

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

優獸舞團 · Fabulous Beast

足跡 Rian



馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅：**161.7億港元*** (約佔香港稅務局總稅收**6.8%**)
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*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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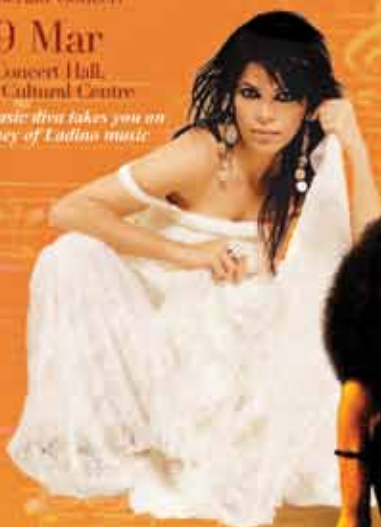


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Acknowledgements

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
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41st



香港藝術節
**Hong Kong
Arts Festival**
21.2-22.3.2013

Presents

優獸舞團 Fabulous Beast

R足跡 Rian

Featuring Liam Ó Maonlaí (Music Director)

導演及編舞 米高·基謹杜蘭

Director and Choreographer Michael Keegan-Dolan

1-3.3.2013

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

演出長約 1 小時 20 分鐘，不設中場休息

Running time: approximately 1 hour and 20 minutes with no interval

本節目含吸煙場面 This production contains brief smoking scenes

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創作人員 Creative Team

導演及編舞	米高·基謹杜蘭	Director and Choreographer	Michael Keegan-Dolan
音樂總監	連恩·奧馬安賴	Music Director	Liam Ó Maonlaí
燈光設計	亞當·西爾弗曼	Lighting Designer	Adam Silverman
佈景設計	莎比娜·迪瓦珍	Set Designer	Sabine Dargent
服裝設計	多爾·露茜	Costume Designer	Doey Lüthi
音響設計	丹尼斯·高希斯	Sound Designer	Denis Clohessy
助理音樂總監	菲利浦·菲尼	Assistant Music Director	Philip Feeney

樂師 Musicians

六角風琴	康麥·奧貝加里	Concertina	Cormac Ó Beaglaioich
風笛	馬秋·奧克沙達	Pipes	Maitiú Ó Casaide
小提琴 / 歌手	埃娜·尼賀恩	Fiddle / Voice	Eithne Ní Chatháin
布祖基琴	彼得·奧圖爾	Bouzouki	Peter O'Toole

舞蹈員 Dancers

沙祖·哈利	Saju Hari
安娜·卡舒貝	Anna Kaszuba
沙古·科伊堤恩	Saku Koistinen
露易絲·莫奇爾	Louise Mochia
伊曼紐爾·奧比亞	Emmanuel Obeya
凱爾·柏德烈	Keir Patrick
伊諾·李嘉	Ino Riga
露易絲·坦羅杜	Louise Tanoto

優獸舞團與倫敦薩德斯·威爾斯聯合製作

Co-produced by Fabulous Beast Dance Theatre and Sadler's Wells, London

愛爾蘭文化協會支持此演出為 2013 年愛爾蘭歐盟輪值主席國文化節目

Supported by **Culture Ireland** as part of Ireland's EU Presidency Culture Programme 2013

演出所用之古鍵琴乃凱銳·彼彼 (Carey Beebe) 於 1991 年按一具十八世紀之德國單鍵盤古鍵琴複製，由香港中文大學音樂系提供。

The harpsichord used in the performance is provided by the Music Department, The Chinese University of Hong Kong. It is a copy of an eighteenth-century German single manual harpsichord built by Carey Beebe in 1991.

優獸舞團

Fabulous Beast Dance Theatre

優獸舞團由愛爾蘭導演兼編舞家米高·基謹杜蘭率領，近作包括：與倫敦薩德斯·威爾斯合作的《足跡》（2011）；《海倫與地獄》（2010）；與英國國家劇院合作，重新演繹史達拉汶斯基的著作《春之祭》，於2009年11月在倫敦歌劇院演出，觀眾逾14,000人，更獲提名奧利花獎。

優獸舞團擅於把敘事及肢體劇場、舞蹈、台詞、歌曲及愛爾蘭中部的場景融合為一，為觀眾帶來創新劇作，如另外兩套獲提名奧利花獎的作品《吉賽爾》（2003）及《公牛》（2005），以及《詹姆士的兒子詹姆士》（2007），皆與愛爾蘭都柏林戲劇節合作。優獸舞團亦為倫敦巴比肯藝術中心的藝術伙伴，《吉賽爾》之前的早期作品包括：《週日午餐》（1997）、《脆弱》（1999）、《花圃》（2000）及《聖誕表演》（2001）。

《足跡》於2011年的愛爾蘭都柏林戲劇節中首演，期後移師倫敦薩德斯·威爾斯。2012年，《足跡》曾於德國、西班牙、瑞典及紐約演出，2013年巡演繼續，在悉尼藝術節於巴黎城市劇院演出。

Fabulous Beast is led by Irish director and choreographer Michael Keegan-Dolan. The group's recent productions include *Rian* (2011), a co-production with Sadler's Wells; *Helen and Hell* (2010); and a new staging of Igor Stravinsky's masterpiece *The Rite of Spring*, a co-production with English National Opera, which played to more than 14,000 people at the London Coliseum in November 2009, and was nominated for an Olivier Award.

Fabulous Beast was previously best known for innovative productions blending narrative and physical theatre, dance, speech and song and set in the Irish Midlands. These include two other Olivier Award nominated productions *Giselle* (2003) and *The Bull* (2005), and also *James Son of James* (2007), all of which were co-produced with the Dublin Theatre Festival; and *bite* at the Barbican Centre (London), of which Fabulous Beast was an Artistic Associate. Fabulous Beast's productions prior to *Giselle* included: *Sunday Lunch* (1997); *Fragile* (1999); *The Flowerbed* (2000); and *The Christmas Show* (2001).

