



香港賽馬會慶祝130週年 Celebrating the 130th Anniversary of The Hong Kong Jockey Club

RIDING HIGH TOGETHER FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構,亦是全港最大慈善公益資助機構,以非牟利營運模式,將收益撥捐予 慈善及社區項目,回應社會各階層需要。一直以來,馬會致力追求全球卓越成就

並同時秉承「取諸社會、用諸社會」精神,與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and

giving back to society, the Club has always been

"Riding High Together for a Better Future" with the people of Hong Kong.









香港藝術節於1973年首次舉辦,自此成 為本港一年一度的文化盛事,整個亞太 地區的藝術愛好者都翹首以待。

香港藝術節每年都激請到國際頂尖藝術 家蒞臨香港,與本地藝壇精英共同獻 藝。整整一個月的精彩節目,為本地居 民和游客提供精神養分,令他們的生活 更豐富多姿。

今年藝術節約有50個本地及來自世界各 地的表演團體和獨立藝術家參與,為觀 眾呈獻近140場表演,包羅中國戲曲、 西洋歌劇、音樂、戲劇和舞蹈;此外, 還特備「加料節目」,包括電影放映、 工作坊及後台參觀。一如以往,我熱切 期待各項節目上演,希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎 盛的節目,謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心 悦目,興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

香港特別行政區行政長官

C Y Leung Chief Executive. Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款, 是藝術節財政收入的一大支柱,在此 我衷心感謝香港特區政府; 同時亦感 謝香港賽馬會慈善信託基金一直以來 的支持與關注。藝術節得以呈獻各式 各樣高質素的作品,有賴一眾贊助企 業、機構及個人捐助者的慷慨支持。 最後,我謹在此感謝青少年之友、藝 術節捐助計劃、學生票捐助計劃及新 作捐助計劃的捐獻者和贊助者,各位 的捐助對這座城市未來的藝術發展非 常重要。

我由衷感謝您前來欣賞本節目。藝術 節的成功有賴你的參與, 希望您樂在 其中。

夏佳理 香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least. I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success. and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ranald houl

Ronald Arculli Chairman. Hong Kong Arts Festival 歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40绸年之際,為頌揚撐起 半邊天的女性,本屆香港藝術節為您呈 獻多位熠熠生輝的演藝天后;同時在歌 劇、音樂、戲劇和舞蹈作品中,亦涵蓋 豐富的女性故事,當中既有虛構也有紀 實,或講述女性所受的壓迫,或鼓舞她 們自強不息的精神。但我們並非重女輕 男,在本屆藝術節中亦不乏頂尖的男藝 術家,包括近年藝術比賽中冉冉升起的 年輕新星,聞名遐邇的藝術泰斗以及著 名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我 謹代表香港藝術節團隊感謝您撥冗參與 這年度藝術盛事,也感謝本屆香港藝術 節表演和創作者、幕後工作人員,及所 有其他支持藝術節的人十。舉辦藝術節 所需的,不僅是一支團隊,更是一個廣 大的社群,我們非常高興您成為這個社 群的一份子。

何嘉坤 香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition. great artists of major stature, and doyens of established eminence

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Executive Director, Hong Kong Arts Festival

HONG KONG TOURISM BOARD











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BVLGARI

節目贊助 Programme Sponsors















NG TENG FONG CHARITABLE FOUNDATION 黄廷方慈善基金







# 多謝支持! Thank You Partners!

2015年之第43屆香港藝術節邀請近1.500位優秀藝術家為香港觀眾呈獻137場演出, 亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持,使我們可以繼續激請世界 頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流,並為孩子和青少年 提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to continue to bring top international artists to Hong Kong, nurture local talents, encourage cultural exchange and provide quality arts education to the younger generation.

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主要酒店夥伴 Major Hotel Partners

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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140場演出及逾 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,2015年藝術節的年度預 算約港幣 1 億 1 千 2 百萬,當中接近三成來自香港特區 政府的撥款,約四成來自票房收入,而餘下的逾三成則 來自各大企業、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: 塞西莉亞・芭托莉、荷西・卡里拉斯、馬友友、菲力 普·格拉斯、庫特·馬素爾、列卡杜·沙爾、米高·巴 里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威 爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基 劇院、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、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞 集、星躍馬術奇藝坊、皇家莎十比亞劇團、柏林劇團及 中國國家話劇院等。

**香港藝術節**積極與**本地演藝人才和新晉藝術家**合作,每 年委約及製作多套由知名及新晉藝術家參與的全新戲 劇、室內歌劇、音樂和舞蹈作品, 並同步出版新作劇 本,不少作品更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」成立23年來,已為逾700,000位本地中學生及大專 牛提供藝術體驗活動。藝術節近年亦開展多項針對大、 中、小學學生的藝術教育活動,並通過「學生票捐助計 劃」每年提供逾8,500張半價學生票。

**香港藝術節**每年主辦一系列多元化並深入社區的「**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。

box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations. HKAF presents top international artists and ensembles. such as Cecilia Bartoli, José Carreras, Yo-Yo Ma. Philip

Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

**HKAF**. launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about

140 performances and over 250 PLUS and educational

HKAF is a non-profit organisation. The estimated budget for

the HKAF in 2015 is around HK\$112 million, with just under

30% coming from government funding, around 40% from the

events in February and March every year.

HKAF actively promotes Hong Kong's own creative talents and emerging artists, and commissions, produces and publishes new works in theatre, chamber opera, music 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 over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of 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





# Kavakos & Pace Recital

## 卡華高斯與佩斯音樂會

列奧尼達斯 • 卡華高斯(小提琴) Leonidas Kavakos (Violin)

安利高 • 佩斯(鋼琴) Enrico Pace (Piano)

27.3.2015

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

演出長約1小時55分鐘,包括一節中場休息 Running time: approximately 1 hour 55 minutes including one interval

封面照片 Cover Photograph © Marco Borggreve

www.hk.artsfestival.org

網上追蹤香港藝術節 Follow the HKArtsFestival on











Please switch off all sound-making and light-emitting devices.



Unauthorised photography or recording of any kind is strictly prohibited.

♣ 本場刊採用環保紙張印刷。This programme is printed on environmentally friendly paper.



### BUILDING A BETTER COMMUNITY

Committed to developing quality properties and enhancing people's lives, Sino Group is keen on fulfilling corporate social responsibilities and serving the community. The Group has been actively involved in various community programmes, volunteer services, green and fund-raising activities, as well as promotion of local art and culture. We are dedicated to playing a part in building a better community.

