

44<sup>th</sup>  香港藝術節  
Hong Kong  
Arts Festival  
19.2-20.3.2016

What comes after

# Debussy String Quartet

德 布 西 弦 樂 四 重 奏

FRENCH MUSIC 法式美饌

BACH TO JAZZ 巴赫至爵士





香港賽馬會  
The Hong Kong Jockey Club

# 同心同步同進 共創更好未來

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

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

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

貢獻香港藝術節44年伙伴及藝術節開幕演出贊助  
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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。

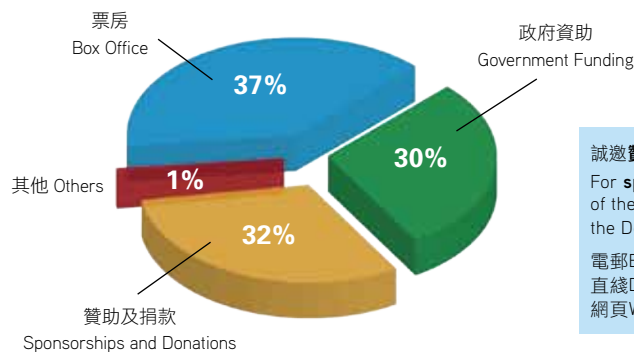
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、勵娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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，並同步出版新作品劇本，不少作品更已在香港及海外多度重演。

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

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

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



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

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

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

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

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

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

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。

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

電郵Email | [dev@hkaf.org](mailto:dev@hkaf.org)

直綫Direct Lines | (852) 2828 4910/11/12

網頁Website | [www.hk.artsfestival.org/en/support-us](http://www.hk.artsfestival.org/en/support-us)

# 44<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival

19.2-20.3.2016 Presents

## 德布西弦樂四重奏 Debussy String Quartet

## FRENCH MUSIC 法式美饌

14/3/2016



演出長約 1 小時 45 分鐘，包括一節中場休息  
Running time: approximately 1 hour and 45 minutes including one interval

節目資料 P9 for programme details

## BACH TO JAZZ 巴赫至爵士

15/3/2016



演出長約 1 小時 30 分鐘，不設中場休息  
Running time: approximately 1 hour and 30 minutes with no interval

節目資料 P19 for programme details



香港大會堂音樂廳  
Concert Hall, HK City Hall

封面照片 Cover photograph © Gilles Pautigny



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14.3.2016

## 德布西弦樂四重奏：法式美饌 Debussy String Quartet: French Music

### 泰利法來

#### 升 C 小調弦樂四重奏

中板  
間奏  
終曲－快板

**Germaine Tailleferre** (1892-1983)

#### String Quartet in C-sharp minor

Modéré  
Intermède  
Finalé – Vif

### 德布西

#### G 小調弦樂四重奏，作品 10

生動而決斷  
稍活潑及有節奏感  
小行板，溫柔地表達  
有節制的－逐漸加快－富動感並激情

**Claude Debussy** (1862-1918)

#### String Quartet in G minor, Op 10

Animé et très décidé  
Assez vif et bien rythmé  
Andantino, doucement expressif  
Très modéré - En animant peu à peu -  
Très mouvementé et avec passion

— 中場休息 Interval —

### 雷寇

#### 如歌而悲傷的甚緩板

**Guillaume Lekeu** (1870-1894)

#### Molto adagio sempre cantante doloroso

### 拉威爾

#### F 大調弦樂四重奏

中庸的快板－非常溫柔  
稍活潑及有節奏感  
甚緩慢地  
活躍而激動

**Maurice Ravel** (1875-1937)

#### String Quartet in F major

Allegro moderato – très doux  
Assez vif – très rythmé  
Très lent  
Vif et agité

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

## Plus 藝術節加料節目

### 德布西弦樂四重奏大師班 Debussy String Quartet Masterclass

德布西弦樂四重奏在大師班中剖析多首法國樂曲及講解演奏技巧。 In this masterclass, interpretation of French repertoire and details of technique are explained.

