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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004

芭蕾舞 B 之 C

Les Ballets C. de la B.

卡佩拉·法拉曼卡樂團
Capilla Flamenca

信逝



26 – 28.2.2004

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

芭蕾舞 B 之 C / 卡佩拉 · 法拉曼卡樂團
Les Ballets C. de la B./Capilla Flamenca

信 逝

Foi

演出長約 1 小時 40 分鐘，不設中場休息

Running time: approximately 1 hour 40 minutes with no interval

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

創作人員 | Creative Team

導演／編舞 *Director and Choreographer*
希迪·拉比·徹卡奧維 **Sidi Larbi Cherkaoui**

音樂總監 *Music Director*
迪爾克·斯奈林斯 **Dirk Snellings**

創作及演出 *Created and Performed by*
克里斯蒂·莉布蒂 **Christine Leboutte**
喬安娜·達德利 **Joanna Dudley**
莉絲貝特·格魯韋茲 **Lisbeth Gruwez**
亞歷山德拉·吉爾伯特 **Alexandra Gilbert**
烏爾麗卡·金·斯文遜 **Ulrika Kinn Svensson**
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達魯·活斯 **Darryl E Woods**
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戲劇指導 *Dramaturge*
伊斯奈爾·達西爾韋拉 **Isnel da Silveira**

舞蹈導師 *Coach*
克里斯蒂·德斯梅茨 **Christine De Smedt**

音樂 | Music

<u>卡佩拉·法拉曼卡樂團</u>	<u>Capilla Flamenca</u>
高男高音	Countertenor
馬尼克斯·德卡特	Marnix De Cat
男高音	Tenor
揚·卡爾斯	Jan Caals
男中音	Baritone
亨德里克·范登·埃貝利	Hendrik Vanden Abeele
男低音	Bass
迪爾克·斯奈林斯	Dirk Snellings
古提琴	Viol
利亞姆·芬內利	Liam Fennelly
魯特琴	Lute
揚·范奧特里夫	Jan Van Outryve
風笛及直笛	Bagpipe and Recorder
喬萬·莫克斯	Jowan Merckx

製作人員 | Production Team

舞台監督	Stage Manager
溫·范德卡佩勒	Wim Van de Cappelle
燈光工程師	Lighting Engineer
克里斯平·斯耶史萬斯	Krispijn Schuyesmans
攝影	Photographer
庫爾特·范德埃爾斯特	Kurt van der Elst
製作及巡迴演出管理	Production and Tour Management
萊斯·范博爾姆	Lies Vanborm
伊麗絲·拉斯波伊特	Iris Raspoet
希德·德畢克	Hilde Debuck
製作助理	Production Assistant
維爾勒·吉瓦耶特	Veerle Gevaert

舞蹈工作坊 Dance Workshop

28.2.2004 (六Sat) 上午10:00 am - 下午1:00 pm

香港文化中心大劇院排練室三 Rehearsal Room 3, Hong Kong Cultural Centre Grand Theatre

詳情請參閱藝術節加料節目小冊子或香港藝術節網站

For details, please refer to Festival Plus Booklet or Festival Website

製作
芭蕾B之C

Production
Les Ballets C. de la B.

聯合製作
柏林列寧廣場舞台
巴黎市劇院
摩納哥舞蹈論壇
烏德勒支荷蘭古樂節
及烏德勒支春天舞蹈／創作室
根特市福雷藝術中心
根特市德比洛基斯特利基音樂節
倫敦南岸藝術中心
維也納舞蹈季中心
德國埃森表演藝術舞蹈中心／
北萊茵－威斯特伐利亞舞蹈中心

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Schaubühne am Lehninerplatz Berlin
Théâtre de la Ville (Paris)
Monaco Dance Forum
Holland Festival Oude Muziek Utrecht
& Springdance/works (Utrecht)
Vooruit Arts Centre (Ghent)
Stedelijke Concertzaal De Bijloke (Ghent)
South Bank Centre (London)
Tanzquartier Wien (Vienna)
PACT Zollverein Essen/
Choreographisches Zentrum NRW

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Theater Stap
Etienne De Grave
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Ted Stoffer
Frédéric Denis
Bérengère Alfort
Nienke Reehorst

27. 2. 2004 (五Fri)

演後藝人談

Meet-the-Artist (Post-Performance)

歡迎觀眾演出後留步，與演出者會面

You are welcome to stay behind to meet the artists
after the performance

《信逝》之主題與舞蹈

文：希迪·拉比·徹卡奧維

主題

《子虛烏有》是我首齣為芭蕾舞B之C編舞的作品，由六名演員兼舞者演出，他們各具特色，聯同大提琴師羅爾·狄爾蒂安，在一個令人聯想到清真寺的佈景前演出。從舞者個人之間的文化交遇，以及現代和當代的大提琴獨奏作品出發，《子虛烏有》怎看都是一場「文化碰撞」。

