



# 香港藝術節協會有限公司 Hong Kong Arts Festival Society Ltd

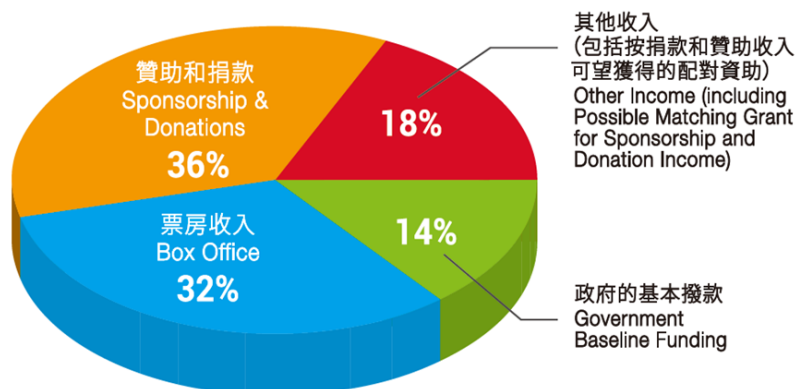
## The 46th Hong Kong Arts Festival in 2018 (Statistics)

Length of Festival (days)	31
Number of performances	130 <sup>a</sup>
Number of Festival PLUS and education events (including workshops, talks, meet-the-artists, etc.)	294
Number of free-admission performances / rehearsals / educational specials for young friends	79
Number of Young Friends school tours and lecture demonstrations	43
Number of artists (including production staff)	1,716
Number of venues utilised (including venues for Festival PLUS events)	21
Number of tickets for sale For international programmes For local programmes <b>Total</b>	 89,511 <sup>a</sup> 16,976 <b>106,487<sup>a</sup></b>

<sup>a</sup> The above statistics include the student matinees of American Ballet Theatre's *Whipped Cream* on 23 and 24 March 2018 funded by the Hong Kong Jockey Club Charities Trust.

The statistics are current as of 9 October 2017.

### Estimated Income Sources for 2018 HKAF (Approximately HK\$125 Million) 2018年藝術節預計收入來源 (約港幣一億二千五百萬)





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## The 46th Hong Kong Arts Festival in 2018 New Works / World Premiere

### Commissioned and produced by the Hong Kong Arts Festival

- Opera: 1. Jockey Club Local Creative Talents Series – Cantonese Opera *Pavilion of a Hundred Flowers*  
(Adapted and Directed by Fredric Mao)
- Theatre: 2. *The Great Learning* (Written and Directed by Tang Chi-kin)  
3. *Doctrine of Happiness* (Written and Directed by Tang Chi-kin)
- Dance: The Hong Kong Jockey Club Contemporary Dance Series  
(3 programmes – *Dance Exchange*, *The Battle Zone | Vortex and Dance Off*)  
4. *The Battle Zone | Vortex – The Battle Zone\**  
by Kenny Leung and Yip Chan with Peter Lenaerts (Composer)  
5. *The Battle Zone | Vortex – Vortex\**  
by Wayson Poon with Peter Lenaerts (Composer)  
6. *Dance Exchange – ...after...\** by Poon Chun-ho and Xie Xin  
7. *Dance Exchange – 1986\** (working title) by Yang Hao, Judy Yiu and Li Chao  
8. *Dance Exchange – New work\** by Ming Pak, Yang Chang and Zhang Yixiang  
9. *Dance Off – New work* by Rex Cheng  
10. *Dance Off – White Noise* by Felix Ke  
11. *Dance Off – Hermetic Diode* by Sudhee Liao  
12. *Dance Off – Respiration* by Evains Lui  
13. *Dance Off – Wu* (working title) by Alice Ma  
14. *Dance Off – Sous vide* by Tracy Wong  
15. *Dance Off – Most things haven't worked out* (working title) by Solong Zhang  
\*works in collaboration with overseas artists

