

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

ALEXANDER MELNIKOV

plays Shostakovich

梅尼可夫的蕭斯達高維契
鋼琴獨奏會





香港賽馬會
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.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival

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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%則有賴各大企業、熱心人士和慈善基金會的贊助和捐款。

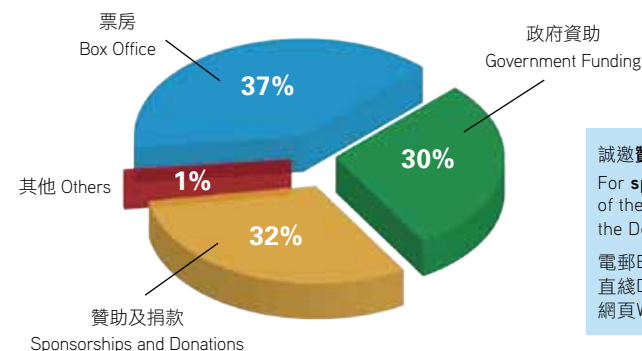
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾100套本地全新創作，包括戲劇、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24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」每年提供約8,000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。

第44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



HKAF, launched in 1973, is a major international arts festival committed to enriching the cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of **"PLUS"** and **educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, 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 has commissioned and produced over 100 new local productions in the past decade, including 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 24 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 about 8,000 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

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44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

Presents

Alexander Melnikov plays Shostakovich 梅尼可夫的 蕭斯達高維契鋼琴獨奏會

19/3/2016



香港大會堂音樂廳
Concert Hall, HK City Hall



演出長約 3 小時 20 分鐘，包括兩節中場休息
Running time: approximately 3 hours and
20 minutes including two intervals

封面照片 Cover photograph © Marco Borggreve



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Sir Edward Youde
Memorial Fund

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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 **over 700,000** students, and close to **141,500** students became members in the past 24 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 and 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



Young Friends
Hong Kong Arts Festival
香港藝術節青少年之友

The Sir Edward Youde Memorial Fund has since its inception supported more than **23,195** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$239.5 million**. Out of a total of **2,896** recipients of scholarships and fellowships, more than **2,458** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

蕭斯達高維契

24 首前奏曲與賦格曲，作品 87

第一至十二首

- 第一首 C 大調
- 第二首 A 小調
- 第三首 G 大調
- 第四首 E 小調
- 第五首 D 大調
- 第六首 B 小調
- 第七首 A 大調
- 第八首 升 F 小調
- 第九首 E 大調
- 第十首 升 C 小調
- 第十一首 B 大調
- 第十二首 升 G 小調

第十三至十六首

- 第十三首 升 F 大調
- 第十四首 降 E 小調
- 第十五首 降 D 大調
- 第十六首 降 B 小調

第十七至廿四首

- 第十七首 降 A 大調
- 第十八首 F 小調
- 第十九首 降 E 大調
- 第二十首 C 小調
- 第二十一首 降 B 大調
- 第二十二首 G 小調
- 第二十三首 F 大調
- 第二十四首 D 小調

Dmitri Shostakovich (1906-1975)

24 Preludes and Fugues, Op 87

No 1-12

- No 1 in C
- No 2 in A minor
- No 3 in G
- No 4 in E minor
- No 5 in D
- No 6 in B minor
- No 7 in A
- No 8 in F-sharp minor
- No 9 in E
- No 10 in C-sharp minor
- No 11 in B
- No 12 in G-sharp minor

— 休息 Interval —

No 13-16

- No 13 in F-sharp
- No 14 in E-flat minor
- No 15 in D-flat
- No 16 in B-flat minor

— 休息 Interval —

No 17-24

- No 17 in A-flat
- No 18 in F minor
- No 19 in E-flat
- No 20 in C minor
- No 21 in B-flat
- No 22 in G minor
- No 23 in F
- No 24 in D minor