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Celebrate the 43rd Hong Kong Arts Festival 全力支持第43屆香港藝術節

### MASTERS OF MUSIC AND DANCE, EXTRAORDINARY PERFORMANCES 頂尖大師 世界級舞樂盛宴







#### 曲目 Programme

#### 舒伯特

A 大調小提琴與鋼琴奏鳴曲, 作品 162, D574, 《大二重奏》

中庸的快板

諧謔曲:急板-三聲中段

小行板 活潑的快板

#### 貝多芬

G 大調第十小提琴與鋼琴奏鳴曲, 作品 96

中庸的快板 富感情的慢板 諧謔曲:快板 稍活潑的小快板

#### Franz Schubert (1797-1828)

Sonata for violin and piano in A, Op 162, D574, *Grand Duo* 

Allegro moderato Scherzo: Presto - Trio Andantino Allegro vivace

#### Ludwig van Beethoven (1770-1827)

Sonata for violin and piano No 10 in G, Op 96

Allegro moderato Adagio espressivo Scherzo: Allegro Poco allegretto

一中場休息 Interval 一

#### 康戈爾德

《無事生非》組曲,作品11

〈新娘室中的少女〉

〈道格培里與弗吉斯:守衛進行曲〉

〈園中情景〉

〈化妝舞會:號笛舞曲〉

### 李察・史特勞斯

降 E 大調小提琴與鋼琴奏鳴曲,作品 18

不太快的快板

《即興曲》: 如歌的行板 終曲: 行板 - 快板

#### **Erich Korngold** (1897-1957)

Suite Much Ado about Nothing, Op 11

The Maiden in the Bridal Chamber Dogberry and Verges. March of the Watch Scene in the Garden Masquerade: Hornpipe

#### **Richard Strauss** (1864-1949)

Sonata for violin and piano in E-flat, Op 18

Allegro, ma non troppo Improvisation: Andante cantabile Finale. Andante - Allegro

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



#### 卡華高斯小提琴大師班

Violin Masterclass by Leonidas Kavakos

卡華高斯將指導本地小提琴學生,並與 觀眾分享。 **28.3** ( 六 Sat ) 10:15am-12:30pm

Leonidas Kavakos will instruct local violin students and share his insights with the audience.

香港文化中心排演室 CR2 Rehearsal Room CR2, HK Cultural Centre

旁聽費用 Observer fee: \$120



英語主講 In English



### 列奥尼達斯・卡華高斯

小提琴

1985年,仍是少年的卡華高斯贏得西貝流士大 賽,三年後又贏得帕格尼尼大賽及納烏堡大賽, 自此聲名大噪。他與維也納愛樂樂團(艾森巴 赫/沙爾)、柏林愛樂樂團(歷圖)、皇家阿姆 斯特丹音樂廳樂團(揚猻十/加提)、倫敦交響 樂團(格杰夫/歷圖)以及萊比錫布業大廳樂團 (沙爾)等世界知名樂團及指揮建立了緊密的關 係。他亦常與多個樂團合作,包括德累斯頓國家 管弦樂團、慕尼黑拜洛廣播電台樂團、慕尼黑愛 樂樂團、布達佩斯節日樂團、巴黎樂團、聖西西 里亞國立學院管弦樂團、意大利米蘭史卡拉愛樂 樂團,以至美國的費城樂團、紐約愛樂樂團、波 十頓交響樂團、芝加哥交響樂團及洛杉磯愛樂樂 團。在 2014/15 樂季,卡華高斯為倫敦交響樂團 國際音樂節開幕演出,並為皇家阿姆斯特丹音樂 廳樂團駐團藝術家。

卡華高斯也是位指揮家。他曾與多個樂團合作,包括倫敦交響樂團、波士頓交響樂團、柏林德意志交響樂團、法國國立廣播愛樂樂團、歐洲室樂團、維也納交響樂團、布達佩斯節日樂團、芬蘭電台交響樂團及鹿特丹愛樂樂團。2014/15 樂季,卡華高斯將與波士頓交響樂團及皇家斯德歌爾摩管弦樂團再度攜手演出,並首次指揮俄羅斯國家交響樂團及佛羅倫斯五月音樂節樂團。

卡華高斯是迪卡唱片公司的專屬藝術家,專輯包括與安利高·佩斯合作的貝多芬小提琴奏鳴曲全集。他憑此獲得 2013 年「回聲古典音樂最佳演



奏家」殊榮。另外亦有與萊比錫布業大廳樂團和 指揮家列卡度·沙爾合作的布拉姆斯小提琴協奏 曲,以及與王羽佳合奏的布拉姆斯小提琴奏鳴 曲。卡華高斯與王羽佳於 2014/15 樂季在倫敦巴 比肯音樂廳、阿姆斯特丹皇家音樂廳、卡內基音 樂廳以及巴塞隆拿、馬德里、薩爾茨堡莫扎特基 金會及維也納金色大廳巡迴演出。

卡華高斯其他得獎專輯包括孟德爾頌小提琴協奏曲,他藉此贏得 2009 年「回聲古典音樂最佳協奏曲錄音」。1991 年,卡華高斯憑着史上第一個西貝流士小提琴協奏曲原版(1903/04 年版)錄音,贏得「留聲機年度協奏曲大獎」。2014 年,他獲選為「留聲機年度藝術家」。

卡華高斯與家鄉希臘維持緊密關係。15年來他 策劃了一系列室樂音樂節目,於雅典美格隆音樂 廳上演,由他在音樂上的摯友演奏,當中包括米 斯特斯拉夫·羅斯卓波維契、海因里希·席夫、 依曼紐·艾斯、尼高拉·魯根斯基、王羽佳以及 高堤耶·卡普森。過去兩年來卡華高斯於雅典策 劃了一個一年一度的小提琴及室樂大師班,吸引 了世界各地的小提琴手及樂團參加,可見他致力 傳承音樂知識和傳統。



# Founding Sponsor of Young Friends of the Hong Kong Arts Festival



Young Friends is an arts education and audience development programme designed to nurture local secondary and tertiary school students' interest in the performing arts.