作品的主題包括平等、人與人之間的等級，以及語言作為武器的重要性和限制。交際舞和當代音樂分析同放在一起，流行音樂跟現代音樂並置，一個十六歲女孩傍着六十歲的婦人。一切都不外乎要求平等，嘗試避免劃分等級。

避免在風格、音樂、舞蹈、歌唱、動作及文本上劃分等級，仍然是《信逝》渴望達到的目標。在舞台上即席奏樂(同時在台上發生的還有歌唱、吟誦文本以至沉默……)，以及在合作精神下創作一個演出的「規範」，獲進一步發揮。

這次的新主題是對音樂保存，以及對音樂(透過記譜或口語傳統)、思想和信念流傳的執迷；也是對自己身體的一次探索，特別是自我保護、渴望長壽和性接觸方面。

《信逝》中，來自瑞典、南韓、美國和比利時等地的演員兼舞者，各有不同的文化和教育背景，全部面向同一堵牆，不同人對牆後的乾坤懷着個別的看法。每一個體的信念，都以最簡單直接的方式，跟別人相互比較，並對結論作出提問。

提問差不多成為另一種信念。而在這語境下，「看見便相信」大抵會變成「相信便看見」……

舞蹈

一談到身體運動，我覺得我們要依以下的方向運用肢體：

自然身體語言：就像在《子虛烏有》那樣，讓編舞由最普通和最自然的身體語言做起。用我們談話時經常擺出的姿勢和動作為基礎，組成我們的舞蹈句子。

書寫：因應整個身體的線條和動作書寫，為支撐或強調手臂的運動和頭部姿態設計特別語言。對基本素材如是處理，也延伸至整個空間的設計。

探索本能的界限：舞蹈也會在某些動作中反映你可能遇到危險，你必須靠敏捷的反應或身體的堅韌挺過去。在跟寧克·里爾斯特、以及參與阿維農藝術節獨舞作品《它》的溫·范德基伯斯合作之後，加上我在《巴赫浮世繪》和《子虛烏有》的演出經驗，我想在《信逝》中進一步探索這些元素。

顯然，以上所有元素，我都會跟舞者合作實現出來，他們的參與可能是最重要的。我嘗試為他們的建議提供一個特定方向，把不同元素共冶一爐。

中譯：胡天



A Word on the Themes and

By Sidi Larbi Cherkaoui

The Themes

Rien de Rien, my first creation as a choreographer for Les Ballets C. de la B., was performed by six very different dancer-actors and the cellist Roel Dieltiens in a setting evocative of a mosque. Based on the dancers' personal cultural encounters and a modern and contemporary repertoire for solo cello, this piece was in every sense a 'clash of cultures'. The themes that appeared included equality and hierarchy between people, as well as the importance of language as a weapon, and its limitations. Ballroom dancing alongside contemporary

musical analysis, a pop song juxtaposed with modern music, a 16-year-old girl next to a 60-year-old woman. It all revolves around a quest for equality, an attempt to avoid hierarchy.

Avoiding hierarchy in style, music, dance, song, motion and text also remains one of *Foi's* ambitions. The 'dogma' of performing music live on stage (where otherwise there is singing, recitation of text or silence) and of creating a performance in a spirit of co-operation, is carried further.

This time the new themes are the obsession with survival and the passing down of music by means of scorings or through oral tradition as well as our ideas and beliefs. Also there is a focus on our own bodies particularly our self-protection, the hope for a long life and our sexual contacts.

In *Foi*, the dancer/actors are of Swedish, Korean, American, Flemish and other origins. Each with their own cultural and educational backgrounds they face the same wall, although they each have their personal view on what's behind the wall. The beliefs of every individual are compared in the most unsophisticated manner to those of others, and conclusions are called into question.

Questioning has almost become a kind of belief and 'seeing is believing' may well



Dance

become 'believing is seeing' in this context.

The Dance

As far as movement is concerned, I believe we should move in the following directions:

Natural body language: just as in *Rien de Rien*, the choreography started from the most ordinary and natural body language. Dance phrases were composed on the basis of normal gestures and movements, which everyone uses while he or she is talking.

Calligraphy: flowing lines and constant movement of the whole body, with a special language for the arms and postures of the head, to support or underline the movement. This applies to both the ground material and to the entire space.

Exploring the limits of instinct: in dance this is reflected in certain movements that could put dancers in danger. Dancers have to rely on their ability to react quickly, or on the resistance and strength of their own bodies. After my collaboration with Nienke Reehorst and Wim Vandekeybus, and on the basis of my own experiences in *Iets op*



Bach and *Rien de Rien*, these are elements I would like to explore further in *Foi*.