Plus 藝術節加料節目

梅尼可夫鋼琴大師班
Alexander Melnikov Piano Masterclass

18.3 (五 Fri) 2:00-4:00pm
(節目已舉行 Past Event)

更多加料節目詳情及網上報名 More Festival PLUS and online registration: www.hk.artsfestivalplus.org



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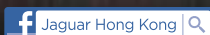


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亞歷山大·梅尼可夫
Alexander Melnikov

鋼琴
Piano

梅尼可夫畢業於莫斯科音樂學院，師隨璫莫夫。他早年在莫斯科與鋼琴大師李希特的相遇，為日後的演奏發展帶來影響。他曾贏得多個國際知名比賽，包括茲維考的羅伯特·舒曼國際鋼琴及聲樂比賽（1989）和在布魯塞爾的伊利莎白女王國際音樂比賽（1991）。

梅尼可夫從早期開始即以「復古風格」演奏，深深影響了安德里亞斯·史泰耶和魯比莫夫等演奏家。他不時與享負盛名的樂團合作，包括費雷堡巴羅克古樂團、科隆古樂團和香榭麗舍管弦樂團。

梅尼可夫曾與眾多樂團演出，包括皇家阿姆斯特丹音樂廳樂團、萊比錫布業大廳樂團、費城樂團、北德廣播交響樂團、俄羅斯國家管弦樂團、慕尼黑愛樂樂團、鹿特丹愛樂樂團和 NHK 交響樂團等，曾合作過的指揮包括柏尼夫、克雷提茲、杜托華和約菲等。

Melnikov graduated from the Moscow Conservatory under Lev Naumov. His most formative musical moments in Moscow included his early encounter with Svjatoslav Richter. He was awarded important prizes at such eminent competitions as the International Robert Schumann Competition in Zwickau (1989) and the Concours Musical Reine Elisabeth in Brussels (1991).

Melnikov discovered a career-long interest in historically-informed performance practice at an early age. His major influences in this field include Andreas Staier and Alexei Lubimov. Melnikov performs regularly with such distinguished period ensembles as the Freiburger Barockorchester, Concerto Köln, and Orchestre des Champs-Élysées.

As a soloist, Melnikov has performed with orchestras including the Royal Concertgebouw Orchestra, Gewandhausorchester Leipzig, Philadelphia Orchestra, NDR Sinfonieorchester, Russian National Orchestra, Munich Philharmonic, Rotterdam Philharmonic, and the NHK Symphony, under conductors such as Mikhail Pletnev, Teodor Currentzis, Charles Dutoit, Paavo Järvi, and others.

梅尼可夫跟安德里亞斯·史泰耶共同構思演奏會，摘取巴赫的《平均律鍵盤曲集》選段與蕭斯達高維契的 24 首前奏曲與賦格曲進行音樂對話，最近還錄製了四手聯彈的全舒伯特曲目。梅尼可夫亦常與多位樂手／演奏家合作無間，包括大提琴手亞歷山大·魯丁及尚·古漢·奎拉斯和男中音喬治·尼玖。

梅尼可夫與唱片品牌 harmonia mundi 的合作，有賴演奏會拍檔小提琴手伊莎貝爾·福斯特牽線。2010 年，他們的貝多芬小提琴和鋼琴奏鳴曲全集贏得留聲機唱片大獎和德國回聲古典唱片大獎，更獲提名格林美獎。最近，二人推出了布拉姆斯小提琴和鋼琴奏鳴曲唱片。

梅尼可夫的蕭斯達高維契前奏曲與賦格曲專輯曾獲多個獎項，包括 BBC 音樂雜誌獎、法國「驚豔古典」大獎及德國唱片評鑑獎。他亦曾灌錄布拉姆斯、拉赫曼尼諾夫、蕭斯達高維契和史克里亞賓的作品。另外，他與小提琴手伊莎貝爾·福斯特、鋼琴家尚·古漢·奎拉斯、指揮柏布羅·赫拉斯·卡薩多和費雷堡巴羅克古樂團，分別灌錄了舒曼協奏曲與三重奏三部曲大碟。

