

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

U-Theatre & Rundfunkchor Berlin
優人神鼓與柏林廣播電台合唱團

LOVER 愛人

By Christian Jost



三月五日演出贊助
5 Mar performance sponsored by

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The Hong Kong Jockey Club

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RIDING HIGH TOGETHER
FOR A BETTER FUTURE



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。

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.

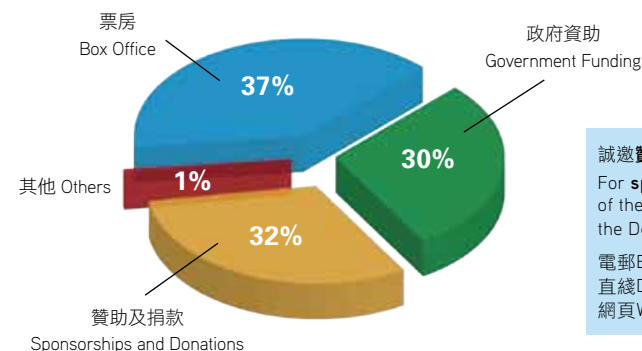
HKAF presents top international artists and ensembles, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre,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

香港藝術節 感謝
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優人神鼓與柏林廣播電台合唱團
《愛人》
三月五日演出
the 5 Mar performance of
LOVER by U-Theatre & Rundfunkchor Berlin


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

U-Theatre and Rundfunkchor Berlin
優人神鼓及柏林廣播電台合唱團

LOVER 愛人

By Christian Jost


5-6/3/2016  香港文化中心大劇院
Grand Theatre, HK Cultural Centre


 演出長約 1 小時 15 分鐘，不設中場休息
Running time: approximately 1 hour and 15 minutes
with no interval

柏林廣播電台合唱團的參與由德國外交部支持
The appearance of Rundfunkchor Berlin is supported
by the German Federal Foreign Office



封面照片 Cover photograph © 林勝發

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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.

創作 Credits

音樂總監 / 作曲 / 指揮 克利斯提安·佑斯特	Music Director/ Composer/Conductor Christian Jost	服裝設計 古又文	Costume Design Ku Johan
導演 劉若瑀	Director Liu Ruo-yu	裝置藝術設計 邱雨玟	Scenic Drape Design Chiu Yu-wen
鼓樂編作 黃誌群	Drumming Choreography Huang Chih-chun	副導演 潔西米娜·哈齊亞梅托維	Associate Director Jasmina Hadziahmetovic
合唱團總監 尼古拉斯·芬克	Chorus Master Nicolas Fink	舞台監督 沈柏宏	Stage Manager Shen Po-hung
舞台及燈光設計 林克華	Stage & Lighting Design Lin Keh-hua		

製作鳴謝 Production Credits:

臺灣兩廳院
臺灣文化部
Taiwan Theater & Concert Hall
Chiang Kai-shek Cultural Taiwan Ministry of Culture

Plus 藝術節加料節目

文化對話的意念 The Idea of Cultural Dialogue

現今世界紛爭不斷，東西之間的文化對話似是遙不可及，柏林廣播電台合唱團與優人神鼓卻要知其不可為而為之。此合作靈魂人物劉若瑀、黃誌群、克利斯提安·佑斯特及尼古拉斯·芬克將與你分享作品的創作過程。

In a world full of conflict and strife, the idea of cultural dialogue between East and West appears but a dream. And yet in *LOVER*, this alchemy is what Rundfunkchor Berlin and U-Theatre set out to achieve. Hear the masterminds of the production Liu Ruo-yu, Huang Chih-chun, Christian Jost and Nicolas Fink discuss what it took to bring about this amazing partnership.

5.3 (六 Sat) 9:30pm-10:00pm

演出後 Post performance

香港文化中心大劇院
Grand Theatre, HK Cultural Centre

免費入場 Free admission

英語主講 In English

冥想 · 禪意 The Zen of Meditation

中國古代的禪宗大師曾言：真正的藝術家必須糅合「道」（自我進步）與「法」（藝術的學習及成熟）。在這冥想工作坊中，優人神鼓藝術總監劉若瑀將帶領你與心靈契合，讓心靈得到放鬆並煥然一新。請穿著合適之運動服上課。

The Zen masters in China over a thousand years ago had said that a true artist must combine Tao (self-improvement) with Skill (the learning and maturity of art). In this unique meditation workshop, learn from Liu Ruo-yu, founder/artistic director of U-Theatre to connect with the spiritual realms and the non-physical, to relax and re-connect with your heart and soul, and leave renewed.

Please wear comfortable workout clothes.

6.3 (日 Sun) 11:00am-12:30pm

香港文化中心排演室 GR2
Rehearsal Room GR2,
HK Cultural Centre

HK\$290

普通話主講 In Putonghua

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導演的話 Director's Note

文：劉若瑀

Text: Liu Ruo-yu

每當我細讀中國古典情詩和美國詩人康明斯的詩作，我總感受到愛人之間的緊密關係，一方呼則一方應，一方傳則一方接，各自影響對方。這就是《愛人》的主旨——兩個人的力量和默契，不分性別。

除冥想、打鼓外，優人神鼓每日還要練武，我發現太極散手是優人神鼓表演者對「愛」最具東方色彩的回應。散手體現人受大自然感召的哲學精神，並展示陰陽相諧、及如何在防衛中融合呼吸，是中華武術的精髓。

優人神鼓的一舉一動皆因禪而起，觀眾可以「聽到」合唱團和鑼鼓兩種聲音渾然形成一體，「看到」人如何追求精神和肉身合一。《愛人》是一闕歡慶世人體會及強化自身內在元氣和力量的頌歌，並歡慶愛人們在追尋精神和肉身平衡的過程中得到了喜悅和平安。

When I contemplate the words from the ancient Chinese folk poems and E.E. Cummings, I see it's all about LOVERS' interaction. You make a move, and the other receives. You send signals, and the other anticipates. When one is rejected, the other also gets affected. It is the energy and chemistry flowing between two persons regardless of gender.

