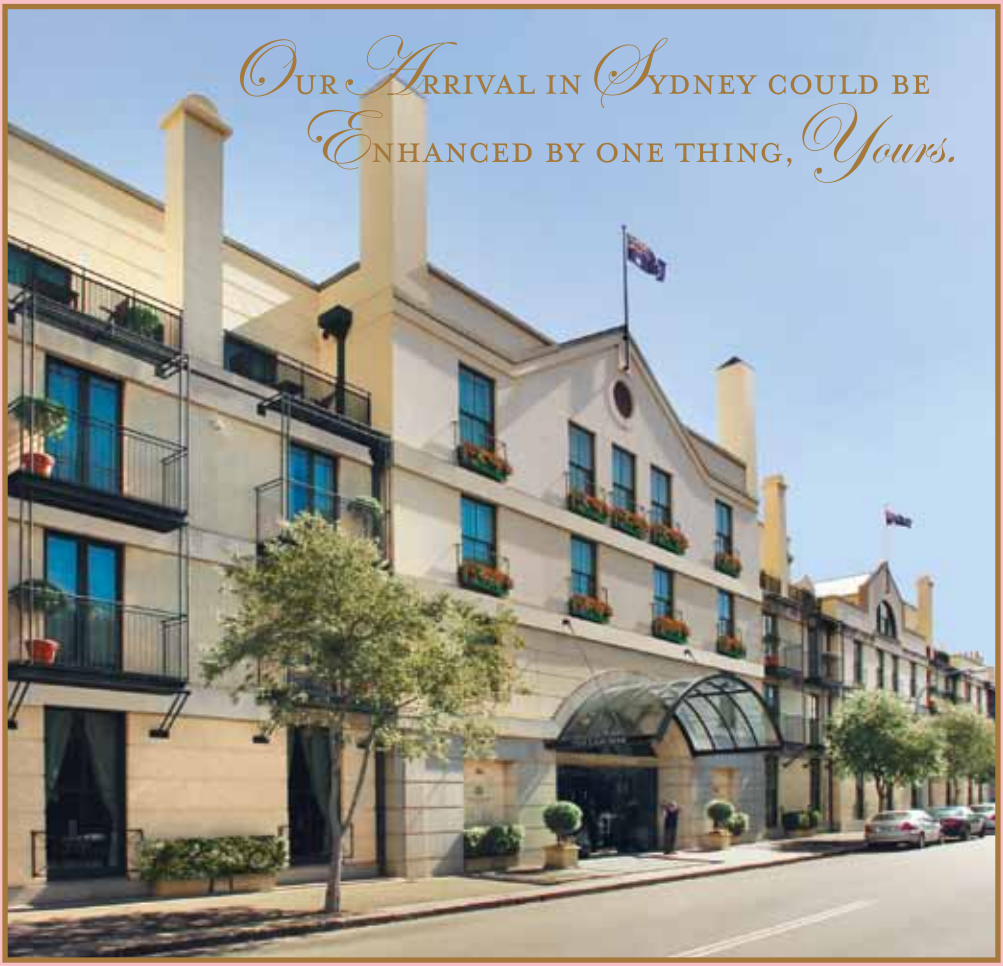
Modest Mussorgsky (1839-1881)

Pictures at an Exhibition

Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries: Dispute between Children at Play
Bydlo
Promenade
Ballet of the Unhatched Chicks
Samuel Goldenberg and Schmuyle
Promenade
The Market Place at Limoges
Catacombs – With the Dead in a Dead Language
The Hut on Fowl's Legs (Baba-Yagá)
The Great Gate of Kiev

Production by Cité de la Musique
Animations: I'EST

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



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米凱．路迪

米凱．路迪生於俄羅斯，於莫斯科音樂學院師承雅各．弗萊爾。1975 年於巴黎隆大賽折桂後遷往法國。他首次踏上國際舞台的演出是與羅斯卓波維奇及艾薩克．史頓合奏貝多芬《三重協奏曲》。

路迪曾與很多世界知名的樂團和指揮合作。他的美國首演是與馬捷爾指揮的克里夫蘭管弦樂團合作，倫敦首演則是與狄信湯瑪士指揮的倫敦交響樂團合作。其他合作的樂團還包括：鹿特丹交響樂團、柏林國家歌劇院、英國廣播電台交響樂團、國立皇家蘇格蘭管弦樂團、NHK 交響樂團、墨爾本交響樂團和中國交響樂團。

路迪是 EMI 藝人，其唱片屢獲殊榮，其拉赫曼尼諾夫第二鋼琴協奏曲及柴可夫斯基第一鋼琴協奏曲獲法國唱片學院獎，希曼諾夫斯基的鋼琴獨奏作品集則獲法國國家唱片大獎等。

路迪經常獲邀返回祖國俄羅斯，與聖彼得堡愛樂樂團和莫斯科的主要樂團合作。他又常於世界各地舉行獨奏會，並每年在巴黎和倫敦演出。路迪參與過不少電視及電影製作，包括在英國廣播電台的一部講述柴可夫斯基的電影中，彈奏柴可夫斯基的鋼琴。路迪 2008 年出版了第一部著作《鋼琴家小説：難耐的人生》。

路迪常與其他藝術家合作，曾與爵士鋼琴家米沙．阿爾珀林合作《疊夢》計劃，這個計劃為雙鋼琴而設，當中所奏的音樂部分是重寫的，部分受古典樂曲刺激下即興創作。此計劃曾在不少音樂節上演出，包括澤西音樂節、哥本哈根爵士音樂節、悉尼藝術節等。

路迪根據華迪沙．斯碧曼的《鋼琴戰曲》創作成音樂劇場作品，曾於香港藝術節親自演出。2010年，路迪演出了穆索斯基的《圖畫展覽會》，演出同時又播放着他參考了1928年康丁斯基的畫作製成之電影。此製作在巴黎音樂城大獲好評，之後在法國各地及海外，包括莫斯科、聖彼得堡、倫敦、耶魯、紐約、塞維爾、米蘭和這次香港演出。《圖畫展覽會》在2012年9月於紐約古根海姆博物館演出時，好評如潮。

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Mikhail Rudy

Born in Russia, Rudy studied at the Moscow Conservatory with Jacob Flier. After winning First Prize at the Marguerite Long Competition in Paris in 1975, Rudy moved to France. He made his international debut with Beethoven's *Triple Concerto* with Mstislav Rostropovich and Isaac Stern.

Rudy went on to perform with many world-renowned orchestras and conductors, making his American debut with Cleveland Orchestra with Lorin Maazel, and his London debut with the London Symphony Orchestra and Michael Tilson Thomas. Other orchestras he performed with include Rotterdam Philharmonic, Berlin Staatskapelle, BBC Symphony, Royal National Scottish Orchestra, NHK Tokyo, Melbourne Symphony Orchestra and National China Orchestra, to name a few.

As a recording artist for EMI, Rudy has won many awards: the *Prix de l'Academie du Disque Français* for Rachmaninov's Second Piano Concerto and Tchaikovsky's First Piano Concerto; the *Grand Prix du Disque* for his recording of Szymanowski's solo works, among others.

Rudy pays frequent visits to his native Russia, where he is often invited to play with the Saint Petersburg Philharmonic and the major orchestras in Moscow. He regularly gives recitals all over the world, including annual performances in Paris and London. He has appeared in many TV and film productions, including a BBC film on Tchaikovsky in which he played the composer's piano. Rudy's first book, *The Novel of a Pianist*, was published in 2008.