Rian premiered at Dublin Theatre Festival 2011 and transferred to Sadler's Wells, London. In 2012, *Rian* played in Germany, Spain, Sweden and New York, and in 2013 the tour continues, with recent performances at the Sydney Festival, upcoming at Théâtre de la Ville, Paris.

2013 年優獸舞團將與倫敦薩德斯·威爾斯再度合作，於 4 月首演史達拉汶斯基的《春之祭》及《彼得魯斯卡》，劇作亦將作巡迴演出。

《吉賽爾》於 2004 年及 2008 年的愛爾蘭時報劇場獎中贏得評委特別獎，而《公牛》亦贏得英國劇評人獎最佳新舞劇獎。優獸舞團於 2009 年獲提名歐洲劇場新人獎，而《足跡》亦獲提名 2011 年愛爾蘭時報劇場作品獎。

優獸舞團由愛爾蘭藝術理事會全力支持，巡迴演出則由愛爾蘭文化協會全力支持。

2013 will also see the world premiere of the much anticipated Stravinsky double bill, *The Rite of Spring* and *Petrushka*, a co-production with Sadler's Wells. It opens in April 2013 and will also tour extensively.

Giselle won the Judges' Special Award at the Irish Times Theatre Awards in 2004 and in 2008, *The Bull* was awarded the UK Critic's Circle Award for Best New Dance Production. Fabulous Beast received a nomination for the 2009 Europe Prize New Theatrical Realities. *Rian* was nominated for a 2011 Irish Times Theatre Award.

Fabulous Beast is supported by the Arts Council of Ireland. International touring is supported by Culture Ireland.





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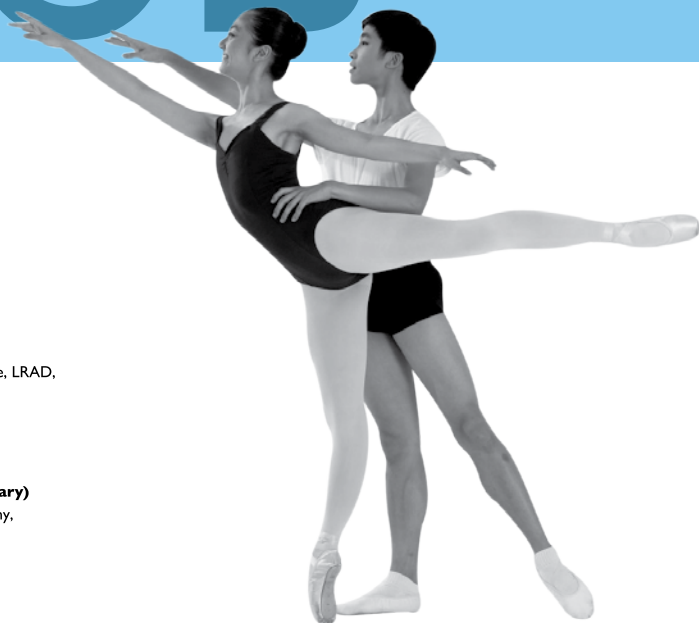
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愛爾蘭腹地再想像：優獸舞團的《足跡》 Heartlands Reimagined - Traditional Irish Music and Modern Dance in *Rian*

文：斯安納·麥·雷蒙

Text: Seona Mac Réamoinn

原始、富表現力及儀式般的音樂和舞蹈，往往是文化的生命力。優獸舞團演出的《足跡》融合愛爾蘭文化特色，以懾人魔力結合豐富多采的現代舞和傳統音樂，是近乎靈性的表現。自 2011 年在都柏林戲劇節首演以來，《足跡》演遍國外，由這個原始喜慶演出表達出來的人類精神，深受國際觀眾喜愛。

演出糅合當代舞蹈和傳統民俗節奏，屬高風險嘗試，更別說重新想像愛爾

Elemental, expressive and ritualistic, music and dance are often the lifeforces of a culture. *Rian*, an interweaving of an Irish cultural idiom performed by Fabulous Beast Dance Theatre has its unique magic – an almost spiritual dimension that fuses this tapestry of modern dance with traditional music. Since its debut at Dublin Theatre Festival in 2011, the show has been performed extensively abroad, where international audiences have been embracing the human spirit of this primal and celebratory show.



蘭傳統舞蹈概況。不過，舞團的藝術總監兼編舞米高·基謹杜蘭一向敢於挑戰傳統觀念、推翻神話。

《足跡》以含蓄的手法顛覆，但又保留原來什麼的含意，而基謹杜蘭依據的是古代音樂傳統。基謹杜蘭並非於愛爾蘭語世界長大，亦不曾浸淫在愛爾蘭的語言和音樂中，因此對他而言，這是一個陌生的國度。他在倫敦接受過古典芭蕾舞訓練，後來成為一位劇場造詣高深的激進現代舞製作人。目前，舞團以他家族位於愛爾蘭中部的祖屋為基地。

It is a risky endeavour to marry contemporary dance to traditional folk rhythm, leave alone re-imagining the landscape of Irish traditional dance. But then Michael Keegan-Dolan, Artistic Director and choreographer of the company, is no stranger to challenging perceptions and subverting mythologies.

In *Rian*, the subtle subversion retains its serious connotation, and Keegan-Dolan's point of departure is an ancient musical tradition. It is unfamiliar territory for Keegan-Dolan for he was not a child of the Gaelic world, steeped in neither the Irish language nor the music. Trained in classical ballet in London, he later emerged as a radical,



他的拍檔——《足跡》的音樂總監連恩·奧馬安賴則來自古老的愛爾蘭文化。奧馬安賴在都柏林一個愛爾蘭語家庭長大，是一位唱作歌手兼音樂家，自小隨父親學習古老歌謠，後來他成為愛爾蘭搖滾樂隊溫室之花的主音，繼而在世界音樂的領域遊歷，深入了解其他國度和文化的敲擊節奏。

《足跡》是奧馬安賴於 2005 年發佈的音樂及歌曲專輯名字，優獸舞團借用其名字及精髓，為舞團活力澎湃的演出命名。這張專輯是奧馬安賴向已故愛爾蘭音樂大師桑·奧·里亞達致敬之作，當中同時散發其他音樂元素

modern dance maker with a profound sense of theatre. Currently, his company is based in his family's ancestral home in the Irish midlands.