As the *U-performers* practice martial arts daily, in addition to meditation and drumming sessions, I discovered that Tai-chi San Shou (Tai-chi Unbound Hands or Free Fighting) could be the perfect oriental expression of *U-performers* responding to the concept of LOVE. San Shou is the quintessence of Wushu (Chinese martial arts). Tai-chi San Shou embodies the philosophy of accepting nature's calling, exhibits the harmony between Yin and Yang, and integrates the strategic use of breathing and defense.

Through the Zen-inspired physical movement of *U-performers*, you "hear" the synergy of choral voice and the deep foundation of Chinese drum and gong. You see the fundamental quest for spiritual and physical intimacy in the human world. *LOVER* celebrates the understanding and appreciation of strength and energy. Lovers find joy and peace in the process of pursuing this delicate balance.



《愛人》——文化對話與交流 LOVER – A cultural dialogue

《愛人》由柏林廣播電台合唱團和台灣優人神鼓共同委約，為現居柏林的德國作曲家佑斯特又一力作。佑斯特固然嫻於西樂，他於2006年曾為柏林廣播電台合唱團的聖樂歌劇《焦慮》作曲，他亦深受優人神鼓禪意翩跹的鼓聲和力量沛然的舞蹈啟迪。東西文化相互影響下，《愛人》油然而生。這部作品長約一小時，將中國古典情詩和美國現代詩人康明斯（1894-1962）的詩作同時展現觀眾眼前。

《愛人》共有六個部分，風格獨特，處處流露佑斯特的個人色彩，從中觀眾將會經歷種種「邂逅」：中國古典情詩邂逅美國現代情詩；來自歐洲的專業合唱團邂逅打出禪機、動中見靜的鼓手；西方紛繁的複音聲樂風格邂逅東方樸實無華、注重身心合一的鼓聲，以及脫胎自太極散手的一系列動作。

「柏林廣播電台合唱團純美的歌聲與台灣優人神鼓絕妙的鑼鼓聲相結合，這就是《愛人》的精粹所在。優人神鼓有些鑼鼓直徑達兩米，所以聲音的力量十足。」佑斯特說。鑼鼓已有上千年的歷史，就如人聲一樣，是最原始的發聲工具。「東西方的音樂傳統互相邂逅，創造出一片新天新地。」

佑斯特和優人神鼓藝術總監劉若瑀從未試圖掩蓋東西音樂傳統的差異：柏林廣播電台合唱團不會以生硬的異腔異調表演，優人神鼓亦不會盲目跟從西方交響樂團的風格。《愛人》的結尾部分，東西兩個音樂世界分隔明顯，第四部分只為柏林廣播電台合唱團而作，第五部分

文：波里斯·科赫爾曼

Text: Boris Kehrmann

LOVER is an hour-long work by the Berlin based composer Christian Jost co-commissioned by the Rundfunkchor Berlin and U-Theatre Taiwan. It is based on ancient love songs from Chinese classic poetry and poems by the American writer E.E. Cummings (1894-1962). Exemplifying the idea of cultural dialogue, the piece emerged from the composer's close collaboration with Rundfunkchor Berlin, for which he had written the choral opera *Angst* in 2006, and with the U-Theatre in Taiwan, where Jost was inspired by its spiritual drumming and strong physicality.

Christian Jost's approach is reflected in the structure and idiosyncratic staging of the six-movement work. *LOVER* embodies a number of different encounters: between ancient Chinese love songs and modern American love poems; between a professional chorus trained in Europe and Zen-inspired ensemble of drummers who are also performers whose understanding of art is based on the idea of attaining the state of total calmness while in motion; between the Western principle of complex vocal polyphony and Far Eastern drum rhythms, earthy tonal colours, physical-mental balance and a vocabulary of movements derived from Tai-chi San Shou (Tai-chi Unbound Hands).

As Jost puts it, "*LOVER* is about the purity, beauty and full volume that Rundfunkchor Berlin can produce and their connection with U-Theatre's incredible sound and the depth generated by its drums and gongs, some of which are huge", with a diameter of over two metres. They have been used for millennia and represent, like the human voice, the most primal sound-producing implements. "Heard together, the two musical worlds sound entirely new."

Jost and Liu do not seek to conceal differences within this cultural dialogue. Rundfunkchor Berlin will not be mimicking exoticism but rather singing in its own tradition, while U-Theatre will not be attempting to imitate a Western orchestra but rather presenting its own style. Towards the end of *LOVER*, Orient and Occident drift apart. The fourth movement is composed for Rundfunkchor Berlin alone; the fifth for the drummers. "It's about respecting the independence of both cultures", says Jost, "and bringing

則為優人神鼓而作。「這安排旨在尊重雙方文化，雙方得以施展絕活之餘，亦能夠互相切磋，這正是新猷所在。」

為令社會多了解合唱音樂，尤其是無伴奏音樂，柏林廣播電台合唱團設立「Broadening the Scope of Choral Music」計劃，將音樂和影像結合。另一方面，優人神鼓認為身體動作應體現身心合一的禪意，此哲學思想糾正了柏林廣播電台合唱團的演唱慣例，讓合唱團在演唱中達到身心合一的境界；而柏林廣播電台合唱團則為優人神鼓開啟通往歐洲美學之門。這次演出是優人神鼓首次演奏外國作曲家的作品，也是佑斯特首次為非西方樂器創作，因此《愛人》可說是開闢了文化交流的新途徑，亦改變、改進了現時文化交流的方式。

中譯 錢景亮



the best of them into dialogue with one another. That's what is new."

