

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

In the moment 此時此地

Sino Group
Arts Celebration Series
信和集團藝萃系列

陳銳
小提琴獨奏會

RAY CHEN
Violin Recital

鋼琴：胡里奧·艾利薩德
with Julio Elizalde, piano

贊助
Sponsored by



信和集團
Sino Group

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
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme, Student Ticket Scheme, and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.



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」的一個重要里程碑。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
香港藝術節行政總監

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.

Tisa Ho
Executive Director,
Hong Kong Arts Festival

香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



信和集團
Sino Group

贊助 for sponsoring

「信和集團藝萃系列」之
陳銳小提琴獨奏會

Ray Chen's Violin Recital
as part of the "Sino Group Arts Celebration Series"

In the moment 此時此地

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元，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。

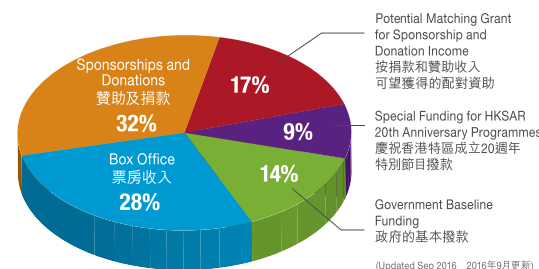
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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 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：約港幣一億二千萬元
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
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

貢獻香港藝術節45年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 45 Years & Festival Opening Sponsor



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心 同步 同進 RIDING HIGH TOGETHER

藝術節閉幕演出贊助 Festival Finale Sponsor

ICBC 工銀亞洲

「信和集團藝萃系列」贊助
"Sino Group Arts Celebration Series" Sponsor



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Sino Group

藝術節指定用卡
Official Card



節目贊助 Programme Sponsors

The Cha Foundation
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HKRI 香港興業國際
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黃廷方慈善基金



信興集團
SHUN HING GROUP



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.

藝術節指定航空公司
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馬哥孛羅香港酒店

BUILDING A BETTER COMMUNITY

At Sino, we believe that we can build a better community by working together. Over the years, we have been playing our part through participating in community services, green activities, heritage conservation as well as arts and cultural events.

OVER 100 events curated since 2005

600m² murals completed since 2013

SINO ART
信和藝術



600 reached out to over 600 children and youth through 'Sino Art in Community'



SINO CARE
信和友心



OVER 120,000 volunteer service hours in the financial year of 2015/16

OVER 4,700 underprivileged families since 2011



SINO GREEN
信和綠色

Accumulated carbon reduction for buildings equivalent to 923,336 trees (solely owned by Sino Land Company Limited from 2011 to 2015)



SINO HERITAGE
信和保育



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

Presents

陳銳小提琴獨奏會 Ray Chen Violin Recital

鋼琴：胡里奧·艾利薩德

Piano: Julio Elizalde

3月 11
MAR



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



演出時長約 1 小時 45 分鐘，包括一節中場休息
Running time: approximately 1 hour and 45 minutes including one interval

香港藝術節感謝香港君悅酒店提供酒店住宿支持

Hong Kong Arts Festival wishes to thank Grand Hyatt Hong Kong for providing accommodation support for this programme

封面照片 Cover Photograph: © Julian Hargreaves



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HKArtsfestival

www.hk.artsfestival.org

曲目 Programme

貝多芬

D 大調第一小提琴奏鳴曲，作品 12

生氣勃勃的快板
主題與變奏：有動力的行板
迴旋曲：快板

聖桑

D 小調第一小提琴奏鳴曲，作品 75

激動的快板（緊接下段）
慢板
中庸的快板（緊接下段）
極快板

Ludwig van Beethoven (1770-1827)

Violin Sonata No 1 in D major, Op 12

Allegro con brio
Tema con variazioni: Andante con moto
Rondo: Allegro

Camille Saint-Saëns (1835-1921)

Violin Sonata No 1 in D minor, Op 75

Allegro agitato (attacca)
Adagio
Allegro moderato (attacca)
Allegro molto

—— 中場休息 Interval ——

伊薩依

E 小調第四小提琴無伴奏奏鳴曲，作品 27

阿勒芒舞曲：莊嚴的緩板
薩拉邦舞曲：接近緩板
終曲：不太急的急板

Eugène Ysaÿe (1858-1931)

Sonata for Solo Violin No 4 in E minor, Op 27

Allemande : Lento maestoso
Sarabande : Quasi lento
Finale : Presto ma non troppo

法雅

《西班牙民歌組曲》
六首（為小提琴及鋼琴改編），
選自《西班牙民歌七首》

〈摩爾人的圍巾〉
〈亞斯都里亞民歌〉
〈霍塔舞曲〉
〈搖籃曲〉
〈悲歌〉
〈波羅舞曲〉

Manuel de Falla (1876-1946)

