

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015



馮大維

鋼琴獨奏會

DAVID
FUNG

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

同心同步同進 共創更好未來

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.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



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

貢獻香港藝術節43年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 43 Years & Festival Opening Sponsor



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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.

43rd



香港藝術節
**Hong Kong
Arts Festival**

27.2-29.3.2015 Presents

馮大維

鋼琴獨奏會

DAVID FUNG

Piano Recital

5.3.2015

沙田大會堂演藝廳
Auditorium, Shatin Town Hall



演出長約1小時35分鐘，包括一節中場休息
Running time: approximately 1 hour and 35 minutes including one interval

www.hk.artsfestival.org

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



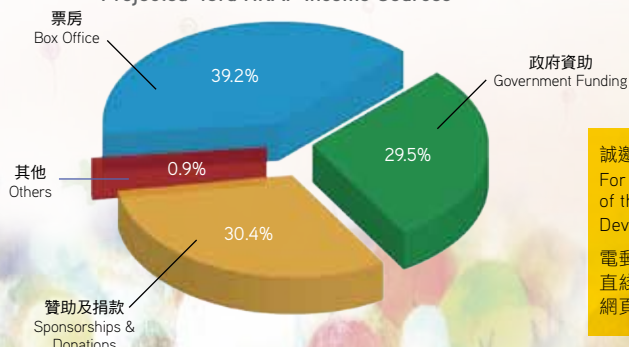
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Unauthorised photography or recording of any kind is strictly prohibited.

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

第43屆香港藝術節預計收入來源
Projected 43rd HKAF Income Sources



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
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us



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

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星耀佛蘭明高
28/2/2015

Pink Martini
粉紅馬天尼
28-29/3/2015





舒伯特幻想之旅 Schubert Fantasies

舒伯特

C 大調幻想曲，D605a，《格拉茲幻想曲》

富有感情的中板
仿波蘭舞曲風格
富有感情的中板
回復原速

Franz Schubert (1797-1828)

Fantasy in C, D605a, *Grazer Fantasie*

Moderato con espressione
Alla Polacca
Moderato con espressione
Tempo primo

C 大調幻想曲，D760，《流浪者幻想曲》

從容而熱烈的快板
慢板
急板
快板

Fantasy in C, D760, *Wandererfantasie*

Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

— 中場休息 Interval —

G 大調鋼琴奏鳴曲，D894，《幻想》

如歌的徐緩中板
行板
小步舞曲：輕快的中板 - 三重奏
小快板

Sonata in G, D894, *Fantasie*

Molto moderato e cantabile
Andante
Menuetto: Allegro moderato - Trio
Allegretto

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

Plus 藝術節加料節目

以樂為生

On Music as a Profession

杜希金三重奏成員馮大維將於香港演藝學院作藝人談，分享他如何走上演奏家的路，藉着他的寶貴經驗，為有志成為演奏家的人送上錦囊。

11.3 (三 Wed) 2:00-3:00pm

David Fung of Trio Dushkin will talk about the professional musician's career path, as well as his own experience as a pianist and chamber musician, to explore aspects of life as a working musician today.

香港演藝學院音樂廳
Concert Hall, HKAPA

免費入場，需預先登記
Free admission. Registration required.

英語主講 In English

杜希金三重奏：音樂道路的迷思 12.3 (四 Thu) 2:30-4:30pm

Trio Dushkin: A Case Study on Today's Working Musicians

香港浸會大學演奏廳 (AST916 室)
Recital Hall (AST916), HK Baptist University

杜希金三重奏演前導賞及示範 13.3 (五 Fri) 5:45-6:45pm

A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin

香港大會堂演奏廳
Recital Hall, HK City Hall

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

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43rd

香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

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

以妳的照片展現女性的創意與成就
Celebrate Women's Creativity and Achievements

VOICES 女 OF WOMEN 聲

攝影比賽 Photography Competition For Women · By Women

聯合國將1975年定為「國際婦女年」，40年後的今天，香港藝術節特別舉辦「女·聲」攝影比賽，鼓勵來自香港、中國大陸、台灣及澳門之女性以照片表揚女性的創意與成就。

40 years after the United Nations International Women's Year, Hong Kong Arts Festival organises the "Voices of Women" Photography Competition, a platform for women of Hong Kong, Mainland China, Taiwan and Macau to celebrate women's creativity and achievements through their photos.

