

43rd  香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

趙成珍

鋼琴獨奏會

Seong-Jin Cho

Piano Recital



香港賽馬會
The Hong Kong
Jockey Club

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

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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.



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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。

香港藝術節每年都邀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，為本地居民和遊客提供精神養分，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悅目，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.

梁振英
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

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.

Ronald Arculli

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週年之際，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士。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

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.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival

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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，使我們可以繼續邀請世界
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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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、皇家莎士比亞劇團、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生提供藝術體驗活動。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。

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 events** in February and March every year.

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 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 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 guided tours.

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直線Direct Lines | (852) 2828 4910/11/12
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43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015 Presents

趙成珍 鋼琴獨奏會 Seong-Jin Cho Piano recital

6.3.2015

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



演出長約1小時40分鐘，包括一節中場休息
Running time: approximately 1 hour and 40 minutes
including one interval

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www.hk.artsfestival.org

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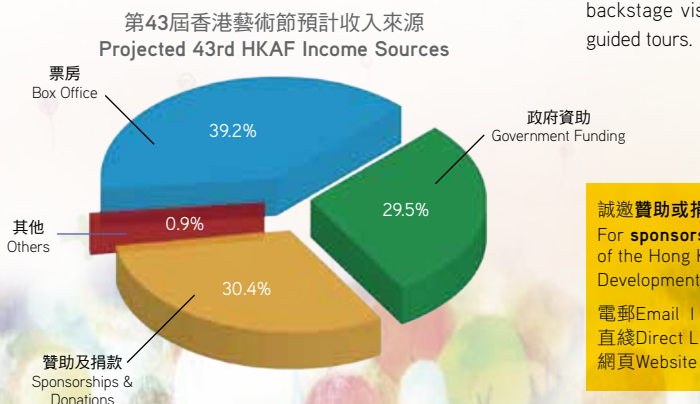


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28/2/2015

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28-29/3/2015



趙成珍 Seong-Jin Cho

趙成珍 1994 年生於南韓首爾，是當代數一數二的年輕鋼琴家。六歲開始習琴，並於 11 歲舉行首個獨奏會。2009 年，他以 15 歲之齡成為日本濱松國際鋼琴比賽歷年最年輕冠軍，2011 年於莫斯科柴可夫斯基國際鋼琴比賽獲獎，並於 2014 年亞瑟·魯賓斯坦國際鋼琴大師賽獲獎。

趙成珍曾與多位指揮家及國際級樂團攜手演出，包括格杰夫與馬林斯基樂團、馬捷爾與慕尼黑愛樂樂團、雅諾夫斯基與柏林廣播交響樂團、普雷特涅夫與俄國國家樂團、普雷特涅夫與瑞士巴塞交響樂團、捷克愛樂樂團以及 NHK 交響樂團等。

趙成珍亦曾於世界各地舉行獨奏會，當中包括：東京歌劇城音樂廳、聖彼得堡馬林斯基劇院音樂廳及莫斯科音樂學院大演奏廳。曾到訪的國家包括日本、德國、法國、俄羅斯、波蘭、以色列、中國及美國。除此之外，趙成珍更積極參與各地的音樂盛事，例如俄羅斯聖彼得堡的白夜藝術節、美國紐約國際鍵盤音樂節以及波蘭杜什尼基茲德魯伊的蕭邦節。他亦以室樂樂手身份於首爾的春季音樂節及韓國大關嶺音樂節等演出。

趙成珍自 2012 年赴巴黎入讀國立高等音樂舞蹈學院，隨著名鋼琴大師米素·貝洛夫修習鋼琴。

簡歷中譯 伍穎妍

Born in 1994 in Seoul, South Korea, Cho has established himself as one of the foremost pianists of his generation. He began to play the piano at six and gave his first public recital at 11. At the age of 15, he won the first prize at Hamamatsu Competition 2009 in Japan, as the youngest winner in the history of the competition. He was also a prize-winner at the International Tchaikovsky Competition 2011 and the Arthur Rubinstein International Piano Master Competition 2014.

