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香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 時時地地

CAMERATA
SALZBURG
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FOR A BETTER FUTURE*



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港賽馬會
The Hong Kong Jockey Club



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英

香港特別行政區行政長官

It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung

Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成

查懋成
香港藝術節主席



HONG KONG TOURISM BOARD
香港旅遊發展局



香港藝術節
Hong Kong Arts Festival



ASIA'S WORLD CITY

HONG KONG
HONG KONG



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤

何嘉坤
香港藝術節行政總監



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

Cant.

Tisa Ho
Executive Director,
Hong Kong Arts Festival

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.

香港藝術節資助來自：
The Hong Kong Arts Festival is made possible with the funding support of:



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The Hong Kong Jockey Club Charities Trust

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多謝支持!
THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾
1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及
教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of
exceptional performances, featuring over 1,700 outstanding international and local artists.
HKAF also organises over 300 PLUS and arts education activities aimed at enriching the
cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the
premier international arts festival to Hong Kong audiences.

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感謝 would like to thank



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薩爾斯堡室樂團與安德塞斯基
演出

the performance of
Camerata Salzburg and Piotr Anderszewski

In the moment 時時地地

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，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

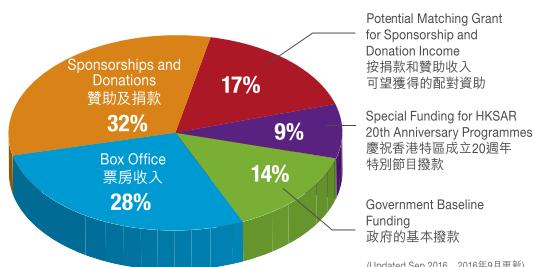
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星耀馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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 25 年來，已為逾 710,000 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」每年提供超過 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。

2017年藝術節預計收入來源：約港幣一億二千萬
Estimated Income Sources for 2017 HKAF:
Approximately HK\$120 Million



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. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents top international artists and ensembles, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our "Young Friends" scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the "Student Ticket Scheme" also make available over 8,500 half-price student tickets each year.

HKAF organises a diverse range of "Festival PLUS" activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節；詳情請與藝術節發展部聯絡。
For sponsorship opportunities and donation details of the 45th Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直線Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

請捐助藝術節！
Donate to the Festival!

45th 香港藝術節
HONG KONG ARTS FESTIVAL
16.2-18.3.2017

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:



made in
110+ Plus
香港原創作品
original local works

1,000+ Festival PLUS activities

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

在過去25年，「青少年之友」已為
Young Friends reached
710,000+
學生提供藝術體驗活動
students in the past 25 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、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放在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 the areas in need of the most support.

Donations of any amount will help make a difference, and are greatly appreciated.

捐款表格 Donation Form

網上捐款 Online Donation: <https://www.hk.artsfestival.org/en/support-us/donations.html>

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*捐款港幣\$100或以上可獲收據申請扣稅。 "Donation of HK\$100 or above is tax-deductible."

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"捐款港幣\$2,500或以上，將於2017香港藝術節官方網站及閉幕演出後於報紙刊登之謝謝廣告上獲得謝謝。"

Donations of HK\$2,500 or above will be acknowledged in the 2017 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale.

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HK\$5,000或以上 or above

青銅捐款者 Bronze Donor
HK\$2,500或以上 or above

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Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd, Rm 1205, 12/F, 2 Harbour Road, Wan Chai, Hong Kong.

當您交回此表格，即表示您同意讓香港政府透過「藝術發展配對資助試驗計劃」就您的捐款為香港藝術節作配對資助。

By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

45th 香港藝術節
HONG KONG ARTS FESTIVAL
16.2-18.3.2017

Presents

Camerata Salzburg and Piotr Anderszewski 薩爾斯堡室樂團與安德塞斯基

3月
MAR 10



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



演出時長約 2 小時 5 分鐘，包括一節中場休息

Running time: approximately 2 hours and 5 minutes, including one interval

封面照片 Cover Photograph: © Kevin Miura and Pia Clodi



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薩爾斯堡室樂團

薩爾斯堡室樂團成立於1952年，創辦人班赫·帕格納其時身兼薩爾斯堡音樂節會長及莫扎特協會會長兩職。樂團成立後深受多位音樂家影響，包括格沙·安達、桑德·菲格、羅渣·諾林頓爵士和安德拉斯·席夫爵士。過去六十年，薩爾斯堡室樂團曾與多位音樂名家合作，包括克拉拉·哈斯喬、迪崔許·費雪·迪斯考、海恩茲·賀利格、奧海·尼哥列、胡夫岡·舒奈達漢、克利斯托夫·艾森巴赫、菲利普·賀力韋格、蘭尼·積各、法蘭斯·威薩·莫斯特、平凱斯·蘇克曼、帕特拉莎·哥帕千斯卡雅和彼得·魯徹卡。

帕格納強調保留古典音樂形式的精神；往後二十年間，薩爾斯堡室樂團在匈牙利小提琴家、教育家暨指揮家桑德·菲格的領導下，在國際樂壇上更上一層樓。他成功將弦樂四重奏的特色在較大型的樂團裏體現；此外他也成功招攬許多年輕樂手加入。菲格逝世後，諾靈頓爵士接手領導樂團，至今仍擔任樂團桂冠指揮。2007至2009年間，藝術總監由希臘小提琴大師暨指揮家列奧尼達斯·卡華高斯出任，2011年起由法國指揮家路易·朗格黑接任。

這段時期，薩爾斯堡室樂團也將主要演奏曲目由莫扎特作品，擴展至涵蓋浪漫派和現代作品；而且樂團自身也發展成熟，成為具有傳統的室樂團。據瑞士《新蘇黎世時報》所言，團中年輕、積極的樂手「演奏時既投入又快樂，很有感染力」。薩爾斯堡室樂團六十年的歷史，都透過多張唱片——錄音記錄，當中包括莫扎特嬉遊曲與小夜曲的傳奇演繹，以及樂團與安德拉斯·席夫爵士合作灌錄的莫扎特鋼琴協奏曲全集。

