

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

Maria João Pires with the

Scottish Chamber Orchestra

瑪利亞芝傲·皮莉斯與蘇格蘭室樂團

Principal Conductor: Robin Ticciati

首席指揮：羅賓·提賽弟



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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

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 22 年來，已為逾 680,000 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 22 years, our **Young Friends** has reached over 680,000 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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Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

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瑪利亞芝傲·皮莉斯與蘇格蘭室樂團
二月二十一日演出

the 21 February performance of
Maria João Pires with the Scottish Chamber Orchestra

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

Maria João Pires with the

Scottish Chamber Orchestra

瑪利亞芝傲·皮莉斯與蘇格蘭室樂團

首席指揮：羅賓·提賈弟

Principal Conductor: **Robin Ticciati**

20.2.2014

演出長約 1 小時 50 分鐘，
包括一節中場休息

Running time: approx. 1 hour 50 minutes
incl. one interval

節目資料 P19
for programme details

香港文化中心音樂廳
Concert Hall, Hong Kong Cultural Centre

First State is the proud partner of the Scottish Chamber Orchestra on its
Hong Kong tour

21.2.2014

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 P33
for programme details

封面照片 Cover photograph: Orchestra & Robin Ticciati © Marco Borggreve,
Maria João Pires © Felix Brode/Deutsche Grammophon

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www.hk.artsfestival.org

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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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蘇格蘭室樂團 Scottish Chamber Orchestra

蘇格蘭室樂團成立於1974年，是蘇格蘭五大國立表演藝術團體之一。樂團每年均於蘇格蘭各地演出，又經常參與各大音樂節，包括愛丁堡國際藝術節及英國廣播公司逍遙音樂節。樂團更獲蘇格蘭政府支持到海外演出，曾於歐洲多個國家、印度及美國獻藝。

自2009/10樂季起，蘇格蘭室樂團委任指揮家羅賓·提賽弟為首席指揮，任期至2018年。提賽弟與樂團曾於愛丁堡國際藝術節演出，並於2012年進行歐洲巡迴表演，包括意大利、德國及西班牙等地。提賽弟與樂團曾推出兩張唱片，包括白遼士的《幻想交響曲》（2012年）及一張收錄《夏夜》和《克利奧佩特拉之死》的專輯（2013年），今年稍後將推出舒曼交響曲錄音全集。

The Scottish Chamber Orchestra (SCO) is one of Scotland's five National Performing Arts Companies. Formed in 1974 with a commitment to serve the Scottish community, the Orchestra performs throughout Scotland and appears regularly at music festivals such as the Edinburgh International Festival and the BBC Proms. It has toured throughout Europe, the Far East, India and the US. The Orchestra's international touring receives support from the Scottish Government.

Robin Ticciati was appointed to the post of Principal Conductor in 2009 and he has committed to the Orchestra until 2018. Ticciati and the Orchestra have appeared together at the Edinburgh International Festival, have toured to Italy, Germany and Spain and undertook a pan-European tour in 2012. They have released two recordings, Berlioz's *Symphonie Fantastique* (2012) and *Les nuits d'été & La mort de Cléopâtre* (2013).



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為慶祝蘇格蘭室樂團成立 40 周年，樂團於維也納金色大廳及薩爾斯堡莫扎特音樂學院演出，並遠赴亞洲多國演出，包括日本及南韓等，香港是其中一站。

目前蘇格蘭室樂團的駐團藝術家包括指揮家及鍵琴手理察·艾加、總監及小提琴手亞歷山大·楊力札克、女中音凱琳·卡格爾。樂團亦與多位指揮家、作曲家及樂手合作無間，指揮家包括榮休指揮史雲森，經常合作的樂手及總監則有沙赫利亞斯及安達茲華斯基等。樂團曾委約多位傑出作曲家創作逾百首新作品，包括桂冠作曲家彼得·馬克斯韋爾·戴維斯、占士·麥美倫，以及樂團現任駐團作曲家馬丁·薩克寧。

蘇格蘭室樂團致力於音樂教育，為兒童及成人提供工作坊，不時獲當地及海外邀約。樂團的演出定期於媒體播放，並已推出超過 150 張唱片。

蘇格蘭室樂團獲蘇格蘭政府資助。

A recording of the complete Schumann Symphonies will be issued later this year.