Cho has performed with orchestras such as Mariinsky Theatre Symphony Orchestra (Valery Gergiev), Munich Philharmonic Orchestra (Lorin Maazel), Rundfunk-Sinfonieorchester Berlin (Marek Janowski), Russian National Orchestra (Mikhail Pletnev), Basel Symphony Orchestra (Mikhail Pletnev), Czech Philharmonic Orchestra, NHK Symphony Orchestra, among others.

He has given recitals in prestigious venues including the Tokyo Opera City Hall, St. Petersburg Mariinsky Theatre Concert Hall and the Great Hall of the Moscow Conservatory. He has toured Japan, Germany, France, Russia, Poland, Israel, China, and the US, and performed in numerous music festivals including The Stars of the White Night Festival in St. Petersburg (Russia), International Keyboard Institute and Festival (US), and Chopin Festival in Duszyniki-Zdroj (Poland). As a chamber musician he has performed in Seoul Spring Festival and Great Mountains Festival, among other events.

Since 2012, Cho has been a student at the Conservatoire National Suprieur de Musique et de Danse de Paris and resides in Paris. He is currently studying with Michel Beroff, a noted pianist.



曲目 Programme

莫扎特

降 B 大調鋼琴奏鳴曲，K281

快板
充滿愛意的行板
小迴旋曲：快板

Wolfgang Amadeus Mozart (1756-1791)

Piano Sonata in B-flat, K281

Allegro
Andante amoroso
Rondeau: Allegro

舒伯特

降 B 大調第三即興曲，作品 142，D935

F 小調第四即興曲，作品 142，D935

Franz Schubert (1797-1828)

Impromptu D935, Op 142, No 3 in B-flat

Impromptu D935, Op 142, No 4 in F minor

李斯特

F 小調第十超技練習曲

Franz Liszt (1811-1886)

Transcendental Étude No 10 in F minor

— 中場休息 Interval —

蕭邦

F 大調第二敘事曲，作品 38

降 B 小調第二鋼琴奏鳴曲，作品 35

緩板 – 雙倍速度
諧謔曲
葬禮進行曲：緩慢地
終曲：急板

Frédéric Chopin (1810-1849)

Ballade No 2 in F, Op 38

Piano Sonata No 2 in B-flat minor, Op 35

Grave – Doppio movimento
Scherzo
Marche funèbre: Lento
Finale: Presto

降 B 小調第二諧謔曲，作品 31

Scherzo No 2 in B-flat minor, Op 31

是晚演出曲目及次序或有更改

Pieces and their order of performances are subject to change



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莫扎特：降B大調鋼琴奏鳴曲，K281

Mozart: Piano Sonata in B-flat, K281

降B大調鋼琴奏鳴曲，K281約於1774至1776年間創作。莫扎特在1777年與父親的書信中，提到他在巴黎及奧格斯堡等城市巡迴表演時，親自演奏了從K279至K284的整套六首奏鳴曲。信中亦寫到作曲家對於運用「彈性速度」的觀點：「在慢板樂章中，左手應該建立嚴謹的節奏感，好讓右手來跟隨。」

許多莫扎特演繹者的演奏當中，都可見「彈性速度」的運用帶出第二樂章〈充滿愛意行板〉中的抒情效果。這個頗為不尋常的標題，其實反映了作曲家對一位女士的傾慕。愛意並非只顯露在標題上，更在音樂上，從起首3/8拍子的三度和弦樂句中，及後來以16分音符組成的三連音，以至樂章結束前富有安撫性的低音段落，都加深刻畫這種愛意。另一方面，首樂章〈快板〉，以及尾樂章〈小迴旋曲：快板〉，分別都展現出輕鬆、細緻而靈巧的魅力。

The date of composition of Mozart's Piano Sonata in B-flat, K281 lies between 1774 and 1776. In a letter written to his father in 1777, Mozart mentioned he had himself performed the whole set of six sonatas from K279 to K284 during a journey covering Paris and Augsburg. He also wrote about his ideas in articulating tempo rubato, that "in a slow movement, the left hand should play in strict time, followed by the right hand."

