

# 42<sup>nd</sup>



香港藝術節  
**Hong Kong  
Arts Festival**  
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero 英雄



Credit Suisse  
**Emerging Artists Series**  
瑞信新晉藝術家系列



**亞夫迪娃**

鋼琴獨奏會

**Yulianna Avdeeva**

Piano Recital

**朴惠允與科利安·奧歷**

小提琴鋼琴音樂會

**Hyeyoon Park and  
Florian Uhlig**

Violin and Piano Recital



**柯迪凡托合奏團**

**Ensemble Cordevento**

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瑞信



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



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香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung  
Chief Executive  
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精彩節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄——那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采——您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho





**聶瀚文 Neil Harvey**

瑞信香港首席執行官

Chief Executive Officer Hong Kong,  
Credit Suisse

## 瑞信 香港首席執行官聶瀚文賀辭

瑞信很榮幸能夠連續第六年擔任香港藝術節「新晉藝術家系列」的獨家冠名贊助商。香港藝術節是亞洲最優秀和最具規模的藝術盛事之一，每年為香港帶來不同藝術範疇的表演者和藝術家，我們很榮幸能與他們結緣。一如瑞信力臻完美的精神，香港藝術節亦致力為品味非凡的觀眾呈獻出色表演。

「瑞信新晉藝術家系列」再次為全球極具潛質的新晉音樂家提供一個展現創意與才華的平台。今年，第16屆蕭邦國際鋼琴大賽冠軍俄羅斯鋼琴家亞夫迪娃(Yulianna Avdeeva)亮相藝術節，演奏舒伯特、李斯特及蕭邦的浪漫時期曲目。此外，現年21歲的韓國小提琴新星朴惠允(Hyeyoon Park)首次來港獻藝，

與德國鋼琴家奧歷(Florian Uhlig)同場演奏巴赫、舒曼、法朗克的小提琴奏鳴曲，以及帕特的《鏡中鏡》。2009年，她在慕尼黑第58屆ARD國際音樂大賽中勇奪冠軍及另外兩個特別獎，成為該項賽事歷來最年輕的冠軍得主。最後，擅長十七和十八世紀歐洲音樂的柯迪凡托合奏團(Ensemble Cordevento)亦首度來港演奏當時荷蘭、英國、意大利、西班牙等地豐富多姿的巴羅克風格樂曲。

瑞信與香港藝術節締結夥伴關係，彰顯我們在全球營運地點回饋社群的承諾。香港除了是瑞信一些最尊貴客戶的家園，更是亞太區這個策略重地的關鍵樞紐。

希望大家喜歡這些表演節目。

## Message by Neil Harvey

### Chief Executive Officer Hong Kong, Credit Suisse

Credit Suisse is proud to be the exclusive title sponsor of the Hong Kong Arts Festival's "Emerging Artists Series" for the sixth consecutive year. The Hong Kong Arts Festival is one of the pre-eminent and best established arts events in Asia, and regularly brings to Hong Kong a varied and eclectic range of performers and artists, with whom we are honored to be associated. Like Credit Suisse, the Hong Kong Arts Festival is committed to delivering outstanding performances to a discerning audience.

This year, the Credit Suisse Emerging Artists Series once again offers a platform to highly promising new musicians from around the world, to showcase their creativity and talent. We welcome Russian pianist Yulianna Avdeeva, winner of the 16th International Chopin Piano Competition, who is performing Romantic era pieces by Schubert, Liszt and Chopin. We are also introducing a very talented 21-year-old Korean violinist Hyeyoon Park in her debut Hong Kong recital with German pianist Florian Uhlig – together they will be performing violin sonatas by J S Bach, Schumann and Franck, as well as Arvo Pärt's *Spiegel im Spiegel*. Ms Park was awarded First Prize, along with two special prizes, at the 58th ARD International Music Competition in Munich in 2009, the youngest ever winner in the history of this competition. And, finally, we are pleased to introduce Ensemble Cordevento, a trio of musicians specializing in 17th and 18th century European music. They are playing a diverse repertoire of Baroque music from the Netherlands, England, Italy and Spain in their Hong Kong debut.

Our partnership with the Hong Kong Arts Festival also underscores our commitment to giving back to the communities where we live and work around the world. For Credit Suisse, Hong Kong is home to some of our most important clients and a critical hub for the bank in the strategically important Asia Pacific region.

I hope you enjoy the performances.



Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

CREDIT SUISSE  
瑞信

贊助 for sponsoring

「瑞信新晉藝術家系列」：  
亞夫迪娃鋼琴獨奏會  
朴惠允與科利安·奧歷小提琴鋼琴音樂會  
柯迪凡托合奏團

the "Credit Suisse Emerging Artists Series":

Yulianna Avdeeva Piano Recital  
Hyeyoon Park and Florian Uhlig Violin and Piano Recital  
Ensemble Cordevento

42<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival

18.2-22.3.2014 Presents



Credit Suisse  
Emerging Artists Series  
瑞信新晉藝術家系列

27.2.2014

亞夫迪娃鋼琴獨奏會

Yulianna Avdeeva Piano Recital

節目資料 P13 for programme details

28.2.2014

朴惠允與科利安·奧歷  
小提琴鋼琴音樂會

Hyeyoon Park and Florian Uhlig  
Violin and Piano Recital

節目資料 P23 for programme details

1.3.2014

柯迪凡托合奏團

Ensemble Cordevento

節目資料 P34 for programme details

香港演藝學院香港賽馬會演藝劇院  
The Hong Kong Jockey Club Amphitheatre, HKAPA

The international and local travel & transport of Ensemble Cordevento  
and its related PLUS activity are supported by

封面照片： Yulianna Avdeeva © Harald Hoffman; Hyeyoon Park © Giorgia Bertazzi;  
Cover photograph Florian Uhlig © Marco Borggreve; Ensemble Cordevento © Marco Borggreve

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www.hk.artsfestival.org

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# SINO ART

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ART EDUCATION  
ART COLLECTION

## ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



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27.2.2014

亞夫迪娃鋼琴獨奏會

**Yulianna Avdeeva Piano Recital**

**舒伯特 Franz Schubert (1797-1828)**

三首鋼琴小品，D946

第一首降 E 小調：甚快板

第二首降 E 大調：小快板

第三首 C 大調：快板

Drei Klavierstücke, D946

No 1 in E-flat minor: Allegro assai

No 2 in E-flat: Allegretto

No 3 in C: Allegro

**李斯特 Franz Liszt (1811-1886)**

《但丁讀後感 - 幻想奏鳴曲》

*Après une lecture du Dante, fantasia quasi sonata*

— 中場休息 Interval —

**蕭邦 Frédéric Chopin (1810-1849)**

24 首前奏曲，作品 28

第 1 首 C 大調：激動地

第 2 首 A 小調：緩板

第 3 首 G 大調：極快板

第 4 首 E 小調：廣板

第 5 首 D 大調：甚快板

第 6 首 B 小調：極緩板

第 7 首 A 大調：小行板

第 8 首升 F 小調：極激動地

第 9 首 E 大調：廣板

第 10 首升 C 小調：甚快板

第 11 首 B 大調：極快板

第 12 首升 G 小調：急板

第 13 首升 F 大調：緩板

第 14 首降 E 小調：快板

第 15 首降 D 大調：持續

第 16 首降 B 小調：如火的急板

第 17 首降 A 大調：小快板

第 18 首 F 小調：甚快板

第 19 首降 E 大調：極快板

第 20 首 C 小調：廣板

第 21 首降 B 大調：如歌

第 22 首 G 小調：極激動地

第 23 首 F 大調：中板

第 24 首 D 小調：熱情的快板

Twenty-four Preludes, Op 28

No 1 in C: Agitato

No 2 in A minor: Lento

No 3 in G: Vivace

No 4 in E minor: Largo

No 5 in D: Molto allegro

No 6 in B minor: Lento assai

No 7 in A: Andantino

No 8 in F-sharp minor: Molto agitato

No 9 in E: Largo

No 10 in C-sharp minor: Molto allegro

No 11 in B: Vivace

No 12 in G-sharp minor: Presto

No 13 in F-sharp: Lento

No 14 in E-flat minor: Allegro

No 15 in D-flat: Sostenuto

No 16 in B-flat minor: Presto con fuoco

No 17 in A-flat: Allegretto

No 18 in F minor: Molto allegro

No 19 in E-flat: Vivace

No 20 in C minor: Largo

No 21 in B-flat: Cantabile

No 22 in G minor: Molto agitato

No 23 in F: Moderato

No 24 in D minor: Allegro appassionato

演出長約 1 小時 45 分鐘，包括一節中場休息 Running time: approx. 1 hour 45 minutes incl. one interval  
是晚演出曲目及次序或有更改 Pieces and their order of performance are subject to change