14.3 (一 Mon) 2:00-4:00pm

香港演藝學院音樂廳  
Concert Hall, HKAPA

(節目已舉行 Past event)

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





## 德布西弦樂四重奏 Debussy String Quartet

### 第一小提琴

克里斯多夫·古拉達

### 中提琴

文遜·德普克

### First Violin

Christophe Collette

### Viola

Vincent Deprecq

### 第二小提琴

馬斯·維爾方

### 大提琴

塞德里克·康察安

### Second Violin

Marc Vieillefon

### Cello

Cédric Conchon

德布西弦樂四重奏憑多張錄音專輯及現場演出享譽國際。自1990年成立以來，他們極具個性的精彩演出為室樂界更添活力。

德布西弦樂四重奏紮根於里昂，曾贏得依雲國際弦樂四重奏大賽冠軍，每年於歐洲、亞洲、澳洲、北美及世界各地舉辦約120場演出。

在25年間，樂團推出超過25張專輯，作品囊括法國音樂（德布西、卡普萊、博納爾、拉威爾、弗瑞、維考夫斯基和勒克）、韋伯及由阿里翁親自錄製的蕭斯達高維契弦樂四重奏全集。其中，著名的莫札特《安魂曲》錄音專輯更是由廣獲好評的迪卡唱片公司發行，並以彼得·西騰塔爾1802年的樂譜為基礎演奏（亦同時製作了關於彼得·西騰塔爾的紀錄片）。德布西弦樂四重奏多元化的室樂唱片極受讚揚，包括與單簧管手尚·法蘭斯華·維迪爾合作布拉姆斯及韋伯的單簧管五重奏及與法蘭斯華·卓別靈攜手演出的莫札特鋼琴協奏曲合集。

德布西弦樂四重奏亦創辦了弦樂漫步音樂節。弦樂漫步音樂節是在法國南部舉行的室樂音樂節，同時提供室樂課程，樂團成員每年夏天均會於活動中表演及授課。

中譯 陳逸宜

Debussy String Quartet has built a reputation graced with international acclaim through their many recordings and live performances. Since its creation in 1990, they have enlivened the chamber music world with their stylish and stimulating performances.

Based in Lyon and honoured as Winners of the Evian International String Quartet Competition, the quartet performs about 120 concerts a year in Europe, Asia, Australia, North America, and all around the world.

The quartet's discography features more than 25 albums recorded in 25 years with works ranging from French music (Debussy, Caplet, Bonnal, Ravel, Fauré, Witkowski or Lekeu) to Weber or Shostakovich with the complete string quartets recorded by Arion. It includes the acclaimed Decca label release of the landmark Mozart Requiem recording, based on the 1802 transcription by Peter Lichtenthal (about which a documentary film has also been made). The quartet's mixed chamber music repertoire includes its highly acclaimed CD of the Brahms and Webern clarinet quintets with clarinetist Jean-François Verdier, and a collaboration with François Chaplin in several Mozart piano concertos.

Its members are the founders of Les Cordes en Ballade, a chamber music festival and an academy of chamber music in the South of France, where they perform and teach each summer.



2016

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of Dance, LRAD, AISTD

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## 樂曲介紹

## Programme Notes

### 泰利法來：升C小調弦樂四重奏

Tailleferre: String Quartet in C-sharp minor

泰利法來只有數首作品流傳，她的音樂  
才華可能並未有好好的發揮。1904年，  
才12歲的她憑着鋼琴天賦進入巴黎音樂  
學院；剛出20歲已獲得薩蒂對其作品的  
推薦；數年後，她跟米堯、康涅格等同  
窗，組成了「法國六人組」，代表着一  
群年輕的現代主義者，對抗當時無處不  
在的德布西音樂風。雖然她是六人組成  
員，但她的創作往往用上保守的音樂語  
言，究其原因，音樂學家符徹爾曾推斷，  
作為一位女性，泰利法來可能相信自己  
並不能像男性作曲家一樣能冒險嘗試，  
闖新的音樂領域。

這首弦樂四重奏在1919年寫成，題獻給  
鋼琴家魯賓斯坦，樂曲以小奏鳴曲式樂  
章開始，帶出兩個對立的主題。為了營  
造張力，泰利法來把傳統的旋律素材置  
在雙調性和複調性的脈絡中，例如，旋  
律是一個音調，而伴奏是另一個調。第  
二樂章是輕鬆活潑的諧謔曲，表達力強  
的樂段製造對比。終曲的拍子是6/16，  
節奏生動，和聲新穎，內斂的樂段對比  
着快步的素材，最後大提琴以一個單D  
音靜靜的終結樂章。

Now remembered for only a small number of works,  
Germaine Tailleferre never achieved her potential as  
a musician. As a gifted pianist, she entered the Paris  
Conservatoire in 1904, at the age of 12. By the time she  
was in her early 20s, Eric Satie was championing her  
music. A few years later, she joined Darius Milhaud, Arthur  
Honegger, and other classmates from the Conservatoire to  
form Les Six, a group of young modernists opposed to the  
pervasive influence on music of none other than Claude  
Debussy. Despite her membership in Les Six, Tailleferre  
often composed in a conservative musical language. The  
musicologist Jane Fulcher has written that this was at  
least partly because Tailleferre believed that as a woman  
she could not risk being as experimental as her male  
counterparts.