無論音樂、社會責任和組織上，薩爾斯堡室樂團都出類拔萃：樂團周遊列國表演，也能映照出國際世界的景況。團員共二十多個國籍反映出各式各樣的文化，但全都在音樂的共通語言裏團結起來。樂團另一項重要成就也足以突顯這一點：薩爾斯堡室樂團每年演出八十場音樂會，幾乎全都由私人資金提供贊助。這在歐洲很罕見。

薩爾斯堡室樂團現為首屈一指的歌劇及音樂會樂團，定期參加薩爾斯堡音樂節以及莫扎特周演出，更在薩爾斯堡莫扎特協會大音樂廳舉行樂團的套票音樂會系列。

Camerata Salzburg

The Camerata Salzburg was founded in 1952 by Bernhard Paumgartner, President of the Salzburger Festspiele and Rector of the Mozarteum, and has since been greatly influenced by musicians such as Géza Anda, Sándor Végh, Sir Roger Norrington and Sir András Schiff. Over the past 60 years, the Camerata has also collaborated with a number of prominent musical figures including Clara Haskil, Dietrich Fischer-Dieskau, Heinz Holliger, Aurèle Nicolet, Wolfgang Schneiderhan, Christoph Eschenbach, Philippe Herreweghe, René Jacobs, Franz Welser-Möst, Pinchas Zukerman, Patricia Kopatchinskaja and Peter Ruzicka.

Bernhard Paumgartner placed an emphasis on preserving the spirit of classical musical forms; over the following two decades the Camerata enjoyed further international success with the Hungarian violinist, pedagogue and conductor Sándor Végh. Végh's desire to project the characteristics of a string quartet onto the dimensions of a larger orchestra was fulfilled during this time, and he also successfully integrated many young musicians into the Camerata. After his death, Sir Roger Norrington took over the direction of the orchestra and is to this day its conductor laureate. During the period 2007-2009 the position of artistic director was assumed by the Greek violin virtuoso and conductor Leonidas Kavakos, and from 2011 by the French conductor Louis Langrée.

Over this period the orchestra's primary focus on the works of Mozart has also been expanded to include romantic and modern repertoire, and the Camerata has matured into a tradition-filled chamber orchestra. Yet it consists of young, motivated musicians who, according to the Swiss *Neue Zürcher Zeitung*, "play with a commitment and a joy in music-making which is infectious". The six decades of the Camerata are well documented in numerous recordings, including legendary interpretations of the Divertimenti and Serenades of Mozart, and a complete cycle of Mozart's piano concertos with Sir András Schiff.

The Camerata Salzburg is exceptional musically, socially and organisationally; the ensemble is a mirror image of the international world through which it travels. Over 20 nationalities reflect their various cultures, but all are united by the universal language of music. This is underscored by a considerable achievement: the 80 plus concerts which the Camerata plays each year are nearly all privately financed – a rarity in Europe.

As a leading opera and concert orchestra, the Camerata is a regular participant in the Salzburger Festspiele and the Mozart Week, giving its own subscription series in the Große Saal of the Mozarteum in Salzburg.





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鋼琴：安德塞斯基

海頓

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匈牙利風格的迴旋曲

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F 小調第四十九交響曲， Hob I:49，「受難」

慢板
極快板
小步舞曲和中段
急板

Wolfgang Amadeus Mozart (1756-1791)

Divertimento in D major, K205

Largo – Allegro
Menuetto – Trio
Adagio
Menuetto
Finale: Presto

Piano Concerto No 12 in A major, K414

Allegro
Andante
Allegretto

Piotr Anderszewski piano

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Joseph Haydn (1732-1809)

Piano Concerto No 11 in D major, Hob XVIII:11

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樂曲介紹 Programme notes

莫扎特

D 大調嬉遊曲，K205

莫扎特的音樂可謂無處不在，有時普遍得讓我們忽略了當中的偉大之處。在等候電話接駁、廣告時段聽到作曲家的傑作時，我們往往只是得到「嬉遊」的效果，把聲音視為一種輕鬆的背景音樂。但在年輕的莫扎特寫他為數不少的「嬉遊曲」（多是室內演奏）和「小夜曲」（多是戶外演奏）時，其家鄉薩爾斯堡對「嬉遊曲」的概念與現代的看法有着不少差異。這些器樂曲一般寫給私人慶祝活動使用，如生日或畢業等場合，即使這些作品的目的是為了帶來短暫的娛樂，在莫扎特的生花妙筆之下，也會成為美不勝收的藝術品。

D 大調嬉遊曲原本是一首室樂，寫給兩支圓號、一支巴松管、一部小提琴、一部中提琴和一部低音大提琴（沒有大提琴）的合奏團。人們把樂曲視為 1773 年的作品，起初以為那是作曲家該年 8 月前往維也納時寫的，但後來估計音樂其實可能是該年初夏寫於薩爾斯堡的。

D 大調嬉遊曲由五個樂章組成，在憂鬱緩慢的引子過後，音樂進入開首的快板。接著是兩首小步舞曲，和夾在兩首舞曲中間的慢板。慢板中的小提琴旋律相當優美，中提琴部分也佔重要的一席位。在第一首小步舞曲中，三重奏只由弦樂奏出，而第二首小步舞曲則以圓號為焦點。樂曲最令人津津樂道的地方，是快樂章的風趣和創意，尤其是終曲的急板。樂曲開始前，也有可能會奏出一首進行曲，協助營造氣氛。

Wolfgang Amadeus Mozart

Divertimento in D major, K205

Mozart's omnipresence can sometimes lull us into overlooking just what is so great about his art. When we hear his music in telephone waiting queues or commercials, the effect is to make it into a kind of "divertimento", or light entertainment of pretty sonic wallpaper. But the notion of a divertimento was rather different during the composer's youth in his native Salzburg, when he composed many of his so-called divertimentos (typically for indoor music making) and serenades (usually meant for open-air events). These instrumental pieces were typically associated with private celebration like birthdays or graduations, but even if such works were intended for transient entertainment, the paradox is that through Mozart's genius their enduring beauty transcends such origins.

