

荷蘭國家芭蕾舞團 Dutch National Ballet

編舞：漢斯·范曼倫

Choreographer: Hans van Manen

11–12.3.2010

香港文化中心大劇院

Grand Theatre

Hong Kong Cultural Centre

14.3.2010

沙田大會堂演奏廳

Auditorium

Sha Tin Town Hall

演出長約2小時，包括兩節中場休息

Running time: approximately 2 hours with
two intervals

07 荷蘭國家芭蕾舞團

Dutch National Ballet

08 漢斯·范曼倫 Hans van Manen

節目 Programmes

12 11.3.2010

14 12.3.2010

16 14.3.2010

節目介紹 Programme Notes

19 《慢板·鋼琴》*Adagio Hammerklavier*

20 《複協奏曲》*Concertante*

21 《現場直播》*Live*

22 《鋼琴變奏曲III》*Trois Gnessiennes*

23 《舞·獨》*Solo*

28 《諷刺》*Sarcasmen*

30 創作人員簡歷 Creative Team

32 舞團成員 The Company

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making devices. Unauthorised photography or recording of any kind is strictly prohibited.
Thank you for your co-operation.

封面照片 Cover photographs

© Stephanie Pistel



荷蘭國家芭蕾舞團

DUTCH NATIONAL BALLET

荷蘭國家芭蕾舞團於1961年建團，由阿姆斯特丹芭蕾舞團及荷蘭芭蕾舞團合併而成，是現時荷蘭最大的舞團，擁有近80位舞者，他們或來自各大舞團，或在其他著名舞團擔任客席舞者，如俄羅斯馬林斯基芭蕾舞團、英國倫敦皇家芭蕾舞團、美國的三藩市芭蕾舞團及紐約市芭蕾舞團。

每年，荷蘭國家芭蕾舞團在其所駐場地阿姆斯特丹新國家劇院，以及其他荷蘭劇院演出近百場，舞團也是歐洲及世界各大劇院和藝術節的常客。

舞團的舞目豐富多元，涵蓋古典、浪漫、新古典、現代及當代作品。自建團以來，荷蘭國家芭蕾舞團在發掘和培育年輕編舞人才方面貢獻良多，並引領當代荷蘭舞蹈風格，作品常為世界各地舞團搬演。特德·布蘭德森自2003年起出任藝術總監。

The Dutch National Ballet (DNB) was formed in 1961 from a merger between the Amsterdams Ballet and the Nederlands Ballet. DNB is by far the largest dance company in the Netherlands, with nearly 80 dancers who either come from, or are regular guests with other prestigious companies, such as the Mariinsky Ballet, The Royal Ballet in London, the San Francisco Ballet, and the New York City Ballet.

DNB gives more than 95 performances in its base, Het Muziektheater in Amsterdam, and in other theatres throughout Holland each year. The company is also a regular guest of important venues and festivals throughout Europe and the rest of the world.

The repertoire of the DNB is a mixture of classical, romantic, neo-classical, modern and contemporary works. Ever since it came into existence, the Dutch National Ballet has made important contributions to the emergence and development of young choreographic talent, allowing for the creation of a contemporary Dutch style of choreography. Their work is performed by companies all over the world. Ted Brandsen has been its Artistic Director since 2003.

www.het-ballet.nl

加料節目	Festival Plus
講座	Talk
9.3.2010 (二) 下午5:30 – 7:00 編舞與古典音樂	9.3.2010 (Tue) 5:30 – 7:00pm Choreographing Classical Music
演後藝人談	Meet-the-Artist (Post-Performance)
11.3.2010 (四) 歡迎觀眾演出後留步，與漢斯·范曼倫會面。	11.3.2010 (Thu) If you would like to meet Hans van Manen please remain in the auditorium after the performance.
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

漢斯·范曼倫 HANS VAN MANEN

漢斯·范曼倫初隨桑妮雅·蓋斯凱爾習舞，1957年發表首個編舞作品。1961至1970年間，范曼倫出任荷蘭舞蹈劇場的聯合藝術總監；1973至1987年任荷蘭國家芭蕾舞團的駐團編舞；1988到2004年他再任荷蘭舞蹈劇場駐場編舞；2005年又回到荷蘭國家芭蕾舞團出任駐團編舞。

范曼倫在國際上名聲顯赫，四十多個舞團收其作品為常設舞目便是明證。很多國際舞星都曾演出他的作品，如安東尼·杜威爾、瑪西·海蒂、娜塔莉雅·瑪卡洛娃、魯道夫·雷里耶夫。

范曼倫是少數成功普及現代芭蕾舞的編舞家，他的作品融合古典及現代芭蕾舞，以及其他動作技巧，受到廣大觀眾歡迎。他為荷蘭舞蹈劇場創作的

Hans van Manen had his first ballet lessons in the Amsterdam Studio of Sonia Gaskell. In 1957 he made his debut as a choreographer with the ballet *Feestgericht*. From 1961 to 1970 Van Manen was co-artistic director of the Netherlands Dance Theater (NDT), and from 1973 to 1987 resident choreographer of the Dutch National Ballet (DNB). From 1988 till 2004 he was once again resident choreographer of the NDT and in 2005 he returned to the DNB, also as resident choreographer.

