

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero Hero Hero 英雄

Il Giardino Armonico

和諧花園古樂團

Giovanni Antonini

喬凡尼·安東尼尼

Music Director, Recorder and Chalumeau

音樂總監、木笛及蕭姆管



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: **176.4億港元*** (約佔香港稅務局總稅收7.3%)
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- Made charity donations of **HK\$1.95 BILLION** to **160** charity and community projects
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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，呈獻更多精采節目。

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

SINO ART

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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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香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翹娜、包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

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.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

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.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

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42nd  **香港藝術節
Hong Kong
Arts Festival**
18.2-22.3.2014 Presents

Il Giardino Armonico

和 諧 花 園 古 樂 團

音樂總監、木笛及蕭姆管：喬凡尼·安東尼尼
Music Director, Recorder and Chalumeau: **Giovanni Antonini**

14.3.2014

演出長約 1 小時 20 分鐘，
包括一節中場休息
Running time: approx. 1 hour 20 minutes
incl. one interval

節目資料 P16
for programme details

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

15.3.2014

演出長約 1 小時 25 分鐘，
包括一節中場休息
Running time: approx. 1 hour 25 minutes
incl. one interval

節目資料 P29
for programme details

封面照片 Cover photograph: © Giampiero Lessio

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Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

www.hk.artsfestival.org

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用心建設 香港家園

新鴻基地產一直堅守「以心建家」的信念，用心發展優質物業之餘，更熱心服務社群。多年來，集團積極推廣閱讀風氣及全人發展，支持教育工作，關懷弱勢社群，提倡綠色生活，為的是透過各類型公益活動，讓信念化成行動，努力建設和諧美好的香港。



 新鴻基地產

以心建家

和諧花園古樂團 Il Giardino Armonico



© Decca - David Ellis

和諧花園古樂團由喬凡尼·安東尼尼於 1985 年成立並擔任指揮，向來是世界首屈一指的古樂合奏團，雲集歐洲頂尖音樂學院的音樂家。

樂團的曲目主要來自十七及十八世紀的作品，視乎每個節目的要求，演出樂手由 3 至 35 人不等。

樂團曾與唱片公司 Teldec Classics 合作多年，唱片收錄了韋華第和其他十八世紀作曲家的作品，屢獲重要獎項。2008 年，樂團與另一家唱片公司 DECCA/L'Oiseau-Lyre 簽下獨家唱片合約。在新唱片公司旗下，樂團推出了韓德爾的大協奏曲作品六，以及與女中音伯納達·芬克合作的清唱劇《瑪利亞的哭泣》。

2009 年，樂團與塞西莉亞·芭托莉聯合製作「獻祭」計劃，包括和諧花園古樂團上一張 Decca 唱片和悠長的歐洲巡演。由唱片公司 Naïve

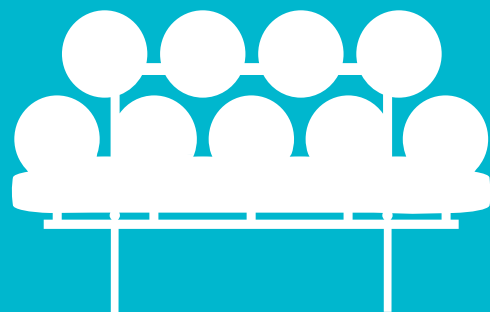
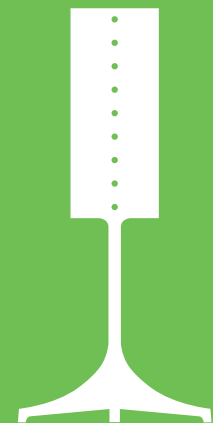
Founded in 1985 and conducted by Giovanni Antonini, Il Giardino Armonico has long been established as one of the world's leading period instrument ensembles, bringing together musicians from some of Europe's leading music institutions.

The ensemble's repertoire is mainly focused on the 17th and 18th centuries. Depending on the demands of each programme, the group varies in size from 3 to 35 musicians.