The Divertimento in D major is at heart a form of chamber music, written for an ensemble of two horns, bassoon, violin, viola, and double bass (no cello), originally to be performed with one on each part. The score has been dated to 1773; although it was originally associated with a visit Mozart made to Vienna it has more recently been traced to an earlier point in the summer, while he was still in Salzburg.

The Divertimento contains five movements, with a pensive, slow introduction preceding the opening Allegro. A pair of minuets frames a central Adagio that features a beautifully lyrical line for the violin and a prominent part for the viola as well. In the first minuet, Mozart includes a trio featuring only the strings, while the second minuet gives the spotlight to the horns. An especially enjoyable feature of this score is the sheer wit and invention of the fast movements, particularly the presto finale. It is also likely that a march would have been played at the very start of the proceedings to help establish the mood.

莫扎特

A 大調第十二鋼琴協奏曲，K414

到了1770年代末，薩爾斯堡對莫扎特來說，已經變得像個牢獄。作曲家不屑宮廷對音樂的狹隘態度，特別是對歌劇的漠視，因為莫扎特非常渴望製作歌劇。他也鄙視上司希若尼穆斯·馮·柯洛雷多總主教，因為總主教只把作曲家視為傭人。莫扎特多次出遊歐洲，尋找其他工作，可惜都沒有結果。1781年，他終於離開薩爾斯堡，擺脫跟宮廷的關係，到維也納當一位自由音樂工作者。但這也意味着作曲家要自力更生，過獨立生活，不能像前輩海頓一樣，依靠贊助人或一個穩定的工作崗位。

這樣的背景解釋了何以莫扎特在維也納期間——也就是其匆匆一生的最後十年間——大量撰寫鋼琴協奏曲。莫扎特早期於薩爾斯堡也寫了好些鍵琴協奏曲，但在維也納，他成為了著名的鍵盤高手，得到以作曲家和演奏家雙重身份同時出現的機會，利用協奏曲這種形式，他便可以同時表現其創作能力和演奏技巧。他的作品既嫵媚又富戲劇性、既能展現技術又有內涵，為觀眾帶來豐富娛樂之餘，更把協奏曲提升成為高尚古典音樂的典範。

莫扎特以A大調協奏曲開始創作他的「維也納協奏曲系列」（共十七部）。作品寫於1782年，是為來年大齋期安排的三部協奏曲之一。一般來說，大齋期時劇院會關門，屆時沒有歌劇的競爭，觀眾會非常渴望聽到新作。莫扎特透過親自演繹自己的作品，成功地把佳作獻給觀眾，再加上為富家子弟授課，收入來源就有保證了。

作曲家繼承了前人的作曲模式，以三個樂章作協奏曲的框架——首尾是快樂章，中間的是抒情的樂章，速度較慢。此協奏曲的樂團編制不大，有說單單一個弦樂四重奏就可以應付了。A大調在莫扎特音樂裏代表一種較溫和且具詩意的光芒。悲傷的第二樂章獻給莫扎特敬愛的J.C.巴赫：莫扎特兒時以神童的姿態見過J.C.巴赫，而這位前輩在作品首演的不久之前的1782年12月逝世。莫扎特的主題來自巴赫的其中一部序曲。

「這些協奏曲不太易也不太難，恰到好處。」莫扎特於1782年末寫給薩爾斯堡的爸爸說：「作品全都十分輝煌、悅耳、自然，又不會枯燥乏味。有些段落只有鑑賞家才懂得仔細欣賞，但一般聽眾也會感到歡喜，只是他們不知道何故而已。」



位於維也納霍夫堡皇宮的莫扎特雕像

Mozart's statue at the Hofburg Imperial Palace Gardens in Vienna

Wolfgang Amadeus Mozart

Piano Concerto No 12 in A major, K414

By the late 1770s Salzburg had long come to feel like a virtual prison to Mozart. He scorned the provincialism of the court's attitude towards music, above all its lack of interest in opera, the art form he most longed to be involved in. And he despised his boss, the Prince-Archbishop Hieronymus von Colloredo, for treating him as a mere servant. At various points Mozart had traveled around Europe in search of another position, but in vain. Finally, in 1781, he broke free from Salzburg and from his ties to the court there, heading off to live in Vienna as a freelance artist. But this meant making it up as he went along, earning his living independently rather than from a patron or a secure position such as his older colleague Joseph Haydn relied on.

This explains the flourishing of piano concertos during Mozart's Vienna years – during the last decade of his all-too-short life. Earlier, in Salzburg, he had composed a handful of keyboard concertos. But Vienna gave him the opportunity to present himself as both a composer and a performer, for he became a celebrity keyboard virtuoso there. Using the concerto format to showcase his latest creations and to feature himself as soloist, Mozart formulated an ideal balance of charm and drama, of display and substance. He managed to entertain audiences while simultaneously elevating the concerto into a paradigm of the high Classical style.

It was with the Concerto in A major that Mozart inaugurated his sequence of Viennese concertos (eventually totalling 17). Dating from 1782, this work was written as part of a set of three concertos Mozart planned to introduce during the Lenten season in the following year when the theatres were traditionally closed; this meant there was no competition from the presentation of operas, while audiences were still hungry for the latest music. For the time being, Mozart discovered a successful format of presenting his own concerts, with himself as the soloist, to support his family, while also teaching piano to well-off students.