Obviously, all the above elements are realised in collaboration with the dancers. Their contributions probably constitute the most important material and I try to give specific directions to their suggestions and then allow all the different elements to amalgamate.

十四世紀歐洲的「新藝術」和音樂

文：迪爾克·斯奈林斯

中古時代通常被視為歐洲文明的「黑暗時期」，因為它處於羅馬時代與文藝復興之間。用「黑暗時期」來形容當時的衰落和絕望頗為恰當：那時，歐洲正試圖擺脫羅馬的統治。不過，自從恢復權力平衡和確立封建制度後，貴族階層便成功把財富和權力集中起來，過着高水平 and 極其奢華的生活；如今，人們通常將之稱為哥德風格時期。

這種「生活的新藝術」(Ars Nova) 源自法國，它衝破過去「古代藝術」(Ars Antiqua) 呆板僵硬的約束，迅速在整個歐洲蔓延。十四世紀期間，這種新模式深受意大利貴族和富裕商人歡迎，不過，它依然根植於當地的音樂傳統。

就像所有哥德式大教堂牆壁上凸現的藝術一樣，音樂也首次探討每條譜線的自主性。在十四世紀作曲家對複調的探索中，時間觀念被提升至一個前所未有的精緻和複雜的水平。在古代藝術的音樂中，聲音是純然同調的，新藝術則在一個嚴格的式樣中賦予每個聲音獨特性質，而等節奏的經文歌就最能體現這種音樂傳統；而對每個聲部的音程的巧妙使用，則製造了一種崇高的複雜節奏，直至今日，仍無西歐音樂可比擬。

在意大利，十四世紀的作曲家主要把焦點集中於充滿活力的炫技和尋找新的複調和聲。兩個流派約於1400年融匯起來，造就一種極其精煉的調式語言「精妙藝術」(Ars Subtilior)，在歐洲部份宮廷得到培植和提升。

音樂改革上，佛蘭德斯(今天的比利時)也不甘寂寞，當時最具影響力城市之一的根特湧現大量音樂作品，為這種歐洲新音樂潮流增添地方色彩。

在《信逝》中，所有十四世紀的音樂元素各就各位：「高深」或有譜的彌撒音樂、經文歌、宮廷歌和舞蹈，以及至今仍存於口頭傳統中的，「簡單的」無譜音樂。

現代聽眾不僅對這種音樂的豐富且多元化的特質感到吃驚，而且會在情緒和精神上深受感動。

中譯：黃燦然





Ars Nova and Trecento music in Europe during the 14th century

By Dirk Snellings

The Middle Ages are often referred to as the 'Dark Ages' of Western civilisation, because they lie between the Roman era and the resurrection of the Renaissance. It may be an appropriate term to describe the period of decline and desperation, during which Europe was trying to liberate itself from Roman rule. However, as soon as the balance of power was restored and the feudal system established, the nobility succeeded in centralising power and living a life of exceptional luxury and sophistication. This period is now referred to as the Gothic Age.

Originating in France, this new art of living (Ars Nova), which unlocked the static and rigid structures from the past (Ars Antiqua), spread rapidly throughout Europe. This French model was eagerly adopted in Italy by the nobility and the wealthy merchants during the 14th century, but it also remained embedded in the local musical tradition (Trecento).

Just as the walls were dismantled in Gothic cathedrals, music was also exploring the autonomy of each musical line for the first

time. In the polyphonic (many-voiced) exploration of 14th century composers, the perception of time was raised to an unprecedented level of sophistication and complexity. While music voices in *Ars Antiqua* were purely synchronic (homophonic), each voice in *Ars Nova* was given an individual quality within a strict pattern. The isorhythmic (state) motets are the most typical manifestations of this musical tradition. The subtle use of time intervals for each vocal part results in a sublime rhythmic complexity, which has remained unparalleled in Western European music to this date.

In Italy, Trecento composers mainly focused on exuberant virtuosity and on finding new polyphonic harmonies. The fusion of both schools, around 1400, resulted in an extremely refined tonal

language (*Ars Subtilior*), which was cultivated and refined at some European courts. Flanders did not remain indifferent to musical reforms either. In Ghent, one of the most influential cities of that era, many works were composed which gave this new European musical trend a distinctive local character.

In the production of *Foi*, all the dimensions of 14th century music get their rightful place: the 'learned' or notated music in masses, motets, courtly songs and dances, as well as the 'simple' un-notated music which has continued to exist in the oral tradition until today.

The modern audience will not only be surprised at this rich musical diversity, but may also be emotionally and spiritually moved by it.





