

PIANO RECITAL BY  
**MIKHAIL  
PLETNEV**

柏尼夫鋼琴演奏會



17.6.2025

星期二 Tue 8pm

香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre

# 節目

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## 貝多芬

C小調第八鋼琴奏鳴曲，作品十三，「悲愴」

升C小調第十四號鋼琴奏鳴曲，作品二十七之第二首，「月光」

— 中場休息二十分鐘 —

## 葛利格

### 十六首抒情小品

祖國之歌，作品十二之第八首

搖籃曲，作品三十八之第一首

蝴蝶，作品四十三之第一首

哀歌，作品三十八之第六首

旋律，作品三十八之第三首

小鳥，作品四十三之第四首

小溪，作品六十二之第四首

鄉愁，作品五十七之第六首

即興圓舞曲，作品四十七之第一首

祖母的小步舞曲，作品六十八之第二首

逝去的日子，作品五十七之第一首

夏日晚風，作品七十一之第二首

詠諧曲，作品五十四之第五首

孤獨的漫遊者，作品四十三之第二首

夜曲，作品五十四之第四首

小精靈，作品七十一之第三首

# PROGRAMME

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## Beethoven

Piano Sonata No. 8 in C minor, Op. 13, "Pathétique"

Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2, "Moonlight"

— Intermission of 20 minutes —

## Grieg

### Sixteen Lyric Pieces

Fedrelandssang (National Song), Op. 12, No. 8

Berceuse (Cradle-Song), Op. 38, No. 1

Sommerfugl (Butterfly), Op. 43, No. 1

Elegie, Op. 38, No. 6

Melodie, Op. 38, No. 3

Smagfugl (Little Bird), Op. 43, No. 4

Bækken (Brooklet), Op. 62, No. 4

Hjemve (Nostalgia), Op. 57, No. 6

Valse impromptu, Op. 47, No. 1

Bestemors menuett (Grandmother's Minuet), Op. 68, No. 2

Svunne dager (Vanished Days), Op. 57, No. 1

Sommeraften (Summer Evening), Op. 71, No. 2

Scherzo, Op. 54, No. 5

Ensom vandrer (Solitary Wanderer), Op. 43, No. 2

Notturmo, Op. 54, No. 4

Småtroll (Puck), Op. 71, No. 3



「……出自超凡高手：能人所不能，  
且擁有美得不像話的想像力」

“...born of a prodigious virtuosity of  
imagination outrageous in its beauty”

《泰晤士報》*The Times*

# 柏尼夫

## Mikhail PLETNEV

柏尼夫是當代最受尊敬及具影響力的藝術家之一。他集鋼琴家、指揮家及作曲家於一身，才華橫溢，自1978年以年僅二十一之齡，贏得柴可夫斯基國際鋼琴大賽金獎後，便譽滿國際。1988年，他獲邀於華盛頓舉行的外交高峰會上演出，並與戈爾巴喬夫結下友誼，從此致力透過音樂這世界共通的語言，打破隔閡。

1990年，柏尼夫創立了俄羅斯歷史上首個獨立於政府的管弦樂團 — 俄羅斯國家樂團。在他的卓越領導下，樂團迅速崛起，成為世界一流的頂尖樂團。三十多年後，柏尼夫再次履行他對藝術自由的承諾，創立了拉赫曼尼諾夫國際樂團，向這位以一生的音樂事業啟發全球各地觀眾的鋼琴家、指揮家兼作曲家致意。

作為鋼琴家及指揮家，柏尼夫憑藉其豐富的曲目演繹與錄音，展現出非凡的詮釋力。他的錄音作品屢獲殊榮，包括格林美獎、金音叉獎、迴音古典音樂獎、音樂世界CHOC獎和留聲機獎等。

鋼琴家、指揮家、作曲家及文化領袖 — 這些身份共同構成了柏尼夫不凡的藝術人生。然而，秉持著一貫的謙遜，柏尼夫總是簡單地自我介紹：「我只是一個音樂人。」

Mikhail Pletnev is one of the most respected and influential artists of our era. His prodigious talent as a pianist, conductor, and composer has earned widespread acclaim ever since the 1978 Tchaikovsky International Piano Competition, where he won First Prize at the age of 21. An invitation to perform at a 1988 diplomatic summit in Washington led to Pletnev's friendship with Mikhail Gorbachev and a lifelong commitment to dismantling barriers through the universal language of music.