### Asian Premieres

- Opera: 1. Welsh National Opera – Debussy's *Pelléas et Mélisande*
- Music: 2. Al Ayre Español – Cantada al Santísimo and Cantada al Nacimiento by José de Torres  
3. Hong Kong Sinfonietta – Concerto for viola and string orchestra by Pēteris Vasks  
4. Nouveau Jazz Weekend – *Fortuna Plays Szyborska*
- Dance: 5. Ballett Zürich – *Anna Karenina* by Christian Spuck  
6. American Ballet Theatre – *Whipped Cream* by Alexei Ratmansky  
7. PPS Danse – *Playing Hooky* by Pierre-Paul Savoie
- Theatre/Circus: 8. National Theatre of Great Britain – *The Curious Incident of the Dog in the Night-Time*  
9. Isango Ensemble – *A Man of Good Hope*  
10. Actors Touring Company and Royal Lyceum Theatre Edinburgh – *The Suppliant Women*  
11. Claude Régy – *Dream and Derangement*  
12. Nature Theater of Oklahoma and EnKnapGroup – *Pursuit of Happiness*  
13. Les 7 Doigts de la Main and Theatre Republique – *Bosch Dreams*



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## The 46th Hong Kong Arts Festival in 2018 (Programme Information)

### From literature classics to stage productions

This year, several stage productions are adaptations of great literary works, revealing artists' views on what's "real" to them.

The 2018 HKAF opens with Christian Spuck's superb choreography *Anna Karenina*. With music by Rachmaninov and Lutoslawski, stylish costumes, evocative, timeless sets and clever use of video projections, **Ballett Zürich's *Anna Karenina*** takes its place among the most memorable and dramatic interpretations of Tolstoy's masterpiece.

2018 marks the centenary of Claude Debussy's death; Artistic Director of **Welsh National Opera** and acclaimed opera director David Pountney stages **Debussy's** only completed opera *Pelléas et Mélisande*. With a mystical sonority and an audacious staging, audiences are led to experience the enigmatic and pulse-racing tragic story of a star-crossed couple written by the symbolist Maurice Maeterlinck. Mr Pountney, whose prolific career spans four decades, will share his passion for opera and the challenges facing the art form today at the HKAF Distinguished Cultural Leader Series, a Festival PLUS event.

*Farewell My Concubine* is an epic tale of the rise and fall of the Western Chu Hegemon King, Xiang Yu. Veteran Cantonese opera artists Yau Sing-po and Law Kar-ying will both play the Chinese warlord Xiang Yu in captivating parallel performances, performed with the brightest stars of Cantonese opera in Hong Kong.

**China National Peking Opera Company** brings four well-loved classics and one new work, the latter being *Princess Changping* in a new Beijing opera version. It is originally a signature work created 60 years ago by Cantonese opera playwright Tong Tik-sang.

*A Man of Good Hope* by the award-winning Isango Ensemble epitomizes the impressive achievements in theatre and music in South Africa in recent years. Rooted in the townships and at home in the world's most sophisticated cities, this is exhilarating music theatre, bursting with life. The epic story unfolds with joyous ensemble singing and roof-raising marimba, djembe drum, and dustbin percussion sounds.

A star-studded cast pays homage to one of Russia's most beloved writers, Vasily Shukshin, in *Shukshin's Stories* produced by the Theatre of Nations (Moscow). The vivid and heartwarming production was a runaway prize-winner at Russia's prestigious Golden Mask Festival.

*The Curious Incident of the Dog in the Night-Time* by the National Theatre of Great Britain is the winner of seven Olivier Awards and five Tony Awards®. Simon Stephens' script is charming, sad and very funny, at times heart-breaking but ultimately uplifting. Together with uniformly brilliant acting, movement and choreography, this dazzling theatre experience is a miracle of lighting, technology and stage design.



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### Re-interpretation of great works

Audiences have a certain expectation while approaching well-defined art forms or performance hits. Artists, however, put their personal touches on these classics and the results are refreshing and surprising.