得獎作品將於「女·聲」攝影展覽展出

Winning Entries will be showcased at the "Voices of Women" Photography Exhibition

8 - 17 April 2015 香港中環交易廣場中央大廳 The Rotunda, Exchange Square, Central, Hong Kong

請即參加 Submit Your Photos NOW www.hkafvoicesofwomen.org

截止日期 DEADLINE: 9 MARCH 2015

查詢 Enquiries: +852 2828 4944 電郵 Email: voicesofwomen@hkaf.org



HKAF Voices of Women Photo Campaign



香港藝術節女聲攝影活動



hkafvoicesofwomen



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馮大維
David Fung

鋼琴
Piano

鋼琴家馮大維的演奏被《紐約時報》譽為「獨具風格、極具表達力」，同時獲《洛杉磯時報》評論說他擁有「無可置疑的天賦」。他曾以客席獨奏身份與澳洲多個主要樂團合作，包括：墨爾本交響樂團、昆士蘭交響樂團以及悉尼交響樂團等，亦曾與世界各地的頂尖樂團攜手演出，包括：以色列愛樂樂團、洛杉磯室樂團、比利時國家樂團、聖地牙哥交響樂團。

馮大維常於世界各地的音樂會及音樂節獲邀擔任客席樂手，例如阿斯賓音樂節、大西洋音樂節、意大利巴里國際音樂節、愛丁堡國際音樂節、拉維尼亞音樂節、紐約卡內基音樂廳和莫肯音樂廳、洛杉磯迪士尼音樂廳和羅伊斯音樂廳、倫敦威格摩爾音樂廳、蘇格蘭女王音樂廳、比利時皇家鑄幣局劇院、多倫多格蘭·古爾德工作室、悉尼歌劇院、布魯塞爾布塞爾美術館。

馮大維畢業於洛杉磯科爾本音樂學校，是史坦威國際藝術家。他曾於布魯塞爾伊利莎伯女皇國際音樂大賽和亞瑟·魯賓斯坦國際鋼琴大師賽中獲獎。他亦是意大利巴里國際音樂節的藝術總監。

簡歷中譯 伍穎妍

Described as "stylish and articulate" in the *New York Times* and praised as having "undoubted talent" by the *Los Angeles Times*, Fung has appeared as guest soloist with all the major orchestras in his native Australia, including the Melbourne Symphony, Queensland Symphony, and Sydney Symphony Orchestras, and internationally with orchestras including the Israel Philharmonic Orchestra, the Los Angeles Chamber Orchestra, the National Orchestra of Belgium and the San Diego Symphony Orchestra.

Fung is a frequent guest artist of prestigious concert series and festivals throughout the world, such as the Aspen Music Festival, Atlantic Music Festival, Bari International Music Festival in Italy, Edinburgh International Festival, Ravinia Festival, New York's Carnegie Hall and Merkin Hall, Los Angeles' Walt Disney Concert Hall and Royce Hall, Wigmore Hall in London, Scotland's Queen's Hall, Belgium's La Monnaie, Toronto's Glenn Gould Studio, the Sydney Opera House, and the Palais des Beaux-Arts in Brussels.

Fung is a graduate of the Colburn Conservatory in Los Angeles and is an official Steinway Artist. He was a top prizewinner of the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein Piano International Masters Competition in Tel Aviv. He is the Artistic Director of the Bari International Music Festival in Italy.

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樂曲介紹 Programme Notes

舒伯特這首 C 大調幻想曲，D605a，《格拉茲幻想曲》，自 19 世紀以來，一直被視為作曲家眾多未完成的作品之一。直至 1969 年，樂曲完整的手稿於奧地利作曲家暨指揮家魯度夫·歐茲波恩位於格拉茲的府第被發現。樂曲在 1971 年出版，並重新編號為 D605a，是舒伯特三首為鋼琴獨奏所寫的 C 大調幻想曲當中的第二首。

《格拉茲幻想曲》大概成於 1818 年，主題甚具舒伯特藝術歌曲的抒情特質。這首作品並不拘泥於浪漫時期的主流格式，作曲家把主題穿插於樂曲的段落中，形成一種細膩的交錯對比，讓聽眾有玩味無窮的感覺。