It is his collaborator, Liam Ó Maonlaí, music director of *Rian* who came from that older culture. The singer, musician and songwriter grew up in an Irish speaking home in Dublin, with a father who taught him the old songs. He then became the front man for the Irish rock band The Hothouse Flowers, before journeying into the realms of world music, picking up on the percussive rhythms of other lands and cultures.



的光芒，包括非洲、澳洲原住民和阿拉伯音樂。奧·里亞達是接受古典音樂訓練的音樂家和作曲家，1960年代末，積極在國內外復興和重構愛爾蘭音樂，又為它重新定位，推動愛爾蘭音樂文化。或許由於奧馬安賴重新演繹的音樂忠於傳統，吸引基謹杜蘭把愛爾蘭音樂視為是次演出的素材。

基謹杜蘭把這個製作設想為編舞對音樂的回應，是一個讓舞蹈「把節奏變成實體」的方法，伴隨而來是把各種傳統交織一起的挑戰。綵排時，他創造了一個熔爐、「一個互相牽引的團體」和一個讓舞者與音樂家互相感應的環境。奧馬安賴同樣喜歡基謹杜蘭的「投入準則」，對「透過音樂讓舞者去感受文化和生活模式帶來的興奮」。方法之一是延用傳統的命名方式。所有愛爾蘭曲調都有身份標籤，其出處不一或只是隨意命名，但那些名字或能喚起空間感，或讓人想起一次集體慶典或內心的哀悼。他們也可以利用音樂表揚一位恩主或英雄人物，例如《足跡》的主題旋律之一《利殊王進行曲》，就曾與十六世紀愛爾蘭對抗英國殖民的英雄魯里·奧·莫爾亞聯繫在一起。

為這個製作而挑選出來的樂手，都兼備技巧和開放態度，名字唸出來好像一份愛爾蘭音樂家族骨幹成員名單：演奏六角手風琴的康麥·奧貝加里、演奏小提琴及主唱的埃娜·尼賀恩，以及演奏愛爾蘭風笛的馬秋·奧克沙

Rian, Irish for trace or imprint, is the name of an album of Irish songs and music released in 2005 by Ó Maonlaí from which Fabulous Beast Theatre's dynamic show borrows its name and its soul. The album shimmers with his other musical influences including African, Aboriginal and Arabic and was conceived as a personal tribute to a former master, Seán Ó Riada. A classically trained musician and composer, Ó Riada was one of the principal catalysts in the late 1960s for the renewal, reframing and repositioning of Irish music at home and abroad. It was perhaps Ó Maonlaí's own truthful reframing of traditional music which drew Keegan-Dolan to envision it as the source material for this show.

Keegan-Dolan always imagined the production as a choreographic response to the music, a way for the dance "to make the rhythm physically tangible" and with it came the challenge of weaving the various traditions together. In rehearsals he created "a cauldron effect", "a community of shared energy" and an environment where the dancers and musicians were sensitive to one another. Ó Maonlaí too was keen on Keegan-Dolan's "rules of engagement", and he was "excited to be revealing the core of the culture and the lifestyle through the music to the dancers". One way was to use the ritual of naming. All Irish tunes and airs have identity tags; the provenance can be desultory and accidental, as the names evoke a sense of place or recall a communal celebration or private lamentation. They can



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達；另外，彼得·奧圖爾演奏布祖基琴，加上奧馬安賴自己演奏古鍵琴、鋼琴、結他、口哨和主唱，樂隊就完整了。舞蹈員方面呢？基謹杜蘭的舞團雖然沒有愛爾蘭踢踏舞高手，卻可演出你想像得到形形色色的作品。在開創投身音樂的新法上，基謹杜蘭想撇開精準敲擊、《大河之舞》及其同類的舞蹈。他不需要先入之見，正如他幽默地說：「沒有遺忘所學……我需要多艘空船，不要附帶文化包袱。」

八位舞者的確做到了這一點，他們來自西非、印度喀拉拉邦、希臘和印尼等富有特色的國度，帶着獨有的文化「足跡」。他們都受過很高水平的訓練，是技巧炫目的現代舞者。排練過程中，他們細心聆聽編舞的悉心指

also honour a patron or a heroic figure as in *March of the King of Laois*, a haunting melody featured in *Rian*, which has been associated with Ruairí Ó Mórdha, a 16th century hero of Irish resistance to English colonisation.

The musicians for the production, chosen for their combination of skill and openness, reads like an ancestral roll call from the heartlands of Irish musical families: Cormac Ó Beaglaoich on concertina, Eithne Ní Chatháin on fiddle and voice, and Maitiú Ó Casaide on the uilleann pipes. With Peter O'Toole on bouzouki, and Ó Maonlaí himself on harpsichord, piano, guitar, whistle and voice the band is complete. And the dancers? Keegan Dolan's ensemble of dancers is as diverse as could be imagined with not an Irish step dancing virtuoso in sight. In forging a new way into the music, Keegan-Dolan wanted to leave aside the percussive precision and chorus line céilí of *Riverdance* and its tributaries. He wanted no preconceptions or as he humorously remarks, "No unlearning... I needed empty vessels, with no cultural baggage."