Van Manen's international fame is widespread, as evidenced by the forty-odd companies around the world with his works in their repertoire. His ballets have been performed by many great international stars, including Anthony Dowell, Marcia Haydée, Natalia Makarova and Rudolf Nureyev.

作品，很多都具實驗風格，如《聲音獨舞I》(1986)及《變化》(1970)，都是力證。

范曼倫為荷蘭國家芭蕾舞團創作的舞蹈偏向古典風格，特別是他七十年代的作品，氣氛多典雅、浪漫。他的抒情作品包括《慢板·鋼琴》(1973)、《舒曼四首》(1975)、《大三重奏》(1978)及《鋼琴變奏曲III》(1982)。當他重返荷蘭國家芭蕾舞團任編舞，又創作了《法蘭克·布瑞基變奏》(2005)及《鋼琴作品六首》(2006)，獲評論及觀眾推崇為「代表作」。2008年他又創作了《眼淚》，作為《太空中》計劃的九支舞之一。

范曼倫獲獎無數：1991年獲桑妮雅·蓋斯凱爾終身成就獎、荷蘭劇院及音樂廳管理協會編舞獎；1993年獲德國舞蹈獎；2004年獲頒享負盛名的杜伊斯堡音樂獎；2005年又於莫斯科大劇院獲得貝奴瓦舞蹈獎之終身成就獎。

2007年9月，荷蘭國家芭蕾舞團舉辦了范曼倫舞蹈節，在三周內上演了五場不同的節目，由世界各地頂級舞蹈團演出超過25齣范曼倫的作品。藝術節開幕之夜，荷蘭皇室授予范曼倫「荷蘭雄獅騎士勳章」，表彰他的成就。

Van Manen is one of the few choreographers to have succeeded in popularising modern ballet — as a fusion of classical ballet and modern dance and other movement techniques — across a wide audience. Much of his work, for the NDT in particular, is experimental in character, with *Solo for Voice I* (1986) and *Mutations* (1970) being amongst the most striking examples.

With the DNB, Van Manen's choreographic style became more classical and the atmosphere of his ballets, particularly in the 1970s, more courtly and romantic in their mood-imagery. Among his most lyrically romantic works are *Adagio Hammerklavier* (1973), *Four Schumann Pieces* (1975), *Grand Trio* (1978) and *Piano Variations III* (Trois Gnossiennes) (1982). In his new position at the DNB, Van Manen created several new ballets — *Frank Bridge Variations* (2005) and *Six Piano Pieces* (2006), were received as "masterpieces" by the press and the audience. In 2008 he created *Tears*, one of nine choreographies in the programme *In Space*.

Van Manen has received numerous awards, including the Sonia Gaskell Prize for his whole oeuvre, the VSCD Choreographic Prize in 1991; the German Dance Prize in 1993; the prestigious City of Duisburg Music Prize in 2004; and the Benois de la Danse Prize for his whole oeuvre at the Bolshoi Theatre in Moscow in 2005.

In September 2007 the Dutch National Ballet dedicated a festival to him. For three weeks the company presented 5 different programmes containing over 25 different choreographies, performed by some of the finest ballet companies in the world. At the opening of the festival he was proclaimed "Ridder in de Orde van de Nederlandse Leeuw", a decoration of the Royal Household.

2010年3月11日（星期四）

編舞

漢斯·范曼倫

《慢板·鋼琴》

音樂

貝多芬：降B大調第二十九鋼琴奏鳴曲，
作品106之〈慢板〉

服裝及佈景設計

尚-保羅·弗隆

燈光設計

詹·霍夫斯特拉

芭蕾舞導師

蕾切爾·博珍

鋼琴

奧爾加·科齊亞伊洛娃

舞者

納塔妮亞·荷夫曼、托馬斯·納基、
安娜·齊岡高娃、卡西·赫特、
拉莉莎·利茲妮娜、馬修·戈爾丁

— 中場休息 —

《複協奏曲》

音樂

法蘭克·馬坦：《小交響協奏曲》，作品54
（《小交響協奏曲》，為豎琴、古鍵琴、鋼琴及雙弦樂團而作；
聖馬田音樂學院錄音，馬連那爵士指揮）

服裝及佈景設計

科所·德科

燈光設計

朱普·卡布特

芭蕾舞導師

索妮亞·馬西奧妮

舞者

拉莉莎·利茲妮娜、馬賽厄·格米勒、
夏洛蒂·查柏利亞、阿歷山大·扎博夫斯基、
蕾切爾·歐曼斯、羅曼·阿祖殊堅、
祖凡娜·瑪納妮、林克·斯利普斯特

— 中場休息 —

《現場直播》

音樂

李斯特：《嘆息》、《無調小品》、《搖籃曲》、
《四首鋼琴小品》、《再見》

服裝設計

科所·德科

燈光設計

詹·霍夫斯特拉

芭蕾舞導師

索妮亞·馬西奧妮

鋼琴

奧爾加·科齊亞伊洛娃

舞者/演出

米歇爾·吉曼尼斯、阿歷山大·扎博夫斯基、
翰克·范迪克

11 March 2010 (Thursday)

Choreographer

Hans van Manen

Adagio Hammerklavier

Music

Ludwig van Beethoven — *Adagio* from Piano Sonata No 29 in B flat, Op 106, *Hammerklavier*