Rudy has developed an array of artistic collaborations. *Double Dream*, for two pianos, is a project he developed with the jazz pianist Misha Alperin, which consists of partly rewritten and partly improvised compositions from the classical repertoire. It has been performed at many festivals including the Jersey Festival, Copenhagen Jazz Festival, Tivoli, Sydney Festival, among others.

Rudy wrote and performed a theatrical and musical play based on Wladyslaw Szpilman's book *The Pianist*. In 2010, he performed Mussorgsky's *Pictures at an Exhibition* with a simultaneous video projection of his film based on Kandinsky's 1928 theatrical version. Following its success at Cité de la Musique in Paris, the production has toured France and abroad (including Moscow, St Petersburg, London, Yale, New York, Seville, Milano, and now Hong Kong). *Pictures at an Exhibition* was performed in September 2012 at the Guggenheim in New York to great acclaim.

史克里阿賓：兩首舞曲，作品73
Scriabin: Two Dances, Op 73

俄羅斯作曲及鋼琴家史克里阿賓，特別擅長寫作精煉的鋼琴小品。當中不少都富有神秘主義色彩，反映他沉醉宇宙之愛，以及對創造力作為作曲家的天命等哲學思想的追求。史克里阿賓亦深信他擁有對顏色與和聲之間所謂共同感覺的特殊能力。

《兩首舞曲》，作品 73，是他較後期的作品。舞曲充分展現他在和聲上發展出來的「神秘」和弦：傳統和弦主要以三度及六度音程構成，而神秘和弦則以四度及五度作為主要音程。其中在〈花飾〉一曲中，可在高音域一個富有延留音的段落聽到，此段落在全曲中屢次出現，而和弦中的不協和音就成為瞬間轉調的手段。然後在〈暗焰〉一曲中的開首，以 6/8 拍子寫成的主題音形，一直沉浸在增四度的音程所產生的音響世界當中。它自由地發展至一個狂野的段落，如同熱情的火焰一般。史克里阿賓的鋼琴作品由傳奇鋼琴大師賀路域茲介紹給世界各地的觀眾；而另一位推動其鋼琴作品的鋼琴家索科朗尼斯基，亦是作曲家其中一個女兒的丈夫。

樂曲介紹：葉劍豪

The Russian composer and pianist Scriabin is especially good at writing musical miniatures for the piano. Many of which are imbued with mysticism, such as his philosophical obsession with cosmic love and his divine mission in creativity. Scriabin also claimed that he has the ability of synesthesia, the association of colours with harmonic tones.

The *Two Dances* Op 73 from his late period manifests his harmonic language shaped by the "Mystic" chords, which are constructed by fourths and fifths instead of the traditional way of arranging chords by thirds and sixths. In *Guirlandes*, this can be heard as a series of suspended notes in the higher register, recurred several times during the whole piece. Chords with dissonances allow instant modulations to remote keys. In *Flammes sombres*, the initial 6/8 figure immerses in the sonority of augmented fourths. It grows freely into a frenetic passage which suggests the image of passionate flame. Scriabin's piano works are brought to audiences worldwide by the legendary pianist Horowitz, as well as by another pianist Vladimir Sofronitsky, who is the husband of the composer's daughter.

Programme notes by Kim-Ho Ip

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史克里阿賓：音詩《朝向火燄》，作品72
Scriabin: Poème *Vers la flame*, Op 72

《朝向火焰》寫於 1914 年。作曲家先後打算把《朝向火焰》寫成管弦樂曲和鋼琴奏鳴曲的一個樂章，最後寫成一首耐人尋味的炫技鋼琴傑作。

曲中所有素材都以「神秘」和弦為基礎。樂曲以極弱音量開始，然後悲哀的歎息在延綿的樂音上迴環往復。節奏在次中音音區響起，凸顯了神秘和弦，音樂不安地開展。火光乍現，熊熊烈火令人想起普羅米修斯的火炬。作曲家把關於火的邪惡預言不斷重複，動人心魄。演奏指示都集中在一個雄霸全曲的和弦上。極強音量把音樂推向高潮，暗示了永恆。

Written in 1914, *Vers la flame* (Towards the Flame) was first conceived as an orchestral work and then as a possible sonata movement. Today it is known as a pianistic *tour-de-force*, a musical act of esoteric invocation and virtuosic figuration.

The entire musical material is constructed from the "Mystic" chord. The piece begins in a pianissimo, before a moanful sigh rises above the sustained notes in recurring echoes. The music unfolds in restlessness, as the polyrhythmic formation soars from the tenor register to illuminate the mystic chord. The fire begins to blaze, a flaring conflagration that recalls the Promethean torch. With breathtaking repetitions, the composer announces the demonic prophecies of flame. The performance marking is focused on one chord, which dominates the entire material. The fortissimo takes the composition to its climax in an allusion to infinity.

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普羅科菲耶夫：第七前奏曲，作品12
Prokofiev: Prelude No 7, Op 12

普羅科菲耶夫《十首小品》寫作時間前後跨越八年。他也曾在鋼琴獨奏會上演出其中一些。樂曲的寫法既宜於在鍵盤上演奏，也充滿古高盧人風情，充分體現普羅科菲耶夫寫作新古典主義音樂的才華。

不少人用豎琴演奏《前奏曲》，奏出如瀑布傾瀉而下的美妙聲音；這種音樂韻味後來由浦朗克發揚光大（浦朗克曾形容普羅科菲耶夫是「俄羅斯的李斯特」）。作曲家自言，像觸技曲那種有衝勁的作品屬於他的「第三風格」，所以《前奏曲》也能歸入這一類。《前奏曲》也呈現普羅科菲耶夫音樂語言的一大特徵，既採用自然音音階，對聽眾來說又清晰易懂。在高音區閃閃發亮的分解和弦音形伴奏下，左手彈出不帶任何半音變化的旋律。樂曲的織體不同凡響，怪異的中段不但帶有現代主義氣息，還有對比鮮明的躍動斷奏和橫跨兩個八度，以及令人愉快的滑奏。

Prokofiev composed *Ten Small Pieces*, Op 12, over a period of eight years, performing individual pieces in his piano recitals. The pieces are idiomatically laid out for the keyboard, and the entire collection resonates with Gallic touches. The 10 selected pieces exemplify the composer's neoclassic prowess.

The *Prelude* is often performed on the harp as a fantastic cascade of notes, a musical flavour that would later be revamped by Francis Poulenc, who referred to Prokofiev as the "Russian Liszt". The composition represents what the composer called his "third style", referring to his toccata-like high-energy pieces. It also denotes a special feature used in Prokofiev's compositional language, which is diationic yet lucid and transparent for the listeners. The glittering figured work of broken triads in the treble key serves as an accompaniment for a melody without any chromatic colouring which is set for the left hand. The keyboard texture has a divine ring to it, with a breath of modernism in the quirky middle section, a contrasting staccato that jumps and a delightful glissandi covering two octaves.