As part of the 40th Anniversary celebrations in 2014, the SCO has performed at the Vienna Musikverein and Salzburg's Mozarteum. The two concerts in Hong Kong are part of a major tour to the Far East, including performances in Japan and Korea.

Current SCO Associate Artists include conductor/keyboardist Richard Egarr, director/violinist Alexander Janiczek, and mezzo soprano Karen Cargill. The SCO has strong relationships with many eminent guest conductors including Conductor Emeritus Joseph Swensen and others; regular soloist/directors include Christian Zacharias and Piotr Anderszewski.

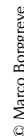
The Orchestra enjoys close relationships with many leading composers and has commissioned more than 100 new works, including pieces by Composer Laureate Sir Peter Maxwell Davies, James Macmillan, and Martin Suckling, who is now SCO Associate Composer.

The SCO has led the way in music education with a unique programme of projects. SCO Connect provides workshops for children and adults across Scotland and has attracted invitations from overseas.

The Orchestra broadcasts regularly and has a discography now exceeding 150 recordings.

The Scottish Chamber Orchestra receives funding from the Scottish Government.

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Ticciati's discography includes two Berlioz albums with the SCO on Linn Records (*Symphonie Fantastique - Les nuits d'Été; La mort de Cléopâtre, Roméo et Juliette*) which both received critical acclaim, as well as two Brahms albums with the Bamberger Symphoniker for Tudor Records one of which won Germany's prestigious Echo Klassik award.



瑪利亞芝傲·皮莉斯
Maria João Pires

鋼琴
Piano

皮莉斯 1944 年生於里斯本，1948 年首次公開演出。皮莉斯自 1970 年起致力研究藝術對生活、社會及教育的影響，嘗試發展教育學理論實踐於社會的新方法。過去十年，她在世界各地舉辦工作坊，將其理念帶到日本、巴西、葡萄牙、法國和瑞士等地。最近她加入了比利時伊利沙伯教堂教學部，與一群才華橫溢的年輕鋼琴家合作。

2013/2014 樂季，她與大提琴家安東尼奧·梅內塞斯合作舉行室內樂演奏會，並與歐洲多個重要樂團合作，指揮包括海廷克、沙爾、艾略特·加德納、費沙爾等。2014 年春季，皮莉斯載譽回到日本與蘇格蘭室內樂團演出，由羅賓·提賽弟指揮，其後舉行一系列獨奏會。

皮莉斯的錄音種類繁多，包括獨奏、室內樂及協奏曲。近作有舒伯特專輯，以及與安東尼奧·梅內塞斯合作的倫敦威格莫爾大廳演奏會現場錄音，廣獲好評。

Pires was born in 1944 in Lisbon and gave her first public performance in 1948. Since 1970 she has dedicated herself to reflecting on the influence of art on life, community, and education, and in trying to develop new ways of implementing pedagogic theories within society. In the last ten years she has held many workshops with students from all round the world, and has taken her philosophy and teaching to Japan, Brazil, Portugal, France, and Switzerland. More recently she joined the teaching faculty of the Queen Elisabeth Music Chapel in Belgium where she is working with a group of highly gifted young pianists.

In the 2013/2014 season, in addition to her chamber music concerts with the cellist Antonio Meneses, she appears with major European orchestras under the batons of Bernard Haitink, Riccardo Chailly, John Eliot Gardiner and Iván Fischer among others. A frequent visitor to Japan she returns there in spring 2014 for concerts with the Scottish Chamber Orchestra conducted by Robin Ticciati followed by a series of solo recitals.

Pires has a large and varied discography including solo repertoire, chamber music, and concertos. Her latest recordings, one a solo Schubert CD and the other a CD with Antonio Meneses recorded 'live' at London's Wigmore Hall, have been released to great critical acclaim.