The project has reached out to 700,000 students, and over 135,000 students became members in the past 23 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.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Fellowships/Scholarships for Disabled Students (for Overseas and Local Studies);
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-Improvement for Working Adults; and
- Outstanding Apprentice Awards





The Sir Edward Youde Memorial Fund has since its inception supported more than 22,738 Hong Kong students under its major award schemes. The total value of the grants awarded stands at about HK\$233.2 million. Out of a total of 2,876 recipients of scholarships and fellowships, more than 2,349 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

#### Leonidas Kavakos

Violin

Kavakos first came to international recognition in his teens when he won the Sibelius Competition in 1985, the Paganini and Naumburg Competitions in 1988. Kavakos has developed close relationships with the world's major orchestras and conductors such as Vienna Philharmonic (Eschenbach/ Chailly), Berliner Philharmoniker (Rattle), Royal Concertgebouw (Jansons/Gatti), London Symphony Orchestra (LSO) (Gergiev/Rattle) and Gewandhausorchester Leipzig (Chailly). Kavakos also works closely with the Dresden Staatskapelle, Bayerischer Rundfunk, Munich Philharmonic and Budapest Festival orchestras. Orchestre de Paris. Accademia Nazionale di Santa Cecilia. Orchestra Filarmonica della Scala and in the US, with the Philadelphia Orchestra, New York Philharmonic. Boston Symphony, Chicago Symphony and Los Angeles Philharmonic orchestras. In 2014/15, Kavakos opens the LSO International Violin Festival and is the Royal Concertgebouw Orchestra's Artist in Residence.

Kavakos is also recognised as a conductor. He has worked with the London Symphony and Boston Symphony orchestras, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, Chamber Orchestra of Europe, Vienna Symphony, Budapest Festival, Finnish Radio Symphony and Rotterdam Philharmonic orchestras. In the 2014/2015 season, Kavakos returns as conductor to the Boston Symphony Orchestra and the Royal Stockholm Philharmonic, and for the first time, the Russian State Symphony and Maggio Musicale Fiorentino orchestras.

Kavakos is an exclusive Decca recording artist, and his releases include the complete Beethoven Violin Sonatas with Enrico Pace, resulted in the award of "Instrumentalist of the Year" at the 2013 ECHO Klassik Awards, Brahms Violin Concerto with the Leipzig Gewandhaus Orchestra and Riccardo Chailly, and Brahms Violin Sonatas with Yuja Wang. Kavakos and Wang tour in the 2014/2015 season to London's Barbican Hall, Amsterdam Concertgebouw, Carnegie Hall, Barcelona, Madrid, Salzburg Mozarteum and the Vienna Musikverein

Kavakos's other award winning albums include his recording of Mendelssohn Violin Concerto, which won an ECHO Klassik award for Best Concerto Recording in 2009. In 1991, Kavakos won a Gramophone Concerto of the Year Award for the first ever recording of the original version of Sibelius's Violin Concerto (1903/04). He was named Gramophone's Artist of the Year 2014.

Kavakos has always retained strong links with his native Greece. For 15 years he curated a chamber music cycle at the Athens Concert Hall (Megaron) which featured some of his close musical friends, including Mstislav Rostropovich, Heinrich Schiff, Emanuel Ax, Nikolai Lugansky, Yuja Wang and Gautier Capuçon. For the past two years Kavakos has curated an annual violin and chamber-music masterclass in Athens, attracting violinists and ensembles from all over the world and reflecting his deep commitment to the handing on of musical knowledge and traditions.

http://facebook.com/leonidas.kavakos.violin

## 毛妹芭蕾舞學校 Christine Liao School of Ballet



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佩斯生於意大利里米尼,在佩薩羅羅西尼音樂學院學習鋼琴。他在該院指揮及作曲學系畢業後, 入讀伊摩拉「遇見大師」鋼琴學院。佩斯 1989 年贏得烏得勒支國際李斯特鋼琴大賽後蜚聲國際,演奏事業就此展開。

佩斯曾在多個城市巡迴演出,包括阿姆斯特丹(皇家音樂廳)、米蘭(威爾第音樂廳及史卡拉 劇院)、羅馬、柏林、倫敦(威格摩爾音樂廳), 以及多個南美洲城市。他也曾在無數音樂節演 奏,包括拉羅克·昂迪榮國際鋼琴音樂節、韋比 耶音樂節、琉森音樂節以及胡森音樂節。與他合 作過的知名指揮家包括羅伯托·本茲、大衛·羅 伯遜、楊諾斯·費斯特等。

佩斯是炙手可熱的獨奏者,合作過的樂團包括皇家阿姆斯特丹音樂廳樂團、慕尼黑愛樂樂團、班 貝格交響樂團等。此外,佩斯也熱衷於室樂演奏,分別夥拍凱勒四重奏、凡布勒四重奏、普羅 米修斯四重奏、大提琴家丹尼爾·穆勒-索特等 合作。佩斯是室樂音樂節常客,參加過台夫特室 樂節、莫里茨堡音樂節、斯特薩音樂節及西考克 室樂節等。

佩斯近年經常巡迴演出,包括與荷蘭愛樂樂團、 佛羅倫斯五月音樂節樂團、匈牙利國家愛樂、歌 德堡交響樂團、倫敦交響樂團、斯塔萬格愛樂樂 安利高·佩斯

細琴

團、布魯塞爾愛樂、弗賴堡管弦樂團以及萊茵愛 樂樂團等樂團合作,與列奧尼達斯·卡華高斯在 世界各地演出貝多芬奏鳴曲全集,所到之地包括 紐約(卡內基音樂廳)、雅典、佛羅倫斯、米蘭、 阿姆斯特丹、莫斯科、東京以及薩爾茨堡音樂 節、波恩貝多芬音樂節和二重奏音樂會(美國、 歐洲和中國),與法蘭克·彼得·齊默曼演出巴 赫奏鳴曲(紐約、阿姆斯特丹、蘇黎世、法蘭克 福、班貝格和日本),於米蘭史卡拉與馬提亞斯· 葛納演出舒伯特《天鵝之歌》,與中提琴家安托 萬·塔梅斯蒂演出(蘇黎世、法蘭克福和科隆), 在日本與小提琴家課訪內晶子舉行演奏會,在中 韓兩地與大提琴家梁盛苑舉行演奏會,又在阿姆 斯特丹皇家音樂廳和慕尼黑演奏大廳舉行鋼琴獨 奏會。

佩斯一直與小提琴家列奧尼達斯·卡華高斯、法蘭克·彼得·齊默曼和利莎·費茲曼合作無間。 佩斯、卡華高斯和大提琴家帕特里克·迪明嘉攜 手灌錄了孟德爾頌鋼琴三重奏(索尼古典發行); 而他與卡華高斯灌錄的貝多芬小提琴及鋼琴奏鳴 曲全集則在 2013 年 1 月由迪卡古典發行。