In order to appeal to a wider public, one that might not necessarily attend a purely a cappella concert, Rundfunkchor Berlin founded its programming feature "Broadening the Scope of Choral Music", which adds scenic components to the purely musical ones. For U-Theatre, the physical action conveys the Zen-philosophy of oneness of body and mind. U-Theatre fructifies Rundfunkchor Berlin's practice with this self-conception, while Rundfunkchor Berlin enriches U-Theatre's future practice by placing its aesthetics in a framework of European character. In addition, this is the first time U-Theatre is facing the challenge of playing music by a non-Chinese composer and the first time Jost is writing a work for non-European instruments. Thus *LOVER* is showing people of both hemispheres new approaches to cultural dialogue while altering and deepening existing experiences.

歌詞 Libretto

〈關雎〉《詩經》

關關雎鳩，
在河之洲。
窈窕淑女，
君子好逑。
參差荇菜，
左右流之；
窈窕淑女，
寤寐求之。
求之不得，
寤寐思服。
悠哉悠哉，
輾轉反側。
參差荇菜，
左右采之；
窈窕淑女，
琴瑟友之。
參差荇菜，
左右芼之，
窈窕淑女，
鐘鼓樂之。

《我能摸嗎他說》 康明斯

我能摸嗎他說
(我會尖叫她說
一下就好他說)
那很好玩她說

(我能碰觸嗎他說
要看程度她說
程度很深他說)
那又何妨她說

(那就來吧他說
不要太離譜她說
何謂太離譜他說
你現在就很離譜她說)

我能停留嗎他說
(往哪裏停她說
這兒他說
除非吻我她說)

Guan ju from Shijing (Book of Songs)

"Fair, fair," cry the ospreys,
on the island in the river.
Lovely is this noble lady,
fit bride for our lord.
In patches grows the water mallow;
to left and right one must seek it.
Shy was this noble lady;
day and night he sought her.
Sought her and could not get her;
day and night he grieved.
Long thoughts, oh, long unhappy thoughts,
now on his back, now tossing on to his side.
In patches grows the water mallow;
to left and right one must gather it.
Shy is this noble lady;
with great zither and lute we hearten her.
In patches grows the water mallow;
to left and right one must choose it.
Shy is this noble lady;
with bells and drums we will gladden her.

May I feel said he E.E. Cummings

may i feel said he
(i'll squeal said she
just once said he)
it's fun said she

(may i touch said he
how much said she
a lot said he)
why not said she

(let's go said he
not too far said she
what's too far said he
where you are said she)

may i stay said he
(which way said she
like this said he
if you kiss said she)

我能移動嗎他說
這是愛嗎她說)
你願意便好他說
(但你弄死人了她說)

但這便是人生他說
但你妻子她說
當下他說)
啊她說

(到巔峰了他說
別停她說
啊不會他說)
慢點來她說

(要來了？他說
嗯她說)
你太棒了！他說
(你是我的她說)

may i move said he
is it love said she)
if you're willing said he
(but you're killing said she

but it's life said he
but your wife said she
now said he)
ow said she

(tiptop said he
don't stop said she
oh no said he)
go slow said she

(cccome? said he
ummm said she)
you're divine! said he
(you are Mine said she)

《我喜歡我身體連着你的身體》 康明斯

我喜歡我的身體連着你的
身體。這是如此新奇的事。
肌肉更好神經更多。
我喜歡你的身體。我喜歡它的能力、
它的動靜。我喜歡感受你
身體的脊椎和骨骼，還有那顫抖
堅實又順暢的質感，這讓我要
一次又一次地
吻你，我喜歡吻你的每個部分，
我喜歡慢慢撫摸，你那刺刺絨絨
帶電的毛髮，喜歡某物分開
肉體而入的感覺……和那令人心碎的眼神，

我也許喜歡在我之下

刺激如此新奇的你

I Like My Body When It Is With Your Body E.E. Cummings

i like my body when it is with your
body. It is so quite new a thing.
Muscles better and nerves more.
i like your body. i like what it does,
i like its hows. i like to feel the spine
of your body and its bones, and the trembling
-firm-smooth ness and which i will
again and again and again
kiss, i like kissing this and that of you,
i like, slowly stroking the, shocking fuzz
of your electric fur, and what-is-it comes
over parting flesh ... And eyes big love-crumbs,

and possibly i like the thrill

of under me you so quite new

《不管一切》 康明斯

不管一切
會呼吸和運動的，自末日劫運以來
（用最修長的素白的手
捋平每一道摺痕）
將完全撫平我們的心靈

—離開我的房間前
我回首，然後（俯身
越過早晨）親吻
這個枕頭，親愛的
那是我們的頭顱的棲身之所。

《上邪》

上邪！
我欲與君相知，
長命無絕衰。
山無陵，
江水為竭，
冬雷震震，
夏雨雪，
天地合，
乃敢與君絕！

康明斯詩中譯 王明宇

In spite of everything E.E. Cummings

in spite of everything
which breathes and moves, since Doom
(with white longest hands
neatening each crease)
will smooth entirely our minds

—before leaving my room
i turn, and (stooping
through the morning) kiss
this pillow, dear
where our heads lived and were.

