

44<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
19.2-20.3.2016

What comes after

林  
志  
映  
與  
金  
多  
率

Ji-young Lim &  
Dasol Kim

Violin and Piano Recital  
小提琴與鋼琴音樂會





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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同心 同步 同進 RIDING HIGH TOGETHER

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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，並同步出版新作品劇本，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。

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](mailto:dev@hkaf.org)

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網頁Website | [www.hk.artsfestival.org/en/support-us](http://www.hk.artsfestival.org/en/support-us)

# 44<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival

19.2-20.3.2016 Presents

Ji-young Lim & Dasol Kim  
Violin and Piano Recital

林志映 與 金多率  
小提琴與鋼琴音樂會

12/3/2016



香港大會堂音樂廳  
Concert Hall, HK City Hall



演出長約1小時50分鐘，包括一節中場休息  
Running time: approximately 1 hour and 50 minutes including one interval

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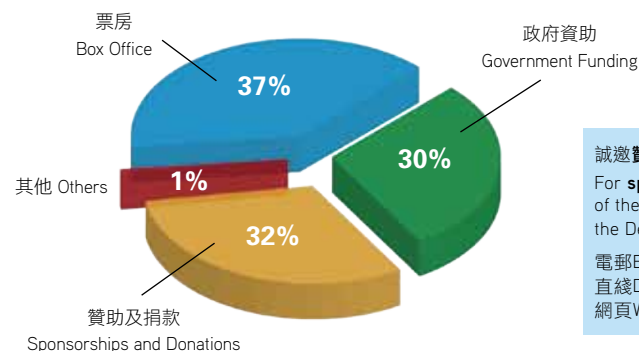
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Projected 44th HKAF Income Sources





尤德爵士紀念基金  
Sir Edward Youde  
Memorial Fund

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



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

## 林志映 Ji-young Lim

小提琴

Violin

林志映出生於1995年，獲韓國國家天賦青年藝術學校錄取，其後於韓國藝術綜合大學繼續求學至今，師隨金南韻。

2015年她獲頒錦湖韓亞文化財團的錦湖音樂家獎。亦於2015年伊利莎伯女王國際小提琴大賽奪冠，並贏得2014年印第安納波利斯國際小提琴大賽莫扎特特別獎。2013年，奪得日本歐亞國際競賽冠軍及蒙特利爾國際音樂競賽獎項，並在2012年日本石川音樂獎以及韓國大山協奏曲競賽獲得優勝，2011年獲得亨利馬托國際小提琴大賽季軍。

林志映曾獲邀參加多個著名音樂節及音樂會，如：韓國大山音樂節、石川音樂節和首爾藝術中心的一系列音樂會。2015/16樂季，林志映與眾多樂團攜手呈獻精彩演出，包括：列日皇家愛樂管弦樂團、比利時布魯塞爾愛樂樂團、臺北市立交響樂團、波蘭波茲南愛樂樂團、盧森堡愛樂樂團、首爾愛樂樂團、日本金澤市管弦樂團和巴西米納斯拉斯州愛樂樂團；並於2016年香港藝術節亮相。

2015年，林志映贏得比利時伊莉莎白女王國際小提琴大賽，在日本音樂財團的贊助下，獲大會借出1708史特拉底瓦里名琴「哈金斯」，現在也一直使用。

Born in 1995, Lim was accepted into Korea National Institute for the Gifted in Arts and continued her study at the Korea National University of Arts under Nam Yun Kim.

Her recent accolades include Kumho Musician Award from the Kumho Asiana Cultural Foundation in 2015, First Prize at the 2015 Queen Elisabeth Competition and Mozart Prize at the 2014 International Violin Competition of Indianapolis. In 2013, she won First Prize at the Euroasia International Music Competition in Japan and the MIMC Prize at the Montreal International Music Competition. In 2012 she won both the Ishikawa Music Award in Japan and the Great Mountains Concerto Competition in Korea. In 2011, she was third laureate of the Henri Marteau International Violin Competition.