Suite Populaire Espagnole
Six songs arr Paweł Kochański for violin and piano,
from *Siete Canciones Populares Españolas*

El paño moruno
Asturiana
Jota
Nana
Canción
Polo

蒙蒂

《查爾達斯舞曲》

Vittorio Monti (1868 – 1922)

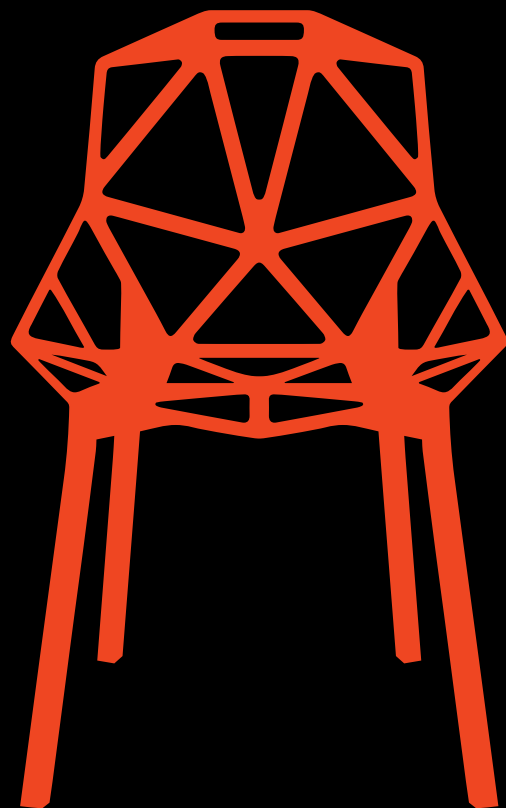
Czardas

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

Konstantin Grcic | 大觀

PANORAMA



26.11.16 – 02.04.17

10am – 8pm (Closed on Tuesdays)

HKDI Gallery @ Hong Kong Design Institute
MTR Tiu Keng Leng Station Exit A2

Free Admission

www.hkdi.edu.hk/hkdi_gallery [hkdi.gallery](https://www.facebook.com/hkdi.gallery)

Organiser

Members of VTC Group VTC 機構成員



An exhibition of the Vitra Design Museum
and Z33 Hasselt



Global Sponsor



Main Partners



樂曲介紹 Programme notes

貝多芬

D 大調第一小提琴奏鳴曲，作品 12

在貝多芬（1770-1827）患上耳疾要終止演奏家生涯之前，他技驚四座的鋼琴技巧教他在維也納貴族圈中贏得不少支持者。

然而，弦樂在貝多芬的藝術上亦擔任舉足輕重的角色，特別是在他剛開始作曲時：貝多芬出版的第一部作品是鋼琴三重奏，把鋼琴和弦樂混合起來，而他的十部小提琴奏鳴曲，有九部是在所謂「早期」，即 1797-1803 年間創作的。在 1797-98 年，年輕的貝多芬完成了首三部小提琴奏鳴曲，並把作品獻給哈布斯堡宮廷的作曲家安東尼奧·薩里耶利。貝多芬嘗試跟海頓上課，但二人相處不來，之後他跟隨薩里耶利學寫聲樂。

貝多芬也許參考過莫扎特和海頓的小提琴奏鳴曲，但作品 12 違反了古典風格的流行美學標準，用獨特的手法把鍵盤和小提琴兩種本來截然不同的聲音結合起來。小提琴家兼學者馬克·卡普蘭寫道：「貝多芬經常利用（小提琴的）新琴弓和技術，讓小提琴的聲音和發音與鋼琴變得接近起來。」

第一樂章的速度指示是典型的貝多芬手筆：〈生氣勃勃的快板〉。開始時，鋼琴和小提琴齊奏出像號角聲一樣嘹亮的調子，隨後互換角色，送上既激烈又歡樂的主題。猛烈的動力夾雜着平靜抒情的樂段，一直把音樂推進。

接著是主題與四段變奏，主題分為兩部分，兩者皆先由鋼琴奏出，然後小提琴將之接過來。終章是一部生動的迴旋曲，主題帶有切分節奏。

Ludwig van Beethoven

Violin Sonata No 1 in D major, Op 12

Before deafness forced an end to his career as a performer, it was with his virtuoso feats at the piano that Ludwig van Beethoven (1770-1827) won a devoted following among the Viennese aristocracy.