導，很快就拿捏了基謹杜蘭重新設計的舊舞蹈。基謹杜蘭希望舞者聆聽音樂中韻律複雜的結構和高昂的舊式無伴奏獨唱，而他則嘗試讓舞蹈成為一種自然反應，舞者渾身是勁。我們看到舞者不但利用雙腳拍打節奏，他們的臀部、手臂、脖子、頭和手都在搖擺、滑動、蹦跳和旋轉。動作通常回應第二層的節奏，在這種不合拍的片段中，基謹杜蘭似乎在音樂中發掘真相，並憑直覺把真相改頭換面。音樂在演出者身上流動，使人想起愛爾蘭詩人葉慈的詩句：

「噢隨音樂晃搖的身體，

噢閃閃發亮的一瞥

我們如何從舞中辨出舞者？」

《在學童之間》

The eight dancers certainly do that, bringing their own cultural "rianta" or imprints, with origins in lands as distinctive as West Africa and Kerala, Greece and Indonesia. They are highly trained, technically dazzling modern dancers. Keegan-Dolan wanted them to hear the complex rhythmic structure of the music and the soaring Sean-Nós (old style) solo unaccompanied singing, as he sought to make the dance an organic response where the whole body becomes engaged. We see the dancers with not only their feet beating a rhythm but their hips and arms, necks, heads and hands swaying, slipping, jiggling and reeling. The movement often responds to a second layer of rhythm, and in these off the beat sequences Keegan-Dolan seems to unearth the truth in the music and intuitively transform it. The music flows through the performers, bringing to mind the lines from Irish poet William Butler Yeats:

"O body swayed to music, O brightening glance
How can we know the dancer from the dance?"

- *Among School Children*

創作《足跡》中最後強而有力的部分，在於作品的表達方式。基謹杜蘭希望在作品中創造一種穩固的空間——優雅而低調，有地域特色和公民的。在蓋提劇院的開幕演出當晚，他和奧馬安賴與我們部分觀眾同樣意識到，桑·奧·里亞達 40 多前，在同一間劇院與他的樂隊同樣演出過一場創新的演唱會，讓火球滾遍愛爾蘭傳統音樂，激發本地和移民酒吧及餐廳的樂手。那就好像到訪過高地一趟，重拾愛爾蘭傳統音樂的精練和尊嚴。這是第二次機會，就讓我們陶醉於充滿詩意魔法的樸實演出中，度過興奮的晚上。

原文載於 2013 年《閱藝》同名文章。

特稿中譯：戴佩珊

The final potent piece in the creation of *Rian* was in the framing of the production where Keegan-Dolan wanted to create a rooted space – elegant and understated, domestic and civic. He and Ó Maonlaí were conscious as were some of us in the audience on the opening night that at the The Gaiety Theatre, Seán O Riada had given a ground breaking concert with his band over 40 years before. It had sent a fireball rolling though Irish traditional music, sparking off musicians in local and emigrant pubs and kitchens. It had been like a call to the high table, a reclaiming of the sophistication and dignity of Irish traditional music. This is a second chance. Be enchanted by a performance of earthiness shot through with poetic magic which will send you exhilarated into the night.

This article first appeared in *FestMag*, 2013.





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米高·基謹杜蘭 Michael Keegan-Dolan

導演及編舞
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基謹杜蘭生於 1969 年，居住在愛爾蘭朗福德郡的祖屋，是優獸舞團的創辦人兼藝術總監。

優獸舞團的作品包括：《週日午餐》(1997)、《脆弱》(1999)、《花園》(2000)、《聖誕表演》(2001)、《吉賽爾》(2003)、《公牛》(2005)、《詹姆斯的兒子詹姆斯》(2007)、《春之祭》(2009)、《海倫與地獄》(2010) 及《足跡》(2011)。

最近，他執導及編舞韓德爾經典歌劇《凱撒大帝》，由英國國家歌劇院於倫敦大劇院演出。其他編舞作品包括：英國國家歌劇院的《阿里歐唐德》、《曼儂》及《阿爾辛娜》；法國拉羅謝爾皇家歌劇團的《浪子回頭》；倫敦皇家歌劇團的《浮士德》及《馬克白》；英國國家劇團的《馬爾菲公爵夫人》及《俄狄浦斯》；法國佛蘭德斯皇家劇團的《伊多美尼奧》；德國科隆歌劇團的《三橘之戀》；德國巴伐利亞國立歌劇院的《黑桃皇后》及《阿里歐唐德》。

《足跡》曾獲提名 2011 年愛爾蘭時報劇場作品獎，而《吉賽爾》、《公牛》和《春之祭》均獲提名奧利花獎。基謹杜蘭亦於 2008 年憑着《公牛》一劇贏得英國劇評人獎最佳現代舞編舞獎。2004 年，《吉賽爾》於愛爾蘭時報劇場獎中贏得評委特別獎。2009 年，基謹杜蘭及優獸舞團同時獲提名歐洲劇場新人獎。2012 年，基謹杜蘭與作家恩達·沃爾什獲美國達拉斯南衛理公會大學文學院頒發麥都思藝術獎，並在當地逗留三星期，籌備一齣舞蹈劇場作品。

Born in 1969, Keegan-Dolan lives in his family ancestral home in County Longford. He is the founder and Artistic Director of Fabulous Beast Dance Theatre.