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普羅科菲耶夫：《羅密歐與茱麗葉：鋼琴曲十首》之兩首
Prokofiev: Two pieces from *Romeo and Juliet: Ten Pieces for Piano*

從普羅科菲耶夫為鋼琴而改編的作品，可以了解他與鋼琴的關係（以演奏家及作曲家身份）。作為一位演奏家，他不只演奏自己創作的鋼琴作品，亦經常演奏其他作曲家如貝多芬的鋼琴奏鳴曲，以及史克里阿賓的鋼琴作品。而作為一位作曲家，他當中不少管弦樂作品，都是先以鋼琴來譜寫的。

《羅密歐與茱麗葉：鋼琴曲十首》，作品 75， 選自同名的芭蕾舞曲，是根據莎士比亞的悲劇作品來創作，為眾多同名作品中最出眾的一首。其中兩個選段，分別展露出普羅科菲耶夫在鋼琴上，不協和音及敲擊音效巧妙的運用。 第二首〈場景：甦醒的街道〉描繪一個富生氣而具有民族色彩的清晨，舞曲中的音樂形象，使人聯想起舞台上足尖輕巧躍動的芭蕾舞員。第六首〈騎士之舞〉，運用強烈的和弦，詭異如進行曲風的節奏，一開首便表現出故事中蒙塔古和卡布雷兩個仇敵羣間的怒氣。中段較柔和的樂段，暫時緩和了氣氛，亦暗示故事終以悲劇收場。樂曲最後回到詭異如進行曲風的樂段作結。

樂曲介紹：葉劍豪

Prokofiev's transcriptions for the piano reveal his relationship to the instrument both as a pianist and a composer. As a performer, he plays not only his own works, but also for example, sonatas by Beethoven and works by Scriabin. As a composer, many of his orchestral works are first laid out as piano score.

The *Ten Pieces for Piano*, Op 75 are predominately dance pieces from his renowned ballet score, *Romeo and Juliet*, one of the most famous musical interpretations of the Shakespeare's tragedy. The two selected pieces showcase Prokofiev's witty use of dissonances and percussive effects on the piano. No 2 *Scene: The Street Awakens* depicts a lively folkish scene at dawn, with the musical image suggesting ballet dancers strutting on stage. No 6 *Montagues and the Capulets* reveals the anger and dispute between the two rivals by severely bold chords at the introduction, which is followed by a grotesquely vigorous march-like dance. The more lyrical middle section gives a respite and suggests the story's tragic essence, before the grotesquely march-like music is brought back till the end.

Programme notes by Kim-Ho Ip

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史達拉汶斯基：《彼得魯什卡》三個選段（路迪改編）
Stravinsky : Three extracts from *Petrushka*
(transcribed by Mikhail Rudy)

四幕芭蕾舞劇《彼得魯什卡》於 1911 年 5 月完成，一個月後於巴黎首演，由蒙都指揮。史達拉汶斯基根據俄羅斯木偶彼得魯什卡（與情敵黑木偶爭奪舞姬的芳心，最後被黑木偶所殺）寫作芭蕾舞劇。

第一場是聖彼得堡懺悔節市集。人山人海的海軍上將廣場裏，有個男人在一旁演奏手搖風琴，有人拿着音樂盒來到，彈奏手搖風琴的男人就停下來了。老藝人把木偶劇場的帷幔拉開，彼得魯什卡、舞姬和黑木偶出場。藝人吹起長笛，木偶就活起來了。

第二場，彼得魯什卡慘遭主人折磨，躲在房間裏。他希望能贏得舞姬芳心，藉此得到慰藉，卻又被舞姬拒絕。黑木偶成功贏得舞姬芳心，但黑木偶卿卿我我之際，彼得魯什卡卻闖進房間。而外頭的市集裏，一群群尋歡作樂的人都跳起舞來。

第四場把觀眾帶回廣場市集。一群參加化裝舞會的人進場；聽到喊叫聲時，正在翩翩起舞的人群都停下來。彼得魯什卡衝出劇場，拔足狂奔，黑木偶不顧舞姬阻止，窮追不捨，最後用馬刀刺中彼得魯什卡。

Petrushka, a burlesque in four scenes, was completed in May 1911; it was first staged in Paris a month later under the musical direction of Pierre Monteux. Stravinsky decided to compose a ballet based on the Russian puppet Petrushka, who is killed by his rival the Blackamoor for the hand of the Ballerina.

The opening scene shows the Shrovetide Fair in St Petersburg, with holiday crowds in Admiralty Square. On one side a man plays a hurdy-gurdy, and the music is disrupted when another appears with a musical box. The Showman draws back the curtains of his puppet theatre, revealing Petrushka, the Ballerina and the Blackamoor, puppets that come to life to his flute.

In the second scene, Petrushka suffers in his cell at the cruelty of his master; he hopes to find relief in the love of the Ballerina, who rejects him. The Blackamoor succeeds in charming the Ballerina, but their dalliance is interrupted by the appearance of Petrushka. Groups of revelers dance at the fair outside.

The fourth scene takes us back to the fairgrounds. A group of masqueraders comes in. Shouts are heard and the dancers stop their swirling. Petrushka runs from the theatre, pursued by the Blackamoor, whom the Ballerina is trying to restrain. The Blackamoor strikes Petrushka with his sabre.

康丁斯基
Vassily Kandinsky

畫家 Painter

康丁斯基 1866 年生於莫斯科，早年於烏克蘭傲德薩長大，學習鋼琴和大提琴。音樂在康丁斯基的作品中佔很重要的位置，在他的畫作名稱上可見一斑，例如：《即興》、《印象》和《構成》。1895 年，康丁斯基在法國一個印象派的畫展中看到莫內的《吉維尼的乾草堆》，只有 30 歲的他隨即離開莫斯科，前往慕尼黑進修藝術，學習人體素描、速寫和解剖繪圖。

康丁斯基的藝術，比印象派主義抽象。他很快就打破藝術學派的限制，發展自己對畫的想法：「我用調色刀把顏色一點一滴的塗在畫布上，強烈的效果讓它們歌唱起來……」康丁斯基繼續發展和改進他的油畫和理論寫作，舉行很多展覽，並成為美國著名的藝術家，所羅門．古根海姆認識其作品後，後來還成為康丁斯基的支持者。

康丁斯基在 1944 年 6 月逝世前幾乎一直繪畫。他對新形式及幾何抽象藝術的推動，為後世人在抽象藝術中留下獨一無二的畫作。

所有簡歷中譯：張婉麗

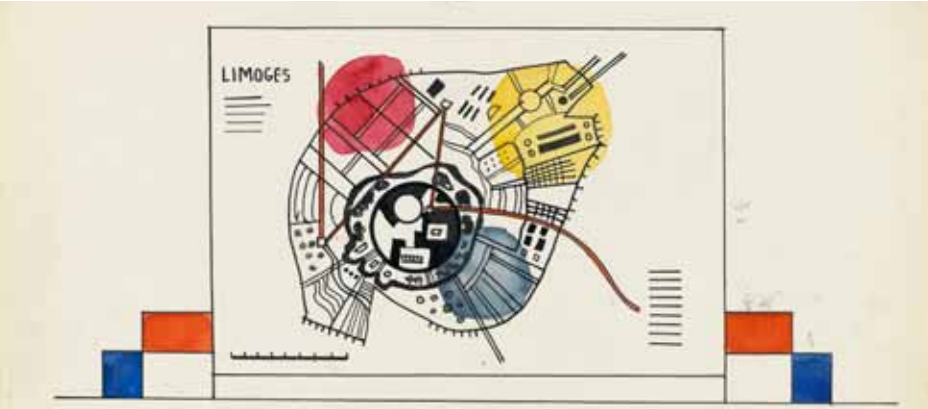
Born in Moscow in 1866, Kandinsky spent his early years in Odessa and studied the piano and cello. Music became an important influence on Kandinsky's work, as evident in the titles of his paintings such as *Improvisations*, *Impressions*, and *Compositions*. In 1895 the artist attended a French Impressionist exhibition where he saw Monet's *Haystacks at Giverny*; shortly after, at the age of 30, Kandinsky left Moscow to pursue artistic education in Munich, studying life-drawing, sketching and anatomy.