From previous generations Mozart inherited the three-movement outline of the concerto – two fast movements framing a slower, more lyrically oriented one. His orchestra here is quite limited, so much so that the piece was even conceived to be playable with mere string quartet accompaniment. The key of A major held special connotations for Mozart of a kind of softer lyrical glow. In the poignant middle movement, he pays tribute to a personal musical hero: J.C. Bach, whom he had met as a child prodigy and who died in December 1782, not long before the piece was premiered. Mozart's theme comes from one of Bach's overtures.

"These concertos are a happy medium between what is too easy and too difficult", Mozart wrote to his father back in Salzburg near the end of 1782. "They are very brilliant, pleasing to the ear, and natural, without being vapid. There are also passages here and there from which *connoisseurs alone* can derive satisfaction; but these passages are written in such a way that the less discriminating cannot fail to be pleased, though without knowing why".

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海頓

D 大調第十一鋼琴協奏曲，Hob XVIII:11

把莫扎特的協奏曲與海頓相信是同年所寫的協奏曲互相比較，會有很有趣的發現。雖然海頓被稱為古典交響樂和弦樂四重奏的開拓者，但他在協奏曲方面的成就則相對普通。主要原因很明顯：海頓得到艾斯特赫斯親王的贊助，為其主理音樂事務，有一份穩定的工作，不需要以技術精湛獨奏家的身份謀生。D 大調協奏曲是海頓最著名的鍵盤協奏曲，當時作曲家已寫下不少協奏曲，當中可能有超過十部鍵盤協奏曲。D 大調協奏曲曾經被認為是他人的作品，但現代的學者已經證實這是海頓的手筆，只是確實的創作日期仍然不明，一般估計大概是 1780 年代初。

當時鋼琴還是一種新奇的樂器，而 D 大調協奏曲註明是為「羽管鍵琴或古鋼琴」所寫的，樂團則像室樂團，只是在弦樂之上加上兩支雙簧管和兩支圓號。海頓把其於交響曲中開拓的高尚古典音樂風格使用在協奏曲裏，因此，樂曲中的簡潔主題是海頓的個人特色。實際上，第一樂章的大部分內容都來自開首那簡單的主題旋律，首句環繞三個音的樣式，容易令人投入。這也推動了樂章餘下的發展。首先由樂團簡樸地介紹主題，然後鋼琴才加入。華彩段是預先寫下的，海頓為第一及第二樂章都寫出了華彩段的內容。第二樂章由樂團展開，慢板的旋律動人，像詠嘆調一樣。鋼琴在主題裏沉思，主題每次出現都配上精緻的修飾，淡淡地顯出不同的個性。我們幾乎可以說此慢板樂章的情感是「莫扎特式」的。事實上，海頓雖然比莫扎特年長一輩，後來二人的確為維也納成為惺惺相惜的朋友。

海頓把終章描述為「匈牙利風格的迴旋曲」，當中的旋律已被識別來自巴爾幹半島的民族舞曲，只是作曲家利用幽默的方法將之改寫，把主題充滿民間風味的高漲情緒，以鋼琴和樂團相互追逐表達出來，滿載歡樂和創意。後來音樂突然轉到小調，產生對比，但隨著迴旋曲的主題無憂無慮地再次響起，這部舞曲，也即是整部協奏曲，就興高采烈地結束了。



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“Wildly funny, deeply affecting,
grotesquely macabre” *The Telegraph*

In the moment



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Joseph Haydn

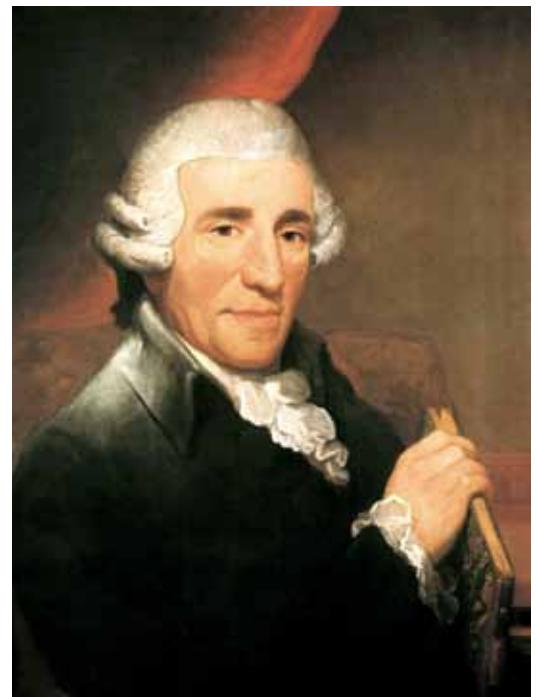
Piano Concerto No 11 in D major, Hob XVIII:11

It's fascinating to compare the Mozart concerto with one by Haydn, likely from the very same year. While Haydn gained renown as a pioneer of the Classical symphony and string quartet, his output in the concerto genre is quite modest in comparison. The main reason is obvious: Haydn did not need to make his living as a virtuoso soloist, as he held a secure position as head of musical affairs for his patron Prince Nikolaus Esterházy. The Concerto in D major that we hear has become Haydn's best-known keyboard concerto. His catalogue already included possibly as many as ten earlier attempts, as well as concertos for other instruments. Once believed to be a forgery, the Concerto in D has been authenticated by modern scholarship, though there is uncertainty about when it was written; this piece is now generally believed to be dated from the early 1780s.

The piano was still a new-fangled instrument at that time, and the score for the Concerto in D major specifies that the keyboard part is for "clavicembalo o fortepiano", that is, either harpsichord or a forerunner of the modern piano. The orchestra is chamber like, calling only for pairs of oboes and horns as well as strings; Haydn also applies the high Classical style he had been evolving in his symphonies to the concerto idea. Thus, the economical treatment of thematic material here is a Haydn signature. In fact, most of what happens in the first movement springs from the simple opening theme, whose initial phrase is rounded with an emphatic three-note pattern. This becomes the engine of the development section. Haydn's modest orchestra briefly introduces the material before the piano enters. Haydn left written-out cadenzas for both the first and second movements. The orchestra also launches the touchingly melodic, aria-like slow movement. The piano ruminates on the main theme, gracefully ornamenting each restatement to subtly alter its

personality. This slow movement resonates with an emotion we might almost call "Mozartian". In fact, though Haydn was a generation older, the two composers would soon become friends in Vienna, each regarding the other's music with the highest admiration.