Shang Ya

Oh heavens!
Let me draw close
For ever and ever without end.
When the hills slope no more
And the rivers run dry,
When thunder roars in winter,
When snow falls in summer,
When Heaven and Earth join -
Not till then will I part from you.

Translated by Arthur Waley



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優人神鼓 U-Theatre of Taiwan

優，是古老的「表演者」，
神，是人內心深層的寧靜狀態；
優人神鼓，
即「在自己的寧靜中擊鼓」。

一千多年前的中國禪師們就曾經表示，真正的藝術家必須要能將「道」——「自己生命的修練」與「藝」——「生活美學的實踐」融於一身。

「道藝合一」正是優人創作與生活的目標。

1988年，在熱鬧繁華的台北城另闢一方寧靜，優人神鼓在木柵老泉里一座原始山林中創立。創辦人劉若瑀師承波蘭劇場大師果托夫斯基在山林中訓練的方法，注重表演者身體的有機狀態與內在覺知能力的開發。1993年邀請自幼習鼓的黃誌群擔任擊鼓指導，並以「先學靜坐，再教擊鼓」為原則，奠定了劇團的訓練及表演形式，也開啟了一系列以擊鼓為主軸的優人神鼓經典作品。

優人神鼓結成果托夫斯基身體訓練、東方傳統武術、擊鼓、靜坐、太極導引、神聖舞蹈等元素，廣闊運用音樂、戲劇、文學、舞蹈、祭儀等素材，實踐道藝合一、東西交融理念的獨特表演方式，不但具體呈現台灣優質的劇場表演藝術，具世界觀與當代美學之特點，並獲國際藝壇高度重視，不斷獲邀參加國際重要藝術節表演。

1998年，優人神鼓首齣經典作品《聽海之心》受到法國《世界報》評為「法國亞維儂藝術節最佳節目」，2000年再度被讚譽為法國里昂舞蹈藝術節「最受

“U”, an ancient Chinese term for the “Performer” “Shen”, the True Calmness Deep Inside the Heart U-Theatre (U-Ren-Shen-Gu) Drumming in One’s Inner Tranquility

Thousand years ago, the Chinese Zen Masters had revealed that a true artist must combine “Tao”, “life’s discipline” with “Art” and “practice of living art” as one.

The philosophy of “Tao and Art as One” is U-Performers’ goal in creation and life.

In 1988, in the bustling Taipei, a Zen-inspired community was founded in the forest of Laochuan Village, Mu-Zha. The founder of U-Theatre, Liu Ruo-Yu carried on world famous Polish theatre master Grotowski’s training in the forest and set up her theatre there. Her goal was to cultivate the performers’ energy in the body and self-witnessing. In 1993, as Huang Chih-Chun joined, U-Theatre refined its training through the practice of meditation followed by training in drumming by Huang.

The combination of Grotowski’s training for the body, the oriental martial arts, drumming, meditation, Tai-chi, the austere lifestyle, as well as music, drama, literature, dance and rituals, has made U-Theatre one of the most unique and outstanding performing groups in Taiwan. U-Theatre has won recognition worldwide and been invited to perform at some of the world’s most remarkable performing arts festivals.

At Festival d’Avignon in 1998, U-Theatre’s classic, *Sound of the Ocean*, was named Best Program of the Festival at Le Monde Festival. In 2000, it won the Audience Choice Award at the Biennale de la Danse de Lyon. Back in Taiwan, in 2002, *Meeting with Buddhisattva* won the Performing Arts Award of Taiwan’s 1st Taishin Arts Award. It was hailed by the judging committee as: “a masterpiece in which through the simple and modest stage, [the group] conveys “motion in motionlessness and motionlessness in motion”. This is a unique performance combining visual, auditory and theatrical elements, and an excellent work with strong artistic coherence.”

觀眾歡迎的節目」；2002年作品《金剛心》，榮獲「第一屆台新藝術獎—表演藝術類首獎」，評審讚譽這部在國內外均受到高度評價的作品：「透過簡潔樸素的舞台，傳達動中有靜、靜中有動的境界，是一個視覺、聽覺與表演的獨特融合，並富有整體性的表演藝術傑作。」

優人在山上打太極、練武術與擊鼓，雖然比一般表演藝術工作者流了更多的汗水，卻多了耐力、體力與純淨的心靈。像一個修行者般的靜坐，透過「靜坐」的自我觀照，在擁擠紛亂的世界中維持內心的寧靜，優人們相信，這份寧靜可以透過舞台上的表演與現場的觀眾，共同凝聚一個「活在當下」的片刻。

Practicing Tai-chi, martial arts and drumming in the mountain, U-Performers spend more time and energy training than most performers nowadays. However, they grow more resilient, physically stronger, and purer in the mind. They meditate like practitioners, and through meditation, they are able to reflect on their own heart and arrive at tranquility in this busy and stirring world. U-Performers believe they are able to share the tranquility in their heart with the audience, with whom they will achieve “living in the moment” together.



