

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

柏林廣播電台合唱團
Rundfunkchor Berlin

human requiem

人的安魂曲



香港賽馬會
The Hong Kong Jockey Club

同心同步同進 共創更好未來

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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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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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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。

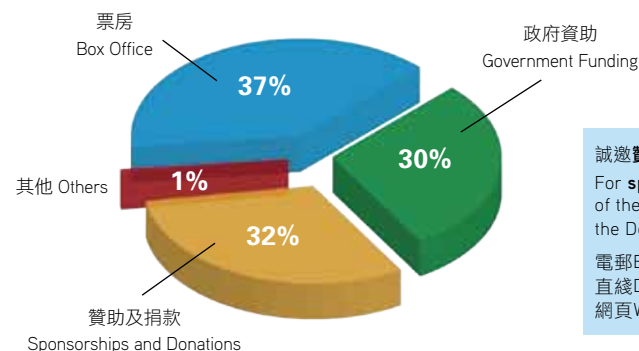
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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次重演。

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
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44th



香港藝術節
Hong Kong
Arts Festival

19.2-20.3.2016 Presents

Rundfunkchor Berlin 柏林廣播電台合唱團

human requiem 人的安魂曲

Johannes Brahms's *A German Requiem*, Op 45

For soloists, mixed choir and piano for four-hands

Arranged by Phillip Moll from the original transcription by Brahms

2-3/3/2016



香港大學陸佑堂

Loke Yew Hall,

The University of Hong Kong



演出長約 1 小時 20 分鐘，不設中場休息

Running time: approximately 1 hour and

20 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.



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THE UNIVERSITY OF HONG KONG

封面照片 Cover photograph © Rundfunkchor Berlin_Matthias Heyde



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克利斯汀·霍尼希

Conductor
Nicolas Fink

Conceptualisation & Stage Direction
Jochen Sandig

Soprano
Sylvia Schwartz

Baritone
Konrad Jarrot

Piano
Angela Gassenhuber
Philip Mayers

Co-conductor
Andreas Felber

Dramaturg
Ilka Seifert
Sasha Waltz

Artistic Collaboration/Répetiteur
Davide Camplani
Claudia de Serpa Soares

Space
Brad Hwang

Lighting
Jörg Bittner

Technical Direction
Kristin Hörnig

鳴謝 Acknowledgement

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A production of the Rundfunkchor Berlin in cooperation with Sasha Waltz & Guests and Radialsystem V.

* 柏林廣播電台合唱團在第 44 屆香港藝術節的另一場演出詳情：
Rundfunkchor Berlin performs in another 44th HKAF programme:

《愛人》LOVER by Christian Jost

優人神鼓及柏林廣播合唱團共同製作演出
Performed by: U-Theatre and Rundfunkchor Berlin

5-6.3.2016 | 香港文化中心大劇院 Grand Theatre, HK Cultural Centre

Plus 藝術節加料節目

舞台上的安魂曲
Requiem on Stage

欣賞過「人的安魂曲」後，觀眾可與舞台總監尤亨·桑迪、指揮尼古拉斯·芬克及柏林廣播電台合唱團的成員見面。
After the performance of human requiem, hear stage director Jochen Sandig, conductor Nicolas Fink and choir members of the Rundfunkchor Berlin talk about their experiences adapting the human requiem at the historic Loke Yew Hall.

2.3 (三 Wed) 9:30-10:00pm
免費入場
Free admission
英語主講 In English

指揮合唱團
Conducting Choirs

尼古拉斯·芬克是炙手可熱的合唱團總監，他將會教授一節特別的合唱指揮大師班，以布拉姆斯《五首歌曲，作品104》為本。是次大師班將選出三名參加者接受指導，其他有興趣人士可在場觀摩。
Nicolas Fink, a sought-after chorusmaster for conductors such as Sir Simon Rattle, Marek Janowski and Thomas Hengelbrock will conduct a special choral conducting masterclass for local choral conductors. The masterclass will focus on rehearsal technique and use Johannes Brahms - Five Songs, Op 104 as the text. Those interested are welcome to attend as observers.

6.3 (日 Sun) 2:00-5:00pm
香港文化中心排演室 GR3
Rehearsal Room GR3, HK Cultural Centre
旁聽 Observers \$80
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

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穿越聲音領域的旅程：「人的安魂曲」

A Journey through the Landscapes of the Voice:
 human requiem

文：波里斯·科赫爾曼

Text: Boris Kehrmann



對柏林廣播電台合唱團的女高音來說，布拉姆斯的《德意志安魂曲》是一部能充份顯示其合唱團能力的佳作。柏林廣播電台合唱團幾乎每個樂季都在不同指揮的帶領下，於世界的某個角落演出這部作品。音樂中的人性和所需的深情演繹對合唱團的自身概念起了關鍵作用，因為了解布拉姆斯是個自我發現的過程。

這是一部表達布拉姆斯內心世界的作品，柏林廣播電台合唱團已經將其標準版本演繹過無數次。2003年，合唱團在長野健的帶領下演出了一個不同的版本——由沃爾夫岡·里姆在各樂章之間加插了冥想曲。最近又經常唱一個鋼琴四手聯彈的版本，在該版本中，布拉姆斯加以闡明了音樂的材料，還把音樂視為一

For the Berlin Radio Choir, Johannes Brahms's *A German Requiem* is the ideal work to showcase the ensemble's tonal range. Practically every season the choir has performed it under various conductors somewhere in the world. The humane message of the work and its soulful rendering are absolutely vital for the choir's self-conception, because its journey to Brahms is also one of self-discovery.