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孟德爾頌

Felix Mendelssohn (1809-1847)

C 大調序曲，作品 101，《小號》

Overture in C, Op 101, *Trumpet*

舒曼

Robert Schumann (1810-1856)

A 小調鋼琴協奏曲，作品 54

Piano Concerto in A minor, Op 54

深情的快板

Allegro affettuoso

間奏曲－優雅的行板

Intermezzo: Andantino grazioso

活潑的快板

Allegro vivace

鋼琴：瑪利亞芝傲·皮莉斯

Piano: Maria João Pires

— 中場休息 Interval —

韋伯恩

Anton Webern (1883-1945)

弦樂五章，作品 5

Five movements for strings, Op 5

猛烈的活動

Heftig bewegt

非常緩慢

Sehr langsam

彷彿在活動一樣

Seht bewegt

非常緩慢

Sehr langsam

微妙地前進

In zarter Bewegung

舒曼

Robert Schumann

C 大調第二交響曲，作品 61

Symphony No 2 in C, Op 61

快板

Allegro

詼諧曲

Scherzo

充滿感情的慢板

Adagio espressivo

終曲－非常活潑的快板

Finale - allegro molto vivace

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孟德爾頌 Mendelssohn

C 大調序曲，作品 101，《小號》（1826 年，1833 年修訂）

Overture in C, Op 101, *Trumpet* (1826, revised 1833)

孟德爾頌是首批寫音樂會序曲的大師之一，如《芬格爾洞窟》、《漂亮的梅露平》、《平靜的海洋和幸福的航程》都是上佳的例子，但作曲家使用這個新奇的形式創作時，並不是每次也好評如潮。而這種新的形式，後來則發展成李斯特式的交響詩。

C 大調序曲的標題《小號》是指音樂開端及其後不斷重複的嘹亮的銅管樂聲，但這個標題可能不是作曲家特意賦予的，甚至可能不是他想出來的。19 世紀德國男中音愛德華·德弗里恩特曾憶述作品在孟德爾頌家周日派對上首演的情况，說「我們稱之為小號序曲」（他使用第一人稱複數，顯示孟德爾頌不一定是命名者）。但這序曲後來在幾個場合上演奏過，例如柏林紀念杜勒逝世 300 周年的活動上就演出過，孟德爾頌在杜塞爾多夫指揮韓德爾《以色列人在埃及》時又把序曲作前奏曲用，作曲家莫名其妙地憂慮的作品《意大利交響曲》在倫敦首演時同時又演出了這部作品，而每次都把樂曲稱為《小號序曲》，於是這個名稱便逐漸確定起來。

Though one of the first masters of the art of the concert overture - as *The Hebrides*, *The Fair Melusine*, and *Calm Sea and Prosperous Voyage* all consummately testify - Mendelssohn did not win sustained acclaim for every work he composed in the new-fangled format which eventually developed into the Lisztian symphonic poem.

The title of the overture, referring to the brassy opening fanfare and its numerous recurrences, may not be specially Mendelssohnian or even thoroughly authentic. Eduard Devrient, the 19th century German baritone, recalled the piece's first appearance at one of the Mendelssohn family's Sunday afternoon parties and how "we gave it the name of Trumpet Overture" (his use of the first person plural suggesting that Mendelssohn was not necessarily responsible for it). But the title appeared to become fixed in the course of performances in various places, including Berlin, where the work was included in a festival commemorating the 300th anniversary of Albrecht Durer's death; Dusseldorf, where it served as prelude to Handel's *Israel in Egypt* with Mendelssohn as conductor; and London, where it was heard at the time of the premiere of the Italian symphony, a score for which the composer inexplicably had considerable misgivings.

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Mar 15

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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.

雖然《意大利交響曲》迅間在國際間建立聲名（即使孟德爾頌只指揮過一次），《小號序曲》其實很快便遭人遺忘了。即使樂曲與後來的《芬格爾洞窟》有明顯相似的地方——連再次響起的小號聲也一樣，卻可能因為《小號序曲》沒有故事、沒有圖畫、沒有要紀念的人，所以未有成為流行作品。音樂使用了音畫法，保持完全抽象，但這也不一定是缺點——考慮到樂曲中戲劇性的片段、表達手法的強度、抒情的想像力、神秘的暗示，看來在背後隱藏了什麼訊息。

論到詩意，《芬格爾洞窟》必然是豐富的，雖然孟德爾頌還未造訪該洞窟。即使在一個（也許是幸好）刪掉長號的版本，音樂也充滿作曲家的特質，至於樂曲背後會否令人想到什麼，則由聽眾自行決定。

But if the symphony soon established itself internationally (even though Mendelssohn only conducted it once), the overture before long fell by the wayside. Though filled with conspicuous foretastes of *The Hebrides* – even the recurring fanfare looks forward to the later work – the music perhaps suffered from having no story to tell, no picture to convey, no person to commemorate. As a tone painting it remains entirely abstract, which is not necessarily a drawback if we take into account its dramatic sweep, intensity of utterance, lyrical imagination, and mysterious suggestion that somewhere beneath its surface lies a hidden message.