## 亞夫迪娃 Yulianna Avdeeva



© Harald Hoffman

亞夫迪娃是2010年第16屆蕭邦國際鋼琴大賽冠軍得主。隨着她於2011/12年樂季與芬蘭廣播交響樂團及捷克愛樂樂團首演大獲成功，她於2013/14年樂季會跟他們再度攜手合作；此外，她與倫敦愛樂樂團（尤洛夫斯基指揮）及匹茲堡交響樂團（霍內克指揮）首度合作，又與莫斯科電台柴可夫斯基交響樂團及弗迪米亞·費多塞耶夫遠赴西班牙演出。獨奏方面，亞夫迪娃則會在慕尼黑、麥茵茲、的里雅斯特、米蘭、首爾及香港藝術節獻藝。

亞夫迪娃上一個樂季的精彩演出，包括與意大利聖西西里亞國立學院管弦樂團及柏林廣播交響樂團（雅諾夫斯基指揮）廣受好評的首演，以及與華

Avdeeva is the Winner of First Prize at the 16th International Fryderyk Chopin Competition 2010. The 2013/14 season sees Avdeeva return to the Finnish Radio Symphony and Czech Philharmonic orchestras, following highly successful debuts with these orchestras in the 2011/12 season. She also makes her debuts with the London Philharmonic Orchestra (Vladimir Jurowski) and Pittsburgh Symphony Orchestra (Manfred Honeck), and tours to Spain with the Tchaikovsky Symphony Orchestra of Moscow Radio and Vladimir Fedoseyev. In recital, Avdeeva appears in Munich, Mainz, Trieste, Milan, Seoul and at the Hong Kong Arts Festival.

沙愛樂樂團及安東尼·魏特於美國的巡迴演出。她亦於倫敦國際鋼琴系列及萊茵高音樂節舉行獨奏會，以及於巴塞隆拿加泰羅尼亞音樂宮、斯圖加特音樂廳、埃森愛樂廳、里昂莫里哀廳和施韋岑根音樂節演出。

亞夫迪娃於2013年春天與法蘭士·布魯根及十八世紀樂團在日本演出後，與原班人馬以古鋼琴灌錄蕭邦的兩部鋼琴協奏曲，唱片推出後好評如潮。

Highlights from last season included acclaimed debuts with the Orchestra dell'Accademia Nazionale di Santa Cecilia and Rundfunk-Sinfonieorchester Berlin (Marek Janowski), as well as a tour of the US with the Warsaw Philharmonic Orchestra under Antoni Wit. In recital, she returned to London's International Piano Series and the Rheingau Musik Festival, and gave performances at Barcelona's Palau de la Música Catalana, Liederhalle in Stuttgart, Essen's Philharmonie, Salle Molière in Lyon and Schwetzingen Festspiele.

Following their tour together to Japan in spring 2013, Avdeeva has recently released a recording on a period piano of both Chopin concertos with Frans Brüggen and the Orchestra of the Eighteenth Century, to great critical acclaim.

### PLUS 藝術節加料節目

#### 亞夫迪娃鋼琴大師班

28.2.2014 (五) 下午 2:30-4:30  
銅鑼灣時代廣場第一座 14 樓柏斯琴行

亞夫迪娃是45年來首位獲得蕭邦國際鋼琴大賽（2010年）的女性，此大師班實在不容錯過。

名額：60

費用：\$120

英語主講

柏斯琴行提供場地

更多加料節目信息請參閱加料節目指南或瀏覽網站：  
[www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

#### Yulianna Avdeeva Piano Masterclass

28.2.2014 (Fri) 2:30-4:30pm

Parsons Music, 14/F, Tower I, Times Square, Causeway Bay

Avdeeva is the first woman to win First Prize at the International Chopin Piano Competition in 45 years. This masterclass is not to be missed.

No of observers: 60

\$120

In English

Venue supported by Parsons Music

Find out more about Festival PLUS in the PLUS Programme Guide or at [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

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## 舒伯特：三首鋼琴小品，D946

### Schubert: Drei Klavierstücke, D946

三首鋼琴小品寫於 1828 年 5 月，是舒伯特身後才出版的作品，當中兩首仍是草稿，一首更是用鉛筆寫的。在曲式結構、調性的關係和對比看來，它們都與即興曲 D899（以作品 90 出版）及 D935（作品 142，同樣為作曲家身後出版）類似，人們相信舒伯特最初打算加上第四首，將之成為第三套即興曲的。1868 年，布拉姆斯匿名擔任編輯，並把這三首樂曲出版，稱為「三首鋼琴小品」。

第一首甚快板使用詠諧曲與三重奏的曲式，記錄了由降 E 小調走到降 E 大調的緊張旅程。在 B 大調沉思般的中段（三重奏）裏，起初的兩個和弦與第一段的開端相呼應，建立了既微妙又明確的關係，突出了作品在情感和調式上模稜兩可的感覺。第二首降 E 大調小快板結構複雜，由兩部分組成，表面上是 C 小調和降 A 小調，但兩者都以迂迴的音調展開，是舒伯特常用的手法。樂曲開始時比較抒情，其後間插的段落節奏比較活躍，還有些教人意外的重音。

第三首 C 大調快板開始時像一首生氣勃勃的舞曲，有很多切分音。中段轉到降 D 大調，也就是 C 大調的上主音降低半音，帶出鬱鬱不歡的感覺，是舒伯特晚期作品常見的氣氛。

Dating from May 1828, these three piano pieces are among Schubert's unpublished manuscripts, two being in draft form and the third in a pencil sketch. In formal structure, tonal relationships and contrasts, they are analogous to Impromptus D899 (published as Op 90) and D935 (published posthumously as Op 142). The composer might have intended to add a fourth piece and publish the pieces as a third set of Impromptus. In 1868, Johannes Brahms edited the pieces anonymously and had them published under the title *Drei Klavierstücke*.

The opening allegro assai adopts the form of a scherzo and trio, which traces an agitated journey from E-flat minor to E-flat major. In the contemplative middle (or trio) section in B major, the first two chords parallel the opening of the first section to establish a subtle but definite relationship, highlighting the emotional and modal ambiguity of the composition. No 2 is an allegretto in E-flat major whose complex structure incorporates two episodes. They are nominally in C minor and A-flat minor, yet both unfold in the tonal meandering that is characteristic of Schubert's work. The lyrical opening is followed by the interspersed sections with vibrant rhythms and surprising accents.

No 3 is a C major allegro that opens as a spirited dance with rich syncopations. The composer modulates to the flat second degree of the scale, D-flat major, for the middle section, creating a pensive atmosphere that fills many of Schubert's late piano works.