2015/16 樂季，梅尼可夫將推出「The Man with the Many Pianos」演奏，以三台不同的鍵盤演奏，演繹不同時期作品的風格。另外，他與卡薩爾斯四重奏合作三首蕭斯達高維契樂曲演奏會，亦繼續跟馬勒室樂團、費雷堡巴羅克古樂團及塔皮歐拉小交響樂團夥拍合作。更多精采演出包括：在薩爾斯堡莫扎特音樂節演奏會與薩爾斯堡合奏團和路易斯·朗格萊合作，以及在倫敦威格摩爾音樂廳和阿姆斯特丹音樂廳等地的演出。

中譯 陳逸宜

Together with Andreas Staier, Melnikov developed a programme that sets excerpts from Bach's *Well-Tempered Clavier* in musical dialogue with Shostakovich's 24 Preludes and Fugues. The artists recently recorded a unique all-Schubert programme of four-hand pieces. Intensive chamber music collaborations with partners include cellists Alexander Rudin and Jean-Guihen Queyras, as well as the baritone Georg Nigl.

Melnikov's association with the label harmonia mundi arose through his regular recital partner, violinist Isabelle Faust, and in 2010 their complete recording of the Beethoven sonatas for violin and piano won both a Gramophone Award and Germany's ECHO Klassik Prize, which was also nominated for a Grammy. Their most recent release features the Brahms sonatas for violin and piano.

Melnikov's recording of the Preludes and Fugues by Shostakovich was awarded the BBC Music Magazine Award, Choc de classica and the Jahrespreis der Deutschen Schallplattenkritik. Additionally, his discography features works by Brahms, Rachmaninoff, Shostakovich and Scriabin. Along with Isabelle Faust, Jean-Guihen Queyras, Pablo Heras-Casado and the Freiburger Barockorchester, Melnikov recorded a trilogy of CDs featuring the Schumann Concertos and Trios.

The 2015/16 season sees the launch of Melnikov's "The Man with the Many Pianos" programme, in which he performs a solo recital on three different instruments reflecting the periods in which the works were written, as well as a three-concert Shostakovich programme with the Cuarteto Casals. He continues his collaboration with the Mahler Chamber Orchestra, Freiburger Barockorchester and Tapiola Sinfonietta as its Artistic Partner. Further highlights include concerts with the Camerata Salzburg and Louis Langrée at the Mozartwoche in Salzburg, as well as engagements in London's Wigmore Hall, Amsterdam's Muziekgebouw, and others.

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蕭斯達高維契 24 首前奏曲與賦格曲的迷思 The Enigmas of Shostakovich's 24 Preludes & Fugues

文：湯馬士·梅

Text: Thomas May



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在他死後 40 年、蘇聯解體後接近四分之一世紀的今天，蕭斯達高維契仍然是 20 世紀最撲朔迷離的作曲家之一。有關的疑問，圍繞着忖測「真正」的蕭斯達高維契的模樣——到底政權對他異常密切的監察，如何在他的音樂中反映出來？何以從中窺看作曲家身處的政治及社會環境？在蕭斯達高維契的創作生涯中，他時而得到蘇聯政權的褒賞，時而遭受抨擊。

至於這套 24 首前奏曲與賦格曲，作品 87，有着非一般的音樂特性。1948 年，也就是蕭斯達高維契完成作品 87 前兩年，他的音樂再一次被政權猛烈地批評和打壓。於是作曲家把創作精力投放在極為抽象的前奏曲與賦格曲上，有人就認為此舉一反他的一貫作風，並認定這是一個關乎「政治」的選擇，即使我們不能確定他是否刻意要從政治風波中全身而退。

Even today, four decades after his death and nearly a quarter century since the collapse of the Soviet Union, Dmitri Shostakovich remains one of the most enigmatic composers of the 20th century. The enigma in question has to do with who the “real” Shostakovich was — and in what ways his music might reflect the political and social circumstances of a composer who faced an unusual degree of scrutiny by those in power. At different times in his career Shostakovich faced either praise or condemnation by the Soviet authorities.