Canada's trail-blazing Les 7 Doigts de la Main has taken the vision of Dutch painter Hieronymus Bosch's unique creativity and imagination, and created the sensational new circus production ***Bosch Dreams***. It is an awesome and spectacular fashion.

Widely regarded as the finest violinist and ballerina of their generation, husband and wife Vadim Repin and Svetlana Zakharova come together in ***Pas de Deux for Toes and Fingers***, a specially devised gala performance that shows off their artistry to perfection. It is a blissful marriage of music and ballet.

Revered theatre director Fredric Mao leads an exciting adaptation of ***Pavilion of a Hundred Flowers*** written by the renowned Cantonese opera playwright Tong Tik-sang. A talented group of performers, musicians, and creative team will stage the classic with a fresh and refined approach in this production, under the Jockey Club Local Creative Talents Series.

Through four classic Chinese instrumental pieces, **Hong Kong Chinese Orchestra** transports the audiences back to the glorious years of ***Liu Bang, Xiang Yu and the Terra Cotta Warriors***, among the ancient Chinese dynasties and the age of the overlord.

Japan's great choreographer Saburo Teshigawara transforms Wagner's opera ***Tristan and Isolde*** into a complete sensorial experience in which poetry and symbolism override mere narrative.

Israel Galván is the finest and most revolutionary flamenco dancer of his generation. With his wonderful ensemble of singers and musicians, Galván sculpts sound and movement into an electrifying dialogue ***FLA.CO.MEN***.

### From the "Real" World

Performing arts break through the barrier of languages and cultures, bringing Hong Kong audiences an opportunity to experience diverse traditions and styles across geographical borders in the "real" world.

**Estonian National Symphony Orchestra** and the **Estonian National Male Choir** share their nation's proud singing culture at the Festival Finale. Under the baton of the Finnish maverick Leif Segerstam, they bring along popular opera choruses as well as less performed masterpieces from Estonia and Finland, including Sibelius's epic symphonic choral work ***Kullervo***.

Grammy-winning Estonian vocal ensemble **Vox Clamantis** fills every venue with a distinctive, rounded and captivating sound. Medieval Gregorian chants are juxtaposed with devotional works from the 19th century to the modern era, including an acclaimed interpretation of Liszt's ***Via crucis*** with the pianist Jean-Claude Penner which won them the coveted Diapason d'Or.



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**Jean-Claude Pennetier** also won another Diapason d’Or for his interpretation of Fauré’s complete piano works, and is one of the most respected French pianists for his fine technique and clear-sighted playing. Creating an intimate and poetic universe, his **piano recital** captivates audiences with masterpieces by Chopin, Debussy, Fauré and Ohana.

Pianist Jean-Claude **Pennetier**, violinist Régis **Pasquier** and cellist Roland **Pidoux** boast an enduring musical rapport for over half a century. The French masters offer three substantial yet very different piano **trios** by Haydn, Fauré and Beethoven, showcasing an unforced beauty in their music out of a special, lifelong musical connection.

Two of the most sought-after soloists of their generation – the Hong Kong pianist Rachel Cheung and the French cellist Gautier Capuçon, joined by the **Verbier Festival Chamber Orchestra**, interpret respectively Beethoven’s elegant Fourth piano concerto and Saint-Saën’s sensational cello concerto. The orchestra will also perform much-loved symphonic works by Mozart and Schubert.

The **World Music Weekend** brings klezmer music from Poland with singer Anna Maria Jopek and the band Kroke; Korea’s singer-storyteller pansori tradition with electronic music, ambient sounds and trip-hop by Songhee Pansori LAB; Buryat-Mongol music from the vast and distant Lake Baikal region of Siberia by Namgar.

The **Nouveau Jazz Weekend** features jazz-inspired new worlds of sound in three celebratory concerts: Vila Navio creates traditional Portuguese music for modern times; virtuoso trumpeter Maciej Fortuna, a maverick of Poland’s jazz scene, shares two projects with HKAF audiences—*Fortuna Plays Szymborska* shows his playful, experimental side in a multi-media concert; and a performance with his Special Quartet bringing a new approach and fresh sound palette to Euro-jazz.