The Berlin Radio Choir sang Brahms's confessional work countless times in its standard form. In 2003 it also performed it under Kent Nagano with the instrumental meditations Wolfgang Rihm inserted between the individual movements. And it recently often sang it in the Four Hand Piano-version, with which Brahms himself sought to shed new light on the material. In this version – accorded its status as a separate piece by Brahms – the choral movement is integrated into the piano part, as in a period before the arrival of radio and the CD it was conceived for a rendering at home on the piano without choir. Already during Brahms's lifetime and with his endorsement, in

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部獨立的作品，當中的合唱部分已融入鋼琴部分，在未有收音機和光碟的年代裏，人們可以在沒有合唱團的情況下於家裏演奏。這個四手聯彈版本在作曲家生前已得到他的允許，在倫敦作為合唱團演出的音樂。而柏林廣播電台合唱團的是次演出，則採用菲利普·摩爾特別為此場合改編的版本。

《德意志安魂曲》鋼琴版的特別之處在於其強調作品的人性一面。在沒有樂團的支援下，音樂成為無伴奏合唱配上鋼琴合奏。鋼琴果斷地推動、衝擊，在結構上有連接的作用。然而，作品的真正目的，是突出合唱團的音色和情感，帶領聽眾穿越聲音領域的旅程，探索人聲表達感情的能力。無論如何演繹這鋼琴版本，亦讓人聯想起巴赫的經文歌及韓德爾的大型合唱賦格曲。

London this piano version was used as the basis for performances with choir. The Berlin Radio Choir sings it in an adaptation Phillip Moll specifically revised and adapted for this purpose.

The piano version of *A German Requiem* has the advantage that it highlights its humanity in a notable way. Without orchestra the score is transformed into an a cappella piece with the piano. The piano has a decidedly driving, percussive, connective, i.e. structural function. The real purpose of the work, however, is the choir in all its tonal and expressive facets. It takes us on a journey through the landscapes of the human voice and everything it is capable of expressing. No matter how the piano version is interpreted, it reminds the listener of the music's close proximity to Bach's motets or Handel's big choral fugues.

For Jochen Sandig and his team at the company Sasha Waltz & Guests, the piano version's humane quality is the starting point for their examination. "Humaneness" in this context means that the human voice and the human



© Rundfunkchor Berlin_Matthias Heyde

對於尤亨·桑迪和 Sasha Waltz & Guests 舞蹈團來說，鋼琴版本中的人性面是他們的研究起點。「人性面」在這裏指人聲和呼吸聲在純淨無額外修飾的情況下，除了是傳遞作品中心思想的工具外，也是信息本身。信息核心是人類一直面對的基本問題——那些面對死亡時，產生的種種關乎生命的重要問題。尤亨·桑迪請柏林廣播電台合唱團的團員在綵排時認真推敲，好使他們以嶄新的角度了解布拉姆斯的音樂。明顯地，我們的身體在這裏有舉足輕重的作用——如何在空間裏活動、選取的姿勢與位置、如何佔用空間、如何經歷孤單、友情和同情。那些不一起參與唱歌，或只在腦海裏哼着歌的聽眾，在這個空間裏也起着關鍵作用。

因此，這個隸屬「擴闊合唱音樂領域」的演出，讓聽眾用別開生面的方式欣賞耳熟能詳的作品：一方面聽眾身處聲音中央，以自己的感官感受雄亮的呼吸聲及溫熱的體溫；另一方面透過整個過程的取向和焦點，精確地了解當中的涵意。因此，是次演出利用了布拉姆斯親自描述的一種角度來表達這部音樂——作曲家曾寫信給在不來梅港市進行世界首演的指揮卡爾·馬田·賴因塔勒，並就作品名稱《德意志安魂曲》（指德語的、新教的，而非羅馬天主教的安魂曲），指出：「在字眼方面，我承認我寧可簡單地以『人的』取代『德意志』。」

中譯 張婉麗

breath in their bareness and unadulteratedness are the medium as well as the message of the work. At its centre is man in his elementary confrontation with the first and the last things: the fundamental questions of life which the confrontation with death entails. Jochen Sandig asked the singers of the Berlin Radio Choir to see this examination as pivotal during rehearsals, in order to give their encounter with the music of Brahms a new dimension. Obviously the body plays an important part here: the way we move in space, the positions we take, how we conquer the space, how we experience isolation or companionship, human sympathy. An integral part of this space is also those who do not join in the singing or possibly do so only mentally: the listeners.

Thus this project in the series Broadening the Scope of Choral Music offers the audience unusual ways of experiencing a familiar work: On one hand through the fact that the listeners are situated right in the tonal centre, where they can absorb with all their own senses the breath which produces the sonority as well as the warmth of the bodies. On the other hand through the orientation and focusing of the overall experience towards a precise content. Thereby the performance makes use of a dimension which Brahms himself formulated in a letter to the conductor of the Bremen world premiere, Carl Martin Reinthaler, with regard to the title *A German Requiem* (which referred to a German-language and Protestant, i.e. not Roman Catholic requiem): "Concerning the wording, I confess that I would very much prefer to leave out the "German" and simply say "human" instead."

Translated into English from German by Michael Raab.

布拉姆斯 Johannes Brahms (1833–1897)

《德意志安魂曲》，作品45

A German Requiem, Op 45

- | | |
|--|--|
| I. 合唱：
〈哀慟的人有福了〉
相當緩慢及感情豐富地 | I. Chorus:
“Blessed are they have sorrow”
Rather slowly with expression |
| II. 合唱：
〈因為凡有血氣的，盡都如草〉
慢速，進行曲風格 | II. Chorus:
“For all flesh is as grass”
Slowly, in marching style |
| III. 男中音獨唱和合唱：
〈耶和華啊，求你叫我曉得吾身之終〉
中庸的行板 | III. Baritone solo and chorus:
“Lord, make me to know mine end”
Andante moderato |
| IV. 合唱：
〈你的居所何等可愛！〉
中板 | IV. Chorus:
“How lovely are thy tabernacles”
Moderato |
| V. 高音獨唱和合唱：
〈你們現在也是憂愁〉
慢速 | V. Soprano solo and chorus:
“And ye now therefore have sorrow”
Slowly |
| VI. 男中音獨唱及合唱：
〈在這裏我們本沒有常存的城〉
中板 | VI. Baritone solo and chorus:
“For here have we no continuing city”
Andante |
| VII. 合唱：
〈在主裏面而死的人有福了〉
莊嚴地 | VII. Chorus:
“Blessed are the dead”
Solemnly |



