

42nd



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

John
O'Connor

約翰·歐康納

Piano Recital 鋼琴獨奏會

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Hero Hero Hero
獻辭 Message

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

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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.

電郵 Email
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42nd



香港藝術節
Hong Kong
Arts Festival

18.2-22.3.2014 Presents

John 約翰·歐康納 O'Connor

Piano Recital 鋼琴獨奏會

22.2.2014

荃灣大會堂演奏廳
Auditorium, Tsuen Wan Town Hall

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

節目資料 P15
for programme details

24.2.2014

香港大會堂音樂廳
Concert Hall, HK City Hall

演出長約 1 小時 35 分鐘，
包括一節中場休息
Running time: approx. 1 hour 35 minutes,
incl. one interval

節目資料 P28
for programme details

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。
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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約翰·歐康納 John O'Connor

鋼琴
Piano

歐康納獲公認為演繹古典與早期浪漫派鋼琴作品的權威，從獨奏會、協奏演出及高質素錄音，足證他名不虛傳。

歐康納早年在都柏林隨歐萊利學習鋼琴，後獲奧地利政府頒發獎學金，負笈維也納隨著名音樂教育家韋伯進修，並向傳奇德國鋼琴大師肯普夫討教貝多芬作品演繹之法。在 1973 年維也納的「貝多芬國際鋼琴大賽」中，歐康納獲評審一致選為冠軍。1975 年，他在「貝森多夫鋼琴大賽」中再奪冠軍殊榮。

歐康納對愛爾蘭的藝術發展貢獻良多，他通過演奏來推廣 19 世紀愛爾蘭作曲家費爾德的作品，並以其愛爾蘭皇家音樂學院院長、「都柏林國際鋼琴大賽」始創人、藝術總監兼評審團主席等多重身分，大力提攜愛爾蘭的年輕藝術家。演出方面，他常夥拍愛爾蘭國立交響樂團和愛爾蘭室樂團，例如當國立交響樂團 2004 年在美國首演時，就由其擔任獨奏。

在 1997 年，歐康納接替他崇敬的大師肯普夫，於其意大利波西塔諾的別墅主持一年一度的「貝多芬大師班」，

Through his recitals, concerto appearances and critically acclaimed recordings, O'Connor has earned a reputation as a masterful interpreter of the Classic and Early Romantic piano repertoires.

O'Connor's early studies began in Dublin where his main piano teacher was Dr J.J. O'Reilly. He was awarded an Austrian Government scholarship that enabled him to study in Vienna with the renowned pedagogue Dieter Weber. He also made a special study of Beethoven with the legendary German pianist Wilhelm Kempff. In 1973, John O'Connor was unanimously awarded First Prize at the International Beethoven Piano Competition in Vienna and in 1975 he won First Prize at the Bösendorfer Competition.

O'Connor also continues to make significant contributions to the arts in his native country and has championed the works of Ireland's leading 19th century composer, John Field. He has become a key figure in the development of young artists through his role as Director of the Royal Irish Academy of Music, and was a co-founder of the Dublin International Piano Competition of which he

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此課程由肯普夫於 1957 年創立。

歐康納的貢獻受多國政府的讚揚，獲頒法國藝術及文學勳章、奧地利科學與文化一等勳章、日本的旭日勳章，亦獲意大利和波蘭政府嘉許。

is Artistic Director and Chairman of the Jury. He also appears frequently with the National Symphony Orchestra of Ireland (and was soloist with them on their inaugural tour of the US in 2004) and with the Irish Chamber Orchestra.

Since 1997 he has taken on the mantle of his revered professor Wilhelm Kempff and gives the annual Beethoven Interpretation Course in Kempff's own villa in Positano, Italy where Kempff gave the course from 1957.

For his services to music, O'Connor has been decorated with the title Officier de l'Ordre des Arts et des Lettres by the French Government, has been awarded the Ehrenkreuz für Wissenschaft und Kunst by the Austrian Government, the Order of the Rising Sun by the Japanese Government and has also been decorated by the Italian and Polish governments.