After many years as an exclusive group of Teldec Classics, achieving several major awards for their recordings of works by Vivaldi and other 18th century composers, the group signed an exclusive recording agreement with DECCA/L'Oiseau-Lyre in 2008.

With this record label the ensemble has released Handel's Concerti Grossi Op VI and the cantata Il Pianto di Maria, with mezzo-soprano Bernarda Fink.

In 2009 the ensemble teamed up with Cecilia Bartoli for the project Sacrificium,



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喬凡尼·安東尼尼
Giovanni Antonini

音樂總監、木笛及簫姆管
Music Director, Recorder & Chalumeau

安東尼尼生於意大利米蘭，是巴羅克樂團和諧花園古樂團的創團成員，並自1989年起帶領樂團。曾為樂團擔任指揮和木笛及巴羅克橫笛獨奏，演遍歐洲、美國、加拿大、南美、澳洲、日本和馬來西亞。

他曾與多位享負盛名的藝術家合作，包括塞西莉亞·芭托莉、依莎貝·浮士德、維多利亞·穆洛娃和朱利亞諾·卡米諾拉。又曾為多個頂尖樂團擔任客席指揮，如柏林愛樂樂團、莫扎特管弦樂團、西班牙國家管弦樂團等。

他指揮的歌劇作品包括莫扎特的《費加羅的婚禮》、韓德爾的《阿爾辛娜》及《凱撒》。最近的精彩演出包括2013年四月/五月在薩爾茨堡藝術節上演的貝里尼《諾瑪》。

喬凡尼·安東尼尼連同和諧花園古樂團為唱片公司 Teldec 灌錄過的唱片多不勝數，收錄包括韋華第的器樂作品、其他十七及十八世紀意大利作曲家的作品，以至巴赫、比伯和洛克的作品。他又為 Naïve 唱片公司灌錄了韋華第的歌劇《奧托尼在維拉》，近年則與和諧花園古樂團為 Decca 灌錄唱片。他正與巴塞爾室樂團合作灌錄貝多芬交響曲全集，首六張大碟已經面世。

自2013年9月起，安東尼尼出任波蘭弗羅茨瓦夫國際宗教劇及清唱劇音樂節的藝術總監。

簡歷中譯：戴佩珊

Born in Milan, Italy, Antonini is a founding member of the Baroque ensemble Il Giardino Armonico, which he has led since 1989. With the ensemble he has appeared as conductor and soloist on the recorder and Baroque transverse flute in Europe, US, Canada, South America, Australia, Japan and Malaysia.

He has performed with many prestigious artists including Cecilia Bartoli, Isabel Faust, Viktoria Mullova, and Giuliano Carmignola. As a guest conductor he has worked with leading orchestras like the Berliner Philharmoniker, Mozarteum Orchester, Orquesta Nacional de España, and others.

His opera productions have included Mozart's *Le nozze di Figaro*, Handel's *Alcina* and *Giulio Cesare*. Recent highlights have included performances of Bellini's *Norma* at the Salzburg Festival in April/May 2013.

With Il Giardino Armonico, Giovanni Antonini has recorded numerous CDs of instrumental works by Vivaldi, other 17th and 18th Century Italian composers, J S Bach, Biber and Locke for Teldec. With Naïve he recorded Vivaldi's opera *Ottone in Villa*, and in the last years he has been recording with Il Giardino Armonico for Decca. With the Kammerorchester Basel he is recording the complete Beethoven Symphonies; the first six have already been published.

Since September 2013 he has been the Artistic Director of the Wratislavia Cantans Festival in Poland.

14.3.2014

韓德爾

George Frideric Handel (1685-1759)

降 B 大調第七協奏曲，弦樂及通奏低音，
作品 6，HWV325

Concerto in B-flat for strings and basso continuo,
Op 6 No 7, HWV325

廣板
快板
廣板
行板
號角舞曲

Largo
Allegro
Largo
Andante
Hornpipe

泰利曼

Georg Philipp Telemann (1681-1767)

D 小調協奏曲，雙蕭姆管、弦樂
及通奏低音

Concerto in D minor for two chalumeaux,
strings and b.c.