佩斯與齊默曼為索尼古典灌錄了布梭尼《第二小提琴奏鳴曲》和巴赫《六首小提琴與鋼琴奏鳴曲》(BWV 1014-1019);2011 年,Piano Classics唱片公司發行了佩斯的獨奏專輯 — 李斯特《巡禮之年 — 瑞士》以及《巡禮之年 — 意大利》。



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#### Enrico Pace

Piano

Pace was born in Rimini, Italy. He studied piano at the Rossini Conservatory, Pesaro, where he graduated in Conducting and Composition, and later at the Accademia Pianistica Incontri col Maestro, Imola

Winning the Utrecht International Franz Liszt Piano Competition in 1989 marked the beginning of his international career. Pace has toured extensively in cities such as Amsterdam (Concertgebouw), Milan (Sala Verdi and Teatro alla Scala), Rome, Berlin, London (Wigmore Hall) and various cities in South America. He has performed at numerous festivals including La Roque-d'Anthéron, Verbier, Lucerne and Husum. He has worked with many acclaimed conductors including Roberto Benzi, David Robertson, Janos Fürst, among others.

A popular soloist, he has performed with many major orchestras such as the Royal Concertgebouw Orchestra, the Munich Philharmonic, the Bamberger Symphoniker, among others. Pace enjoys chamber music and has played with the Keller Quartet, the RTÉ Vanbrugh Quartet, the Quartetto Prometeo and with cellist Daniel Müller-Schott. He participates regularly in chamber music festivals and has visited Delft, Moritzburg, Stresa and West Cork.

Highlights from his recent touring seasons include engagements with the Netherlands Philharmonic Orchestra, the orchestra of the Maggio Musicale Fiorentino, the Hungarian National Philharmonic, the Göteborg, London and Stavanger Symphony Orchestras, the Brussels Philharmonic, the Philharmonisches Orchester Freiburg and the Rheinische Philharmonie; the Beethoven Sonata cycle with Leonidas Kavakos in New York (Carnegie Hall), Athens, Florence, Milan, Amsterdam, Moscow and Tokyo and at the Salzburg Festival and the Beethovenfest Bonn, and duo recitals in the US, Europe and China; Bach Sonatas with Frank Peter Zimmermann in New York, Amsterdam,

Zürich, Frankfurt, Bamberg and Japan; a performance at the Scala in Milan of Schubert's *Schwanengesang* with Matthias Goerne; recitals with viola player Antoine Tamestit in Zürich, Frankfurt and Cologne; recitals with violinist Akiko Suwanai in Japan; recitals with cellist Sung-Won Yang in Korea and Japan, and solo recitals in among others the Amsterdam Concertgebouw and the Herkulessaal in Munich.

Pace enjoys on-going partnerships with violinists Leonidas Kavakos, Frank Peter Zimmermann and Liza Ferschtman. With Kavakos and cellist Patrick Demenga he recorded the piano trios by Mendelssohn (Sony Classical). His recording of the complete Beethoven Sonatas for piano and violin with Kavakos was released by Decca Classics in January 2013.

With Zimmermann he recorded the Busoni Violin Sonata No 2 and the Six Sonatas for Violin and Piano BWV 1014-1019 by J S Bach for Sony Classical. In 2011 Piano Classics released Pace's solo recording of the Années de pèlerinage *Suisse* and *Italie* of Franz Liszt.







#### Programme Highlights 率先披露

Teatro Regio Torino – Simon Boccanegra

Conducted by Roberto Abbado

Verdi's *Requiem* 

Conducted by Gianandrea Noseda

Staatsballett Berlin – *The Sleeping Beauty* 

Choreographed by Nacho Duato

St Thomas Boys Choir and the Leipzig Gewandhaus Orchestra – St Matthew Passion

Conducted by Georg Christoph Biller

Jingju Theater Company of Beijing -The Artistry of Zhang Jungiu

Performed by Wang Rongrong

Compagnia Finzi Pasca – La Verità (The Truth)

Written and directed by Daniele Finzi Pasca

都靈皇家歌劇院

《西門·波卡尼格拉》

威爾第《安魂曲》

指揮:諾賽達

柏林國家芭蕾舞團《睡美人》

編舞:納曹 • 杜亞陶

聖多馬少年合唱團與

萊比錫布業大廳樂團《馬太受難曲》

指揮:喬治•克利斯多夫•比勒

北京京劇院頭牌、 張派大青衣王蓉蓉

芬茲 ● 帕斯卡劇團《夢幻真相》(暫名)

編導:丹尼爾 • 芬茲 • 帕斯卡



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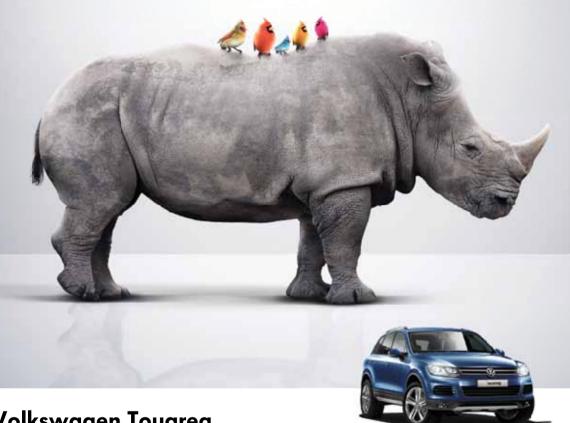
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### 舒伯特:A大調小提琴與鋼琴奏鳴曲,作品162,D574,《大二重奏》 Schubert: Sonata for violin and piano in A, Op 162, D574, Grand Duo

舒伯特的 A 大調小提琴與鋼琴奏鳴曲寫 於 1817 年夏天,是年輕作曲家剛剛移居 維也納不久後的作品。二重奏這個標題是 在1851年戴亞比利的出版中追加上去的。 作曲家原本的想法,傾向於寫作一首大型 的奏鳴曲。此外,比較他以前的小提琴作 品,它稍為提高了演奏技巧上的難度,及 在調性上作出了更大膽的嘗試。