When it comes to the 24 Preludes and Fugues, Opus 87, even the abstract nature of this music seems to pose something of an enigma. In 1948, just two years before embarking on Op 87, Shostakovich had been subjected to yet another official attack for writing music of which the authorities disapproved. The composer's decision to channel his creative energy into the highly abstract form of preludes and fugues has been regarded as a kind of aberration from his normal pattern and thus as a “political” choice — even if it is one that happens to involve deliberately withdrawing from the political realm.

The fact that Shostakovich devoted himself at this point in his career to such an ambitious project — the entire Op 87 cycle lasts some two and a half hours — is certainly unusual. These pieces seem to be music about music and (for the most part, at least) carry no overt extra-musical associations — unlike, for example, the epic Seventh Symphony (titled *Leningrad*) that Shostakovich composed to enormous acclaim during the war years. Because of its abstract nature, Op 87 was interpreted “from official perspectives [as] highly suspicious,” observes Mark Mazullo in his excellent book-length study of the Preludes and Fugues (Yale University Press). Yet even if these pieces “represent some form of self-exploration,” argues Mazullo, we should remember that each individual work by Shostakovich “needs to be taken on its own terms” as unique “and deserves to be treated as such.”

整套作品長約 2 小時 30 分鐘，蕭斯達高維契在這個時候，把創作精力全然投放在如此具野心的計劃上，的確非比尋常。這些樂曲大概是關於「音樂」的作品，並且並不帶任何音樂以外顯而易見的聯想（至少大部分是如此）；風格有別於他在二戰期間寫的，例如受推崇備至的史詩式作品第七交響樂《列寧格勒》。由於樂種抽象的本質，音樂學家馬克·馬蘇略在他研究這套前奏曲與賦格曲的專書（耶魯大學出版社）中指出，「從官方的角度看，作品 87 非常可疑。」但馬蘇略同時認為，即使這些樂曲「代表了一定程度的自我探求」，我們也須記住每首蕭斯達高維契的作品都是獨特的，「需要獨立而論」，「也該得到如此看待」。

在作曲家剛開始發展其事業時，他滿懷希望能像他的前輩普羅科菲夫般，成為技藝超凡的鋼琴家。不過，成為演奏家的願望卻遭受挫敗。蕭斯達高維契早期寫了大量鋼琴音樂，但較為成熟的只有幾首鋼琴獨奏作品，包括兩首奏鳴曲和較早時寫下的 24 首前奏曲，作品 34。這套前奏曲與賦格曲的創作緣起是 1950 年為紀念巴赫逝世 200 周年而成立的國際巴赫比賽，而作曲家就是當時的評判之一。比賽在萊比錫舉行，亦即巴赫工作了數十年和逝世的城市。萊比錫當時亦是新成立的德意志民主共和國的一部分。

年輕鋼琴家兼作曲家塔雅納·尼可拉耶娃贏得第一屆比賽的金獎，她演奏的巴赫標誌性的前奏曲與賦格曲《平均律鍵盤曲集》（含兩本書集，每集包含 24 個

While Shostakovich had started his career with high hopes to join the ranks of such hyper-virtuoso pianists as his older peer Sergei Prokofiev, his ambitions as a performer were frustrated. He produced a good deal of piano music in his early years, yet the mature music of Shostakovich includes few compositions for solo piano, including two sonatas and an earlier set of 24 Preludes (Op 34). The impetus behind the Preludes and Fugues was Shostakovich's participation as jury member in the International Johann Sebastian Bach Competition, which had just been established to mark the bicentennial of Bach's death in 1950 and which was held in Leipzig, the city where Bach worked for decades and died (Leipzig was then part of the newly formed Communist East Germany).