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李斯特：《但丁讀後感 - 幻想奏鳴曲》

Liszt : *Après un lecture du Dante, fantasia quasi sonata*

《但丁奏鳴曲》是李斯特《巡禮之年》（1858年出版）第二冊中的最後一首樂曲。作品寫於1837年，作曲家當時住在聖羅梭的村落裏，《神曲》中的某些段落賦予他靈感，讓他寫下這部《幻想奏鳴曲》，並於1839年11月把作品首演。因1849年後作品曾經被李斯特修訂，原稿已不存在。作品的名稱來自雨果的《但丁讀後感》（*Après un lecture de Dante*），李斯特誤把de寫成du，成為了現在的標題*Après un lecture du Dante*。

作品只有一個樂章，分為數個段落，有些是奏鳴曲式，有些則顯示着標題音樂的特色。整部作品段落之間的接駁，聽起來好像即興，但其實音樂的結構嚴謹，特別是當中類似變奏技術的變形法。作品一開始由八度雙音以三全音的音程往下走，描述進入地獄，暗示「進入此門的人，不必再抱希望」這詩句。「呈示部」的主題喚醒地獄篇裏痛苦的靈魂：「奇怪的舌頭、可怕的叫聲、痛苦的說話、憤怒的語氣、低沉沙啞的聲音」。用強烈八度襯托着的「讚美詩主題」描述路西法：「地獄之王的旗幟逼近了」。「慢樂章」顯露抒情的元素，使人想起但丁指路西法「曾經有美麗的外表」。《幻想奏鳴曲》透過動機結合與變形，表現了不同的感情色彩，把鋼琴音樂發揮得淋漓盡致，體現了李斯特在但丁作品看到的強烈情感。

Liszt placed the Dante Sonata as the last piece of his second book of *Années de pèlerinage* when the collection was published in 1858. He composed the piece in 1837 while living in the village of San Rossore. His *fantasia quasi sonata* was inspired by certain passages in *Divine Comedy*. Liszt gave the first performance of his Dante work in November 1839. The original manuscript no longer exists, as the composer revised the piece some time after 1849. The current title is a slight misreading of Victor Hugo's title for a poetry collection, *Après un lecture de Dante* (After a reading of Dante), as Liszt used "du" instead of "de".

The one-movement work consists of several sections, some bearing the sonata form, and others focusing on programmatic concerns. The whole composition comes across as almost improvisatory in the way the sections are strung together, but it is underpinned by a tight structure, notably in the use of transformation as a variation-like technique. The start of fantasia depicts the entry to hell as the octaves descend on the interval of a triton, alluding to the line "Abandon hope, all ye who enter here." The theme of the "exposition" evokes the anguished souls in Inferno: "Strange tongues, horrible cries, words of pain, tones of anger, voices deep and hoarse". A "chorale theme" laced with furious octaves portrays Lucifer: "The banners of Hell's Monarch do come forth." The "slow movement" unveils a lyrical element, recalling Dante's reference to Lucifer as "The creature eminent in beauty once". For its combination and transformation of motifs, *fantasia quasi sonata* is a work of wide-ranging emotion and pianistic brilliance that embodies Liszt's tempestuous vision of Dante's work.



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## 蕭邦：24 首前奏曲，作品 28

### Chopin: Twenty-four Preludes, Op 28

蕭邦自幼已喜歡巴赫的鍵盤作品，特別是《平均律鍵盤曲集》，那是兩套以半音音階中所有大小調寫成共 48 首的前奏與賦格曲。蕭邦的 24 首前奏曲寫於 1835 年至 1838 年間，作品於 1839 年出版，當時被認為欠缺可辨的結構，而且過份短促：最短的一首只有 13 小節，最長的也不過是 90 小節。作品已包含所有大小調，本身已是完整的作品，並不是其他作品的前奏。各前奏曲的難度不一，有的甚為簡單，有的卻困難得令人卻步。

每首前奏曲可以獨立演奏，也可以整套演出。當中較著名的有第 20 首 C 小調，別名「葬禮進行曲」，還有第七首 A 大調和第四首 E 小調，樂曲以音色效果見稱。其他廣受歡迎的還有第八首升 F 小調，當中的動力令人拍案叫絕，而第 24 首 D 小調亦能盡顯鋼琴家的才華。在第 15 首降 D 大調和第 17 首降 A 大調中，蕭邦罕有地大量使用重複和弦及單音，令作品的層次交織得更豐富，情感表達更動人。各前奏曲在 24 個調裏，顯露了歡樂、哀傷、抒情、誘人、可怕等不同感覺，甚具戲劇效果。

From an early age, Chopin was a lover of the keyboard music of Bach. He was particularly fond of *The Well-Tempered Clavier*, Bach's two sets of 24 preludes and fugues in all the major and minor keys of the chromatic scale. Chopin's 24 Preludes were written between 1835 and 1838 and published in 1839. At the time of publication, the works were criticised for the lack of recognisable structure and for their brevity. The shortest prelude is only 13 bars long, while the longest runs to only 90. While they proceed through all the major and minor keys, these pieces are complete works in themselves rather than preludes to another composition. They encompass a tremendous range of technique from simple preludes to dauntingly difficult ones.

Each prelude may be played as an independent piece, or the entire cycle may be played at once. The better known ones include No 20 in C minor, nicknamed "Funeral March", as well as No 7 in A major and No 4 in E minor which are rich in tonal expression. Other popular favourites are No 8 in F-sharp minor with its glorious momentum, and No 24 in D minor of virtuosic brilliance. Chopin's unusual use of repeated chords or notes runs through the set, adding texture and intrigue to the emotional expression in such preludes as No 15 in D-flat major and No 17 in A-flat major. The preludes are by turns joyful, haunting, lyrical, inviting, and terrifying with a touch of drama, all constructed within the compass of the 24 keys.

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## 朴惠允 Hyeyoon Park

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21 歲的小提琴家朴惠允是 2012-2015 年倫敦音樂大師獎及 2011 年波樂迪 - 布托尼信託獎的得主。2009 年，年僅 17 歲的她於慕尼黑第 58 屆 ARD 國際音樂大賽中勇奪首獎，並同時獲得兩項特別獎，是該項賽事歷來最年輕的得勝者。

朴惠允曾與多個樂團演出，如巴伐利亞電台交響樂團及柏林德意志交響樂團等，又經常於日本演出，曾與 NHK 交響樂團及廣島交響樂團一同獻藝。跟她合作過的名指揮包括尚 - 克勞德·卡薩德緒、荷西·路易斯·高梅茲、羅傑·諾靈頓爵士等。

朴惠允於 2013/14 年樂季有不少精彩演出，包括再次獲邀與蒙特利爾交響樂團和長野健演出莫扎特第四首小提琴協奏曲。朴惠允經常參與國際音樂節演出，包括奧林巴斯音樂節及和平小提琴音樂節；又曾經與不少大師合作，如吉唐·克雷瑪、拉斯·沃格特及丹尼爾·霍普等。

朴惠允生於首爾，四歲開始學習小提琴，11 歲遷往美國深造，2006 年赴德國，於國立柏林漢斯艾斯勒音樂學院隨安堤兒·維特哈絲進修，2010 年轉往克隆貝爾格學院，師承克里斯蒂安·泰茲拉夫。

At 21, Park is the recipient of London Music Masters Award 2012-2015 and the London Borletti-Buitoni Trust Award 2011. She won the 1st Prize of the 58th ARD International Music Competition 2009 in Munich, alongside two special prizes. At 17, she was the youngest ever winner in the history of the competition.

Park has performed with orchestras such as Bavarian Radio Symphony Orchestra, Deutsche Symphonie-Orchester Berlin, and many others. She is becoming a regular in Japan, where she has worked with NHK Symphony Orchestra and Hiroshima Symphony. Conductors she works with include Jean-Claude Casadesus, Jose Luis Gomez, Sir Roger Norrington, among others.

Highlights in the 2013/14 season include a re-invitation to perform Mozart Violin Concerto No 4 with Montreal Symphony Orchestra and Kent Nagano. She appears regularly at international festivals including Musical Olympus and Les Violons de la Paix. She has performed with Gidon Kremer, Lars Vogt, Daniel Hope, and other artists.

Born in Seoul, Park started playing violin at four and moved to the US for further studies in music at 11. She continued her studies with Antje Weithaas at the Hochschule für Musik Hanns Eisler Berlin in 2006. In 2010 she picked up her studies with Christian Tetzlaff at the Kronberg Academy.