Kandinsky dived into greater depths of abstraction in his art than the Impressionists, and he soon sought to break the constraints of art school to explore his own ideas of painting: "I applied streaks and blobs of colours onto the canvas with a palette knife and I made them sing with all the intensity I could..." Kandinsky continued to develop and refine his art, both on canvas and in his theoretical writings. He became a widely known artist in the US through numerous exhibitions, and his work was introduced to Solomon Guggenheim, who later became an advocate of Kandinsky's art.

Kandinsky continued to paint almost until his death in June 1944. His exploration of new forms and the extremes of his geometric abstraction have provided us with an unparalleled collection of abstract art.

《圖畫展覽會》穆索斯基 / 康丁斯基
Pictures at an Exhibition Mussorgsky / Kandinsky

文：米凱．路迪
Text: Mikhail Rudy



Vassily Kandinsky, *Tableau XII.*
La place du marché à Limoges, 1928
Scene XII. Marketplace in Limoges, 1928
Mine graphite, encre de Chine et aquarelle sur papier
Paris, Centre Pompidou, Musée national d'art moderne

「色彩就是鍵盤、眼睛就是琴槌、心靈就是鋼琴，還有琴上的許多弦線。藝術家就是震盪心靈之手。」

—— 康丁斯基《藝術的精神》，慕尼黑，1912 年

Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.“

— Vassily Kandinsky, *Über das Geistige in der Kunst,* Munich, 1912

1909 至 1914 年間，康丁斯基在巴伐利亞的茂瑙地區定居。這時他寫作了一系列關於「舞台的總體藝術，或稱『全面藝術』」的話劇和文章。由於他對這個課題情有獨鍾，所以藏書裏

In the period between 1909 and 1914 in Murnau, Bavaria, Kandinsky wrote a number of plays and texts dealing with “a total work of art for stage, or *Art Total*”. Fascinated by this subject, his library contained many

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Tsuen Wan | Metro City
Yuen Long | Yuen Long Centre
North Point | Providence Centre
Tsuen Wan | Park Central
Tsuen Wan | Luk Yeung Galleria
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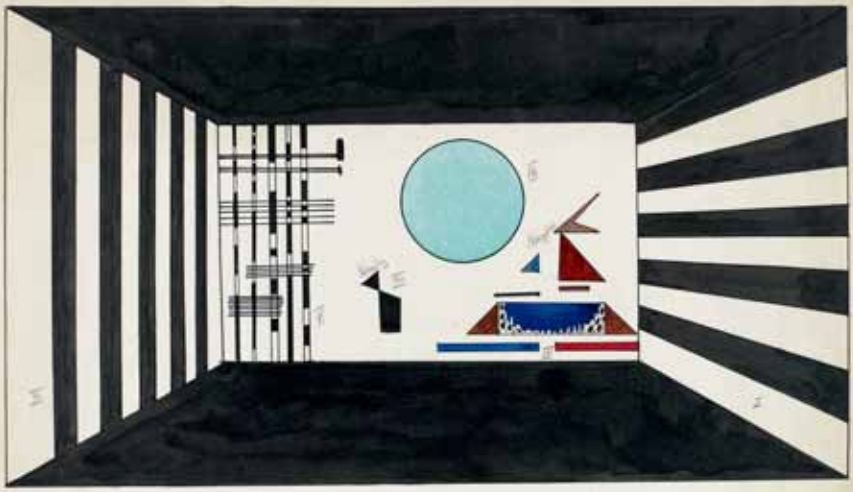
就有不少與劇場有關的著作，尤其克萊克和埃夫尼諾夫的作品。此外，他也對史克里阿賓的思想和作品（包括《普羅米修斯》）很感興趣。康丁斯基撰寫話劇劇本，劇樂則由作曲家湯瑪士．德哈特曼創作。這位哈特曼是神祕學大師葛吉夫的徒弟，但與維克托．哈特曼毫無瓜葛——而維克托．哈特曼正是穆索斯基寫作《圖畫展覽會》的靈感來源。康丁斯基與哈特曼合作的劇樂樂譜很多都失傳了，但康丁斯基的思想和夢想卻令我十分着迷，即使他的思想對我來説像個美妙的烏托邦。

books on theatre and in particular those of Gordon Craig or Nikolai Evreinov. He was also interested by Scriabin's ideas and works, among which was *Prometheus*. Kandinsky worked on his plays with the composer Thomas de Hartman who was a disciple of Gurdjieff (no relation to Victor Hartmann whose work was the inspiration for Mussorgsky's *Pictures at an Exhibition*). Few of these scores remain, but I was captivated by Kandinsky's ideas and dreams, even if they were sounding like a beautiful utopia to me.

By 1928 Kandinsky had been teaching at the Bauhaus for several years. And at this time he was asked to stage Mussorgsky's *Pictures at an Exhibition* for the Friedrich Theater in Dessau. This was the first and only time he



Vassily Kandinsky, *Tableau II. Gnomus*, 1928
Scene II. Gnomus, 1928
Mine graphite, encre de Chine et aquarelle sur papier
Paris, Centre Pompidou, Musée national d'art moderne

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到了 1928 年，康丁斯基已在德國包浩斯學校任教數年，這時他獲邀把穆索斯基《圖畫展覽會》搬上舞台，在德紹省腓特烈劇院演出。這是他第一次、也是唯一一次答應根據一首現存作品改編——顯示出他對《圖畫展覽會》情有獨鍾。

1928 年 4 月 4 日的演出十分成功。音樂用鋼琴現場演奏；這次製作規模很大，劇場佈景會不斷移動，燈光運用也很複雜（康丁斯基留下了很多詳細的指示，包括要用黑色背景，令黑色與黑色襯托出「深不可測的深度」，再變成紫色。當時連亮度調節器還沒發明呢！）

我知道有這樣的演出後，又看過書本裏康丁斯基的水彩舞台佈景草圖（原稿現藏於巴黎龐比度中心。由於太易損毀，所以不是永久展品），令我興起將之重現的念頭。後來有機會親睹龐比度中心圖書館珍藏的原稿，色彩更美得令我驚訝；印刷本實在失真太多，我更確定要將它帶給廣大觀眾分享。

康丁斯基是我最喜愛的畫家之一，而《圖畫展覽會》是我年輕時已彈奏的作品。於是我開始想法子把畫作與音樂結合起來，為作品添上不同的視角。但該怎樣實踐呢？原本的舞台佈景沒有了，也沒有照片留下；剩下的

would agree to work from an already existing score. A clear indication of his deep affinity with this work.

The performance on 4 April 1928 was a huge success. The music was played live on a piano. The production was heavy, implying a constantly moving theatrical set and complex lighting (Kandinsky left numerous and detailed instructions. One required a black background in which "the unfathomable depths" of black on black be turned to purple at a time when light dimmers didn't even exist!).