Tailleferre completed her String Quartet in 1919 and  
dedicated it to the pianist Arthur Rubinstein. The Quartet  
opens with a sonatina movement with two contrasting  
themes. She provides tension by placing conventional  
melodic material in a bi- or poly-tonality context – having,  
for example, a melody in one key and its accompaniment in  
another. The second movement is a light and lively scherzo  
with contrasting expressive movements. The finale, cast in  
6/16, is filled with rhythmic vitality and harmonic invention.  
Reflective passages provide contrast to the fast-paced  
material, and the movement comes to a quiet close on a  
single D in the cello.

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## 德布西：G小調弦樂四重奏，作品10 Debussy: String Quartet in G minor, Op 10

在1893年12月29日首演時，這首G小調弦樂四重奏並未引起廣泛的注意；年僅31歲的德布西雖未為人熟識，卻已進行不少的創作，當中有跟象徵主義詩人馬拉美的合作。他趨慕新的聲音，1889年在巴黎博覽會接觸到的爪哇甘美蘭音樂，最引起他的興趣。

這首樂曲採用標準的四樂章格式，從表面看實在是非常傳統的結構，而這首德布西僅有的弦樂四重奏，亦是他唯一標有作品編號和調號的樂曲。在成熟的曲式規格內，德布西開始把音樂推向新的方向。

第一樂章用奏鳴曲式，但旋律素材並非古典奏鳴曲的調式和聲表達，而是採用中世紀風格。樂章由第一小提琴帶領下，有力地開始（「生動而決斷」），緊接的慢速主題感情豐富，形成對比，在開首的主題再出現後，第一小提琴和中提琴同奏出抒情的旋律。

到了第二樂章，德布西把標準的諧謔曲反過來，起初一些聽眾覺得大量的撥弦奏很刺耳，但這手法讓他達到節奏和音色的統一，呈現甘美蘭的影子。第三樂章溫柔而情感豐富，短小的引子，引領出第一小提琴的主題，中提琴由獨奏到帶着伴奏，導出新的主題，讓大提琴承接，漸變得熱情。第四樂章，由慢引子帶起，對位的織體和感性的和音交織。

這首樂曲面世一年後，德布西的革命性作品《牧神午後前奏曲》首演，回望1893年的弦樂四重奏，清晰可見印象派音樂的種子已開始發芽生長。

The String Quartet in G minor attracted little attention when it was first performed on 29 December 1893. The 31-year-old Claude Debussy was still largely unknown, but working on a number of projects, including a collaboration with the symbolist poet Stéphane Mallarmé. He was also opening up to new sounds – most famously that of Javanese gamelan, which he heard during the 1889 Paris Exposition.

Outwardly, then, with its standard four-movement structure, the String Quartet in G minor seems an unusually conventional work. Indeed, it would be Debussy's only composition with an opus number or a key signature, and it is his only string quartet. Within this well-established form, however, he began to move music in new directions.

In the first movement, Debussy employs a sonata form but presents much of the melodic material in medieval modes rather than the major and minor harmonies that had defined the classical sonata. The movement opens with a forceful gesture ("animated and very resolute"), led by the first violin. This is immediately contrasted with an expressive, slower-moving theme. After a restatement of opening theme, a new lyrical melody is presented by the first violin and viola together.

With the second movement, Debussy turned the standard scherzo on its head. Some early listeners found his extensive use of pizzicato (plucked) playing technique jarring. Through it, however, he achieves a kind of rhythmic and colouristic unity that suggests the influence of the gamelan. The "gently expressive" third movement opens with a short introduction that leads to the first theme, played by the first violin. The viola, first playing solo and then accompanied, introduces a new theme that later passes to the cello and grows increasingly passionate. After opening with a slow introduction, the fourth movement alternates between contrapuntal textures and sensuous harmonies.

One year after the first performance of the String Quartet, Debussy's revolutionary *Prélude à l'après midi d'un faune* was given its premiere. Looking back to the String Quartet of 1893, it is clear that the seeds of what would be known as impressionism in music were already taking root.