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布拉姆斯：《德意志安魂曲》，作品45 Johannes Brahms: *A German Requiem*, Op 45

布拉姆斯步入成年之際，樂壇正值流行合唱音樂，而作曲家也是透過《德意志安魂曲》這部合唱作品，在事業上創下重要的突破。當時喜愛音樂的中產階級急劇增加，合唱團的興起正好為他們提供了表演音樂的重要途徑。布拉姆斯起初以鋼琴演奏家和合唱團指揮的身份在樂壇嶄露頭角，其指揮工作後來更為他在維也納具影響力的合唱團，帶來工作機會。

布拉姆斯早年擔任合唱團指揮的演出經驗，深深影響了他的作曲生涯。事實上，《德意志安魂曲》是他的作品中最大型的。雖然其中的三個樂章在維也納首演時反應並不理想，但其原版（只欠後來的第五樂章）於1868年受難日在不來梅首演時卻好評如潮，讓人認家布拉姆斯可能成為下一位貝多芬。

《德意志安魂曲》這個特別的標題與作品選用的語言有關。這部安魂曲的文字來自馬丁·路德偉大的德語聖經，以及布拉姆斯從聖經和其他杜撰渠道選來的文字，如詩篇、以賽亞書、所羅門智訓書、便西拉智訓和新約。把作品稱作「安魂曲」，布拉姆斯明顯將音樂與記念死者的傳統禮拜聯繫起來。然而，在《德意志安魂曲》裏，卻沒有一個為人熟悉的樂章能完全對應羅馬天主教安息彌撒時所使用的拉丁文，與莫扎特或威爾第等作曲家配曲的做法不同（例如《神怒之日》明顯沒有在布拉姆斯的樂譜上出現。）

布拉姆斯這種取材方式並非空前的嘗試。韓德爾的《彌賽亞》也是利用類似的方法，把不同的聖經文字拼湊，描述耶穌的降生、受難與復活。巴赫的作品和更古老的海因里希·許茨的《音樂葬

The period in which Johannes Brahms came of age was in general a flourishing era for choral music — and it was through choral music, with *Ein deutsches Requiem* (*A German Requiem*), that he made one of the most important breakthroughs in his career. Choral societies provided an important outlet for musical expression to a rapidly expanding middle class of music lovers. Brahms himself first made his reputation not only as a concert pianist but as a choral conductor. His work in the latter area opened up appointments heading influential choral societies in Vienna.

This focus on choral music as a performer naturally made a strong imprint on the emerging composer. *A German Requiem* in fact represents the largest-scale work in all of Brahms's catalogue. Despite a negative response when three movements of the work were first unveiled in Vienna, the world premiere of the original version in Bremen on Good Friday in 1868 (minus what became the fifth movement) signalled a major triumph and helped secure Brahms's reputation as a possible successor to Beethoven.

The unusual title — *A German Requiem* — refers to the language of the texts Brahms chose to set. Using Luther's muscular German translation of the Bible, the composer wove together his own libretto from an eclectic selection of scriptural and apocryphal sources: the Psalms, *Isaiah*, the *Wisdom of Solomon*, *Ecclesiasticus*, and the New Testament. As a "Requiem", Brahms obviously draws a connection to the longstanding liturgical tradition of a Christian Mass in memory of a deceased person. At the same time, not a single movement of *A German Requiem* corresponds exactly to the movements that are familiar in the musical settings of Latin texts from the Roman Catholic Mass for the Dead by such composers as Mozart and Verdi (such as the *Dies irae*, which is conspicuously absent from Brahms's score).

Brahms's strategy of selecting texts was not entirely unprecedented. Think of Handel's *Messiah*, which actually follows a similar approach of piecing together various scriptural selections to trace the narrative of the nativity, passion, and resurrection of Jesus. J S Bach, too, and, even before him, Heinrich Schütz in his *Musikalische Exequien*, had similarly anticipated something of the

禮》，都曾用近似布拉姆斯的手法，選擇適用的文字編寫紀念曲。

布拉姆斯基本上是一位自由思想家，他刻意迴避任何有可能被視為教義的言詞。事實上，《德意志安魂曲》把有關基督的教誨都避而不談，作品明顯地不帶教義，甚至連那些思想較傳統的聽眾也感困擾。不來梅大教堂的路德會風琴手卡爾·萊特哈勒甚感憂慮，他指出：「對信徒來說，作品未能說明何以一切都面目全非，連耶穌為世人贖罪亦言。」

取而代之，布拉姆斯把作品重心由懇求死者得到救贖，轉移至願世人得到安慰——我們甚至可以說，作品指出人生無常這種看法。作曲家就是因為這種普世的觀念，才道出有關此作的名言：他曾稱，這部「德意志」安魂曲也可以稱為「人類安魂曲」。

因此，這部安魂曲在某程度上相當於一種偉大的結合，讓聖樂合情合理地在音樂廳演出。作品是一部非常個人的清唱劇，在形式設計上與眾不同、極具創意。意外的是它跟傳統安魂曲探討相同的基本問題，卻沒有利用既有的觀念作為框架。

布拉姆斯於1857年起開始寫這部安魂曲，當時其中一個重要的動力，是為了紀念其1856年逝世的導師羅拔·舒曼。後來布拉姆斯擱置這個計劃，到1865年其母去世時才繼續譜寫此曲（他同時亦為紀念母親寫了出色的圓號三重奏，作品40）。因此這部作品是矛盾的，正如音樂學家麥可·P·史坦伯格所指，此作乃作曲家最大型的創作，「同時也是他最私人的作品」，在「紀念和懺悔的角度看來」都是私人的。

在不來梅首演後，布拉姆斯為作品加上由女高音獨唱的第五樂章（《你們現在也是憂愁》），也即是說，由1857到

method Brahms used for culling texts to fashion a musical memorial.

