

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

拉斯·尤歷·摩頓臣
Lars Ulrik Mortensen
Harpsichord Recital 古鍵琴獨奏會

Concerto Copenhagen 哥本哈根協奏團

WATERMUSIC
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香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival



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香港藝術節 Hong Kong Arts Festival (HKAF)

香港藝術節於1973年正式揭幕，是國際藝壇中重要的文化盛事，於每年2、3月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%則有賴各大企業、熱心人士和慈善基金會的贊助和捐款。

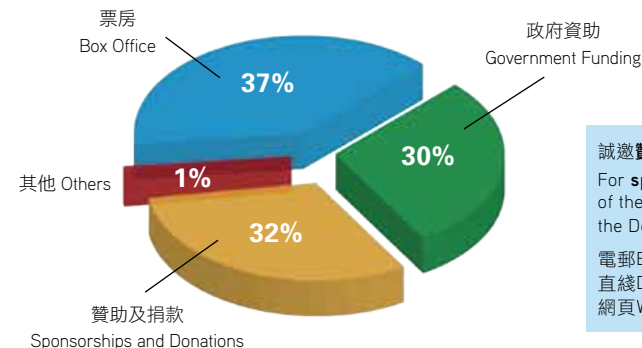
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾100套本地全新創作，包括戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立24年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供約8,000張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

第44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



HKAF, launched in 1973, is a major international arts festival committed to enriching the cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the performing arts as well as a diverse range of "PLUS" and educational events.

HKAF is a non-profit organisation. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents top international artists and ensembles, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble and National Theatre of China.

HKAF actively promotes Hong Kong's own creative talents and emerging artists, and has commissioned and produced over 100 new local productions in the past decade, including theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in arts education for young people. In the past 24 years, our "Young Friends" has reached over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the "Student Ticket Scheme" also make available about 8,000 half-price student tickets each year.

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

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。

For sponsorship opportunities and donation details of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直綫Direct Lines | (852) 2828 4910/11/12
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香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



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哥本哈根協奏團《水之樂章》演出
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the performance of
Concerto Copenhagen: Watermusic
and the **Lars Ulrik Mortensen Harpsichord Recital**

44th



香港藝術節
Hong Kong
Arts Festival

19.2-20.3.2016 Presents

Concerto Copenhagen

哥本哈根協奏團

Watermusic 水之樂章

17/3/2016



香港大會堂音樂廳
Concert Hall, HK City Hall



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

節目資料 P16 for programme details

Lars Ulrik Mortensen
Harpsichord Recital

拉斯·尤歷·摩頓臣
古鍵琴獨奏會

18/3/2016



香港演藝學院音樂廳
Concert Hall, HKAPA



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

節目資料 P25 for programme details

哥本哈根協奏團部分成員之機票由第 44 屆香港藝術節指定航空公司芬蘭航空支持。
Flights for selected members of Concerto Copenhagen are supported by Finnair,
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尤德爵士紀念基金
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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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哥本哈根協奏團 Concerto Copenhagen



哥本哈根協奏團於1991年首次演出後，逐步成為北歐首屈一指的古樂團，更是今日舉世公認最創新的巴羅克樂團之一。藝術總監摩頓臣是知名古鍵琴演奏家與室樂演奏家，他於2007年獲頒享負盛名的桑尼音樂獎。

樂團曾與多個國際知名的早期音樂演奏家合作，包括愛瑪·柯克比、安德烈亞斯·修爾、安妮·索菲·馮·奧特、桑妮亞·布連拿、維維卡·珍洛、安德魯·曼澤、安德魯·羅倫斯·金恩、萊赫·高布、朗勞·布鐵金、荷迪·薩巴爾及樂團首席客席指揮阿爾弗雷·貝爾納迪尼。2015年起，丹麥作曲家卡爾·奧格·拉姆遜出任協奏團駐團作曲家。

樂團曾為CPO、德意志留聲機以及BIS唱片公司灌錄專輯，並為世界和聲以及迪卡唱片公司錄製DVD影碟專輯。除了吸引世界各地的關注，也贏過數個國際獎項。樂團因此獲邀到歐洲多個重要表演場地和音樂節演出，又於美國、日本、巴西、墨西哥和澳洲巡迴表演。

在丹麥，哥本哈根協奏團與皇家老劇院緊密合作，平均每年演出一部歌劇。最近節目包括蒙特威爾第和莫扎特作品，以及韓德爾的《凱撒大帝》和《帕蒂諾佩》。

Concerto Copenhagen played its first concert in 1991 and has since developed into Scandinavia's leading early music ensemble, joining the league of the world's most exciting and innovative Baroque orchestras. The ensemble's chief artistic director, the internationally acclaimed harpsichordist and chamber musician Lars Ulrik Mortensen, was awarded the coveted Léonie Sonning Music Prize in 2007.

Over the years Concerto Copenhagen has collaborated with many internationally renowned artists in the early music scene, including Emma Kirkby, Andreas Scholl, Anne Sofie von Otter, Sonia Prina, Vivica Genaux, Andrew Manze, Andrew Lawrence-King, Reinhard Goebel, Ronald Brautigam, Jordi Savall, and Alfredo Bernardini, the orchestra's principal guest conductor. Since 2015, the Danish composer Karl Aage Rasmussen has been the ensemble's composer in residence.

Concerto Copenhagen's CD recordings for CPO, Deutsche Grammophon and BIS, as well as DVD productions for Harmonia Mundi and Decca have attracted worldwide attention and won several international awards. This has led to invitations from many of Europe's leading concert venues and festivals, as well as extensive tours to the US, Japan, Brazil, Mexico and Australia.

In Denmark, Concerto Copenhagen enjoys a close collaboration with The Royal Theatre, on average collaborating on one opera every year. Recent productions include works by Monteverdi and Mozart as well as performances of a selection of Handel's most beloved operas including *Julius Caesar* and *Partenope*.