Called a "rondo in Hungarian style" by Haydn, the finale features a tune that has been identified as a genuine Balkan folk dance. But Haydn adapts this to his own witty purposes, playing with the theme's folksy high spirits to send the piano and orchestra in a spinning chase full of delight and invention. Contrast comes with a moody outburst in the minor key, but the rondo theme resurfaces untroubled to bring the dance – and the Concerto – to a cheerful finish.



海頓 Joseph Haydn

海頓

F小調第四十九交響曲，Hob I:49，「受難」

本節目的最後一部作品，剛好是今天晚上四部作品中最早寫成的。第四十九交響曲（根據手稿紀錄）寫於 1768 年，是海頓為艾斯特赫斯親王工作頭十年內寫的作品。艾斯特赫斯是匈牙利一個熱愛音樂的貴族，海頓獲親王的長期僱用，在其位於哈布斯堡帝國一個遙遠角落的宮廷工作，遠離維也納的繁囂，還有一隊 13 到 15 人的樂團可供作曲家使用。海頓安於由贊助人為他提供的穩定生活，負責處理宮廷內所有器樂音樂、舞台作品和世俗聲樂的演出，及管理固定樂手（包括他們的私人問題）。

第四十九交響曲與海頓很多其他交響曲一樣，因為由他人起名而廣為人知。*La passione* 這個標題可以解作激情或受難，而此作取其後者的意思，把樂曲灰暗的特質與受難日的觀照聯繫起來。作品給冠以此名，可能是因為這部樂曲於 1790 年受難節期間在德國施威林演出，於是人們便以這樣的方式宣傳起來。

有趣的事，第四十九交響曲也令人想起交響曲的戲劇背景——交響曲起源於歌劇院，最初是以序曲的姿態出現為觀眾帶來娛樂。音樂學家伊蘭·希斯曼指出：「海頓當時不少所謂發揚狂飆運動

音樂風格的交響樂都是為舞台而設的，要不然就是打算留待未來當序曲或間奏曲使用。」

狂飆運動是十八世紀的一個美學運動，被視為是浪漫主義的先驅，相比起理性抽離的態度，較著重主觀的情感。第四十九交響曲及海頓於 1760 年代末、1770 年代初所寫的其他幾首交響曲的確有鮮明的情感變化，有些人甚至認為作曲家在這段時期經歷了一些傷痛的遭遇。這些樂曲的特別之處是它們以小調為中心，而「受難」更是海頓唯一一部以 F 小調寫成的交響曲，其他特點如主題的安排、和聲與節奏的運用都令樂曲帶有豐富的情感。

交響曲的四個樂章都以 F 小調寫成，只是在第三樂章小步舞曲充滿號角氣息的三重奏裏稍為喘過氣來。學者丹尼爾·赫爾茲指出，樂曲開始的動機 (C - 降 D - 降 B - C) 在四個樂章的開頭都出現過，該動機甚至可能令人想起聖樂素歌。他說：「以『受難』嚴苛和陰暗的氣氛看來，說音樂可能是大齋期的冥想，甚至是大齋期的講章，的確沒有衝突。」

樂曲介紹 湯馬士·梅

中譯 張婉麗



艾斯特赫斯宮，海頓在這裏任職多年，受僱於尼古拉斯·艾斯特赫斯親王

The palace of Esterháza, where Haydn was employed for many years by Prince Nikolaus Esterházy

Joseph Haydn

Symphony No 49 in F minor, Hob I:49, "La Passione"

The last work on our programme happens to be the earliest to have been composed. Dating from 1768 (according to the autograph), the Symphony No 49 represents the work Haydn was able to produce during the first decade of his long employment by Prince Nikolaus Esterházy, the head of an exceptionally music-loving and wealthy Hungarian family. At the Prince's court, located in a remote corner of the Habsburg Empire away from the bustle of Vienna, Haydn had at his disposal an on-site chamber orchestra of 13 to 15 players. The stability provided by his aristocratic patron was well-suited to Haydn's temperament. His position entailed responsibility for all instrumental, stage, and secular vocal music on the premises, along with overseeing the permanent staff of musicians (also including their personal problems).

Like many other Haydn symphonies, No 49 eventually became known by a nickname that didn't originate with the composer. The title *La passione* – “passion” in this case referring not to an ardent love affair but to the Christian Passion – was meant to suggest an association between the essentially sombre character of this music and the contemplation of Good Friday. But this may be the result of a later historical accident, dating from a particular performance of the work in 1790 in the

German city of Schwerin during Passion week, which led to the symphony being advertised as such.

Curiously, No 49 may also refer back to the theatrical context of the genre's origins – for the symphony initially emerged from the opera house, where it served as an overture to the entertainment onstage. The musicologist Elaine Sisman argues that “much of Haydn's symphonic music of the period widely described as exemplifying the musical *Sturm und Drang* was either originally destined for the stage, or composed with a view to possible later use as overtures and entr'actes”.

Sturm und Drang is the name of an aesthetic movement of the 18th century that is regarded as a forerunner of Romanticism, emphasising subjective emotion over rational detachment. And we can indeed hear a marked emotional turn in the Symphony No 49 and several other symphonies Haydn produced in the late 1760s and early 1770s. Others have suggested that this is evidence of the composer working through a personal tragedy. Most striking about these scores is their use of the minor key as the centre – *La passione* is Haydn's only symphony specifically in F minor, as it happens – as well as other thematic, harmonic, and rhythmic traits that intensify expression.