But string instruments also played a key role – particularly when Beethoven began making his name as a composer. He chose the genre of the piano trio – with its combination of piano and strings – for his first officially published work; of his ten violin sonatas, nine were composed during Beethoven's so-called early period, between the years 1797 and 1803. In 1797-98 he completed his first three sonatas for violin and piano. These the young composer dedicated to Antonio Salieri, who at the time served as the imperial court composer for the Habsburgs. Beethoven had tried studying with Haydn, but it was a problematic match of teacher and pupil, and he moved on to study writing for the voice with Salieri.

Beethoven's immediate models would have been the violin sonatas of Mozart and Haydn, and his Opus 12 set betrays the prevailing aesthetic of the Classical style, but already with a unique perspective on how to balance the naturally very distinctive sonorities of the keyboard and the violin. The violinist and scholar Mark Kaplan writes that "Beethoven often took advantage of the new bows and techniques [relating to the violin] in order to push the violin's sonorities and articulations closer to those of the piano".

The first movement carries a quintessentially Beethoven tempo marking: *Allegro con brio* (an Allegro "with spirit/vigour"). Both instruments join for the opening fanfare-like statement, then they exchange roles in laying out the vigorous and joyful main theme. The impetuous drive of the music includes some pockets of calmer lyricism, but carries the movement forward.

A set of four variations comes next, treating a two-part theme introduced first by the piano and then passed on to the violin in each part. Beethoven concludes with a vivid rondo where the main theme is charged by syncopated accents.

聖桑

D 小調第一小提琴奏鳴曲，作品 75

聖桑（1835-1921）的一生遇到不少重大變化，他由浪漫主義的全盛期走到現代音樂的孕育期，還經歷了第一次世界大戰。他以神童的身份踏入樂壇，其才華令人嘆為觀止，著作很多，涵蓋了主要的音樂類型，還是電影音樂的開拓者。但聖桑最為人熟悉的作品大都寫於其黃金時期，也就是 1870 至 1880 年代。

D 小調第一小提琴奏鳴曲在 1885 年完成。五年前，來自法國的聖桑為西班牙小提琴巨星帕布羅·德·薩拉沙泰（1844-1908）寫下了精彩的第三小提琴協奏曲，薩拉沙泰是小提琴歷史上的重要人物，本身也是一位作曲家。而聖桑共有兩首小提琴奏鳴曲，第一小提琴奏鳴曲是獻給另一位小提琴家馬丁·皮爾埃·馬西克的作品。

Camille Saint-Saëns

Violin Sonata No 1 in D minor, Op 75

Camille Saint-Saëns' (1835-1921) long lifespan involved an epic journey from the heyday of Romanticism through the birth pangs of Modernism and the trauma of World War I. He began as one of the most impressive prodigies in music history, and his output was enormous, ranging across all the major genres; he was even an early pioneer of the film score. But the composer's best-known compositions date from the 1870s and 1880s, when Saint-Saëns was at the peak of his fame.

The Violin Sonata No 1 in D minor was completed in 1885, five years after his masterful Violin Concerto No 3, which he had composed for the Spanish superstar violinist Pablo de Sarasate (1844-1908), one of the pivotal figures in the history of the violin and himself also a composer. Another violinist, Martin Pierre Marsick, became the dedicatee of the first of the French composer's two violin sonatas.

貝多芬最著名最壯麗的小提琴奏鳴曲，極具戲劇性的《克羅采奏鳴曲》（第九小提琴奏鳴曲），為此作提供了模範，作品有四個樂章。同時，聖桑把首兩個樂章連接成一組，尾兩個樂章則連接成另一組，設計與他後來於 1886 年的「管風琴」交響曲相同，兩部分皆利用一個反複出現的重要元素，為作品帶來統一的感觉。

樂曲由兩部樂器一同開始，以極具戲劇性的材料建立張力。後來的旋律也許就是馬塞爾·普魯斯特在《在斯萬家那邊》中的文學動機。《在斯萬家那邊》是《追憶似水年華》的第一部，小說中的作曲家凡德伊寫的奏鳴曲纏擾着斯萬。當斯萬首次聽到該奏鳴曲時，普魯斯特寫道，旋律「將他的靈魂舒展出來，像玫瑰的香氣一樣，在黃昏的空氣中飄盪，教人不由得深呼吸」。該旋律在激動不安的第一樂章，以至優美深思的〈慢板〉樂章都有使用過。

由第三、四樂章組成的第二部分以一段引人注目的人諧謔曲展開，起初是小調；終章時轉到大調，音樂充滿活力，高漲的情緒難以壓抑，彷彿無法停下來一樣，而「普魯斯特」第一樂章的旋律再次響起。

Beethoven's most famous and epic violin sonata, the dramatic "Kreutzer" (No 9), provides a clear model for this work, which is similarly in four movements. At the same time, and looking ahead to the form he would use in his "Organ" Symphony in 1886, Saint-Saëns links the first two movements together as one pair and the third and fourth as another, unifying the whole through the recurrence of an important idea in both pairs.