Plus 藝術節加料節目

約翰·歐康納鋼琴大師營

23.2.2014 (日) 下午 2:00-5:00

柏斯琴行 (時代廣場)

費用: \$300

英語主講

《約翰·歐康納鋼琴大師營》活動場地由柏斯琴行提供

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

John O'Connor's Piano Boot Camp

23.2.2014 (Sun) 2:00-5:00pm

Parsons Music (Times Square)

Fee: \$300

In English.

The venue for John O'Connor's Piano Boot Camp in Hong Kong is supported by Parsons Music

Find out more about Festival PLUS in the PLUS Programme Guide or at www.hk.artsfestivalplus.org

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Violin Sonata No 5 in F, Op 24, *Spring*

Violin Sonata No 9 in A, Op 47, *Kreutzer*

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Enrico Pace (Piano)

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主辦者保留更換節目、
表演日期/時間及表演者權利。
Programme details and artists are subject to change.

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22.2.2014

貝多芬 Ludwig van Beethoven (1770-1827)

C 小調第 8 奏鳴曲，作品 13 《悲愴》 Sonata No 8 in C minor, Op 13 *Pathétique*

極緩板—極快，生氣勃勃的快板
如歌的慢板
迴旋曲、快板
Grave - Allegro di molto e con brio
Adagio cantabile
Rondo. Allegro

升 C 小調第 14 奏鳴曲，
作品 27/2 《月光奏鳴曲》 Sonata No 14 in C sharp minor,
Op 27/2 *Moonlight Sonata*

持續的慢板
小快板
快速及激動的急板
Adagio sostenuto
Allegretto
Presto agitato

— 中場休息 Interval —

D 小調第 17 奏鳴曲，作品 31/2 《暴風雨》 Sonata No 17 in D minor, Op 31/2 *Tempest*

廣板—快板
慢板
小快板
Largo - Allegro
Adagio
Allegretto

C 大調第 21 奏鳴曲，作品 53 《華德斯坦》 Sonata No 21 in C major, Op 53 *Waldstein*

生氣勃勃的快板
引子：很慢的慢板
迴旋曲、中庸的小快板—極急板
Allegro con brio
Introduzione: Adagio molto
Rondo. Allegretto moderato - Prestissimo

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



尤德爵士紀念基金
Sir Edward Youde
Memorial Fund



Founding Sponsor of Young Friends of the Hong Kong Arts Festival 22 Years of Continuous Support

Young Friends is a project aimed at promoting the arts to students in Hong Kong. The project has reached out to nearly **680,000** students, and about **130,000** students became members in the past 22 years.

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

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香港藝術節青少年之友

鋼琴奏鳴曲是貝多芬產量最多的曲種，尤以 1790 年代中期到 1822 年間為高峰；早於他年少住在波恩時，已創作了一些沒有出版的作品。鍵盤就像貝多芬的創作及演奏實驗室，即使在他因失聰而終止演奏生涯後，鋼琴一直是貝多芬獨特個性的伸延。

貝多芬 32 首奏鳴曲涵蓋廣闊多姿的情感表達、技巧及曲式嘗試，要把它們硬性地分為早期、中期和晚期實在是沒有意義，難怪像歐康納這樣的鋼琴家會深深受其魅力所迷，把貝多芬作品珍視為個人演奏曲目的中流砥柱。

歐康納在演繹貝多芬作品方面師承傳奇鋼琴家肯普夫，表達出作品本身的詩意和戲劇性。在今屆藝術節兩場演出中的首場，歐康納挑選的四首奏鳴曲，寫作時間雖然相距只數年，但它們抒發着各異的情感，把古典曲式推到新的層次；而在音樂會中把四首作品一氣奏出，在對照之間，更能突顯出一些令貝多芬愛不釋手的音樂意念。

第 8 奏鳴曲在 1798 年寫成，在古典傳統格式上，滲入強烈的個人風格，被視為貝多芬早期的突破之作；樂曲的「悲愴感」以 C 小調去而復返地論述，根據貝多芬當代的人對他演奏風格的描寫，此悲愴的意境亦是當時聽眾對他留下的印象。

It makes sense that the piano sonata is the genre to which Beethoven returned most frequently, from the middle of the 1790s until 1822. (There were even earlier, unpublished forays dating back to his teenage years in Bonn.) The keyboard served Beethoven as a practical laboratory for his work as composer and performer alike; even after deafness put an end to the latter aspect of his career, the piano remained an extension of his very personality.