In 1990, Pletnev formed the Russian National Orchestra (RNO) – the first independent orchestra in Russia's history. Under his leadership, the RNO achieved recognition as one of the world's great orchestras. Over thirty years later, Pletnev has renewed his commitment to artistic freedom with his founding of the Rachmaninoff International Orchestra, named after the celebrated pianist, conductor, and composer whose own career inspired audiences from all corners of the globe.

Pletnev's performances and recordings have shown him to be an outstanding interpreter of an extensive repertoire, both as pianist and conductor. His recordings have earned numerous prizes, including a Grammy Award, the Diapason d'Or, ECHO Klassik Award, Choc du Monde de la Musique, and a Gramophone Award.

Pianist, conductor, composer and cultural leader — all are significant facets of Pletnev's remarkable life. Yet with his characteristic humility, he insists that he is, simply, a musician.



# 樂曲介紹

## C小調第八鋼琴奏鳴曲，作品十三，「悲愴」

貝多芬（1770-1827）

緩板 - 非常充滿活力的快板

如歌的慢板

迴旋曲：快板

創作於1798年的「悲愴」奏鳴曲是貝多芬早期創作的分水嶺：它打破古典奏鳴曲的均衡框架，以尖銳和聲對比與動機變形構建敘事史詩，成為古典奏鳴曲邁向浪漫精神的先驅。

第一樂章以沉重C小調緩板開篇，減七和弦如命運鐵鎚般砸落，左手低音如暴風雨前的雷鳴翻滾。隨後的快板中，焦灼的切分節奏與衝動的琶音交織，展現貝多芬獨創的「對抗性動機」：右手旋律不斷向上掙扎，卻被左手頑固低音拖回深淵。

值得一提的是不同學派鋼琴家的演繹。德奧學派奠基者施納貝爾，以嚴謹結構與動機邏輯為核心，首樂章減七和弦樂段如哲學般冷峻剖析，左手顫音精確如鐘錶齒輪，展現「絕對音樂」的理性光輝。而法國學派大師柯爾托，以印象派音色解構古典框架，把首樂章左手顫音化作德布西式的漣漪。

第二樂章如歌的慢板轉為降A大調，聖詠般的主題在分解和弦上流淌，純淨中暗藏隱痛，彷彿暴風眼中短暫的寧靜。終曲迴旋曲：快板，以「抗爭與和解」雙重性格展開，C小調主題帶有民間舞曲的野性，中段卻突轉光明的C大調，最終在疾速音流中以昂揚姿態終結，預示貝多芬作品中「英雄時代」的到來。

## 升C小調第十四號鋼琴奏鳴曲，作品二十七之第二首，「月光」

貝多芬（1770-1827）

持續的柔板

小快板

激烈的急板

1801年完成的《月光》奏鳴曲，以「幻想曲風奏鳴曲」副標題顛覆古典形式。著名的首樂章綿延三連音如鏡湖漣漪，右手旋律懸浮於持續踏板製造的迷霧中。樂章氣氛究竟是讓人聯想到月光倒影，還是深淵的回聲？次樂章小步舞曲以降D大調綻放童稚般的短暫優雅，實為暴風雨前的寧靜假面；終樂章疾速琶音與暴烈和弦如火山噴發，如同寫出鋼琴史上的音響海嘯。

德奧學派的肯普夫以冷徹觸鍵探索樂譜本義，首樂章踏板克制如月光穿透稜鏡；俄羅斯學派的李希特卻將三連音彈出哥德式陰鬱，終樂章左手八度如雪崩轟鳴；法國學派的季雪金以印象派音色魔法，令首樂章化作德布西《月光曲》的前世幻影。從首樂章踏板的聲響迷霧，到終章突破鋼琴極限的風暴式美學，這部驚世巨著《月光》奏鳴曲，實為貝多芬對聲音空間的革命性探索。

# 樂曲介紹

## 十六首抒情小品

葛利格 (1843-1907)

葛利格鋼琴作品以精緻的詩意與濃郁的民族色彩著稱。他的《抒情小品集》共十卷66首，宛如一本用音符寫成的日記。本場音樂會精選16首小品，帶領聽眾感受北歐大地的呼吸與靈魂的顫動。