尤德爵士紀念基金
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Memorial Fund

Founding Sponsor of Young Friends of the Hong Kong Arts Festival



Young Friends is an arts education and audience development programme designed to nurture local secondary and tertiary school students' interest in the performing arts. The project has reached out to **over 700,000 students**, and close to **141,500 students** became members in the past 24 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Fellowships and Scholarships for Disabled Students (for Overseas and Local Studies);
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-Improvement for Working Adults; and
- Outstanding Apprentice Awards



Young Friends
Hong Kong Arts Festival
香港藝術節青少年之友

The Sir Edward Youde Memorial Fund has since its inception supported more than **23,195** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$239.5 million**. Out of a total of **2,896** recipients of scholarships and fellowships, more than **2,458** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

拉斯·尤歷·摩頓臣
Lars Ulrik Mortensen

音樂總監 / 古鍵琴
Music Director / Harpsichord



摩頓臣生於1955年，於丹麥皇家音樂學院畢業。1988起，他分別為倫敦巴羅克獨奏家樂團及由西蒙·史丹帝茲所帶領的巴羅克室樂團90，擔任古鍵琴手至1990年及1993年。摩頓臣經常到歐洲、美國、墨西哥、南美和日本作獨奏和室樂演奏，演奏夥伴包括愛瑪·柯克比、約翰·霍洛威和賈普·特·林登。

1996年至1999年，摩頓臣是慕尼黑音樂和戲劇學院的古鍵琴和演奏法教授，現繼續在世界各地教授早期音樂。自1999年，他出任丹麥巴羅克樂團哥本哈根協奏團的首席藝術總監。2004年他繼承羅伊·古德曼，成為歐盟巴羅克管弦樂團音樂總監。

摩頓臣曾為多間唱片公司灌錄專輯，包括DGG-Archive、EMI及Kontrapunkt。其巴赫《戈爾德堡變奏曲》錄音獲得法國音叉唱片獎。2000年，他憑與約翰·霍洛威和賈普·特·林登合作灌錄的首套布克斯特胡德室樂全集，獲頒丹麥格林美年度最佳古典音樂專輯獎。與愛瑪·柯克比合作灌錄的布克斯特胡德清唱劇

Born in 1955, Mortensen studied at the Royal Danish Academy of Music. From 1988 to 1990 he was harpsichordist with London Baroque and until 1993 with Collegium Musicum 90, under the leadership of Simon Standage. He is now working extensively as soloist and chamber musician in Europe, the US, Mexico, South America, Japan and Australia, performing regularly with such distinguished colleagues as Emma Kirkby, John Holloway and Jaap ter Linden.

Between 1996 and 1999 Mortensen was professor of harpsichord and performance practice at the Hochschule für Musik in Munich, and he still teaches at numerous early music institutions around the world. Since 1999 he has been chief artistic director of the Danish baroque orchestra Concerto Copenhagen and in 2004 he succeeded Roy Goodman as artistic director of the European Union Baroque Orchestra (EUBO).

Mortensen has recorded numerous CDs for a wide range of record labels including DGG-Archive, EMI and Kontrapunkt, and his recording of Bach's *Goldberg Variations* was awarded the French Diapason d'Or. The first complete recording of Buxtehude's chamber music, with John Holloway and Jaap ter Linden, received a Danish Grammy for best classical recording of the year. Another Grammy was awarded for the recording of Buxtehude cantatas with Emma Kirkby, and Mortensen was named "Musician of the Year" in 2000 for three releases of

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同樣獲丹麥格林美獎。2000 年，他憑推出三套布克斯特胡德古鍵琴專輯，獲選為丹麥年度音樂家，並獲得 2001 年康城古典音樂大獎。另外，他與約翰·霍洛威、亞萊西亞·亞辛邦和賈普·特·林登合作灌錄了不少作品，包括施梅爾策、比貝爾、維拉奇尼和勒克萊爾的小提琴奏鳴曲，均由 ECM 唱片公司發行。摩頓臣以哥本哈根協奏團總監身份，帶領協奏團為 CPO 唱片公司灌錄巴赫古鍵琴作品全集。2004 年，協奏團分別由 BIS 唱片公司發行海頓鋼琴協奏曲（與獨奏家朗勞·布鐵金合作）；以及由 CPO 唱片公司發行丹麥作曲家 J.E. 赫文、昆森和傑臣的交響樂。

摩頓臣多次獲頒授獎項和殊榮，包括 1984 年樂評人獎和 2007 年桑尼音樂獎，並於 2008 年加入瑞典皇家音樂機構（Musikaliska Akademy）。



弗特烈·弗羅姆
Fredrik From

小提琴
Violin

弗洛姆於哥德堡音樂學院及倫敦皇家音樂學院畢業。隨後數年，曾任職自由身巴羅克小提琴手、以及哥本哈根協奏團、哥德堡巴羅克樂團和 1700 合奏團的樂團首席。他亦與大使樂團、巴羅克獨奏家樂團和卓寧霍姆劇院樂團合作。他四度獲得皇家音樂學院獎學金。弗洛姆多次參與電台及唱片專輯錄音，並曾巡迴歐洲、美國、澳洲及日本演出。

harpsichord music by Buxtehude. These recordings also received the Cannes Classical Music Award in 2001. In addition, a number of recordings with John Holloway, Aloysia Assenbaum and Jaap ter Linden, of violin sonatas by Schmelzer, Biber, Veracini and Leclair, were released on ECM. Directing Concerto Copenhagen, Mortensen has recorded the complete harpsichord concertos of J S Bach for CPO. In 2004 recordings of Haydn piano concertos (with soloist Ronald Brautigam) were released on BIS as well as symphonies by Danish composers J.E. Hartmann, Kunzen and Gerson, for CPO.

Mortensen has received numerous awards and accolades, including the Music Critic's Prize in 1984 and in 2007 he received the Léonie Sonning Music Prize. In 2008 he became a member of the Swedish Royal Academy of Music, Musikaliska Akademy.