In the work's poetic detail, *The Hebrides* unquestionably looms large, even if Mendelssohn had yet to visit Fingal's Cave. Even in a version shorn – maybe beneficially – of its original trombones, it is music that makes all its Mendelssohnian points, and is all the better perhaps for letting the listener decide what, if anything, it evokes.

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舒曼 Schumann

A 小調鋼琴協奏曲，作品 54

Piano Concerto in A minor, Op 54 (1845)

舒曼的 A 小調鋼琴協奏曲是一部屬於鋼琴演奏家的協奏曲（作品是寫給太太克拉拉的），當中的獨奏部份對作品的音樂思想來說非常重要，絕對不只是含糊地附著沉悶的樂隊的一些精彩花招。樂曲中鋼琴和木管樂獨奏有不少對話，彷彿是室內樂的樂段一樣，作曲家的心思可見一斑。

1841 年舒曼給鋼琴和樂團寫了一個單樂章的 A 小調幻想曲。到了 1845 年他才寫下〈間奏曲〉和〈終曲〉，把作品變成我們認識的這部協奏曲（除了樂團部份有些微改動，及第一樂章的華彩段換上不同的結尾外）。這部大受歡迎的作品現在廣為人知，其中斷裂的歷史雖然可能叫人驚訝，但舒曼在第二、三樂章間的過渡使用了第一樂章的題材，而終曲的主題又與起初〈快板〉的主題有明顯的關係，使作品有一致的感覺。

協奏曲於 1845 年 12 月由克拉拉·舒曼首演，她令作品變得極受歡迎，從此亦與之連繫起來。

With Piano Concerto in A minor, Schumann composed a musician's concerto (for his wife Clara) in which the solo part is integral to the musical thought, not merely a spectacular frill vaguely attached to a humdrum orchestral part. His intent becomes particularly apparent in the many chamber music-like passages of dialogue between the piano and the solo woodwinds.

In 1841 Schumann composed a one movement Phantasie in A minor for piano and orchestra. It was not until 1845 that he composed an *Intermezzo* and *Finale* to create the concerto as we know it (barring a few, not insignificant, changes in the orchestra parts and a different ending to the first movement cadenza). Given the current familiarity with this most popular concerto, its disjointed history may come as something of a surprise, but Schumann ensured a sense of unity throughout the work by recalling the first movement's theme in the transition between the second and third movements, and by the obvious relationship of the finale's main theme to that of the opening *Allegro*.

The concerto was given its premiere in December 1845 by Clara Schumann, with whom it became closely associated, and through whom it found a popularity with audiences that it has retained ever since.

© David Gardner

韋伯恩 Webern

弦樂五章，作品 5（1909 年，1929 年修訂）

Five movements for strings, Op 5 (1909, revised 1929)

《弦樂五章》（作品 5）、《六部樂曲》（作品 6）及《五部樂曲》（作品 10）屬韋伯恩的核心作品。1906 年韋伯恩的母親去世，令他深感悲痛，於是在 1909 年寫下了《弦樂五章》來紀念亡母。音樂原為弦樂四重奏，韋伯恩在 20 年後將它改編成給弦樂團的作品。

五章中的首章以生硬的上升小九度為第一主題，旋即抓住觀眾的注意力，而這個簡單、結構傳統的樂章逐漸升溫，撥弦演奏又令音樂愈加激烈。第二樂章非常緩慢，只得短短 13 個小節，中提琴的聲音建立了鬱悶的感覺。第三樂章是更精簡的詼諧曲，只有半分鐘，再次使用激動的撥弦，是這部作品的核心。緩慢的第四樂章是第二樂章的延續，溫和鬱悶，然後消失至無影無蹤；有點馬勒的味道。最後終章以一些零碎的材料展開，然後神秘地結束。

The Five Movements, Op 5, Six Pieces, Op 6, and Five Pieces, Op 10, form one of the kernels of Anton Webern's output. Webern composed the work – originally for string quartet – in 1909 in memory of his mother, whose death in 1906 had moved him deeply, and he revised it 20 years later for string orchestra.