Costume and Set Designer

Jean-Paul Vroom

Lighting Designer

Jan Hofstra

Ballet Master

Rachel Beaujean

Piano

Olga Khoziainova

Dancers

Natalia Hoffmann, Tamás Nagy,
Anna Tsygankova, Casey Herd,
Larissa Lezhnina, Matthew Golding

— Interval —

Concertante

Music

Frank Martin — *Petite Symphonie Concertante*, Op 54
(From a recording of *Petite Symphonie Concertante* for Harp, Harpsichord,
Piano and Two String Orchestra, by Academy of St Martin in the Fields,
conducted by Sir Neville Marriner)

Costume and Set Designer

Keso Dekker

Lighting Designer

Joop Caboort

Ballet Master

Sonja Marchioli

Dancers

Larissa Lezhnina, Mathieu Gremillet,
Charlotte Chapellier, Alexander Zhembrovskyy,
Rachel Oomens, Roman Artyushkin,
Giovana Magnani, Rink Sliphorst

— Interval —

Live

Music

Franz Liszt — *Sospiri*, *Bagatelle sans tonalité*, *Wiegenlied*,
Vier kleine Klavierstücke, *Abschied*

Costume Designer

Keso Dekker

Lighting Designer

Jan Hofstra

Ballet Master

Sonja Marchioli

Piano

Olga Khoziainova

Dancers/Performers

Michele Jimenez, Alexander Zhembrovskyy, Henk van Dijk

2010月3月12日（星期五）

編舞

漢斯·范曼倫

《慢板·鋼琴》

音樂

貝多芬：降B大調第二十九鋼琴奏鳴曲，
作品106之〈慢板〉

服裝及佈景設計

尚-保羅·弗隆

燈光設計

詹·霍夫斯特拉

芭蕾舞導師

蕾切爾·博珍

鋼琴

奧爾加·科齊亞伊洛娃

舞者

納塔妮亞·荷夫曼、托馬斯·納基、安娜·齊岡高娃、
卡西·赫特、拉莉莎·利茲妮娜、馬修·戈爾丁

— 中場休息 —

《鋼琴變奏曲III》*

音樂

薩蒂：《鋼琴變奏曲III》

佈景設計

漢斯·范曼倫

服裝設計

朱普·斯托克維斯、漢斯·范曼倫

燈光設計

詹·霍夫斯特拉

芭蕾舞導師

索尼亞·馬西奧妮

鋼琴

米莎·莫爾拉治

舞者

拉莉莎·利茲妮娜、約瑟·瓦爾加

《舞·獨》

音樂

巴赫：B小調小提琴組曲，作品1，BWV1002

（席捷斯瓦·庫伊肯演奏錄音）

服裝及佈景設計

科所·德科

燈光設計

朱普·卡布特

芭蕾舞導師

蕾切爾·博珍

舞者

胡安荷·阿奎斯、羅曼·阿祖殊堅、菲利普·戴亞斯

《諷刺》

音樂

普羅科菲耶夫：《諷刺五首》，作品17

服裝及佈景設計

漢斯·范曼倫

燈光設計

朱普·卡布特

芭蕾舞導師

索尼亞·馬西奧妮

鋼琴

米莎·莫爾拉治

舞者

安娜·齊岡高娃、阿歷山大·扎博夫斯基

— 中場休息 —

《現場直播》

音樂

李斯特：《嘆息》、《無調小品》、《搖籃曲》、
《四首鋼琴小品》、《再見》

服裝設計

科所·德科

燈光設計

詹·霍夫斯特拉

芭蕾舞導師

索尼亞·馬西奧妮

鋼琴

奧爾加·科齊亞伊洛娃

舞者/演出

米歇爾·吉曼尼斯、阿歷山大·扎博夫斯基、
翰克·范迪克

12 March 2010 (Friday)

Choreographer

Hans van Manen

Adagio Hammerklavier

Music

Ludwig van Beethoven — *Adagio* from Piano Sonata No 29 in B flat, Op 106, *Hammerklavier*

Jean-Paul Vroom

Costume and Set Designer

Lighting Designer

Jan Hofstra

Ballet Master

Rachel Beaujean

Piano

Olga Khoziainova

Dancers

Natalia Hoffmann, Tamás Nagy, Anna Tsygankova, Casey Herd, Larissa Lezhnina, Matthew Golding

— Interval —

*Trois Gnossiennes**

Music

Erik Satie — *Trois Gnossiennes*

Set Designer

Hans van Manen

Costume Designers

Joop Stokvis, Hans van Manen

Lighting Designer

Jan Hofstra

Ballet Master

Sonja Marchiolli

Piano

Misha Mouratch

Dancers

Larissa Lezhnina, Jozef Varga

Solo

Music

J S Bach — Violin Partita, No 1 in B minor for Violin Solo, BWV1002

(Recording by Sigiswald Kuijken)

Costume and Set Designer

Keso Dekker

Lighting Designer

Joop Caboort

Ballet Master

Rachel Beaujean

Dancers

Juanjo Arques, Roman Artyushkin, Felipe Diaz

Sarcasmen

Music

Sergey Prokofiev — *Cinq Sarcasmes*, Op 17

Costume and Set Designer

Hans van Manen

Lighting Designer

Joop Caboort

Ballet Master

Sonja Marchiolli

Piano

Misha Mouratch

Dancers

Anna Tsygankova, Alexander Zhembovskyy

— Interval —

Live

Music

Franz Liszt — *Sospiri, Bagatelle sans tonalité, Wiegenlied, Vier kleine Klavierstücke, Abschied*