廣板
快板
慢板
活板

Largo
Allegro
Adagio
Vivace

韋華第

Antonio Vivaldi (1678-1741)

F 大調第一協奏曲，木笛、弦樂及通奏低音，
作品 10，RV433，《海上風暴》

Concerto in F for recorder, strings and b.c.,
Op 10 No 1, RV433, *La Tempesta di mare*

快板
廣板
急板

Allegro
Largo
Presto

— 中場休息 Interval —

韋華第

Antonio Vivaldi

G 小調協奏曲，木笛、雙小提琴、大提琴
及通奏低音，RV104，《夢魘》

Concerto in G minor for recorder, two violins,
cello and b.c., RV104, *La Notte*

廣板
急板 (鬼)
行板
急板
休眠
快板

Largo
Presto (Fantasmi)
Andante
Presto
Il Sonno
Allegro

比伯

Heinrich Ignaz Franz von Biber (1644-1704)

D 大調第一組曲，雙小提琴及通奏低音

Partita No 1 in D for two violins and b.c.

前奏曲
詠嘆調及 13 段變奏
終曲 (慢板 / 快板)

Praeludium
Aria con 13 variazioni
Finale (Adagio / Allegro)

韋華第

Antonio Vivaldi

C 大調協奏曲，短笛、弦樂及通奏低音，RV443

Concerto in C for flautino, strings and b.c., RV443

快板
廣板
極快板

Allegro
Largo
Allegro molto

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今天晚上音樂會演出的曲目，包括了十八世紀三位非常重要的歐洲作曲家的作品。韓德爾（原名 Georg Friedrich Haendel）（1685-1759）生於德國，1727 年加入英籍，並把名字的拼寫改為 George Frideric Handel。他的作品包含了所有聲樂及器樂音樂的類型：有室樂、協奏曲、清唱劇、神劇，還有大量歌劇。今天晚上揀選的，是寫給弦樂團的大協奏曲，當中兩把小提琴和一把大提琴會偶爾從樂團中脫穎而出，擔當獨奏。樂曲有五個樂章，第五樂章是號角舞曲，一種古代的英國土風舞。

泰利曼（1681-1767）是史上最多產的作曲家之一（有超過三千部作品），在生時已被譽為是一位頂尖的德國作曲家。雖然泰利曼像韓德爾一樣寫過所有不同類型的作品，但現在人們還是把他視為巴羅克時期的器樂音樂大師。他的協奏曲、樂團組曲和室樂都是現在最常演出的作品。《蕭姆管協奏曲》以典型德國巴羅克協奏曲的結構寫成（慢—快—慢—快），樂器為蕭姆管、弦樂及通奏低音。蕭姆管是使用單簧片的木管樂器，是單簧管的前身。本曲使用的兩枝蕭姆管大小不一（中音和次中音），其優美迷人的聲音在快樂章中跟樂團精神奕奕的插曲構成很大對比，在慢樂章中又能從溫和的弦樂聲中突顯出來。

The programme of today's concert includes three of the most important European composers of the 18th century. Georg Friedrich Haendel (1685-1759) was a German born composer who became a naturalized British citizen in 1727, changing the writing wise of his name to George Frideric Handel. His compositions encompass every genre in vocal and instrumental music: chamber music, concertos, cantatas, oratorios and mostly operas. On tonight's programme is an instrumental work for strings, a concerto grosso, where the two violins and one cello occasionally make the soloists stand out from the string orchestra. The piece is divided into five movements, the last of them being a hornpipe, an ancient British country dance.