## 科利安·奧歷 Florian Uhlig

鋼琴 Piano



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科利安·奧歷生於德國杜塞爾多夫，1995 年遷往倫敦。他曾於英國皇家音樂學院師隨伯納德·羅伯茲，1999 年到倫敦大學皇家音樂學院進修，取得碩士及博士學位。

自 1997 年在倫敦巴比肯藝術中心首次與樂團合奏後，奧歷獲邀到很多地方演出，足跡踏遍柏林、紐約、倫敦、巴黎，甚至香港、雷克雅維克及開普敦。他曾與不同的樂團演出，包括英國廣播公司交響樂團及巴伐利亞室樂團；又多次參加音樂節，如波恩的貝多芬音樂節和石荷州音樂節，亦經常參與室樂演出及擔任伴奏，曾與阿爾班·蓋哈特及迪崔許·亨謝爾等演出。

現時，奧歷正與 Hänssler Classic 合作，灌錄共 15 張唱片的舒曼鋼琴全集，接着是拉威爾鋼琴全集。自 2008 年起，奧歷擔任約翰尼斯堡國際莫扎特音樂節藝術總監。

Born in Düsseldorf, Germany, Uhlig has lived in London since 1995. He studied with Bernard Roberts at the Royal College. In 1999 he moved to the Royal Academy, where he gained his Master's degree and then a doctorate.

Uhlig made his orchestral debut at the London Barbican in 1997. Since then his performing schedule has taken him to the concert halls of Berlin, New York, London and Paris, but also Hong Kong, Reykjavik and Cape Town. He has performed with the BBC Symphony Orchestra, the Bavarian Chamber Orchestra, and various other orchestras. Invitations to festivals have taken him to the Beethoven Festival in Bonn, the Schleswig-Holstein Music Festival, among others. Also in demand as a chamber musician and song accompanist, he has performed with Alban Gerhardt, Dietrich Henschel, and others.

He has been involved in the project with Hänssler Classic to record all Schumann's piano works on 15 CDs. A second project will be recording the complete piano works of Maurice Ravel. He has been artistic director of the Johannesburg International Mozart Festival since 2008.



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## 巴赫：G 大調第六小提琴奏鳴曲，BWV1019

J S Bach: Violin Sonata No 6 in G, BWV1019

1774 年 10 月 7 日，卡爾·菲利普·埃馬努埃爾·巴赫把幾份父親約翰·塞巴斯蒂安·巴赫的手稿交給德國音樂學家約翰·尼古拉斯·弗克爾出版。他寫道：「這六部小提琴與羽管鍵琴奏鳴曲是先父上佳的作品。雖然寫在 50 多年前，但以現代的角度來說仍然十分動人，讓我滿心歡喜。」

如果卡爾所述的時間沒錯，這些作品應該寫於 1717 年至 1722 年，其父於安豪科登王子宮廷工作期間。作品受到當時發展得頗為蓬勃的世俗音樂影響，並加入了當時新興的意大利小提琴作曲風格，作曲家在往後的 20 年還在不同的場合和作品類型不斷重覆使用這些奏鳴曲中的一些樂章。例如這首 G 大調奏鳴曲 BWV1019 就有三個不同的版本。作曲家在 1731 年前一個萊比錫學院演出上把科登原作裏的〈如歌的〉換成兩個獨奏，一個是羽管鍵琴，一個是小提琴。而〈如歌的〉在 1728/1729 年萊比錫市委員會選舉的清唱劇上又重編成女高音獨唱（BWV120），將羽管鍵琴和小提琴獨奏變成各自的獨奏組曲。作曲家後來修訂作品時，又用很短時間為〈快板〉創作一個全新的鍵盤獨奏，還有新的〈慢板〉及新的〈終章快板〉。這種音樂上的拆取並不令人驚訝，巴赫經常改編自己的作品在其他演出場合使用，可說是作曲家司空見慣的手法。

On 7 October 1774, Carl Philipp Emanuel Bach offered the German musicologist Johann Nikolaus Forkel a number of his father's manuscripts for publication. "The six sonatas for violin and obbligato harpsichord," he writes, "are among the best works of my dear late father. They sound very good even now, and give me much pleasure, despite being over 50 years old." If we believe Emanuel's timeline, these works originated during Johann Sebastian's tenure at the court of Prince Leopold of Anhalt-Cöthen between 1717 and 1722. Stimulated by a thriving secular musical establishment and incorporating the latest Italian style for violin composition, Bach created a set of sonatas whose movements were repeatedly copied and reused by him in various contexts and genres over the next 20 years. In fact, there are three different versions of the G major sonata, BWV 1019. For a Leipzig collegium performance prior to 1731, Bach replaced the central *Cantabile* from the Cöthen original with two solos, one for harpsichord and one for violin. While the *Cantabile* resurfaced as a soprano solo in the cantata for the election of the Leipzig Town Council in 1728/1729 (BWV120), a further revision transferred the harpsichord and violin solos to their respective solo partitas. When Bach revived the composition once more, he quickly composed a brand new *Allegro* keyboard solo alongside a new *Adagio* and concluding *Allegro*. This kind of musical cannibalism should be no surprise, as Bach habitually borrowed from himself to adapt a composition to a particular performing venue or occasion.

## 舒曼：A 小調第一小提琴奏鳴曲，作品 105

Schumann : Violin Sonata No 1 in A minor, Op 105

舒曼作曲時總是一鼓作氣的，每次通常集中在一首作品上。1851 年 10 月，他把自己困在杜塞爾多夫的書房裏埋頭苦幹，克拉拉的日記上寫着：「羅伯特在寫他的新作，他沒有告訴我那是什麼，不過我估計那是一首給鋼琴和小提琴的作品。」

僅僅十天後，克拉拉就看到丈夫的新奏鳴曲，她雀躍地寫道：「作品的個性特別令我着迷，我實在急不及待要彈奏一下。」

舒曼創作第一部小提琴奏鳴曲的動力來自僱主，即杜塞爾多夫音樂協會，協會給舒曼的壓力與日俱增。由於舒曼精神健康欠佳，經常感到惱怒煩躁，指揮的效果未如理想，與樂團樂師關係緊張，故被要求專心作曲。我們可以想像，作曲家嘗試透過這首奏鳴曲，探討自己那愈趨焦慮的複雜心理狀態。第一樂章既哀傷又煩躁，洶湧澎湃，充滿起伏變化，只是在第二主題響起時產生對比，略見一點曙光。筋疲力盡之後，音樂在第二樂章〈小快板〉奏出冷靜的對話。克拉拉對終章〈活潑〉一直感到難以接受，音樂回到第一樂章的不安氣氛，顯示了作曲家精神上的痛苦。舒曼彷彿無法在音樂上找到滿意的答案，讓人聯想到幾年後，他跳進萊茵河冰水裏企圖自殺的事件。

Robert Schumann composed in spurts of creative hyperactivity, generally focusing on a single genre. When he locked himself into his Düsseldorf study in October 1851, Clara Schumann excitedly reported in her diary. "Robert is working away on something new. I can't get him to tell me what, but I have the feeling that it is a piece for piano and violin." A mere ten days later, Clara delighted in having finally seen Robert's new sonata. "I am extraordinarily enchanted by the entire character of the work, and can hardly wait to play through it." Schumann's motivation for composing his first violin sonata originated from the mounting tensions with his employer, the Düsseldorf Musikverein. His fragile mental health, frequent irritability and incompetence as a conductor strained his relationship with the orchestra musicians, and he was told to focus on composition. As such, we might conceivably read this sonata as Schumann's attempt to musically explore the psychological complexities of his increasingly agitated mind. Great surges and emotional upheaval permeate an elegiac and restless opening movement that only momentarily brightens during the secondary thematic contrast. Exhausted, the music collapses into a dispassionate dialogue in the central *Allegretto*. Clara could never come to terms with the concluding *Lebhaft* (Lively), a movement that returns to the restless and tormented psychological profile of Schumann's mind. Seemingly unable to find a satisfactory musical solution, it is worth remembering that only a couple years later Schumann attempted to commit suicide by jumping into the icy waters of the Rhine River.