Yet Brahms, essentially a freethinker, pointedly avoided anything that could be construed as a dogmatic statement. Indeed, *A German Requiem* avoids doctrinal references to Christianity and so obviously steers clear of dogma that the work troubled even admirers who looked for a more orthodox point of view. With some anxiety Karl Reinthaler, the Lutheran organist of the Bremen Cathedral, observed: "For the Christian mind, however, there is lacking the point on which everything turns, namely, the redeeming death of Jesus."

Instead, Brahms shifts his focus from pleading for the redemption of the deceased to consolation of the living — we might even say, to accepting the impermanence that defines the human condition. It was from this universalising perspective that the composer famously declared that he might as readily have called his "German" Requiem "a human Requiem."

And for this reason, the Requiem in a way represents the ultimate "crossover" work of sacred music that makes perfect sense in the secular concert hall — a uniquely personal cantata, unusual and original in its formal design, that addresses the same ultimate questions as does the traditional Requiem, but without its expected ideological framework.

A significant background inspiration for composing the Requiem, which he began in 1857, was to honour the memory of Brahms's mentor, Robert Schumann (who had died in 1856). Brahms ended up setting this project aside but was motivated to return to it by the death of his mother in 1865 (whom he also commemorates in the wonderful Horn Trio, Op. 40). Thus the resulting paradox, as the musicologist Michael P. Sternberg points out, that the biggest work Brahms ever composed "also developed into his most personal one" — personal "in both its commemorative and confessional aspects."

After the Bremen premiere, Brahms added the fifth movement for solo soprano ("Ihr habt nun Traurigkeit"); the composition of the entire work, in other words, spanned nearly a dozen years, from 1857 to 1868. A fascinating subchapter of its genesis led to the version we hear in this performance. As mentioned above, Brahms had begun his career as a performing pianist, and along with the works for solo piano that are among his major contributions

1868年，整部作品的創作歷時12年。我們今天欣賞的版本來自原版的一個精采分支。正如上文所述，布拉姆斯以鋼琴演奏家身份開創事業，而身為作曲家，他除了寫下不少鋼琴獨奏曲外，還不時為管弦樂及聲樂作品重新編寫四手聯彈鋼琴版本。他付出如此大的努力，是因為他希望家有鋼琴的人也可演奏音樂（那時還未有鐳射唱片或收音機等），他的作品直接地送給音樂愛好者，滿足他們的需要。

此安魂曲於1871年在倫敦首演時，就是利用布拉姆斯改編的四手聯彈版本登場。樂曲突出歌聲的力量，可以說更強調音樂「人性」的一面。

布拉姆斯以韓德爾、巴赫和其他更早期的作曲家是音樂上的榜樣。史坦伯格稱，《德意志安魂曲》整體上達到一種剛毅（以舒曼的聲音為父親的形象）和溫柔（向布拉姆斯的母親致敬）間的協調，有剛強嚴謹的「父輩的戰鬥精神」，也有令人想起母親安慰的抒情段落。作曲家刻意平衡抒情和戲劇性的元素（在第二樂章進行曲中的慢板啟示裏大量出現），讓聽眾更加投入。全曲帶着肯定的感覺，避免用低級或濫情的調子煽情。雖然樂曲沒有《神怒之日》，但第六樂章的高潮更能表現人類的普遍恐懼。

作品中有一個統一的原始樂思，那就是合唱團登場時的動機，由三個音組成：F—A—降B，動機在音樂裏持續發展，可見布拉姆斯在組織上的獨特才華。樂曲完結時，安慰的聲音再次回來，催淚的高潮非常動人，以一份音樂的回憶作承諾，即暗示永恆不朽，教哀悼者振作起來。對人生無常的最大安慰，就是藝術的永恆。

樂曲介紹 湯馬士·梅
中譯 張婉麗

as a composer, he regularly prepared four-hand piano arrangements of both orchestral and vocal scores. This was an eminently practical endeavour in a context of music-making at the home with a keyboard (well before the conveniences of CDs or radio) and helped meet a demand for his music while also making his compositions more directly accessible to music lovers.

The four-hand version Brahms made of the Requiem was the version used for the London premiere of this masterpiece (in 1871). By bringing the vocal forces more prominently into the spotlight, this version could moreover be said to emphasise the music's "human" dimension.

Handel and Bach and even earlier composers served Brahms as musical models. Steinberg argues that the Requiem overall achieves a "reconciliation" between masculinity (the voice of Schumann as a father figure) and femininity (the tribute to Brahms's mother) — between the voices of a strongly disciplined "paternal militancy" and the lyrical dimension associated with maternal consolation. Brahms continually involves the listener through his knowing balance of lyricism and drama (of which there is no shortage in the slow-motion apocalypse that unfolds in the form of a march in the second movement). Throughout, his music of reassurance avoids cheapening, sentimental pathos. And despite the absence of the "Day of Judgement", a more universal existential fear finds expression in the climax of the sixth movement.

Brahms's characteristic organising genius is apparent in his constant development of a unifying germinal idea: the three-note motif F—A—B-flat, which is voiced when the chorus first enters. This music of consolation will return in the final moments of the work, with deeply moving emotional payoff, uplifting those left to mourn with the promise of what is now a musical memory that has been created — and thus a hint of immortality. The ultimate consolation for human impermanence turns out to be the durability of art.

Programme notes by Thomas May

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 project 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; *human requiem*, the interactive scenic version of Brahms's *Ein deutsches Requiem* staged by Jochen Sandig / Sasha Waltz & Guests will follow further invitations to 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。

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 took 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.



