

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

UnionPay International
Stage of Colours
銀聯國際繽紛舞台

墨香

韓國國家劇院
National Theater of Korea

韓國國家舞蹈團
National Dance Company of Korea

Scent of Ink



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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

香港藝術節 感謝

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「銀聯國際繽紛舞台」之
韓國國家劇院與韓國國家舞蹈團《墨香》演出

the performances of *Scent of Ink*
by National Theater of Korea & National Dance Company of Korea
as part of the “UnionPay International Stage of Colours”

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。

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.

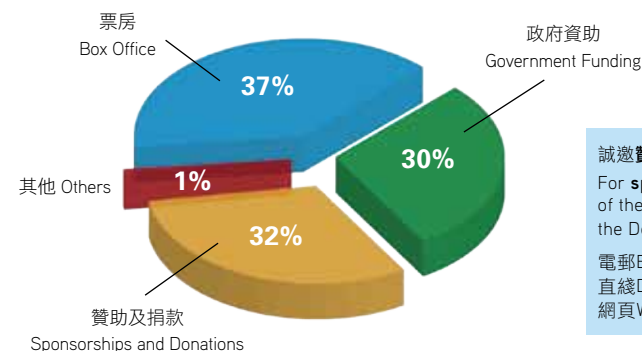
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky 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.

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



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
網頁Website | www.hk.artsfestival.org/en/support-us

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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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44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

Presents

National Theater of Korea 韓國國家劇院

National Dance Company of Korea 韓國國家舞蹈團

Scent of Ink 墨香

26-27/2/2016



香港演藝學院歌劇院
Lyric Theatre, HKAPA



演出長約 1 小時，不設中場休息
Running time: approximately 1 hour
with no interval

封面照片 Cover photograph © National Theater of Korea



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www.hk.artsfestival.org

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10am - 8pm (Closed on Tuesdays)

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魚旻俊

燈光設計

朱寧錫

Choreographer

Yun Sung-joo

Mise-en-scène

Jung Ku-ho

Rehearsal Director

Mun Chang-suk

Choi Jin-wook

Stage Manager

Jung Dae-kyo

Technical Director

Eo Kyoung-jun

Lighting Designer

Ju Young-suck

錄像設計

崔鐘範

音響設計

池榮

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韓國國家劇院總裁

安浩相

Video Director

Choi Jong-bum

Sound Designer

Gee Young

Chief Carpenter

Ku Jae-ha

Calligraphy

Kang Byung-in

Chief Producer

Oh Ji-won

CEO of National Theater Of Korea

Ahn Ho-sang

由韓國國家舞蹈團，韓國國家劇院製作。

Produced by the National Dance Company of Korea from the National Theater of Korea.

2013 年 12 月 6 日於首爾首演，並於 2014 年 6 月 1 日重演。

Scent of Ink premiered on 6 December 2013 in Seoul. It has been remounted since 1 June 2014.



Plus 藝術節加料節目

韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance

本地編舞家陳磊將從韓國傳統舞蹈的美學規範，就其動態、音樂、服飾以及傳承方式等方面，加以解析作品《墨香》，讓觀眾一窺韓國傳統舞蹈的當代舞台藝術呈現。

In this talk, local choreographer Felix Chen will introduce the different aesthetic aspects of traditional Korean dance such as motions, music, costumes and inheritance, offering a glimpse of the contemporary artistic presentation of the performance.

25.1 (一 Mon) 7:00-8:30pm
(節目已舉行 Past Event)

香港理工大學蔣震劇院
Chiang Chen Studio
Theatre, The Hong Kong
Polytechnic University



韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance

身兼舞者及編舞的陳磊將主持兩節工作坊，教授韓國傳統舞蹈的基本動作、音樂、節奏及各種舞蹈技巧。

Dancer-choreographer Felix Chen will host two dance workshops to give participants a taste of the basic movements, music and rhythm and various dance techniques of traditional Korean dance.