As shown by many Mozart interpreters, this kind of tempo rubato enhances particularly the lyricism in the second movement of the piano sonata K281. This movement is unusually entitled *Andante amoroso*, the expression intended to hint at a lady who the composer was in love with. This amorous mood does not only live in the title. The passage with consecutive thirds in 3/8 time at the beginning already symbolises the harmonious company. The feeling is deepened by the triplets of semiquavers, and by the final calming gesture in the bass just before the end. Both the first movement, *Allegro*, and the finale, *Rondeau: Allegro*, displays crisp, light character, with delicate wit and charm.

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舒伯特：降B大調第三即興曲，作品142，D935 Schubert: Impromptu D935, Op 142, No 3 in B-flat

舒伯特寫下的兩組（每組四首）即興曲在他離世十年後才出版。相對於鋼琴奏鳴曲式，舒伯特的即興曲通常帶有較為憂鬱的主題，再透過不同氣氛，呈現起伏變化的情緒。第二組當中的降B大調第三即興曲，作品142，D935，主題源自於作品《羅莎蒙特》的間奏曲。這個優雅而平靜的主題，以變奏曲的形式展示其不同的面貌，運用了細分節奏及各種類型的裝飾音。最後，主題莊嚴地重現，把樂曲帶到終結。

It was only ten years after Franz Schubert's death that the complete two sets (four pieces each) of impromptu were published. Compared to the sonata form, the main themes of Schubert's Impromptus tend to be more melancholic, which are then taken into journeys of varieties of moods and more volatile episodes. The theme of Impromptu D935, Op 142, No 3 in B-flat is taken from the well-known tune of the entr'actes from *Rosamunde*. This calm and elegant theme is subjected to a series of variations, with graceful decorations and florid embellishments of increasing subdivision in rhythms. It ends with a solemn reiteration of the theme.

舒伯特：F小調第四即興曲，作品142，D935 Schubert: Impromptu D935, Op 142, No 4 in F minor

F小調第四即興曲，作品142，D935具有活力充沛的調性，樂曲的發展呈現突破性的調性轉移，如降A小調。而在激烈的樂曲結尾之前，一段和聲律動較慢、有懸疑性及沉思性的樂句，令樂曲回到了比較典型的舒伯特即興曲風格。此外，這首第四即興曲比其他舒伯特即興曲的技巧性要求更高。

The Impromptu D935, Op 142, No 4 in F minor has a lively character from the start. There are bolder modulations to remote keys such as the A-flat minor. Before the vigorous coda, there is a striking passage of suspended slow moving harmonies which brings us into a sombre mood, a reminder of the more typical character of Schubert's Impromptu. Apart from that, this final impromptu is technically demanding than the other pieces written by Schubert in the whole two sets.

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李斯特：F小調第十超技練習曲

Liszt: Transcendental Étude No 10 in F minor

神童李斯特年僅 20 歲就寫下 12 首超技練習曲，秉承了他的老師徹爾尼在鋼琴練習曲上的貢獻。這 12 首練習曲運用了當時所有為人認知的鋼琴技巧。另一位作曲家白遼士曾經這樣寫道：「李斯特的這些練習曲是為自己而寫的，難度極高，再沒有任何人可以誇口說自己能嘗試演奏這些曲目！」

熱情的 F 小調第十超技練習曲〈極激烈的快板〉是以正規的奏鳴曲式寫成。兩個主題的性格和調性都有強烈對比。發展部運用強烈的八度重複音，加上複雜的和弦和激揚的調式都體現了李斯特以和聲與對比的手法所體現的張力，展現出音樂的戲劇性。

As a composer just reaching his 20s, the young prodigy Franz Liszt wrote 12 studies in the manner of his teacher Czerny. These highly virtuosic pieces explored all known devices of piano techniques of his time. The composer Berlioz wrote, "Liszt created these pieces for himself to play and no one else in the world should flatter himself that he could even begin to perform it."