## 雷寇：如歌而悲傷的甚緩板 Lekeu: Molto adagio sempre cantante doloroso

雷寇在比利時韋爾維耶出生，9歲時隨家人移居法國普瓦提，後來到巴黎，拜於法朗克和丹第門下，培養出感情強烈的風格。他最為人熟悉的作品是1892年為易沙意創作的小提琴奏鳴曲，當時他22歲，2年後感染傷寒英年早逝，沒能在法國音樂界施展才華。

在雷寇約30首完成的作品中可找到不少室樂，這首弦樂四重奏甚緩板成於他17歲時（1887年），用音樂表達馬太福音第26章38節：「我心裏甚是憂傷，幾乎要死。」即使當此青蔥歲月，在牽動哀傷情感上，雷寇已很有一手。這首作品一直被忽略，直到15年前才出版。

Guillaume Lekeu was born near Verviers, Belgium, and settled in Poitiers with his family when he was nine. He later moved to Paris, where he studied with César Franck and Vincent d'Indy, and developed an intensely emotional style. He is known primarily for the Violin Sonata (1892), which he composed at the age of 22, for Eugène Ysaÿe. Just two years later, Lekeu contracted typhoid fever and died, ending what might have been a major career in French music.

Among the roughly 30 compositions that Lekeu completed, many were for chamber ensembles. He composed his *Molto adagio sempre cantante doloroso* for string quartet in 1887, at the age of 17. It is a "commentary" or musical elaboration on the words of Christ: "My soul is overwhelmed with sorrow to the point of death" (Matthew 26:38), a subject matter that he was adept at evoking even at that very young age. The work remained largely unknown until its publication 15 years ago.





## 拉威爾：F大調弦樂四重奏

### Ravel: String Quartet in F major

拉威爾的F大調弦樂四重奏是1903年的作品，即他離開巴黎音樂學院的一年，但這並非他的畢業之作。拉威爾曾數次進出音樂學院，1895年他曾被學校開除，但兩年後回來，跟弗瑞學作曲，亦從傑達吉修習對位，1900年他再次離校，但仍繼續隨弗瑞學習直到1903年。

這幾年間拉威爾以不同形式和風格創作，寫成《天方夜譚》、《哈巴奈拉舞曲》和一首小提琴奏鳴曲。儘管他在各方面已可算是專業作曲家，但仍是學生的身份，在寫作這首弦樂四重奏時，刻意選擇了一個摹仿的目標——德布西的G小調弦樂四重奏。

樂曲與德布西四重奏相似之處，主要在結構方面，拉威爾用奏鳴曲式樂章開始，其後是諧謔曲，一個抒情的慢樂章，終曲帶出第一樂章的主題。憂鬱的第一樂章開始時，一道寬大的拱形主題在四個樂器間冒起然後下沉；副題是抒情的，樂章終結時異常的平靜。

第二樂章雖然標為「活潑而有節奏感」，卻是A小調。一如德布西的第二樂章，開始時四位樂手都用撥弦，之後撥奏和弓法互相和應，節奏的轉換製造了對比效果。在第三樂章，節奏和氣氛變換頻繁，由A小調開始，承接第二樂章，然後轉移為降G大調，奏出第一樂章的主題。「活躍而激動」的終樂章回歸F大調，拍子和演奏技巧都有所變化。

樂曲介紹 拜恩·湯臣  
中譯 黃家慧

Maurice Ravel's String Quartet in F major dates from 1903, the year he left the Paris Conservatoire. The Quartet, however, was no graduation piece. Ravel had had an on-again-off-again relationship with the Conservatoire. He had been expelled in 1895, but returned two years later, to study composition with Gabriel Fauré and counterpoint with André Gédalge. Again, he was dismissed in 1900, but nonetheless stayed on to continue his studies with Fauré until 1903.

Ravel had in these years composed in many forms and styles, and created such works as *Shéhérazade*, *Habanera*, and a Violin Sonata. While he was in many ways a professional musician, he was also a student and chose to base his String Quartet on a model: Claude Debussy's String Quartet in G minor.

The similarities to Debussy's quartet are mostly structural. Ravel's opens with a movement in sonata form, follows it with a scherzo, a lyrical slow movement, and a finale in which themes from the first movement reappear. The first movement has an air of melancholy about it. It opens with a large arch-shaped theme rising and then falling through all four instruments. The second theme is lyrical. The movement comes to an unusually quiet close.

Although "lively and rhythmic", the second movement is in the key of A minor. It opens, like Debussy's second movement, with all four musicians playing pizzicato. After this opening statement, the playing shifts between plucking and bowing. Shifts in tempo provide another element of contrast. Changes of tempo and atmosphere are also frequent in the third movement. It opens in A minor, linking to the preceding movement before it shifts to the key of G flat major, where the first theme from the opening movement is heard. With the "lively and agitated" finale Ravel returns to the key of F major, shifting meters, and virtuosity.