### 祖國之歌，作品十二之第八首

作品以莊嚴的頌歌展開：左手持續的低音和弦，如教堂鐘聲迴盪峽灣空間感。右手旋律以挪威民間音階，宛如對巍峨群山的禮讚。

### 搖籃曲，作品三十八之第一首

綿延的三連音伴奏如母親搖籃的律動，旋律線條在高低聲部對話，彷彿月光穿過松林，在嬰孩額頭落下輕吻。

### 蝴蝶，作品四十三之第一首

靈動的十六分音符如蝶翼振翅，讓俄派鋼琴家展現典型炫技功力。中段突轉入小調，短暫的陰影掠過，暗示自然界的脆弱與稍縱即逝之美。

### 哀歌，作品三十八之第六首

此曲展現葛利格的悲劇性深度。開頭葬禮進行曲式的和弦的戲劇性，中聲部啜泣半音階下行旋律音型的強化痛感。延長休止符如同北歐大地永恆的沉默。

### 旋律，作品三十八之第三首

右手歌唱線條充滿即興自由，左手卻以精確的節奏刻度標記時間流逝。

### 小鳥，作品四十三之第四首

高音區的裝飾音群模仿鳥鳴，左手切分音則呈現帶有史達拉汶斯基的原始脈動，展現作曲家對音畫戲劇張力的精準掌控。

### 小溪，作品六十二之第四首

全曲以三拍為一組的十六分音貫穿，水流從細語潺潺漸變為奔湧激流。

### 鄉愁，作品五十七之第六首

這首作品以孤寂的單音旋律開場，每個音符都似冰封的淚滴。漸次堆疊的和聲如記憶碎片不斷回閃。中段轉入明亮的大調，卻在最高潮處驟然沉寂，留下孤寂的旋律始終籠罩在西伯利亞寒霧般的殘響中。

### 即興圓舞曲，作品四十七之第一首

開篇左手跨越右手的特殊技法，製造出懸浮空中的錯覺。中段則展現李斯特般的邪魅爆發力。刻意扭曲拍點製造出醉漢舞步般的錯落美感。

# 樂曲介紹



## 祖母的小步舞曲，作品六十八之第二首

此曲注入濃郁的懷舊情懷。主部以模仿老式音樂盒的機械感呈現，略顯笨拙的節奏使人想起蕭斯達高維契樂曲中的機械舞曲節奏。

## 逝去的日子，作品五十七之第一首

懷舊優雅的華爾滋節奏中，旋律略帶拉赫曼尼諾夫式的憂鬱。但頻繁的轉調與破碎的樂句結構，暗示回憶的不可靠和消逝的過程。

## 夏日晚風，作品七十一之第二首

晚風拂過的意象被轉化為綿密的琶音織體，葛利格在此展現印象派德布西鋼琴曲的朦朧和聲感。

## 詼諧曲，作品五十四之第五首

這首艱難的炫技曲以左手大跳與右手快速音群交織成尖銳諷刺精靈的惡作劇。中段夢幻的夜曲段落，卻在發展中逐漸扭曲墜入狂亂的終結。

## 孤獨的漫遊者，作品四十三之第二首

在此回歸俄羅斯鋼琴學派的冷峻而遼闊的空間感。寂寥的旋律遊走於空曠的五度和聲之間，持續音型如塔可夫斯基電影長鏡頭般在雪地足印綿延不絕無盡延伸。

## 夜曲，作品五十四之第四首

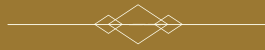
此曲展現葛利格和聲語言的巔峰，主旋律在延續低音上層層堆疊。中段以升F音為中心，鋼琴家左手跨越彈奏的高音群，恍如極光夜空。

## 小精靈，作品七十一之第三首

持續顫音和尖銳的斷奏，與詭異的平行五度音程，描繪北歐傳說中惡作劇的精靈。中段左手低音區的咆哮與右手高音區的冷笑形成對話，彷彿是向貝多芬《暴風雨》奏鳴曲的野性觸鍵致敬。



# PROGRAMME NOTES



## Piano Sonata No. 8 in C minor, Op. 13, “Pathétique”

Ludwig van Beethoven  
(1770-1827)

*Grave - Allegro di molto con brio*

*Adagio cantabile*

*Rondo: Allegro*

The “Pathétique” Sonata, written in 1798, is a watershed in Beethoven's early compositions: it breaks the balanced framework of classical sonatas and constructs a narrative with harmonic contrast and motivic developments, which paths the way for classical sonata towards the spirit of romanticism.

The first movement opens with a heavy C minor *Grave*. The diminished seventh chords smash like the iron hammer of fate, and the left-hand low notes are like the thunder before the storm. In the subsequent *Allegro*, the fiery syncopated rhythm is intertwined with impulsive arpeggio, showing Beethoven's characteristic "confrontational motive": the right-hand melody keeps struggling upwards, but is dragged back to the abyss by the stubborn left-hand bass.