布拉姆斯

Johannes Brahms (1833-1897)

布拉姆斯在 1833 年 5 月 7 日出生於德國漢堡，是 19 世紀的偉大作曲家和著名浪漫時期音樂家。他的父親是漢堡愛樂會的低音大提琴手，布拉姆斯自幼學習音樂，7 歲開始彈奏鋼琴。

1853 年，有人介紹布拉姆斯認識德國著名作曲家和音樂評論家羅伯特·舒曼。他們很快熟稔起來，舒曼大讚布拉姆斯是音樂天才，並認為他會為音樂界的未來帶來希望，更在一篇知名文章中公開稱讚他是「年輕的鷹」。這些讚揚令這位年輕作曲家的名號傳遍音樂世界。

在之後幾年間，布拉姆斯擔任多個不同職位，包括在 1859 年獲任命為漢堡女合唱團的指揮。這段期間他的音樂作品包括降 B 大調弦樂六重奏和 D 小調第一鋼琴協奏曲。1868 年，布拉姆斯在母親逝世後根據聖經經文完成了《德意志安魂曲》，這部作品成為 19 世紀最重要的聖歌音樂之一。同期的其他作品包括華爾茲及兩冊鋼琴四手聯彈《匈牙利舞曲》。

布拉姆斯由作曲而來的收入在 19 世紀 80 及 90 年代不斷增加，作品包括 A 小調協奏曲、C 小調第三鋼琴三重奏及 D 小調小提琴奏鳴曲。他亦完成了 F 大調弦樂五重奏和 G 大調弦五重奏。

布拉姆斯在逝世前 10 年創作了數部室樂作品，並與單簧管手理查·穆爾菲德合作寫了一連串曲目，包括單簧管、大提琴、鋼琴三重奏及單簧管、弦樂五重奏。1896 年，布拉姆斯從希伯來聖經和新約取得靈感，完成了《四首嚴肅的歌》。1897 年 3 月，他在維也納作最後的演出；一個月後（即 1897 年 4 月 3 日）因癌症併發症逝世。

作曲家

Composer

Widely considered one of the 19th century's greatest composers and one of the leading musicians of the Romantic era, Brahms was born in Hamburg, Germany, on May 7, 1833. Music was introduced to his life at an early age. His father was a double bassist in the Hamburg Philharmonic Society, and the young Brahms began playing piano at the age of seven.

In 1853 Brahms was introduced to the renowned German composer and music critic Robert Schumann. The two men quickly grew close, with Schumann seeing in his younger friend great hope for the future of music. He dubbed Brahms a genius and praised the "young eagle" publicly in a famous article. The kind words quickly made the young composer a known entity in the music world.

Over the next several years, Brahms held several different posts, including conductor of a women's choir in Hamburg, which he was appointed to in 1859. His musical output during this period included String Sextet in B-flat Major and Piano Concerto No 1 in D Minor. In 1868, following the death of his mother, he finished *A German Requiem*, a composition based on Biblical texts and often cited as one of the most important pieces of choral music created in the 19th century. Other compositions from this period included waltzes and two volumes of *Hungarian Dances* for piano duet.

The wealth of compositions for him to draw from continued to grow in the 1880s and 1890s. His work included Double Concerto in A Minor, Piano Trio No. 3 in C Minor and the Violin Sonata in D Minor. In addition, he finished String Quintet in F Major and String Quintet in G Major.

During his final decade, Brahms wrote several chamber music pieces, teaming up with clarinetist Richard Muhlfeld for a succession of songs that included Trio for Clarinet, Cello and Piano, as well as Quintet for Clarinet and Strings. In 1896 Brahms completed *Vier ernste Gesänge*, which drew on work from the Hebrew Bible and the New Testament. Brahms gave his last performance in March 1897 in Vienna. He died a month later, on April 3, 1897, from complications due to cancer.

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尼古拉斯·芬克
Nicolas Fink

指揮
Conductor

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。他曾為多位傑出指導家籌備音樂會，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 Chorus 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 *Liturgie 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 *Liturgie 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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Sasha Waltz & Guests

1993 年，Sasha Waltz & Guests 舞蹈團由莎莎·華爾斯及尤亨·桑迪於柏林創立。迄今為止，舞蹈團與來自 25 個國家的建築師、視覺藝術家、編舞家、電影製作人、設計師、音樂家、歌手和舞蹈家等 250 多位藝術家和樂團合作超過 80 部製作、對談節目及電影。Sasha Waltz & Guests 舞蹈團活躍於國際舞台，每年在全球演出約 80 次，向觀眾呈獻 18 部精采劇目。在柏林，舞蹈團與市政劇院、歌劇院及博物館等眾多機構攜手合作，並協助建立多個為藝術對話而設的創意製作基地，如索菲婭劇院 (1997)、放射系統 V 及藝術與創意空間 (2006)。Sasha Waltz & Guests 舞蹈團獲都市文化基金及柏林大力支持。



尤亨·桑迪
Jochen Sandig

導演及演出
Direction & Performance

1968 年，桑迪出生在德國埃斯林根。1990 年，他開始在柏林修讀心理學和哲學。同年，他參與成立塔赫勒斯藝術館，並成為藝術館的藝術總監。1993 年，他與莎莎·華爾斯共同成立 Sasha Waltz & Guests 舞蹈團。1996 年，他在柏林米特區共同創立索芬劇院，並擔任其藝術總監直至 1999 年。1999 至 2004 年，桑迪是柏林列寧廣場劇院藝術指導成員，負責舞蹈部分的編劇。自 2004 年 9 月，桑迪成為 Sasha Waltz & Guests 舞蹈團的藝術總監。他亦是放射系統 V 的創辦人。放射系統 V 選址柏林，於 2006 年 9 月開幕，是專門為音樂、舞蹈及視覺藝術而設的新製作及培訓中心。2010 年 1 月，尤亨·桑迪獲法國文化兄弟會頒授法國文化及藝術官員級勳章。2012 年 2 月，他首次執導「人的安魂曲」，與柏林廣播合唱團及西蒙·海爾賽合作演繹布拉姆斯的《德意志安魂曲》。