The young pianist and composer Tatyana Nikolayeva (1924-1993), who became the winner of that inaugural competition's gold medal, made a profound impression on Shostakovich with her interpretation of Bach's landmark series of preludes and fugues known as the *Well-Tempered Clavier* (composed in two separate books, each covering all 24 major and minor keys, thus comprising 48 sets of preludes and fugues). After returning to Moscow, Shostakovich soon undertook his own set of 24 preludes and fugues, composing with unbelievable speed between October 1950 and February 1951. Nikolayeva, to whom he dedicated the work, gave the premiere of the complete cycle in Leningrad in 1952.

Bach's model — to which Shostakovich's work alludes, as it does to Baroque devices in general — makes a systematic traversal of all possible keys in the keyboard's well-tempered tuning system according to the chromatic order: that is, he proceeds by half-steps and alternates from major to minor key for each of the twelve chromatic notes (the Prelude in Fugue in C major is followed by the Prelude in Fugue in C minor, then on to C-sharp major and minor, etc.).

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大調與小調，兩集共組成 48 首前奏曲與賦格曲），令蕭斯達高維契留下深刻印象。回到莫斯科後，隨即開始創作自己的 24 首前奏曲與賦格曲，並以飛快的速度於 1950 年 10 月至 1951 年 2 月間完成創作。作品為尼可拉耶娃而寫，並由她於 1952 年在列寧格勒首演整套作品。

巴赫為巴羅克古樂器而寫的作品，是蕭斯達高維契的創作原型，作品在鍵盤的平均律系統中有系統地以半音形式穿越所有可行的音：也就是說，作曲家以半音階行進發展，在十二個半音的每個音在大調與小調之間交替（C 大調前奏曲與賦格曲之後是 C 小調前奏曲與賦格曲，然後是升 C 大調和小調，如此類推）。

相反，蕭斯達高維契選擇把每個大調與其相對小調配成一對來組成他的套曲（第一章 C 大調前奏曲與賦格曲之後是 A 小調前奏曲與賦格曲）。此外，整套作品不以半音階行進，而是根據五度相生律的原則發展，每首由該音的五度音程接續：C 大調之後是 G 大調，然後是 D 大調，如此類推直到 F 大調為止（之後重返 C），與之搭配的相對小調也以相同方式寫成：A 小調到 E 小調到 B 小調，如此類推。

雖然作曲家自己曾開先例，在音樂會只選取較小型的選段演奏，而梅尼可夫確切的認為 24 首前奏曲與賦格曲彼此建立着互通的循環。他解釋道，「第一眼閱讀賦格曲譜已可看出它們是一個大型結構中的一部分：例如 C 大調賦格曲第一首，所用的不只是一個黑鍵，而透過在每個全音階調式（即所有白色鍵）中把樂旨重複一遍，蕭斯達高維契巧妙地在『引子』中為龐大隆重的樂曲定調。」

Shostakovich, in contrast, chose to organise his cycle by pairing each major key with its relative minor (the opening C major prelude and fugue are followed by a prelude and fugue in A minor). Moreover, the sequence proceeds not by half-steps but according to the principle of the "circle of fifths," so that the fifth degree of each key comes next in sequence: C major is followed by G major and then by D major and so on, all the way to F major (which would then lead back to C); the paired relative minor keys by definition trace a similar path: A minor to E minor to B minor, etc.

Although Shostakovich himself gave precedent for choosing smaller excerpts from the complete work in live performance, Alexander Melnikov is firmly convinced that the 24 Preludes and Fugues do indeed form an interrelated cycle. He argues that "a first look at individual fugues already reveals their part in a larger structure: Fugue No 1 in C major, for example, employs not a single black key, and by repeating the theme once in each of the modes of a diatonic scale [here, all white keys], the composer masterfully sets the mood of an introduction to something truly big and significant."