工作坊一：呼吸及上肢訓練

工作坊二：律動及下肢訓練

Class 1: Movement and hand gestures

Class 2: Breathing and basic steps

工作坊一 Class I
27.1 (三 Wed) 7:30-9:30pm

工作坊二 Class II
28.1 (四 Thur) 7:30-9:30pm

(節目已舉行 Past Event)

Steam Studio
(香港皇后街時代商業大廈 4 樓
4F Si Toi Commercial Building 62-63 Connaught Road West)



《墨香》—— 舞衣背後 Costuming *Scent of Ink*

鄭求吳將分享與韓國國家舞蹈團合作的經驗，大談他的設計與編舞及舞蹈的活力之間的微妙關係。

Let Jung Ku-ho share with you how choreography and energy of dance influence his designs for his collaborative projects with the National Dance Company of Korea.

26.2 (五 Fri) 9:00-9:30pm
演出後 Post performance

香港演藝學院歌劇院
Lyric Theatre, HKAPA

免費入場 Free admission

英語主講 In English

更多加料節目詳情及網上報名 More Festival PLUS and online registration: www.hk.artsfestivalplus.org



尤德爵士紀念基金
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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.

2016

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Metropolitan Opera, USA

Pierre DARDE (Ballet)
Paris Opera Ballet, France
Palucca Schule, Germany
Royal Conservatoire of The Hague,
the Netherlands

Francesco CURCI (Contemporary)
Rotterdam Dance Academy,
the Netherlands
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《墨香》呈現朝鮮王朝時代的士人精神。它的六個章節，體現了人稱「花中四君子」的梅、蘭、菊、竹，所代表的文人士者的高尚情操與德行，處處洋溢學者精神、優雅而含蓄的韻味、脫離俗世之意。舞作中的六個章節包含六個場景，包括序幕與閉幕，以及由「四君子」所代表的四季變化——梅花為春季、蘭配夏、菊為秋、竹則代表冬日。《墨香》主要由士人的角度出發，於白色的背景上以身體的飄逸如墨汁般揮灑幾筆，展現其美德與純樸，讓觀眾輕鬆地進入冥思狀態。舞台上舞者的律動舞姿構成一幅幅畫像，配上傳統的伽倻琴音之餘，還微妙地加入了散調與正歌，音樂配合獨到，讓人在日常生活外有喘息之機會。

Scent of Ink is imbued with the spirit of exalted and noble scholars. In this staging of the Four Noble Plants, the representative literary painting, we present the virtue and character of the noble intellect — free from worldly concerns — in an implicit and graceful manner. The dance consists of six scenes, including prologue and epilogue, as well as four seasons, which are represented by plants: plum blossom (spring), orchid (summer), chrysanthemum (autumn), and bamboo (winter). The dance embodies the perspective of a noble gentleman. Various images unfold on the white stage, conveying their virtuous and pure spirits, luring viewers into a meditative state. One might perceive the dancers' movements as the components of a painting, while the music of *Sanjo* and elegant *Jeonga* offer a respite from the mundane.

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編舞的話 Choreographer's Note

文：尹星珠

Text: Yun Sung-joo

《墨香》所採用的獨特舞蹈語言，除了讓人聯想到韓國傳統舞蹈，也有別於當今可見的韓國舞。此作品著重韓國舞內在的精髓、中庸之美，多於快速與激烈的動作。而重現朝鮮王朝時代傳統士人的精神及民俗流行之玩樂，也是此舞作的一大特點。

《墨香》的服裝設計與舞姿相配合，隨着女舞者舞裙的擺動偶爾可瞥見其底下的舞步，而緊身的衣裳展示她們風姿綽約，厚重的裙則引領觀眾的視線往舞者腳尖細細的律動，盡顯韓國文化優雅之美。男舞者長袖寬袍突出了舞步簡潔的特點，造就流暢優雅的線條。這個作品讚頌空間之美、動中之靜，以及韓國傳統舞蹈的獨特之處——男部有力而放鬆的動作和女部的優美舞姿。《墨香》帶您探索鮮為人知的韓國舞之美。

Scent of Ink uses a unique form of dance language that calls to mind traditional dance, and which differs from popular presentations of Korean dance nowadays. This work aims to showcase the images of Korean dance more implicitly than explicitly, with an emphasis on the beauty of moderation over dynamic dance moves. The work stresses the dignity of Seonbi (virtuous scholar of the Joseon Dynasty), while embracing both the folkloric and the popular and fun.