Beethoven's cycle of 32 piano sonatas encompass such a remarkable range of expression, technique, and formal experimentation that they resist the conventional division into the three readily identifiable periods of early, middle, and late. No wonder that they have the power to cast an enduring spell over such artists as John O'Connor, who has made Beethoven's music for solo piano a cornerstone of his repertoire.

Carrying on the tradition of Beethoven interpretation he learned firsthand from the legendary Wilhelm Kempf, O'Connor communicates a vision of the inherent poetry as well as drama of this music. For this first of his two Festival recitals, O'Connor has selected four sonatas that explore an astonishing variety of emotional states and stretch the classical form to new dimensions, even though the genesis of all four taken together spans a mere half-dozen years. At the same time, listening to these four sonatas back to back in live performance suggests some fascinating parallels and ideas that recurrently fascinated the composer.

The Sonata No 8 (1798) is rightly praised as an early breakthrough work insofar as it

《悲愴》是第一首以別名而廣為人知的奏鳴曲，名字乃出版商所題；樂曲開始時凝重緩慢的節奏，令人聯想到法國作曲的風格，與這個法文標題尤其貼切。聽眾只要細細品嘗〈如歌的慢板〉，當對貝多芬創造醉人旋律的天賦再無質疑；在終樂章，貝多芬顯出了他怎樣執著地以主題樂思巧妙地貫徹整首樂曲，第一主題的輪廓線遙遙呼應了第一樂章不安的副題。

《悲愴》激動的暗湧又呼應了《月光奏鳴曲》的終樂章；《月光奏鳴曲》由一位浪漫派樂評在貝多芬死後為樂曲命名，作品與別不同之處，在於其甚為創新的首樂章，放棄激動的手法，反而抑壓得引人入勝；貝多芬稱這種手法為「近似狂想曲的奏鳴曲」，倒預告了浪漫時期的洪流。有說這首樂曲隱藏了作曲家的絕望，樂曲的受贈者是年輕的古奇尼伯爵夫人，傳說貝多芬對她有意，可惜神女無心；音樂學家鍾斯認為這些故事往往以訛傳訛，他提出了另外一個假設性看法：樂曲的內斂世界可能是一種嗟嘆，貝多芬當時已然失聰，他是以音樂來形象化自己的鬱悶。

《月光奏鳴曲》最令人稱奇的，是貝多芬能一直保持狂想曲的風格，卻同時建構以終樂章為中心高潮的古典格局，讓聽眾期待必然的終結。第二樂章像天真簡約的間奏曲，被

gives an intensely personal stamp to classical formal procedures. The sonata's rhetoric of tragic pathos, in a key Beethoven would return to over and over for similar statements (C minor), moreover seems to capture something of the impression Beethoven must have made on his own listeners, according to contemporary descriptions of the effects of his style of playing.

The *Pathétique* happens to be the first of the sonatas which bears a familiar nickname (one suggested by the composer's publisher); the French adjective for its qualities of pathos is additionally fitting in the sense that it reminds us of Beethoven's use of musical devices, such as the rhythms of the weighty, slow music at the very beginning, which were associated with the French manner. Anyone who still questions Beethoven's gift for memorable melody need only savour the pure song of the *Adagio cantabile*, while already in the finale movement Beethoven reveals his preoccupation with thematic ideas that subtly suggest interconnections within the whole – notice how the contours of the main theme recall the agitated second theme of the first movement.