Lim has been invited to many famous festivals and concert series, such as Great Mountains Music Festival, Ishikawa Music Festival, and the concert series of Seoul Arts Center. Highlights of Lim's 2015/16 season include concerto concerts with Orchestre Philharmonique Royal de Liege, Brussels Philharmonic, Taipei Symphony Orchestra, Pozna Philharmonic Orchestra, Luxembourg Philharmonie, Seoul Philharmonic Orchestra, Orchestra Ensemble Kanazawa, Philharmonic Orchestra of Minas Gerais and recitals during Hong Kong Arts Festival 2016, among others.

She plays the 1708 Stradivarius Violin "Huggins" on loan from Nippon Music Foundation as part of the prize at the Queen Elisabeth Competition 2015.



\* 林志映之機票由錦湖韓亞文化財團支持

The flight of Ji Young Lim is supported by Kumho Asiana Cultural Foundation

## 金多率 Dasol Kim

鋼琴  
Piano

金多率憑與紐約愛樂樂團的精采演出一舉成名，曾以鋼琴獨奏與眾多優秀的國際管弦樂團攜手合作，包括：蘇黎世音樂廳樂團、柏林音樂廳管弦樂團、巴伐利亞電台交響樂團、瑞士羅曼德管弦樂團、柏林室樂團、萊比錫電台交響樂團、布達佩斯交響樂團和比利時國家樂團。他不時與著名指揮家合作，如：阿倫·吉伯圖、大衛·仙曼、邁克爾·參迪林斯、馬蓮·艾爾索普和李心草。

金多率經常獲邀參加世界各地享負盛名的音樂節，並與眾多音樂家合作，如：大衛·葛林格斯、斯飛特麟·盧塞夫、麥斯·瑞沙諾夫和鄭明和等。他亦在多個著名音樂節亮相，包括：拉羅克當泰龍音樂節、德國基辛根之夏音樂節和韓國大山音樂節。

金多率憑出色的鋼琴獨奏備受讚揚。2014/15 樂季，他於德意志留聲機公司首次發行專輯，曲目包括舒曼的多首鋼琴獨奏，未來亦會在歐亞等地舉行多場演奏會。金多率的音樂深受謝魯·福夫和阿里·瓦迪影響。

Acclaimed for his triumphant performance with the New York Philharmonic, Kim frequently performs as a soloist with some of the world's finest orchestras, including the Tonhalle Orchestra Zurich, Berlin Konzerthaus Orchestra, Bavarian Radio Symphony Orchestra, Orchestre de la Suisse Romande, Berlin Chamber Orchestra, MDR Leipzig Radio Symphony Orchestra, Concerto Budapest Symphony Orchestra, and Belgium National Orchestra. He performs regularly with notable conductors including Alan Gilbert, David Zinman, Michael Sanderling, Marin Alsop, and Li Xincan.

Regularly invited to perform at prestigious music festivals around the world, Kim partners with exceptional musicians including David Geringas, Svetlin Roussev, Maxim Rysanov, and Myung Wha Chung among others. Notable festival appearances include La roque d'Antheron, Kissinger Sommer, and Great Mountain Music Festival.

Praised for his splendid interpretations of solo piano works, the 2014/15 season forecasted his debut recording on Deutsche Grammophon, featuring various solo works by R. Schumann. Future concert engagements include numerous performances across the globe in Europe and Asia. His musical development has been influenced by Gerald Fauth and Arie Vardi.

簡歷中譯 陳逸宜

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Andante-Allegro

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## 舒伯特：B小調小提琴與鋼琴迴旋曲，作品70，D895 Schubert: Rondo for Violin and Piano in B minor, Op 70, D895

年輕的波希米亞小提琴高手約瑟夫·斯拉維克獲蕭邦讚譽為「第二帕格尼尼」，他的技術超凡、喜愛華麗事物。法蘭茲·舒伯特在這位小提琴手的刺激下，於1826和1827年寫下兩部冷門作品。舒伯特在生時只出版過三部室樂作品，其中一部是B小調小提琴與鋼琴迴旋曲。這部非凡的作品在1827年於亞爾塔里亞出版社首演，然後以一個矚目的標題《輝煌的迴旋曲》出版。雖然作品得到有識人士評為「有創見，新意和挑戰連綿不絕」（《維也納藝術雜誌》，1828年6月），但這首迴旋曲一直都得不到專業樂手和聽眾的垂青。這部寫來供專業演奏家而非業餘樂手演出的作品，甚至連很多小提琴手都不認識。但事實上，這部非比尋常、難度極高的迴旋曲與作曲家一般的風格迥異，有很多值得發掘的地方。