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柏林廣播電台合唱團

Rundfunkchor Berlin / Berlin Radio Choir

柏林廣播電台合唱團曾於 2008、2009 及 2011 年三奪格林美獎，是各重點音樂節的常駐嘉賓，也是多個國際知名交響樂團的合作夥伴，與維也納愛樂樂團、紐約愛樂樂團、西蒙·歷圖爵士、克利斯提安·泰利曼、丹尼爾·巴倫博伊姆等多位指揮合作無間，亦是柏林愛樂樂團、柏林德意志交響樂團、柏林廣播交響樂團及其指揮的長期合作對象。

柏林廣播電台合唱團推出實驗計劃，成功吸引全球樂迷關注。透過與不同範疇的藝術家合作，樂團打破了古典音樂會的固有形式，為新一群聽眾帶來耳目一新的合唱音樂體驗。羅季翁·謝德林的五人舞蹈劇《封印天使》已在不同國家上演；約翰·塔弗納爵士的《聖堂的面紗》亦在柏林漢堡車站當代藝術館通宵上演，更獲 Boomtown Media 製片公司拍成電影；尤亨·桑迪亦與 Sasha Waltz & Guests 舞團聯手合作，讓布拉姆斯的《德意志安魂曲》* 以更優美互動形式上演，並在接下來幾個樂季在香港、布魯塞爾、雅典及紐約巡演。

Grammy winner in 2008, 2009 and 2011, Berlin Radio Choir is a regular guest at various major festivals and the partner of international orchestras and conductors such as the Wiener Philharmoniker, New York Philharmonic, Sir Simon Rattle, Christian Thielemann and Daniel Barenboim. It is the permanent partner of the Berliner Philharmoniker as well as of Berlin's Deutsches Symphonie-Orchester and Rundfunk-Sinfonieorchester and their conductors.

Berlin Radio Choir's experimental series has attracted great worldwide attention. In collaboration with artists from diverse disciplines, the chorus breaks down the classical concert formation and adopts new modes of choral music for a new audience. Some prime example: Rodion Shchedrin's *The Sealed Angel* employing five dancers has now been seen in many different countries; the all-night performance of Sir John Tavener's *The Veil of the Temple* in Berlin's museum for contemporary art Hamburger Bahnhof was visually enhanced and filmed by Boomtown Media; an interactive scenic version of Brahms' *Ein deutsches Requiem** was staged by Jochen Sandig / Sasha Waltz & Guests and tours to Hong Kong, Brussels, Athens and New York this year.

樂團每年也會舉辦多項活動，以不同年齡背景的觀眾為目標，推廣專業合唱音樂，例如柏林愛樂樂團協辦的「Sing-along Concert」大型演唱會和「多元文化節」。而供樂團領袖參與的活動包括「Berlin LeaderChor」；供小童及年輕一輩參與的有「Liederbörse」（歌曲交流活動），以及持續教育項目「SING!」。2016 年，樂團開辦第三屆柏林國際大師班，廣邀世界各地的年輕合唱團指揮參與。

柏林廣播電台合唱團於 1925 年創立，曾由漢穆特·科克、迪崔許·諾德 (1982-93)、羅賓·格里頓 (1994-2001) 擔任指揮，自 2001 年起由西蒙·哈爾西帶領。2015/16 樂季中，基積士·連納亞斯出任首席指揮兼藝術總監。柏林廣播電台合唱團隸屬於柏林廣播交響樂團及柏林合唱團公司。

* 柏林廣播電台合唱團在第 44 屆香港藝術節有另一場演出：「人的安魂曲」（2016 年 3 月 2-3 日）。

中譯 謝穎琳

With its annual activities for various target groups – the big “Sing-along Concert” and the “Festival of Cultures” in the Berlin Philharmonie, the “Berlin LeaderChor” for managers, and the “Liederbörse” (Song Exchange) for children and young people – as well as with the long-term education programme “SING!”, Berlin Radio Choir invites people of all ages and walks of life to become immersed in the world of professional choral music. In 2016, the ensemble will host the fourth Berlin International Masterclass inviting young professional choral conductors from all over the world.

Founded in 1925 the ensemble was shaped by conductors including Helmut Koch, Dietrich Knothe and Robin Gritton, and Simon Halsey (2001-2015). As of season 2015/16 Gijs Leenaars has taken up his post as new Principal Conductor and Artistic Director of Berlin Radio Choir. Simon Halsey was appointed Conductor Laureate and will retain his ties to the ensemble as regular guest conductor. Berlin Radio Choir is an ensemble of Rundfunk Orchester and Chöre GmbH Berlin.

* Rundfunkchor Berlin performs in another 44th HKAF programme: “human requiem” (2-3 March, 2016).



44th Plus

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

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克里斯提安·佑斯特
Christian Jost

音樂總監／作曲／指揮
Music Director/Composer/Conductor



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1963年10月，佑斯特生於德國特里爾，目前以自由作曲家身份定居於柏林。1983至1989年間曾於德國科隆與美國舊金山學習作曲、作品分析與指揮。佑斯特經常指揮多個著名德國交響樂團，並獲邀擔任各大樂團的駐團作曲家，如德國萊茵歌劇院、維也納葛拉芬格音樂節及台灣國家交響樂團。

2003年，佑斯特榮獲西門子基金會作曲家贊助獎。柏林喜歌劇院委約的歌劇《哈姆雷特》亦獲德國《歌劇世界》雜誌國際評審團選為「2009年最佳世界首演製作」。他曾接受歐洲著名歌劇院委約，為8套歌劇作曲，包括：根據張藝謀電影改編的《紅燈籠》（蘇黎世歌劇院）、《謠言》（安特衛普歌劇院）、《微型都市》和《哈姆雷特》（柏林喜歌劇院）。

2013年，佑斯特獲台灣藝術節委託，為取材自中國傳奇小說家張愛玲短篇小說的歌劇作曲。另外，柏林廣播電台合唱團及優人神鼓亦邀請佑斯特創作一齣原創的音樂－舞蹈－劇場。2014年4月，由佑斯特作音樂總監的《愛人》一融合西方合唱團美聲與東方鼓樂的劇場，在柏林舉行世界首演。

多個樂團委約佑斯特創作管弦樂，其中包括：柏林愛樂樂團、柏林音樂廳、荷蘭皇家愛樂樂團及台灣國家交響樂團。

Jost was born in 1963 in Trier, Germany and works as a freelance composer and conductor in Berlin. He studied composition, analysis and conducting in Cologne with Bojidar Dimov from 1983 to 1988 and with David Sheinfeld at the San Francisco Conservatory of Music from 1988 to 1989. Jost frequently appears as conductor with all the major orchestras in Germany and has received invitations to be Composer in Residence of Deutsche Oper am Rhein, Grafenegg Festival Vienna, National Symphony Orchestra Taiwan.