Along the way, the Preludes and Fugues transcend a mere technical demonstration of Shostakovich's ability to write fugues and complex counterpoint in fugues ranging from two voices (E major) to five (No 13 in F-sharp major). Mazullo refers to the "confessional" layer of meaning than can be deduced from, say, "the highly charged emotional atmospheres of the double fugues [fugues developing two distinct subjects] in E minor and D minor." He also points to a more populist layer of the work — "its folk-like character, its technical and expressive accessibility, the comfortable sing ability of much of the score" — and even to its possible "role in the composer's sincere and ongoing attempt to produce excellent Soviet music."

Another example of the purely musical layers of this score opening to reveal a personal, emotional layer can be seen with the complex five-voice fugue in No 13. Melnikov remarks that it is preceded by a sense of "breakdown" in the preceding Fugue in G-sharp minor, in which the first half culminates and whose theme features "a tumbling fall which always makes me think of a broken spine." No 13, the F-sharp major prelude and fugue, has "an unmistakable aura of 'a new beginning.'"

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IN ADVANCE

從樂曲的發展可見，這套前奏曲與賦格曲不單表現了蕭斯達高維契創作賦格曲、以及駕馭在賦格曲中從兩聲部（E大調）到五聲部（第13首升F大調）複性對位法的能力；馬蘇略亦指出作品的「自白」本質，從「E小調和D小調雙主題賦格曲（發展出兩個不同樂旨的賦格曲）中澎湃的情緒氣氛」可見一斑。同時，他也點出了作品平民主義的一面：「樂曲如民樂的风格、當中容易理解的技法及表現手法，以及大部分旋律都是能唱出來的」；作品似乎更代表了「作曲家真切及努力不懈地創作出色的蘇聯音樂。」

另一個以純音樂層面去揭示作品中的個人及情感表達元素可從第13首複性五聲部賦格曲中看到。梅尼可夫認為在第13首與之前的升G小調賦格曲之間出現了一種「斷裂」的感覺，升G小調賦格曲前半部一直把氣氛累積，當中的樂旨有一段是「猛烈墜落，令我經常聯想到脊骨斷裂。」而第13首升F大調前奏曲與賦格曲就有「很明確的『新開始』的氛圍。」

最後，梅尼可夫表示，無論我們怎樣解讀蕭斯達高維契的音樂也好，樂曲當中的對立與對比、刻意以嚴謹「學院派」的手法去利用賦格曲式創作、引用到音樂史上不同時期的特色、甚至是街頭音樂的素材，「在整首作品87中我們聽到的是個受虐的人，不斷在尋找超人般的力量以克服生活中的種種醜惡，但當中，也有美的時候。」

中譯 陳楚珊

Ultimately, writes Melnikov, however we decide to decode Shostakovich's music — its juxtapositions and contrasts, the deliberate use of a strictly "academic" approach to the fugue form, the allusions to different points in music history, including even street music — "throughout Op 87 we hear the voice of a tormented man, finding again and again the superhuman force to face life as it is — in all its variety, ugliness, and sometimes beauty."



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香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-17.3.2017

更多精采節目2016年8月逐一披露

10月開始預售門票

More programme highlights will be announced in August 2016

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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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景與服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Nosedà conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Nosedà	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅琴柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非羅·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	<i>FOLK-S, will you still love me tomorrow?</i> Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊達·艾斯蒂安	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格里·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00pm 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
		KTT-AUD	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
		HKU-LYH	香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong



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© Lucy Barriball

莎士比亞四百年 Shakespeare 400 Years

講者Speaker：
皇家莎士比亞劇團藝術總監
格雷格里·多蘭
Gregory Doran, Artistic Director of
Royal Shakespeare Company

11/3 (五Fri)
下午2:00-3:00pm

加料電影 PLUS Film



© Teatro Regio © Ramella & Giannese

都靈皇家劇院《浮士德》 Teatro Regio Torino - Faust (2015)

24/4 (日Sun)
15/5 (日Sun)



演出 Performance

醉人爵士樂 Gin & Jazz

16/3 (三Wed)
晚上7:30-9:00pm



© Wiener Staatsoper Michael Poehn

《安娜·波萊娜》 Anna Bolena (2011)

10/4 (日Sun)

更多安娜·涅翠柯歌劇電影
將於四、五月上映！
More Anna Netrebko opera films
on screen in April and May!