Sandig was born in 1968 in Esslingen, Germany. In 1990, he started his psychology and philosophy studies in Berlin. He was involved in the founding of the Kunsthaus Tacheles and became its artistic director in 1990. In 1993, he founded with Sasha Waltz the Sasha Waltz & Guests dance company. In 1996, he co-founded the Sophiensæle Theatre in Berlin Mitte and was its artistic director until 1999. From 1999 to 2004, Sandig was a member of the artistic direction of the Schaubühne am Lehniner Platz Berlin and was also responsible for the dramaturgy of the dance section. Since September 2004, he has been the artistic director of Sasha Waltz & Guests. He is also the founder of a new production and training centre for music, dance and the visual arts in Berlin called Radialsystem V, which opened in September 2006. In January 2010 Jochen Sandig was awarded the French cultural fraternity Officier de l'Ordre des Arts et des Lettres. In February 2012 he celebrated his directorial debut with human requiem, a staging of Johannes Brahms's *Ein Deutsches Requiem* in collaboration with the Rundfunkchor in Berlin and Simon Halsey.



安德烈亞斯·費伯
Andreas Felber

聯合指揮
Co-conductor

費伯在琉森出生和長大，在琉森合唱團，上了首堂聲樂課，後成為長期成員。他主力指揮合唱音樂和音樂劇。費伯曾在琉森劇院客串，又於 2010 和 2012 年擔任瓦倫湖劇院的音樂總監，並在蘇爾塞市政劇院擔任指揮。他曾指揮如歌合唱團及蜚聲美樂合唱團，獲得國內外觀眾的讚譽。如歌合唱團囊括無數國際合唱比賽大獎，包括托洛薩、科克及斯皮特安德勞。此外，費伯自 2011 年起與同僚多米尼克·蒂爾擔任瑞士合唱團的指揮，並於著名的達沃斯音樂節擔任室內合唱團音樂總監。

Born and raised in Lucerne, Felbert was a longtime member of the Luzerner Singknaben and received his first vocal lessons there. The focus of his work as a conductor lies in choral music and musical theatre. He was guest at the Luzerner Theater, Music Director of the Walensee-Bühne in 2010 and 2012 and conducts at the Stadttheater Sursee. Felber directs the choirs molto cantabile and ProMusicaViva, with whom he has received national and international acclaim. Molto cantabile is the winner of several international choral competitions including Tolosa, Cork and Spittal an der Drau. In addition, he has been the conductor of Schweizer Jugendchor since 2011 along with his colleague Dominique Tille. Felber is the music director of Kammerchor at the renowned Davos Festival.

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蘇菲亞·舒華斯
Sylvia Schwartz

女高音
Soprano

舒華斯最近參與的精華節目包括：在馬德里皇家劇院公演的《費加洛的婚禮》中飾演蘇珊娜一角、與盧森堡愛樂樂團合作策姆林斯基的抒情詩交響曲、與西班牙國家管弦樂團合作演奏帕特的《如鹿渴望》和在巴黎音樂城演出布拉姆斯的《安魂曲》。

她曾於多個世界級著名歌劇院及音樂節演出，包括柏林國家歌劇院、維也納國家歌劇院、巴伐利亞國立歌劇院、莫斯科大劇院、佛羅倫斯五月音樂節樂團、愛丁堡戲劇節、薩爾茲堡音樂節及韋爾比耶音樂節。舒華斯亦是知名演奏家，曾與眾多鋼琴家合作，包括胡夫拉姆·力格爾、查理士·史賓賽和馬金·馬丁努；而曾合作的指揮家包括歌迪奧·阿巴度、丹尼爾·巴倫博伊姆、菲利普·佐敦、勒內·雅各、古斯塔保·杜達美和克里斯多夫·霍格伍德。

Highlights of Schwartz's recent engagements have included such roles as Susanna in *Le Nozze di Figaro* at the Teatro Real, Zemlinsky's Lyric Symphony with the Luxemburg Philharmonic, Arvo Pärt's *Como cierva sedienta* with the Spanish National Orchestra and Brahms's *Requiem* at the Cite de la Musique in Paris.

She has appeared at many of the world's finest opera houses and festivals including Berlin Staatsoper, Wiener Staatsoper, Bayerische Staatsoper, The Bolshoi Theatre, Maggio Musicale Fiorentino, Edinburgh, BadenSalzburg and Verbier festivals. She is also an acclaimed recitalist and has worked with pianists such as Wolfram Rieger, Charles Spencer and Malcolm Martineau; and with conductors such as Claudio Abbado, Daniel Barenboim, Philippe Jordan, Rene Jacobs, Gustavo Dudamel and Christopher Hogwood.



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康拉德·雅洛特
Konrad Jarnot

男中音
Baritone

自從2000年贏得慕尼黑國際音樂大賽一等獎後，雅洛特於多個享負盛名的舞台上大展歌喉，如紐約林肯中心及倫敦高文花園皇家歌劇院。他曾與眾多著名指揮家聯手，包括列卡度·沙爾、安東尼·帕帕諾和耶索·羅培茲·柯布斯等。曾與他合作的管弦樂隊包括皇家阿姆斯特丹音樂廳樂團、萊比錫布業大廳管弦樂團、法國國家樂團及其他知名合唱團，如根特合唱團及古樂團。他亦在各大音樂節現身，如德國國際音樂節及施韋岑根音樂節。

雅洛特曾為多間唱片公司錄製專輯，如索尼、Harmonia Mundi、OehmsClassics、Orfeo、Capriccio及Hänssler，並贏得「古典迴聲大獎」和「金音叉獎」等獎項。他亦是杜塞道夫舒曼音樂學院的教授，於歐洲及日本教授大師班。

Since winning the first prize in 2000 at the ARD competition in Munich Jarnot has sung in such prestigious venues as Lincoln Center New York and Royal Opera House Covent Garden London. He has worked with leading conductors like Riccardo Chailly, Antonio Pappano, and Jesus-Lopez-Cobos. He has sung with orchestras such as the Royal Concertgebouw Orchestra, Gewandhausorchester, and Orchestre National de France and with well-known choirs such as Collegium Vocale Gent. His festival appearances have included the Schleswig Holstein Musikfestival and Schwetzingen Festspiele.