作品分為兩大段，先是引子行板，然後是精神奕奕的快板。附點節奏和高難度的快速段落教人想起法國風格的巴羅克序曲傳統，繼而是意大利風的簡單抒情曲，感覺優雅，把開端戲劇性的君王風範緩和下來。富詩意的旋律以鋼琴流暢的琶音為伴奏，卻因開端快速段落的再次響起而中斷，音樂亦轉調。最後，行板靜靜地以帶點神秘的開放式結尾，帶領聽眾進入正式的快板。疊部節奏上充滿堅定的活力，兩段結尾蘊含着情感和詩意，充滿對比。在插部寧靜的反思及和聲的意境過後，精采的尾聲把樂曲帶到終結。

Inspired by the technical mastery and flamboyant personality of the young Bohemian violin virtuoso Josef Slavik — admiringly dubbed “a second Paganini” by Chopin — Franz Schubert crafted a couple of rare display pieces in 1826 and 1827, respectively. The Rondo in B minor for Violin and Piano, one of only three chamber works to be published during the composer’s lifetime, sparkles with extroverted bravura. First performed at the publishing house Artaria in 1827, it was subsequently released with the eye-catching title *Rondeau brilliant*. Although it elicited critical praise for its “originality, its succession of new ideas and its difficulty” (*Wiener Zeitschrift für Kunst*, June 1828), the Rondo never caught the imagination of players or listeners. Squarely aimed at the concert hall rather than the amateur market, it remains largely unknown even to violinists. Yet, there is much to be discovered in this highly unusual and rather alien virtuoso style from the composer.

The work is cast in two expansive sections, with an introductory *Andante* giving way to a spirited *Allegro*. Dotted rhythms and virtuoso runs recall the conventions of the French Baroque overture, with an Italianate cantilena gracefully softening the regality of the dramatic opening. Accompanied by flowing arpeggios in the piano, this lyrical melody is forcefully interrupted by the transposed reappearances of the virtuosic opening. In the end, the *Andante* quietly dissolves into a mysterious open-ended close that leads straight into the *Allegro* proper. The rondo refrain, full of unwavering rhythmic energy, is contrasted by two episodes of innate lyricism and poetic inwardness. Providing moments of tranquil reflection and harmonic poetry, these episodes quietly prepare for a bravura coda.

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## 葛利格：C小調第三小提琴與鋼琴奏鳴曲，作品45

### Grieg: Sonata for Violin and Piano No 3 in C minor, Op 45

德華·葛利格是一位鋼琴家和作曲家，事業非常輝煌。他大量利用來自故鄉挪威的音樂元素，衷心相信可以發展出一種獨特的挪威音樂風格。這種國民身份的意識源自當時興起的印刷文化，人們渴望描繪和找尋一個基本上想像出來的社群。而音樂亦在建立國民身份的過程中負起史無前例的重任。葛利格參與民族音樂出版，亦因此大大影響了他在和聲語言上的創作。其第三部、也就是最後一部小提琴奏鳴曲在1886年末進入完成階段，當時作曲家的創作和鋼琴演奏事業均處於高峰。此作品一般被視為是作曲家的上乘之作，葛利格在手稿上寫着：「勇敢熱情，就是我喜愛的風格」。

第一樂章活潑的快板有四個主題，建基於簡單的三和弦，一致的效果教人歡喜。這些抒情材料，慷慨激昂、和聲創新，持續地在不同的音色效果下展現、並列，產生對比。第二樂章浪漫曲以寧靜的鋼琴獨奏展開，最特別的地方是其熱情的旋律，靈感來自民族音樂。開首的樂句調性曲折，氣氛平和，接着是節奏生動而零碎的舞曲，切分音激烈地跳動。活潑的快板充滿活力，興奮的節奏與溫柔流暢的如歌段落造成對比，生氣勃勃的結尾極富挑戰性，這段「極急板」讓整部奏鳴曲以歡欣高昂的氣氛完結。

Throughout his illustrious career as a pianist and composer, Edvard Grieg extensively drew inspiration from the musical sources of his native Norway. He ardently nurtured a passionate faith in the possibility of developing a distinctively Norwegian musical style. This sense of national identity was rooted in the prominent rise of print culture that looked to define and address an essentially imagined community. And music began to play an ever more important role in this process of establishing national identity. Grieg's involvement with printed folk music had a significant effect on his harmonic imagination and fostered radical advances of his harmonic language. Grieg was at the peak of his powers, as both composer and pianist, when he put the finishing touches on his third and last violin sonata in late 1886. The work is generally regarded as one of the pinnacles of the repertoire, and Grieg himself annotated the manuscript with the words "Bold and exuberant, the way I like it."