## 帕特：《鏡中鏡》

### Pärt : *Spiegel im Spiegel*

愛沙尼亞出生的帕特自 1970 年代起在國際樂壇上備受讚揚。他對早期音樂的研究讓他建立了新穎獨到的音樂語言和用語，而他的早期作品亦極具實驗性。帕特的音樂受到傳統俄羅斯音調、中世紀的支聲複音和文藝復興時期的複音所影響，帶著非常神秘的感覺。他作品裏的宗教神秘色彩，來自他對音樂和生命的嶄新哲學思想，他曾總結自己的想法說：「時間和永恆是相連的。兩者代表着我們內在對於片刻和永遠之間的掙扎。」

這種同時發生的不協調刺激出一種名為「鐘鳴」（tintinnabuli，拉丁語「鈴」的意思）的作曲風格，即以兩種不同的聲音為特色：鋼琴的主三和弦琶音如鈴的聲音，和小提琴在自然音階上逐步行走旋律的聲音；而兩種聲音常常和對方的十分相似，旋律和伴奏合而為一。帕特說，這種技巧的秘訣，在於「一加一等於一，不等於二」。《鏡中鏡》於 1978 年寫成，把聽眾淹沒在神秘莫測和精神寧靜的世界裏。帕特把「鐘鳴作曲法」視為一個「讓我走進去為生命、音樂、工作尋找答案」的領域。簡約主義作曲家史提夫·賴克對帕特的音樂有深刻的見解：「帕特的音樂正正滿足了人類的深層需要」，而這部作品顯然發揮了此作用。

Estonian born Arvo Pärt has garnered international acclaim since the 1970s. Highly experimental during his early musical career, Pärt's study of early music inspired a new and unique musical language and vocabulary. Influenced by Orthodox Russian intonations, medieval heterophony and Renaissance polyphony, his music acquired a deeply mystical character. The religious mysticism within his compositions emerges as the result of a fresh philosophy towards music and life, which the composer summarised as follows: "Time and timelessness are connected. They represent the instant and eternity struggling within us." This notion of incongruous simultaneity inspired a compositional style that takes its name from "tintinnabuli", the Latin word for bells. It features two distinct voices; arpeggiated tonic triads performed by the piano - the tintinnabular voice - and stepwise diatonic lines played by the violin - the melodic voice. These two voices constantly mirror each other, with melody and accompaniment becoming one. The secret to this technique, according to Pärt, lies in the fact that "one plus one, equals one - it is not two." *Spiegel im Spiegel* (Mirror in the Mirror) composed in 1978 submerges the listener into a world of mystical and spiritual calm. Pärt calls tintinnabulation an area that "I sometimes wander into when I am searching for answers - in my life, my music, and my work." Minimalist composer Steve Reich made the insightful comment that "Pärt's music simply fulfills a deep human need," and this work clearly accomplishes that end.

## 法朗克：A 大調小提琴奏鳴曲

### Franck : Violin Sonata in A

法朗克以其晚年的幾部大型管弦樂作品和器樂作品在音樂史上留名，而 1886 年的 A 大調小提琴奏鳴曲是他留芳百世的傑作之一。作品是送給比利時小提琴家尤金·伊薩依的結婚禮物；但是，音樂似乎是源自十年前的一個約定。當時法朗克答應了李斯特的私生女、即後來嫁給華格納為妻的科西瑪·馮·畢羅，寫一首給小提琴和鋼琴的奏鳴曲。科西瑪當時是指揮漢斯·馮·畢羅的妻子，她很鼓勵法朗克創作，大力支持他的作品在德國演出。可是，雖然法朗克如此受到重視，但他同時須在剛祝聖的巴黎聖克羅蒂爾德教堂當管風琴手和領唱，以致他無法實踐承諾。那時他實際上究竟寫了多少，亦一直是個謎，但人們相信，此曲的基本元素和器樂上的姿態已轉化成 1886 年的 A 大調奏鳴曲。十年後的法朗克已經可以把其獨特的和聲語言和循環曲式結構美妙地結合起來。極具詩意的〈中庸的小快板〉交代了整部作品的主題語言，帶領着隨後動盪的〈快板〉。〈宣敘調—幻想曲〉極具即興風格，而在接着的終章裏，兩件樂器卡農式的模仿蕩氣迴腸。里昂·波特斯坦認為，法朗克「創作了一部不朽佳作，表現出他對音色的濃厚興趣和聲音的氛圍。」

樂曲介紹：裴德龍博士

The historiography of music rightfully notes that César Franck's reputation primarily rests on a few large-scale orchestral and instrumental works of his later years. Among his most respected and finest works is the Violin Sonata composed in 1886 as a wedding present for the Belgian violinist Eugène Ysaÿe. The origins of this composition, however, seem to date from a decade earlier, when Franck promised Cosima von Bülow – the illegitimate daughter of Franz Liszt and later the wife of Richard Wagner – a sonata for violin and piano. Cosima, at this point wife of the conductor Hans von Bülow, had been highly supportive of Franck's compositions and enthusiastically advocated their performance in Germany. Among such high regard and with the responsibilities of his appointment as organist and maître de chapelle at the newly consecrated church of Sainte-Clotilde in Paris, however, the promised sonata was never finished. It remains unknown how much of the sonata Franck had actually completed, but it has long been assumed that the basic musical substance and instrumental gestures were transferred into the sonata of 1886. By then, Franck was able to craft a superb synthesis between his unique harmonic language and cyclical formal structure. The poetic *Allegro ben moderato* presents the thematic vocabulary for the entire work, and functions as an introduction to the tumultuous *Allegro* movement. Highly improvisatory in nature, the *Recitative-Fantasia* eventually gives way to a rousing canonic imitation between the instruments in the finale. Franck, in the words of Leon Botstein, "created an enduring work that emerged from his intense interest in color and the spatial atmosphere of sound."

Programme notes by Dr Georg A. Predota

1.3.2014

柯迪凡托合奏團  
Ensemble Cordevento

佚名 Anonymous

蘇格蘭之歌，選自《長笛大師》  
〈莊尼掀起你的帽子〉，選自《木笛變奏》

Scotch Tune from *The Flute-Master*  
*Johney Cock thy Beavor* from *The Division Flute*

佚名 Anonymous

〈艾克斯基礎低音變奏〉，選自《木笛變奏》

*A Division on a Ground* by Mr. Eccles  
from *The Division Flute*

哥爾貝他 Francesco Corbetta (ca 1615-1681)

C 大調結他夏康舞曲，選自《皇家結他曲集》

*Chaconne in C* from *La guitarre royale*

馬蒂斯 Nicola Matteis (fl. C. 1670-after 1714)

D 大調低音變奏曲，選自《小提琴曲集》

*Ground in D, per far la mano*  
from *Ayres for violin*

佚名 Anonymous

〈掩藏愛〉和〈趕走寒冬〉，  
選自《舞蹈大師》

*Dissembling love and Drive the cold winter away*  
from *The Dancing Master*

馬蒂斯 Matteis

G 大調組曲，選自《小提琴曲集》

*Suite in G* from *Ayres for violin*

佚名 Anonymous

〈杜勒特的基礎低音變奏〉，選自《木笛變奏》

*Tollet's Ground* from *The Division Flute*

佚名 Anonymous

雲雀之歌，選自《聞笛起鳴》

*Tune for the Sky-lark* from  
*The Bird's Fancier's Delight*

布魯 John Blow (1648/9-1708)

〈摩力克的基礎低音變奏〉

*Morlake's Ground*

馬蒂斯 Matteis

F 大調組曲，選自《小提琴曲集》

*Suite in F* from *Ayres for violin*

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(b.c. 1595-fl. 1613-35)

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*Brando dicho el Melo* from *Il primo libro*

Johan Schop (d. 1667)

*Pavan Lachrimae* from *'t Uitnemet Kabinet*

Corbertta

*Follie in G.sol.re.ut* from *La guitarre royale*

Gaspar Sanz (b. 1640-d.c. 1710)

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from *Libro Segundo*

Philippus Van Wichel (1614-1675)

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Falconieri

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HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

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HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