All four movements in fact are cast in F minor, with a brief reprieve in the horn-coloured trio section of the third-movement minuet. The scholar Daniel Heartz points out that the motif played at the outset (C-D-flat-B-flat-C) is used to open all four movements and may even allude to sacred plainchant. He adds: “So stern and gloomy a vision as projected by *La passione* does not contradict the possibility that it was intended as the musical equivalent of a Lenten sermon, or at least a Lenten meditation”.

Programme notes by Thomas May

安德塞斯基

Piotr Anderszewski



安德塞斯基被譽為同輩音樂家中的佼佼者。

他近年樂季曾在多個著名表演場地舉行獨奏會，包括倫敦巴比肯中心、南岸中心皇家節日音樂廳、維也納音樂廳、紐約卡內基音樂廳以及聖彼得堡馬林斯基劇院音樂廳；合作過的樂團包括柏林愛樂樂團、芝加哥交響樂團、倫敦交響樂團、費城樂團以及皇家阿姆斯特丹音樂廳樂團。此外他會同時演奏鋼琴和指揮，以這種形式合作過的樂團包括蘇格蘭室樂團、華沙室樂團以及不來梅德意志室內愛樂管弦樂團。

安德塞斯基的唱片自 2000 年起由 Warner Classics/ Erato (前稱 Virgin Classics) 獨家發行，所灌錄的第一張唱片——貝多芬《迪阿貝利變奏曲》——即屢獲殊榮，包括《音樂世界》CHOC 大獎及德國古典回聲獎。他的巴赫組曲

鋼琴
Piano

(第一、三、六首)獲提名角逐格林美獎，另一張蕭邦作品專輯也好評如潮。此外他對同國的作曲家史曼諾夫斯基的作品情有獨鍾，所灌錄的史曼諾夫斯基鋼琴獨奏曲唱片也廣獲讚賞，2006 年贏得古典音樂台留聲機大獎最佳器樂唱片獎。他的舒曼獨奏曲唱片更贏得 2011 年德國古典回聲獎及兩項 2012 年英國廣播公司音樂雜誌獎（包括年度錄音獎）。安德塞斯基的巴赫《英國組曲（第一、三、五首）》於 2014 年 11 月發行，2015 年獲頒一項留聲機唱片大獎及一項德國古典回聲獎。

安德塞斯基的演繹以情感強烈、原創性強見稱，出道以來屢受獎項評審青睞，獲頒多個矚目的獎項，包括赫赫有名的結爾莫獎——結爾莫獎每四年才選出一位得獎者，而且只頒予才華出眾的鋼琴家。

另一方面，製片人布魯奴·莫森遜有兩齣為 ARTE 製作的得獎記錄片以安德塞斯基為主題：第一齣《安德塞斯基演奏迪阿貝利變奏曲》(2001 年) 探索安德塞斯基與貝多芬作品 120 的特殊關係；第二齣《安德塞斯基，不安的旅人》(2008 年) 則以不拘一格的手法刻劃安德塞斯基，捕捉了他對音樂、演奏和自身的波蘭—匈牙利文化根源的想法。第三齣《安德塞斯基演奏舒曼》則是莫森宋為波蘭電視台製作的影片，於 2010 年首播。

2016/17 樂季，安德塞斯基將會合作的樂團包括慕尼克愛樂樂團、丹尼爾·巴倫博伊姆的柏林國家管弦樂團，以及與歐洲室樂團的巡迴演出（分別由拉迪米亞·尤洛夫斯基指揮及安氏親自在鋼琴旁指揮室樂團）。他亦將於多個表演場地舉行獨奏會，包括巴黎香榭麗舍劇院、蘇黎世音樂廳樂團以及紐約卡內基音樂廳。室樂演出合作包括與小提琴家尼古拉·齊奈德的歐洲巡演。

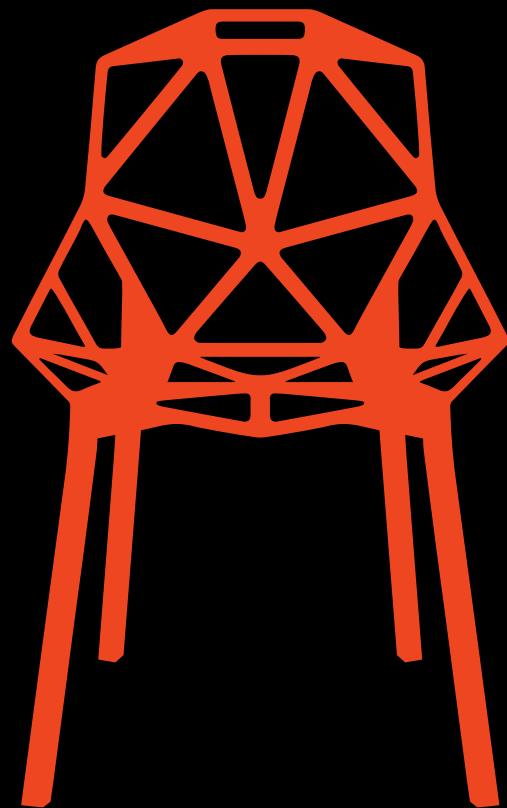
Beethoven's Diabelli Variations, which went on to receive a number of prizes including a Choc du Monde de la Musique and an ECHO Klassik award. He has also recorded a Grammy-nominated CD of Bach's Partitas 1, 3 and 6, and a critically-acclaimed disc of works by Chopin. His affinity with the music of his compatriot Szymanowski is captured in a highly-praised recording of the composer's solo piano works, which received the Classic FM Gramophone Award in 2006 for best instrumental disc. His recording devoted to solo works by Robert Schumann received an ECHO Klassik award in 2011 and two BBC Music Magazine awards in 2012, including Recording of the Year. Anderszewski's disc of Bach's English Suites nos. 1, 3 and 5 was released in November 2014, going on to win both a Gramophone award and an ECHO Klassik award in 2015.