The four main themes of the opening *Allegro molto ed appassionato* are built on simple triadic patterns that give the movement a deeply satisfying sense of unity. Impassioned and boldly harmonised, these lyrical gems are relentlessly contrasted, juxtaposed and projected at different tonal levels. A quiet piano solo introduces the central *Romanza*, a movement that features an expansive folk-inspired melody. Modally inflected and serenely lyrical, this opening tune brackets a rhythmically animated and brittle dance that pulsates with aggressive syncopations. The highly energetic *Allegro animato* contrasts rhythmic excitement with gently flowing cantabile passages. A vibrant and highly virtuosic coda marked "Prestissimo" leads the work to a triumphant and electrifying conclusion.

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## 布拉姆斯：A大調第二小提琴與鋼琴奏鳴曲，作品100 Brahms: Sonata for Violin and Piano No 2 in A, Op 100

匈牙利音樂家約瑟夫·約阿希姆是小提琴家、作曲家和指揮，也從事教育，是當時音樂界極具影響力的人物。他年僅12歲就在孟德爾頌的指揮下，在倫敦演奏貝多芬的小提琴協奏曲，後來又應弗朗茨·李斯特之邀在威瑪擔當樂團首席。他介紹極度害羞的約翰尼斯·布拉姆斯（1833-1897）認識羅拔·舒曼，並因此與布拉姆斯建立超過30年的友誼。二人後來因約阿希姆指控太太阿瑪莉·斯赫尼維斯有婚外情而不和。相信阿瑪莉是清白的布拉姆斯寫了一封安慰信給她。阿瑪莉在離婚時把信呈交給法官，法官相信了布拉姆斯的話，教約阿希姆大怒，立即與布拉姆斯斷絕聯絡。在接近6年的沉默後，顯然是為了緩解二人失和的關係，布拉姆斯寫了一連串小提琴作品，其中一部就是A大調第二小提琴與鋼琴奏鳴曲，作品100。這部奏鳴曲是布拉姆斯三部小提琴與鋼琴奏鳴曲中最富詩意的，溫和地表現出作曲家內省和深沉的一面。在鋼琴溫柔的和弦襯托下，小提琴熱情地奏出那彷彿無盡的旋律。主題在兩部樂器間連續穿梭，像對話一樣，激烈的發展部強而有力，開端的元素瞬間又再響起。第二樂章把慢板和詠嘆曲的角色共冶一爐，把彷彿在靜靜地探究的行板與民謠似的活板並列，充滿對比。終章優雅的小快板引用了一部早期歌曲的材料，是一段優美典雅的迴旋曲，亦有激烈衝動、情感劇變的時刻。關於此曲，克拉克·舒曼曾對布拉姆斯說過一句很著名的話：「但願最後一個樂章能伴我走完此生，到極樂之地。」

The Hungarian violinist, composer, conductor and educator Joseph Joachim was one of the most influential musical personalities of his time. At the tender age of 12, with Mendelssohn conducting, he performed the Beethoven violin concerto in London, and later served as concertmaster to Franz Liszt in Weimar. He introduced the painfully shy Johannes Brahms (1833-1897) to Robert Schumann, and thus began a friendship that was to last for more than 30 years. The one serious disagreement between them arose as the result of Joachim accusing his wife Amalie Schneeweiss of adultery. Brahms believing in her innocence wrote a consolatory letter to Amalie, which she produced during the divorce proceedings. The judge agreed with Brahms's assessment, and a furious Joachim immediately broke off all contact with the composer. After nearly six years of silence, and apparently in an attempt to appease his estranged friend, Brahms drafted a series of compositions for the violin. Among them was his second Sonata for Violin and Piano in A major, Op 100. The most lyrical of Brahms's three sonatas for violin and piano, the work tenderly reveals the introspective and contemplative side of the composer's personality. Over gently strumming chords in the piano, the violin rhapsodically introduces a seemingly endless melody. In this conversational interchange the themes flow seamlessly between the instruments, and a development of agitated intensity quickly makes way for the restatements of the opening strains. Brahms combined the roles of the adagio and scherzo in the middle movement, as a tranquil yet probing *Andante* is contrasted by a folk-like *Vivace*. Using a musical quotation from an earlier song, the concluding *Allegretto grazioso* unfolds as a graceful and elegant rondo containing moments of sudden passionate outbursts and emotional upheaval. Clara Schumann famously wrote to Brahms, "I wish the last movement could accompany me in my journey from here to the next world."