For the female dancers, the main focus is on their steps, appearing and disappearing under the bottom of the skirt, as well as the movements of the arms. To emphasise this, a tight *jeogori*, delicately showing their arm movements, and traditional Korean socks, whose toes peek out from beneath the voluminous skirt, create beauty with a particularly Korean flair. Meanwhile, male dancers are dressed in robes with long sleeves, which highlight the movements of their arms, drawing a simple and refined line. While showing the beauty of space and the aesthetics of movement within stillness, and using a combination of strong but subdued male dance and elegant and graceful female dance, *Scent of Ink* invites audiences to discover previously unknown depths of Korean dance.

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服裝及舞美的話 Mise-en-scène's Note

文：鄭求昊

Text: Jung Ku-ho

傳統韓國文化是個寶庫，有着從其複雜歷史蘊釀而來的豐富意念及材料。韓國國家舞蹈團捍衛並保留了這段悠久歷史的某些重要特質。我很幸運能夠為這個如此富趣味的作品作指導，舞團高度合作的傳統亦讓我有機會以多面向及多元化的方法創作。

我相信「傳統舞蹈」或「韓國舞蹈」的魅力，那正正是韓國國家舞蹈團寶貴的無形資產。它有不朽的美學價值，可以與未來的觀眾分享。作為舞美指導，我的角色是從不同角度，為背負着悠久歷史的「韓國舞蹈」提供新的解讀，以及昔日未知或未曾想像過的嶄新視覺和感覺。這可被視為傳統的當代詮釋。

《墨香》以直面方式對應韓國哲學的基本框架。韓國豐富的歷史是建於士人文化，透過《墨香》，觀眾可欣賞在藝術上代表士大夫文化和精神的「花中四君子」。在舞台上一幕幕接連展開的影像，安撫厭倦日常生活的觀眾，創造出幻象，讓人發現古代士人奧妙平和的世界——像偶然生成的世外桃源，溫柔美麗。這部作品視覺上加強了這種藝術形式，令古人的高貴氣節活靈活現。

Traditional Korean culture is a repository of rich and diverse ideas and materials that emerge from the complexity of its long history. The National Dance Company of Korea retains and safeguards certain key elements of this long history. I was lucky to direct this very interesting work and found that the company's traditions of collaboration provided the opportunity for multi-dimensional and diversified approaches to the work.

I believe the fascination of "traditional dance" or "Korean dance", which is a precious intangible asset of the National Dance Company of Korea, has an enduring aesthetic value that will be shared long into the future. My role as a director was to shed new light on "Korean dance", which already bears the weight of a long history, from various perspectives and angles; and offer a visual and sensuous novelty, previously unknown or unconceived of. This change in viewpoint generates a sense of novelty, which one may conceive as an ultimately contemporary rendering of the traditional.

Scent of Ink presents a direct approach to the basic frame of Korean philosophy. The rich history of Korea is built on the culture of *Seonbi*. Audiences can appreciate the process of depicting the Four Noble Plants as they artistically embody the culture and spirit of *Seonbi*. The images that successively unfold on the stage bring comfort to an audience tired of everyday life, creating an illusion through which to discover the profound and peaceful world of ancient *Seonbis* — much like a gentle and beautiful Arcadia one happens upon incidentally. This work visually amplifies an art form in which the most noble and dignified spirit of the past remains vibrantly alive.