這首幻想曲的內容和風格，一方面向維也納本國鋼琴家暨作曲家亨密爾及韋伯等人的鋼琴作品借鏡；另一方面，這首曲的「混成曲式」受 19 世紀歌劇盛行的鍵盤樂器幻想曲的影響，例如莫謝萊斯和卡爾克布雷納的作品。然而，舒伯特以「環迴重現」的手法利用主題貫穿樂曲，讓整首幻想曲不流於散漫拼湊，這在 19 世紀是頗為罕見的。《格拉茲幻想曲》可說是舒伯特在幻想曲方面的實驗性作品，甚至是其後所創作的《流浪者幻想曲》的先導。

C 大調幻想曲，D760，《流浪者幻想曲》是舒伯特於 1822 年 11 月完成的作品，他將其題獻給亨密爾的一位貴族學生卡爾。樂曲雖然分為四個章節，但樂章之間並不設停頓，演奏者需一氣呵成地彈完全首樂曲。

整首幻想曲由一個簡單的節奏動機（一長兩短的節拍）衍生，並且在樂章之間反覆重現，把四個樂段緊密串連成一體。這個精巧的音樂動機，源於舒伯特早期以呂貝

For over a century, the **Fantasy in C, D605a, Grazer Fantasie** had long been one of the “incomplete” works among Franz Schubert’s legacy. The manuscript was discovered in 1969 in the estate of Rudolf von Weis-Ostborn in Graz, Austria. The title page bore the inscription: *Fantaisie für das Pianoforte Componirt von Franz Schubert*. The work received a new catalogue number as D605a. It was first published in 1971, making it the second of the three complete fantasies for solo piano by the composer.

The *Grazer Fantasie* was possibly written in 1818. The lied-like opening theme bears Schubert’s unmistakable lyrical strain. Instead of simply alternating it with contrasting episodes, Schubert surprises his audience by allowing the opening theme to resurface in various guises throughout the work. In fact, Schubert’s toying with the musical form leaves the audience with a rather amusing dilemma: is the theme the host or the gatecrasher?

On one hand, the brilliant piano writing of Schubert’s work owes in part to the precedents set by Hummel and Carl Maria von Weber, both were gifted pianists in Vienna and contemporaries of the composer. On the other hand, the “potpourri”, or sequential arrangement of thematic materials point to the influence of keyboard fantasies inspired by popular tunes (mostly from opera), as exemplified by the works of Paris-based virtuosos Ignaz Moscheles and Friedrich Kalkbrenner. And yet, Schubert’s attempt to infuse a sense of unity by means of a cyclic form was both original and experimental. In fact, the *Grazer Fantasie* might be seen as a prototype of the ground-breaking *Wandererfantasie*.

Fantasy in C, D760, Wandererfantasie was written in November 1822 and published the following year. It was dedicated to Emmanuel Karl von Liebenberg de Zsettin, an aristocratic pupil of Hummel. Although the four movements are analogous to that of a sonata, Schubert intended them to be performed without a break.

While the formal boundaries were deliberately obliterated, Schubert managed to sustain the drama with an organic thread: a rhythmic “motto” consisting of a quarter note and two eighth notes. This thematic germ is derived from an

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克詩歌為文本而創作的藝術歌曲《流浪者》, D493。此外,這首藝術歌曲亦被舒伯特在慢板部分所引用,所以樂曲亦被通稱為《流浪者幻想曲》。

樂曲以長、短、短的節奏動機展開。剛強抖擻的C大調第一主題漸次演化,繼而帶出優美的降E大調第二主題。

舒伯特經常把自己的藝術歌曲借用到器樂或室樂作品當中,最為人熟悉的是《鱒魚》和《死神與少女》。舒伯特在這首幻想曲的慢板樂段重施故技,取《流浪者》一曲的片段為主題,並創作了七個變奏。鋼琴版保留了原曲的升C小調,樂章瀾漫着原曲蕭索、淒涼的意境。

第三個樂章是典型的諧謔曲,舒伯特把原來的節奏動機改成更戲劇化的負點節奏。樂曲中段的華爾茲舞曲讓緊湊的氣氛稍為舒緩。樂曲的末段是舒伯特作品中少數的賦格風格。原來的主題強而有力地在不同聲部迴響,樂曲在一連串的快奏及雙重八度片段中趨向輝煌的終結。