The opening gesture, shared by both instruments, quickly gathers tension in writing of a highly dramatic nature. A later melody may be the one that inspired Marcel Proust to make it a literary motif in *Swann's Way*, the first novel of *Remembrance of Things Past*, in which a sonata by Proust's fictional composer Vinteuil haunts Swann. At Swann's first hearing of the melody, writes Proust, it "opened and expanded his soul, as the fragrance of certain roses, wafted upon the moist air of evening, has the power of dilating one's nostrils". It appears again in the passage from the agitated first movement to the beautifully reflective Adagio.

The final pair of movements begins with a catchy scherzo idea in the minor that transforms into the major key for the finale, a restless movement teeming with energy and irrepressible high spirits – and marked by a return of the "Proust" melody from the first movement.



伊薩依

E 小調第四小提琴無伴奏奏鳴曲，作品 27

聖桑是眾多被比利時小提琴家伊薩依（1858-1931）超凡技藝深深吸引的作曲家之一，還把其第一弦樂四重奏獻給這位音樂史上的小提琴巨星。伊薩依橫跨了不同的音樂時代，由華麗的浪漫時期後期到簡樸演繹的現代態度，例如周密細膩的顫音就成為了伊薩依的典型風格。伊薩依的獨奏家事業非常璀璨，他又透過教學培養後繼小提琴手，同時亦積極推廣新音樂。他後來因為健康問題難以發展演奏事業，轉而投身指揮及作曲工作。

作品 27 是伊薩依七十多歲時的手筆，他只花了一個月時間，就寫了這一套六部無伴奏小提琴奏鳴曲，也是他最著名的作品。伊薩依聽到較他年輕的匈牙利小提琴家約瑟夫·西蓋蒂演奏巴赫的第一無伴奏小提琴奏鳴曲，激起了他的創意。巴赫的無伴奏小提琴奏鳴曲是同類作品的典範，伊薩依一方面以巴赫為其參考對象，另一方面又希望透過作品，表現自巴羅克時期音樂技術和風格上的變化。

伊薩依把六部奏鳴曲獻給不同的當代小提琴家，把他們各自的風格都放進作品裡。E 小調第四奏鳴曲的副標題是「弗里茲·克萊斯勒」（1875-1962），是向這位著名奧地利小提琴家兼作曲家致敬之作。作品共有三個樂章，首兩個樂章為舞曲：第一樂章是以和弦為特點的阿勒芒舞曲，華麗高雅，第二樂章是深情且具氣派的薩拉邦舞曲，使用了感情豐富的撥奏；舞曲的使用明顯是參考了巴赫無伴奏奏鳴曲和組曲的特點，而在終章則是一部講求超凡技術的急板。

Eugène Ysaÿe

Sonata for Solo Violin No 4 in E minor, Op 27

Saint-Saëns was one of a number of composers deeply stirred by the artistry of the Belgian Eugène Ysaÿe (1858-1931), a giant in the history of the violin, and dedicated his first String Quartet to him. Ysaÿe spanned the transition from the era of late Romantic flamboyance to a more austere, modern attitude regarding interpretation. For example, a carefully thought-out, sensitive use of vibrato became a signature of Ysaÿe's style. Along with his dazzling career as a soloist, Ysaÿe shaped generations of violinists through his teaching and also promoted new music. His solo performing career was later hindered by health problems, and Ysaÿe became more involved as a consequence in conducting and composing.

It was during his final decade – within a single month in 1923 – that Ysaÿe composed his Opus 27, a set of six solo sonatas for which he is best known as a composer. These unaccompanied violin sonatas were inspired by hearing his younger Hungarian colleague, the violinist Joseph Szigeti, perform the first of Bach's sonatas for solo violin. Bach's works remain a paradigm of the genre, and Ysaÿe turned to Bach as his model, while at the same time hoping to illustrate how technique and style had evolved since the Baroque.