Programme notes by Brian Thompson



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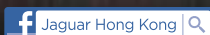


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## 德布西弦樂四重奏：巴赫至爵士 Debussy String Quartet: Bach to Jazz

柯拉德 - 尼芬  
《獻給父親的歌》

柯拉德 - 尼芬 / 德布西  
《馬爾西亞克中的阿希爾》  
(改編自德布西的 G 小調弦樂四重奏)

柯拉德 - 尼芬  
《極光》

柯拉德 - 尼芬  
《海的親吻》

葛戴爾  
低音大提琴 / 鋼琴二重奏

拉威爾  
F 大調弦樂四重奏 (節錄)

柯拉德 - 尼芬 / 拉威爾  
《關於拉威爾》  
(改編自拉威爾的 F 大調弦樂四重奏)

柯拉德 - 尼芬  
《四顆流星》

柯拉德 - 尼芬 / 巴赫  
《回歸巴赫》(改編自巴赫的 F 小調第五號大鍵琴協奏曲，第二及第三樂章)

柯拉德 - 尼芬  
《感謝》

鋼琴

尚 - 菲臘·柯拉德 - 尼芬

低音大提琴

尚 - 路易·雷森福

Jean-Philippe Collard-Neven (1975-)  
*Song for my father*

Jean-Philippe Collard-Neven / Claude Debussy (1862-1918)  
*Achille in Marciac*  
(from Debussy's String Quartet in G minor)

Jean-Philippe Collard-Neven  
*Northern lights*

Jean-Philippe Collard-Neven  
*A kiss by the sea*

Carlos Gardel (1890-1935)  
*Duo bass/piano*

Maurice Ravel (1875-1937)  
String Quartet in F (extract)

Jean-Philippe Collard-Neven / Maurice Ravel  
*Autour de Maurice*  
(from Ravel's String Quartet in F)

Jean-Philippe Collard-Neven  
*Etoile filante 4*

Jean-Philippe Collard-Neven / JS Bach (1685-1750)  
*Back to Bach* (from Bach's Harpsichord Concerto No 5 in F minor, 2nd & 3rd movements)

Jean-Philippe Collard-Neven  
*Merci*

Piano

Jean-Philippe Collard-Neven

Double Bass

Jean-Louis Rassinfosse

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## 巴赫至爵士：爵士與古典樂之間241條弦線的振動

### Bach to Jazz: 241-string vibration between jazz and classical music

文：尚 - 菲臘 · 柯拉德 - 尼芬（作曲 / 鋼琴）

Text: Jean-Philippe Collard-Neven (Composer/Piano)



對爵士樂隊來說能跟弦樂四重奏合作是很吸引的事，但如何不把弦樂四重奏局限在襯托的角色——只為古典樂演出作帶點華麗氣息的引子，或只作為爵士樂隊可有可無的背景音樂？

爵士樂隊和弦樂四重奏的相遇及合作，確實需要時間磨合交流。而德布西弦樂四重奏、尚 - 路易 · 雷森福和我自 2012 年 6 月初次會面後，便開始交流了一段長時間。透過多次的排練、討論及音樂會演出，很明顯看出雙方的角色除了沒有互相抵觸外，彼此的合作更創造了一個新組合和新的聲音。

由此可看出彼此要交流切磋並不一定要改變自己才可與對方溝通，相反，我們必須要完全地做自己，才能令交流變得豐富及有意義。

我們不想古典音樂家突然玩起虛假的爵士音樂來，又或是如尚 - 路易 · 雷森福

It is very tempting for a jazz band to work with a string quartet. But how not to confine the quartet to the role of a nice little classical ornament which would only serve as luxurious introduction or as musical background for the jazz band which would play exactly the same music if it was on its own?

For a genuine encounter to take place, you need time. And the Debussy Quartet, Jean-Louis Rassinfosse and me have spent a lot of time together since June 2012 when they first met. Through rehearsals, discussions and concerts it became obvious that both groups were not overlapping each other. What came out of it had more to do with the creation of a new group and of a new sound.

It turned out that meeting each other had nothing to do with changing yourself in order to be able to communicate with the other part. On the contrary, we believe that it is necessary to be fully yourself if you want the encounter to be rich and genuine.