He has recorded CDs for Sony, Harmonia Mundi, OehmsClassics, Orfeo, Capriccio and Hänssler, winning such prizes as Echo Klassik and Diapason d'or. He is a professor at Robert-Schumann-Hochschule in Düsseldorf and has taught masterclasses in Europe and Japan.



安潔拉·卡珊胡伯
Angela Gassenhuber

鋼琴
Piano

卡珊胡伯在故鄉德國慕尼黑開始研習音樂，其後在英國曼徹斯特繼續深造。她的藝術生涯專注在室內樂，曾在歐洲各地與眾多室內樂團及拍檔舉辦音樂會，並在各大國際音樂節現身，而且與雷索南斯合奏團（漢堡）及柏林新音樂室內樂團屢次合作。她曾為柏林所有管弦樂團彈奏鋼琴，並擔任柏林音樂廳的劇場作品的獨奏。自1995年起，卡珊胡伯於柏林漢斯·艾斯納音樂院教授鋼琴伴奏。聽眾可從布嵐傑及塔耶費爾等人製作的音樂專輯聽到她的作品。

Gassenhuber began her musical studies in her hometown Munich, Germany and continued them in Manchester, England. Her artistic career has been centred on chamber music. She has given concerts throughout Europe with various chamber music groups and duo partners, appeared at international festivals, and performed frequently with the Ensemble Resonanz (Hamburg) and KNM Berlin. She has played orchestra piano with all of the orchestras of Berlin, and as a soloist in theatre productions of the Konzerthaus Berlin. Since 1995 she has held a teaching position as accompanist at the Hanns Eisler School of Music in Berlin. She can be heard on CD recordings of music by Boulanger and Tailleferre among others.



菲利普·梅爾
Philip Mayers

鋼琴
Piano

在早期的職業生涯，梅爾以自由音樂家身份與澳洲和紐西蘭眾多樂團合作，並與國家歌劇團和芭蕾舞團保持密切關係。他曾於主要音樂節擔任伴奏和室內樂演奏，並與他的新音樂樂團《藍噪聲》於平壤四月春節演出。梅爾的廣播及CD唱片種類繁多，包括由 Harmonia Mundi 發行、與 RIAS 室內合唱團合作的幾張專輯。他是柏林室內歌劇院等團體的音樂總監，涉足歌舞表演和流行音樂的作曲及編曲，廣獲好評。他曾與英國歌舞表演歌手瑪利·凱魯攜手合作，於英國及歐洲演出。

In the early years of his career Mayers worked as freelance musician with various ensembles in Australia and New Zealand, while maintaining a close relationship with the national opera and ballet companies. As an accompanist and chamber music partner he has appeared at major festivals such as Montreux and Aldeburgh and, with his ensemble for new music Blue Noise, at the April Spring Festival in Pyongyang. He has made a wide variety of radio and CD recordings, including several with RIAS-Kammerchor for Harmonia Mundi. He has served as Musical Director for companies such as the Berliner Kammeroper. An acclaimed composer and arranger, he also works in cabaret and popular music. With the English cabaret singer Mary Carewe he has appeared throughout Britain and Europe.

簡歷中譯 陳逸宜

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Sören von Billerbeck
Oliver Gawlik
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歌詞 Libretto

I.

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
(Matthäus 5, 4)

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.
(Psalm 126, 5–6)

II.

Denn alles Fleisch, es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
(1. Petrus 1, 24)

So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe
den Morgenregen und Abendregen.
So seid geduldig.

(Jakobus 5, 7)
Aber des Herrn Wort bleibet in Ewigkeit.

(1. Petrus 1, 25)
Die Erlöseten des Herrn werden
wiederkommen
und gen Zion kommen mit Jauchzen.
ewige Freude, wird über ihrem Haupte sein.
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.
(Jesaja 35, 10)

I.

Blessed are they that mourn,
for they shall have comforted.
(Matthew 5:4)

They that sow in tears
shall reap in ioy.
They that go forth and weep,
bearing precious seed,
shall doubtless come again with rejoicing,
bring their sheaves with them.
(Psalm 126: 5–6)

II.

For all flesh is as grass,
and all the glory of man
as the flower of grass;
The grass withers,
and the flower thereof falleth away.
(1 Peter 1:24)

Be patient therefore, brethren,
unto the coming of the Lord.
Behold, the husbandman waiteth for the
precious fruit of the earth,
and has long patience for it,
until he receive the morning and evening rain.
Be patient therefore.
(James 5:7)

But the word of the Lord endureth for ever.
(1 Peter 1:25)

And the ransomed of the Lord shall return
again,
and come to Zion with songs
and everlasting joy upon their heads:
they shall obtain joy and gladness
and sorrow and sighing shall flee away.
(Isiah 35:10)

I.

哀慟的人有福了，
因為他們必得安慰。
(馬太福音 5:4)

流淚撒種的，
必歡呼收割。
那帶種流淚出去的，
必要歡歡樂樂的
帶禾捆回來。
(詩篇 126:5-6)

II.

因為：凡有血氣的，盡都如草，
他的美榮
都像草上的花。
草必枯乾，
花必凋謝。
(彼得前書 1:24)

弟兄們哪，你們要忍耐，
直到主來。
看哪，農夫忍耐等候
地裏寶貴的出產，
直到得了秋雨春雨。
(雅各書 5:7)

惟有主的道是永存的。
(彼得前書 1:25)

並且耶和華救贖的民必歸回，
歌唱來到錫安。
永樂必歸到他們的頭上，
他們必得着歡喜快樂，
憂愁歎息盡都逃避。
(以賽亞書 35:10)

III.