The turbulent undercurrents of the *Pathétique* also inform the finale of the so-called *Moonlight Sonata* – a nickname given after Beethoven's death by a Romantic critic. In this case, though, Beethoven begins with a radically innovative movement that remains tantalizingly subdued rather than vehement. He called his approach here a "sonata quasi una fantasia" – a "sonata in the manner of a fantasy" – and thus anticipated the sea-change to come with the Romantic worldview. While a traditional reading holds that this music encodes the composer's



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終樂章〈激昂的急板〉滾滾的琶音搶了鋒頭，但回頭一看，那琶音又像是第一樂章流出的漣漪。

節目中的第三首仍是小調的奏鳴曲，跟《月光奏鳴曲》約是同期的作品，別名《暴風雨》也不是貝多芬的意思，而是他的秘書聲稱貝多芬的寫作意念來自莎士比亞的同名劇作。作品的長度足以顯示作曲家的進取，像《悲愴》一樣，第一樂章主題材料暴烈的速度和氣氛，與緩慢的引子樂段形成強烈對比，開首的琶音在感情豐富的慢板繼續出現，樂曲在不安與焦慮中完結。

1804年寫成的第21奏鳴曲，是貝多芬把鋼琴奏鳴曲推上更高層次的嘗試，樂曲因題獻給貝多芬的貴族贊助人華德斯坦公爵而得名，樂曲的初稿是草於跟《英雄交響曲》同一本筆記簿，與《英雄交響曲》一樣，兩首名作都把古典曲式革命性地擴到史詩的境界，作品更被形容為擁有交響曲之特質及複雜性，只是被限制於鍵盤之上。

樂曲開始時穩定的搏動帶出了電流般的能量，標示著貝多芬的創作動感，和聲的設計，音域和強弱的戲劇性對比，塑造出第一樂章的建構；神秘的間奏曲帶著美聲歌曲的寫法，巨大急速的漸強營造懸疑的氣氛，成為第一樂章和終樂章之間的過渡。這首英雄式的奏鳴曲，由〈最急板〉

despair over being rejected by its dedicatee, the young Countess Giulietta Guicciardi, the musicologist Timothy Jones points out how easily such interpretations can “run wild,” offering a hypothetical alternative: what if this introspective sound world is a kind of lament, a musical image for the loss of hearing Beethoven was forced to contend with at this time in his life?

The truly astonishing achievement of the *Moonlight* lies in how Beethoven sustains the impression of fantasy while building another finale-centred structure whose outcome strikes us as inevitable. Overwhelming the innocent brief intermezzo that separates the outer movements, the arpeggios raging through the *Presto agitato* of the finale are but another form, it turns out, of the rippling motions from the prelude-like first movement.

Choosing yet a third sonata in the minor key, O'Connor continues his recital with a work roughly contemporaneous with the *Moonlight*. Once again, the nickname The *Tempest* originated not with Beethoven but from the dubious source of his personal secretary; the latter claimed that the composer had been inspired by Shakespeare's play of the same title. In any case, the relative length of the Sonata No 17 points to its larger ambitions. As in the *Pathétique*, Beethoven dramatically contrasts the tempestuous tempo and mood of the first movement's main material with a slow introductory passage that intervenes at key moments in the musical progress. Beethoven continues to explore the implications of the rolled chord that begins The *Tempest* in a highly affecting *Adagio* and ends the work with a finale of restless anxiety.

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的尾奏作結，平衡了樂曲雄偉的結構，亦駕馭着樂曲驕奢的氣勢。

The ambitions Beethoven was imaging for the format of the piano sonata attain a glorious new level in the Sonata No 21 (1804). Known as the *Waldstein* because Beethoven dedicated the score to an aristocratic champion of his music (Count Ferdinand von Waldstein), this music was first sketched in the same notebook the composer used to work out ideas for his *Eroica* Symphony. It moreover parallels that symphony's revolutionary vision of Classical form expanded to epic proportions – indeed it invites descriptions of a “symphonic” character and complexity, here confined to the keyboard.

The steady pulsation at the start establishes an electric current of energy that signals the dynamism of Beethoven's thinking; meanwhile, his harmonic planning and dramatic use of extreme contrasts of range and volume shape the first movement's magnificent architecture. An enigmatic intermezzo, graced with bel canto writing, bridges the first and final movement with a characteristic intensification of suspense that swells in an immense, urgent crescendo. Topping off this heroic sonata is a prestissimo coda in which Beethoven balances out the sonata's grand structure while giving rein to extravagant bravado.