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芭蕾B之C

阿蘭·普拉特學的是教育治療，卻一心想搞戲劇。1984年，普拉特在家中與幾位友人演出《聖母悼歌》，受到一些製作人的讚賞，令他喜出望外，自此便對戲劇着迷。

1986年，普拉特和一班同仁組成芭蕾B之C（比利時當代芭蕾舞團），名字頗有挑釁性，對愚蠢的媚俗和當時孤芳自賞的學院芭蕾舞暗含不滿。他們的作品貼近比利時超現實主義，這種風格數十年來常以巧妙的手段，成功地混淆「高雅」與「低俗」藝術的分野。他們的作品不講故事，也不精心設計舞蹈結構，而是片段式的，打破固有規限，以及關注日常生活動作。

這些特點雖然十分符合八十年代舞台藝術觀念，但其內容往往包含極為細緻的生活小處境，更難得的是沒人對此加以奚落或表示厭煩，只是偶爾使評論家摸不着頭腦。

擔當了多年的小眾名牌，劇團瞬間以《早安夫人》震驚國際，形成一股「普拉特熱」，今天說來一點也不誇張。與此同時，劇團其他成員亦開始創作。

芭蕾B之C由五位編舞組成，各有自己的魅力和特質。這種形式在比利時長期以來是獨一無二的，直至最近才有劇團改變以往只演出一個編舞家作品的慣例，開始加入劇團成員的作品。這些劇團包括羅薩斯劇團、終極維斯劇團和忠心不二劇團。

普拉特最近把藝術總監的職務交給克里斯蒂·德斯梅茨，而希迪·拉比·徹卡奧維則在《巴赫浮世繪》後加入，而漢斯·范登布魯克則離開劇團獨立工作，其他舞者兼編舞的成員包括克恩·奧古斯蒂杰寧。

摘錄自史蒂芬·德貝爾德的文章



© Kurt van der Elst

Les Ballets C. de la B.

In 1984 Alain Platel, a remedial educationalist by training but driven by an irrepressible urge to create theatre, started the production *Stabat Mater* in his own living room with a few friends. To his amazement some programmers enjoyed his work and he was hooked.

In 1986 the company of casual contributors christened itself Les Ballets Contemporains de la Belgique (The Belgian Contemporary Ballet), a slightly provocative reference to the silly communal situation and the then assiduously abjured aesthetics of academic ballet.

Their work could effortlessly be added to the gallery of 'Belgian surrealism,' which has regularly succeeded in confusing the distinction between 'high' and 'low' art for decades. Les Ballets C. de la B. pieces did not represent stories or follow the ingeniously conceived structures of dance.

Fragmentation, breaking through rigid disciplines and an attention focused on the everyday nature of movements fitted well within the stage arts concept of the 1980s. However, the content often consisted of easily recognisable human situations which

were, for once, not ridiculed or laboured. Occasionally this confused the critics.

After years of a cult-following the company suddenly broke through onto the international radar with *Bonjour Madame*, and today it is perfectly possible to speak of a true Platel-hype. In the meantime, others within the company have taken on the challenge of creating their own work.

Les Ballets C. de la B. is a collective of five choreographers, each with their own appeal and identity. This structure of a choreographer-company was unique in Flanders for a long time. However companies such as Rosas, Ultima Vez and Troubleyn have also started to produce works from members of the company other than the head choreographer.

Alain Platel recently handed over the task of artistic head to Christine De Smedt. Sidi Larbi Cherkaoui joined Les Ballets C. de la B. after *Iets op Bach* while Hans Van den Broeck left to work independently. Another dancer-choreographer of the company is Koen Augustijnen.

Based on a text written by Steven De Belder



希迪·拉比·徹卡奧維

導演／編舞

希迪·拉比·徹卡奧維曾於比利時的綜藝和電視節目中擔任舞蹈員，後進入安·黛莉莎·德基爾斯梅克任總監的布魯塞爾當代舞蹈學校「演藝研究及培訓工作室」習舞。

1995年，徹卡奧維在根特舉行，由阿蘭·普拉特策劃的舞蹈比賽中奪得比利時最佳獨舞首獎，隨後獲普拉特邀請演出《巴赫浮世繪》。

2000年，徹卡奧維首次以芭蕾舞B之C核心創作成員的身份，為《子虛烏有》編舞，此作品2001年在南斯拉夫貝爾格萊德獲頒國際戲劇節「特別獎」，由比利時大提琴手羅爾·狄爾蒂安與舞者同台演出。徹卡奧維也憑此作品與歌手和舞者達米安·賈拉結緣，也是賈拉促使他在《信迹》中採用傳統意大利歌曲。

及後，徹卡奧維與寧克·里爾斯特花了一年時間，與一群智障演員一起工作，並為斯塔普劇團製作《OOK》(2002)。2002年7月，徹卡奧維以獨舞作品《它》(2002)參加阿維農藝術節特備節目「Vif du Sujet」，由溫·范德基伯斯導演。2002年9月，徹卡奧維夥拍達米安·賈拉、胡安·克魯斯·迪亞斯·德加拉爾奧·埃斯瑞拉及路·鄧貝里合作，為柏林列寧廣場劇院創作《前方》。

Sidi Larbi Cherkaoui

Director and Choreographer

After having danced in variety and television shows in Belgium, Sidi Larbi Cherkaoui studied at PARTS in Brussels, the contemporary dance school directed by Anne Teresa de Keersmaeker.