From studied at the Academy of Music in Gothenburg and at the Royal College of Music in London. Since graduation he has worked for several years as a freelance baroque violinist and concertmaster of Concerto Copenhagen, Gothenburg Baroque and Ensemble 1700. He also performs with Les Ambassadeurs, Baroque Soloists and the Drottningholm Theatre Orchestra. He is a four-time recipient of the Royal Music Academy scholarship. From has participated in numerous radio and CD recordings and has toured in Europe, the US, Australia and Japan.

17.3.2016

哥本哈根協奏團 Concerto Copenhagen

《水之樂章》 *Watermusic*

泰利曼

D 大調大協奏曲 TWV 54 : D3 ,
為三小號、雙雙簧管、定音鼓、
弦樂及通奏低音而寫

前奏 - 嚴肅沉重地

快板

慢板

活板

C 大調組曲《水上音樂》
「漢堡的潮起與潮落」
TWV 55 : C3

序曲

薩拉邦舞曲：〈睡眠中的忒提斯〉

布瑞舞曲：〈睡醒的忒提斯〉

魯爾舞曲：〈陷入愛情的涅普頓〉

嘉禾舞曲：〈嬉戲的泉水精靈〉

〈英國喜劇風格：戲耍的特里同〉

〈風暴：狂吹的埃俄羅斯〉

小步舞曲：〈爽快的仄費羅斯〉

吉格舞曲：〈潮汐〉

卡納利舞曲：〈快活的水上人家〉

Georg Philipp Telemann (1681-1767)

Concerto grosso in D, TWV 54:D3
for 3 trumpets, 2 oboes, timpani,
strings & basso continuo

Intrada - Grave

Allegro

Largo

Vivace

Wassermusik "Hamburger Ebb und Flut"
(*Water Music "Hamburg Ebb and Flow"*)
suite in C, TWV 55:C3

Ouverture

Sarabande: *Die schlafende Thetis (The sleeping Thetis)*Bourrée: *Die erwachende Thetis (Thetis awakening)*Loure: *Der verliebte Neptunus (Neptune in love)*Gavotte: *Spielende Najaden (Playing Naiads)*Harlequinade: *Der schertzende Tritonus (The joking Triton)*Tempête: *Der stürmende Aeolus (The stormy Aeolus)*Menuett: *Der angenehme Zephir (The pleasant Zephir)*Gigue: *Ebbe und Fluth (Ebb and flow)*Canarie: *Die lustigen Boots Leute (The merry boat people)*

— 中場休息 Interval —

韋華第

降 E 大調第五小提琴協奏曲，作品 8，
RV 253 《海上風暴》

急板

慢板

急板

小提琴：弗特烈·弗羅姆

Antonio Vivaldi (1678-1741)

Violin concerto in E-flat, Op 8 No 5, RV 253,
La tempeste di mare (The storm over the sea)

Presto

Largo

Presto

Violin: Fredrik From

韓德爾

《水上音樂》
(第一、二及三號組曲選段)

F 大調序曲 (第一組曲第一首)

慢板同時斷奏 (第一組曲第二首)

F 大調快板 (第一組曲第三首)

D 小調行板 (第一組曲第四首)

F 大調旋律 (第一組曲第六首)

G 大調薩拉邦舞 (第三組曲第一首)

G 大調急板黎高冬舞及 G 小調黎高冬舞
(第三組曲第二、三首)

G 小調及 G 大調快板 (第三組曲第六、七首)

F 大調號管舞 (第一組曲第九首)

D 小調行板 (第一組曲第十首)

D 大調快板 (第二組曲第一首)

D 大調號管舞曲風格 (第二組曲第二首)

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

Georg Friedrich Händel (1685-1759)

Suite from *Water Music* (a selection of
movements from Suites I, II & III)

Overture in F (Suite I No 1)

Adagio e staccato (Suite I No 2)

Allegro in F (Suite I No 3)

Andante in D minor (Suite I No 4)

Air in F (Suite I No 6)

Sarabande in G (Suite III No 1)

Rigaudon (Presto) in G & Rigaudon in
G minor (Suite III No 2 & 3)

Allegro in G minor and G (Suite III No 6 & 7)

Hornpipe in F (Suite I No 9)

Andante in D minor (Suite I No 10)

Allegro in D (Suite II No 1)

Alla Hornpipe in D (Suite II No 2)

Plus 藝術節加料節目

彼得·斯比斯基大師班 Peter Spissky Masterclass

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樂曲介紹

Programme Notes



流貫本音樂會節目者，不外乎水而已。流水向來廣被用以代表音樂的進行，而音樂史亦滿溢著對水的畫般描寫。一幅幅的音畫，繪有大海與拍岸波濤、蕩漾河川、傾瀉飛瀑、潺潺天雨、噴泉與滋潤湯泉。想想那些萬古長青之作，諸如斯美塔那的《莫爾道河》、曼德爾頌的《芬格爾山洞》序曲、德布西的《海》、拉威爾的《嬉水》、雷史碧基的《羅馬噴泉》及李斯特的《艾斯特莊的噴泉》，還有歌劇世界裏的例子，不可勝數。

泰利曼為有史以來最多產的作曲家之一。巴赫創作的清唱劇約計才 300 部（現存者略多於三分之二），但泰利曼竟寫成超過 1,800 部。兩位作曲家很熟稔：泰利曼比巴赫年長僅四歲，乃後者之子，卡爾·菲利普·伊曼紐爾（C.P.E.）的教父；C.P.E. 巴赫的教名跟泰利曼的一樣。（他更在泰利曼死後接替其於漢堡之音樂總監一職。）1722 年，泰利曼在萊比錫獲邀擔任聖多馬教堂音樂總監一職，但他推卻了。再有數名人選辭謝以後，

The undercurrent of this concert programme is plainly water. Flowing water has always been a popular symbol of musical movement, and music history is rife with picturesque depictions of water – sound paintings of the sea and the splashing of the waves, rippling rivers and cascading waterfalls, rain, fountains and restorative springs. Just think of evergreens such as Smetana's *Moldau*, Mendelssohn's *Hebrides Overture*, Debussy's *La mer*, Ravel's *Jeux d'eau*, Respighi's *Fountains of Rome* or Liszt's *Les jeux d'eaux à la Villa d'Este*, as well as countless examples from the world of opera.