24.2.2014

菲爾德 John Field (1782-1837)

第 5、第 6 及第 18 首夜曲 Nocturnes No 5,6 & 18

第 5 首：小行板 No 5 Andantino

第 6 首：行板 No 6 Andante

第 18 首：小快板－《中午》 No 18 Allegretto - *Le Midi*

車爾尼 Carl Czerny (1791-1857)

羅德主題變奏曲，作品 33 Variations on a theme by Rode, Op 33, *La Ricordanza*

貝多芬 Ludwig van Beethoven (1770-1827)

六首鋼琴小品，作品 126 Six Bagatelles, Op 126

流暢的行板，如歌、爽快地 Andante con moto, Cantabile e compiacevole
快板 Allegro

行板，如歌、優雅地 Andante, Cantabile e grazioso

急板 Presto

接近小快板 Quasi allegretto

急板，行板 Presto - Andante amabile e con moto

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舒伯特 Franz Schubert (1797-1828)

C 小調奏鳴曲，D958 Sonata in C minor, D958

快板 Allegro

慢板 Adagio

小步舞曲：快板－三重奏 Menuetto: Allegro - Trio

快板 Allegro

是晚演出曲目及次序或有更改
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菲爾德 (1782-1837) 出生於都柏林，他的鋼琴作品在其有生之年都相當流行，但後來卻漸漸被蕭邦的鋒芒所掩蓋。在重新把菲爾德作品推廣給現代聽眾方面，歐康納一直走在最前。

浪漫時期流行小型的鋼琴樂曲，較短小精幹，反照出一種悠然、當下的感覺，凝聚一份情致；菲爾德是探索小夜曲的先驅，後來才由蕭邦發揚光大；歐康納認為把菲爾德跟蕭邦情感複雜的音樂語言比較，是沒有意義的，因為菲爾德自有其獨特的音樂貢獻。

19 世紀初，菲爾德旅居俄羅斯時，萌生了鋼琴夜曲的意念，雖然其他作曲家如海頓，亦曾寫過名為夜曲的作品，但形式卻有別。歐康納將會演奏菲爾德 18 首夜曲當中的三首。

第五首夜曲可算是最為人熟識，含蓄但富詩意的細緻風格，與這位愛爾蘭鋼琴家更見相襯。在第六夜曲中我們可以聽到充滿菲爾德溫婉的思古幽情。最後的第 18 首夜曲採用迴旋曲式，脫胎自一首較早期的作品——《12 時迴旋曲》，重複出現的主題樂思與對比的樂段互相穿插。

19 世紀初，在最輝煌的浪漫風格鋼琴作曲家冒起之前，車爾尼 (1791-1857) 已經在鍵盤上建立了地位。

The piano music of John Field (1782-1837) became quite popular and fashionable during the Dublin-born composer's own lifetime but was eventually eclipsed by that of Chopin, whose creative work was similarly focused on the keyboard. John O'Connor has been a leading champion in the modern rediscovery of Field's legacy.

The model of the small-scale piano piece – one of relatively brief duration, often mirroring a spontaneous, “in-the-moment” sensibility and crystallizing a mood – held profound appeal for the Romantics. Field is often seen to anticipate a particular genre in this realm, the nocturne, which was later “perfected” by Chopin. But O'Connor has pointed out that the inevitable comparison with Chopin and his emotionally complex harmonic language tends to be unproductive, since Field “has something special to offer all by himself.”

It was while he found favour during his stay in Russia in the early years of the 19th century that Field originated the idea of the “nocturne” for the piano, although such composers as Haydn had written pieces for other configurations and labeled them nocturnes. O'Connor offers a sampling of three nocturnes from the total of 18 published by Field.