He received the Ernst von Siemens Foundation Encouragement Prize in 2003. His opera Hamlet, commissioned by the Komische Oper Berlin was named World Premiere of the Year 2009 by an international jury of the magazine Opernwelt. Jost has composed eight operas commissioned by leading European Opera houses, including *Red Lantern* based on the Chinese film by Zhang Yimou for the Zürich Opera, *Rumor* for the Opera in Antwerp, and *Mikropolis* and *Hamlet* for the Komische Oper Berlin.

In 2013 the Taiwan Festival of Arts commissioned Jost to compose an opera based on a short story by legendary Chinese novelist Eileen Chang. The Rundfunkchor Berlin and U-theatre Taiwan, commissioned Jost to create another original contribution to the genre music-dance-theatre. In April 2014 under Jost's musical direction, LOVER - for mixed chorus and percussion had its world premiere in Berlin.

Orchestral works by Jost have been commissioned by, among others, the Berlin Philharmonic, the Konzerthaus Orchestra Berlin, the Nederlands Philharmonic, the Shanghai Symphony and the NSO Taiwan.

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劉若瑀 Liu Ruo-yu

導演
Director

1980年代初為蘭陵劇坊主要演員，當時的代表作為《荷珠新配》。曾主持中視「小小臉譜」，榮獲金鐘獎「最佳兒童節目主持人」。1984年獲美國紐約大學劇場藝術碩士，隔年獲波蘭劇場大師果托夫斯基遴選，接受為期一年的專業訓練。回到台灣後，她開始從東方人的精神出發，探討人的內在心靈世界，她是台灣實驗劇場的先鋒。

1988年劉若瑀在優人神鼓的基礎上，結成果托夫斯基身體訓練、東方傳統武術、擊鼓、太極導引等元素，探索出以大自然和禪修作表演的「當代肢體訓練法」。她廣闊地運用音樂、戲劇、文學、舞蹈、祭儀等素材，持續創作，獲邀參加國際重要藝術節表演，並在2008年獲得台灣第12屆國家文藝獎的「最佳表演藝術家」。

Born in Taiwan in 1956, Liu was a leading theatre performer from the Lanling Theatre Troupe in the early 1980s. She earned her Master of Arts in Theatre Arts from New York University in 1984, and was selected for a year-long masterclass under Polish director Jerzy Grotowski. Upon her return to Taiwan, she set out to explore her inner and spiritual world from the oriental perspective. She became a pioneer in experimental theatre in Taiwan.

In 1988 Liu founded U-Theatre and incorporated facets of drumming, meditation, and martial arts into the creation of original works featuring of music, literature, drama, dance and ritual. In 2008 Liu was awarded the 12th Annual Taiwan National Award for Arts: Best Art Performer.



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黃誌群 Huang Chih-chun

鼓樂編作
Drumming Choreography

1965年出生於馬來西亞，6歲開始學習擊鼓，10歲正式拜師學習中國武術，浸淫在武術與擊鼓的世界超過20年。曾加入台北民族舞團及雲門舞集，隨團在歐洲、美國和非洲等國家巡演。

90年代早期初次到印度，學習靜坐及領悟「活在當下」的智慧，從此多次進出印度與西藏。1993年受劉若瑀邀請，擔任優人神鼓的「擊鼓指導」，以「先學靜坐，再習擊鼓」的方式，奠定了優人以擊鼓與武術的表演形式基底。

Born in Malaysia in 1965, Huang began taking percussion lessons at age six and started formal training under a Chinese martial arts master at age ten. Huang has toured Europe, the Americas, and Africa with Taipei Folk Dance Theater and Cloud Gate Dance Theatre.

After studying meditation in the early 1990s in India and Tibet, he joined U-Theatre as drum master in 1993, at the invitation of U-Theatre founder, Liu Ruo-Yu. Huang approach to the U-Theatre education regimen, which requires students first to learn meditation before taking up percussion, has radically changed the character of U-Theatre and mapped out for the group a path by which to continue to grow and mature.



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尼古拉斯·芬克 Nicolas Fink

合唱團總監
Chorus Master

瑞士指揮家芬克曾與眾多樂團攜手合作，包括：柏林電台合唱團、萊比錫電台合唱團、科隆西德廣播交響樂團及巴黎法國電台愛樂樂團。他曾為多位傑出指揮家籌備音樂會，如賽門·拉圖爵士、馬雷克·雅諾夫斯基和湯瑪士·亨格布洛克等。自2014年起，他是荷爾斯泰因音樂節合唱團的合唱團總監。

2015/16樂季的精采節目包括：在香港及布魯塞爾公演的著名曲目「人的安魂曲」，以及在德國國際音樂節公演，拉赫曼尼諾夫的《聖約翰禮拜儀式》。芬克為多地製作擔任合唱團總監，如柏林、萊比錫及巴黎。

芬克的錄音專輯包括：2015年為卡魯斯唱片公司發行，拉赫曼尼諾夫的《聖約翰禮拜儀式》，以及一張聖誕音樂專輯，曲目包括與柏林電台合唱團合作，普朗克的《雙合唱團彌撒曲》。2016年1月，卡魯斯唱片公司推出了芬克與科隆西德廣播交響樂團合作的專輯，這張拉赫曼尼諾夫的《晚禱》今年亦在昂力·桑切斯的電視節目《舞動柏林》亮相。

Swiss conductor Fink has appeared with the Radio Chorus Berlin, the Radio Choruses of MDR Leipzig, WDR Cologne and of Radio France in Paris. He is a welcomed guest for musical preparation for distinguished conductors such as Sir Simon Rattle, Marek Janowski, Thomas Hengelbrock and many others. He has been Chorus Master for the Schleswig-Holstein Festival Chorus since 2014.