Georg Philipp Telemann was one of the most prolific composers of all time. While Johann Sebastian Bach composed about 300 cantatas (a few more than two thirds of them are extant), Telemann managed to write more than 1,800. The two masters were close acquaintances, and Telemann, only four years older than Bach, was godfather to Bach's son Carl Philipp Emanuel, who was given the same Christian name (and succeeded him as music director in Hamburg upon Telemann's death). In 1722 Telemann was offered the post of Thomaskantor in Leipzig, but declined. After a few more candidates had turned down the position, Bach was hired with the remark that "as one has been unable to procure the best, one must make do with middling ones."

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巴赫方被錄取，當時有一備註：「最佳者既不能得，惟中等者可用矣。」

然而，這看法無疑在 19 世紀改變了；儘管巴赫及韓德爾都對泰利曼推重有加，時人卻認為他遠遜兩者。到了 19 世紀中，他開始湮沒無聞。資深音樂學者如舒必達和後來的阿爾伯特·史懷哲，均說其清唱劇比不上一些巴赫的。原來，他們認為是巴赫所寫的清唱劇，其實亦係泰利曼所作……

為小號和雙簧管而寫的 **D 大調大協奏曲**，構思恢宏，效果壯麗。先是開場樂的堂皇邁步，後接慣常的三個協奏曲樂章；終樂章會令聽眾想起韓德爾最振奮人心的音樂。泰利曼與韓德爾早年已成為朋友，爾後也時有通信。設於港口城市漢堡的海軍官邸，適值百年紀念，《**水上音樂**》組曲乃為此而寫的大作，與韋華第的《四季》幾乎同時完成。引子以綿延的音符描繪海的平靜；副題「潮起與潮落」所指則為倒數第二個樂章，一首緊張的吉格舞曲，彷彿在往復翻騰。泰利曼沿途喚來諸多傳說的海上神仙，終樂章則歌頌「快活的水上人家」。

1720 年左右，**韋華第**寫下 12 首小提琴協奏曲，題為《和聲與創作之爭》。其中，首四曲的名聲遠超其餘，今稱《四季》。在此，夏、冬兩季皆雨橫風狂；可是，俗稱《**海上風暴**》的第五協奏曲也毫不遜色。首尾樂章快得使人目眩神搖，卻又清楚想到水花四濺、浪濤澎湃、雷聲隆隆。惟獨中間樂章暫時把風平息了，但這小調樂章陰沉，甚而怪異，暗示風暴還未結束。

1714 年 8 月，權傾一時的英國君主安妮女王崩殂絕嗣，王位注定要傳到漢諾威

But this view undeniably changed during the 19th century, as Telemann was now considered far inferior to Bach and Händel, even though both had thought highly of him. In the middle of the 19th century he began to sink into complete oblivion, and great musical scholars like Spitta and later Albert Schweitzer compared his cantatas rather negatively to some of Bach's. It turned out, however, that the cantatas they thought had been written by Bach were by Telemann as well ...

The broadly conceived, grand **Concerto grosso in D** with trumpets and oboes is introduced by a nobly striding *Intrada*, followed by the usual three concerto movements. The final movement will remind many listeners of Händel at his most exhilarating and life-affirming. Telemann and Händel had been friends during their early years and frequently corresponded later in life. The great **Wassermusik (Water Music)** suite, composed almost at the same time as Vivaldi's *The Four Seasons*, was written for the centennial anniversary of the Admiralty's residence in the port city of Hamburg. With its sustained notes, the introduction depicts the calm and tranquillity of the sea, while the subheading "ebb and flow" refers to the penultimate movement, a hectic *Gigue* that billows back and forth. Along the way, Telemann invokes various mythological nymphs and gods of maritime life, and the final movement celebrates "the merry boat people".

Around 1720, **Antonio Vivaldi** wrote 12 violin concertos under the title *The Contest Between Harmony and Invention*. Among these, the first four are by far the most famous, known today as *The Four Seasons*. Here both summer and winter storms are raging, but the fifth concerto in the series, nicknamed ***The storm over the sea***, certainly rages no less. The tempo of the outer movements proceeds at a whirling pace, with unmistakable reminiscences of spraying water, crashing waves and rolling thunder, and only the middle movement appeases the wind into a lull, a gloomy, almost eerie piece in minor suggesting that the storm is far from over.

In August 1714, the powerful English monarch Queen Anne died without leaving any children, and fate would have it that the crown passed on to the house of Hannover where **Georg Friedrich Händel** had frequently been employed before settling in London a few years earlier. In

王族。**韓德爾**定居倫敦前數年，亦常在漢諾威府上工作。9 月，日耳曼公爵基奧格·路德維希在英國登基，稱喬治一世。韓德爾受統治者的垂青，旋得御用作曲家的要職，為王室活動、加冕禮、壽誕、葬禮等譜讚歌。及至晚年，英國、法國與荷蘭簽訂和約，乃於 1749 年為王室煙火表演編寫樂曲。巴赫生前的聲名未曾遠播，死後半個世紀已幾被遺忘；人們對韓德爾器樂作品的熱愛卻與日俱增，即使在他身後亦然。

早在 1717 年，韓德爾已寫過更長的一系列組曲樂章，以供王室泛舟暢遊泰晤士河時欣賞。此組曲以《**水上音樂**》為題，卻不見得河海湖澤係其靈感之源。國君的船旁就是設置樂團的船；為保戶外音量充足，木管陣容龐大。我們不知道當時其實奏過哪些樂章，遑論按甚麼順序，只知後來這作品極受歡迎；往後 50 年，各樂章已以數之不盡的結集出版。

文 卡爾·奧格·拉姆遜
中文翻譯 尹莫達

September, the German Duke Georg Ludwig was crowned George I of England, and, enjoying the ruler's favour, Händel soon received the prestigious position of royal purveyor of music. He composed hymns for royal events, coronations, birthdays, funerals, etc. Quite late in life, following the peace treaty between England, France and Holland, Händel delivered the music for the royal fireworks in 1749. While Bach never became famous during his own lifetime and half a century after his death was nearly forgotten, the enthusiasm for Händel's instrumental music continued to grow even after he had passed away.