Costume Designer

Keso Dekker

Lighting Designer

Jan Hofstra

Ballet Master

Sonja Marchiolli

Piano

Olga Khoziainova

Dancers/Performers

Michele Jimenez, Alexander Zhembovskyy, Henk van Dijk

* 本地演員 Local Performers: Boniface Ho, Alz Ng, Vincent Wong

2010月3月14日（星期日）

編舞

《慢板・鋼琴》

音樂

服裝及佈景設計

燈光設計

芭蕾舞導師

鋼琴

舞者

漢斯・范曼倫

貝多芬：降B大調第二十九鋼琴奏鳴曲，
作品106之〈慢板〉

尚-保羅・弗隆

詹・霍夫斯特拉

蕾切爾・博珍

奧爾加・科齊亞伊洛娃

納塔妮亞・荷夫曼、托馬斯・納基、安娜・齊岡高娃、
卡西・赫特、拉莉莎・利茲妮娜、馬修・戈爾丁

— 中場休息 —

《鋼琴變奏曲III》*

音樂

佈景設計

服裝設計

燈光設計

芭蕾舞導師

鋼琴

舞者

薩蒂：《鋼琴變奏曲III》

漢斯・范曼倫

朱普・斯托克維斯、漢斯・范曼倫

詹・霍夫斯特拉

索妮亞・馬西奧妮

米莎・莫爾拉治

阿奴・維赫利亞蘭塔、卡西・赫特

《舞・獨》

音樂

服裝及佈景設計

燈光設計

芭蕾舞導師

舞者

巴赫：B小調小提琴獨奏組曲，作品1，BWV1002

（席捷斯瓦・庫伊肯演奏錄音）

科所・德科

朱普・卡布特

蕾切爾・博珍

胡安荷・阿奎斯、羅曼・阿祖殊堅、菲利普・戴亞斯

《諷刺》

音樂

服裝及佈景設計

燈光設計

芭蕾舞導師

鋼琴

舞者

普羅科菲耶夫：《諷刺五首》，作品17

漢斯・范曼倫

朱普・卡布特

蕾切爾・博珍

米莎・莫爾拉治

安娜・齊岡高娃、阿歷山大・扎博夫斯基

— 中場休息 —

《複協奏曲》

音樂

服裝及佈景設計

燈光設計

芭蕾舞導師

舞者

法蘭克・馬坦：《小交響協奏曲》，作品54

（《小交響協奏曲》，為豎琴、古鍵琴、鋼琴及雙弦樂團而作：
聖馬田音樂學院錄音，馬連那爵士指揮）

科所・德科

朱普・卡布特

索妮亞・馬西奧妮

拉莉莎・利茲妮娜、馬賽厄・格米勒、夏洛蒂・查柏利亞、
阿歷山大・扎博夫斯基、蕾切爾・歐曼斯、
羅曼・阿祖殊堅、祖凡娜・瑪納妮、林克・斯利普斯特

14 March 2010 (Sunday)

Choreographer

Adagio Hammerklavier

Music

Costume and Set Designer

Lighting Designer

Ballet Master

Piano

Dancers

— Interval —

*Trois Gnossiennes**

Music

Set Designer

Costume Designers

Lighting Designer

Ballet Master

Piano

Dancers

Solo

Music

Costume and Set Designer

Lighting Designer

Ballet Master

Dancers

Sarcasmen

Music

Costume and Set Designer

Lighting Designer

Ballet Master

Piano

Dancers

— Interval —

Concertante

Music

Costume and Set Designer

Lighting Designer

Ballet Master

Dancers

Hans van Manen

Ludwig van Beethoven — *Adagio* from Piano Sonata
No 29 in B flat, Op 106, *Hammerklavier*

Jean-Paul Vroom

Jan Hofstra

Rachel Beaujean

Olga Khoziainova

Natalia Hoffmann, Tamás Nagy, Anna Tsygankova,

Casey Herd, Larissa Lezhnina, Matthew Golding

Erik Satie — *Trois Gnossiennes*

Hans van Manen

Joop Stokvis, Hans van Manen

Jan Hofstra

Sonja Marchiolli

Misha Mouratch

Anu Viheriäranta, Casey Herd

J S Bach — Violin Partita, No 1 in B minor
for Violin Solo, BWV1002

(Recording by Sigiswald Kuijken)

Keso Dekker

Joop Caboort

Rachel Beaujean

Juanjo Arques, Roman Artyushkin, Felipe Diaz

Sergey Prokofiev — *Cinq Sarcasmes*, Op 17

Hans van Manen

Joop Caboort

Rachel Beaujean

Misha Mouratch

Anna Tsygankova, Alexander Zhembrovskyy

Frank Martin — *Petite Symphonie Concertante*, Op 54

(From a recording of *Petite Symphonie Concertante* for Harp, Harpsichord,
Piano and Two String Orchestra, by Academy of St Martin in the Fields,
conducted by Sir Neville Marriner)