樂曲一開始便以大型奏鳴曲的形式呈現 使人聯想到莫扎特及貝多芬的奏鳴曲。小 提琴的悠揚旋律與鋼琴的節奏韻律構成生 動的對話,營造出溫馨柔和的氣氛。主題 以各種意想不到的調性呈現,顯示樂曲在 調性設計上突破傳統。第二樂章仿傚貝多 芬的諧謔曲,整個樂章充滿大跳音程,音 量強弱亦屢屢突變。第三樂章〈小行板〉 以C大調主題展開,這個似乎是天真純良 的主題,霎時間轉到頗遙遠的降 D 大調, 再次帶來調性上的驚喜。臨近樂章結尾的 樂段,大調與小調交替徘徊,是舒伯特常 用的創作手法。第四樂章乍聽或會讓人誤 以為是另一首諧謔曲,其實是小提琴以雙 按弦奏出舞曲般的主題。

Schubert's Sonata for violin and piano in A was composed during the summer of 1817, shortly after the young composer's relocation to Vienna. The description of "Duo" was added posthumously as the work was published by Diabelli in 1851. For Schubert, it is a grand sonata marked by more challenging violin writings than his earlier works of the same genre and adventuring into more remote tonal

The opening movement displays a large scale layout of the sonata form related to those of Mozart and Beethoven. It has a pleasantly warm mood with vivid dialogues between the melodious violin and the rhythmical piano. The treatment of the theme into all sorts of unexpected keys shows an unconventional tonal scheme. The second movement is modeled on the Beethovenian scherzo, full of abrupt changes of dynamics and exuberant leaps for the violin. The C major Andantino begins with an innocent tune but quickly drifts to the surprisingly remote D-flat major. The music's harmonic adventure brings also the major-minor equivocation towards the end, which is characteristic in many other Schubert's works. The finale features dance-like theme on the violin with double stops, with an initial impression almost like a second scherzo of the sonata.

#### 貝多芬:G大調第十小提琴與鋼琴奏鳴曲,作品96 Beethoven: Sonata for violin and piano No 10 in G. Op 96

這是貝多芬最後一部為小提琴及鋼琴寫的作品。作品捨棄了作曲家中期筆下交響曲的英雄個性,並預示他後期鋼琴與弦樂四重奏作品的風格:主題更為含蓄內斂、更多不規則的樂句以及更多不着邊際的和聲素材。比較之前他寫下的小提琴獨奏聲部,表現技巧不再是創作目的,反而是要達致更為複雜的鐵體與細緻韻味。

令技巧表現更趨含蓄的另一個原因,源自 貝多芬身邊的音樂界對他帶來的影響。他 與法國小提琴家皮埃爾·羅特的會面,啟 發他創作另一部小提琴獨奏作品。這首題 獻給魯道夫大公爵的奏鳴曲,由羅特及大 公爵本人於 1812 年在羅布高域治王子之 宫廷首演,作品亦是由大公爵委約創作。 在貝多芬的書信中曾寫道:「考慮到羅特 的演奏風格,作曲時要更多思量。羅特對 在終章炫技有所保留。」這裏提到的炫技 段落,在貝多芬以前的小提琴作品中,通 常運用跳躍式弓法。這種弓法是羅特所代 表的法國小提琴派不常採用的。學者在研 究傳統演奏法時發現,羅特作為當代法國 小提琴派的代表人物,尤其擅長演奏附點 節奏音樂。在第一樂章〈中庸的快板〉的 第二主題,就可聽到這種節奏型態。

在第一樂章,小提琴與鋼琴之間的對話, 顯示作品旨在建構室內樂的織體,不在表 現技巧。抒情且富表現力的第二樂章,提 醒我們作曲家心目中的演奏者羅特,亦是 以有如美聲唱法的音色見稱。歷史上,法 國小提琴弓工匠托爾德,對當時小提琴音 色的改良亦應記一功。他引進可調校弓毛 張力的琴弓,以加強弓的厚度及耐用性, 使拉奏起來的音色更豐厚。 The Sonata for violin and piano No 10 in G is Beethoven's last sonata written for violin and piano. The work occasionally foreshadows his late piano works and string quartets, abandoning the heroic character shown by those symphonies in his middle creative period. Instead, as in many of his later works, there are more introverted themes, irregular phrases and far-fetching harmonic language. Virtuosity is no more a prominent goal in the writing of the violin part compared to his antecedent sonatas. It is now a mean to achieve more complex texture and subtle nuances.

Another reason for the opting out for virtuosity is the influence brought by the musical world around Beethoven. Meeting with the French virtuosic violinist Pierre Rode was an essential stimulus for Beethoven to compose vet another solo violin work. This sonata is dedicated to Archduke Rudolf, who commissioned the work and performed it with Rode at Prince Lobkowitz's palace in 1812. In Beethoven's correspondence, he wrote that he "had to give more thought to the composition in view of Rode's playing. The more boisterous passages in the finale do not appeal to Rode." Such boisterous passages usually require virtuosic bouncing bow-strokes which are not favored by Rode. Scholarly research in rediscovering performance traditions shows that Rode's specialty is the dotted rhythms, representing the modern French violin school. This can be heard in the second theme of the first movement, Allegro moderato.

The dialogue between the violin and piano in the first movement gives the priority to chamber music texture, not to show off virtuosity. The expressive and lyrical second movement reminds us that Rode, who the composer has in mind for the work, is also particularly praised for playing in the bel canto (beautiful singing voice) style. Historically, the sustained and fuller tones produced by the violin of his time was assisted by reformed bow model by the French bow maker Tourte, who has increased its thickness and durability with adjustable bow hair tension.

第二樂章終結時懸而未決的和弦,於〈諧謔曲〉終於安定下來。以 G 小調開始,在〈三聲中段〉卻回復到第二樂章的降 E 大調。這種樂章之間的聯繫,和聲上的突變,都是貝多芬晚期作品的特色。終章〈稍活潑的小快板〉由一組變奏曲組成,全曲大致以緩和的氣氛作結,顯示貝多芬聽從了羅特的意見,捨掉炫技終章。

The unresolved last chord of the second movement finds its resolution only in the *Scherzo* which starts with a remote G minor. The *Trio*, however, reintroduces the E-flat major, the key of the second movement. Such links between movements and abrupt harmonic changes will appear more and more in Beethoven's late works. The concluding *Poco Allegretto* is a set of variations with a predominant mellow character, reflecting the opinion of Rode, who expressed to Beethoven his indifference to boisterous conclusions