Entering its seventh year, the **Hong Kong Jockey Club Contemporary Dance Series** focuses on cross-border inspiration, international collaboration and long-term strategic artistic goals, with the featured artists’ experimentation revealing fresh dimensions to contemporary dance in Hong Kong.

The tenth edition of **Asia Pacific Dance Platform** brings together emerging and established choreographers from Japan, Australia and Israel, who explore the theme of identity in its different dimensions. From national identity to the shifting identities of two cities, the choreographic works illuminate the breakdown of boundaries on and beyond the stage.

The Russian pianist tour-de-force **Denis Matsuev** plays the complete Rachmaninov piano concerto cycle and the virtuosic *Rhapsody on a Theme of Paganini*, alongside orchestral performances of the Russian symphonic classics conducted by Kristjan Järvi, scion of a distinguished musical family. Three evenings of irresistible Russian music to be played by the **State Academic Symphony Orchestra of Russia “Evgeny Svetlanov”**.

### A Resonance with Today’s World

A range of performances resonate with our modern-day society’s challenges and how we think and act.





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Based on Aeschylus' Greek classic and performed by a powerful young women's chorus, *The Suppliant Women*, co-produced by the Actors Touring Company and Royal Lyceum Theatre Edinburgh, delivers a poignant plea for humanity in a world where millions of people are displaced from their homeland.

Grammy and ECHO Klassik Award-winning Italian maestro Fabio Luisi leads the **Danish National Symphony Orchestra's** first Asian tour. Besides classics by Wagner and Strauss, this powerful ensemble will perform Danish composer-giant Carl Nielsen's Fifth Symphony, composed in reaction to the catastrophe of World War I; as well as Chinese composer Guo Wenjing's percussion concerto *The Rite of Mountains*, also a memorial of the devastating Sichuan earthquake in 2008, with soloist Li Biao.

Featuring artist and composer Samson Young, his world premiere with **Hong Kong Sinfonietta** *Such Sweet Thunder* explores the meaning of a series of bell sounds. The concert also features charismatic viola player **Maxim Rysanov**.

The zest and enthusiasm of the Belgium baroque ensemble **B'Rock Orchestra** is bound to add sparks of energy to early music. The electrifying solo violinist and conductor **Dmitry Sinkovsky** joins the ensemble to tell vivacious *Sounding Stories* – the music paintings by Vivaldi, Telemann, Fux and their contemporaries.

A fire in Madrid's Royal Palace destroyed music scores written by José de Torres, 18th century composer of the unique "cantada española". Today, acclaimed for preserving Spain's musical heritage, the ensemble **Al Ayre Español** brings these long-lost *Spanish Treasures in the Americas* to life, alongside instrumental masterpieces from Italy of the same era.

There have been fascinating connections between French and Chinese composers for over a century. *Beyond Impressionism* begins with a **film screening** about the French composer Edgard Varèse, followed by a **piano concert** of five distinguished pianists from Hong Kong and Taiwan, paying tribute to some of the most noteworthy French and Chinese piano music from early 20th century.

Grammy Award winner for "Best Pop Instrumental Album", the stellar trumpeter and band leader **Chris Botti** traverses the limit of any single music genre. From transformational jazz standards to irresistible interpretations of pop classics, the jazz-pop powerhouse Chris Botti is firmly established as one of the most innovative figures in the contemporary music scene today.

Extending the lineage of America's big three female jazz vocalists, **Cécile McLorin Salvant** has enjoyed whirlwind success since the beginning of her career – her third studio album has already won a Grammy Award for "Best Jazz Vocal Album". Featuring a sensual and malleable voice with impressive improvisation by the **Aaron Diehl Trio**, their performance will surely captivate all audiences.