Georg Philipp Telemann (1681-1767) was one of most prolific composer in history (more than 3,000 pieces) and was considered by his contemporaries to be one of the leading German composers of the time. Although Telemann, like Handel, wrote music in all possible genres, he is now reputed as the master of the Baroque instrumental music: his concertos, suites for orchestra and chamber music are the preferred repertoire by today's musicians. The Concerto for two chalumeaux, strings and basso continuo has the usual structure of the German Baroque concerto in four movements (slow-fast-slow-fast) and its leading instruments are two chalumeaux: single-reed woodwind predecessors to the modern clarinet, here used in two different sizes (alto and tenor). The charming and involving sound of these

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來自威尼斯的小提琴高手兼天主教神父韋華第（1678-1741）是巴羅克時期最著名的意大利作曲家。他的作曲手法獨特，特別是他的器樂作品，風摩當時許多的歐洲作曲家，創作時紛紛仿效他那些精神飽滿、繽紛燦麗的協奏曲。F大調協奏曲《海上風暴》來自寫給長笛與弦樂團的一套協奏曲，此曲為六部中的第一部。在〈快板〉與〈急板〉中，長笛與弦樂的旋律像海浪與潮水，而在〈廣板〉中，長笛聲則像遇上海難的旅客留在平靜的海面上悲鳴一樣。

《夢魘》是寫給長笛或木笛及弦樂的協奏曲，同樣是富有豐富描述的作品。音樂中的六個樂章代表晚上的不同時間：起初的〈廣板〉是剛入夜的時刻，四處黑暗，充滿神秘感，接着的〈急板〉又稱為「鬼」，然後是相對地平靜的〈行板〉，之後進入興奮的〈急板〉，繼而來臨的是〈休眠〉，最後是〈快板〉，太陽升起來開始新的一天。

來自奧地利的比伯（1644-1704）是十七世紀下半葉的小提琴高手，也是當時最重要的小提琴作曲家。他的作品《輕巧的和聲戲法：不同的調和方式》共有七首三重奏鳴曲，由一或兩把小提琴、兩把中提琴、兩把柔音中提琴及通奏低音以不同的組合奏出，而D大調雙小提琴與通奏低音組曲是當中的第六首，內有多個樂章。前奏曲開始時緩慢，

chalumeaux contrasts the energetic presence of the orchestra interludes in the fast movements; at the same time it stands out during the gentle strings' accompaniments in the slow sections.

The most celebrated Italian Baroque composer Antonio Lucio Vivaldi (1678-1741) was a Venetian virtuoso violinist and Catholic priest. His peculiar style of composing, especially in his instrumental pieces, fascinated many European composers of his time who wished to imitate his fresh and brilliant concertos. The Concerto in F major, *La Tempesta di mare*, is the first piece of a collection of six concertos for flute and strings. The title means "the sea storm". The melodic lines of flute and strings in *Allegro* and *Presto* suggest seaweaves and tides, whereas the flute part in the *Largo* sounds like the lament of a castaway during a moment of calm sea.

La Notte ("The night") is another descriptive concerto for flute or recorder and strings. This piece consists of six movements and each of them represents a different time of the night: the opening *Largo* is the beginning of the night with its darkness and mystery, which evolves in a presto titled *Fantasma* ("Ghosts") to reach a moment of relative stillness (*Andante*). It is followed by a phase of excitement (*Presto*) before the arrival of the sleep ("Il Sonno"), until the sun rises and morning begins (*Allegro*).

The Austrian Heinrich Ignaz Franz von Biber (1644-1704) was the violin virtuoso and the most important composer for this instrument of the second half of the 17th

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Mar 20

Mozart
Joseph Marx
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Mendelssohn
Divertimento in D, K136
Songs for medium voice and strings
Notturmo in A-flat for violin, strings and harp
Rückert-Lieder for medium voice, strings and harp
Divertimento in F, K138
Sinfonia No 9 in C, Swiss
Louise Kwong (Soprano)