It is noteworthy the diverse interpretations by pianists of different schools. Artur Schnabel, the founder of the German-Austrian School, takes the formal structure and motivic logic as the core. The first movement diminished seventh chords are interpreted analytically as philosophy, and the left-hand trills are as accurate as the clock's gear, showing the rational glory of "absolute music". Alfred Cortot, a master of the French School, deconstructed the classical framework with an impressionistic view, and turned the left-hand trills in the first movement into the ripples of Debussy's style.

The second movement, *Adagio cantabile*, is modulated to A-flat major. The hymn-like theme flows on the broken chords, with an unspoken pain in the purity, as if the brief tranquillity in the eye of the storm. The final *Rondo: Allegro* unfolds with the dual character of “confrontation and reconciliation”. The C minor theme has the vigour of folk dance music, but the middle part turns into a bright C major, and finally ends in a lofty posture of the fast flow, heralding the arrival of the "heroic era" in Beethoven's works.

# PROGRAMME NOTES



## **Piano Sonata No. 14 in C-sharp minor, Op. 27, No.2, “Moonlight”**

**Ludwig van Beethoven (1770-1827)**

*Adagio sostenuto*

*Allegretto*

*Presto agitato*

The "Moonlight" Sonata, completed in 1801, subverted the classical form with the subtitle of "Quasi una fantasia". The famous first movement is like ripples on the mirrored lake, and the right-hand melody is suspended in the mist created by sustained pedals. Is the atmosphere of the movement reminiscent of the reflection of the moonlight or the echo of the abyss? The second movement, a D-flat major minuet, blooms naivety and brief elegance, which is actually the mask of tranquillity before the storm. The final movement's rapid arpeggio and stormy chords are like volcanic eruptions, as if the composer intends to write the sonic tsunami in the history of piano music.

Kempff, pianist of the German-Austrian School, explored the authenticity of the score with cold and crystal clear touching. The use of pedal in the first movement was restrained like the moonlight penetrating the prism; Richter of the Russian School played the triplets with a Gothic gloom, and the left-hand octaves of the last movement like a roaring avalanche; Gieseking of the French School displayed the magic of impressionism and made the first movement turning into the premonition of the past life of Debussy's *Clair de Lune*. From the sonic mist created by the use of pedal of the first movement, to the stormy aesthetics that surpasses the limits of the piano in the final movement, this amazing masterpiece "Moonlight" Sonata is really Beethoven's exploration of his revolutionary sonic space.

# PROGRAMME NOTES



## Sixteen Lyric Pieces

Edvard Grieg  
(1843-1907)

Grieg's piano works are famous for their exquisite poetry and rich nationalistic colour. His *Lyric Pieces* has a total of 10 Books and 66 pieces, which can be compared to a diary written in musical notes. In this concert the selected 16 pieces will lead the audience to feel the breath and trembling soul of the Nordic landscape.

### **Fedrelandssang (National Song), Op. 12, No. 8**

The work unfolds with a solemn hymn: the continuous bass chord of the left hand, like the church bell echoing the sense of fjord space. The melody on the right hand is in the scale of Norwegian folk music, which is like a tribute to the towering mountains.

### **Berceuse (Cradle-Song), Op. 38, No. 1**

The ongoing triplet accompaniment recalls the rhythm of the mother's cradle, and the melody lines interweave in the high and low voices, as if the moonlight shines through the pine forest and kisses the baby's forehead.

### **Sommerfugl (Butterfly), Op. 43, No. 1**

The agile sixteenth-notes seem to depict the butterfly wings, allowing Russian School pianists to show off typically their virtuosic skills. The middle section suddenly turns into minor key, like a brief shadow passes by, hinting at the fragility and transient beauty of nature.

### **Elegie, Op. 38, No. 6**

This piece shows the depth of tragic music by Grieg. In the beginning, the harmonic structure of the funeral march is dramatic, and its sorrow is enhanced by the mid-range voice, sobbing with the semitone descending figures. The fermata pause is like the eternal silence of the Nordic land.

### **Melodie, Op. 38, No. 3**

The lyrical line of the right-hand melody is improvisatory, while the left-hand marks the passage of time with precise rhythmic vitality.

### **Smagfugl (Little Bird), Op. 43, No. 4**

The decorative clusters of notes in the high register imitate the song of birds, and the left-hand syncopated rhythms presents the primitive pulsation reminds us of Stravinsky, showing the composer's precise control of the dramatic tension of tone painting.

### **Bækken (Brooklet), Op. 62, No. 4**

Semiquavers in groups of three beats run through the whole piece, and the stream gradually changes from whispering to rushing.

### **Hjemve (Nostalgia), Op. 57, No. 6**

This piece opens with a lonely melody, and each note is like a frozen teardrop. The gradually stacked harmony flashes back like memory fragments. The middle part turns into bright major key, but suddenly falls silent at the climax, leaving the lonely melody shrouded in the reverberant Siberian mist.