藝術節加料節目 Festival Plus

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

特備節目 SPECIALS

9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中…」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years

歌劇 / 戲曲 OPERA

22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's Riverside Pavilion
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti

音樂 MUSIC

15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》— 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
28/02 - 1/03	國際作曲家高峰會 International Composers' Summit
29/02	安魂曲再生 Reviving Requiem
2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 Verdi's Requiem: A Masterpiece
4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
4/03	印度音樂大千世界 The Infinite World of Indian Music
5/03	管風琴大師班 Organ Masterclass
6/03	指揮合唱團 Conducting Choirs
13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
14/03	德布西弦樂四重奏大師班 Debussy String Quartet Masterclass
16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spissky Chamber Music Masterclass
18/03	梅尼可夫鋼琴大師班 Alexander Melnikov Piano Masterclass

戲劇 THEATRE

26/02	今日教育 Education Today
2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
5/03	文化對話的意念 The Idea of Cultural Dialogue
5/03	跟劇場大師踩鋼線 Walking the Tightrope
6/03	冥想·禪意 The Zen of Meditation
11/03	解讀莎士比亞 Interpreting Shakespeare for Contemporary Audiences
13/03	成王之路 From Prince to King
17/03	形體《馬克白》Staging Macbeth
18/03	生之問 Profound Questions about Life

雜技 CIRCUS

18/02	雜技樂園 Circus Wonderland
20, 21/02	達利之夢 Dalí's Dreamscapes
09/03	小丑世界 Clowning Around
12/03	蕭斯達高維契緣起 Why Shostakovich?
12/03	無界限健身體驗 Circa Fit

舞蹈 DANCE

25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
27/01	韓國傳統舞蹈的體驗：工作坊 1 Basic Steps to Korean Dance: Class 1
28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming Scent of Ink
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty

電影 FILM

10/01, 22/05	《曼儂》Manon
17/01	《茶花女》La Traviata
24/01	《遊吟詩人》Il Trovatore
28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolena
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
17/04	《波希米亞生涯》La Bohème
24/04, 15/05	《浮士德》Faust

更多加料節目詳情及網上報名：

More Festival PLUS and online registration:

www.hk.artsfestivalplus.org



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44th 香港藝術節
Hong Kong Arts Festival
19.2-20.3.2016

香港藝術節在過去 **10** 年創下以下佳績：

The Hong Kong Arts Festival has achieved the following results in the past **10** years:

14,000+ 藝術家來自
artists from
56 個國家及地區
countries and regions

1,200,000+
入座觀眾人次
total audience

95%
平均入座率
average attendance

made in
100+
香港原创作品
original local works

PLUS
1,000+
「加料節目」
Festival PLUS activities

85,000+
張半價學生票
half-price student tickets

在過去24年，「青少年之友」已為
Young Friends reached
700,000+
學生提供藝術體驗活動
students in the past 24 years