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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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- Prizes for Outstanding Senior Secondary School Students;
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The Sir Edward Youde Memorial Fund has since its inception supported more than **21,827** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **\$225.9** million. Out of a total of **2,824** recipients of scholarships and fellowships, more than **2,309** 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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香港藝術節青少年之友

## 柯迪凡托合奏團 Ensemble Cordevento

為了復興十七世紀的傑出音樂，埃里克·波斯葛拉夫、阿歷山度·比亞奴和伊扎爾·艾利亞斯於2006年成立了柯迪凡托合奏團，遊走於高雅與流行音樂之間，以超越樂譜的內容表現音樂的生命和精神為目標。

柯迪凡托合奏團這隊三重奏的組合曾於不少歐洲著名的演奏廳演出，又常參與以早期音樂為主題的音樂節，例如維也納演奏廳、阿姆斯特丹音樂廳、布魯塞爾藝術中心、柏林音樂廳、比利時布魯日音樂廳和烏特勒支早期音樂節等。合奏團的首張唱片《君主—十七世紀西班牙領土音樂》(Brilliant Classics 94352) 已於2012年出版。

柯迪凡托合奏團除了以三重奏的形式演出外，還會與其他樂手組成較大的合奏團，例如他們曾與弦樂手扎菲拉·瓦洛娃、伊凡·伊利耶夫、澤丹卡·普洛查科娃和蓮達·曼特切娃演出並灌錄兩隻唱片—韋華第 (Brilliant Classics) 和巴赫 (Brilliant Classics 94296) 的木笛協奏曲。

Founded in 2006 by Erik Bosgraaf, Alessandro Pianu and Izhar Elias to revive the virtuoso music of the 17th century – a repertoire often on the border of art and popular music – Cordevento seeks to transcend the literal sense of their musical texts towards the lifeblood and spirit of the music.

They have performed as a trio in many of Europe's most prestigious concert halls and early music festivals, such as the Konzerthaus (Vienna), Concertgebouw (Amsterdam), Palais des Beaux-Arts (Brussels), Konzerthaus (Berlin), Concertgebouw (Bruges), and the Utrecht Early Music Festival. The debut trio album *La Monarcha - 17th century music from the Spanish territories* (Brilliant Classics 94352) was released in 2012.

Alongside their activity as a trio, Cordevento also performs as a larger ensemble with, among others, string players Zefira Valova, Ivan Iliev, Zdenka Prochazkova and Linda Mantcheva. In this formation they have released two albums, with recorder concertos by Vivaldi (Brilliant Classics) and J S Bach (Brilliant Classics 94296).

## 埃里克·波斯葛拉夫 Erik Bosgraaf

木笛  
Recorders

波斯葛拉夫被譽為同輩中最具天賦的木笛演奏家之一。他的音樂經驗豐富，曾經是搖滾樂手，又是雙簧管演奏家，曾以獨奏家身份與達拉斯交響樂團 / 梵志登和荷蘭電台室樂愛樂樂團 / 蒂埃里·費雪合作。他的首張唱片是 2007 年推出的三碟盒裝唱片，演出荷蘭作曲家雅各·凡·艾克的作品。此外，他又灌錄過泰勒曼、巴赫、韓德爾和韋華第的作品。2006 年，他與友人合辦了柯迪凡托合奏團，專門演出十七至十八世紀的音樂。2011/12 年樂季，他獲選歐洲音樂廳新秀，得以在歐洲各大型音樂廳巡迴演出。波斯葛拉夫 1980 年出生於荷蘭，擁有烏特勒支大學文學碩士學位，主修音樂學。2009 年獲波樂迪—布托尼信託獎。2011 年獲荷蘭政府頒發最高音樂榮譽獎。

Hailed as one of the most gifted recorder players of his generation, Bosgraaf has a colourful past in a rock band and as an oboe player. Recent engagements include solo performances with the Dallas Symphony Orchestra/Jaap van Zweden and the Dutch Radio Chamber Philharmonic/Thierry Fischer. His debut recording is a 3-CD box set with music by Dutch composer Jacob van Eyck published in 2007. He has also recorded the music of Telemann, Bach, Handel and Vivaldi. In 2006 he co-founded Ensemble Cordevento specialising in the music of the 17th and 18th century. He was selected as Rising Star by the ECHO to tour all major European concert halls in season 2011/12. Born in the Netherlands in 1980, Bosgraaf holds a Master of Arts in musicology from Utrecht University and received a Borletti-Buitoni Trust Award in 2009. In 2011 he received the highest Dutch state prize, the Dutch Music Prize.

## 伊扎爾·艾利亞斯 Izhar Elias

巴羅克結他  
Baroque Guitar

艾利亞斯有不少演出經驗，曾舉辦講座及大師班。他曾與不少著名樂團在歐洲、俄羅斯、東南亞及澳洲等地以獨奏家身份演出。2011 年，他更獲荷蘭政府頒發最高音樂榮譽獎。

經過深入研究，艾利亞斯現在已經可以使用巴羅克、古典及浪漫時期的樂器與演奏法，重現當時的音樂語言。他曾為超過 30 部作品首演，與編舞家、實驗電影製作人和劇場導演合作，進行跨越藝術媒介的演出。

艾利亞斯的老師包括唐·泰拉、格魯寧根結他二重奏·祖蘭·杜契克、基斯·亨德里克斯和卡洛·巴羅尼（十九世紀演奏法）。

Elias has given concerts, lectures, and masterclasses and he has been the soloist in concertos with renowned orchestras in Europe, Russia, Southeast Asia and Australia. He won the prestigious Dutch Music Prize in 2011.

Through extensive research, he has been able to recreate a musical language of the Baroque, Classic and Romantic periods using original instruments and historical methods. He has also premiered over 30 works and mixes different artistic disciplines in his collaborations with choreographers, experimental film makers and theatre directors.

Elias has studied with Ton Terra, the Groningen Guitar Duo, Zoran Dukic, Kees Hendrikse and Carlo Barone (19th century performance practice).

## 阿歷山度·比亞奴 Alessandro Pianu

古鍵琴  
Harpsichord

生於意大利撒丁島的比亞奴先於薩薩里音樂學院學習音樂，1992 年以優良成績於鋼琴系畢業，然後到威尼斯音樂學院師隨馬莉亞·維多利亞·桂蒂學習古鍵琴，1998 年以優良成績畢業，接著再到阿姆斯特丹音樂學院，師承鮑伯·凡·亞斯培倫，並於 2003 年取得碩士學位。比亞奴是 2000 年布達佩斯國際古鍵琴大賽的得獎者，並於 2001 年於第九屆波隆那古鍵琴大賽中奪得冠軍。

比亞奴曾於不少主要演出場地、音樂節及歌劇院演出，如巴黎歌劇院、荷蘭歌劇院、香榭麗舍歌劇院等。他又曾與許多合奏團及樂手合作，包括巴爾塔隆—諾伊曼合奏團、巴托爾德·庫依肯和荷迪·薩巴爾等。

Born in Sardinia, Italy, Pianu began his musical studies at the Conservatory of Sassari, where he graduated with distinction as a pianist in 1992. He studied harpsichord at the Conservatory of Venice with Maria Vittoria Guidi, graduating *cum laude* in 1998, and afterwards with Bob van Asperen at the Conservatory of Amsterdam, where he received his master's degree in 2003. Prizewinner at the International Harpsichord Competition in Budapest (2000), he was awarded the first prize at the 9th edition of the Harpsichord Competition of Bologna in 2001.

He played in major venues, festivals and opera houses, such as the Opéra National de Paris, the Nederlandse Opera, the Théâtre des Champs-Élysées, and others. He has performed with various ensembles and artists including Balthasar-Neumann Ensemble, Barthold Kuijken and Jordi Savall.