In 1995, he received the first prize for the Best Belgian Dance Solo in Ghent, in a competition launched by Alain Platel. Following this success he was invited to take part in *Iets op Bach*.

Rien de Rien (2000), his first piece of choreography as a member of the artistic core of Les Ballets C. de la B., won the Special Prize in Belgrade at the BITEF Festival in 2001. For *Rien de Rien* he worked closely with the Flemish cello player, Roel Dieltiens, who also shared the stage with the dancers, and singer/dancer, Damien Jalet, who introduced Cherkaoui to the use of traditional Italian songs.

Together with Nienke Reehorst, Cherkaoui then spent a year working in a workshop with mentally disabled actors, which resulted in the show, *OOK* (2002) for the theatre company, Theater Stap.

In July 2002, he took part in the *Vif du Sujet* at the Avignon Festival with his solo piece *it* (2002), directed by Wim Vandekeybus. In September 2002, he co-created *d'avant* in collaboration with Damien Jalet, Juan Kruz Diaz de Garaio Esnaola and Lue Dunberry at Schaubühne am Lehninerplatz, Berlin.

喬安娜·達德利

演出者

喬安娜·達德利在澳洲和荷蘭阿姆斯特丹修習當代音樂和古樂，在東京學習日本傳統笛子。

身兼表演者、音樂家和歌手的達德利，曾為柏林列寧廣場劇院創作多個演出，包括獨舞作品《他教我以真聲和假音反覆歌唱》，也曾與胡安·克魯斯·迪亞斯·德加拉爾奧·埃斯瑞拉共同演出及創作以玩具樂器演奏的音樂劇場《我的最親我的摯愛》。

此外，達德利以表演者和作曲家身份，與舞團「莎莎華爾斯」合作無間，當中包括2000年阿維農藝術節委約節目。其他作品包括演出《沙發上的女孩》，該劇是喬恩·福塞的新作，由托馬斯·奧斯特邁耶執導，2002年於愛丁堡藝術節首演。

除與柏林列寧廣場劇院的演員成立尖聲合唱團，達德利也跟她的澳洲「最大限度伸腿空間」劇團創作音樂劇場，包括《標準寓所》、《有疑慮就不要使用刀》以及《我的小花園》和《可接受的行為》。

Joanna Dudley

Performer

Joanna Dudley studied contemporary and early music in Australia and Amsterdam, and the traditional Japanese flutes in Tokyo.

Dudley is a performer, musician and singer, and has worked at Berlin's Schaubühne am Lehniner Platz on numerous projects including her solo show *He Taught Me to Yodel*. Dudley and Juan Kruz Diaz de Garaio Esnaola created and performed a music theatre piece for toy instruments entitled *My Dearest My Fairest*.

She has also worked with Sasha Waltz as a performer/composer on works including a commissioned project for the 2000 Avignon Festival and for the 2002 Edinburgh Festival she premiered a new work by Jon Fosse *The Girl On The Sofa*, directed by Thomas Ostermeyer. Dudley has created a screaming choir with the actors of the Schaubuhne.

Other music theatre works created by Joanna Dudley and her Australian based company, Maximum Legroom, include *A Standard Dwelling*, *If In Doubt Do Not use your Knife*, *My Little Garden* and *Acceptable Behaviour*.



達米安·賈拉

演出者

達米安·賈拉於布魯塞爾國際表演藝術高級學院修讀戲劇兩年，其後在比利時和紐約學習舒張技巧、芭蕾舞和瑜伽，並曾與溫·范德基伯斯和泰德·斯托弗合作。加入芭蕾舞B之C後，最先夥拍克里斯蒂·德斯梅茨，然後開始與希迪·拉比·徹卡奧維合作。

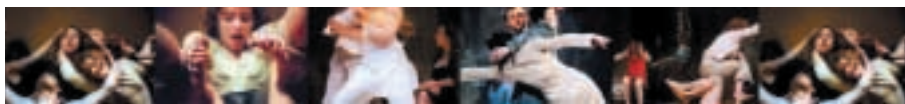
2002年9月，賈拉與徹卡奧維、路·鄧貝里和德加拉爾奧·埃斯璠拉為柏林列寧廣場劇院聯合導演《前方》(2002)。賈拉還師從喬凡娜·馬里尼和克里斯蒂·莉布蒂學習意大利民族音樂。

Damien Jalet

Performer

Following a two-year theatre course at the INSAS (Brussels), Damien Jalet trained intensively in different dance techniques such as release, ballet and yoga in Belgium and New York. He has worked with Wim Vandekeybus and Ted Stoffer and joined Les Ballets C. de la B., working with Christine De Smedt and subsequently with Sidi Larbi Cherkaoui.