創立於1973年的香港藝術節，一直致力呈獻國際和本地藝術精英的
精采節目、委約和製作原创作品、策劃加料節目及培育年輕觀眾。

您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少，我們都衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is dedicated to
staging high quality performances, commissioning original creations
and reaching out to the community through PLUS activities and arts
education programmes. Your donation will contribute to areas
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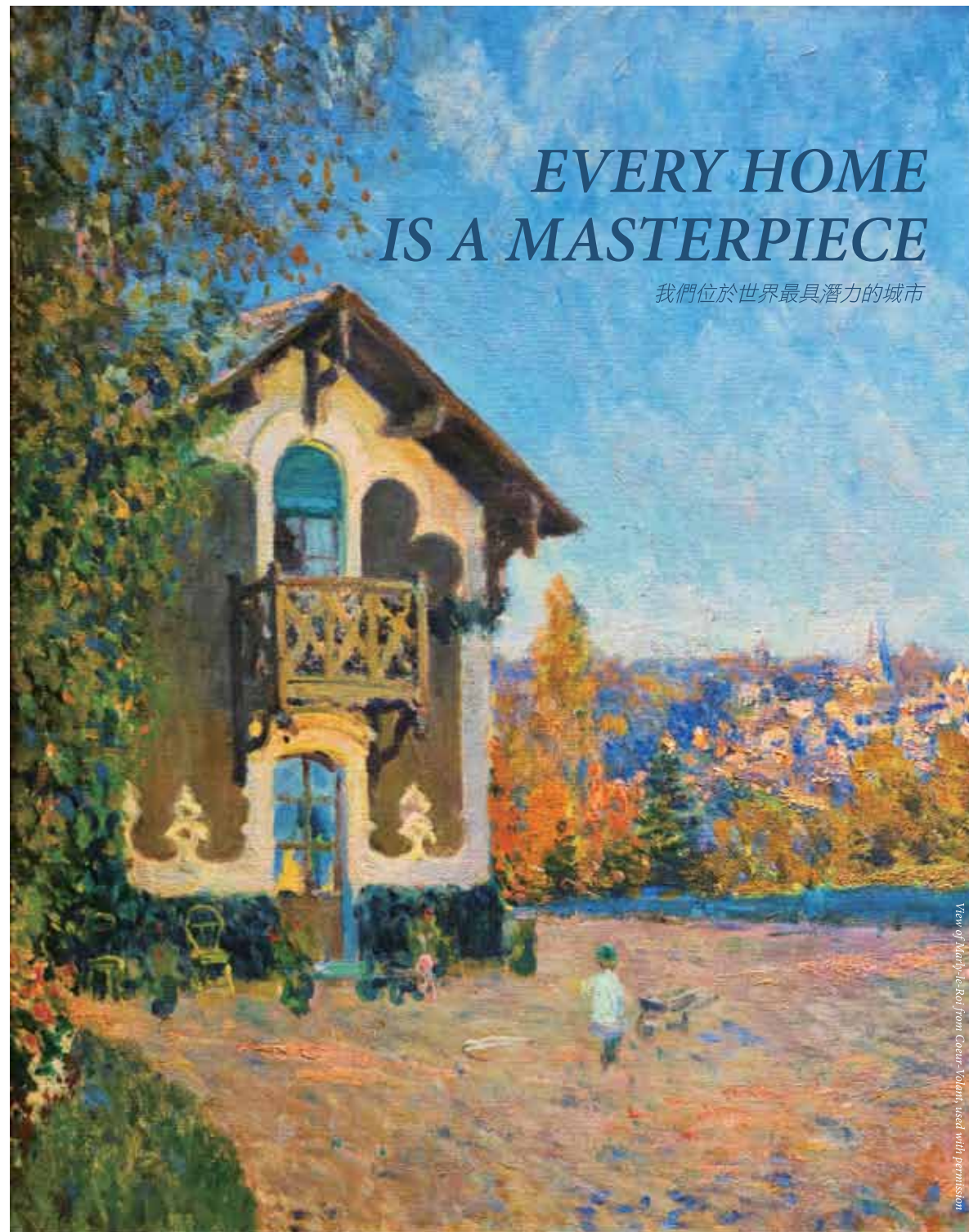
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The UOB Art Academy was launched in April 2015 in celebration of UOB Hong Kong's 50th anniversary.

The UOB Art Academy embraces 3 corporate social responsibility focuses: art, children and education. Making art more accessible to the community and nurturing local artists through 4 initiatives - the workshops / panel discussions, family art, contest-cum-exhibitions and mentorship. The activities are designed for children with special needs and those from less privileged backgrounds.

For further details, please visit www.UOBArtAcademy.com.hk.