In discovering the existence of this performance and looking at Kandinsky's watercolour preliminary sketches for the sets in books (the originals of which belong to the Pompidou Center in Paris, too fragile to be put on permanent display) I found myself wanting to bring it to life again. Later, when I had the privilege to see with my own eyes the originals from the library of Centre Pompidou, I was even more astonished by the beauty of the colours, only poorly reflected in the prints, and more convinced that they should be shown to a large audience.

Kandinsky is one of my favourite painters and I have played *Pictures* since my youth. I started to search for a way to bring both painting and music together and add a different perspective to this work. But how to achieve this? The original theatrical sets

只有 16 幅水彩畫和素描、康丁斯基的《圖畫展覽會》手稿（幾十頁有批註的詳細手稿），還有現藏於龐比度中心的鋼琴譜（鋼琴譜乃菲利克斯．基利所有。他的父親保羅．基利當時是康丁斯基籌備《圖畫展覽會》的助手）。這份文獻極為獨特，因為幾乎每小節都註明舞台上正在做什麼。

那麼我的角色是什麼呢？就是詮釋者。我希望好像演繹一份樂譜那樣，比方說貝多芬或……穆索斯基。我讀康丁斯基的文字時，這些文字彷彿音樂一樣。我彈鋼琴，圖畫彷彿就在心中。真令我興奮莫名！

我想到利用康丁斯基的水彩和指示來製作錄像。今天的眼光與 1928 年的眼光不同了。錄像似乎是體現「全面藝術」的最佳方法，既在畫作中加入時間觀念，而用抽象動畫配合錄像實是最好不過。

康丁斯基對每段「圖畫」和六段「漫步」的指示，或詳或略，各有不同。

〈侏儒〉和**〈古堡〉**的指示很明確。音樂進行時，兩幅畫都在我們眼前漸漸成形；樂曲完結時，畫作也差不多完成了。但到了**〈御花園〉**，他只寫道：「台上放置白色的幕，投影出一個萬花筒。色彩必須鮮艷奪目，但要興高采烈」……然後，在個別小節加

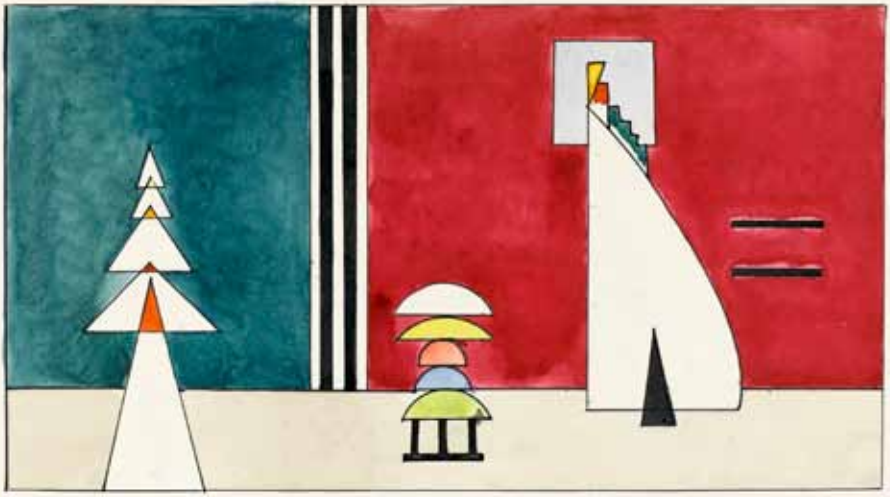
no longer exist, and we have no photos. All that remain are the 16 watercolours and drawings. There is also a detailed manuscript of Kandinsky's on *Pictures at an Exhibition*, dozens of pages with notes. And finally in the Pompidou Center the piano score, which belonged to Felix Klee (son of Paul Klee) who was Kandinsky's assistant for this project. This document is totally unique, because for almost every measure, it indicates what should happen on stage.

What would be my role in all this? The role of an interpreter. I wanted to work exactly the same way I would address a score of music, say Beethoven or… Mussorgsky. As I read Kandinsky's texts, the words seemed like music. And when I played the piano, I could see the pictures in my head. I was thrilled!

In this process I came to the idea of creating a video adaptation based on Kandinsky's watercolours and instructions. The eyes of today are different from those of 1928. Video seemed the most appropriate way to achieve the idea of "Art Total", of introducing the concept of time in painting. Abstract animation with video fits this perfectly.

The instructions for each of the ten "Pictures" and six "Promenades" vary in the level of detail.

For ***Gnomus*** or ***The Old Castle***, it is very precise. Both paintings are built before our eyes as the music progresses and appear totally finished at the end. However, for a



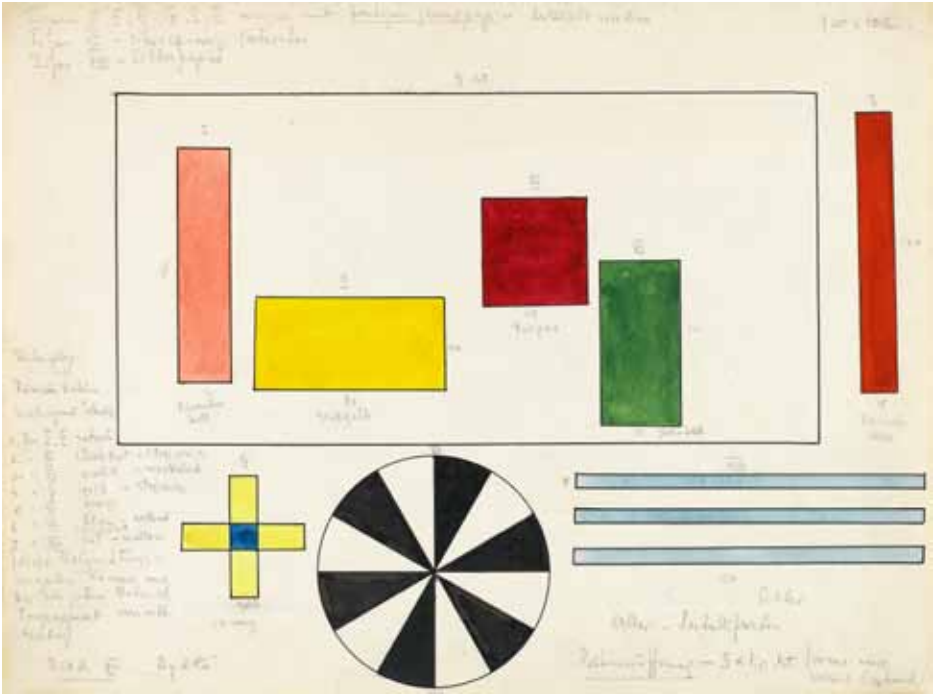
Vassily Kandinsky, *Tableau IV.*
Le vieux château, 1928
Scene IV. The Old Castle, 1928
Mine graphite, encre de Chine et aquarelle sur papier
Paris, Centre Pompidou, Musée national d'art moderne