As early as 1717, Händel had composed a longer series of suite movements for a royal boat trip on the Thames, but apart from the title ***Water Music***, the suite shows no signs of aquatic inspiration. The orchestra was installed on a boat next to that of the monarch, and the amply represented woodwinds were intended to ensure an appropriate sound level in the open air. Which of the pieces were actually played on the occasion – and in what order – is unknown, but the work became extremely popular, and individual movements were printed in countless combinations over the following 50 years.

Programme notes by Karl Aage Rasmussen
Translated from Danish to English by Thilo Reinhard



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18.3.2016

拉斯·尤歷·摩頓臣古鍵琴獨奏會 Lars Ulrik Mortensen Harpsichord Recital

霍貝格

D 小調觸技曲, FbWV 102

D 大調組曲, FbWV 620

死亡提醒

庫朗特舞曲

薩拉邦舞曲

吉格舞曲

韋克曼

A 小調觸技曲

布克斯特胡德

A 大調組曲, BuxWV 243

阿勒芒舞曲

庫朗特舞曲

薩拉邦舞曲

吉格舞曲

《帕拉天拿》詠嘆調, BuxWV 247

Johann Jakob Froberger (1616-67)

Tocatta in D minor, FbWV 102

Suite in D, FbWV 620

Memento mori

Courante

Sarabande

Gigue

Matthias Weckmann (ca.1619-74)

Tocatta in A minor

Dietrich Buxtehude (ca.1637-1707)

Suite in A, BuxWV 243

Allemande

Courante

Sarabande

Gigue

More Palatino, BuxWV 247

— 中場休息 Interval —

巴赫

A 小調前奏曲, BWV 922

E 小調觸技曲, BWV 914

降 E 大調前奏曲、賦格曲及快板, BWV 998

前奏曲

賦格曲

快板

A 小調夏康舞曲

(由拉斯·尤歷·摩頓臣改編自 D 小調小提琴獨奏組曲之夏康舞曲, BWV 1004)

Johann Sebastian Bach (1685-1750)

Prelude in A minor, BWV 922

Tocatta in E minor, BWV 914

Prelude, Fugue & Allegro in E-flat, BWV 998

Prelude

Fugue

Allegro

Chaconne in A minor

(Transcription by Lars Ulrik Mortensen of the Chaconne from Partita in D minor, BWV 1004, for violin solo)

是晚演出曲目及次序或有更改

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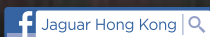


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Lars Ulrik Mortensen

古鍵琴
Harpsichord



個人簡歷請見 P13

Please see P13 for biography

樂曲介紹

Programme Notes

是次古鍵琴獨奏會包羅 17 世紀後半期德國鍵盤音樂的典範，曲目包括觸技曲、組曲和變奏曲，突顯它們對巴赫的影響。

1650 年間，鍵盤即興演奏成為一門流行藝術，大量作品在演奏一次後便被遺忘，流傳下來的觸技曲、幻想曲和前奏曲，很可能只是當中的一小部分。此類樂曲常有兩個對比的織體：其一是主調音樂，包含完整和不協和的和弦，織體由快速段落連接；另一是複音或模仿織體，和聲上較為穩定；具代表性的作曲家要數德國南部的**霍貝格**，他見聞廣博，遊歷意大利、法國和英國，鍵盤作品不但印刷發行，更有大量手抄本流傳，影響深遠；而霍貝格的演奏風格極具個人特色，現代演奏家要重構他的神韻也是一大挑戰。以這種默想、內斂、差不多是浪漫主義的音樂語言來說，**D 小調觸技曲 FbWV 102** 是一範例；而 **D 大調組曲 FbWV 620** 也明顯帶著同樣的風格，但霍貝格把首樂章由傳統的阿勒芒舞曲，換成審慎地的〈死亡提醒〉，在終樂章〈吉格舞曲〉的尾聲，同樣的速度標記再現，樂曲感人地融沒於沉寂。

在**韋克曼**的音樂中，我們遇見截然不同的性格，他師承韓立克·舒茨，在漢堡聖雅各教堂當管風琴手多年，他的聖詠和鍵盤作品，把曲式、不協和和弦與對位等推到極致，創造出一種外向型、戲劇性強的音樂語言，與霍貝格一派的作曲家大相庭徑。韋克曼的**A 小調觸技曲**，並沒有德國南部學派那種清晰對比和分明的織體及節奏，卻表現出第二常規的牧歌風格，像沒有節拍的意識流動，彷彿是互不相連的音樂片段。

The programme of this harpsichord recital features typical examples of German keyboard music (toccatas, suites and variations) from the second half of the 17th century and shows their influence on the music of Johann Sebastian Bach.

The art of keyboard improvisation flourished extensively around 1650, and it is very likely that the many Toccatas, Fantasias, and Preludes surviving from this time represent only a very small percentage of works of a type which was usually performed or improvised only once and then forgotten. Two contrasting textures are usually employed, one basically homophonic and consisting of full and dissonant chords connected by fast passage work, the other basically polyphonic or imitative and harmonically much more stable. One of the foremost exponents of this musical language was the South German **Johann Jakob Froberger**, a cosmopolitan – he visited Italy, France and England – whose many keyboard collections circulated not only in print, but also in a vast number of manuscript copies, and which became enormously influential. Another reason would have been Froberger's very personal performing style, the restitution of which also today constitutes one of the major challenges for the player of this repertoire. The **Toccata in D minor, FbWV 102**, is a typical example of this meditative, introverted and almost "Romantic" musical language. These features are also evident in the **Suite in D, FbWV 620**, where Froberger substitutes the expected first movement *Allemande* with a *Memento mori* to be performed *con discrezione*, i.e. without a regular pulse. This marking is found again at the end of the last *Gigue*, which very movingly dissolves and melts into silence.