Keso Dekker

Joop Caboort

Sonja Marchiolli

Larissa Lezhnina, Mathieu Gremillet, Charlotte Chapellier,

Alexander Zhembrovskyy, Rachel Oomens,

Roman Artyushkin, Giovana Magnani, Rink Sliphorst

* 見 See p15



© Stephanie Pistel

《慢板・鋼琴》

世界首演：1973年10月4日

《慢板・鋼琴》是漢斯・范曼倫極抒情的編舞作品。由三對舞者演出，開始時，呈現男女之間由於慾望未能滿足而引致不和，或形諸憤怒，或化為憂鬱。第一對男女在互相吸引和彼此排斥之間搖擺，第二對拉扯的力度更為強烈，感情的表現更為熾熱。到最後一對，求而不獲的怨惱所帶來的負面影響終於化解。這最純粹的和諧，成了整件作品的基調。男舞者由初時傲慢的態度，一改而為懇求的姿態，希望對方無條件接受自己，此一轉變正是這齣芭蕾舞精髓所在。

澎湃豐沛的感情，在范曼倫手中，控制得宜。他不斷營造張力，卻在達致高潮前一刻，急流勇退。因此不斷此起彼伏成了這個作品的特色，其間那些戛然而止的姿勢，就跟翩翩起舞的動作同樣重要。

Adagio Hammerklavier

World premiere: 4 October 1973

Adagio Hammerklavier is one of the most lyrical choreographies created by Hans van Manen. This ballet for three couples begins by displaying the disharmony in relationships caused by unfulfilled desires, expressed in anger or melancholy. The first duet exhibits a constant oscillation between attraction and repulsion, which becomes fiercer and more passionate in the second. The negative ripples of the irritation caused by an unanswered appeal to the partner are resolved in the final duet, which is of the purest harmony and thus provides the keynote for the whole. The quintessence of the ballet is revealed in the man's variation, which starts boastfully but breaks off with a gesture asking for unconditional acceptance.

Van Manen keeps the abundance of emotional outbursts in proportion, repeatedly building up tension and then retreating before the climax. This accounts for the continuous ebb and flow so characteristic of this ballet, in which the halted poses are as essential as the dancing.



© Angela Sterling

《複協奏曲》

世界首演：1994年1月13日

1994年，漢斯·范曼倫為荷蘭舞蹈劇場青年團八名舞者創作了《複協奏曲》，用的是作曲家法蘭克·馬坦的《小交響協奏曲》。

漢斯·范曼倫這支芭蕾舞引人入勝，充滿幽默和挑釁意味。單人舞神采飛揚，雙人舞則深沉憂鬱，充份體現范曼倫的風格：寓微妙於單純、合條理於視覺、賦韻味於音樂。

Concertante

World premiere: 13 January 1994

In 1994 Hans van Manen created *Concertante* for eight dancers of the junior company of the Nederlands Dans Theater to the music piece *Petite Symphony Concertante* by the composer Frank Martin.

This fascinating creation is a ballet filled with humour and aggression in which the sparkling solos and intense *pas de deux* characterise Van Manen's style: sophisticated simplicity, visual logic and wonderful musicality.

《現場直播》

世界首演：1979年6月2日

《現場直播》在過去20年來，深受觀眾和舞評家讚賞，且在錄像和舞蹈的合作方式上掀起了革命。開幕時，只見台上有個一身緋紅的女舞者，還有個攝影師圍繞着她，用鏡頭掃過她身軀，把她的舉動和表情投射在上方的大銀幕上。當她跳舞跳出了舞台範圍，到了劇院大堂，觀眾只好通過鏡頭來追蹤她的動靜。《現場直播》可謂性感、機智、清新兼具，在觀眾心上留下了一陣陣興奮之情。

Live

World premiere: 2 June 1979

Live has wowed audiences and critics for the past 20 years, and led the revolution in video/dance collaborations. Opening with one scarlet clad dancer and a lone cameraman on stage, the audience watches as the cameraman circles and scans the female dancer's body, magnifying her every move and feature on a giant overhead screen. When she dances off stage into the theatre foyer, the audience is left watching the action through the eyes of the camera. Sexy, witty and poignant, *Live* leaves a ripple of excitement through the theatre.

《鋼琴變奏曲III》

世界首演：1982年10月20日

范曼倫的作品，皆以結構清晰、單純而精妙著稱。《鋼琴變奏曲III》是一支短篇雙人舞，配上薩蒂的音樂，出色地表現了以上特點。范曼倫的雙人舞總是描述現實中的男女，刻劃他們交往中的壓力。這個作品就是從男女先前互相提防的關係，進展到放開襟懷、和諧相處的境界。

《鋼琴變奏曲III》充滿令人驚喜的筆觸。兩個舞者由於要提舉起對方，或共同擺定一個姿勢，體型上的差異格外明顯，但他們卻把動作一一交代得乾淨俐落。

Trois Gnossiennes (Piano Variations III)

World premiere: 20 October 1982

Hans van Manen's work is known for its clear structure and sophisticated simplicity. *Trois Gnossiennes*, a short *pas de deux* set to Satie, is a remarkable display of this. Van Manen's *pas de deux* always seem to involve real people, and the stresses and strains of real relationships. This one moves from initial wariness to relaxation and harmony.

In *Trois Gnossiennes*, packed with delightful surprises, the physical disparity between the dancers is emphasised by the difficult lifts and poses, all of which are dispatched with considerable ease.