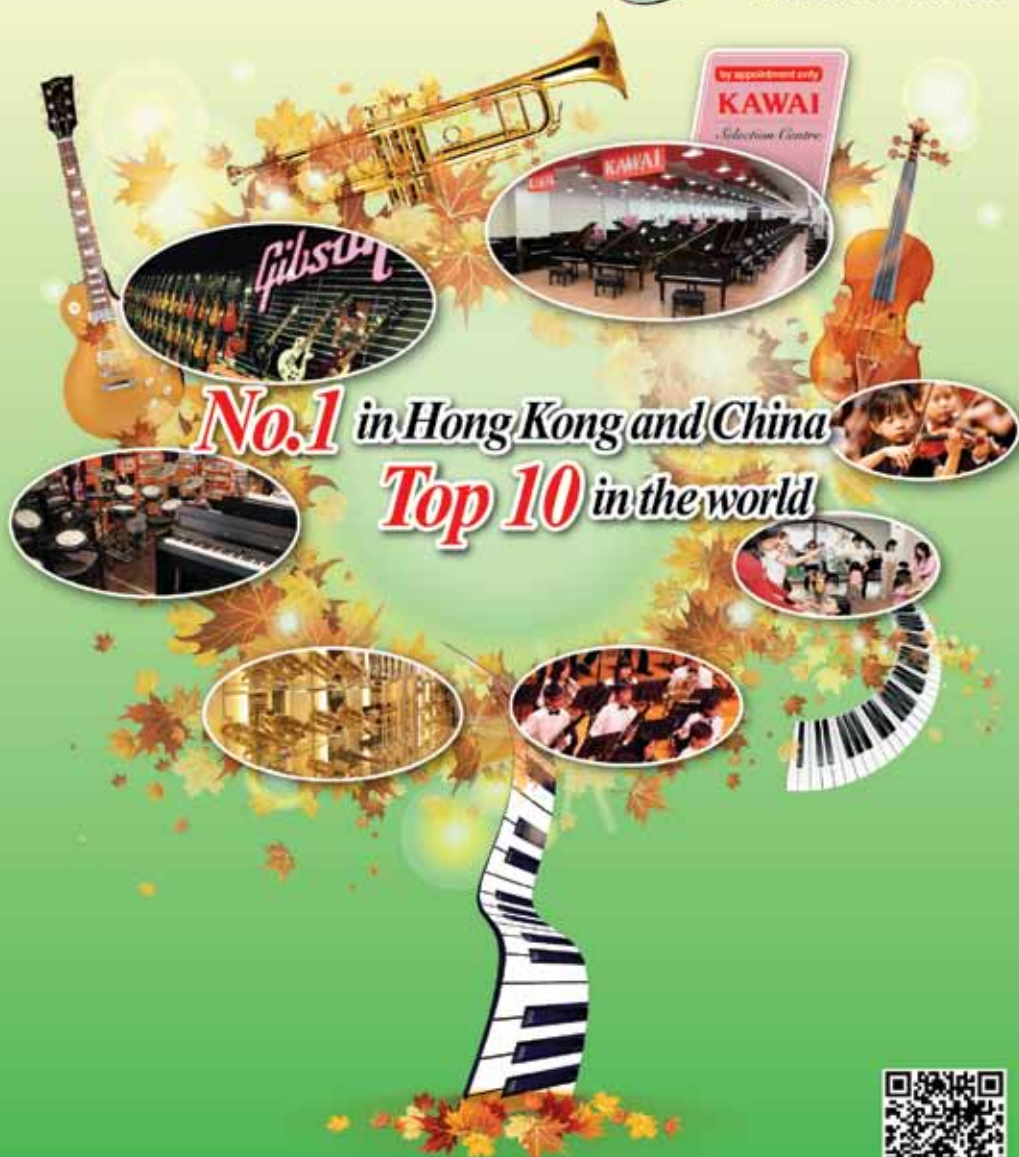
Productions for Fabulous Beast include: *Sunday Lunch* (1997), *Fragile* (1999), *The Flowerbed* (2000), *The Christmas Show* (2001), *Giselle* (2003), *The Bull* (2005), *James Son of James* (2007), *The Rite of Spring* (2009), *Helen and Hell* (2010), and *Rian* (2011).

Most recently, he directed and choreographed a new production of Handel's masterpiece *Julius Caesar*, at the London Coliseum, for English National Opera. Other choreographic work includes: *Ariodante*, *Manon* and *Alcina* (English National Opera); *The Rake's Progress* (La Monnaie, Royal Opera House); *Faust* and *Macbeth* (Royal Opera House); *The Duchess of Malfi*, *Carousel* and *The Oedipus Plays* (National Theatre); *Idomeneo* (Royal Flanders Opera); *The Love for Three Oranges* (Cologne Opera); *Pique Dame* and *Ariodante* (Bavarian State Opera).

Rian was nominated for a 2011 Irish Times Theatre Award. *Giselle*, *The Bull* and *The Rite of Spring* were all nominated for Olivier awards and in 2008 Keegan-Dolan won the UK Critics' Circle Award for Best Modern Choreography for *The Bull*. In 2004, *Giselle* won the Judges' Special Award at the Irish Times Theatre Awards. Both Keegan-Dolan and Fabulous Beast received a nomination for the 2009 Europe Prize New Theatrical Realities. Keegan-Dolan and writer Enda Walsh were awarded the 2012 Meadows Prize by the Meadows School of the Arts at Southern Methodist University, Dallas (SMU), and spent three weeks in residence, workshopping a new dance theatre production.



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連恩・奧馬安賴 Liam Ó Maonlaí

音樂總監
Music Director

奧馬安賴生於愛爾蘭都柏林，為搖滾樂團溫室之花（1985年創立）的創辦人之一。於2005年發行首張專輯《足跡》，把愛爾蘭音樂和世界各地的音樂融合為一，並於2009年以他的唱片公司發行專輯《感動》。2011年7月，奧馬安賴獲小提琴手綠色國際音樂節頒發終身成就獎。

奧馬安賴的父母是熱衷音樂的樂手，因此他自小便受音樂薰陶，並隨父親學習以母語歌唱。他曾多次於非洲馬里巡演，參與沙漠節的演出，其足跡遍及澳洲、日本、美國、歐洲、斯堪的那維亞半島、摩洛哥及印度，認識了許多當地的傳統樂手，並與他們攜手演出。他說：「我認為古老的愛爾蘭風格，蘊藏着國家及其子民甦醒的靈魂。在其他文化的映襯中，我感覺到這種歌唱風格不僅打開我們心窗，更與我們環環緊扣。」

Born in Dublin, Ó Maonlaí is a founding member of the rock band Hothouse Flowers formed in 1985. Ó Maonlaí released his debut solo album *Rian* in 2005, mixing Irish music with music from all over the world, and *To Be Touched* on his own label in 2009. In July 2011 Ó Maonlaí received a Lifetime Achievement Award from the Fiddler's Green International Festival.

Ó Maonlaí's musical life started with his parents, both passionate musicians, and his father taught him to sing in his native tongue. He has travelled extensively in Mali, where he performed at the Desert Festival, and across Australia, Japan, America, Europe, Scandinavia, Morocco and India. Throughout his travel he has met and played with the traditional players of these places. In his own words: "I believe the style known as Sean-Nós carries a sense of the soul of the land and the people who are awake in that land. I feel, when in the company of other cultures, the singing of this style opens a window into what it is that connects us."