With **Matthias Weckmann**, pupil of Heinrich Schütz and for many years organist at the Jakobikirche in Hamburg, we encounter a wholly different musical temperament. In both his sacred vocal works and in his keyboard music Weckmann goes to extreme lengths in terms of form, dissonance and contrapuntal experiments, thereby creating an extroverted and very dramatic musical language with which a composer like Froberger would never have been able to identify. Weckmann's **Toccata in A minor** does not employ the clear contrasts and divisions of texture and

在巴赫之前，**布克斯特胡德**是德國北部最知名的作曲家，他在艾爾辛格、赫爾辛堡和呂貝克三所不同的聖母教堂當管風琴師。布克斯特胡德被譽為當時最出色的鍵盤演奏家，他的管風琴、神劇和室樂創作極具影響力，更在呂貝克開創了一系列公開音樂會，當青年巴赫尋找導師時，布克斯特胡德定是不二之選。巴赫在呂貝克的數月中，跟隨布克斯特胡德學習，或參與過他的公開演奏，也可能聽過布克斯特胡德版本的**《帕拉天拿》詠嘆調**，**BuxWV 247**。史維靈和費斯可巴第亦曾改編這首流行旋律；另一首布克斯特胡德的作品，G 大調 32 首變奏，**BuxWV 250**《隨想曲》，也許啟發巴赫創作《戈爾德堡變奏曲》；而可以肯定的是，巴赫有機會接觸布克斯特胡德大量古鍵琴組曲，例如今晚節目中的**A 大調組曲 BuxWV 243**，深深影響了他往後的風格。

在巴赫的**A 小調前奏曲 BWV 922**中，清楚見到布克斯特胡德的影子；這首早期作品可以追溯至他的安施塔特時期，令人目眩的演奏和對位技巧已非常突出，卻仍未有巴赫成熟時期的機體性和曲體平衡，但帶著一份青年人的衝勁，使人感到這位自知非凡的天才誓要一鳴驚人。樂曲開始時驚濤駭浪，轉調的過門後，一段長長的半音賦格中，狂野的轉調就像不甘受控；另一個有力的過門和意想不到的結尾總括了這首青春之作，洋溢著即興音樂的特色。

10 年後，巴赫在魏瑪寫成**E 小調觸技曲 BWV 914**，這首作品在多方面都較為平衡；樂曲開始時不尋常地採用三拍子，平靜溫柔，接著是一段嚴謹短小的雙主題賦格。中段像帶著對比節拍的即興曲，但其實是有板有眼的和聲進程和互動動機，是巴赫典型的後期作品。在最後部

tempo of the South German school, but instead represents a *seconda prattica* madrigal-like and almost "stream-of-consciousness" – based flow of countless – but only seemingly unrelated musical events.

Dietrich Buxtehude has long been recognised as the most important North German composer of the generation before Bach. During his life, Buxtehude became organist in three different St Mary Churches (in Elsinore, Helsingborg and Lubeck). With his reputation as the most brilliant keyboard player of the time, as a highly influential composer of organ music, oratorios and chamber music, and as a founder of an important series of public concerts in Lubeck, Buxtehude must have seemed an obvious choice for Bach in his youthful search for an inspirer and mentor. Bach spent several months in Lubeck, studying with Buxtehude as well as presumably performing in his public concerts. He might well have heard Buxtehude's variation on **More Palatino, BuxWV 247**, a popular melody of the times which had also been set by Sweelinck and Frescobaldi. Another work by Buxtehude, the 32 variations in G Major, **BuxWV 250** "La Capricciosa", may have been an early inspiration and model for Bach's later *Goldberg Variations*. Bach would surely also have seen the older composer's numerous harpsichord suites – the **Suite in A Major, BuxWV 243** features on tonight's programme – as a major source of influence for the future.

The influence of Buxtehude and his contemporaries is evident in **Bach's Prelude in A minor, BWV 922**, which is an early work probably dating back to Bach's time in Arnstadt. The dazzling virtuosity and the contrapuntal mastery are already very evident, but one looks in vain for the organic forms and the formal balance of Bach's maturity. Instead one clearly senses the headstrong temperament of a young and self-conscious genius setting out not only to impress, but even to shock his audience. After the tumultuous beginning and a strongly modulating "bridge", Bach launches into a very long chromatic fugue where the wild and unexpected modulations almost seem to go out of control. Another percussive "bridge" and a surprisingly terse ending conclude this youthful work, which has all the characteristics of a written-out improvisation.

The **Toccata in E minor, BWV 914**, composed in Weimar about ten years later, is in many ways much more balanced. A quiet and gently flowing beginning,

份的 16 分音符賦格主題，與巴赫的 D 小調管風琴觸技曲相似，最近獲證實為改編自一首不知名的賦格曲，作者可能是馬爾切洛，現存意大利拿勒斯音樂學院圖書館，至於巴赫從何獲得這首樂曲，仍是眾多巴赫學不解謎團之一。

降 E 大調前奏曲、賦格曲與快板 BWV 998，可以用魯特琴或古鍵琴演奏，成於 1740 年代初，算是巴赫晚期的古鍵琴作品之一。魯特琴的元素表現在低音織體和大量的分解和弦音型，在當時的德國古鍵琴上能形成一種獨特而表現力強的共鳴。賦格的主題可能由聖詠旋律所啟發，特別採用從頭再奏形式，〈快板〉部分就像一首奏鳴曲的終樂章，可由（低音）旋律樂器奏出，配合通奏低音伴奏。

巴赫的小提琴和大提琴奏鳴曲和獨奏組曲，在弦樂手和聽眾心中地位超然，巴赫自己對這類創作的熱誠亦終生不減，他把數個樂章改編給其他樂器，其中最具戲劇性的一例，E 大調小提琴前奏曲化身為清唱劇交響曲（BWV 29），由管風琴獨奏，由弦樂、木管、小號和定音鼓伴奏。鍵琴謄本上還有其他樂章，可能出自巴赫自己或他的兒子之手，在這些改編中見到加插的低音線、更豐滿的和聲、增強的和弦及對位的體現，令一首弦樂獨奏蛻變為用語豐富的古鍵琴作品。沿著同樣的思路，我把著名的 D 小調小提琴變奏曲，改編為今天節目中的 **A 小調夏康舞曲**。