The first of his Five Movements, Op 5, springs abrasively from a rising minor ninth, which serves as first subject. It's an arresting opening to a terse and classically structured movement which grows more hectic, and peppered with pizzicati, as it proceeds. Despite their brevity, the 13 bars of the "very slow" second movement, with its shafts of viola tone, are gloomily elegiac. The third movement is even shorter – a punchy half-minute scherzo, the centrepiece of the work, which brings back the agitated pizzicati. The fourth serves as a slow, tenderly melancholy footnote to the second, with little hints of Mahler pared almost into non-existence, before the finale begins its fragmented progress towards its stealthy dissolution.

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舒曼 Schumann

C 大調第二交響曲，作品 61

Symphony No 2 in C, Op 61 (1846)

舒曼的第二交響曲是他第五部大型交響樂作品。創作時作曲家正遇着不少煩惱，心緒不寧。他因精神崩潰，身體開始呈現很多問題，而這些症狀後來在他的短短一生中苦苦相纏。

交響曲的初稿完成得很快。1845 年聖誕前不久，舒曼寫到自己「埋頭寫作交響曲」，然後興奮地在三日內完成第一樂章的初稿。到了 12 月 28 日，整部交響曲的初稿已經完成。配器方面則需時較長，完整的樂譜到 1846 年 10 月才寫好。三個星期後，即 11 月 5 日，音樂就在萊比錫布業大廳首演。作品由一向一絲不苟的孟德爾頌領彩排和指揮，那是他最後一次為舒曼演出，整整一年後，1847 年 11 月 5 日，他便與世長辭。

第二交響曲在某程度上描述了作曲家如何與其不穩定的精神狀態抗戰：第一樂章的節奏帶着沉溺的意味，令人煩躁苦惱。到了詠嘆曲則愈奏愈激烈，C 小調〈慢板〉濃罩着一片黑暗陰沉的氣氛，最後掙扎至〈終曲〉，取得令人不安的勝利。

作品由好幾個多次出現的樂思連貫起來。首先是「反覆」主題，在開端時由銅管樂低聲吟誦出來，又在第一、二樂章結尾，及〈終曲〉尾聲時以勝利姿態奏出。襯托着這個主題的是莊嚴的音階，由弦樂奏出，並一直影響樂曲的其餘部分，特別是〈詠嘆曲〉中的兩段三重奏。那不尋常又充滿焦慮的〈慢板〉旋律再度變化，以〈終曲〉的第二主題出現，很富戲劇性。

Schumann began his second symphony (really his fifth large symphonic work) at a personally troubled and disturbed time. He was suffering the after-effects of a nervous breakdown and already showing some of the symptoms which were to haunt him for the rest of his tragically short life.

The symphony itself was sketched remarkably quickly. Just before the Christmas of 1845 Schumann wrote of being "struck with symphoniaca" and, in a state of feverish excitement, completed the sketch of the first movement in three days. By 28 December the sketch of the whole symphony was complete. The orchestration took much longer and the full score was not completed until October 1846, three weeks before its Gewandhaus premiere on 5 November. Mendelssohn, rehearsing and conducting the work with his usual meticulous care, performed his last service for Schumann; he died a year to the day later, on 5 November 1847.

In a way the symphony depicts the composer's own battle with mental instability: restless and troubled in the obsessive rhythm of the first movement, increasingly feverish in the moto perpetuo scherzo, dark and haunting in the C minor *Adagio* and finally breaking into an uneasy victory in the *Finale*.

Binding the Symphony together are a number of recurrent ideas. Foremost of these is the "motto" theme, softly intoned on the brass at the outset. This reappears at the close of both the first and second movements and sounds out triumphantly in the coda of the *Finale*. The solemn string scales which underpin this theme influence much of the subsequent material, notably in the *Scherzo*'s two trios. As a final dramatic touch, the strange, disquieting melody of the *Adagio* reappears in an inspired transformation as the second subject of the *Finale*.