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## 胡拜：《卡門華麗幻想曲》（為小提琴與鋼琴而寫），作品3編號3 Jenő Hubay: *Carmen: fantasie brillante, for Violin and Piano, Op 3, No 3*

匈牙利小提琴家兼作曲家耶諾·胡拜首次踏上舞台時只有11歲，人們很快肯定他的天賦，而他亦到柏林師隨約瑟夫·約阿希姆。1878年，胡拜在弗朗茨·李斯特的建議下在巴黎作國際首演。音樂學者阿歷山大·庫蒂稱，18歲的胡拜集「李斯特迷人的個性、維厄當細緻的技巧、約阿希姆的泰然自若和深度、維尼亞夫斯基的波蘭熱情，還有本人的匈牙利衝勁」於一身（〈耶諾·胡拜〉，《多瑙河劇場、文學與藝術評論》，1937年3月）。不少經理人向一夜成名的胡拜招手，邀請他巡迴演出，由美洲到俄羅斯甚至更遠的地方舉行音樂會。胡拜跟從巡迴演出樂手的傳統做法，以歌劇的主題和材料為根據，寫了不少加演時用的作品；1877年以比才《卡門》為根據的《卡門華麗幻想曲》，作品3編號3，就是其中一部。這部幻想曲把歌劇《卡門》中一些著名的旋律串連起來，包括卡門命運的主題、第三幕米凱拉的詠嘆調、著名的哈巴內拉舞曲、鬥牛士之歌和進行曲，可以想像音樂會像煙火一樣燦爛。作品透過多音、戲劇性的滑奏、大膽的跳躍、狂野的弓法運用表達音樂的精神和情感。鋼琴部分亦相當精采。抒情的段落和兩部樂器間交替出現，在技術的挑戰和感情的傳達方面平衡得非常細緻，一貫匈牙利作品的色彩。

樂曲介紹 喬格·普熱多塔  
中譯 張婉麗

The Hungarian violinist and composer Jenő Hubay first appeared on the concert stage at the tender age of 11. His exceptional talent was quickly recognised, and he received instruction from Joseph Joachim in Berlin. In 1878, on the advice of Franz Liszt, Hubay gave his international debut in Paris. The 18-year-old virtuoso was said to combine the “the demoniac, enthralling personality of Liszt, the broad tones, French esprit and facility and subtle virtuosity of Vieuxtemps, the philosophic calm and depth of Joachim, and the Polish passion of Wienawsky, mingled with an inborn Hungarian impulsiveness,” according to music scholar Alexander Kuthy (*Eugene Hubay, Danubian Review of Theatre, Literature and Art*, March 1937). Hubay became a superstar overnight, and impresarios eagerly offered him extended concert tours from America to Russia and beyond. Continuing in the tradition of the traveling virtuoso, Hubay composed a substantial number of encore pieces based on operatic themes and subjects. Among them is his *Fantaisie brillante* on Bizet's *Carmen*, Op 3, No 3, written in 1877. Stringing together a succession of famous melodies from the opera — including the theme of Carmen's fate, Michaela's aria from Act III, the famous Habanera and the Toreador Song and March — Hubay predictably ignites a virtuoso firework! Multiple stops, dramatic slides, daring leaps and frenzied bowing forcefully capture the spirit and the emotions of the music. However, Hubay does not completely neglect the piano in his display of virtuosity. Lyricism is handed back and forth between the two instruments in a delicate balance of technical prowess and emotional effectiveness, invariably infused with a distinctive Hungarian flavor.