Beginning with *Chinese Lesson* at the 44th HKAF in 2016, Hong Kong actor, playwright and director Tang Chi-kin returns to the Festival's stage in 2018 and continues with *The Great Learning* and *Doctrine of Happiness*. Commissioned and produced by the HKAF, the trilogy follows the



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lives of the group of students as they move from secondary school age into adulthood, and depicts the challenges millennials face against the backdrop of a polarised Hong Kong.

*Dream and Derangement* is the 93-year-old French theatre director **Claude Régy**'s most radical work among his oeuvre. Through the feverish 1914 poem written by the Austrian genius Georg Trakl before his death at 27, the master's last work guides us slowly towards the confines of silence and darkness, where love awakens guilt, consciousness touches the abyss, and words succumb to the unspeakable.

New York's OBIE Award-winning Nature Theater of Oklahoma and Slovenia's cult EnKnapGroup created an endlessly morphing folk tale of ultra-violent Western expansion. *Pursuit of Happiness* is a genre-bending show which animates the theatre with bravura physicality.

### **Share the Fun with your Families and Friends**

A fantastical world on stage delights families and friends alike.

Hosted by a BBC Radio 3 presenter and guided by the **Welsh National Opera** orchestra and soloists, *O is for OPERA!* is an interactive tour of the opera world for audiences of all ages. Besides symphonic performances, singing and animation of popular opera favourites, audiences are invited to participate in pre-concert opera discovery activities outside the concert hall.

Portrayed through games, dance, music and song, *Playing Hooky* by the PPS Danse plunges us into the energy of school and the pleasure and the excitement of the playground, where children express their boundless imagination.

*Whipped Cream*, produced by American Ballet Theatre (ABT), springs from the imagination of ballet choreographer Alexei Ratmansky and pop-surrealist visionary Mark Ryden. In this fantastical production, a young boy over-indulges at a Viennese pastry shop and falls into a delirium where sweets and treats come to life in dance. It is a delight for all ages.



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## The 46th Hong Kong Arts Festival in 2018 (Artists' Quotes)

We asked participating artists for a response to 'what's real to me' and were delighted to receive the following:

“ ‘Real’ to me is the universal language of dance. It enables us to tell stories, move and inspire people in spite of any language barriers and cultural differences.”

—Christian Spuck, Artistic Director of Ballett Zürich and Choreographer of *Anna Karenina*

“Fairy stories and myths encapsulate the deepest human realities and truths in a fantastical framework. To understand what is really real, you can do no better than to begin with: ‘Once upon a time...’”

—David Pountney, Artistic Director of Welsh National Opera

“There are real and unreal feelings a Cantonese opera actor faces when they are performing on stage. The real side is what the audiences sees, the other side is what the artist has within them. For instance, an audience sees an actor holds tears just before crying – however, the actor is actually thinking how to act the next lines deep down.”

—Yau Sing-po, *Farewell My Concubine*

“Space, time and dramatic movements in Beijing opera are fictitious, while the logic of stories, human emotions and ideas are ‘real’. The plot of *Princess Changping*, the struggles and suicide of the prince and princess are imaginary, but the love and their devotion to the country as Chinese are real. As Peking opera actors, we face every character, all our audiences and every touching story that has been passed down through history in a truthful way.”

—Yu Kuizhi and Li Shengsu, China National Peking Opera Company

“ ‘Real’ to me is telling stories which comment on the world as it is.”

—Mark Dornford-May, Director of *A Man of Good Hope*

“My children, my wife, my parents, my home, the trees behind my window. Everything else could be the realm of ghosts. Who knows?”

—Alvis Hermanis, Director of *Shukshin's Stories*

“Curious is not really about Christopher at all. It's about us.”

—Mark Haddon, Author of *The Curious Incident of the Dog in the Night-Time*

“What is ‘real’ to me is the infinite creative power every human being – and *a fortiori* every artist – has to change the world we live in... and our common responsibility to make it a better place.”