康戈爾德:《無事生非》組曲,作品11

Korngold: Suite Much Ado About Nothing, Op 11

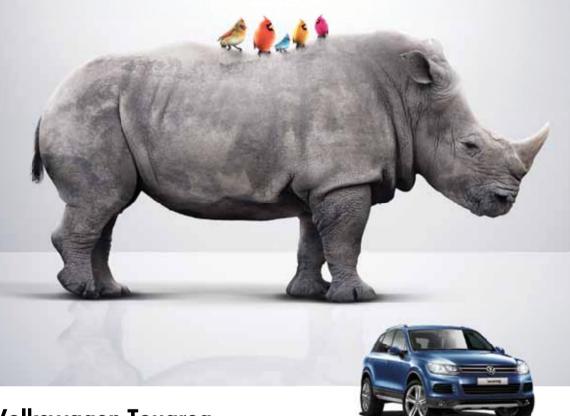
康戈爾德是最後一批在納粹德國時期被迫流亡到美國的浪漫派作曲家之一。他年青時期已被視為天才,李察·史特勞斯曾讚揚他「風格穩妥,曲式奔放,富有獨特表現力,和聲結構上更是讓人讚歎」。於1934年,領導德國戲劇界的前衛導演馬克斯·萊恩哈特把康戈爾德帶到荷李活。自此康戈爾德創作了不少經典的電影音樂作品。

《無事生非》在他赴荷李活前創作,是為 於 1920 年在維也納製作的莎士比亞同名 劇作而譜寫的音樂作品。原本劇場音樂的 版本由室樂管弦樂團演奏,其後出版的音 樂會組曲,才出現這個小提琴與鋼琴演奏 的版本。四個樂章輪流用了以下的音樂 素材:緩慢而富表情的華爾茲舞曲,精神 抖擻的號笛舞曲,及詭異的送葬進行曲, 其靈感及風格源自作曲家馬勒。其實康戈 爾德後來創作了一首小提琴協奏曲,題獻 給馬勒的遺孀艾瑪。康戈爾德的《無事生 非》組曲,以及小提琴協奏曲,均由小提 琴大師海菲茲留下歷史性錄音。值得一提 的是海菲茲除了演奏康戈爾德的小提琴作 品,他在戰後的以色列,曾經在音樂會的 曲目中,突破當地對演奏德國音樂的禁 令,於音樂會演奏曲目中加入了李察,史 特勞斯的小提琴奏鳴曲。

As one of the last Romantic composers who was forced to be exile in America after leaving Nazi Germany, Korngold was a remarkable child prodigy. Richard Strauss once remarked that "this firmness of style, sovereignty of form, individual expression and harmonic structure are really amazing". Max Reinhardt, the pioneering director of German theatre, took Korngold to Hollywood in 1934 where he wrote some finest score for the cinema.

Much Ado About Nothing dates from the time before his Hollywood career, and was written for a production of Shakespeare's play in Vienna in 1920. The incidental music scored for chamber orchestra was arranged for violin and piano and later published as concert suite. The four movements alternates musical materials of an expressive slow waltz, an animated Hornpipe, and a grotesque funeral march in the style of Gustav Mahler. In fact, Korngold later wrote a violin concerto dedicated to Mahler's widow Alma. Both the violin concerto and this suite were made available on historical recordings by the great violinist Jascha Heifetz, who also broke the ban on German music in Israel by programming Richard Strauss's Violin Sonata.

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### 李察·史特勞斯:降E大調小提琴與鋼琴奏鳴曲,作品18 Richard Strauss: Sonata for violin and piano in E-flat, Op 18

在其父親指導之下,李察,史特勞斯早年 的音樂教育1.根於莫扎特、貝多芬及布拉 姆斯等古典樂派作品。而李斯特及華格納 等較革命性的作品,其父一直禁止,直到 史特勞斯 20 多歲,於 1887 年、大約在他 創作這首降E大調小提琴奏鳴曲時,才有 機會接觸到。作曲家在創作路上走到關鍵 的十字路口。他一方面嘗試探索交響詩這 較新的樂種,另一方面在室內樂方面展現. 出對古典樂派風格的掌握。

樂曲的第一樂章以充滿年輕熱情的英雄式 動機展開,有如交響詩激發的戲劇性浪漫 風格與富故事性的聯想。同時,小提琴及 鋼琴奏出有如協奏曲的氣魄,反映作曲家 對兩者皆駕輕就熟。發展部在主題材料及 調性轉移上闖出全新的領域,突破布拉姆 斯為古典奏鳴曲式奠定的基準。透過作 品,作曲家似乎有意背離奏鳴曲式,掙脱 古典主義的束縛。

第二樂章〈如歌的行板〉附有不尋常的副 標題《即興曲》,顯示作曲家有意突破傳 統室內樂標準格式。小提琴聲部有如歌劇 般輝煌,音色使人聯想到史特勞斯後期的 藝術歌曲及歌劇。終曲的引子由鋼琴獨奏 起首,然後小提琴加入,寬廣流暢的旋律 展示《唐璜》等他較後期寫的革命性作品 神髓。最後,樂曲旋律邁向高潮,為史特 勞斯最後一首室內樂作品作結,向更富實 驗空間的交響詩世界邁進。

樂曲介紹 葉劍豪

Under his father's instruction. Richard Strauss's early music education was grounded upon classical works by Mozart, Beethoven and Brahms. More revolutionary works of Liszt and Wagner were forbidden by his father until his early twenties, around the time when the composer composed his Sonata for violin and piano in E-flat in 1887. The work marked a pivotal phase when the composer was at a crossroads in exploring new venture in music through the genres of tone poems, and at the same time showing a firm confidence on the more classical idiom of chamber music

The opening of the first movement shows a heroic motif full of youthful passion, not far from the dramatic romanticism and narrative inspiration evoked by tone poems. On the other hand, the concerto-like challenging passages on both the violin and piano show that the composer is adept in both instruments. The development section takes the audience on a journey of thematic and tonal transformation beyond the boundary of classical sonata, even by the standard of Brahms. Through the work, the composer seems to display the urge to free himself from the disciplines of the sonata form, and to break the bonds of the sonata as a format and classicism reinforced by his father's education.

The Andante cantabile has a peculiar subtitle as *Improvisation*, another trait of breaking free from standard chamber music repertoire. The violin part has an operatic grandeur and its vocal quality reminds us of Strauss's later works in the genre of Lieder and opera. The piano alone set the scene in the introduction to the finale. The eloquent and board melodic contour on the violin then takes the stage, displaying the spirit of the later more revolutionary works as Don Juan. The melodic climax brings to the end of Strauss's last chamber work, striding boldly into the more experimental world of tone poems.