The passionate Transcendental Étude No 10 in F minor, *Allegro agitato molto*, is written in the standard sonata form with two thematic elements strongly contrasted in character and tonality. There are dramatic repeating notes in octaves at the development session, together with complex chordal and turbulent pianistic passages. It shows the typical way that Liszt creates musical drama, heightened by harmonic tensions and juxtapositions.

蕭邦：F大調第二敘事曲，作品38

Chopin: Ballade No 2 in F, Op 38

比起奏鳴曲所要求的短小精煉的動機性主題而言，蕭邦在創作上的強項更體現在較長抒情性的樂句。不少學者指出蕭邦的敘事曲有標題性，而且從波蘭詩人米奇域茲的詩得到創作靈感，可是作曲家本身則強調純音樂美學的創作意圖。他一共寫了四首敘事曲，其中 F 大調第二敘事曲，作品 38 在 1836 至 1839 年間寫成。對於這首曲是否具標題性，各人見解不一。旋律由寧靜的 F 大調主題，轉成為激情的 A 小調，再者，中段樂曲的戲劇性發展及獨特的寧靜諧謔曲氣氛，促使音樂學者聯想到詩人米奇域茲的詩中描繪的神秘而美麗的湖。

Developing the form of the Ballade, Frédéric Chopin demonstrates his strength in long lyrical melodic lines rather than short themes demanded by sonatas. Though some scholars claimed that his Ballades are programmatic and inspired by poems of the Polish poet Mickiewicz, the composer has rather clearly shown his intention of going after the aesthetics of pure music. He wrote four Ballades, and Ballade No 2 in F major, Op 38, written between 1836 and 1839, has particularly aroused diverse views over whether it is programmatic or not. It is mainly due to the transformed tonality from F major to A minor, both in the ferocious middle section and towards the end. In addition, the tranquil beginning is claimed to be depicting the mysterious beauty of a lake in one of Mickiewicz's poems.

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蕭邦：降B小調第二鋼琴奏鳴曲，作品35 Chopin: Piano Sonata No 2 in B-flat minor, Op 35

蕭邦寫的降B小調第二鋼琴奏鳴曲，作品35，四個樂章皆十分成功地平衡了在音樂結構上的革命精神和詩意。於1839年完成作品之時，蕭邦已經是一位能大膽地創作極富想象力的作品的鋼琴作曲大師。這一點可以從他如何巧妙地在作品中糅合了截然不同的主題元素而得到證明。正如在奏鳴曲首樂章召喚性的開首和激揚的主題，瞬間就轉為非常有詩意、深沉而含蓄的第二主題。次樂章具諷刺意味的〈諧謔曲〉則穿插了轉為大調的中段，輕柔而閃爍中卻依然帶着半點憂傷。

而作品中一直隱含着的幽暗的基調，最終由第三樂章的〈葬禮進行曲〉顯露出來。此樂章比其餘樂章早兩年完成，也是改革奏鳴曲最廣為人知的例子。模仿鼓鳴及鐘響的葬禮進行曲餘韻中，樂曲苦中帶甜的中段轉成大調，帶領聽眾進入似夢非夢的境界，彷彿是對過去美好回憶的緬懷。剎那間，從甜美的幻境回到進行曲的行列當中，然後迅速被捲入終曲的漩渦中。無窮動的節奏，有如一股強風捲走一切如落葉般的回憶。鋼琴家魯賓斯坦曾生動地描繪這個樂章如「教堂後園墓地夜裏捲起的一陣狂風」。

The intricate balance between poeticism and revolutionary spirit in formal structure permeates throughout all four movements of Chopin's second piano sonata. By the time Chopin completed the whole sonata in 1839, he had established himself as an utterly imaginative and daring composer on the piano. This is shown by the enigmatic joining of the most incongruous elements in his Piano Sonata No 2 in B-flat minor, Op 35. In the first movement, the opening declamatory call and turbulent theme is followed immediately by the poetically muffled and pensive second theme. The ironic *Scherzo* is also intervened by a gently shimmering trio, which, even in the major key, still rings with a touch of sadness in its character.