Mar 21

Joseph Suk
J S Bach
Honegger
J S Bach
Dvořák
Meditation on the Old Czech Chorale St. Wenceslas, Op 35a
Violin Concerto in A minor, BWV1041
Prélude, Arioso et Fughette sur le nom de Bach
Violin Concerto in E, BWV1042
Serenade in E, Op 22
Daniel Dodds (Violin)

然後是急速的琶音，作品的核心部分是詠嘆調及 13 段變奏曲，作曲家利用新的作曲方法表達他的音樂想像，也讓獨奏家有機會表現他們的超凡技巧。

韋華第一頭紅髮，故被稱為「紅髮神父」，而「紅髮神父」也是 C 大調協奏曲 RV443 的暱稱。韋華第共寫了三首給短笛及弦樂團的協奏曲，C 大調這首作品跟其餘兩首 RV444 及 RV445 一樣，長笛部分有些極快的段落，對獨奏家的技巧要求甚高。相反，中間的〈廣板〉則像歌聲一樣，感情豐富，以典型巴羅克時期西西里舞曲緩慢的 6/8 或 12/8 拍子前進，令人熟悉的附點節奏帶出田園色彩。

century. The Partita in D major for two violins and thorough-bass is a suite (sequence) of various movements and is the number six of the collection of seven trio-sonatas for one or two violins, two violas, two violas d'amore and through bass in various combinations under the Latin title "Harmonia artificioso-ariosa: diversi mode accordata". Praeludium begins first slow and then with rapid arpeggios, but the main focus of the piece is on the Aria with 13 variations, where Biber expresses his musical fantasy in new compositional solutions and giving to the soloists the chance to show their technical skills.

Prete Rosso ("Red Priest") was the nickname of Vivaldi because of his red hair. It is also the nickname of one of the three concertos that Vivaldi wrote for flautino and strings. This Concerto in C major RV 443, like the other ones RV 444 and 445, presents a flute line that places high technical demand on the soloist in the extremely fast movements. On the contrary, the middle *Largo* is a cantabile and expressive section in the way of a Siciliana, a typical Baroque 6/8 or 12/8 slow time, with the characteristically dotted rhythm that evokes a pastoral mood.

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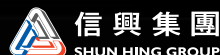
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梅盧拉

Tarquinio Merula (1594/1595-1665)

四重奏短歌,《夜鶯》
夏康舞曲,雙小提琴及通奏低音

Canzone a Quattro, *La Lusignola*
Ciaccona for two violins and basso continuo

布尼文迪

Giovanni Battista Buonamente
(ca. 1595-1642)

奏鳴曲,三小提琴及通奏低音

Sonata for three violins and b.c.

泰利曼

Georg Philipp Telemann (1681-1767)

F大調奏鳴曲,雙蕭姆管、三小提琴
及通奏低音, TWV43:F2

Sonata in F for two chalumeaux,
three violins and b.c., TWV43: F2

慢板
快板
極緩板
活板

Adagio
Allegro
Grave
Vivace

韋華第

Antonio Vivaldi (1678-1741)

D小調奏鳴曲,雙小提琴及通奏低音,
RV63,《佛利亞舞曲》

Trio Sonata in D minor for two violins
and basso continuo, RV63, *La Folia*

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泰利曼

Georg Philipp Telemann

C大調協奏曲,木笛、弦樂及
通奏低音, TWV51:C1

Concerto in C for recorder,
strings and b.c., TWV51:C1

小快板
快板
行板
小步舞曲之速度

Allegretto
Allegro
Andante
Tempo di Menuet

韋華第

Antonio Vivaldi

G小調協奏曲,弦樂及通奏低音, RV157

Concerto in G minor for strings and b.c., RV157

快板
廣板
快板

Allegro
Largo
Allegro

D大調協奏曲,短笛、雙小提琴、
大提琴及通奏低音, RV90,《金絲雀》

Concerto in D for flautino, two violins,
cello and b.c., RV90, *Il Gardellino*

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廣板
快板

Allegro
Largo
Allegro

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"Un tal gioco credete mi"
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ICBC 工銀亞洲