Programme notes by Georg A. Predot

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- 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 Noseda conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Noseda	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 &amp; 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、黃銘絲及毛維、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·伊蓮·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：格雷格利·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

Before **30/4** 前



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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 <i>Riverside Pavilion</i>
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
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16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spitsky 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
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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 <i>Scent of Ink</i>
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
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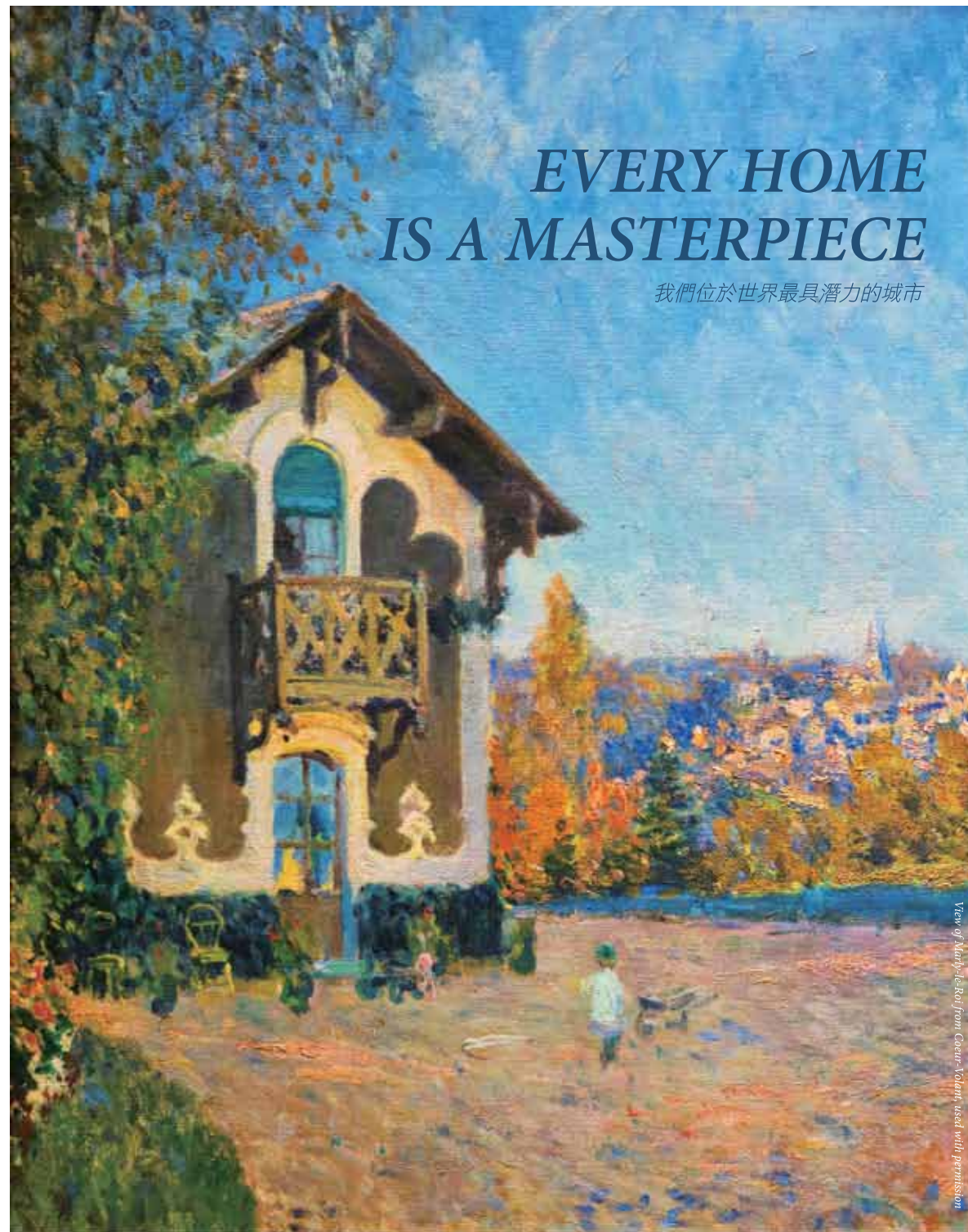
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