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《墨香》賞析
Appreciation of *Scent of Ink*

韓國傳統音樂表現了朝鮮王朝時代 (1392 - 1910) 的士人精神。不同種類的音樂貫穿《墨香》的六個章節，以各個主題展現人稱「花中四君子」的梅、蘭、菊、竹。

第一幕 開端

第一幕為季節之始。舞蹈緩緩展開，身穿白袍的男舞者以舞步營造莊嚴氛圍，以中莫利和玄琴為此幕的音調。

低音提琴的低沉聲為舞蹈奠基，當玄琴的聲音顫動，即為萬物之端。

第二幕 梅花

牆角數枝梅，
凌寒獨自開。
遙知不是雪，
為有暗香來。
〈梅花〉王安石

梅花在初春中為眾多花卉中首開的。以正歌（傳統歌劇）和揮莫利節奏開始清唱，第二幕突出梅開與初春的一瞬，以女聲合唱「女唱歌曲」（韓國經典抒情歌）悠悠帶出。

第二幕展現梅花綻放，象徵朝鮮王朝女性的忠貞，她們在艱險困苦前堅守自己的貞潔，並由女舞者演出。起始台上只有一個獨舞者，其他女舞者緩緩步出，舞姿慢慢發展為纖細而又複雜的形態，呼應梅花盛放的形象，繼而釋放強大的能量。正歌的旋律突顯梅花暗開的崇高美麗。台上靈魂呼吸，繼而覺醒。

Korean traditional music revives the refined spirit of Korea's Joseon Kingdom-era (1392-1910) scholars. Different types of music unfold over six chapters to thematically express the Four Noble Plants: plum blossom, orchid, chrysanthemum, and bamboo.

Scene 1 The Outset

It is the beginning of the season. A group dance of male dancers marks the beginning of *Scent of Ink* against the *jungmori* on *geomungo*. Dressed in white robes, the male dancers create a stately atmosphere of breaking dawn with their movements.

The low-pitched sound of the contrabass underlines the composition, while the *geomungo* resonates, as if heralding the beginning of the universe.

Scene 2 Plum Blossom

At a corner of the walls a few plum trees grow
Against the cold the white blossoms bloom
From afar one can tell they aren't snow
Through the air their soft fragrances flow
Plum Blossom by Wang An-Shi

Plum blossom is the first flower to bloom in the coldness of early spring. Scene 2 begins with *Jeongga* (Vocal music of the scholar) and *hwimori sijo*; it embodies plum blossoms in bloom and the beginning of spring, which is encapsulated by the women's chorus of *yeochang gagok* (Korean classical lyric song for female voices).

We compare the plum blossom to the fidelity of women of the Joseon Dynasty, who tried to defend their chastity under any circumstances, in a piece featuring exclusively female dancers. The dance begins with a solo; as the dancer is joined by a group of other female dancers, the movements develop into slender and sophisticated shapes, creating the image of a plum blossom that releases powerful energy. The pure song of *Jeongga* highlights the plum blossom's lofty beauty; spirits on stage draw breath as they awaken.

第三幕 蘭花

孔子致琴寫蘭詩，
夫子繫蘭腰帶間，
千種蘭香處處散，
幽香清雅入愛河。
〈蘭花〉成三問

盛夏之時蘭淡雅盛開。第三幕描繪蘭香四溢，幽幽飄散至樹林的每個角落。由伽倻琴和玄琴組成的弦樂四重奏之節拍奏出中中莫利，代表蘭花——以伽倻琴表示鐵腕外柔內剛、玄琴表示天鵝絨手套。許多學者曾讚賞蘭溢之香，一種細膩而深刻的香味。

此蘭香四溢的景象，讓人聯想到士人在長袖寬袍間，一手以毛筆細畫蘭花，一手輕按着闊袍的袖子。三位男舞者代表士人的不撓精神，三位女舞者代表優雅的蘭花，外柔內剛，隨伽倻琴和玄琴組成的弦樂四重奏之節拍起舞。