《流浪者幻想曲》面世後,在維也納及萊比錫的報章均深受好評。然而,樂曲於1832年的首演者卻是與舒伯特合作無間的鋼琴演奏家博克力,而非作曲家本人,間接說明了這首幻想曲的挑戰性。而正因為其難度,這首曲成為了李斯特的顯示實力的王牌,他經常公開演奏這首作品,甚至在1851年將這首曲編成鋼琴與管弦樂團的版本。

G大調奏鳴曲, D894, 《幻想》是舒伯特在世時出版的第三首奏鳴曲。1835年,25歲的舒曼於《新音樂雜誌》把這首樂曲評為「在形式與精神上最完美之作」。舒伯特於1826年10月完成樂曲,並題獻給友人以及「舒伯特音樂會系列」的始創人約瑟夫·司邦。這首作品翌年由奧地利出版商哈斯林格分為《幻想曲》、《行

accompaniment figure, featured prominently in Schubert's song, *Der Wanderer* (The Wanderer), D493, a setting of words by Schmidt von Lübeck.

The second movement of the composition, an adagio, states the theme in virtually the same way it is presented in *Der Wanderer*, which explains the popular naming of the work as "Wandererfantasie".

The work opens with a grandiose presentation of the "motto" in C major. The transitional passage tames and expands the "motto" theme at the same time, which eventually evolves further into the dolce second theme in E-flat major.

Like *Die Forelle* (The Trout), D550, *Der Tod und das Mädchen* (Death and the Maiden), D531 and *Der Wanderer*, the lieder from Schubert's early years continue to inspire his instrumental compositions. The adagio movement is a set of theme and seven variations based on his eponymous lied, retaining both the key of C sharp minor and the lugubrious atmosphere from the parent work.

The third movement is a scherzo but in name. The motto rhythm is transformed into an obsessive dotted rhythm figure. The lilting waltz of the trio section recalls the second theme of the first movement. The finale gives us a rare taste of fugal writing in Schubert's music. The subject is based on the motto rhythm. The moto perpetuo piano writing brings the music to an exhilarating conclusion.

The *Wandererfantasie* was warmly received by the press in Vienna and Leipzig. The first public performance was given by the virtuoso Karl Maria von Bocklet, in 1832, probably because the composer himself was also trumped by the taxing fingerwork. Nevertheless, the *Fantasie* became a calling card for Franz Liszt, who went as far as to transcribe the work for piano and orchestra in 1851.

The *Sonata in G, D894, Fantasie* was the third of Schubert's piano sonatas to be published in his lifetime. In 1835, the 25-year-old Schumann declared it "the most perfect in form and spirit" in a review in the *Neue Zeitschrift für Musik*. Schubert completed the sonata in October 1826 and dedicated it to Josef von Spaun, the founder and host of Schubertiades. The work was published in the following year by Tobias Haslinger as *Fantasie, Andante, Menuetto and Allegretto*. The change of title was perhaps more a marketing strategy rather than

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板》、《小步舞曲》和《小快板》出版，相信是因為出版四首個性分明的作品，銷量會多於一首長篇奏鳴曲。

至於第一樂章的主題是否近似幻想曲則見仁見智。然而，開端的主題所呈現的壓抑之感顯然並非 19 世紀鋼琴奏鳴曲的典型風格。但也有人指出舒伯特第一樂章的主題與貝多芬的第四鋼琴協奏曲同出一轍（二者均以 G 大調三和弦起始，儘管聲效有所不同）。然而，舒伯特的和弦僅限於鋼琴中、低音區域的五聲部，細聽之下不難發現當中有他早年為業餘五部男聲合唱團寫作的風格。這五聲部的特色在舒伯特的 C 大調弦樂五重奏，D956 中尤為明顯。

第二樂章寧謐的 D 大調主題分別被 B 小調及 D 小調的片段中斷。樂曲婉約典雅的風格，以及潤飾主題的手法可謂上承莫扎特的慢板樂章，下啟布拉姆斯的鋼琴間奏曲。第三樂章由 B 小調的小步舞曲和 B 大調的間奏部分組成。前者激昂雄偉，後者則如輕快的蘭德勒舞曲。

第四樂章運用了重現的主題，造成迴旋曲式的錯覺。樂曲當中最突出的兩個主題均帶有濃厚的奧地利民族舞色彩。

樂曲介紹 杜淑芝

a matter of aesthetics: after all, four individual “character pieces” were more profitable than one lengthy sonata.