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埃里克·波斯葛拉夫 Erik Bosgraaf

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是晚演出以一些寫給長笛類樂器的流行曲集的選曲作開始。從《木笛變奏》(1706年由約翰·沃爾什出版)中揀選的是幾首使用基礎低音的樂曲，接著是一連串的變奏，包括《莊尼掀起你的帽》、《艾克斯基礎低音變奏》。《舞蹈大師》是約翰·普雷佛於1651年在英國出版的曲集，內有舞步指示和105首伴奏舞步的單音旋律，《掩藏愛》和《趕走寒冬》是當中的作品。普雷佛大約於1715年出版了《聞笛起鳴》，收錄了模仿雀鳥歌唱的作品，如金絲雀、朱頂雀、紅腹灰雀、木百靈、夜鶯和其他常見的雀鳥。引子附有很多微妙的裝飾音，並有音色上的調整，令樂曲更生動傳神。

十七世紀意大利結他高手法蘭西斯高·哥爾貝他(約1615-1681)曾於1671及1674年出版《皇家結他曲集》。C大調結他夏康舞曲選自1671年的曲集。夏康舞曲在十七世紀頗為流行，它源自低音舞曲傳統，作品中有一段旋律或歌曲(通常在低音部份)以變奏的方式重複響起。而佛利亞同樣也源自這種傳統，早期的佛利亞在低音聲部及和弦進行方面都比較自由，後來逐漸發展出通用的低音旋律，到了十七及十八世紀，更在該旋律上發展出與其相關的和弦進行。《C大調佛利亞舞曲》選自《皇家結他曲集》第二冊，作品於1674年出版。

尼古拉·馬蒂斯(活躍於大約1670年，卒於1714年後)是一位於倫敦享負盛名的意大利小提琴家。馬蒂斯的偏好，例如喜歡的速度、喜歡

Among the opening works in tonight's programme are songs taken from a number of popular collections of music written for the flute type instruments. From *The Division Flute* (published in 1706 by John Walsh) we hear a number of tunes making use of ground bass melodies followed by a series of variations including *Johney Cockthy Beavor*, *Tollet's Ground* and *A Division on a Ground by Mr. Eccles*. *The Dancing Master* was originally published in England by John Playford in 1651. It contains both instructions for the dance steps as well as 105 single line melodies to accompany the dances from which *Dissembling love* and *Drive the cold winter away* are taken. In about 1715 Walsh printed *The Bird's Fancyer's Delight* containing tunes resembling the songs of canary, linnet, bull-finch, wood-lark, nightingale and other popular birds. The introduction also details subtle ornaments and tone adjustments to make the songs a bit more realistic.

The 17th century Italian virtuoso guitarist, Francisco Corbetta (ca 1615-1681) published two volumes of *La guitarre royale*, one in 1671 and another version in 1674. The *Chaconne in C* for guitar is taken from the 1671 version. The chaconne had become quite popular in the 17th century, originating as an offshoot of the bass dance tradition in which a melody or song, often in the bass, was repeated with variations. Another example in this tradition was the folia, which early on was quite flexible in terms of bass line and chord progression, but gradually developed a generic bass line melody and then, more importantly for 17th and 18th century compositions, an associated chord progression above that melody. The *Follie in*



用較長的弓，以及其用弓風格和裝飾技巧等，都記錄在《小提琴曲集》的序言裏。這些作品（旋律或歌曲）在1676至1703年間流行起來，並印刷成幾部書冊。由於作品廣受歡迎，人們還用其他旋律性的樂器如直笛和長笛，把音樂演奏出來。**D大調基礎低音變奏曲**刊於《小提琴曲集》第四冊，作品反映了英式變奏的創意。此外，**G大調組曲**及**F大調組曲**亦是選自此曲集。

約翰·布魯（1648/9-1708）是位只比亨利·浦修稍為年長的傑出作曲家。他於1660年代擔任皇家教堂的合唱團成員，1668年獲委任為西敏寺風琴手，後來又成為皇家教堂風琴手及皇家教堂合唱團樂師。布魯的大部份音樂都是宮廷及皇家教堂使用的聲樂作品，於他在生時出版的音樂不多。〈**摩力克的基礎低音變奏**〉利用了流行的意大利夏康舞曲作為鍵盤變奏的基調。摩力克是倫敦近郊里奇蒙附近的一條河畔的村落。

意大利作曲家盧奇亞諾·貝里奧（1925-2003）獲荷蘭直笛手布蘭士·布魯根（生於1939）委約，為這樂器譜寫現代音樂的範例，於是貝里奧1966年便寫成了〈**動靜**〉。作曲家將音樂的焦點放在短的聲音群與節奏上（動靜），並加以變化。有些「動靜」是不同的發音（例如花舌、快速的短音加上呼吸聲），又有滑奏法，讓音高慢慢從一個滑到另一個，或者是顫幅較闊的顫音，把相鄰的音連接起來。樂手還要使用自己的聲音，在樂曲結尾時，樂

**G.sol.re.ut** is from Corbetta's second volume of *La guitarre royale* and published in 1674.

Nicola Matteis (fl. C. 1670-after 1714) was an Italian violinist who became extraordinarily popular in London. Matteis's preferred tempi, use of a longer bow and bowing style, and his preferences for ornamentation were included in the introduction to his volumes of *Ayres* for violin. These ayres (airs or songs) became popular and were published in several volumes between 1676 and 1703. Due to the popularity of these works, many were played on other melody instruments, such as recorder or flute. The **Ground in D, per far la mano** was originally published in the fourth part of the *Ayres* and shows the inventiveness of the divisions in England. **Suite in G major** and **Suite in F major** are also selections from the *Ayres*.

John Blow (1648/9-1708) was one of the foremost composers just prior to Henry Purcell. In the 1660s he was a member of the choir of the Royal Chapel but by 1668 he was appointed organist at Westminster Abbey, and later organist for the Royal Chapel and Master of Children of the Royal Chapel. Most of the music he composed was vocal music for use at court or in the Royal Chapel and little was published during his lifetime. **Morlake's Ground** takes the popular Italian *ciaccona* (chaconne) to use as the basis for series of variations for keyboard. The title refers to a riverside village near Richmond which is now part of greater London.

The Italian composer Lucano Berio (1925-2003) was commissioned by the Dutch recorder player, Franz Bruggen (b. 1939), to compose an example of modern music

手得一邊奏着樂器，一邊用口哼着音，叫聽眾把音樂的意思「重新定義」，探討經改編及重新思考的音樂動靜能否結合成為有意義的音樂。

西班牙作曲家巴托洛梅·塞爾瑪-沙拉威迪（大約生於1595年，活躍於1613-35年）是聖奧古斯丁修會的托鉢修士，1628至1630年間於茵斯布魯克擔任里奧波德大公的巴松管手。他唯一出版過的作品，是獻給波蘭弗羅茨瓦夫主教（即波蘭國王齊格蒙特三世的兒子）卡爾·費迪南德的音樂，內有不少流行的器樂風格，如康卓納、幻想曲和庫朗等。今天演出的是曲集中的第三首，以一連串風格或處理手法各異的段落寫成，帶出強烈的對比。樂曲的引子稍慢，接着是一段較快的**康卓納曲**，主題像舞曲一樣，然後是好些修飾得十分精彩的樂段，部份的難度還很高。

意大利作曲家安德烈·阜康利亞尼（1585/6-1656）是拿坡里皇家教堂的樂長。阜康利亞尼著有很多歌曲，可是現在作曲家那些已出版的歌曲大都散逸無存。近幾十年，作曲家的器樂作品變得流行起來，他的奏鳴曲是由一至三件旋律性強的樂器配以伴奏寫成。《第一冊曲集》的精選作品來自阜康利亞尼唯一出版過的器樂作品集，內含較抽象的康卓納歌曲和交響曲，也有較自由的幻想曲及隨想曲，最後是一系列的舞曲。

for this instrument. The result was Berio's **Gesti** (Gestures) of 1966. The composer focuses on short sound groups and rhythms (gestures) and how they can be varied. Some of these gestures involve different types of articulations (such as flutter-tonguing or rapid short notes sometimes with breathy sound). Other gestures feature glissandos where the notes may slowly slide from one to another or where the vibrato may become quite wide, connecting neighbouring notes. Vocal sounds are also written for the player, and at the end, even a moment where simultaneous humming and playing are required to produce a work that causes the listener to "redefine" what is the meaning of music, and whether musical gestures, reworked and rethought, can be combined and become meaningful music.