《舞·獨》

世界首演：1997年1月16日

范曼倫天性具有戲劇感和幽默感。

《舞·獨》的獨舞角色由三人分飾，舞者像跑接力賽一樣，一個離開另一個馬上補上。為什麼要分飾一角？因為范曼倫認定，巴赫的《小提琴組曲》不可能只由一個人來跳。

於是，作品便仿如一場跟時間的競賽，引人入勝：舞者在側翼躍進躍出，三個身穿深藍T恤的舞者幾乎無法分辨。只見有個活力充沛的人，一刻也停不下來。引用荷蘭《NRC商報》一名幽默評論家的話：「這人跟自己和世界對話……他對世人有所懇求，然後感到憤慨，以論據去駁倒別人，把事情都視為相對；他繃緊自己、假裝無知，卻又雀躍興奮，挑戰困難。當一切不勝負荷時，仍決定不做回自己，寧可把這個角色交給第二個我、第三個我去做，而他們眼也不眨一下，馬上接過棒來。」

不管另外兩個人是否「他我」，這三個對舞者的競賽有時倒像在比試身體力量。《舞·獨》也許是范曼倫迄今速度最快的芭蕾舞作，（年輕）舞者大展身手的絕佳機會。他們先是張開雙臂向觀眾致意，然後聚精會神，務求快速過人；他們旋轉靈活、步法輕盈，能失去平衡而不倒。

Solo

World premiere: 16 January 1997

Feeling for drama and humour is an essential part of Van Manen's make-up. The solo role in *Solo* is shared between three dancers, who in relay race style, leave the stage in turns. Why shared? Because, Van Manen maintains, Bach's *Partita for Violin* cannot be danced by one person alone.

The result is a fascinating race against time, a diving in and out of the wings, which blurs the distinction between the three dark-blue T-shirts. Here is a man bursting with energy and always on the move, "who" — to quote the Dutch newspaper's humorous critic — "is in dialogue with himself and the world... He implores, is outraged, wipes the floor with arguments, relativizes, winds himself up, feigns ignorance, exults, challenges and, when it all gets too much, rather than give his part to his eponymous self, he hands it over to his second or third self, who without batting an eyelid takes up the baton."

Alter egos or not, that threesome's race sometimes looks suspiciously like an individual physical power contest. *Solo* is possibly the fastest ballet Van Manen has ever made and is a fantastic opportunity for (young) dancers to display their virtuosity. They initially greet the audience with open arms, then go on to excel in speed, turning, lightness and going off-balance.



《諷刺》

世界首演：1981年12月28日

這支副題為《鋼琴變奏曲II》的雙人舞中，情慾和侵略同時兼備。舞作展現一男一女，既是伴侶，也是冤家，彼此之間的吸引力無可抗拒，但籠罩着他們的氣氛卻是不安和惱怒。在他們的舞蹈對話中，大家不斷互相挑撥、拒絕、誘惑、羞辱，態度是那麼無情，表現卻總是那麼幽默，不是冷嘲，就是熱諷。他們常常徘徊在對方身旁，像猛獸守候着獵物，伺機撲向對方的致命弱點。兩人的情慾特別不堪一擊，尤其是女人用手按在男人的褲襠，半是愛撫半是譏笑那一段，含義再清晰不過。范曼倫向訪問者談及他作品這一個於禮不合（卻惹得觀眾哄笑）的時刻，說：「我的用意是十分嚴肅的。手放在陰部上，若視之為喜劇姿勢，代表了單方面的羞辱。但我真正關心的是這姿勢背後的諷刺意味。我想說男女雙方誰也不會佔到上風，即使他們一連多天爭執不斷。現在我就當那些笑聲跟你看見有人摔倒是一樣，他可以睥得很難受，但你還是忍不住笑，你也拿自己沒辦法。」

普羅科菲耶夫的《諷刺五首》寫於俄國革命前，即1912至1914年間他「左傾」時期的巔峰。這五首鋼琴作品的樂句常常帶嘲弄意味，音色節奏像敲擊，結構一絲不苟，但並非表面所見的那樣不近人情。作曲家提到第五也是最後一首樂曲時，說：「有時我們會很冷漠地嘲笑一些人或一些事情，但當我們仔細觀察，就會看到所嘲笑的對象是如何令人同情、如何悲慘不幸。於是我們開始問心有愧。我們的恥笑聲猶在耳邊響起，但此刻我們嘲笑的是自己。」因此，奏過第一首（暴風雨般激烈的）敲擊節奏和經歷過第二首突如其來的侵略（彈性速度的快板），那麼第三首（迅猛的快板）中段的抒情部份也不算完全背離整個作品的精神。不過，這種尋求和解的意圖，卻很少出現於第四首（狂怒的）的危險狂亂之中，甚至在執迷不捨的第五首（非常迅猛的）中間那較緩慢的一段，也聽不到。

節目介紹中譯：昌明



Sarcasmen (Piano Variations II)

World premiere: 28 December 1981



Eroticism and aggression are combined in this duet (subtitled *Piano Variations II*). The dance showcases a man and a woman who are both partners and adversaries, irresistibly attracted to each other in an atmosphere of restlessness and irritation. In their danced dialogue they constantly provoke, reject, seduce and humiliate each other in a ruthless, but always humorous, manner that is either ironic or sarcastic. They often prowl round each other as if they were beasts of prey, looking for weak spots in their partner. Both are especially vulnerable in their sexuality, as is most clearly demonstrated by the episode in which the woman, partly caressing and partly sneering, lays her hand on the man's crotch. Referring to this infamous moment in Van Manen's œuvre (which can provoke audience laughter) the choreographer told one interviewer, "I meant that to be deadly serious. Interpreted as a comic gesture, that hand on the cock represented a one-sided humiliation, whereas I was actually concerned with the sarcasm behind the gesture. The idea was that neither of them get the upper hand, they could go on with this scrapping for days. Now I take it as the same sort of laugh you get when you see someone fall over; it can be awful, but you've got to laugh. There's nothing you can do about it."