Herr, lehre doch mich,
dass ein Ende mit mir haben muss
und mein Leben ein Ziel hat,
und ich davon muss.
Siehe, meine Tage sind
einer Hand breit vor Dir,
und mein Leben ist wie nichts vor Dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?
Ich hoffe auf dich.
(Psalm 39, 5-8)

Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.
(Weisheit Salomos 3, 1)

IV.

Wie lieblich sind deine Wohnungen, Herr
Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.
(Psalm 84, 2-3, 5)

V.

Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch
nehmen.
(Johannes 16, 22)

Sehet mich an: Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost gefunden.
(Jesus Sirach 51, 35)

Ich will euch trösten,
wie einen seine Mutter tröstet.
(Jesaja 66, 13)

III.

Lord, make me to know mine end,
and the measure of my days,
what it is: that I may knowHow frail I am.
Behold, thou hast made my days
as an handbreadth;
And mine age is as nothing before thee.
verily every man at his best state
is altogether vanity.
Surely every man walks in a vain show:
Surely the are disquieted in vain:
He heaps up riches, and knows not who
shall gather them.
And now, Lord, what wait I for?
My hope is in thee.
(Psalm 39: 4-7)

The souls of the righteous are in the
hand of God,
And there shall no torment touch them.
(Wisdom of Solomon 3:1)

IV.

How lovely are thy tabernacles,
O Lord of Hosts!
for the courts of the Lord:
my heart and my flesh cries out
for the living God.
Blessed are they that dwell in thy house:
they will always be praising thee.(Psalm
84:1,2,4)

V.

And ye now therefore have sorrow: but I
will see you again
and your heart shall rejoice,
your joy no man taketh from you.
(John 16:22)

Behold with your eyes: for a little while
I had labour and toil,
Jet have I found much rest.
(Wisdom Of Jesus, Son Of Sirach 51:27)

As one whom his mother comforts,
so I comfort you.
(Isiah 66:13)

III.

耶和華啊，
求你叫我曉得我身之終，
我的壽數幾何，
叫我知道我的生命不長。
你使我的年日窄如手掌，
我一生的年數，
在你面前如同無有。
各人最穩妥的時候，
真是全然虛幻。
世人行動實係幻影：
他們忙亂，真是枉然；
積蓄財寶，不知將來有誰收取。
主啊，如今我等甚麼呢？
我的指望在乎你！
(詩篇 39:4-7)

義人的靈魂在上帝手中，
沒有痛苦能侵害他們。
(所羅門智訓 3:1)

IV.

萬軍之耶和華啊，
你的居所何等可愛！
我羨慕渴想耶和華的院宇，
我的心腸、
我的肉體向永生神呼籲。
如此住在你殿中的，便為有福，
他們仍要讚美你！
(詩篇 84:1,2,4)

V.

你們現在也是憂愁，
但我要再見你們，
你們的心就喜樂了，
這喜樂也沒有人能奪去。
(約翰福音 16:22)

你們的眼見我為智慧
受了些微的勞苦，
我就得了不少的平安。
(便西拉智訓 51:27)

母親怎樣安慰兒子，
我就照樣安慰你們。
你們也必因耶路撒冷得安慰。
(以賽亞書 66:13)



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VI.

Denn wir haben hier keine bleibende Stadt,
sondern die zukünftige suchen wir.
(Hebräer 13, 14)

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten werden auferstehen
unverweslich;
und wir werden verwandelt werden.
Dann wird erfüllt werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
(1. Korinther 15, 51-52 und 54-55)

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge erschaffen,
und durch deinen Willen haben sie das Wesen
und sind geschaffen.
(Offenbarung 4, 11)

VI.

For here have we no continuing city,
but we seek one to come.
(Hebrew 13:14)

Behold, I show you a mystery:
We shall not all sleep but we shall all be
changed
in a moment, in the twinkling of an eye,
at the last trumpet:
For the trumpet shall sound,
and the dead shall be raised incorruptible,
and all we shall be changed.
Then shall be brought to pass the saying
that is written.
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?
(1 Corinthians 15:51-52 & 54-55)

Thou art worthy, O Lord,
to receive glory and honour and
power: for thou hast created all things
and for thy pleasure they are and were
created.
(Revelation 4:11)

VI.

我們在這裏本沒有常存的城，
乃是尋求那將來的城。
(希伯來書 13:14)

我如今把一件奧秘的事告訴你們：
我們不是都要睡覺，
乃是都要改變，
就在一霎時，眨眼之間，
號筒末次吹響的時候。
因號筒要響，
死人要復活，成為不朽壞的，
我們也要改變。
那時經上所記
死被得勝吞滅的話就應驗了。
死啊，你得勝的權勢在哪裏？
死啊，你的毒鉤在哪裏？
(哥林多前書 15:51-52 及 54-55)

我們的主，我們的神，
你是配得榮耀、尊貴、權柄的！
因為你創造了萬物，
並且萬物是因你的旨意
被創造而有的。
(啟示錄 4:11)

VII.

Selig sind die Toten,
die in dem Herrn sterben, von nun an.
Ja, der Geist spricht,
dass sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.
(Offenbarung 14, 13)

VII.

Blessed are the dead,
which die in the Lord from henceforth.
Yea, says the spirit,
that they may rest from their labours;
and their works do follow them.
(Revelation 14:13)

VII.

從今以後，
在主裏面而死的人有福了！
聖靈說：「是的，
他們息了自己的勞苦，
做工的果效也隨着他們。」
(啟示錄 14:13)

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Programme Calendar
節目時間表

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	FOLK-S, will you still love me tomorrow? Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

- 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

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 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·達里斯	<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·達里斯	<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
布里斯托爾老城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《鋼琴俠俠》 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



Photo: © Wilfried Hölzl

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	
26/02	今日教育 Education Today
2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
5/03	文化對話的意念 The Idea of Cultural Dialogue
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

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