The Spanish composer, Bartolomé de Selma Y Salaverde (b.c. 1595- fl. 1613-35) was an Augustinian friar who worked as a bassoonist for Archduke Leopold in Innsbruck from 1628 to 1630. His only published music was dedicated to the Bishop of Breslau (Poland), Carl Ferdinand who was the son of the Polish King Sigismund III. The publication contains many works in the popular instrumental styles of the *canzoni*, *fantasie* and *corrente*. **Canzon terza** is the third work in this volume, and features a series of contrasting sections with different styles or treatments. It starts off with a slower introduction, moving to a faster canzone dance-like theme, and is followed by a series of wonderfully ornamented sections, some of which become highly virtuosic.

舞曲與流行曲常常扯上關係；而那些以約翰·道蘭德《流淌吧，我的眼淚》為號召的作品往往會把 *Lachrimae*（眼淚）這個字放在標題上。道蘭德把不少自己的作品改編予不同樂器演奏，後來其他作曲家也效法此舉，其中一個就是德國作曲家約翰·梭培（卒於 1667）。梭培是漢堡和克里斯蒂安四世丹麥皇宮的著名短號手、魯特琴手和長號手。他曾改編道蘭德的這首名作，供旋律性強的樂器與數字低音合奏，這首作品名為〈悲傷的巴望舞曲〉，刊於《新巴望舞曲第一輯，3-6聲部》（漢堡，1635）。

西班牙結他手嘉斯帕·山士（1640-約 1710）於 1678 年為結他出版的《音樂指南》，成為了很受歡迎的結他教材，在之後的一個世紀經常再版。山士為五弦結他寫了大約 90 部作品，當中有不少舞曲，例如佛利亞和卡納利，而〈那不勒斯騎兵與兩位小號手〉是其中一部作品。

布魯塞爾出生的音樂家菲利普斯·范域奇（1614-1675）於 1630 年代擔任教堂短號手，後來於布魯塞爾皇室工作。范域奇的小提琴奏鳴曲集《甜美曲集》於其身後三年在安特衛普出版，作品以十七世紀中流行的意大利風格寫成。這些奏鳴曲經常以一個慢而「威嚴」的姿態展開，用以抓住聽眾的注意力，往後的部分會有愈來愈高的技巧要求。

失明的荷蘭音樂家雅各·凡艾克（1589/90-1657）原本是位鐘鍵琴手，也是專業的製鐘師，後來在烏

The Italian composer Andrea Falconieri (1585/6-1656) was the chapel master at the Royal Chapel in Naples. He was known as a prolific songwriter, though only a few of his published volumes of songs are extant today. However his instrumental works have become popular in recent decades and feature sonatas for one to three melody instruments plus accompaniment. Selections from *Il primo libro* come from his only published collection of instrumental works. It contains more abstract canzone and sinfonie along with the freer fantasies and capriccios, and then finally a series of dances.

Dances often incorporated popular tunes, and those featuring John Dowland's *Flow My Tears* were often signaled by the word *Lachrimae* in their titles. Dowland arranged a number of his own songs for consorts and later other composers followed suit including the German Johan Schop (d. 1667). Schop was famous as a cornettist, lutenist and trombonist in Hamburg and at the Danish court of King Christian IV. Schop's arrangement of Dowland's famous song as a virtuosic work for melody instrument and continuo was published with the title *Pavan Lachrimae* and appeared as part of his *Erster Theil newer Paduane...*, a 3-6 (Hamburg, 1635).

The Spanish guitarist, Gaspar Sanz (b. 1640-d.c. 1710) published *Instrucción de música* for the guitar in 1678. His *Instrucción* became one of the most popular tutors for the instrument and was frequently reprinted over the next century. Sanz wrote about 90 works for the five-course guitar, including many dances such as the folia or canario. *La Cavalleria de Napoles con dos Clarines* (The

特勒支聖約翰教堂外演奏直笛闖出名堂。他於 1640 年代出版了兩冊為 C 調直笛創作的《笛之樂園》，共有 150 首歌曲，大部份出自法國、意大利或英國作曲家的手筆，也有一些是著名的讚美歌，隨後加上一連串華美的變奏曲，而當中的一些變奏曲成為了獨立的作品，例如〈敲響鈴聲〉和〈山羊腳〉。第三首作品名為〈小丑〉，旋律雖然非常簡單，但與著名低音舞曲〈現代帕薩梅佐〉的線條相當配合。樂曲標題指為穿着緊身褲的舞者伴奏，緊身褲以鐘為裝飾，與那重重的舞步和模仿劍擊的動作相映成趣。

樂曲介紹：區信姬博士

場刊中譯：張婉麗

Neapolitan Calvary with two trumpets) is an example from this publication.

The Brussels born musician Philippus Van Wichel (1614-1675) was employed as church cornettist in the 1630s before being hired at the Brussels Royal Court. Wichel's collection of violin sonatas entitled *Fasciculus dulcedinis* was published in Antwerp three years after his death. It shows Wichel writing in an Italian style typical of the second third of the century. The sonatas often begin with a slower but "commanding" gesture to grab our attention before moving into sections requiring increasingly demanding skills.

Initially the blind Dutchman Jacob Van Eyck (1589/90-1657) worked as a carillonner and expert bell maker, and later became known for his performing on recorder outside Janskerk in Utrecht. His *Der Fluyten Lust-hof* (The Flute's Garden of Delights) was published in the 1640s and contains two volumes of music for the recorder in C. Most of the 150 songs were by French, Italian or English composers or were well-known Psalm settings followed by a series of ornate variations. However, some of these variations truly became independent compositions such as *Repicavan* and *Bocxvoetje* (Goat's foot). The third work is entitled *Boffons* (Bouffons) and while the melody appears very simple, it fits nicely over the well-known bass dance melody called the *passamezzo moderno*. The title refers to the accompanying dance involving bell-decorated leggings which humorously enhance the stomping steps and clashing sword arm motions.

Programme notes by Dr Greta Olson



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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm 2:15pm
Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝倣·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安·奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 <i>Kylworks</i>	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylian, Michael Schumacher	KTТА	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

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APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA		荃灣大都會廣場 Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		



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Handel Concerto Grosso in B-flat, HWV325: Hornpipe  
Telemann Concerto in D minor for two chalumeaux  
Vivaldi Concerto in F for recorder, RV433, *La Tempesta di mare*  
Concerto in G minor for recorder, RV104, *La Notte*  
Concerto in C for flautino, RV443  
Biber Partita No 6 in D from *Harmonia artificiosa-ariosa*

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Merula Canzone a Quattro, *La Lusignola*  
Ciaccona for two violins and basso continuo  
Buonamente Sonata for three violins and basso continuo  
Telemann Sonata in F for two chalumeaux, TWV43: F2  
Vivaldi Trio Sonata in D minor for two violins and basso continuo, RV63, *La folia*  
Concerto in G minor for strings, RV157  
Concerto in D for flautino, violin, cello, RV90, *Il Gardellino*  
Telemann Concerto in C for recorder, TWV51:C1

Programme details and artists are subject to change.

香港藝術節的資助來自  
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康樂及文化事務署  
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## 藝術節加料節目 Festival Plus

節目詳情及網上報名 For more details and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	與藝術共成長 Grow with the Arts	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 <i>Die Meistersinger von Nürnberg</i>	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》 <i>Tannhäuser</i>	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo &amp; Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
14/3	管風琴大師班 The Art of Organ Playing	15/3	《末族》：漂泊香港 After <i>FILTH: Rootless in Hong Kong</i>
19/3	室樂團大師班 Coaching Chamber Orchestra	16/3	《水滸 108》後台參觀 Backstage Pass to <i>108 Heroes III</i>
舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	特備節目 SPECIALS	
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>	8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
6/3	《思想伊戈：百年春之祭》演後談 <i>ITMOI</i> Post-performance Dialogue	電視特備節目 FESTIVAL ON TV	
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights





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