Prokofiev's *Cinq Sarcasmes* — which were written at the height of his pre-Revolutionary "leftist" period between 1912 and 1914 — are often derisive in phrasing, percussive in articulation, and hard in texture, but they are not as unsympathetic as they might seem. As the composer himself said of the fifth and last of them: "it sometimes happens that we laugh cruelly at somebody or something but when we look at it more closely we see how pitiable and unhappy is the thing we have been laughing at. Then we begin to feel ill at ease. Our laughter echoes in our ears but now it is ourselves that we are laughing at." So, after the hammered rhythms of the first (*Tempestoso*) and the unpredictable aggressions of the second (*Allegro rubato*), the lyrical middle section of the third (*Allegro precipitato*) is not entirely foreign to the spirit of the work. There is, however, little of that conciliatory kind of thing in the dangerously deranged fourth piece (*Smanioso*) or even in the slower middle section of the otherwise obsessive fifth piece (*Precipitosissimo*).

尚-保羅·弗隆 Jean-Paul Vroom

舞台及服裝設計（《慢板·鋼琴》）
Set and costume designer (*Adagio Hammerklavier*)

尚-保羅·弗隆畢業於海牙皇家音樂學院，主修圖形設計及繪畫；其後於巴黎創作了大量蝕刻畫、石印畫及絲網畫。

弗隆於六十年代末開始與范曼倫合作，成為編舞家的固定搭檔。弗隆善用霓虹燈和煙霧創造抽象舞台效果。

2006年弗隆逝世，享年84歲。

After training as a graphic designer and painter at the Royal Academy of Art in The Hague, Jean-Paul Vroom left for Paris, where he created numerous etchings, lithos and silk-screens.

Vroom's collaboration with Hans van Manen started at the end of the 1960s. He became the choreographer's regular set designer, creating abstract sets with neon lighting and film.

Jean-Paul Vroom passed away in 2006 at the age of 84.

詹·霍夫斯特拉 Jan Hofstra

燈光設計（《慢板·鋼琴》、《現場直播》、《鋼琴變奏曲III》）
Lighting designer (*Adagio Hammerklavier, Live, Trois Gnossiennes*)

詹·霍夫斯特拉主修儀器製造、電子工程及無線電科技，1996年開始效力荷蘭國家芭蕾舞團。

1994年至今，霍夫斯特拉為阿姆斯特丹國立博物館的數個大型展覽設計燈光。1996年開始為范曼倫多齣作品設計舞台燈光；2001年獲頒奧蘭治-拿騷爵士勳位；2008年獲丹色方'79優異獎。

Jan Thomas Hofstra studied instrument-making, electrical engineering and radio technology. He has worked for the Dutch National Ballet since 1965.

Since 1994, Hofstra has provided the lighting for a number of large exhibitions in Amsterdam's Rijksmuseum, and has been active as a lighting designer for Hans van Manen since 1996. In 2001, he was made a Knight in the Order of Orange-Nassau, and in 2008 he received the Merit Award from the Dansersfonds '79.

朱普·卡布特 Joop Caboort

燈光設計（《複協奏曲》、《舞·獨》、《諷刺》）
Lighting designer (*Concertante, Solo, Sarcasmen*)

朱普·卡布特1965年出任荷蘭舞蹈劇場技師，1970年至1995年間任該團技術部主任，曾為該團設計燈光二百餘齣。卡布特合作過的舞台設計有弗隆、卡茨、諾貝、貝利斯及麥法蘭等。1995年起他成為自由燈光設計師，為多個國際藝團設計燈光。

Joop Caboort joined the Nederlands Dans Theater in 1965 as a technician. From 1970 to 1995 he was head of its technical department, and designed the lighting for over two hundred of its works. Caboort has collaborated with set designers like Jean-Paul Vroom, William Katz, Walter Nobbe, Nadine Baylis and John F. Macfarlane. Since 1995, he has acted as a freelance lighting designer for numerous international companies.

科所・德科 Keso Dekker

服裝及舞台設計（《現場直播》、《舞・獨》、《複協奏曲》）
Costume and set designer (*Live, Solo, Concertante*)

科所・德科已有30年設計資歷，第一齣作品是1978年漢普頓編舞，荷蘭舞蹈劇場演出的芭蕾舞《未完的故事》。至今，他設計過近400個作品。

1989年，德科為史卡賓諾舞團演出的諷刺舞《下一個》編舞，這是他惟一編排的舞作。2002年，他獲頒傑作獎；次年獲荷蘭舞蹈日獎。

Keso Dekker started his 30-year career as a costume and set designer in 1978, designing for Eric Hampton's ballet *The Continuing Story*, performed by Nederlands Dans Theater. Since then, Dekker has designed for approximately 400 productions.