Ysaÿe dedicated each of his six sonatas to a different contemporary violinist, incorporating aspects of their respective styles into his writing. Thus the Sonata No 4 in E minor is subtitled "Fritz Kreisler" and is a tribute to that legendary Austrian violinist and composer (1875-1962). Cast in three movements, the Sonata No 4 reveals a clear Bach reference by including as its first two movements the types of dance movements that comprise Bach's solo sonatas and suites: a majestic opening Allemande (featuring chords from the violin) followed by a soulful, dignified Sarabande (listen for the expressive use of plucked notes). Ysaÿe ends the piece with an excitingly virtuosic, fast-paced finale.

法雅

《西班牙民歌組曲》 六首（為小提琴及鋼琴改編）， 選自《西班牙民歌七首》

法雅（1876-1946）在離開祖國西班牙後，於巴黎才深深體會到自己國家的音樂傳統。而西班牙後來為了向法雅致敬，把其肖像印於舊比塞塔鈔票上（雖然作曲家選擇離開佛朗哥將軍統治的西班牙，於阿根廷定居）。法雅的事業說明了跨文化傳播對創意有重要的影響。法雅生於西班牙安達魯西亞港口加第斯，於1907年遷往當時新音樂的中心地巴黎，與德布西、拉威爾、史達拉汶斯基和其他移居國外的西班牙作曲家保持緊密的聯繫。

《西班牙民歌組曲》來自法雅1914年寫的一套歌曲，作曲家當時身在巴黎，隨後不久便因第一次世界大戰而回到西班牙。這套歌曲名為《七首流行西班牙歌曲》，是為女高音和鋼琴寫的作品，把西班牙不同地方的民歌和一些模仿地區色彩的原創旋律結合起來。作品受人愛戴，有很多改編之作，而今天晚上我們聽到的，就是法雅讓波蘭小提琴家包爾·柯漢斯基（1887-1934）把其中六部樂曲改編成小提琴及鋼琴演奏的組曲。

這個改編版本有很多精彩的小提琴技巧，由撥弦、使用弱音器，到模仿長笛的高音泛音，一應俱全。組曲中的六部作品包括《摩爾人的圍巾》、來自西班牙西北部的哀歌《阿斯都里亞民歌》、模仿西班牙東北部阿拉貢音樂風格的原創歌曲《霍塔舞曲》（甚至令人聯想到響板）、《搖籃曲》、《悲歌》和最後，帶有安達魯西亞風味、令人想起法蘭明高舞的熱情之作《波羅舞曲》。

Manuel de Falla

Suite Populaire Espagnole

Six songs arr Paweł Kocharński for violin and piano, from *Siete Canciones Populares Españolas*

It was while he was living away from his native Spain, over the border in Paris, that Falla (1876-1946) arrived at a deeper appreciation of his musical heritage. Later his country would honour him by depicting his image on one of the old peseta banknotes (though Falla chose to flee General Franco's Spain and settled in Argentina). Falla's career exemplifies the crucial role of cultural cross-pollination in creativity. Falla, who had been born in the port city of Cádiz in Andalusian Spain, made his move to Paris in 1907, then the epicentre of the new-music scene. There he became closely associated with Debussy and Ravel, as well as with fellow expatriate Spanish composers and Stravinsky.

The *Suite Populaire Espagnole* comes from a set of songs Falla prepared at the end of this period in Paris, in 1914, just before the start of World War I compelled him to return to Spain. The set of songs was titled *Siete Canciones Populares Españolas* ("Seven Popular Spanish Songs"), for soprano and piano, and used folk melodies connected to different regions in Spain along with a few original tunes consciously imitating regional styles. Falla later allowed the Polish violinist Paweł Kocharński (1887-1934) to arrange six of these into a suite for violin and piano. This is one of many arrangements of this beloved material and the one that will be performed this evening.

This version draws on many colourful violin techniques, from pizzicato and muting to high-pitched harmonics that resemble a flute's sound. The Suite includes *El paño moruno* ("The Moorish Cloth"); *Asturiana*, a lament rooted in the northwest of the country; *Jota*, an original tune by Falla that imitates a style associated with northeastern Spain, in Aragon, even suggesting the sound of castanets; the lullaby *Nana*; *Canción* ("Song"); and the Andalusian-tinged *Palo*, a passionate piece suggestive of flamenco.