The 2015/16 season highlights include the acclaimed production of human requiem in Hong Kong and Brussels, and the *Liturgy of St. John Chrysostom* by Sergei Rachmaninov at the Schleswig-Holstein Musik Festival. He is chorus master for numerous productions in Berlin, Leipzig and Paris.

Among Fink's recordings are the 2015 Carus release of the *Liturgy of St. John Chrysostom* by Sergei Rachmaninov and an album with Christmas music including the *Quatre Motets pour le temps de Noël* by Francis Poulenc with the Berlin Radio Chorus. Carus released his recording of the Rachmaninov's *Vespers* with the WDR Radio Choir Cologne in January 2016, which is also used for the televised production *Rhythm Is It!* by Enrique Sanchez to be broadcast this year.



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林克華 Lin Keh-hua

舞台及燈光設計
Stage and lighting design

林克華是亞洲著名的燈光設計師之一，其作品融合西方美學、技巧與東方的藝術觀。1991年與羅瑞克共同成立乙太設計顧問公司，並擔任設計總監。長期與港台兩地演出團體合作，擔任舞台及燈光設計，如雲門舞集、台北越界舞團、當代傳奇劇場等。自1998年與優人神鼓合作，並以《聽海之心》、《金剛心》、《時間之外》的舞台燈光設計獲得好評。

One of the leading lighting designers from Asia, Lin's lighting design employs Western aesthetics and technology as well as Oriental philosophy and mentality. In 1991 he co-founded Yitai Performance with Richard Loula and serves as the group's creative director. He has worked with Cloud Gate Dance Theatre, Taipei Crossover Dance Company, Contemporary Legend Theatre, among others. He has been a member of U-Theatre's consulting team for stage and lighting design since 1998. Notable works with U-Theatre include *Sound of Ocean*, *Meeting with Bohdisattva* and *Beyond Time*.



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古又文
Ku Johan

服裝設計
Costume Design

古又文現任 Johan Ku Design 藝術總監，2009 年以「情緒雕塑」系列於美國最大的國際服裝競賽 Gen Art 獲獎。2012 年春夏「雙重效應」系列被國際時裝媒體 WWD JAPAN 譽為當季最重要的五場時裝表演之一。2012 年 3 月與法國卡菲舞團舞作《有機體》度身打造演出服裝，作品於全球巡演近百場。

Ku is the founder and art director of Johan Ku Design. In 2009 he won The Design Vision of Avant-Garde in Gen Art, New York, with his "Emotional Sculpture" collection. In 2012, The "Two Faces" collection was named one of the best five runway shows of the season by WWD JAPAN. In March 2012, Ku collaborated with French hip-hop theatre company Compagnie Käfig. The collaboration, *Yo Gee Ti*, has toured internationally in close to 100 performances.



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邱雨玟
Chiu Yu-wen

裝置藝術設計
Scenic Drape Design

邱雨玟從事設計及視覺規劃工作多年，擅長剪紙藝術創作。「水姑娘的繁衍計畫」集合其近 10 年的剪紙作品，2002 年至 2015 年期間，曾在台北、台中及中國等地舉行約 20 多場展覽。她亦融合染布與剪紙的技術，在台灣創辦工作室設計手染服飾及燈飾。

Chiu has worked in design and visual planning for years. Her project "Metamorphosis of Water-Fairies" is a collection of her paper cutting works from the past decade. Her works were showcased in more than 20 exhibitions in Taipei, Taichung and mainland China between 2002 and 2015. She also combines cloth dyeing and paper cutting to launch innovative workshops in hand-dyed clothing and lighting design in Taiwan.



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潔西米娜·哈齊亞梅托維
Jasmina Hadziahmetovic

副導演
Associate Director

哈德齊亞梅托維生於薩拉熱窩，自 1992 年長居德國。她是位自由工作者，曾為多個劇院擔任導演，例如德國康斯坦茨市立劇院、哈雷歌劇院、蘇黎世歌劇院。她也曾在柏林喜劇歌劇院執導多部作品，包括克利斯提安·佑斯特的合唱團歌劇《不安》。在柏林愛樂樂團的教育項目中，她將布列頓的《諾亞方舟》和大衛·朗的《Crowd Out》搬上舞台。她最近與柏林廣播電台合唱團聯手在柏林大教堂上演《別怕》，又於盧森堡大劇院上演漢斯·詹德的《冬之旅》。

Hadziahmetovic was born in Sarajevo and has been based in Germany since 1992. As a freelance director she has staged opera and theatre productions at the Stadttheater Konstanz, the Operhaus Halle, Komischen Oper Berlin where she has directed, among others, Christian Jost's choral opera *Angst*, and Opernhaus Zürich. For the Berlin Philharmonic's education programme, she staged Benjamin Britten's *Noye's Fludde* as well as David Lang's *Crowd Out*. Most recently she staged *Fürchtet Euch nicht* at the Berliner Dom (Berlin Cathedral Church) with the Rundfunkchor Berlin, and Hans Zender's *Die Winterreise* at Les Théâtres de la ville de Luxembourg.