But the grimness undertone, as the unifying factor of the whole sonata, is finally confirmed by the *Marche funèbre* of the third movement, written two years before the rest of the sonata. This movement is perhaps one of his most famous works that transforms the sonata as a rigid form to music with universal significance. After the dark sonic imitation of the drumbeats and tolling bells of the funeral march, the bitterly sweet middle section in the major key comes upon us like a brief glimpse into the landscape of the dream, or the recollection of the nostalgia. The finale sweeps away any trace of recollection like fallen leaves blown away by whirlwind. It is in the form of *moto perpetuo* without any break. The pianist Rubinstein has quite vividly described it as "night winds sweeping over church-yard graves".

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蕭邦：降B小調第二諧謔曲，作品31

Chopin: Scherzo No 2 in B-flat minor, Op 31

以富幻想性的形式，將本質迥異的音樂元素糅合起來的手法，在蕭邦的降B小調第二諧謔曲，作品31中得到充分體現。樂曲先由激烈的樂句展開，如一問一答的對話，召喚聽眾加入狂熱的華爾茲舞曲。進入了中段，樂曲呈現截然不同的安逸恬靜。但不久，開首澎湃的華爾茲舞曲再次呈現，狠狠地打破了中段帶來的安逸氣氛。末段本來似是重複首段的音樂材料，作曲家卻巧妙地在重複的段落加上變奏，其才華與高超的技巧充分體現。最後樂曲在燦爛的連續句後猝然告終。

樂曲介紹 葉劍豪

An ingenious unison of incongruous elements, the Scherzo No 2 in B-flat minor, Op 31, which starts with a vigorous passage in the form of question and answer as if to summon the listener to join a menacing waltz. The calm central intermezzo is, however, contrastingly tranquil. It is soon abruptly destroyed by the re-appearance of the explosive waltz elements from the beginning. Chopin demonstrates his wit and virtuosity by ensuring the repetition in the last section remains not just repetition but with discreet variations, leading to a splendid stretto towards an abrupt ending.

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					
粵劇《鴛鴦淚》 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	2:30pm 2:30pm	
經典復興：粵劇戲寶傳承篇 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	7:30pm 7:30pm	
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫	The Bolshoi Opera - <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	
寶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 <i>Datong: The Chinese Utopia</i> 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	8:00pm	
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 <i>The New Butterfly Lovers</i> 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 <i>The Moon Doubled in the Second Spring</i> 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 <i>Five Daughters Offering Felicitations</i> 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	CCCH	27/2 28/2	8:00pm 6:00pm	
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	CHCH	28/2	8:00pm	
威廉·克里斯蒂、庭院之聲學堂 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	8:00pm	
法比奧·比昂迪小提琴演奏會	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm	
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm	
歐洲嘉蘭古樂團	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC A Hong Kong Story Concert Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin 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	CCCH	19, 20/3	8:00pm	
聲音劇場 藝術總監：保羅·希利亞	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
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					
爵士樂 / 世界音樂 Jazz / World Music					
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm	
波比·麥非年 spirityouall	Bobby McFerrin - spirityouall	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 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	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會	World Music Weekend - Pansori meets Flamenco	CHT	28/3	8:00pm	
情歌樂會與拉米加斯女子樂團成員	Jeong Ga Ak Hoe & musicians from Las Migas				
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
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 <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 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 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 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	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
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: <i>The Crowd</i> Playwright: Nick Yu 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 3:00pm & 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	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-size 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	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 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 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 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 - <i>The Flames of Paris</i> Choreographer: Alexei Ratmanský With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
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13/3	執導現代歌劇 Staging a New Opera
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15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
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15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC	
16/3	米凱·路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
舞蹈 DANCE	
25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	羣舞劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting <i>Cinderella</i>
14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
14, 15/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series – Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
戲劇 THEATRE	
27/2	與德蕙對話 In Conversation with Lisa Dwan
28/2	合拍劇團面面觀 Method and Process of Complicite
28/2	《打擂台》演後談 Fighting for Your Attention
1/3	媽姐的故事 The Amahs' Stories
2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging <i>Pride and Prejudice</i>
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》 <i>Smashed Revealed</i>
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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