—Samuel Tétreault, Director of *Bosch Dreams*

“Real to Me is:

My job, which gives me a lot of opportunities

My family, which makes me happy

My country, where I feel free.”

—Svetlana Zakharova, Dancer, *Pas de deux for Toes and Fingers*





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“To me, ‘real’ is dedication, emotions and love.”

—Vadim Repin, Violinist, *Pas de deux for Toes and Fingers*

“No matter what kind of theatre art form, modern drama or traditional Chinese opera, what’s real is always the core values in our artistic pursuit. We should embrace it in our creative process with the utmost pleasure.”

—Fredric Mao, Director of *Pavilion of a Hundred Flowers*

“Real to Me is:

Sound of mosquitoes

Touching fire

Eating wasabi

Closing eyes

That is the question from reality”

—Saburo Teshigawara, Choreographer and Dancer of *Tristan and Isolde*

“I trust myself, and what I want is to enjoy being on stage, and that the public should find pleasure in the same way, as if there were an energy being passed back and forth between us (performer and public).”

—Israel Galván, Choreographer and Dancer of *FLA.CO.MEN*

“As a Christian, the ultimate ‘reality’ for me resides in the fullness of life which Christ encourages us to live through his teachings and his person. Music being both a language and a contemplation of beauty, perhaps it is the royal way to let us glimpse and desire reconciliation between painful or joyful humanity and this eternal transcendence.”

—Jean-Claude Pennerier

“I’m always overwhelmed and inspired by the greatness of music, and I serve it with my deepest reverence.”

—Rachel Cheung, solo pianist with Verbier Festival Chamber Orchestra

“ ‘Real to me’ is the ability to touch the melodies and soul of my ancestors and my attempt to share the beauty of the life of the steppe nomads – the Buryat people. Another ‘real’ thing is music and art which is like a huge, blue sky dome that unites the cultures of all nations.”

—Namgar Lhasaranova, World Music Weekend

“I draw inspiration from everything that surrounds us, including simple things and ordinary life. For me, experiencing realness is the most significant element of the message conveyed by art.”

—Maciej Fortuna, Nouveau Jazz Weekend

“What is ‘real’ is to be found in each moment, in each breath. In the ephemerality of a look, in the spontaneity of a sigh. For me, it is ‘real’ to live in constant contemplation, being Art, the mirror of that image.”

—André Coelho Rodrigues (Vila Navio), Nouveau Jazz Weekend



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“Nothing is permanent within the constructs of humanity except nature. Nature to me is reality... the greatest time keeper and conductor of us all.”

—Kristjan Järvi, conductor of State Academic Symphony Orchestra of Russia “Evgeny Svetlanov”

“Strip away illustration! Down with decoration and illusion! That’s how to keep it real in a place where old forms meet new people today.”

—Ramin Gray, Director of *The Suppliant Women*

“The language of Baroque music is very close to my personality – it gives you a chance to improvise, to become composer in a sense. This music is in my soul, in my body. I just have to be myself.”

—Dmitry Sinkovskiy, conductor and solo violinist of B’Rock Orchestra

“The performance with historical instruments approaches us to the natural discourse of music. In the past the Art of Sound was a real way of communication, closely related to language, to the rhetorical resources of humanity.”

—Eduardo López Banzo, conductor of Al Ayre Español

“The moment before one pre-hears music, before the imagination transforms to sounds.”

—Evelyn Chang, pianist of the concert *Beyond Impressionism*

“When telepathy happens between us, that’s the moment we perceive the spectrum of what’s REAL.”

—Duo Ping and Ting, pianist of the concert *Beyond Impressionism*

“Stay true to yourself, yet always be open to learn. Opera is place to learn new stories and new worlds.”

—James Southall, conductor of *O is for OPERA!* Family Concert by Welsh National Opera

“Surreal delirium opens the door to unlimited possibilities, which is just the sort of thing that interests me creatively.”

—Mark Ryden, Set and Costume Design for *Whipped Cream*