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孟德爾頌 Felix Mendelssohn (1809-1847)

《芬格爾洞窟》，作品 26 *The Hebrides, Op 26*

蕭邦 Frédéric Chopin (1810-1849)

F 小調第二鋼琴協奏曲，作品 21 *Piano Concerto No 2 in F minor, Op 21*

壯麗地 *Maestoso*

小廣板 *Larghetto*

活潑的快板 *Allegro vivace*

鋼琴：瑪利亞芝傲·皮莉斯 **Piano: Maria João Pires**

— 中場休息 Interval —

貝多芬 Ludwig van Beethoven (1770-1827)

C 小調第五交響曲，作品 67 *Symphony No 5 in C minor, Op 67*

生氣勃勃的快板 *Allegro con brio*

流暢的行板 *Andante con moto*

快板：詼諧曲 *Allegro: Scherzo*

快板 *Allegro*

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Pieces and their order of performance are subject to change

孟德爾頌 Mendelssohn

《芬格爾洞窟》，作品 26

The Hebrides, Op 26 (1829-32)

19 世紀到訪英國的偉大作曲家當中，甚少會遠涉北至蘇格蘭。1853 年，白遼士獲邀與格拉斯哥合唱聯合會合作演出孟德爾頌的《以利亞》，可是歌手拒絕讓他擔任指揮，行程因而告吹。1848 年，蕭邦成功到該地一遊，卻險些客死異鄉。相反，孟德爾頌 1829 年的蘇格蘭之旅，則比其他音樂家的都要順利。

孟德爾頌不單從蘇格蘭的荷里路德宮得到寫作《蘇格蘭交響曲》開端的靈感，在前往赫布里底群島時更受史塔法島上芬格爾洞窟的景色深深吸引，並寫下了 21 個小節。他在家書裏寄上這個樂段的譜子，形容它是當時浮現腦海的靈感。21 個小節就成為了《芬格爾洞窟》序曲的開端，而樂曲後來的部分則在孟德爾頌翌年到達意大利時才得以完成。

這部序曲的大部分內容都由開端那起伏及重複的樂句發展而成。華格納把作品形容為水彩畫，還把樂曲中的一個段落比作海風呼嘯的聲音。孟德爾頌這部作品像寧靜的海景畫，即使中段暴躁的木管樂和結束時的巨浪（速度加快，弦樂演奏著艱鉅的十六分音符，小號和鼓樂奏出威嚇般的聲音）都沒有破壞音樂形式上的完美。

Great composers who visited Britain in the 19th century seldom ventured as far north as Scotland. Berlioz nearly made it in 1853, when it was suggested he perform Mendelssohn's *Elijah* with the Glasgow Choral Union, but the singers refused to have him as conductor. Chopin made it in 1848, though the journey nearly killed him. Mendelssohn's Scottish tour in 1829 was the most productive of its kind ever undertaken by a composer from elsewhere.

Not only did Holyrood Palace inspire the opening of his Scottish Symphony, but the sight of Fingal's Cave on the island of Staffa bowled him over during his voyage to the Hebrides. In a letter to his family, he enclosed 21 bars of music which, he said, had sprung to mind there. These were the first bars of *The Hebrides* overture, though the rest of the work was not completed until he reached Italy the following year.

Most of the music of the overture is built from the undulating, repeated phrase with which it opens. Wagner described the piece as an "aquarelle", and compared one passage to the wailing of sea-winds. Mendelssohn's composition, for most of the way, is a seascape recollected in tranquillity, and not even the spiky woodwind in the middle section nor the rough waves that rise towards the end (where the pace quickens, the strings hurtle along in semiquavers, and trumpets and drums add an element of menace) are allowed to disrupt the formal perfection of the score.



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風平浪靜的時候，聽眾仍會聽到引子的小動機。這個動機為第二主題提供了聯繫，它首先在巴松管和大提琴中響起，然後由單簧管奏出其延長版本，極具詩意。唐納德·托維爵士在他一篇著名的文章上寫過，這幾乎是孟德爾頌筆下最偉大的旋律。縱然孟德爾頌的其他作品可能都有這些特質，但《芬格爾洞窟》序曲中銀灰色的美的確表現出大師級的水準。

When the storm subsides, we can expect the little introductory motif to be still there, and so it is. It has already provided a link with the theme of the second subject, first heard on bassoons and cellos and subsequently, in a poetically extended form, on the clarinets. Sir Donald Tovey, in one of his famous essays, declared this to be quite the greatest melody Mendelssohn ever wrote. There may be works by Mendelssohn that tread a tightrope between these qualities, but the grey and silver beauty of *The Hebrides* overture shows the hand of a master.