Jalet started to work with Sidi Larbi Cherkaoui in *Rien de Rien* and in September 2002 he co-directed *d'avant* with Cherkaoui, Luc Dunberry and Juan Kruz Diaz de Garaio Esnaola for the Schaubühne Am Lehniner Platz in Berlin. Jalet has also studied Italian ethnomusicology with Giovanna Marini and Christine Leboutte.



金南振

演出者

金南振轉向舞蹈發展前，從事戲劇表演並為南庭吳劇團成員，期間在國際比賽中獲得多個重要獎項，後獲頒獎學金赴紐約深造。

2002年，金南振的舞作在巴黎國際比賽中奪得首獎，曾加入法國布列塔尼雷恩國家編舞中心，並到南韓作獨舞演出。

Nam Jin Kim

Performer

Before pursuing his career as a dancer, Nam Jin Kim worked in the theatre with the Nam Jeung-ho company. During this period, he received several major prizes at international competitions and following the receipt of a grant he moved to New York.

In 2002 his choreographic work also won first prize at an international competition in Paris. He has worked for Centre Chôregraphique National de Rennes et de Bretagne and was invited to Korea with his solo performance.

克里斯蒂·莉布蒂

演出者

克里斯蒂·莉布蒂集表演、歌唱、監製和作曲於一身。1982年獲頒國際表演藝術高級學院戲劇與文化娛樂文憑，曾師從波勒·達洛茲學習視唱、和聲與古典歌唱法。莉布蒂定期教授以口頭傳統流傳的意大利歌曲，1992年起與喬凡娜·馬里尼合作無間，之前曾與希迪·拉比·徹卡奧維和達米安·賈拉合作，為《子虛烏有》和《前方》教授口頭傳統的意大利歌曲。

亞歷山德拉·吉爾伯特

演出者

亞歷山德拉·吉爾伯特於巴黎藝術學院修習芭蕾舞，1996年安格爾當代國家舞蹈中心畢業，曾合作的編舞包括馬里恩·利維、查理斯·克里-安治、克里斯蒂·萊尤特、喬利·布維爾／里吉斯·奧巴迪亞、西里爾·戴維、克里斯托弗·哈萊博、萊昂內爾·霍奇和澤維爾·洛特等；1999年起與編舞沙殊·里奇合作無間(包括與音樂人克里斯蒂安·芬尼西合作的三部曲：《Partiellement effacé》、《幽默》和《無窮無盡》)。此外，吉爾伯特亦為多部舞蹈和戲劇作品設計服裝。

萊拉·尼伊斯基

演出者

萊拉·尼伊斯基十歲首次亮相舞台，演出阿爾內·西倫斯和阿蘭·普拉特的《小貝爾娜德特》。由於合作愉快，尼伊斯基再度與阿蘭·普拉特合作，演出《巴赫浮世繪》，巡迴演出期間與拉比·徹卡奧維結交，獲後者邀請參演《子虛烏有》。

Christine Leboutte

Performer

Christine Leboutte is a performer, singer, producer and composer. She obtained her diploma in Theatre and Cultural Entertainment at the Institut National Supérieur des Arts de Spectacle in 1982. She has taken courses in solfège, harmony and classical singing with Paule Dalozé. She regularly gives courses on Italian songs passed down by oral tradition and since 1992 she has worked with Giovanna Marini. Leboutte has already collaborated with Sidi Larbi Cherkaoui and Damien Jalet, teaching performers Italian songs in the oral tradition for *Rien de Rien* and *d'avant*.

Alexandra Gilbert

Performer

Alexandra Gilbert studied ballet at the Conservatoire de Paris and graduated from the Centre National de Danse Contemporaine d'Angers - l'Esquisse in 1996. She has worked on different projects and performances with Marion Lévy, Charles Cré-Ange, Christie Lehuédé, Joëlle Bouvier/Régis Obadia, Cyrill Davy, Christophe Haleb, Lionel Hoche and Xavier Lot. Since 1999, she has been involved in the projects of Serge Ricci including *Partiellement effacé*, *Humor* and *Endless*, a trilogy in collaboration with the musician Christian Fennesz. She has also created costumes for dance and theatre productions.