文 拉斯·尤歷·摩頓臣
中譯 黃家慧

unusually in triple-time, gives way to a strictly controlled and short double fugue. The middle section seems again to be a written-out improvisation in contrasting tempi, but “behind the scenes” we find the firmly controlled harmonic progressions and the motivic interplay which is such a typical feature of Bach’s later years. The final section, with a fugue-subject in running semiquavers very similar to the one found in Bach’s Toccata in D minor for organ, was recently shown to be Bach’s arrangement of an anonymous fugue (possibly by Benedetto Marcello) now housed in the Conservatorio Library in Naples, Italy. How this piece came into Bach’s possession is one of the many unsolved riddles in the Bach canon.

The **Prelude, Fugue and Allegro in E-Flat Major, BWV 998**, was composed for either lute or harpsichord in the early 1740s and is thus one of Bach’s latest keyboard compositions. The lute-influence is evident in the very low-lying textures and the extensive use of broken-chord figurations, which also on contemporary German-type harpsichords would create a very special and expressive resonance. The theme of the Fugue, which unusually is in *da capo* form, could well be inspired by a *Chorale* melody, and the *Allegro* could equally well function as the last movement of a sonata for (bass) melody instrument and basso continuo.

For a long time Bach’s sonatas and partitas for solo violin and cello have enjoyed an almost iconic status among string players and audiences alike, and Bach’s own interest in this music remained constant throughout his life. He arranged several of the movements for other instruments, the most dramatic transformation probably being the Prelude in E Major for violin reappearing as a cantata sinfonia (BWV 29) for solo organ accompanied by a full orchestra with strings, woodwind, trumpet and timpani. Other movements also exist in keyboard transcriptions by Bach himself or possibly by his sons. In these arrangements we find added bass lines, fuller harmonies, harmonic enhancements and realised contrapuntal implications, thus changing the nature of a composition for one string instrument into a fully idiomatic keyboard piece. Along such lines I have attempted my own harpsichord version of the famous Chaconne from the D minor Partita for solo violin, which is **Chaconne in A minor** on tonight’s programme.

Programme notes by Lars Ulrik Mortensen



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Violin II	Antina Hugosson Alison Luthmers Teyssier Marie-Louise Marming Kanerva Juutilainen	Bassoon	Jane Gower Lisa Goldberg
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Programme Calendar
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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景與服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Noseda conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Noseda	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅琴柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非羅·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	<i>FOLK-S, will you still love me tomorrow?</i> Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃銘絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊蓮·艾斯蒂安	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格利·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00pm 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
		KTT-AUD	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
		HKU-LYH	香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong

Before **30/4** 前



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青少年之友專享節目
Bavarian State Ballet
The Triadic Ballet



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特備節目 SPECIALS	
9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中…」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years
歌劇 / 戲曲 OPERA	
22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's <i>Riverside Pavilion</i>
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti
音樂 MUSIC	
15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
28/02 - 1/03	國際作曲家高峰會 International Composers' Summit
29/02	安魂曲再生 Reviving Requiem
2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 Verdi's Requiem: A Masterpiece
4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
4/03	印度音樂大千世界 The Infinite World of Indian Music
5/03	管風琴大師班 Organ Masterclass
6/03	指揮合唱團 Conducting Choirs
13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
14/03	德布西弦樂四重奏大師班 Debussy String Quartet Masterclass
16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spitsky Chamber Music Masterclass
18/03	梅尼可夫鋼琴大師班 Alexander Melnikov Piano Masterclass

戲劇 THEATRE	
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5/03	跟劇場大師踩鋼線 Walking the Tightrope
6/03	冥想·禪意 The Zen of Meditation
11/03	解讀莎士比亞 Interpreting Shakespeare for Contemporary Audiences
13/03	成王之路 From Prince to King
17/03	形體《馬克白》Staging <i>Macbeth</i>
18/03	生之問 Profound Questions about Life
雜技 CIRCUS	
18/02	雜技樂園 Circus Wonderland
20, 21/02	達利之夢 Dalí's Dreamscapes
09/03	小丑世界 Clowning Around
12/03	蕭斯達高維契緣起 Why Shostakovich?
12/03	無界限健身體驗 Circa Fit
舞蹈 DANCE	
25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
27/01	韓國傳統舞蹈的體驗：工作坊 1 Basic Steps to Korean Dance: Class 1
28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming <i>Scent of Ink</i>
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty
電影 FILM	
10/01, 22/05	《曼儂》Manon
17/01	《茶花女》La Traviata
24/01	《遊吟詩人》Il Trovatore
28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolena
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
17/04	《波希米亞生涯》La Bohème
24/04, 15/05	《浮士德》Faust

請捐助藝術節！ Donate to the Festival！

44th 香港藝術節
Hong Kong Arts Festival
19.2-20.3.2016

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:

14,000+ 藝術家來自
artists from
56 個國家及地區
countries and regions

1,200,000+
入座觀眾人次
total audience

95%
平均入座率
average attendance

made in
100+
香港原创作品
original local works

PLUS
1,000+
「加料節目」
Festival PLUS activities

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

在過去24年，「青少年之友」已為
Young Friends reached
700,000+
學生提供藝術體驗活動
students in the past 24 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、委約和製作原创作品、策劃加料節目及培育年輕觀眾。

您的捐款將會投放於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 areas
needing the most support.

Donations of any amount will help and are greatly appreciated!

捐款表格 DONATION FORM

我/我們願意捐款
I / We would like to donate

港幣 \$
HK\$

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

捐款港幣\$2,500或以上，將於2016年香港藝術節的官方網站及開幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。

Donations of HK\$2,500 or above will be acknowledged in the 2016 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale.

屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

☐ 以我/我們/公司的名字列出 鳴謝名字
my/our/company's name Acknowledgement Name ☐ 「無名氏」
Anonymous

鳴謝類別
Acknowledgement Categories

鉑金捐款者 Platinum Donor
HK\$120,000或以上 or above
鑽石捐款者 Diamond Donor
HK\$60,000或以上 or above
黃金捐款者 Gold Donor
HK\$10,000或以上 or above
純銀捐款者 Silver Donor
HK\$5,000或以上 or above
青銅捐款者 Bronze Donor
HK\$2,500或以上 or above

捐款方法 Donation Methods

信用卡 Credit Card ☐ 銀聯鑽石卡 UnionPay Diamond Card ☐ 匯豐卡 Visa
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持卡人姓名
Cardholder's Name _____

信用卡號碼
Card No. _____

信用卡有效期
Expiry Date _____ month _____ year

持卡人簽名
Cardholder's Signature _____

信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄。
Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號12樓1205室香港藝術節協會發展部收。

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, Wanchai, Hong Kong.

**捐助者資料 Donor's Information (請用正楷填寫 Please write in BLOCK LETTERS)

名稱
Name _____ 先生/太太/女士/博士(中文)
Mr / Mrs / Ms / Dr (English)

公司名稱(如適用)
Company Name (If applicable) _____

聯絡地址
Correspondence Address _____

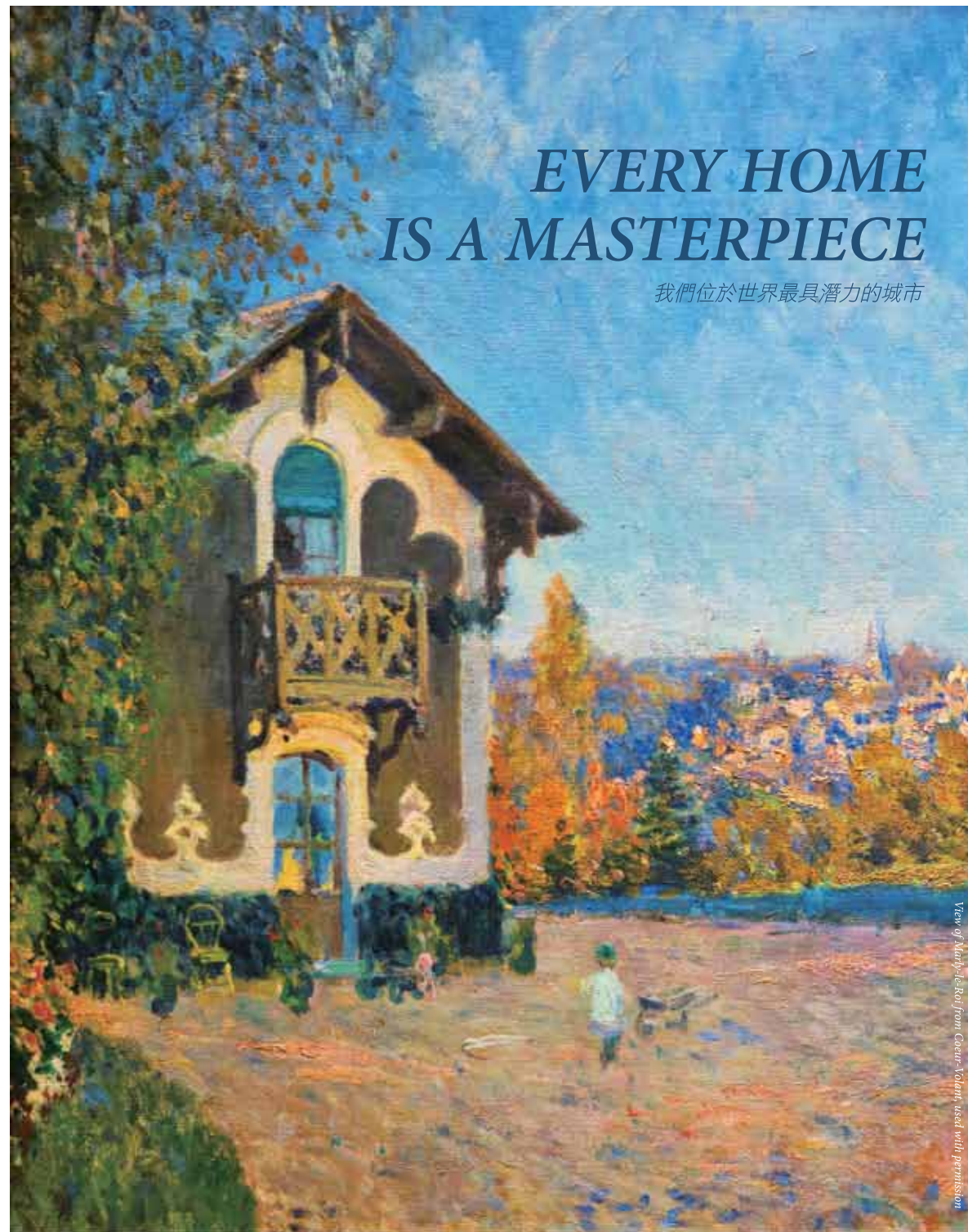
電話
Telephone _____

電郵
Email _____

如收據上的名稱須與上列不同，請註明
If name on official receipt needs to be different, please specify

☐ 我希望以電郵收到藝術節的資訊。 I would like to receive Festival information via email.
☐ 我希望以郵遞方式收到藝術節的資訊。 I would like to receive Festival information by post.

**你的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.



View of Marble-Rail from Coeur-Volant, used with permission

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Let art flow through the lives of young people

The UOB Art Academy was launched in April 2015 in celebration of UOB Hong Kong's 50th anniversary.

The UOB Art Academy embraces 3 corporate social responsibility focuses: art, children and education. Making art more accessible to the community and nurturing local artists through 4 initiatives - the workshops / panel discussions, family art, contest-cum-exhibitions and mentorship. The activities are designed for children with special needs and those from less privileged backgrounds.

For further details, please visit www.UOBArtAcademy.com.hk.