標誌設計：靳埭強博士SBS

精彩展覽 陸續有來

「軍事天才凱撒大帝」(2012.12.7-2013.4.10)

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「探本溯源：美索不達米亞古文明展」(2013.1.30-2013.5.13)

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亞當·西爾弗曼 Adam Silverman

燈光設計 Lighting Designer

西爾弗曼主要為歌劇、戲劇及舞蹈設計燈光，近作包括：優獸舞團及英國國家歌劇院合作的《凱撒大帝》及《春之祭》；美國大都會歌劇院的《假面舞會》；英國國家歌劇院的《比利·巴德》、《仲夏夜之夢》及《彼得·格蘭姆斯》；以及柏林德意志歌劇團的《阿伊達》。除此之外，西爾弗曼的作品還有：三藩市歌劇院的《唐懷瑟》；奧地利布雷根茨藝術節的《牧神之午後前奏曲》、《遊戲》及《阿夏家的沒落》；巴伐利亞國立歌劇團的《黑桃皇后》；格瑪格拉斯歌劇院的《奧菲歐》及《伊曼尼歐》；新以色列歌劇團的《茶花女》；倫敦艾梅爾達歌劇院的《五枚金戒》首演；皇家莎士比亞劇團的《美女與野獸》；以及百老匯的《手足淚》。

Silverman works in opera, theatre and dance. Recent productions include: *Julius Caesar* and *The Rite of Spring* by Fabulous Beast Dance Theatre and English National Opera; *Un Ballo in Maschera* (Metropolitan Opera); *Billy Budd*, *Midsummer Night's Dream*, and *Peter Grimes* (English National Opera); *Aida* (Deutsche Oper Berlin). Additionally, Silverman has lit *Tannhäuser* (San Francisco Opera); *Prélude à l'après-midi d'un faune*, *Jeux and La chute de la maison Usher* (Bregenz Festival); *Pique Dame* (Bayerische Staatsoper); *Orfeo and Imeneo* (Glimmerglass Opera); *La Traviata* (New Israeli Opera); premiere of *Five Gold Rings* (Almeida Theatre); *Beauty and the Beast* (Royal Shakespeare Company); and *A Day in the Death of Joe Egg* (Broadway).

莎比娜·迪瓦珍 Sabine Dargent

佈景設計 Set Designer

迪瓦珍曾為優獸舞團設計《海倫與地獄》（愛爾蘭蘭福德郡），其他近作包括：倫敦孔雀劇團的《寶貝》；恩達·沃爾什的《新電子舞場》及《沃爾沃思鬧劇》，後者贏得愛爾蘭時報劇場獎最佳佈景設計獎；哥羅·莫里森導演的《鬼魂》（抒情劇院），並贏得 ESB / 愛爾蘭時報設計獎最佳佈景設計獎；倫敦阿比劇院及美國匹茲堡歌劇院的《不可兒戲》；以及思雲製作的

《可惜她是妓女幕後花絮》。她在過去五年，亦為聖派翠克日的巡遊演出設計「城市滙合」的部分，包括服裝、道具及花車。

For Fabulous Beast, Dargent designed *Helen and Hell* (Longford). Other recent theatre credits *B for Baby* (Peacock Theatre); *The New Electric Ballroom* and *The Walworth Farce* by Enda Walsh, for which she won an Irish Times Irish Theatre Award for Best Set Design; *Ghosts* directed by Conall Morrison, for which she won an ESB/Irish Times Design Award for Best Set Design (Lyric Theatre); *The Importance of Being Earnest* (Abbey Theatre and Pittsburgh); and *The Making of 'Tis Pity She's a Whore* (Siren Productions, Project). Dargent designed *City Fusion*, a section of St Patrick parade, for the last five years (costumes, props, floats).

多爾·露茜 Doey Lüthi

服裝設計 Costume Designer

露茜於紐約大學取得舞台設計碩士學位，近作包括：英國國家歌劇院的《凱撒大帝》；不萊梅劇團的《塔索》；法國波爾多國家劇團的《阿麗雅德妮在納克索斯》；德國魏瑪國家劇團的《瑪士撒拉企劃》；以及維也納劇團的《假扮園丁的姑娘》。其他作品包括：德國魏瑪國家劇團的《唐帕斯夸萊》；挪威歌劇團、格瑪格拉斯歌劇院及英國北方歌劇團的《奧菲歐》；柏林德意志歌劇團的《阿伊達》；瑞士巴賽爾劇團的《後宮誘逃》；格瑪格拉斯歌劇院的《伊曼尼歐》；曼咸國立劇院的《卡門》；德國柏林國家歌劇團的《奧賽羅》；華盛頓莎士比亞劇團的《特洛伊的女人們》；德國亞琛劇團《女人》及《1, 2, 3》的佈景及服裝設計；以及柏林蘇菲亞劇團的《馬克白》。

Lüthi received her Master of Arts in theatrical design at New York University. Recent projects include: *Julius Caesar* (English National Opera); *Torquato Tasso* (Theater Bremen); *Ariadne auf Naxos* (Opera National de Bordeaux); *Methusalem-Projekt* (Deutsches Nationaltheater Weimar); and *Finta Giardiniera* (Theater an der Wien). She has designed costumes for *Don Pasquale* (Deutsches Nationaltheater Weimar); *L'Orfeo* (Den Norske Opera, Glimmerglass Opera and Opera North); *Aida* (Deutsche Opera Berlin); *Die Entführung aus*

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dem Serail (Theater Basel); *Imeneo* (Glimmerglass Opera); *Carmen* (Nationaltheater Mannheim); *Otello* (Staatsoper Unter den Linden Berlin); *Trojan Women* (The Shakespeare Theatre Washington DC); scenery and costumes for *The Women* and *1,2,3* (Theater Aachen); and *Macbeth* (Sophtensaele Berlin).