上「暗些慢些」或「亮些快些」，留下很大的詮釋空間。

其中兩幅畫需要舞蹈員或默劇演員。在**〈利摩撒市場〉**，舞蹈員男扮女裝，講述爭執後和解的故事。舞蹈要動用幾個元素：在類似紅白藍三色的柱腳上（法國國旗的顏色），擺放利摩撒的地圖。康丁斯基為舞者設計的造型酷似奧斯卡．舒萊默（德國包浩斯學校的另一位人物）。在**〈兩個猶太人〉**，舞蹈員並非真的跳舞，只用手勢表達。要想出有美感的方法代表

piece like the ***Tuileries***, he only wrote, "A white screen is placed on stage on which is projected a kaleidoscope. This must be strongly coloured, but cheerfully"…Then, "darker and slower" or "lighter and faster" on specific bars. This leaves ample room for interpretation…

Two pictures require dancers or mimes. In ***The Market Place at Limoges*** the male dancers, dressed like women, tell the story of a quarrel followed by reconciliation. The dance needed to be created with several elements: a map of Limoges placed on some sort of red, white and blue pedestal (the French national colours). Kandinsky's costumes for these dancers are very close to



Vassily Kandinsky, *Tableau VII. Bydlo,* 1928
Scene VII. Bydlo, 1928
Mine graphite, encre de Chine et aquarelle sur papier
Paris, Centre Pompidou, Musée national d'art moderne

這兩個人物確實殊不簡單。

在〈牛車〉，他畫了多個圖形——圓形、正方形、長方形。每個圖形都會在舞台上移動，但步伐不一、速度不一，音樂卻一直保持相同速度。這種不一致營造出令人喜出望外的效果。抽象元素也有獨特性格，仿如真正的人物。

在〈雛雞之舞〉，原本有三條中間有洞的曲線，三個人物在曲線後面隨着

those of Oscar Schlemmer, another figure of the Bauhaus. In the ***Samuel Goldenberg and Schmuyle*** movements, the dancers do not really dance, but rather gesticulate. It was very difficult to find a convincing solution to represent these figures that would be aesthetically valid.

In ***Bydlo*** he drew a series of shapes, round, square or rectangular. Each of which must at some point move across the stage, but at a different pace and speed while the music maintains the same tempo. This discrepancy

音樂走來走去，還有黃色的閃燈。這一段既光明又充滿幽默感，令我想起抽象動畫的先驅諾曼．麥拉倫。至於視覺效果的指示卻只有一小幅圖畫，圖上起伏不定的線條表達了康丁斯基心中所想；其他就要靠我們憑空想像了。

把康丁斯基的作品搬上舞台，戲劇的進行感至為重要。最初很「整齊」的以太陽升起來揭開序幕；隨着戲劇的開展變得愈來愈艷麗，並在其中兩段更達到極致。

〈墓穴〉是抽象視覺上的高峰。康丁斯基在此走得最遠，不但朝着羅斯科的方向走，還走到廿一世紀藝術（令人想起杜尼爾和埃利亞遜），甚至更遠。這是我最喜歡的部分，極簡主義氣息最強烈又最耐人尋味。穆索斯基的音樂既美不勝收，也比同輩作曲家領先數十年。

然後在**〈基輔的大門〉**，圖像元素全都結合在一幅畫裏。大家看到種種圖像，令人聯想起俄羅斯大鐘、克里姆林宮的高塔、基輔大門的走廊，蜂擁的人群、雲朵、日月；令人想起俄羅斯芭蕾舞團、林姆斯基高沙可夫和史達拉汶斯基。然而康丁斯基的作品經常游走於抽象與具象之間，時有模稜兩可之處。

creates an amazing effect. Abstract elements have their own personality and appear as real characters.

In the ***Ballet of the Unhatched Chicks***, there were originally three curved lines with holes. Behind these lines moved three people, yellow flashing lights following the music. This is full of humour and brightness. It brought to my mind the work of Norman McLaren, the pioneer of abstract animation. But for visual instructions, there is just a small drawing of undulating lines as an indication of what Kandinsky had in mind. The rest is left up to our imagination.

Finally in the staging of a work of Kandinsky's what is important is the sense of dramatic progression. It begins very "uncluttered" with the sun coming up. The further we move into the drama, the more flamboyant it becomes culminating in two places.

Catacombs is where we reach the peak of visionary abstraction. Here Kandinsky goes the furthest, in the direction of Rothko, and even it goes to the art of the 21st century (one thinks of Turrell and Eliasson) and beyond to the future. This is my favourite part, the most enigmatic and minimalist. And Mussorgsky's indescribably beautiful music was also decades ahead of its time.

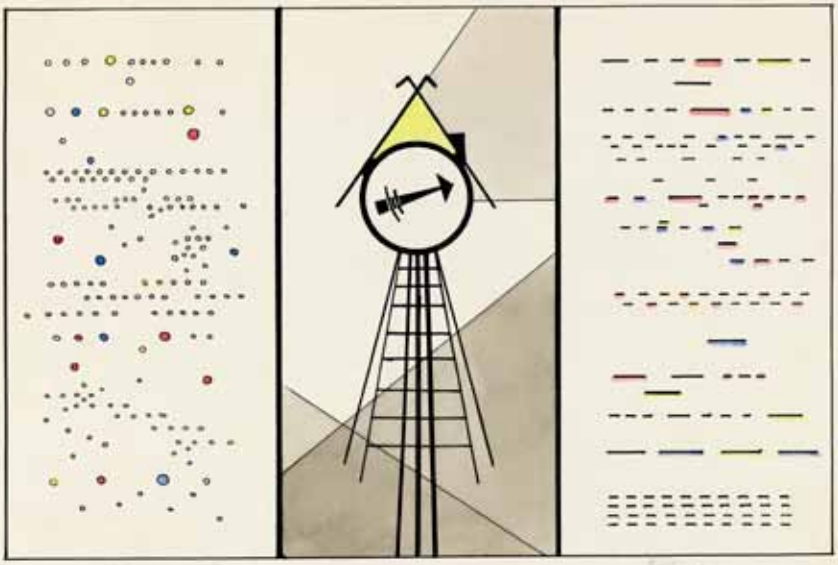
Then, in ***The Great Gate of Kiev***, the pictorial elements come together in a single painting. One sees the evocation of Russian bells, the towers of the Kremlin, the porch of the great gate of Kiev, figures crowding together

樂曲結束時，紅太陽就像開端一樣升起。穆索斯基的音樂充滿寫實主義，康丁斯基似乎清楚想為樂曲抹上一層神秘色彩。關鍵可見於康丁斯基的文章《論藝術裏的靈性》：對他來說，藝術創作本質上就是充滿神祕主義。

除特別注明：場刊中譯：鄭曉彤

in mass, clouds, the moon and the sun. We are reminded of the Ballets Russes, Rimsky-Korsakov and Stravinsky. However, there is always an ambiguity between abstraction and figuration in Kandinsky's work.

The piece ends with the sun rising in red just as it begins. It seems clear that Kandinsky wanted to add a mystical dimension to the realistic work of Mussorgsky. The key to this project can be found in Kandinsky's text, *Concerning the Spiritual in Art*: for him, artistic creation is mystical by nature.