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蒙蒂 《查爾達斯舞曲》

身兼意大利作曲家、小提琴家和指揮的維托里奧·蒙蒂（1868-1922）來自拿坡里，他在巴黎擔當樂隊首席和指揮，成績彪炳。蒙蒂最受歡迎的作品是1904年寫的《查爾達斯舞曲》，是獨奏會的熱門音樂，並有多個改編版本，包括今天我們聽到的小提琴和鋼琴版本。此作對流行樂壇的藝人來說亦十分吸引，連 Lady Gaga 都在她的歌曲 *Alejandro* 中使用了樂曲的一些片段。

不少浪漫時期晚期的作曲家都在「查爾達斯」這種匈牙利舞曲中獲得啟發，在芭蕾、室內樂和其他類型的音樂裡使用這種音樂，換句話說，「查爾達斯舞曲」這個標題只是一種傳統民族舞的統稱，而這種舞後來令人聯想到居無定所的羅姆人（吉卜賽人）樂隊。18世紀，官方把查爾達斯舞曲作為徵兵用音樂，藉以表達歡樂及友誼。一般來說，《查爾達斯舞曲》先以一段緩慢而具情調的引子展開，然後進入多個不同速度的段落，最後以生動狂熱的姿態結束。

Vittorio Monti *Czardas*

The Italian composer, violinist, and conductor Vittorio Monti (1868-1922), a native of Naples, enjoyed a successful career as a concertmaster and conductor in Paris. Because of its success as a recital favourite, his most famous piece as a composer is *Czardas*, originally written in 1904 and performed in multiple versions, including this one for violin and piano. *Czardas* has also attracted artists in the popular music field – even Lady Gaga, who sampled it in her song *Alejandro*.

Like many other late Romantics who used it in ballet, chamber music, and other contexts, Monti found inspiration in the Hungarian dance known as the *Czardas* – in other words, his title is simply the generic word for a traditional folk dance that later became associated with traveling Roma (“Gypsy”) bands. These types of dances were used in the 18th century by authorities to create a sense of fun and camaraderie so as to recruit young men into the army. The typical structure of a *Czardas* involves a slow, moody introduction that leads to sections in varying tempos, whipped up by the end to a lively, frenetic pace.

Programme notes by Thomas May

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陳銳 Ray Chen

陳銳是當今備受矚目的年輕小提琴家，曾獲得 2009 年伊利莎白王后大賽、2008 年曼奴軒國際小提琴大賽冠軍。小提琴大師雲基洛夫稱讚他「琴音年輕而優美、活潑輕盈，擁有音樂家最純粹的資質和完美的詮釋技巧」。

陳銳與多個世界知名樂團合作，包括倫敦愛樂樂團、美國國家交響樂團，及聯同指揮丹尼艾利·格提與法國國家管弦樂團於法國國慶日，在巴黎戰神廣場為超過 800,000 名現場觀眾及電視轉播演出。2016 年，陳銳於倫敦逍遙音樂節首度登場，與 BBC 交響樂團於倫敦皇家阿爾伯特音樂廳獻藝。

「這些耳熟能詳的作品已很難作出新的演繹，但陳銳的演奏令人信服，媲美雲基洛夫。」《意大利晚郵報》

2017 年，陳銳簽約 Decca Classics 旗下製作新唱片及參與多媒體合作。他為索尼音樂灌錄了三張備受好評的專輯，當中包括《Virtuoso》，專輯收錄了巴哈、塔天尼、法蘭克及韋尼奧夫斯基的獨奏作品。另外，陳銳與瑞典電台管弦樂團、指揮丹尼爾·哈汀合作，演奏孟德爾遜及柴可夫斯基的協奏曲。這些錄音大獲好評後，陳銳被古典音樂雜誌《The Strad》及《留聲機》譽為「非看不可的小提琴家」，專輯《Virtuoso》也獲得享負盛名的回聲唱片大獎。陳銳與艾遜巴赫、德國石荷州音樂節管弦樂團合作，於 2014 年 1 月推出第三張專輯，全部曲目皆為莫扎特的作品。

小提琴 Violin

Winner of the Queen Elisabeth (2009) and Yehudi Menuhin Competitions (2008), Ray Chen is among the most compelling young violinists today. "Ray has proven himself to be a very pure musician with great qualities such as a beautiful youthful tone, vitality and lightness. He has all the skills of a truly musical interpreter," says the great Maxim Vengerov.

Chen has appeared with some of the leading orchestras around the world including the London Philharmonic, the National Symphony Orchestra and the Orchestre National de France where he joined Daniele Gatti for the televised Bastille Day concert in Paris to an audience of over 800,000. Other recent highlights include his 2016 debut at the BBC Proms where he appeared with the BBC Symphony at Royal Albert Hall in London.