今天晚上音樂會首先獻上的是十七世紀初意大利賽神托時期的三首室樂作品。

樂團會演出梅盧拉 (1595-1665) 的四重奏短歌《夜鶯》和給兩把小提琴及數字低音的夏康舞曲。短歌是當時讓室樂團演奏的典型器樂作品，每部樂器的主題都以三個（或四個）重複的音組成。在《夜鶯》裏，為了模仿雀鳥的聲音，作曲家使用了八個重複的音。夏康舞曲則以一句短的固定低音重複着以作基調，而巴羅克時期的作曲家利用夏康舞曲的特點創作變奏曲：整部作品多次重複低音的模式，在低音聲部之上演奏的樂器，則自由地演奏任何種類的變奏、裝飾、音型，或進行旋律創作。

布尼文迪 (1595-1642) 是一位歌唱家、合唱團指揮、小提琴手和天主教化緣修士。他和喬凡尼·仙瑪、沙洛曼·羅西尼、卡羅·法瑞納和喬凡尼·巴蒂斯塔·馮塔納等是首批孕育小提琴發展的作曲家，發展了新的演奏風格。這一點在他的四部器樂作品集裏最為顯著，當中有交響曲、奏鳴曲、短歌和舞曲，以二至六個聲部寫成，對小提琴技巧有很高要求，在給三把小提琴和通奏低音的奏鳴曲中，有時還大膽地走到 e''' 音。

Tonight's programme begins with three chamber music pieces that belong to the Seicento period in Italian history in the early 17th century.

Of Tarquinio Merula (1595-1665) you hear the Canzone a Quattro, *La lusignuola* for four instruments and the Ciaccona for two violins and thorough-bass. Canzone is a typical instrumental composition of the time for chamber music ensemble, where the musical theme of every instrument is formed by three (or four) repeated notes. In this case there are eight repeated notes in order to imitate the sound of the nightingale, "la lusignuola", as mentioned in the title. Based on a short repetitive bass-line (ground bass) the Ciaccona was used by the composers of the Baroque era as a vehicle for the art of variation: the bass pattern is repeated several times during the entire composition. Over this ground line the above instruments can freely play with any kind of variation, decoration, figuration and melodic invention.

Giovanni Battista Buonamente (1595-1642) was a singer, choirmaster, violinist and Catholic friar. Along with Giovanni Cima, Salomone Rossi, Carlo Farina and Giovanni Battista Fontana, he was one of the earliest composers to cultivate the violin, introducing a new performance style, as noticeable in his four books of instrumental music. Such collections include sinfonias, sonatas, canzonas and dances in two to six parts. The manipulation of violin techniques, venturing on occasion as high as e''' is largely used in the Sonata for three violins and thorough-bass.

泰利曼生於德國（1681-1767），是十八世紀上半葉德國最著名的作曲家，著有大量作品（超過三千首）。今天晚上演出的，是給兩支蕭姆管、三把小提琴和通奏低音的F大調蕭姆管奏鳴曲。蕭姆管是使用單簧片的木管樂，是單簧管的前身。這部作品是泰利曼寫給蕭姆管的另一部奏鳴曲，結構是當時常見的四個樂章（慢—快—慢—快）。獨奏從三段小提琴的間奏和伴奏之中顯露鋒芒，在速度較快的段落中，經常顯得十分生動。

「佛利亞」是來自葡萄牙的最古老的歐洲音樂主題之一，其重複的固定低音結構，顯出帕薩加里亞的特色，起初的旋律又與薩拉班德舞曲相同。韋華第把「佛利亞」主題用在兩把小提琴和通奏低音上。像帕薩加里亞和夏康舞曲一樣，重複的通奏低音讓作曲家嘗試各種變奏，由兩把小提琴以對話方式表達出來。