No 5 is among the most popular thanks to the understated but poetic refinement of its style, which corresponds to contemporary accounts of the Irish pianist's playing. With Number 6 we hear further evidence of Field's

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他自幼已顯露天賦，十歲便獲貝多芬取錄為學生，後來更成為貝多芬的好友之一。

對無數鋼琴學生，車爾尼的名字就相等於那些勤練技巧必用的苦悶練習本，但其實他的創作豐富多樣，當中亦有不少珍品，例如作品 33，一套以法國作曲家羅德作品為主題的五首變奏曲，完成於 1822 年，又名《回憶》；作品表現了車爾尼華麗迷人、才華橫溢及歡快的一面。

雖然車爾尼跟貝多芬關係匪淺，他們在鋼琴音樂的理念卻可謂南轅北轍；貝多芬的晚年創作，多為雄心萬丈的大型作品，所以當《鋼琴小品》面世時，聽眾定為之疑惑，沒人想到會出現這樣一套充滿魅力的短曲集。

貝多芬發表過三套鋼琴小曲，第一套早於 1802 年，其餘兩套都是晚年之作，這次節目中的作品 126，寫於 1824 年，比他最後的鋼琴奏鳴曲和第九交響曲更晚；作品名為《鋼琴小品》也有些誤導性，雖然每一首都很短，但六首成一集，也有 20 分鐘的長度，六首短曲在調性、節奏和主題意念都形成對比、互相呼應。

為貝多芬作傳的洛克活特寫道：「把作品 126 的六首短曲視為整體，已是現代演奏的共識，以使樂曲的情感表達和心理氛圍能依次呈現，就像較大型和複雜作品的藝術表達一樣。」

characteristic brand of gentle nostalgia; the final published nocturne, No 18, is actually a rondo in its form – featuring a repeated thematic idea punctuated by contrasting episodes – and originates from an earlier piece titled *Twelve O'Clock Rondo*.

A somewhat younger pianist and composer who figured prominently in the keyboard aesthetic of the early 19th century, just before the generation of the most celebrated Romantic pianist-composers, was the Vienna-born **Carl Czerny** (1791-1857). As a child prodigy, Czerny was accepted by Beethoven as a student when he was only ten and later became a member of Beethoven's close circle.

Countless students of the piano remember Czerny's name only as the source of frustrating exercises to establish a firm piano technique, but his catalogue of bona fide compositions is extremely prolific and contains several gems. Among these is the Op 33 set of five variations on a theme by French composer Pierre Rode, dating from 1822 and known as *La Ricordanza* ("The Reminiscence"). These variations show off the charmingly elaborate tracery and ornamentation of Czerny's style of virtuosity with delightful flair.

Despite Czerny's long-standing association with Beethoven, there can be no mistaking their vastly differing conceptions of music for the keyboard. Yet on first encounter, the late-period Bagatelles must have puzzled Beethoven's contemporaries, who would have grown accustomed to large-scale, ambitious works from this composer

這幾首雖名為「小品」，其實甚具深度，其音樂語言有鋼琴奏鳴曲和弦樂四重奏的影子，包含了戲劇性對比與濃縮內容的前衛探索。

洛克活特亦指出，這幾首短小樂曲就像「小型博物館」；利用短曲的形式，貝多芬把他早年甚至童年的一些作品片段重整展示，「回首久違的往昔，貝多芬把舊作整理，讓它們的輪廓更清晰，並得以流傳後世。」

1828年的即《鋼琴小品》面世後四年，舒伯特（1797-1828）寫了三首大型的鋼琴奏鳴曲，每一首都有其獨特之處，卻又互有關聯。作品要待舒伯特死後11年，即1839年，才為人所知，而直到上世紀才確立其傑作的地位。

C小調奏鳴曲是「三部曲」的第一首，樂曲的開首顯示了舒伯特怎樣傳承了他的偶像貝多芬，第一主題大膽地模仿貝多芬《C小調32首變奏曲》，在慢樂章又暗喻着《悲愴》，但舒伯特把貝多芬戲劇性的悲感換上自己的風格，音樂經歷了意想不到的轉調、溫柔抒情的自省和狂野的姿態。

樂曲的慢樂章是三首奏鳴曲中唯一的一首〈慢板〉，洩露了舒伯特音樂境地的另一面：叫人錯亂的心魔總在背後伺機而動，即使開始樂章有如歌的主題，發揮了慰藉的沉着，仍不時被暴力打斷。

– not the enigmatically brief and spare miniatures or “trifles,” as the word “bagatelle” suggests (more literally, a “little” piece, or a short composition, often for piano, often considered light in tone).