丹尼斯·高希斯 Denis Clohessy

音響設計 Sound Designer

高希斯曾為多個劇場作品創作音樂及設計音響，亦有參與電影電視音樂創作。最近劇作配樂包括愛爾蘭蓋特劇團的《無足輕重的女人》。影視配樂包括：梵林電影的《他的和她們的》及由RTÉ管弦樂團演奏的《自由的限度》(南風製作)。2011年，丹尼斯憑粗糙魔法劇院的《我的愛人所多瑪》獲愛爾蘭劇場獎最佳音響設計獎。2008年，他曾為倫敦阿比劇院的駐場藝術家。2005年，憑梵林電影的《無用狗》，贏得歐洲斯圖加特雙年短片獎最佳配樂獎。

Clohessy has composed music and sound designs for numerous theatrical productions, as well as composing scores for film and television. His recent theatre work includes *A Woman of No Importance* (Gate Theatre). Television and Film credits include *His & Hers* (Venom film) and *The Limits of Liberty* (South Wind Blows) performed by the RTÉ Concert Orchestra. Awards include Best Sound Designer at the 2011 Irish Theatre Awards for his work on *Sodome, My Love* (Rough Magic). He was Abbey Theatre associate artist in 2008, and he was the winner of Best Score at the 2005 European short film biennale in Stuttgart for *Useless Dog* (Venom Film).

菲利普·菲尼 Philip Feeny

助理音樂總監 Assistant Music Director

作曲家兼鋼琴家，於劍橋大學師隨羅賓·霍洛韋及休·伍德修讀作曲，其後於羅馬聖塞西利亞音樂學院師隨弗蘭科·多納托尼。他於意大利初嘗創作舞蹈音樂，其後更因舞蹈音樂而成名。菲尼曾與多個團體合作，包括：北方芭蕾舞劇院、蘭伯特舞團、白橡樹計劃劇團及瑪莎葛蘭姆舞團。他亦與不少編舞家合作，包括：米高·平克、迪迪·魏德曼、米高·基謹杜蘭及德里克·威廉姆斯。他的作品曾由多個舞團演出，包括：瑞典加爾堡芭蕾舞團、波士頓芭蕾舞團、優獸舞團及蘇格蘭舞劇團。菲尼曾與英國中央芭蕾舞團合作逾40部作品，又在1991-1995年於雷丁大學任教作曲課。他現為英國中央芭蕾舞團的駐團作曲家，亦長期為倫敦當代舞蹈學校伴奏。

Composer and pianist Feeny studied composition at the University of Cambridge with Robin Holloway, Hugh Wood and later with Franco Donatoni in Rome at the Accademia di Santa Cecilia. He is best known for his work in dance, which he first encountered in Italy. He has since worked with many companies including Northern Ballet Theatre, Rambert Dance Company, The White Oak Project and Martha Graham Company. He has collaborated with choreographers like Michael Pink, Didi Veldman, Michael Keegan-Dolan and Derek Williams, while his works have been performed by dance companies as diverse as Cullberg Ballet, Boston Ballet, Fabulous Beast and Scottish Dance Theatre. In addition to creating more than 40 works for Ballet Central, he lectured in Composition at Reading University from 1991 to 1995. He is currently composer in residence for Ballet Central and has been a longstanding accompanist at the London Contemporary Dance School.



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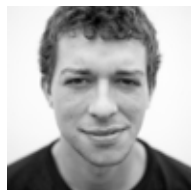


康麥·奧貝加里 Cormac Ó Beaglaoich

六角風琴
Concertina

六角風琴手及音樂家，來自愛爾蘭西凱里郡一個著名音樂世家，深受凱里及東克萊爾郡音樂影響，尤其受父親布倫丹、叔叔湯米·奧康納及帕迪·凱尼等的薰陶。最近與積克·塔迪合作發行一首六角風琴二重奏，現正與家人一起錄製新專輯。奧貝加里是「教堂之音」活動的負責人，沿愛爾蘭西岸舉辦一系列傳統愛爾蘭音樂演奏會。他亦於許多音樂節教學，如「春季音樂學院」及「威利·克蘭西夏令營」。

Ó Beaglaoich is a concertina player and musician who came from a well known musical family from West-Kerry. He is influenced by music from Kerry and East Clare, namely his father Brendan, uncle Tommy 'an Lord' O Connor and Paddy Canny etc. He recently released a concertina duet with Jack Talty and is currently recording an album with his family. He is the organiser of the *Tunes in the Church* traditional Irish music concert series along the west coast of Ireland. He teaches at a number of festivals including Scoil Cheoil an Earraigh and Willie Clancy Summer School.



馬秋·奧克沙達 Maitiú Ó Casaide

風笛
Pipes

年輕愛爾蘭風笛手，來自都柏林。國際著名家族樂團卡西迪合唱團的年青一代，曾兩度獲得愛爾蘭國會風笛比賽冠軍，現為都柏林民族/傳統樂隊「漂亮男士」成員，樂隊於2011年10月發佈首張專輯。他亦於都柏林風笛手俱樂部及每年7月的「威利·克蘭西夏令營」（克萊爾郡米爾唐馬爾貝市）教授風笛。

Ó Casaide is a young uilleann piper from Dublin. He is one of the younger generations of the famous family band Na Casaidigh or The Cassidy's who toured the world with their music. Ó Casaide is a two-time Oireachtas Pipes champion and is a member of Dublin based folk/traditional band The Bonny Men, who released their debut album in October 2011. He also teaches pipes at The Pipers Club in Dublin and at the annual Willie Clancy Summer School which takes place in Milltown Malbay in Country Clare every July.