It is up to the individual listener to debate how far the first movement resembles the fantasie. Nevertheless, the restraint exhibited in the opening theme is certainly not something typically heard in 19th century piano sonatas. While others have pointed out that the resemblance between Schubert’s opening theme and Beethoven’s Fourth Piano Concerto (both start with the same G major triad, though voiced differently), the five-part voicing remains a distinctive feature throughout the sonata. Perhaps it was a token of Schubert’s earlier works written for the Männerchor, an all-male vocal ensemble configured as divisi tenors, divisi baritones and basses. Such timbre would be featured prominently again in the famous C major String Quintet, D956.

The second movement looks back to the delicately embroidered adagios of Mozart’s piano sonatas, and at the same time foreshadows the placid intermezzos of Brahms. The opening theme in D major is twice disrupted by two episodes in B minor and D minor, before the serenity is restored. This is followed by a B minor minuet with a Ländler-like trio in B major. Only in this movement did Schubert digress from the five-part scoring. The bold, reinforced chords of menuet stands in sharp contrast with the airiness of trio.

The final movement makes use of recurring themes and creates the illusion of a rondo structure. It is indeed an overlapped and expanded rounded binary form consisting two main themes, both unmistakably inspired by folk dances.

Programme notes by Jennifer To

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Sonata for violin and piano in A, Op 162, D 574 (*Grand Duo*)

Violin Sonata No 10 in G, Op 96, *The Cockcrow*

Much Ado about Nothing, suite from the incidental music for violin and piano, Op 11

Violin Sonata in E-flat, Op 18

三月Mar 27 Fri | 香港文化中心音樂廳 Concert Hall, HK Cultural Centre | \$200-600 學生Student \$100-250

追蹤香港藝術節

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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 | |
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| 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 | | | | | |
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| 杜希金三重奏 | Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello | CHCH | 13/3 | 8:15pm | |
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| 聲音劇場 藝術總監：保羅·希利亞 | Theatre of Voices Artistic Director: Paul Hillier | | | | |
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| 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·孟度斯 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 | |
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| | | 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 | |
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| 《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 | |
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| 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 | |
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| 歌劇 / 戲曲 OPERA / CHINESE OPERA | |
| 27/2-29/3 | 藝術節展覽：康有為面面觀 HKFA Exhibition: Datong and The World of Kang Youwei |
| 11/3 | 傳承粵劇經典 Passing the Torch in Cantonese Opera |
| 13/3 | 執導現代歌劇 Staging a New Opera |
| 15/3 | 歌劇作曲解碼 Composing for Datong |
| 15/3 | 「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan |
| 21/3 | 《沙皇的新娘》後台解碼 Designing The Tsar's Bride |
| 21/3 | 《大同》演後談 Meet the Faces of Datong |
| 22/3 | 烏托邦之後台解碼 Utopia Backstage |
| 22/3 | 《大同：康有為在瑞典》放映座談會 Datong: The Great Society - In Search of a Modern Utopia |
| 26/3 | 中國戲曲的視野 —— 與茅威濤對談 Future of Chinese Opera |
| 音樂 MUSIC | |
| 27/2 | 艾瑪的音樂之旅 Kapelle for Kids |
| 27/2-29/3 | 「女·聲」攝影活動 "Voices of Women" Photography Campaign |
| 28/2 | 德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden |
| 3/3 | 威廉·克里斯蒂與繁花古樂團大師班 Masterclass with William Christie and Les Arts Florissants |
| 6/3 | 赤腳女聲 —— 喜樂的泉源 Barefoot Divas – Living with Joy |
| 7/3 | 相約法比奧·比昂迪 Meet Fabio Biondi |
| 11/3 | 以樂為生 On Music as a Profession |
| 12/3 | 杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians |
| 13/3 | 杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin |
| 14/3 | 波比·麥非年大師班 The Bobby McFerrin Masterclass |
| 14/3 | 與米凱·路迪對話 In Dialogue with Mikhail Rudy |
| 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 Cinderella |
| 14/3 | 《仙履奇緣》的奇幻世界 The Magic of Cinderella |
| 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 Pride and Prejudice |
| 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》Smashed Revealed |
| 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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27.2-29.3.2015

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