We do not want classical musicians to suddenly play pseudo-jazzy music or a seasoned jazzman such as Jean-Louis Rassinfosse to suddenly ape a classical approach. Different worlds can meet only while combining the

般經驗豐富的爵士樂手突然模仿古典樂的方式去演奏。把音樂家最好的一面展現出來，才能結合不同的音樂領域，促成不同世界的交流。把爵士和古典樂結合的確展露出兩者的分別，尤其是時間的概念，但跨越了文化、樂種、時期的分別，音樂創作是普世的。

因此，別問我們這到底是爵士樂、古典樂還是跨界合作！6 位音樂家將為你帶來一次音樂歷程，把所有領域的音樂共冶一爐，演出內容橫跨整個音樂史，從文藝復興到當代，沒有「偉大」與「流行」音樂之分。演出曲目涵蓋拉威爾和德布西的弦樂四重奏，以及巴赫的 F 小調古鍵琴協奏曲。我重申我們並不是想把古典曲目爵士化，我們表現的是對聲音的「消化」、以尊敬的態度對音符間隱含的意義作推敲研究。即興演奏揭示了一種新的弦外之音，使存在及不存在於樂譜上的音樂變得難以區分。

我創作這些經典的新版本，同時也加插了自己的作品。演出展示了優美且引人入勝的爵士式室樂，讓不喜歡爵士樂的你愛上爵士樂，也讓以為只會聽爵士樂的樂迷側耳細聽古典音樂。

當代最優秀的法國弦樂四重奏之一、出色且與查特 · 貝克合作無間的低音大提琴手，以及令人耳目一新、遊走於不同樂種的鋼琴家，找到一個符合他們理念的交流平台。真正的悅於耳，歡於心。

中譯 陳楚珊

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柯拉德 - 尼芬將與雷森福來到西營盤的時尚聚腳點 Ping Pong 129，演出經典爵士名曲及尼芬的自家作品。

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different fields in which the musicians excel. Combining jazz and classical music does reveal differences, particularly about the perception of time. But beyond differences of cultures, genres and periods, making music is something universal.

So do not ask us if this is about jazz, classical music or some kind of a cross-over! The six musicians that you will listen to have musical courses which, all put together, would cover the entire history of music from the Renaissance to the present day, without any distinction between “great” and “pop” music. Their repertoire ventures into new versions of Ravel and Debussy Quartets as well as of Harpsichord Concerto in F minor by J S Bach. Once again we do not want to jazzify the classical repertoire. What we offer is a kind of “digestion” of sound, a respectful extrapolation of the musical text to be read between the lines. Improvisation reveals a new subtext which creates confusion between what is written and what is not.

I humbly cosigned these new versions of classics and also added compositions of my own. They display a fine and appealing jazzy-chamber music which will make you love jazz even if you thought you did not like it and which will make you listen to classical music even if you thought you only liked jazz.

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**尚-菲臘·柯拉德-尼芬**  
**Jean-Philippe Collard-Neven**

作曲／鋼琴  
 Composer/Piano

© Jonathan Gardier

比利時鋼琴家、作曲家及即興演奏家尚-菲臘·柯拉德-尼芬生於1975年，以演奏近代音樂出道。柯拉德-尼芬早年接受正統古典樂及爵士樂訓練，其後擴展至作曲、即興演奏以及跨媒體的演出，結合舞台裝置、文學、視覺藝術甚至電影等媒體，游走於傳統西方藝術與普及音樂的邊界。縱然如此，他還是持續在古典及當代音樂平台上亮相。

柯拉德-尼芬先後與多位爵士樂手合作，包括低音大提琴手雷森福、單簧管及色士風手法布里斯·柯勒曼、敲擊樂手沙維爾·德桑·納瓦拉和顫音琴手巴特·格堤。此外，他亦先後與作曲家尚-呂克·法桑、大衛·西亞；舞台導演皮埃特羅·皮蘇提、珍納維芙·狄瑪；指揮家帕特里·克戴維、皮埃·巴塞洛繆；視覺藝術家鮑勃·維索爾倫；畫家暨電影導演尚·戴圖以及古典樂男中低音何西·范丹姆等人攜手演出。

柯拉德-尼芬的足跡遍及歐洲、中南美洲、日本以及加拿大，並且錄製超過20張專輯，並於2003年獲比利時作曲家協會頒發獎杯。其後以灌錄法國當代作曲家路克·法拉利的室樂專輯奪得2008年的法國查理·科魯斯獎。柯拉德-尼芬除積極投身演奏事業，現時亦於比利時皇家蒙斯音樂學院任教。

Collard-Neven is Belgian pianist, composer and improviser born in 1975. While the start of his professional career was marked by a commitment to the contemporary repertory, Collard-Neven's early training in jazz and classical music soon came to the fore. His musical activity turned towards personal projects blending composition, improvisation, collaboration with the stage, literature, the visual arts and the cinema, often on the borderline between highbrow tradition and forms of popular music. This, however, did not prevent him from continuing to appear on classical and contemporary platforms.