簡歷中譯 陳逸宜



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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	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 - Prima Donna 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萊 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·涅翠柯與尤西夫·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—法式美饗	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·非臘·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·沙明尼	FOLK-S, will you still love me tomorrow? 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> (Questequetudeviens?) 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、黃翠絲及毛維、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	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：納普·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - The Sleeping Beauty Artistic Director/Choreographer: Nacho Duato Music: Pyotr Ilyich 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 Assistant 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	BigMouth 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	SmallWaR 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：鄧國偉 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：劉若瑀	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
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《鋼琴復仇》 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 Monckton 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
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Before **30/4** 前



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青少年之友專享節目
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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
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22/01	《父女情深》演前必修課 <i>Simon Boccanegra</i> "Know Before You go"
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28/02	北京京劇院後台解碼 Beijing Opera Close-up
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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 Spisky Chamber Music Masterclass
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5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
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17/01	《茶花女》 <i>La Traviata</i>
24/01	《遊吟詩人》 <i>Il Trovatore</i>
28/02, 19/03	《理查二世》 <i>Richard II</i>
10/04	《安娜·波萊娜》 <i>Anna Bolena</i>
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24/04, 15/05	《浮士德》 <i>Faust</i>

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捐款港幣\$2,500或以上，將於2016年香港藝術節的官方網站及閉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」
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鳴謝類別 Acknowledgement Categories

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HK\$5,000或以上 or above
青銅捐款者 Bronze Donor
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捐款方法 Donation Methods

信用卡 Credit Card 銀聯鑽石卡 UnionPay Diamond Card 匯財卡 Visa
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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
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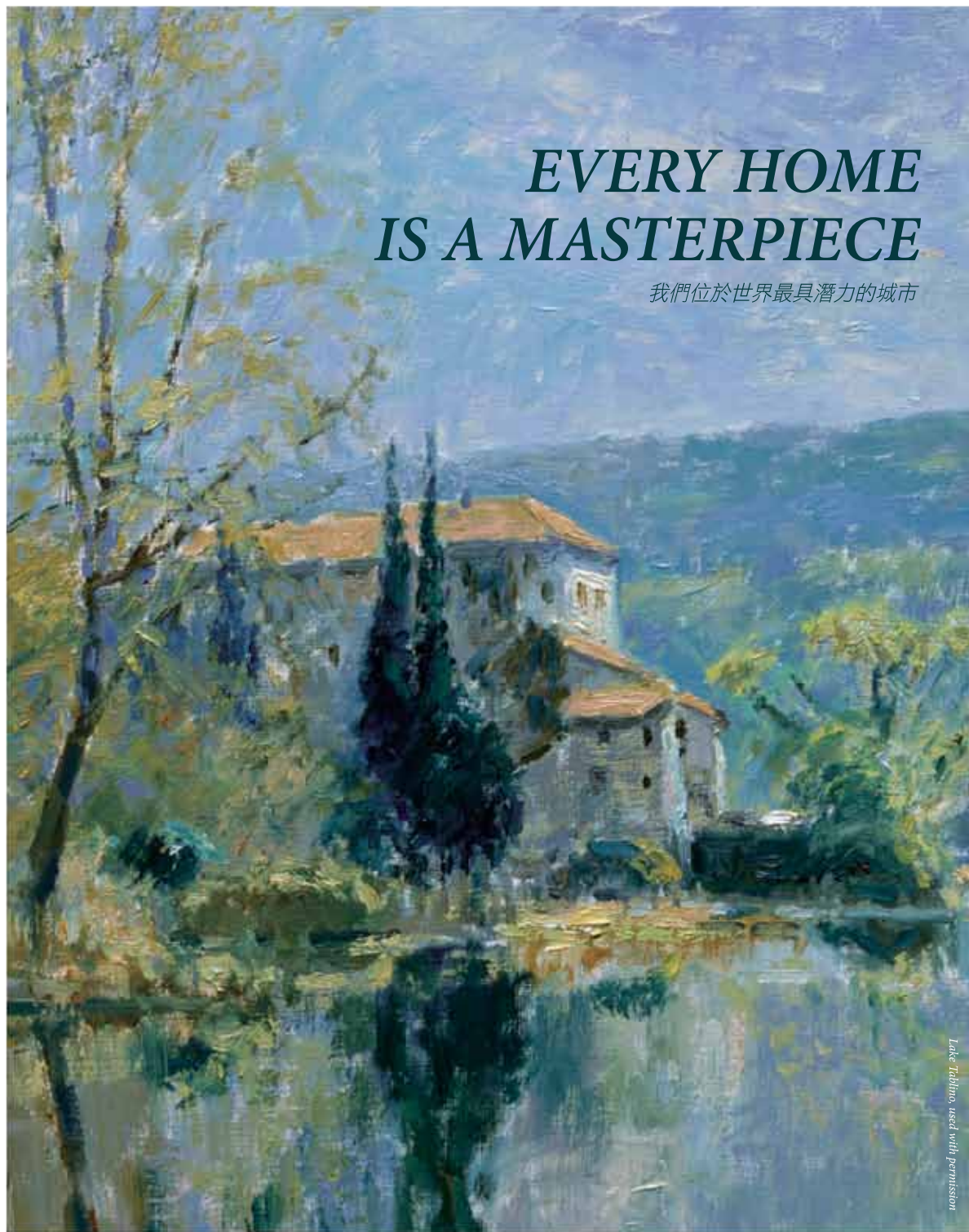
電話
Telephone _____

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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.

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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.



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