Recognised for the intensity and originality of his interpretations, Anderszewski has been singled out for several high profile awards throughout his career, including the prestigious Gilmore award, given every four years to a pianist of exceptional talent.

He has also been the subject of two award-winning documentaries by the film maker Bruno Monsaingeon for ARTE. The first of these, *Piotr Anderszewski plays the Diabelli Variations* (2001) explores Anderszewski's particular relationship with Beethoven's opus 120, whilst the second, *Piotr Anderszewski, Unquiet Traveller* (2008) is an unusual artist portrait, capturing Anderszewski's reflections on music, performance and his Polish-Hungarian roots. A third film by Monsaingeon, *Anderszewski Plays Schumann* was made for Polish television and first broadcast in 2010.

In the 2016/17 season Anderszewski will perform with the Munich Philharmonic, the Berlin Staatskapelle under Daniel Barenboim, and twice on tour with the Chamber Orchestra of Europe, in one programme under Vladimir Jurowski and another directing from the keyboard. In recital he will appear at the Théâtre des Champs-Elysées in Paris, the Tonhalle in Zürich, and at New York's Carnegie Hall. His chamber collaborations include a European tour with the violinist Nikolaj Znaider.

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以色列小提琴家格雷格里 · 厄斯五歲時於故鄉莫斯科的格涅辛國家音樂學院上第一節小提琴課，其後於多間學院繼續求學，包括：以色列音樂學院、特拉維夫音樂學院，以及波士頓新英格蘭音樂學院，師隨蓮娜 · 瑪佐、伊雷娜 · 斯文洛娃及當奴 · 魏爾勒斯坦。厄斯曾勝出校內小提琴比賽和室樂比賽，並奪得以色列最佳音樂詮釋獎，揚威葡萄牙波多國際小提琴大賽。

1993至2001年，厄斯取得美國 - 以色列文化基金會獎學金。求學時，他成立塔爾鋼琴三重奏，獲獎無數，例如：2002年於意大利里雅斯特的著名國際室內樂比賽「國際三重奏比賽」贏得一等獎。

厄斯曾擔任小提琴獨奏，與眾多指揮及樂團合作，包括：歌迪奧 · 阿巴度、雅尼克 · 涅傑瑟貢與馬勒室內樂團、博洛尼亞莫扎特管弦樂團及薩爾斯堡室樂團。他亦擔任這些樂團的樂團首席，指揮不同演出。

厄斯的室樂拍檔包括：娜塔莉亞 · 古特曼、莎比娜 · 邁亞、戈蒂埃 · 卡普森、瓦倫丁 · 爾賓及丹尼爾 · 霍普。他們曾於葛詩達曼奴軒音樂節與薩爾斯堡室樂團合作，演出巴赫和韋華第的雙協奏曲。

厄斯曾獲邀為多個著名樂團擔任樂團首席，包括倫敦交響樂團、巴伐利亞電台交響樂團及蒙特利爾交響樂團。他曾亮相各地音樂節，如韋比爾、哥得蘭島及以色列音樂節。

2005至2011年，厄斯多次擔任馬勒室樂團的樂團首席，指揮多場演出，現時為琉森節慶管弦樂團的其中一位樂團首席。自2012年起，他是薩爾斯堡室樂團的第一樂團首席。

樂團首席和領奏

Concertmaster and Musical Leader

Israeli violinist Gregory Ahss attended his first violin lessons at the age of five at Gnessin State Musical College in Moscow, his native city. He continued his studies at the Israel Conservatory of Music, the Academy of Music in Tel Aviv, and the New England Conservatory of Music in Boston with Lena Mazor, Irena Svetlova, and Donald Weilerstein. Ahss won both the violin and the chamber music competitions at the Academy, and later on the Music Interpretation Prize in Israel and International Violin Competition in Porto, Portugal.

From 1993 to 2001, he held a scholarship at the America-Israel Cultural Foundation. While still a student, Ahss founded the Tal Piano Trio which won numerous prizes, including the first prize at the prestigious "Premio Trio di Trieste" International Chamber Music Competition in Trieste, Italy in 2002.

As a soloist, Ahss has performed under Claudio Abbado and Yannick Nezet-Seguin with the Mahler Chamber Orchestra, the Orchestra Mozart Bologna, and the Camerata Salzburg. He has also directed these ensembles as concertmaster in various performances.

His chamber music partners include Natalia Gutman, Sabine Meyer, Gautier Capuçon, Valentin Erben, and Daniel Hope, with whom he performed the Bach and Vivaldi double concertos accompanied by the Camerata Salzburg at the Menuhin Festival Gstaad.

As a concertmaster, Ahss has been invited to lead many prestigious orchestras, including the London Symphony Orchestra, the Bavarian Radio Symphony Orchestra and the Montreal Symphony Orchestra.

From 2005 to 2011, Ahss led numerous concerts as concertmaster of the Mahler Chamber Orchestra and currently one of the concertmasters of the Lucerne Festival Orchestra. Since 2012, he has held the position of first concertmaster with Camerata Salzburg.



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- 28/11/2016 今時今日的東方主義 Orientalism Today
17/12/2016 開往詩與歷史的渡輪—流动寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017 加料電影：《為妳彈琴》 PLUS Films: Gainsbourg: A Heroic Life
10/2/2017 說吧·香港—香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017 藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017 片刻時光 Moments in Time
22/2/2017 加料電影：《百寶箱》 PLUS Films: The Boxes
1/3/2017 藝術家沙龍：珍·寶金 -《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of Jane B. for Agnès V
17/3/2017 香港藝術節傑出文化領袖講座系列——聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats

舞蹈 DANCE

- 4/12/2016 包浩斯手作坊 Crafting Bauhaus
13/1/2017 包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017 解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017 後台一刻：《舞姬》風采 Backstage Moments: The Glamour of La Bayadère
19/2/2017 《3·芭蕾》舞蹈體驗班 The Triadic Ballet Class by Ivan Liška
22/2/2017 後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017 駐節藝術家計劃—公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017 踊躂舞體驗班 Experience Tap Dance
25/2/2017 踊躂舞深造班 Tapping with Michelle
4/3/2017 《3D 翩娜》放映及分享會 3D Pina Screening and Sharing
12/3/2017 俄羅斯方塊童趣工作坊 Tetris for Kids