In fact Beethoven published three sets he called *Bagatelles*: the first as early as 1802, the other two in his final decade; the set we hear on this programme, Op 126, dates from 1824, after he had composed his final piano sonata and the Ninth Symphony. And the name “bagatelle” turns out to be deceptive on several levels. For one thing, although each piece is indeed brief and economical, all six of Op 126 were conceived as a cycle (lasting around 20 minutes). They are interconnected in terms of their contrasts of key and tempo and even thematic ideas.

“Performing [the pieces of Op 126] as an integral whole has become an appropriate modern practice,” writes biographer Lewis Lockwood, “and thus their convincing sequence of expressive and psychological moods comes forth with something of the same artistic conviction we find in a larger complex work.”

Another way in which these “trifles” are actually profundities is the fact that they echo and reflect the language of the late piano sonatas and string quartets – a language which includes radical experiments with dramatic contrasts and with a brevity that paradoxically contains multitudes.

Lockwood adds that their reduced dimensions provided “a museum of small forms” and that through the *Bagatelles*



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Concerto in C for flautino, RV443
Biber Partita No 6 in D from *Harmonia artificiosa-ariosa*

Mar 15

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.

「小步舞曲」是舒伯特給第三樂章的傳統標題，比較前面兩個樂章，第三樂章相對簡短，卻仍帶着陰深不安，出其不意的停頓讓人不能釋懷，中段舞曲的純真，更只突出了其他部分恍惚的氛圍。

前面的樂章像是前哨，讓人準備迎接叫人亂騰的長篇終曲。奏鳴曲和迴旋曲以舒伯特獨特的手法，利用

Beethoven could replay and remake the easier pieces recalled from childhood and his early years: "Having long since left that world behind, he could now heighten the features of these playthings that would ensure their place in his later world."

Four years after these last *Bagatelles*, in 1828, **Franz Schubert** (1797-1828) composed three large-scale piano sonatas, each with a very distinctive character but with connections that link all three as well. They remained unpublished until 1839, 11 years after his death, and only began to be recognised as the masterpieces they are in the last century.

The Sonata in C minor is the first of this de facto trilogy. Its opening music points to the powerful way in which Schubert had internalized his idol Beethoven by this point. The first theme boldly echoes Beethoven's early 32 Variations in C minor, while hints of the *Pathétique Sonata* emerge elsewhere, especially in the slow movement. Yet Schubert replaces Beethoven's dramatic pathos with a different musical demeanor of his own. The music journeys through a territory of surprising modulations and tenderly lyrical reflections along with its tempestuous gestures.

The slow movement is the only *Adagio* within the final three sonatas and reveals another characteristic facet of Schubert's musical landscape: the threat of a disturbing psychic chaos that looms beyond the consolation of the chorale-like opening theme, periodically disturbing the theme's poise with violently accented interruptions.





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塔蘭泰拉舞曲脈動的節奏糅合起來。塔蘭泰拉傳統上是「死亡之舞」，即使從小調轉到大調，音樂仍然散發着絕望氣息，舒伯特專家布蘭杜形容樂曲為「科馬拉異獸，妖精之王的影射」。

樂曲介紹：湯馬士·梅

場刊中譯：黃家慧

“Menuetto” is the traditional heading Schubert gives to the third movement, but, along with its brevity following the first two movements, a grim restlessness and unexpected breaks keep us on edge. The naïveté of the central dance-like section only enhances the nervous aura of the music surrounding it.

All this sets the stage for the highly unsettling and lengthy finale, a uniquely Schubertian fusion of sonata and rondo ideas using the rhythmic pulse of the tarantella, which is traditionally associated with a “dance of death.” Even Schubert’s turns from minor to major reek of desperation – “chimeras, insinuations of the Erl King,” as the Schubert expert Alfred Brendel has described it.

Programme notes by Thomas May

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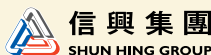
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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm 2:15pm
Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 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
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 Kylián, Michael Schumacher	KTTA	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		荃灣和 Western District Promenade, 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	荃灣大會堂演藝廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		

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

展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	四十年藝術節外展項目回顧 Four Decades of Hong Kong Arts Festival's Outreach Activities	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 & 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>
		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>iTMOi</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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© Left: Simon Annand Right: Graham Wylie

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