Programme notes by Kim-Ho Ip

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# Programme Calendar 節目時間表

▼ 香港賽馬會藝粹系列 The Hong Kong Jockey Club Series ▼ 信和集團藝萃系列 Sino Group Arts Celebration Series

▼ 寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 .	/ 戲曲 OPERA / CHINESE OPERA			
<b>粤劇《鴛鴦淚》</b> 藝術總監:李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi-kei Li	STA YLTA	8/3 15/3	2:30pn 2:30pn
<b>經典復興:粵劇戲寶傳承篇</b> 藝術總監:李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi-kei Li	YMTT YLTA	12, 13/3 14/3	7:30pn 7:30pn
<b>莫斯科大劇院歌劇團《沙皇的新娘》</b> 音樂及文本:林姆斯基 - 高沙可夫	<b>The Bolshoi Opera</b> - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 / 21/3 22/3	7:30pm 7:30pm 2:30pm
賽馬會本地菁英創作系列 《大同》 文本: 陳耀成 作曲: 陳慶恩 導演: 鄧樹榮 指揮: 廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series  Datong: The Chinese Utopia Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pn
浙江小百花越劇團 新版《梁山伯與祝英台》 團長:茅威濤 導演:郭小男	Zhejiang Xiaobaihua Yue Opera Troupe The New Butterfly Lovers Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm
浙江小百花越劇團 《二泉映月》 團長:茅威濤 導演:郭小男	Zhejiang Xiaobaihua Yue Opera Troupe The Moon Doubled in the Second Spring Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm
浙江小百花越劇團 《五女拜壽》 團長:茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe Five Daughters Offering Felicitations Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm 7:30pm
	古典音樂 CLASSICAL MUSIC			
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	СССН	27/2 <b>/</b> 28/2	8:00pn 6:00pn
香港中樂團「樂旅中國 IX 」 指揮:閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	СНСН	28/2	8:00pr
威廉·克里斯蒂、庭院之聲學院 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm
馮大維鋼琴獨奏會 	David Fung Piano Recital	STA	5/3	8:00pn
法比奥・比昂迪小提琴演奏會 古鍵琴:鮑娜・龐塞	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm
趙成珍鋼琴獨奏會 歐洲嘉蘭古樂團	Seong-Jin Cho Piano Recital  Europa Galante	CHCH	6/3	8:15pm
音樂總監 / 小提琴:法比奥・比昂迪	Music Director / Violin: Fabio Biondi	CHCH	7/3	7:30pm
<b>滙豐《弦繫香港》音樂會</b> 香港中樂團 指揮:閻惠昌	HSBC A Hong Kong Story Concert Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pr
米凱・路迪與馬克・夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - The Sound of Colours	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pr 8:15pm 3:00pr
<b>杜希金三重奏</b> 鋼琴:馮大維 小提琴:金珍秀 大提琴:金約拿	<b>Trio Dushkin</b> David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	СССН	19, 20/3	8:00pn
聲音劇場 藝術總監:保羅·希利亞 《新與舊的家庭觀》 《帕特80×8》 慶祝帕特80生辰音樂會	Theatre of Voices Artistic Director: Paul Hillier Family Values - Old and New Arvo Pärt - 80 by 8, Pärt at 80 celebration concert	СНСН	25/3 26/3	8:00pn 8:00pn
<b>卡華高斯與佩斯音樂會</b> 小提琴:卡華高斯 鋼琴:佩斯	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pn
香港小交響樂團與曼高娃 音樂總監 / 指揮 : 葉詠詩 鋼琴 : 曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	СНСН	28/3	8:00pn
<b>狄杜娜朵 《戲劇女王》</b> 音樂總監 / 小提琴:德米特里・辛柯夫斯基 與金蘋果古樂團聯合演出	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	СССН	6/5	8:00pn
爵士語	樂 / 世界音樂 Jazz / World Music			
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pr
波比·麥非年 spirit <i>you</i> all	Bobby McFerrin - spirityouall	CCCH	13/3 <b>1</b> 4/3	8:00pr 8:00pr
卡珊卓・威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	СССН	21/3	8:00pr 8:00pr
世界音樂週末營 - 拉米加斯女子樂團 佛蘭明高音樂	World Music Weekend - Las Migas Flamenco	CHT	27/3	8:00pn

	樂 / 世界音樂 Jazz / World Music			
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pr
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會 情歌樂會與拉米加斯女子樂團成員	World Music Weekend - Pansori meets Flamenco Jeong Ga Ak Hoe & musicians from Las Migas	CHT	28/3	8:00pi
粉紅馬天尼	Pink Martini	CCCH	28/3 <b>2</b> 9/3	8:00pr 8:00pr
	戲劇 THEATRE			
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演:沃爾特·阿斯姆斯 演出:莉莎·德萬	Three short Samuel Beckett plays  Not I / Footfalls / Rockaby  Director: Walter Asmus  Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pn 5:00pr
《打擂台》 導演:亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - Fight Night Director: Alexander Devriendt	CCST	26-28/2; 1/3 28/2; 1/3	8:15pn 3:00pr
合拍劇團《獅子男孩歴險記》 導演:克萊夫・孟度斯 及 詹姆士・伊特曼	<b>Complicite</b> - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pn 2:30pr 7:30pn 2:30pr
<b>紙影院《奧德賽漂流記》</b> 藝術總監及紙偶師:尼古拉斯·羅寧 音樂總監:克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3	3:00 p 8:00 p 8:00 p
<b>都柏林城門劇院《傲慢與偏見》</b> 改編:詹姆斯・麥克斯韋 導演:艾蘭・斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pr 2:30pr
<b>小偶影院《雞蛋星球》</b> 藝術總監 / 演出:茨維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3 15/3	8:00pr 3:00pr 8:00pr 5:00pr
甘迪尼雜技團《落地開花》	Gandini Juggling - Smashed	CCST	17-21/3 22/3	8:15pn 3:00pr 8:15pn
新銳舞台系列:《烏合之眾》 編劇: 喻榮軍 導演: 鄧偉傑 香港藝術節委約,與上海話劇藝術中心聯合製作	New Stage Series: The Crowd  Playwright: Yu Rongjun Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pr 8:15pm
《金蘭姊妹》 編劇/製作顧問:李恩霖 編劇:黃詠詩 導演:司徒慧焯 香港藝術節委約及製作	The Amahs Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-sze Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	
	舞蹈 DANCE			
<b>星耀佛蘭明高</b> 演出:安東尼奥・卡納萊斯、卡諾斯・羅德 里基、赫蘇斯・卡蒙納、卡林美・阿馬亞	<b>Gala Flamenca</b> Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 <b>7</b> 1/3	7:30pn 7:30pn 2:30pr
<b>亞太舞蹈平台(第七屆)</b> 驫舞劇場《兩男關係》;芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: 2 Men; Hyoseung Ye: Traces	CCST	5, 6/3 7/3	8:15pm 3:00pr
<b>荷蘭國家芭蕾舞團《仙履奇緣》</b> 編舞:克里斯多夫・惠爾頓	<b>Dutch National Ballet</b> - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pn
香港賽馬會當代舞蹈平台 節目一編舞:李思颺及王丹琦、盤偉信 節目二編舞:專提恒、黃靜婷 節目三編舞:曹德寶、李德、徐奕婕、 黃俊達、黃翠絲、黃碧琪、衰勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan.ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pr
<b>莫斯科大劇院芭蕾舞團《巴黎火焰》</b> 編舞:阿列克塞·羅曼斯基 現場伴奏:莫斯科大劇院樂團	The Bolshoi Ballet - The Flames of Paris Choreographer: Alexei Ratmansky With the Bolshoi Orchestra	CCGT	24/3 <b>/</b> 25, 26/3	7:30pr 7:30pr
<b>莫斯科大劇院芭蕾舞團《珠寶》</b> 編舞:巴蘭欽 現場伴奏:莫斯科大劇院樂團	<b>The Bolshoi Ballet</b> - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pr 2:30pr 7:30pr

CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre

CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre

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CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall

CHT 香港大會堂劇院 Theatre, HK City Hall

APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA

APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA APAC 香港演藝學院音樂廳 Concert Hall, HKAPA

APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA

YMTT 油麻地戲院 Yau Ma Tei Theatre

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

STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall

YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre



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### 藝術節加料節目 Festival Plus

節目詳情及網上	報名 For more details and online registration: w	ww.hk.artsfe	stivalplus.org
	電影 FILM		音樂 MUSIC
2, 8, 16/11/2014	《法老的女兒》The Pharaoh's Daughter	16/3	米凱・路迪鋼琴大師班
30/11; 6, 14/12/2014	《舞姬》La Bayadère	20/3	Piano Masterclass with Mikhail Rudy  洛杉磯愛樂主席兼行政總裁 —
11, 17, 25/1	《愛之傳説》The Legend of Love		博爾達分享藝術管理心得
1, 7, 14, 15/3	《胡桃夾子》The Nutcracker		Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
5, 11, 12, 18/4	《天鵝湖》Swan Lake	27/3	佛蘭明高的韻律 Flamenco, The Rhythm
19/4; 9, 10/5	《羅密歐與茱麗葉》Romeo and Juliet	28/3	卡華高斯小提琴大師班
21, 27/6; 5/7	《伊凡大帝》Ivan The Terrible	20/0	Violin Masterclass by Leonidas Kavakos
歌劇 / /	戲曲 OPERA / CHINESE OPERA	28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
27/2-29/3	藝術節展覽:康有為面面觀 HKAF Exhibition:		舞蹈 DANCE
	Datong and The World of Kang Youwei	25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
11/3	傳承粵劇經典	28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
12/2	Passing the Torch in Cantonese Opera	2/3	驫舞劇場舞蹈工作坊
13/3	執導現代歌劇 Staging a New Opera 歌劇作曲解碼 Composing for Datong		Dance Workshop with HORSE 邂逅舞者:亞太舞蹈平台
15/3 15/3	「新音樂·新構思」座談會	6/3	Dialogue with Hyoseung Ye and HORSE
13/3	机自来:机阱心」座或首 "New Music, Fresh Ideas":	7/3	
	a Discussion Hosted by Evans Chan		Dance Workshop with Hyoseung Ye
21/3	《沙皇的新娘》後台解碼	13/3	再續《仙履奇緣》Rebooting Cinderella
24.0	Designing The Tsar's Bride	14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>	4.7.10	荷蘭國家芭蕾舞團大師班
22/3	烏托邦之後台解碼 Utopia Backstage	14/3	Dutch National Ballet Masterclass
22/3	《大同:康有為在瑞典》放映座談會		與本地當代舞蹈家對談
22,0	Datong: The Great Society - In Search of a Modern Utopia	14, 15/3	The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
26/3	中國戲曲的視野 — 與茅威濤對談 Future of Chinese Opera	27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
	音樂 MUSIC		戲劇 THEATRE
27/2	艾瑪的音樂之旅 Kapelle for Kids	27/2	與德萬對話 In Conversation with Lisa Dwan
27/2-29/3	「女·聲」攝影活動	28/2	合拍劇團面面觀 Mathadarad Brancas of Carablishs
21/2 2//0	"Voices of Women" Photography Campaign	28/2	Method and Process of Complicite 《打擂台》演後談 Fighting for Your Attention
28/2	德累斯頓國家管弦樂團大師班	1/3	媽姐的故事 The Amahs' Stories
	Orchestra Masterclass by	2/3	《奥德賽漂流記》演後談 Behind the Odyssey
3/3	Staatskapelle Dresden  威廉·克里斯蒂與繁花古樂團大師班		《金蘭姊妹》演後談
3/3	Masterclass with William Christie	5, 12/3	Sisterhood of Old Hong Kong
	and Les Arts Florissants	6/3	《傲慢與偏見》演後談
6/3	赤腳女聲 —— 喜樂的泉源	7/0	Staging Pride and Prejudice
7.0	Barefoot Divas – Living with Joy	7/3	珍·奥斯汀的世界 The World of Jane Austen
7/3	相約法比奧·比昂迪 Meet Fabio Biondi 以樂為生 On Music as a Profession	12/3 13, 14, 15/3	《雞蛋星球》工作坊 Playing With Puppets? 《雞蛋星球》演後談 Landing on Planet Egg
11/3 12/3	杜希金三重奏:音樂道路的迷思	18/3	小偶進計區(公開展演)
12/3	Trio Dushkin: A Case Study on Today's Working Musicians	19/3	Puppetry Close to Home (Public Showcase) 解讀《落地開花》 Smashed Revealed
13/3	村希金三重奏演前導賞及示範	20/3	雜耍基礎工作坊 Juggling Fundamentals
10,0	A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin	21/3	香港藝術節戲劇論壇
14/3	波比·麥非年大師班 The Bobby McFerrin Masterclass	28/3	The HKAF Theatre Forum 《烏合之眾》演後談 When is a Herd not a Herd?
14/3	與米凱·路迪對話 In Dialogue with Mikhail Rudy		電視特備節目 FESTIVAL ON TV
15/3	邂逅 Lady Day Lady Day Live	11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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