木笛是泰利曼最喜歡的樂器之一，他寫了好幾部給木笛演出的作品。C大調協奏曲以中等速度開始（小快板），木笛與弦樂團好像進行音樂對話一樣，聽眾可以清楚聽到一問一答的交流。接着的〈快板〉閃閃生光，笛手彷彿在挑戰樂器的音域一般。〈行板〉感人肺腑，木笛主要在高音音域裏演奏。然後響起〈小步舞曲〉速度，是典型巴羅克時期三拍子的中速舞曲。在最後一個樂章裏，木笛一直炫耀似的奏着琶音及斷奏十六分音符，完全像個大明星一樣。

The German Georg Philipp Telemann (1681-1767) was the most famous composer in Germany of the first half of the 18th century. Among the vast number of his compositions (more than 3,000 pieces) we find the Sonata in F major for two chalumeaux, three violins and thorough-bass. This sonata is another composition that Telemann devoted to the chalumeau, a single-reed woodwind instrument, predecessor to the modern clarinet. The structure of the piece is in four movements (slow-fast-slow-fast), which was usual at the time. The soloists emerge out of the three violin interludes and accompaniments, often playing a very animated line in the fast tempi.

The “Follia” is one of the oldest European musical themes of Portuguese origin. Its repeated ground bass structure highlights that one of the Passacaglias and the beginning melodic line have the same rhythm as a Sarabanda. Vivaldi decided to set the “Follia” theme for two violins and thorough-bass. Like in the Passacaglia or Ciaccona, the repetitive bass pattern allows the composer to experiment with every sort of variations distributed in a dialogic way between the two violins.

One of the favourite instruments of Telemann was the recorder, for which he wrote several compositions. The Concerto in C major opens with a moderate movement (*Allegretto*). Here the recorder and strings create a kind of musical conversation: a good alternation of questions and answers is completely recognisable. The following *Allegro* is a scintillating fast section, where the soloist plays in all the recorder range.

來自威尼斯的小提琴高手兼天主教神父韋華第創作了約六十部給弦樂團演出的作品（協奏曲及交響曲），G小調協奏曲RV157是其中一首。起初的〈快板〉用帕薩加里亞的曲式寫成，跟前面提到的夏康舞曲一樣以重複的通奏低音作基調，但氣氛比較傷感憂鬱。中間的〈廣板〉使用了附點節奏，很具戲劇性。在激烈的終章〈快板〉裏，低音樂器（大提琴和低音大提琴）經常不斷向下奏，技驚四座。

《金絲雀》是給短笛、雙小提琴、大提琴和數字低音大提琴演奏的作品。短笛（Flautino）在意大利語的意思是「小長笛」，是巴羅克時期最細小的直笛，即是F最高音木笛，比一般F中音木笛高八度，沒有其他樂器比其更能模仿金絲雀的聲音了。在〈快板〉短短的引子過後，響起像金絲雀聲音的華彩段：木笛在沒有伴奏的襯托下自由地獨奏起來，奏出四度音程的跳躍、音階和震音。〈廣板〉響起具田園風味的西西里舞曲，最後響起的是〈快板〉。

樂曲介紹：馬可·布羅利

樂曲介紹中譯：張婉麗

After a touching *Andante* mainly written in the highest register of the recorder, comes a *Tempo di Menuet*, the leading 3/4 moderate dance time of the Baroque era. In this last movement the soloist is the absolute star, dominating the scene with the flamboyant passages of arpeggios and staccato semiquavers.

The Venetian violin virtuoso and Catholic priest Antonio Lucio Vivaldi composed around 60 pieces for string orchestra (concertos and sinfonias). Among them is the Concerto in G minor RV 157. The opening *Allegro* is written in the form of Passacaglia: like the above cited Ciaccona it is based on a repetitive bass-line, but the atmosphere is here more soulful and melancholic. The intermediate *Largo* with its dramatic dotted rhythm brings to the volcanic final *Allegro*, full of acrobatic descending progressions played by the bass instruments (cello and double bass).