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蕭邦 Chopin

F 小調第二鋼琴協奏曲，作品 21

Piano Concerto No 2 in F minor, Op 21 (1830)

蕭邦年輕時曾向友人訴苦，說：「莫扎特的創作能包含整個音樂領域，但在我不中用的腦袋裏，卻只有鍵盤。」「他們要我寫交響曲、歌劇，要我什麼都懂，要我成為波蘭的羅西尼、莫扎特或貝多芬，令我十分痛苦。」蕭邦一邊抱怨，一邊也明白演奏自己的協奏曲才是年輕演奏家闖出名堂之道，而他與日俱增的聽眾也期待他走莫扎特和貝多芬的路。

1829 年夏，19 歲的蕭邦與年輕歌手康斯坦莎·葛拉科斯卡的戀情無法開花結果，於是到了拉齊威爾王子於安東寧的官邸散心，並寫了這部 F 小調協奏曲，冬天才回到華沙。翌年三月，他在華沙國家劇院演出

"Mozart encompasses the entire domain of musical creation, but I've only got the keyboard in my poor head." the young Chopin lamented to a friend. "They plague me to death urging me to write symphonies and operas, and they want me to be everything in one – a Polish Rossini and a Mozart and a Beethoven." Despite these protestations, Chopin knew that performing his own concerto was the accepted route to stardom for young virtuosos, and that his growing public fully expected him to follow the path established by Mozart and Beethoven.

The summer of 1829 found the 19-year-old Chopin at Prince Radziwill's estate at Antonin, recovering from an ill-fated attachment to the young singer Constantia Gladkowska. While there, he sketched

此新作。「協奏曲起初的〈快板〉對很多人來說都是很難懂的，聽眾間就只聽到一聲『好』」，蕭邦在首演後寫道：「我想這是因為人們想顯示他們明白及欣賞嚴肅音樂。慢樂章和〈迴旋曲〉的效果不錯，人們的掌聲和『好』都是發自內心的。」

這部協奏曲達到預期的成績，讓作曲家得到更多聽眾的賞識，贏得更多人的讚賞，遠遠超越私人沙龍音樂會的效果。由於聽眾人數太多，蕭邦在五日後即加演第二場音樂會，來滿足那些無法欣賞首演的擁躉。

貝多芬 Beethoven

C 小調第五交響曲，作品 67

Symphony No 5 in C minor, Op 67 (1808)

根據安東·辛德勒引述，貝多芬曾指出，第五交響曲開端的幾個音符代表命運在敲門。這個動機在第一樂章裏經常響起，在詠諧曲和終曲中又再次出現，更成為了貝多芬音樂生涯裏某個階段的標準印記。不過論到效果，始終是在第五交響曲中的最為理想。

第五交響曲第一樂章中主題的統一，是樂曲最特別的地方之一。動機在

out the F minor concerto and returned to Warsaw for the winter season, where his new concerto was given at the National Theatre the following March. “The first *Allegro* of my concerto, unintelligible to most, received the award of a single “Bravo”, Chopin wrote after the premiere, “but I believe that this was given because people wanted to show that they understood and appreciated serious music. The slow movement and the *Rondo* produced a very great effect, after these, the applause and “Bravo” really came from the heart.”

The concerto had the desired effect and gained him the public exposure and audience adoration that no number of private salon performances could. It was such a triumph, and so many people had to be turned away, that a second concert was given five days later.

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Beethoven's own comment, as quoted by Anton Schindler, was that in the Fifth Symphony the notes represented *Fate* rapping at the door. The motif was a regular Beethoven fingerprint during a certain period in his career, though he never used it to more potent effect than in the Fifth Symphony, where it pervades the opening movement and returns in both the scherzo and finale.