音樂 MUSIC

- 21/1/2017 蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017 週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017 薇莎拉茲鋼琴大師班 Learning from Vissaladze - Piano Masterclass
20/2/2017 歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass

22/2/2017 歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet

24/2/2017 交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček

25/2/2017 爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of The Girls in the Band

28/2/2017 楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk

17/3/2017 法美音樂之緣 Finding the French-American Connection
19/3/2017 世界音樂演前講座 World Music Weekend Pre-concert Talk

歌劇 / 戲曲 OPERA

11/2/2017 粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight

21/2/2017 女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson

25/2/2017 後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of The Makropulos Case

25/2/2017 楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: The Makropulos Case

26/2/2017 崑曲的藝術—給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017 後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber

戲劇 THEATRE

15/1/2017 返屋企食飯 —《香港家族》的故事 Home is Where You Return for Dinner

20/2/2017 理察·尼爾遜：說書人 Richard Nelson: Master of Storytelling

18/3/2017 《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined

電影 FILM

26/11/2016, 4/10/12/2016, 《明亮的小溪》The Bright Stream
7/1/2017

25,26/12/2016 《胡桃夾子》The Nutcracker
15,21/1/2017, 12/2/2017, 《黃金時代》The Golden Age

19/2/2017, 4/12/3/2017, 《李爾王》King Lear

19/3/2017 《天鵝湖》Swan Lake

2,8,23/4/2017, 11/5/2017, 《睡公主》The Sleeping Beauty

6,14,20/5/2017 《暴風雨》The Tempest
7,13,21/5/2017 《當代芭蕾盛宴》A Contemporary Evening
4,18,24/6/2017 《當代英雄》A Hero of Our Time

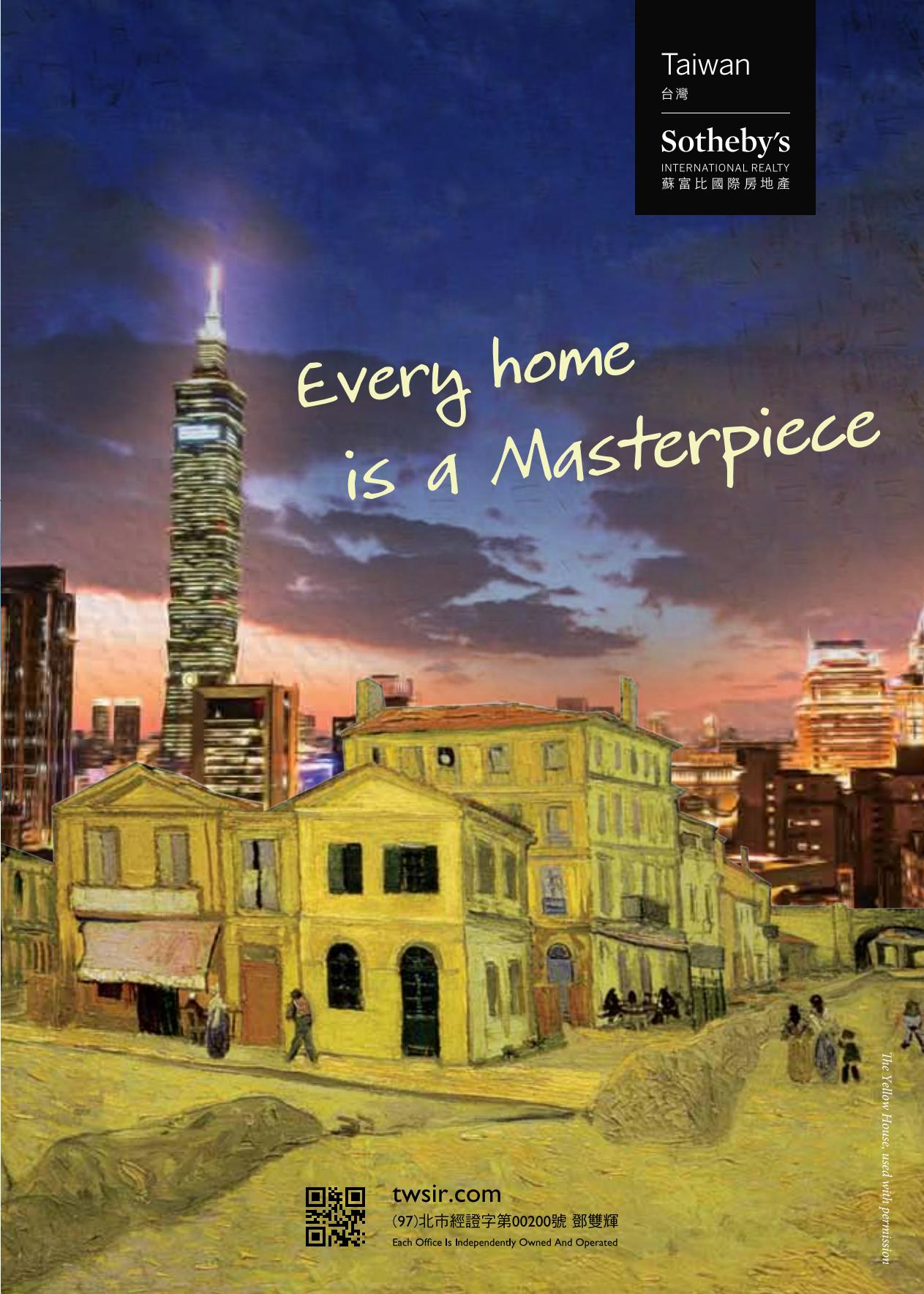
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