Vassily Kandinsky, *Tableau XV. La cabane de Baba-Jaga*, 1928
Scene XV. Hut of Baba-Yaga, 1928
Mine graphite, encre de Chine et aquarelle sur papier
Paris, Centre Pompidou, Musée national d'art moderne

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41st 香港藝術節 Hong Kong Arts Festival 21.2-22.3.2013

歌劇 / 戲曲 OPERA / CHINESE OPERA	《蕭紅》三幕室內歌劇 *Heart of Coral* - A chamber opera after the life of Xiao Hong	作曲：陳慶恩　文本：意珩　導演：黎海寧 Music by Chan Hing-yan　Libretto by Yan Yu Directed by Helen Lai	CHT	1-3/3	8:15pm
	中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of *Lao Dan*		CHCH	7, 8/3	7:30pm
	《粵歷油麻地 — 三代同台做大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員	YMT	7-10/3 9, 10/3	7:30pm 2:15pm
	《沙灘上的愛恩斯坦》 *Einstein on the Beach*	羅伯特．威爾遜與菲力普．格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass	CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
	中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - *Empress Dowager Cixi and Princess Deling*	編劇：何冀平　導演：毛俊輝 By He Jiping　Directed by Fredric Mao	APAL	9, 10/3	7:30pm
	拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - *Il Marito Disperato*	音樂：占瑪勞莎 Music: Domenico Cimarosa	APAL	15, 16/3	7:30pm
	拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - *La Traviata*	音樂：威爾第 Music: Giuseppe Verdi	CCGT	19 ,21 ,23/3	7:30pm
音樂 MUSIC	芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel	CCCH	28/1 29/1	8pm
	幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯．德雷福斯 Treble viol / Director: Laurence Dreyfus	APAA	22/2 23/2	8:15pm 4pm
	香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	23/2	8pm
	布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高．賴恩 Conductor: Michael Ryan	APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
	羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克．明柯夫斯基 Conductor: Marc Minkowski	CCCH	1/3	8pm
	荷迪．薩巴爾《人的聲音》 Jordi Savall - *Les Voix Humaines*	古大提琴獨奏會 Viola da gamba recital	CHCH	2/3	8pm
	艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band	APAA	1/3	8:15pm
	艾班四重奏 Quatuor Ebène		APAA	2/3	8:15pm
	拉爾夫．拉特鋼琴獨奏會 Ralph van Raat Piano Recital		APAA	3/3	5pm
	馬田．霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰．霍羅斯特 with Johan Fröst, piano	APAA	4/3	8:15pm
	朴星吉鋼琴獨奏會 Piao Xingji Piano Recital		APAA	6/3	8:15pm
	吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital		APAA	7/3	8:15pm
	米凱．路迪《圖畫展覽會》 Mikhail Rudy - *Pictures at an Exhibition*	多媒體鋼琴獨奏會 Piano recital with animations	STA	9/3	8pm
	雅絲敏．利維 Yasmin Levy	世界音樂演唱會 World music concert	CCCH	9/3	8:30pm
	澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察．托尼提 Artistic Director: Richard Tognetti	CHCH	14, 15/3	8:15pm
	艾斯佩蘭薩．斯伯丁 Esperanza Spalding - *Radio Music Society*	爵士音樂會 Jazz music concert	CCCH	15, 16/3	8pm
	澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - *The Reef*	多媒體音樂會 Chamber concert with film	CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta	音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie		CHCH	17/3	8pm
《我的第一個四季》 *My First Four Seasons*	親子音樂會 A narrated concert		NDA	20/3	8pm
魯杜斯華夫斯基四重奏 Lutosławski Quartet			APAA	21/3	8:15pm
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - *Viva Verdi*	指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado		CCCH	22/3	8pm
戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - *Champagne for Gypsies*			CCCH	23, 24/3	8pm
英國國家劇團《一僕二主》 National Theatre of Great Britain - *One Man, Two Guvnors*	編劇：李察・賓 By Richard Bean		APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm
1927 劇團《怪誕城的動物與孩子》 1927 - *The Animals and Children Took to the Streets*	多媒體動畫音樂劇 A cinematic musical		CHT	21-24/2 23, 24/2	8:15pm 3pm
11 圈《反斗先生》 Circle of Eleven - *LEO*	雜技獨腳戲 A one-man show combining circus and theatre		CCST	28/2-3/3 2/3	8:15pm 3pm
《中式英語》 *Chinglish*	編劇：黃哲倫　導演：雷・西爾弗曼 By David Henry Hwang　Directed by Leigh Silverman		APAL	1-6/3 2,3/3	8pm 3pm
The TEAM《美國夢險號》 The TEAM - *Mission Drift*	音樂劇場 Musical theatre		CHT	6-9/3 9/3	8pm 3pm
《爆・蛹》 *Blast*	編劇：王昊然　導演：陳曙曦 By Wang Haoran　Directed by Chan Chu-hei	NEW WORK 新作	CCST	8-11/3 9, 10/3	8pm 3pm
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - *Hand Stories*	創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Faï		YMT	12-15/3	8pm
《屠龍記》 *Smear*	編劇：黃詠詩　導演：李鎮洲 By Wong Wing-sze　Directed by Lee Chun-chow	NEW WORK 新作	CHT	14-17, 19-24/3 16, 23/3	8pm 3pm
中國國家話劇院《青蛇》 National Theatre of China - *Green Snake*	改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	NEW WORK 新作	APAL	21-24/3 23, 24/3	8pm 3pm
美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie	精選舞薈 Dance Gala		CCGT	21-23/2	7:30pm
	《羅密歐與茱麗葉》 *Romeo and Juliet*	編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3 2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm
神氣舞團《信靠》 Compagnie La Baraka - *NYA*	編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa		APAD	22, 23/2 23/2	8pm 2pm
優獸舞團《足跡》 Fabulous Beast - *Rian*	導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan		KTTA	1, 2/3 3/3	8pm 3pm
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - *Bothanica*	藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton		CCGT	12-15/3 16/3	7:30pm 2:30pm
亞太舞蹈平台 V Asia Pacific Dance Platform V			KTTB	15-17/3	8:15pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series		NEW WORK 新作	CCST	21-24/3 23, 24/3	8:15pm 3pm

音樂 MUSIC

戲劇 THEATRE

舞蹈 DANCE

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
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APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA
APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre
CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall
CHT	香港大會堂劇院 Theatre, HK City Hall
KTTA	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
NDA	北區大會堂演奏廳 Auditorium, North District Town Hall
NLG	南蓮園池 Nan Lian Garden
STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
YMT	油麻地戲院 Yau Ma Tei Theatre

資料截至 Information as of: 18.1.2013

藝術節加料節目 Festival PLUS+

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

特別節目 SPECIAL

「與頂尖文化領袖對談」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs

29/1	領導者的影響力 Leadership and Leverage
20/3	傳統與革新 Tradition and Transformation

歌劇 / 戲曲 OPERA / CHINESE OPERA

粵歷油麻地 Opera Treasures of Yau Ma Tei

12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera

威爾第歌劇全方位 All About Verdi's Operas

1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi

完全威爾第歌劇電影系列 Tutto Verdi Film Series

12/1	《奧貝爾托》*Oberto, Conte di San Bonifacio*
13/1	《阿依達》*Aida*
19/1	《一日國王》*Un giorno di regno*
20/1	《遊吟詩人》*Il trovatore*
26/1	《弄臣》*Rigoletto*
27/1	《倫巴第人在第一次十字軍中》 *I lombardi alla prima crociata*
2/2	《假面舞會》*Un ballo in maschera*
3/2	《法斯塔夫》*Falstaff*

解構愛恩斯坦 Decoding Einstein

28/2	電影《菲力普・格拉斯——鏡中遊》 Film: *Philip Glass: Looking Glass*
6/3	電影《絕對威爾遜》Film: *Absolute Wilson*
9/3	「藝術與技術的完美結合」講座 Restaging *Einstein on the Beach*: Artistic and Technical Theatre in Collaboration