# PROGRAMME NOTES



## **Valse impromptu, Op. 47, No. 1**

At the beginning, the special technique of the left hand crossing the right hand creates the illusion of floating in the air. The explosive power of the middle section hints at Liszt's evil charm. Deliberately twisting of the strong beat creates the dance-like elegance of the uneven drunken steps.

## **Bestemors menuett (Grandmother's Minuet), Op. 68, No. 2**

With a strong feeling of nostalgia, the main part is contrasted with the mechanical texture that imitates the old-fashioned music box, and the slightly clumsy rhythm reminds the mechanical dance rhythm in Shostakovich's music.

## **Svunne dager (Vanished Days), Op. 57, No. 1**

Together with the nostalgic and elegant waltz rhythm, the melody has the kind of melancholy in Rachmaninoff's music. However, the frequent transformation of keys and the fragmented musical motives suggest that memories are unreliable and in the process of disappearing.

## **Sommeraften (Summer Evening), Op. 71, No. 2**

The image of the evening breeze is transformed into a dense arpeggio texture, where Grieg shows the hazy impressionistic harmony as in Debussy's piano music.

## **Scherzo, Op. 54, No. 5**

This dazzlingly difficult piece intertwines the left-hand jump and the right-hand fast musical figures into a sharp satirical elf's prank. The dreamy nocturne passage in the middle part is gradually twisted into a chaotic end.

## **Ensom vandrer (Solitary Wanderer), Op. 43, No. 2**

Here we return to the cold and vast sense of space displayed by pianists of the Russian School. The lonely melody wanders between the empty harmony in fifths, and the sustained sonic space lingers as if the endlessly extending snow footprints in the long shot of Tarkovsky's movie.

## **Notturmo, Op. 54, No. 4**

This piece shows the pinnacle of Grieg's harmonic language. The main melody in the upper layer is stacked on sustained low notes. In the F-sharp centred middle section, the left-hand crosses to play the some high notes just like the aurora night sky.

## **Småtroid (Puck), Op. 71, No. 3**

The trills and staccato notes with the strange parallel fifth intervals, depict the Nordic legend's elf prank. In the middle section, the roar in the bass register of the left hand and the giggle of the high notes of the right hand form a contrasting dialogue, as if paying tribute to the wild aura from Beethoven's "Tempest" Sonata.

# KAWAI

## 國際舞台 專業之選

MIKHAIL PLETNEV

*Kawai Artist*



體驗KAWAI專業音色



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Kawai Upright Piano | 🔍

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PARSONS MUSIC





各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

## 音樂會禮儀小錦囊 Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回音樂廳時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

謝謝蒞臨欣賞「柏尼夫鋼琴演奏會」。若您對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格。您亦可將意見電郵至cp2@lcsd.gov.hk，或傳真至2721 2019。

Thanks for attending "Piano Recital by Mikhail Pletnev". Please fill the e-form to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

電子表格 E-form



有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：[www.lcsd.gov.hk/tc/artist/](http://www.lcsd.gov.hk/tc/artist/)  
Please visit the following website for information related to application for programme presentation/  
sponsorship by the Leisure and Cultural Services Department: [www.lcsd.gov.hk/en/artist/](http://www.lcsd.gov.hk/en/artist/)

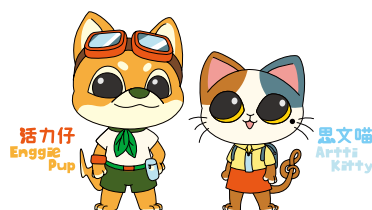
本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.



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Concert by The

# 12 Cellists

of the —  
Berliner Philharmoniker

柏林愛樂12把大提琴演奏會



©Peter Adamik

12 Cellisten  
der Berliner Philharmoniker

## 9/7

星期三 Wed 8pm

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

\$1,150, \$950, \$750, \$550, \$350

### 節目 Programme

節目糅合古典音樂、探戈音樂、爵士樂、靈歌、法國香頌及電影配樂等曲目，當中包括佛瑞（威廉·凱撒·林德曼編）、皮亞梭拉（荷西·卡里編）及蓋希文（米高·齊格京編）等作品。

The concert combines a diverse range of music genres including classical music, tango music, jazz, spirituals, French chanson and film scores. Programme includes works by Fauré (Arr. Wilhelm Kaiser-Lindemann), Piazzolla (Arr. José Carli) and Gershwin (Arr. Michael Zigutkin), etc.

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節目詳情  
Programme Details