Scene 3 Orchid

Confucius writes a poem about orchid to the geomungo
Wearing a belt adorned with orchid flowers
That emit a thousand kinds of fragrance
An invitation to fall in love
Orchid by Sam-mun Seong

Orchid blooms elegantly in summer. Scene 3 portrays the orchid that releases a subtle scent deep into the mountains. The string quartet featuring *gayageum* and *geomungo* creates a distinctive harmony of the *jungjungmori*, presenting the image of an orchid – an iron hand in a velvet glove: the iron hand is represented by *gayageum*, the velvet glove by *geomungo*. Numerous scholars have praised the scent of orchid. It is not strong, yet it is uniquely deep and complex.

Scene 3 portrays an orchid that releases its subtle and lofty scent into every corner of the leafy wood. It calls to mind a nobleman who draws the orchid with a brush in one hand while holding the long cuff of his robe with the other hand. Three male dancers, representing a scholar's unwavering spirit, and three female dancers, symbolising the elegant orchid, move in harmony with the rhythm of the string quartet.

第四幕 菊花

菊開驟覺春已逝，
秋葉漸落地結霜，
何以清冷獨自開？
盡忠莫說祇如你？
〈菊開〉李鼎輔

第四幕表現暮秋菊開，由奚琴奏出陳揚調。

菊花象徵不屈志氣，果實久候終於霜凍下結成。黃花讓人聯想到一大片金黃色的成熟稻田。此幕由奚琴散調發展出來。奚琴的重音帶出菊花不朽之志。

Scene 4 Chrysanthemum

Chrysanthemums blossom and spring has long gone
As the leaves fall on the soil, laced with frost
Why are you in full bloom alone?
Are you the only loyal one?
Chrysanthemum by Jung-bo Lee

Scene 4 depicts chrysanthemum that blooms in the chill of late fall to the tune of *jinyangjo* slowly played on *haegeums*.

Fall-blooming chrysanthemum alone boasts a graceful figure when leaves fall; it blooms in spite of heavy frost, symbolising the unyielding spirit and the fruits of enduring patience. Chrysanthemum's yellow colour evokes a wide golden field of fully ripened rice. The scene deepens against a slow *jinyangjo* rhythm of *haegeum sanjo*. The strong sound of *haegeum* embodies chrysanthemum's strong spirit.



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第五幕 竹

非樹非草

正直心空

余喜常綠

〈詠竹篇〉摘自《致五友》尹善道

竹比其他花卉耐寒。第五幕描繪竹輕柔
軀，對抗着大芴散調的自振莫利節奏。

竹代表士人的正直不屈。長青直立的竹
象徵士人高風亮節。男舞者身穿戰士服
在台上，手中長篙劃過空氣，擊向地板，
產生強勁聲響，增強了大芴散調的緊湊
感。此幕展現士人不亢不卑的精神。

Scene 5 Bamboo

Not a tree nor grass

Upright and hollow inside

An evergreen I love

Bamboo from Ode to Five Friends by Sun-do Yun

Bamboo survives even the harsh winter, when most other
plants become barren. Scene 5 depicts the suppleness of
upright bamboos against the *jajinmori* rhythm of *daegeum*
sanjo.

The nobleman's unyielding spirit is reflected in the nature
of bamboo. A single tune played on *daegeum* resounds
on stage like the whistling sound of wind. Evergreen and
straight-growing bamboo symbolises the noble spirit of
scholars. Male dancers in warrior dress rise onto the
stage. They carry long poles, which cross the air and hit
the ground, producing a strong sound that heightens the
intensity of *daegeum sanjo*. We portray the character of a
nobleman who does not submit to threats.