He has engaged in various collaborations with artists ranging from the jazz bass player Jean-Louis Rassinfosse, the clarinet and saxophone player Fabrice Alleman, the percussionist Xavier Desandre-Navarre, the vibraphone player Bart Quartier, composers like Jean-Luc Faichamps and David Shea, stage directors including Pietro Pizzuti and Geneviève Damas, conductors such as Patrick Davin and Pierre Bartholomé, the visual artist Bob Verschueren, the painter and cinema director Jean Detheux to the bass-baritone José van Dam.

He appears regularly in Europe, South and Central America, Japan and Canada. He can be heard on some 20 discs. In 2003 the Union of Belgian Composers awarded him the FUGA trophy for his activity in championing the Belgian repertory. In 2008 he received the Coup de Coeur of the Académie Charles Cros for his CD Didascalies featuring the works of Luc Ferrari. Collard-Neven teaches chamber music and improvisation at the Royal Mons Conservatory.



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## 尚-路易·雷森福 Jean-Louis Rassinofosse

低音大提琴  
Double Bass

© Roland Dumoulin

爵士低音大提琴手尚·路易·雷森福自學成才，先後與比利時爵士樂壇國寶級口琴大師托茲·席爾曼、菲臘·加特連、賈克·沛勒、沙迪和米契·賀爾同台演出。雷森福又曾與多位國外頂尖獨奏者樂手同台獻技，包括了菲利·祖·瓊斯、克利福德·佐丹、祖·洛瓦諾、麥克·邁尼耶里、卻克·禮斯和帕奎多·德里維拉。他曾與爵士小號手查特·貝克於歐洲巡迴演出10年，並且合作灌錄了6張專輯，其中4張以貝克、菲臘·加特連和雷森福組成的三重奏形式面世。

雷森福是比利時爵士樂界炙手可熱的低音大提琴手，多次參與不同組合的錄音演出，其中包括「詩人之魂」三重奏、法布里斯·柯勒曼四重奏；與約格·賽德爾及哈喬·荷夫曼組成的「歐洲搖擺三重奏」，以及與克勞迪歐·羅德提和克努斯·易拿席克組成的三重奏。雷森福近10年則與爵士鋼琴手尚一菲臘·柯拉德－尼芬以二重奏形式演出，甚至跨界與德布西弦樂四重奏以及比利時著名男中音荷西·范丹姆合作。

雷森福以出眾的音樂感及五弦低音大提琴渾厚的聲音見稱。他自1988年起任教於皇家布魯塞爾音樂學院，在過去20多年間錄製的專輯達120張之多。

A self-taught double bass player, Rassinofosse has performed with various Belgian jazz musicians including Toots Thielemans, Philip Catherine, Jacques Pelzer, Sadi and Michel Herr. He has also accompanied many foreign soloists such as Philly Joe Jones, Clifford Jordan, Joe Lovano, Mike Mainieri, Kirk Lightsey and Paquito d'Riveira. For ten years he accompanied the legendary trumpet player Chet Baker on many tours in Europe, performing in six of his albums including four in a trio with Philip Catherine.

One of the most active musicians on the Belgian music scene, he has recorded with many groups including the trio L'Âme des Poètes, the quartet of Fabrice Alleman, the European Swing Trio with Jorg Seidel and Hajo Hofmann, and in a trio with the trumpet player Claudio Roditi and Klaus Ignatzek, the German pianist with whom he has collaborated since 1988, among others. For the past ten years he has collaborated with the pianist Jean-Philippe Collard-Neven with whom he recorded two albums in duet and one in quartet. This collaboration continues with the Debussy Quartet and also in trio with the bass-baritone José van Dam.

With his exceptional command of melody and the telluric sound of his five-string bass, Rassinofosse is one of the most sought-after sidemen with 120 albums to his credit. Since 1988 he has taught at the Royal Brussels Conservatory.



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皇家莎士比亞劇團藝術總監  
格雷格里·多蘭  
Gregory Doran, Artistic Director of  
Royal Shakespeare Company

11/3 (五Fri)  
下午2:00-3:00pm

#### 加料電影 PLUS Film



© Teatro Regio © Ramella & Giannese

#### 都靈皇家劇院《浮士德》 Teatro Regio Torino - Faust (2015)

24/4 (日Sun)  
15/5 (日Sun)

#### 演出 Performance



#### 醉人爵士樂 Gin & Jazz

16/3 (三Wed)  
晚上7:30-9:00pm

#### 加料電影 PLUS Film



© Wiener Staatsoper Michael Poehn

#### 《安娜·波萊娜》 Anna Bolena (2011)

10/4 (日Sun)

更多安娜·涅翠柯歌劇電影  
將於四、五月上映！  
More Anna Netrebko opera films  
on screen in April and May!