"It's hard to say something new with these celebrated works; however, Chen performs them with the kind of authority that puts him in the same category as Maxim Vengerov." (*Corriere della Sera*)

In 2017, Chen signed to Decca Classics in a major new recording deal and multimedia partnership. Chen has previously released three critically acclaimed albums on Sony: a recital program *Virtuoso* of works by Bach, Tartini, Franck, and Wieniawski, and the Mendelssohn and Tchaikovsky concertos with Swedish Radio Symphony Orchestra and Daniel Harding. Following the success of these recordings, Chen was profiled by *The Strad* and *Gramophone* magazines as "the one to watch". *Virtuoso* was distinguished with the prestigious ECHO Klassik award. His third recording, an all-Mozart album with Christoph Eschenbach and the Schleswig-Holstein Festival Orchestra, was released in January 2014.



2012 年，陳銳在設有電視轉播的諾貝爾獎音樂會上，為諾貝爾得獎者及瑞典皇室成員演奏，成為歷來在此場合獨奏的最年輕表演者。陳銳聯同皇家斯德哥爾摩愛樂樂團、指揮奧拉姆，首度登上卡內基音樂廳演出；在維也納金色大廳聯同德國萊比錫布業大廳樂團、指揮列卡度·沙爾演出，座無虛席。兩場演出均獲全場起立鼓掌致敬。2012 至 2015 年間，陳銳擔任多特蒙德音樂廳狂野青年藝術家。

為了向更多人推廣古典音樂，陳銳善用各社交網站提升古典音樂對年輕人的吸引力。他在 SoundCloud 的帳號有超過二百萬名追隨者，自製的網上短片尤其別具一格，成功把幽默融入教育，讓更多人接觸古典音樂。

陳銳獲得意大利最大的出版社 RCS（旗下包括《意大利晚郵報》、《米蘭體育報》等）邀請，定期撰寫網誌介紹自己巡迴演出的生活，成為古典音樂家之中的第一人。他致力打破古典音樂、時尚及流行文化的隔膜，除獲得 Giorgio Armani 的贊助外，最近也成為了《Vogue》雜誌的專題人物。

陳銳在台灣出生，在澳洲長大，15 歲時獲寇蒂斯音樂學院取錄，師承羅桑，並獲青年音樂藝術家協會贊助。陳銳現時使用的小提琴是 1715 年製的史特拉迪瓦里小提琴「Joachim」，由日本音樂基金會借出，此琴曾為著名匈牙利小提琴家姚阿幸（1831-1907）所擁有。

In 2012 he became the youngest soloist ever to perform in the televised Nobel Prize Concert for the Nobel Laureates and the Swedish Royal Family. His Carnegie Hall debut with the Royal Stockholm Philharmonic and Sakari Oramo, as well as his sold-out Musikverein concert with the Gewandhaus Orchestra and Riccardo Chailly were met with standing ovations. Ray was a Junge Wilde artist at the Konzerthaus Dortmund between 2012 and 2015.

Followed by over 2 million people on SoundCloud, Chen looks to expand the classical music audience by increasing its appeal to the young generation via all available social media platforms. In particular his series of quirky, self-made online videos has proven an effective tool in broadening the reach of classical music through humour and education.

He is the first ever classical musician to be invited to write a regular blog about his life as a touring soloist for the largest Italian publishing house, RCS Rizzoli (*Corriere della Sera*, *Gazzetta dello Sport*, *Max*). In his unstinting efforts to break down barriers between classical music, fashion and pop culture, he is supported by Giorgio Armani and was recently featured in *Vogue* magazine.

Born in Taiwan and raised in Australia, Ray was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 "Joachim" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed Hungarian violinist, Joseph Joachim (1831-1907).

胡里奧·艾利薩德
Julio Elizalde



美國鋼琴家胡里奧·艾利薩德是一名獨奏家、室內音樂家、藝術行政人員、教育家以及策展人，被《西雅圖時報》譽為具有「強大而吸引的技藝和力量」的音樂家。他曾於美國、歐洲、亞洲以及拉丁美洲的多個主要音樂中心演出，並廣受大眾及業內人士的好評。自 2014 年起擔任鄰近華盛頓西雅圖的奧林匹克音樂節的藝術總監。

艾利薩德曾與多名頂尖藝術家合作演出。他參與國際知名小提琴家張永宙以及陳銳的世界巡迴演出，亦曾與伊扎克·帕爾曼、泰迪·阿布拉姆斯和安妮·曼森等指揮家同台演出。此外，其他合作過的藝術家包括：小提琴家潘蜜拉·法蘭克、作曲家奧斯華多·

Praised as a musician of "compelling artistry and power" by the *Seattle Times*, the gifted American pianist Julio Elizalde is a multi-faceted artist who enjoys a versatile career as soloist, chamber musician, artistic administrator, educator, and curator. He has performed in many of the major music centres throughout the United States, Europe, Asia, and Latin America to popular and critical acclaim. Since 2014, he has served as the Artistic Director of the Olympic Music Festival near Seattle, Washington.