第六幕 終幕

終幕由一眾舞者帶出四季和諧之美、士
人高尚之氣節，及大自然定律。以伽倻
琴及小提琴奏出揮莫利節奏，表現出錯
綜複雜的情感。

伽倻琴及小提琴碰撞出激烈的花火，展
現東西方之交匯、陰陽的平衡。在輝煌
以後，須時謐靜、沈澱。這就是《墨香》
本意。

本相乍現，通往和諧之路立見。

Scene 6 The Finale

The finale is a group dance portraying the harmony of
the four seasons, the nobility of spirit, and the order of
nature. Composure emerges in the midst of complicated
human emotions through the *hwimori* rhythm played on
gayageum and violin.

There is a fierceness to the meeting of *gayageum* and
violin, which symbolises the encounter between the East
and the West, and the balance of yin and yang. We take
time to harmonise after each moment of brilliance. This is
the essence of *Scent of Ink*.

True colours are exposed and a path towards a new kind
of harmony is revealed.



For more Information, please contact:
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音樂詞匯 Music Glossary

正歌

正歌是士人的聲樂，被視為「正統音樂」。它是時調（古典短歌），配上小管弦樂隊演奏序幕和插曲。人聲部分和樂器部分中的感覺對比強烈。由於正歌通常旋律平靜，潛藏翻滾的情緒，速度比其他韓國音樂慢。

散調

散調是韓國民間音樂中具代表性的樂器獨奏。它藝術性極高，獨奏者有機會展示自己的高超技巧，被譽為「民間音樂之花」。這首樂曲包含五至六個節奏部份，音樂慢慢開始，及後漸漸加快。

中莫利、中中莫利

中莫利和中中莫利是不同的節奏週期。

中莫利屬中板節奏，它的基本拍包括12/4節拍和第9個節拍為重音，而各個拍子又二分。中莫利常用於平和及哀慟的歌曲。

中中莫利比中莫利的節奏快，它的基本拍為12/8，第9拍亦為重音，多用於愉悅開朗的樂曲。

陳揚調

陳揚調是散調中的第一奏，其後緊隨着中莫利。而陳揚調亦是散調裏最慢的一種節拍，以6拍作一組，共有4組24拍。此調基本拍為6拍。

Jeongga

Jeongga is a vocal music of the scholars, in other words, "proper music". It is sung essentially as *Sijo* (a classical short lyric song), accompanied by a small orchestra that plays a prelude and an interlude. The orchestral accompaniment creates a feeling of contrast between the vocal and instrumental sections. The tempo is slower than that of any other Korean music, and the melody rings calm and sedate. However, underneath the serene surface, deep and dynamic emotions are hidden.

Sanjo

Sanjo is the representative instrumental solo in Korean folk music. It is a highly artistic genre, in which the soloist is given the chance to show off his or her musical skill. *Sanjo* is called "the flower of folk instrumental music". Each piece consists of five to six rhythmic sections, which begin slowly and gradually gain pace.

Jungmori, Jungjungmori

Jungmori and *Jungjungmori* are rhythmic cycles.

Jungmori is of moderate tempo. Its basic pattern consists of 12 beats (12/4) with the accent on the ninth beat, and each beat is divided into two subdivisions. It is often used to accompany songs with a peaceful or sorrowful mood.

Jungjungmori is faster than *jungmori*. Its basic cycle is 12/8 with the accent on the ninth beat. It is often used to accompany songs with a cheerful mood.

Jinyangjo

Jinyangjo is the first movement in sanjo, which is followed by the *jungmori*. It is the slowest of all the rhythmic patterns. *Jinyangjo* marks sets of four six-beat cycles (24 beats) in compound meter. Six beats in *jinyangjo* are seen as the basic rhythmic unit.

玄琴 Geomungo

玄琴由高句麗時期（公元前37年 - 公元668年）著名音樂家王山岳發明。它聲音低沉而莊嚴，長久以來是最為貴重的韓國樂器，廣為士人所推崇。

Geomungo was created by the famous musician Wang San-ak of the Koguryo period (37BC - 668AD), and has long been the most honoured of Korean instruments. With its deep and majestic sounds, *geomungo* is revered among the scholarly class.