Il Gardellino (“The goldfinch”), is a work for flautino, two violins, cello and basso continuo. Flautino means “little flute” in Italian. It is the smallest size of the recorder family of the Baroque time that is a F-sopranino recorder, sounding an octave higher than the common F-alto size. No other instrument is better than the flautino in imitating the sound of the little bird. After a short introduction in the first *Allegro*, we find a goldfinch-like cadenza: a solo free section without accompaniment for the flautino with jumps of fourths, scales and trills. The following *Largo* unfolds in the rhythm of a bucolic Siciliana, which goes on in the final *Allegro*.

Programme notes by Marco Brolli

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歌劇／戲曲 OPERA / CHINESE OPERA	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	Scottish Ballet - <i>Highland Fling</i>	Director and Choreographer: Matthew Bourne	STA	23/2	2:30pm	舞蹈 DANCE	
	Romance and Martial Arts		《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm	季利安作品 <i>Kylworks</i>	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiří Kylián, Michael Schumacher	KTТА	26, 27/2	8pm		
	《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	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
	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	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
音樂 MUSIC	科隆愛樂樂團 Guerzenich Orchestra Cologne		指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm	翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊菲格尼》 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	戲劇 THEATRE	
	瑪利亞芝傲·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	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
	約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital			TWTA CHCH	22/2 24/2	8pm 8pm	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
	亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital			APAA	27/2	8:15pm	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, Elna Pirinen	CCST	18/3	8pm		
	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	《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yael Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm		
	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	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		
	格里哥利·波特 Gregory Porter			CCCH	28/2, 1/3	8pm	《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
	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	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
	森姆·李與好友音樂會 Sam Lee & Friends			APAA	3, 4/3	8:15pm	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
	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	《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		
	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	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
	倫敦交響樂團 London Symphony Orchestra		指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm	《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
	匿名四人組 Anonymous 4		恩典與榮耀 Grace & Glory	CHCH	11/3	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
	瑪德琳·碧露 Madeleine Peyroux			CCCH	12/3	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
	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	《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
	麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension			CCCH	14/3	8pm	 香港賽馬會藝萃系列 The Hong Kong Jockey Club Series			 埃克森美孚新視野 ExxonMobil Vision			
	赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital			CCCH	15/3	3pm	 信和集團藝萃系列 Sino Group Arts Celebration Series		 瑞信新晉藝術家系列 Credit Suisse Emerging Artists Series				
	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	CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	YMTT	油麻地劇院 Yau Ma Tei Theatre			
	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	CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall			
	羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'			CCCH	21/3	8pm	CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre			
《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	CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre			
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	CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	葵青劇院黑盒劇場（近金鐘添馬公園） Central and Western District Promenade, Tamar Park, Admiralty			
						APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	TWTA	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall				
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						APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA						

資料截至 Information as of: 18.1.2014

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透過約七百幀珍貴歷史圖片，介紹香港在攝影術傳入中國過程中的重要地位，以及香港自十九世紀中葉開埠後滄海桑田般的轉變。

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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	戲劇 THEATRE	
音樂 MUSIC		21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
16/2	與蕭邦有個約會 A Date With Chopin	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	27/2	改編莎士比亞 Adapting Shakespeare
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
2/3	牧童笛大師班 Reinventing the Humble Recorder	7/3	《子彈捕手》互動演後談 Speeding Bullet
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《女戲 1+1》演後談 About the Girls
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
10/3	無伴奏合唱大師班 Coaching A Cappella	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
11/3	當代舞指揮之道 Conducting for Dance II	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
14/3	管風琴大師班 The Art of Organ Playing	16/3	《水滸 108》後台參觀 Backstage Pass to <i>108 Heroes III</i>
19/3	室樂團大師班 Coaching Chamber Orchestra	23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
舞蹈 DANCE		特備節目 SPECIALS	
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	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)
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（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	電視特備節目 FESTIVAL ON TV	
6/3	《思想伊戈：百年春之祭》演後談 <i>ITMO!</i> Post-performance Dialogue	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		



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