Elizalde has appeared with many of the leading artists of our time. He tours internationally with world-renowned violinists Sarah Chang and Ray Chen and has performed alongside conductors Itzhak Perlman, Teddy Abrams, and Anne Manson. He has collaborated with artists such as violinist Pamela Frank, composers



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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 710,000** students, and close to **148,000** students became members in the past **25** 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.

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- 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 **23,630** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$245.1** million. Out of a total of **2,911** recipients of scholarships and fellowships, more than **2,514** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

高利法夫和史提芬·賀夫、男中音威廉·夏普，以及茱莉亞·克里夫蘭、克羅諾斯和布蘭塔諾等弦樂四重奏的成員。

艾利薩德與小提琴家、蒙特利爾交響樂團聯合團長 Andrew Wan 和紐約愛樂樂團大提琴家 Patrick Jee 共同創立了 New Trio 三重奏。樂團曾贏得費雪賽夫室內樂大賽、高爾文室內樂大賽、哈佛音樂協會的 Arthur W. Foote 獎。艾利薩德和 New Trio 曾為多位美國政界名人表演，包括前總統克林頓、前國務卿賴斯和基辛格，及已故參議員泰德·甘迺迪。他亦演奏了由奧斯卡得獎作曲家霍華·蕭為 2013 年的電影《Jimmy P》創作的配樂。

除此以外，艾利薩德也是一位熱心的教育家。現任職位於華盛頓塔科馬的普及桑大學的鋼琴客席教授。自 2011 年起成為佛蒙特州曼切斯特音樂節學者，並於三藩市音樂學院、勞倫斯大學和芝加哥音樂學院舉行大師班。他曾於多個夏日音樂節亮相，包括佛蒙特州 Yellow Barn 音樂節、新墨西哥州的陶斯音樂節、卡拉莫爾音樂節、包頓國際音樂節、緬州克內賽爾音樂節、西方音樂學院夏季音樂節等。艾利薩德亦是 2012 年於印第安納州南灣市聖母大學舉行的費雪賽夫室內樂大賽的評審。

Osvaldo Golijov and Stephen Hough, baritone William Sharp, and members of the Juilliard, Cleveland, Kronos, and Brentano string quartets.

Elizalde is a founding member of the New Trio, with violinist Andrew Wan, co-concertmaster of L'Orchestre symphonique de Montréal and Patrick Jee, cellist of the New York Philharmonic. The New Trio was the winner of both the Fischhoff and Coleman National Chamber Music Competitions and is the recipient of the Harvard Musical Association's prestigious Arthur W. Foote Prize. As part of the New Trio, Elizalde has performed for leading American politicians such as President Bill Clinton, Condoleezza Rice, Henry Kissinger, and the late senator Ted Kennedy. He was a featured performer for the soundtrack of the 2013 film *Jimmy P*, composed by Academy Award-winner, Howard Shore.

Elizalde is a passionately active educator, having recently served as a Visiting Professor of piano at the University of Puget Sound in Tacoma, Washington. Since 2011, he has been a member of the faculty at the Manchester Music Festival in Vermont and has given masterclasses at the San Francisco Conservatory of Music, Lawrence University, and the Music Institute of Chicago. He has also appeared at various summer music festivals including Yellow Barn, Taos, Caramoor, Bowdoin, Kneisel Hall, and the Music Academy of the West. Elizalde was a juror for the 2012 Fischhoff National Chamber Music Competition held at the University of Notre Dame in South Bend, Indiana.

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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

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地青英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Ulland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	25/2
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm	
世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏	World Music Weekend - Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE					
巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯·尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼·毛維	The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、 白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	
戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門·尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	11,18-19/3 4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	
特備節目 SPECIAL EVENTS					
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

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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——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
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: <i>The Boxes</i>
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 <i>Jane B. for Agnès V</i>
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 <i>La Bayadère</i>
19/2/2017	《3·芭蕾》舞蹈體驗班 <i>The Triadic Ballet</i> 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	踢躡舞體驗班 Experience Tap Dance
25/2/2017	踢躡舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> 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 Virsaladze - 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
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25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
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
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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	理查·尼爾遜：說書人 Richard Nelson: Master of Storytelling
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26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾盛宴》 <i>A Contemporary Evening</i>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>

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