伽倻琴 Gayageum

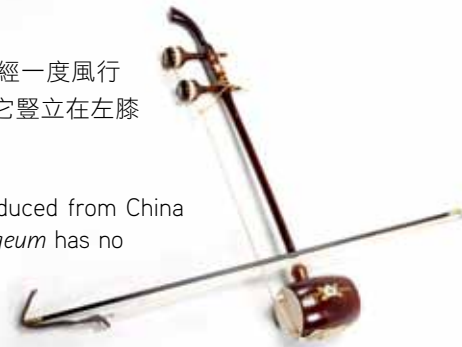
伽倻琴是最知名的韓國傳統齊特琴，與中國古箏和日本箏相近。它有十二根絲弦，由十二個可移動的琴橋支撐。用於宮廷樂隊的伽倻琴音板較倻，每根弦線相距較遠，能產生更圓渾厚實的聲音。

Gayageum is the most well-known Korean traditional zither, related to the Chinese *guzheng* and the Japanese Koto Dynasty. It has 12 silk strings supported by 12 moveable bridges. *Gayageum*, used in court music ensembles, has a comparatively broad soundboard with wide space between the strings which produces a bigger and lower sound.

奚琴 Haegeum

奚琴是兩弦的民間小提琴，相傳在高麗朝代時由中國傳入，曾經一度風行全亞洲。奚琴並無指板，兩條弦線直接磨擦音箱，演奏者須把它豎立在左膝上彈奏。它聲色沙啞，亦能發出尖銳聲音。

Haegeum, the two-stringed fiddle, is believed to have been introduced from China during the Goryeo Dynasty. Once played throughout Asia, the *haegeum* has no fingerboard and is played vertically on the left knee, with a bow scraped against two silk strings. It produces a nasal tone and piercing sounds.



大芩 Daegeum

大芩是大長笛，源自7世紀新羅朝代。大芩有一個吹氣孔，六個指孔和一個被薄膜包裹的清孔。它的音色獨特，優美悅耳。

Daegeum, a large transverse flute, dates back to the 7th century Silla Dynasty. *Daegeum* has one blowing hole, six finger holes, and an extra hole covered with a thin membrane. It produces a distinctive buzzing sound that is refined and gentle.



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尹星珠
Yun Sung-joo

編舞
Choreographer

1979年，尹星珠成為韓國國家舞蹈團的舞者，從此展開了15年的舞蹈生涯。1994年，成為國樂高等學校老師。她的編舞藝術豐富多樣，涉足傳統舞蹈、新式舞蹈、芭蕾舞和創意舞蹈等不同領域，更將傳統韓國舞蹈糅合韓國現代舞、芭蕾舞，舞姿生動有力，柔美細膩。

2012年至2015年6月，她擔任韓國國家舞蹈團的藝術總監，2007至2009年擔任舞者職業發展中心基金總監。尹星珠獲選為「第97號非物質重要舞蹈遺產：驅煞舞」和「第1號非物質文化遺產：宮廷宗廟祭禮樂」的得獎人。

Yung began a 15-year career as a dancer of the National Dance Company in 1979. In 1994 she took up a new post as a teacher at the Gukak National High School. Her diverse dance language as a choreographer, which covers a wide spectrum of traditional dance, new dance, ballet and creative dance, culminates in her expressive Korean dance filled with power and delicacy.

She served as Artistic Director of the National Dance Company from June 2012 to June 2015. Between 2007 and 2009 she was Chief Director of the Dancers' Career Development Center Foundation. She has been named Bearer of Important Dance Intangible Heritages No 97: Sapluri Dance, and Bearer of Important Intangible Cultural Property No 1: The Royal Ancestral Ritual in the Jongmyo Shrine and its Music ("Ilmu Dance").