The thematic unity of the first movement of the Fifth Symphony is one of its strongest

一開始已經咆哮，確立其位置，並在曲中不斷重現。即使悲傷而簡短的雙簧管華彩段在高潮時輕輕響起，亦只能稍稍妨礙這個動機的前進。在慢樂章中，動機由銅管樂嘹亮地吹起，而在終曲裏，則由尖銳的短笛和刺耳的長號吹出來。音樂莊嚴、有勝利歡欣的感覺，又粗暴得甚至連作曲家有時也覺得沒有必要。

貝多芬足足用了四年——1804至1808年——來修飾這部作品。慢樂章起初是個緩慢的小步舞曲，後來變成主題與變奏，但小步舞曲的動感仍頗為清晰。詠諧曲原本長得像第四及第七交響曲的詠諧曲一樣，後來卻簡化了。連接著詠諧曲與終曲的樂段是嚇人的鼓聲和鬼祟的弦樂，鋪墊出那音樂史上著名的C大調，然後又回到那嚇人的聲音。

然而整部作品並不是單單由黑暗的C小調走到光明的C大調。樂曲開端的四個音——三個G和一個降E——並不限於C小調，也並非由整個樂團奏出的，只是弦樂和單簧管製造出來的錯覺。貝多芬的第五交響曲也許是人們最常演奏的貝多芬交響曲，但作品仍充滿令人驚喜的力量。

場刊中譯：張婉麗

features. Hurling at us at start of the work, it makes its point unequivocally and goes on making it. Not even the plaintive little oboe cadenza which quietly intrudes at the height of the action can impede its progress for long. It moves through the brassy fanfares in the slow movement, the screeching piccolo and braying trombones in the finale. The music is ceremonial, victorious, exultant, even brutal in a way that the composer did not always feel to be necessary.

It took a long time – four years, from 1804 until 1808 – for the composer to shape the music to his satisfaction. The slow movement, originally conceived as a sort of lumbering minuet, eventually became a theme and variations through whose notes a hint of minuet motion remained discernible. The scherzo, originally an extended movement on the lines of those of the fourth and seventh symphonies, eventually grew shorter. The finale, linked to the scherzo by ghostly drum taps and stealthy strings, announces itself with the most famous burst of C major in musical history, but later refers back to the ghostly passage already heard.

Yet the work as a whole is not purely about progress from the darkness of C minor to the sunshine of the major key. The four notes with which it opens – those three G's and an E flat – are not specifically in the key of C minor at all. Nor are they played by the full orchestra, though that is the effect which their initial statement on strings and clarinets manages to convey. Beethoven's Fifth may be the most often performed of all his symphonies, but it still has the power to surprise.

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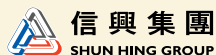
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《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	STA	16/3	2:30pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	APAA	18/3	8:15pm
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
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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	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> 崔莎·布朗舞蹈團 Trisha Brown Dance Company 蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i> 季利安作品 <i>Kylworks</i> 俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia) 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)	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot 編舞：崔莎·布朗 Choreographer: Trisha Brown 導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne 編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylian, Michael Schumacher	CCGT CWDP STA KTTA	18-21/2 22/2 21, 22/2 24/2 21-23/2 23/2 26, 27/2	7:30pm 2:30pm 7:30pm 2:30pm 8pm
	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
	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 北歐舞新風 Nordic Waves 《茉莉小姐》 <i>Mies Julie</i> 布利斯托爾老城劇團暨 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> 《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i> 中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i> 梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i> 《子彈捕手》 <i>Bullet Catch</i> 女戲 1+1 <i>Girl Talk</i> 《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i> 《末族》 <i>FILTH</i> 華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i> 《鐵馬》 <i>Iron Horse</i>	編舞：李仁秀、蘇亞塔·戈爾、謝欣 by Insoo Lee, Sujata Goel, Xie Xin 編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen 編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber 原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris 編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei 導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting 文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani 導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond 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 改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo 編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan 藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski 導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CHTB CCST CCST CHT APAL CCST CHT APAL CCST	13, 14/3 15/3 18/3 18-23, 25-27/2 22, 23/2 21-23, 25-28/2 22, 23/2 28/2, 1-3/3 1, 2/3 1, 2/3 5-8/3 8/3 5-9/3 9/3 14-17/3 14-19/3 22, 23/3 22, 23/3 23/3	8pm 3pm 8pm 7:45pm 3pm 8pm 3pm 8:15pm 3pm 8:15pm 3pm 8pm 8pm 3pm 8:15pm 3:15pm

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CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	KTTA	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
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
CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	中西區海濱長廊（近金鐘添馬公園）
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APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	臺灣大會堂演奏廳 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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主辦者保留更換節目、
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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》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	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</i> : Devising Theatre Workshop
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 108 Heroes III
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>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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