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- 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
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歌劇 / 戲曲 OPERA / CHINESE OPERA

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

音樂 MUSIC

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

爵士樂 / 世界音樂 Jazz / World Music

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

舞蹈 DANCE

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

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、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·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊達·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
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

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

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

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

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



Before **30/4** 前



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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
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29/02	安魂曲再生 Reviving Requiem
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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
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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
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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
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Company Name (If applicable) \_\_\_\_\_

聯絡地址  
Correspondence Address \_\_\_\_\_

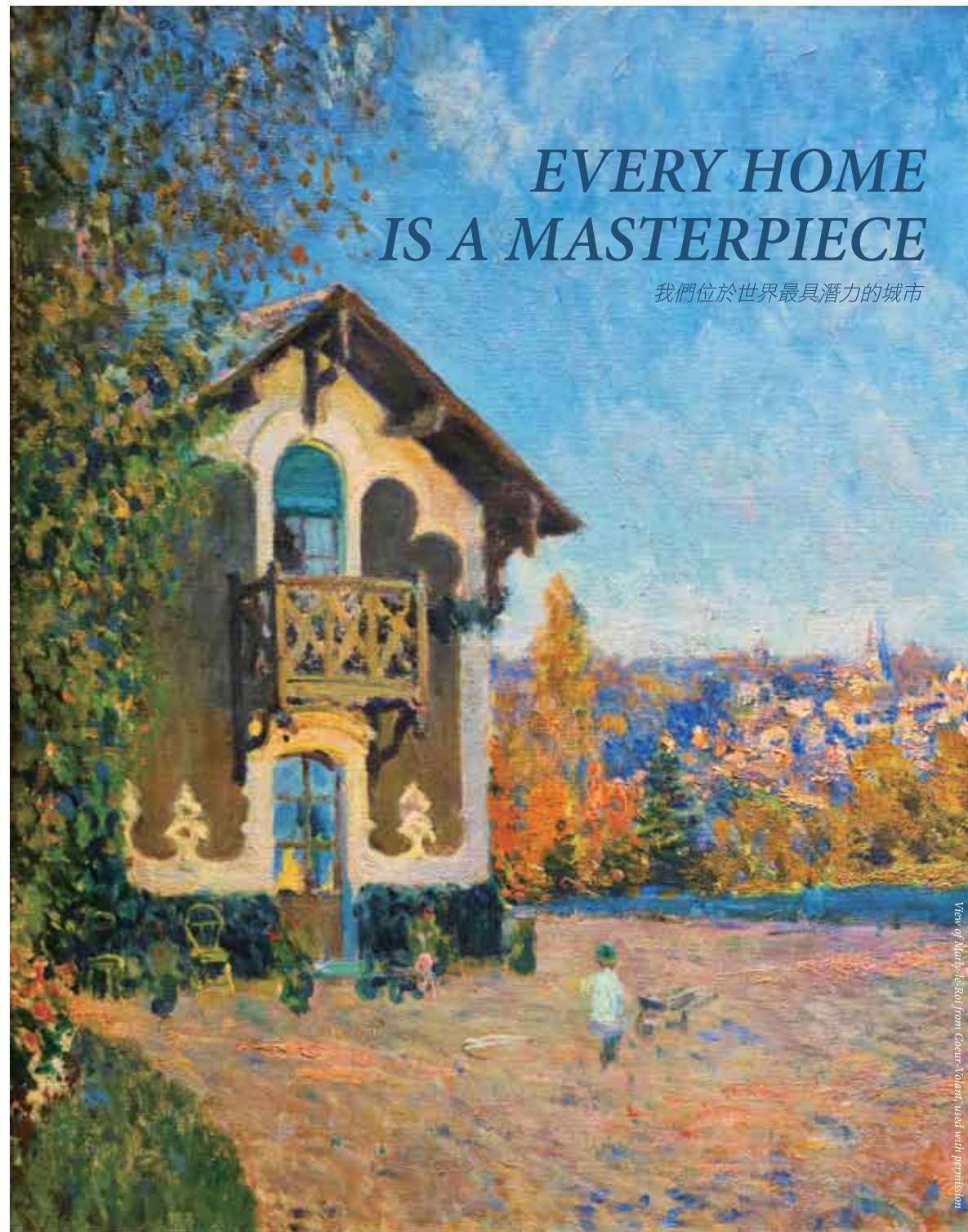
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☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.  
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\*\*你的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.



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

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# Let art flow through the lives of young people

The UOB Art Academy was launched in April 2015 in celebration of UOB Hong Kong's 50<sup>th</sup> 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](http://www.UOBArtAcademy.com.hk).