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鄭求昊 Jung Ku-ho

服裝及舞美

Mise-en-scène

鄭求昊是韓國頂級設計師，涉足表演藝術、電影、室內設計、傢俱設計及燈光設計，以個人名義「KUHO」推出過多個品牌。他 2010 年憑「Hexa by Kuho」首次踏足紐約時裝週，2012 年進軍巴黎時裝週，2015 年更獲欽點為首爾時裝週總監。

鄭求昊的服裝設計在多部電影亮相，包括《親密》、《愛的肢解》、《醜聞》和《黃真伊》。他在 2012 年與韓國國家芭蕾舞團合作《Poise》，2013 年與韓國國家舞蹈團合作《壇》及《墨香》。2014 年姜東春季舞蹈節的開幕表演《進化的藝術》是他執導的處女作。

鄭求昊獲獎無數，包括 2008 年第 45 屆韓國大鐘電影獎最佳服裝設計獎、2007 年憑《黃真伊》奪得的第 15 屆韓國 CHUNSA 電影節最佳服裝設計獎、第 41 屆韓國大鐘電影獎最佳服裝設計獎和 2004 年憑《醜聞》奪得的第 3 屆 MBC 大韓民國電影大賞最佳視覺效果獎。

A top Korean designer, Jung also works in the performing arts, film, interior design, furniture design, and lighting design. He has launched many brands under his label KUHO, and with Hexa by Kuho he made his successful debut at New York Fashion Week in 2010. Jung made his debut at Paris Fashion Week in 2012, and was appointed General Director of 2015 Seoul Fashion Week.

His costume designs have been featured in films like *Intimacy*, *Tell Me Something*, *Scandal* and *Hwangjini*. He worked on *Poise* with the Korea National Ballet in 2012, *Altar* and *Scent of Ink* with the National Dance Company of Korea in 2013. *Art of Evolution*, which was the opening performance of the Kangdong Spring Dance Festival in 2014, marked his directorial debut.

Jung has won many awards including the 45th Dae Jong Film Award for Best Costume Design in 2008 and the 15th Ichon Chunsu Film Festival Award for Best Costume Design in 2007 for *Hwangjini*; the 41st Dae Jong Film Award for Best Costume Design and the 3rd MBC Film Award for Best Visual Effects for *Scandal* in 2004.

簡歷中譯 陳逸宜

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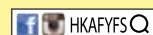


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韓國國家舞蹈團

National Dance Company of Korea

韓國國家舞蹈團成立於1962年，是韓國國家劇院的常駐舞團，致力以傳統韓國舞蹈為本，創作出一系列精采絕倫的現代舞表演。舞蹈團由49人組成，演出別樹一格，時而奔放華麗，時而柔美細膩，以靈巧躍動的舞姿為觀眾帶來極美的視覺盛宴。韓國國家舞蹈團現時將常設劇目與最新委約作品搬上舞台，同時專注創作豐富多采的舞蹈作品，培育年輕編舞家，舉辦活動向公眾推廣舞蹈。

中譯 陳逸宜

The National Dance Company of Korea is a resident company of the National Theater of Korea and was founded in 1962 to create contemporary dance repertoires based on traditional Korean dance. The 49 members of the National Dance Company of Korea invite the audience to aesthetic experience with their unique movements that are at times flamboyant, at other times refined and elegant, but always dynamic. The National Dance Company of Korea currently presents both their standing repertoire and newly commissioned works, while focusing long-term on building an extensive library of works, nurturing young choreographers, and launching programs to encourage enthusiasm for dance among the general public.



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- 信和集團藝萃系列 Sino Group Arts Celebration Series
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
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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 Nosedà conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Nosedà	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 - <i>Peter Brook's 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：格雷格里·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	8:00p m 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

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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 Riverside Pavilion
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
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戲劇 THEATRE	
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2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
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5/03	跟劇場大師踩鋼線 Walking the Tightrope
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20, 21/02	達利之夢 Dalí's Dreamscapes
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12/03	蕭斯達高維契緣起 Why Shostakovich?
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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
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16/04, 23/04, 15/05	《威尼斯商人》 The Merchant of Venice
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☐ 我希望以電郵收到藝術節的資訊。 I would like to receive Festival information via email.
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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.