Laura Neyskens

Performer

At the age of 10, Laura Neyskens played her first stage part in *Bernadette*, by Arne Sierens and Alain Platel. She liked it so much she also took part in Alain Platel's *Iets op Bach*. On tour she worked with Sidi Larbi Cherkaoui and he asked her to take part in *Rien de Rien*.

埃爾娜·奧馬爾斯多蒂爾

演出者

埃爾娜·奧馬爾斯多蒂爾1972年於冰島首都雷克雅未克出生，1996年以學生身份成立埃克舞蹈團，1998年於比利時「演藝研究及培訓工作室」畢業。

奧馬爾斯多蒂爾曾與里納·薩斯塔莫伊寧共同創作《長期暗中追蹤》，為2000年布魯塞爾-雷克雅未克-赫爾辛基文化首都藝術節節目，亦與法蘭克·佩伊合作舞蹈錄像實驗作品《Move-e》，以及夥拍約翰·約翰遜創作舞蹈及音樂作品《IBM1401》。曾合作的導演包括托馬斯·普利施克、沃姆勒和楊·法布雷。

烏爾麗卡·金·斯文遜

演出者

烏爾麗卡·金·斯文遜在瑞典藝術體操學校主修舞蹈，後赴荷蘭豐蒂斯舞蹈學院習舞。

2000至2002年間，斯文遜在荷蘭TRASH舞蹈劇團當舞者。

尼古拉斯·弗拉德斯拉夫

演出者

尼古拉斯·弗拉德斯拉夫自小於法國亞眠的馬戲團學校和努美阿的舞蹈學校接受訓練，後赴里昂國家高等舞蹈學院習舞，曾與多位藝術家合作，例如跟丹尼斯·普拉薩德創作《衝擊波浪》和與米舍勒·安·德梅演出《烏托邦》。

Erna Ómarsdóttir

Performer

Erna Ómarsdóttir was born in Reykjavik, Iceland in 1972. In 1996 she formed her own dance theatre company, Ekka, while still a student at PARTS from where she graduated in 1998.

In collaboration with Riina Saastamoinen, Ómarsdóttir created *Walkabout Stalk*, a cultural-capital production for Brussel-Reykjavik-Helsinki 2000. With Frank Pay she made *Move-e*, an experimental dance video and *IBM1401*, a duet between dance and music she created with Johann Johannsson. Erna has also worked with several directors including Thomas Plischke, Wormmle and Jan Fabre.

Ulrika Kinn Svensson

Performer

Ulrika Kinn Svensson studied in Sweden at the Artgymnasium with dance as her major subject and from there moved to Holland to continue her dance studies at the Fontys Dance Academy. Between 2000 and 2002 she worked as a dancer and performer with the TRASH Dance/Theatre company in Holland.



Nicolas Vladyslav

Performer

As a child Nicolas Vladyslav went to the circus school in Amiens and the dance school in Nouméa. Subsequently, he studied at the Conservatoire National Supérieur de Danse in Lyon. Vladyslav has worked with several artists such as Denis Plassard, for the creation of *Ondes de Choc* and Michele-Anne De Mey for *Utopie*.

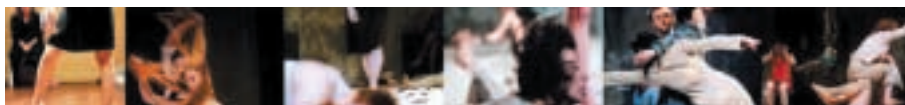
馬克·瓦格曼斯

演出者

馬克·瓦格曼斯患有唐氏綜合症，1992年起演出斯塔普劇團十五個劇目。

斯塔普劇團位於比利時蒂倫豪特，智障演員在這戲劇工作坊與戲劇家共同創作，巡迴一般劇院演出。

1997年，瓦格曼斯參與安·韋貝倫執導的《帶紅襪的翅膀》，這是他演出的第一部舞蹈劇場，2002年在希迪·拉比·徹卡奧維和寧克·里爾斯特導演的《OOK》中與九名斯塔普劇團演員同台演出。



達魯·活斯

演出者

達魯·活斯在美國阿拉巴馬州芭蕾舞團接受舞蹈訓練，後赴紐約市，在阿爾文·艾利舞蹈中心「舞步七四工作坊」學習，並在哈林姆舞蹈劇院演出。1988年，活斯往歐洲參演音樂劇《杜克·艾靈頓的高貴淑女》，以及阿蘭·普拉特的《巴赫浮世繪》；現於比利時布魯折斯的跳舞學校任教。

Marc Wagemans

Performer

Marc Wagemans has Down's Syndrome. Since 1992 he has performed in 15 Theater Stap productions.