In 1989, Dekker choreographed his only work — the satirical dance collage *Next* — for Scapino Ballet. In 2002, he was awarded the *œuvre Prize*, and the following year he received the Dutch Dance Days Award.

朱普・斯托克維斯 Joop Stokvis

服裝設計（《鋼琴變奏曲III》）
Costume designer (*Trois Gnossiennes*)

朱普・斯托克維斯於阿姆斯特丹應用美術學院受訓，其後任荷蘭舞蹈劇場服裝設計師及服裝部主任。1971年他加入史卡賓諾舞團，1976年起效力於荷蘭國家芭蕾舞團，出任服裝部主任。

斯托克維斯曾為多個編舞家的作品設計服裝，包括范丹斯、范曼倫、艾利及巴蘭欽。1990年起他成為自由服裝設計師，亦為歐美多個藝團設計服裝。

After graduating from Amsterdam's Academy of Applied Art, Joop Stokvis became costume designer and head of the costume department for Nederlands Dans Theater. In 1971, he joined the Scapino Ballet, and in 1976 he joined the Dutch National Ballet as head of the costume department.

Stokvis has designed costumes for ballets by many choreographers, including Rudi van Dantzig, Hans van Manen, Alvin Ailey and George Balanchine. A freelance costume designer since 1990, his designs have been used by numerous companies in North America and Europe.

翰克・范迪克 Henk van Dijk

錄像/演出（《現場直播》）
Camera/Performer (*Live*)

翰克・范迪克原本接受舞蹈訓練，但1974年開始轉作攝影師。1975年荷蘭國家芭蕾舞團任其為錄像監督。他曾演出《現場直播》，為范曼倫舞作《肖像》操作追光燈，並為埃德加的《新生兒》（1988）拍攝錄像。

范迪克主要拍攝舞蹈，但亦會拍攝戲劇，也從事攝影和視藝創作。

Henk van Dijk originally trained as a dancer, but since 1974 his involvement with dance has been as a cameraman. The Dutch National Ballet appointed him video master in 1975. Van Dijk appears on stage in *Live*, as a follow spot operator in Hans van Manen's *Portrait* (1983) and as a cameraman in Ray Edgar's *Infantum* (1988).

Although Van Dijk's primary focus is dance, he occasionally focuses his camera on drama, photography and visual art.

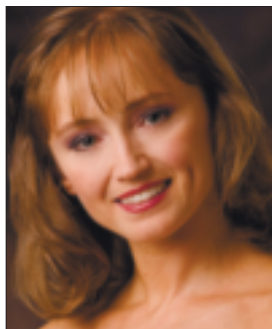
荷蘭國家芭蕾舞團 DUTCH NATIONAL BALLET

藝術總監：特德·布蘭德森
Artistic Director: Ted Brandsen

首席舞蹈員 Principals



Michele Jimenez



Larissa Lezhnina



Jozef Varga



Anna Tsygankova



Casey Herd



Tamás Nagy

Rüta Jezerskyte
Igone de Jongh
Marisa Lopez
Cédric Ygnace

獨舞員 Soloists



Charlotte
Chapellier



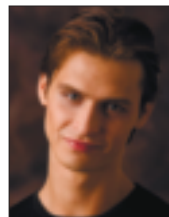
Natalia
Hoffmann



Anu
Viheriäranta



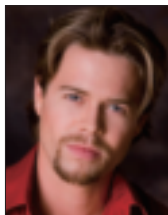
Juanjo Arques



Roman
Artyushkin



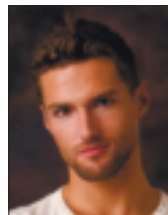
Felipe Diaz



Matthew
Golding



Mathieu
Gremillet



Alexander
Zhembrovskyy

Seh Yun Kim, Maia Makhateli, Sefton Clarke,
Steven Etienne, Moises Martin Cintas, Vera Tsyganova

初級獨舞員 Grand Sujets

Viktoriya Ananyan
Nadia Yanowsky
Remi Wörtmeyer

Suzanne Kaic
Juan Eymar

Rosi Soto
Arthur Shesterikov

Maiko Tsutsumi
Oleksey Smolyakov

領舞員 Coryphees

Rachel Oomens
Arthur Shesterikov
Maria Chugai

Kim Vieira
Rink Sliphorst
Jordan-Elizabeth Long

Anatole Babenko
Daniela Cardim

Ryan Ocampo
Annabelle Hellinckx

群舞員 Corps de Ballet

Laura Bury
Erica Horwood
Samantha Mednick
Milena Sidorova
Tycho Hupperets
Teun van Roosmalen
Aubert Vanderlinden

Emily Ellis
Natasja Lucassen
Joanna Mednick
Rebeca Taboada Rivas
Milán Madar
Chao Shi
Christopher Kent Weisler

Julia Gillespie
Giovana Magnani
Pascalae Paerel
Toshiro Abbley
Dario Mealli
James Stout

Sang-yi Han
Amanda McGuigan
Sandra Quintyn
Koen Havenith
Bruno da Rocha Pereira
Wolfgang Tietze

學員 Élèves

Angela Agresti
Sascha Mukhamedov
Sarah Poss

Naira Agvanean
Charlotte O'Donnel-Barber
Wendeline Wijkstra

Hannah de Klein
Alexander Loxton

Ayana Kamemoto
Aya Okumura

練習生 Trainee

Tess Sturmman