其他 Others

23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work
2/3	《蕭紅》創作分享 Heart of the Matter
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk
10/3	京劇製作後台之旅 Backstage of a Beijing Opera

音樂 MUSIC

大師的藝術 Maestro's Art

20/2	芭蕾舞指揮之道 Conducting for Dance
13/3	Rousset 的巴羅克風格 Interpretation of Baroque
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti

其他 Others

27/1	銅管樂大師班 Mastering Brass
21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
5/3	拉爾夫・拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
7/3	電影《被遺忘的天籟》 Film: *Ladino - 500 Years Young*

戲劇 THEATRE

世界劇場面面觀 Global Theatre

17/2	《一僕二主》演後談 Two Guvnors First Hand
22/2	與 1927 劇團演後對談 Post-performance Dialogue with 1927
23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
24/2	後台參觀怪誕城 The Animals and Children Backstage
1/3	《反斗先生》幻像的藝術 The Art of Illusion
3/3	中式英語交流會 Exchanging the Chinglish
7/3	《美國夢險號》演後談 Staging the American Dream
10/3	《爆・蛹》演後談 Behind the *Blast*
16/3	《屠龍記》演後談 The Might of the Pen
23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop

舞蹈 DANCE

舞蹈點滴 About Dance

22/2, 1/3	與凱文・麥肯齊對談 Meet Kevin McKenzie
23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at *Romeo & Juliet*
16/3	舞蹈奇藝後台之旅 MOMIX Revealed
16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
23, 24/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue

駐節藝術家計劃 The Artists-in-Residence Project

10/2012-3/2013	舞入校園 Dance into Schools
23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration

電視特備節目 FESTIVAL ON TV

13, 20, 27, 28/1; 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights

grow with the arts

The Sir Edward Youde Memorial Fund has supported the Young Friends of the Hong Kong Arts Festival for 21 years.

Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

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- **Fellowships and Scholarships for Local Studies;**
- **Awards for Disabled Students;**
- **Prizes for Outstanding Senior Secondary School Students;**
- **Medals for Outstanding Performers at Public Examinations;**
- **Awards for Self-improvement for Working Adults; and**
- **Outstanding Apprentice Awards**

The Sir Edward Youde Memorial Fund has since its inception supported more than 20,925 Hong Kong students under its major awards schemes. The total value of the grants awarded stands at about $221.3 million. Out of a total of 2,774 recipients of scholarships and fellowships, more than 2,134 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

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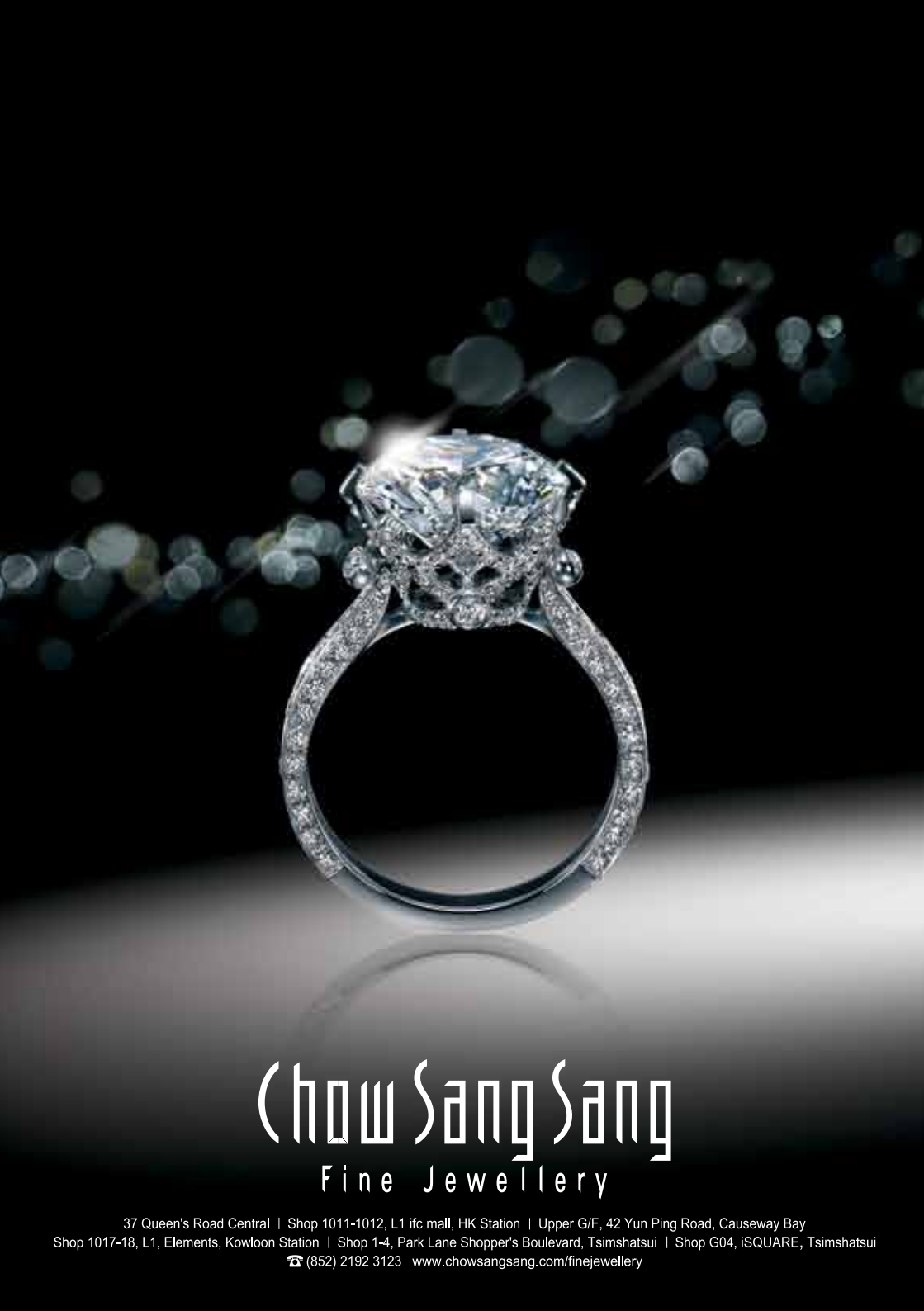
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41st 香港藝術節
Hong Kong Arts Festival
21.2-22.3.2013

穆索斯基 / 康丁斯基 Mussorgsky / Kandinsky

Mikhail RudY
Pictures at an Exhibition

米凱 · 路迪《圖畫展覽會》

馬會使命 樂行善行
匡助社群 不可或缺
A Force for Good in Society

- 馬會去年共繳稅：161.7億港元*(約佔香港稅務局總稅收6.8%)
- 慈善捐款達：17.3億港元資助慈善公益計劃：超過150項
- 提供就業機會：5,545個全職及20,859個兼職職位

- Last year, HKJC paid HK$16.17 BILLION*
  in duties and taxes to government
  (making up 6.8% of total taxes collected by Inland Revenue Department)
- Made Charity donations of HK$1.73 BILLION
  to over 150 charity and community projects
- Created employment for 5,545 full-time and 20,859 part-time staff

*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012

www.hkjc.com

香港賽馬會
The Hong Kong Jockey Club