Theater Stap is a theatre workshop in Turnhout where mentally disabled actors work with non-disabled dramatists to create performances that are put on in the normal theatre circuit.

In 1997 Wagemans performed in *Wings with Red Socks*, directed by Ann Verbelen, which was his first dance-theatre piece. In 2002 he danced with nine other actors from Theater Stap in *OOK*, directed by Sidi Larbi Cherkaoui and Nienke Reehorst.

Darryl E Woods

Performer

Darryl E Woods began his dance training with the Alabama Ballet and later moved to New York City where he studied at the Alvin Ailey Steps 74th and performed at the Dance Theatre of Harlem. In 1988 Woods went to Europe in the musical *Duke Ellington's Sophisticated Ladies*. He performed in Alain Platel's *Iets op Bach* and currently lives in Belgium teaching at local dance schools in Bruges.

迪爾克·斯奈林斯

音樂總監／男低音

迪爾克·斯奈林斯在比利時盧萬大學攻讀音樂學，又隨安特衛普音樂學院的呂西安娜·雲戴克教授學習歌唱，並以優異的成績畢業。少年時代已對古樂深感興趣，不久成為文藝復興和巴羅克曲目的知名專家。身為歌唱家的斯奈林斯，曾於多位著名指揮家帶領的節目中演出。

身為音樂科學家，斯奈林斯曾為比利時電台製作古典音樂節目，為《古樂》雜誌撰寫文章，亦是比利時古樂中心「音樂社」創辦人之一。

Dirk Snellings

Music Director and Bass

Dirk Snellings studied musicology at the University of Louvain and the art of singing in the class of Lucienne Van Deyck at the Conservatory of Antwerp. As a teenager he already showed an interest in the old music and he soon became known as a specialist in the Renaissance and Baroque repertoires. As a singer he has collaborated on numerous projects under the leadership of famous conductors.

As a music scientist he has made programmes for Belgium's classical radio and written articles for *Musica Antiqua*. He was also one of the founders of Musica, the Flemish centre of Old Music.



卡佩拉·法拉曼卡樂團：(上排左起) 拉芬·多蒙，揚·范奧特里夫，揚·卡爾斯，利亞姆·芬內利
(前排左起) 迪爾克·斯奈林斯，喬萬·莫克斯，馬尼克斯·德卡特
Top (from left) Lieven Termont, Jan Van Outryve, Jan Caals, Liam Fennelly
Bottom (from left) Dirk Snellings, Jowan Merckx, Marnix De Cat

卡佩拉·法拉曼卡樂團

「卡佩拉·法拉曼卡」原本是查理五世宮中小教堂的樂隊。當查理五世1517年離開比利時，他帶走當地最著名的音樂家，他們以卡佩拉·法拉曼卡之名追隨他，使著名的複調音樂得以在西班牙重新迴蕩。今天的卡佩拉·法拉曼卡樂團，聘請了主要來自佛蘭德的專業音樂家，旨在恢復當地複調音樂「黃金時代」的輝煌音樂。

多年積累的經驗、對音樂學的研究和高度的創作活力，令這支比利時佛蘭德樂隊具有自身特色的音樂和風格。它不斷回歸歷史模式，推出一個又一個獨特的節目，使現代聽眾得以享受基本上無人知曉、絕響四百年的音樂。

卡佩拉·法拉曼卡樂團的核心成員為四位男歌唱家：高男高音馬尼斯·德卡特、男高音揚·卡爾斯、男中音拉芬·多蒙和男低音迪爾克·斯奈林斯。這個四人合唱組會根據表演節目之實際需要，擴大規模，加入其他歌手、管樂、弦樂或管風琴樂手。

Capilla Flamenca

Capilla Flamenca borrows its name from the Emperor Charles V's court chapel. When this prince left the Low Countries for good in 1517, he took along the country's best musicians under the name of Capilla Flamenca, who made the famous polyphony of the Low Countries resound in Spain. The present Capilla Flamenca recruits its specialised musicians mainly from Flanders in order to bring to life again the brilliant music of the Golden Age of the polyphonists in the Low Countries.

Thanks to experience, musicological research and a high degree of creativity, this Flemish ensemble has developed its own typical sound and style. Its continuous return to the historical model leads to unique programmes performed for the first time in 400 of 500 years, which offer the modern listener music that was largely unknown.

The core of the Capilla Flamenca consists of four male singers: countertenor Marnix De Cat, tenor Jan Caals, baritone Lieven Termont and bass Dirk Snellings. Depending on the programme they perform, this quartet enlarges with complementary singers, an alta cappella (wind instruments), a bassa cappella (string instruments) or an organ.