埃娜·尼賀恩 Eithne Ní Chatháin

小提琴 / 歌手
Fiddle / Voice

來自愛爾蘭基爾代爾郡的歌手及作曲家，熟習多種樂器。年少時學習古典音樂，進而探索獨立民謠的獨特韻味，在歌唱和器樂演出上大展才華，演奏鋼琴、小提琴及烏克麗麗。曾參與愛爾蘭電視電台《別的聲音》之節目錄製。其他錄音包括：個人首張唱片《埃娜》及全新 EP 大碟《溫柔的星》。

Ní Chatháin (a.k.a. Inni-K as solo performer) is a singer, multi-instrumentalist and songwriter from Country Kildare. Rooted in traditional music and song from an early age, Ní Chatháin explores the unique flavour of indie folk, plying her craft by singing and playing various instruments which include piano, fiddle and ukelele. She was featured on RTE's *Other Voices* series. Her other recordings include her debut solo CD *Eithne* and Inni-K's new EP *Gentle Star*.

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彼得·奧圖爾 Peter O'Toole

布祖基琴
Bouzouki

生於都柏林。在《足跡》中，將布祖基琴、曼陀林、班卓琴及寶斯蘭鼓等一系列樂器搬上舞台。早年加入「屁股」及「流行病」樂團，經朋友介紹認識連恩·奧馬安賴，繼而開始二人愈 20 年的友誼及溫室之花樂團全球巡演之旅。奧圖爾最近正準備首張個人專輯，亦正籌備於都柏林創辦聖殿酒吧音樂學院，教授多種樂器，如布祖基琴、結他等。

Born in Dublin, O'Toole brings a selection of Bouzouki, Mandolin, Banjo and Bodhran to the stage in *Rian*. O'Toole met Liam Ó Maonlaí through a mutual friend in the days of The Buttocks, The Epidemics and various other local bands in Dublin and began a friendship, which took them all over the world on a musical journey with Hothouse Flowers for over 20 years. O'Toole is now planning to record his first solo album as well as establishing Temple Bar Music Academy in Dublin, where he teaches a wide range of instruments including bouzouki and guitar.



沙祖·哈利 Saju Hari

舞蹈員
Dancer

生於喀拉拉邦，並於印度阿塔卡拉里舞蹈藝術中心學習現代舞。曾參與岩拉達和艾甘漢等舞蹈團的演出，並以領舞身份演出霍爾斯特的歌劇《莎維德莉》（伯明翰市交響樂團），亦曾參與賈丁得·韋瑪於倫敦西區劇院上演的《威尼斯商人》（塔拉藝術團）。曾為倫敦「所在劇場」和皇家歌劇院編舞，作品包括《模糊印象》。哈利於 2011 年 The Place Prize 編舞大賽晉身準決賽，現正與「莎夏·華爾斯與舞者」合作新作品。

Born in Kerala, Hari was trained in contemporary dance at Attakkalari Centre for Movement Arts in India. He has danced with the Imlata Dance Company and Akram Khan Dance Company, etc. Hari danced lead in Holst's opera *Savitri* (City of Birmingham Symphony Orchestra), worked on the West End musical Jatinder Verma's *The Merchant of Venice* (Tara Arts). His own choreographic works commissioned by The Place and Royal Opera House have included *Opaque Image*. Hari was a semi-finalist as a choreographer in the Place Prize 2011 competition in London. He is now working with Sasha Waltz & Guests on their new production.



安娜·卡舒貝 Anna Kaszuba

舞蹈員
Dancer

2009 年畢業於倫敦當代舞蹈學校，取得一等榮譽學位及潛力舞蹈家新人獎。隨後加入蘇格蘭舞劇團學藝，演出赫法舒·舍克特、麗芙·洛倫特、伊娜·約漢娜遜、本·杜克等大師的作品，繼而參與舞團的秋季巡演。2011 年，參演格蘭芝公園歌劇團的《水仙子》，並加入優獸舞團，參演作品《足跡》。現於都柏林積極投入新舞團 DISH 的創作及表演中。

Kaszuba graduated from London Contemporary Dance School with a first class honours degree in 2009, where she was also granted the Award for Exceptional Potential as a Dance Artist. She then went on to become an apprentice with Scottish Dance Theatre, performing works by Hofesh Shechter, Liv Lorent, Ina Christel Johannessen and Ben Duke and subsequently joined the company for their autumn tour. In 2011, Kaszuba performed in Grange Park Opera's production of *Rusalka* and joined Fabulous Beast Dance Theatre for their production of *Rian*. She is currently creating and performing work in Dublin as part of the new dance collective, DISH.

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沙古·科伊堤恩 Saku Koistinen

舞蹈員
Dancer

2009 年於赫爾辛基戲劇學院取得藝術碩士（舞蹈）學位。自 2005 年起與多位芬蘭編舞家及舞團合作，如泰盧·薩利能舞團及現代舞團「自由之下」。《足跡》並不是科伊堤恩與優獸舞團首度合作之作，他之前亦曾參與《春之祭》（2009，英國國家歌劇院）的演出。2010 年起，開始自己的編舞創作，最新作品為《平衡》（2012）。

Koistinen received his Master of Arts (Dance) from the Theatre Academy in Helsinki in 2009. Since 2005, he has been working with several Finnish choreographers and companies, such as Tero Saarinen Company and the contemporary theatre group Un der libet. For Fabulous Beast, Koistinen has performed *The Rite of Spring* (2009, English National Opera). Since 2010 Koistinen has also been working on his own choreographic work. *On Equilibrium* (2012) is his latest creation.



露易絲·莫奇爾 Louise Mochia

舞蹈員
Dancer

生長於丹麥，七歲開始習舞，2006 年移居倫敦，於倫敦當代舞蹈學校取得藝術學士學位。畢業後獲維也納舞蹈節之網獎學金，赴維也納國際舞蹈節駐場五週。除優獸舞團外，曾合作過的舞團及藝術家有：女子舞團移民與動物、即興表演團體凌霄花、搭便車舞團，以及編舞家阿歷克斯·阿舒爾。2008 年，創辦 BELLYFLOP 網絡雜誌，以藝術家為首，刊登有關現代舞蹈及演出的文章。2010 年成為奇森豪爾舞蹈空間的成員。

Born and raised in Denmark, Mochia started dancing at age seven. She has been London-based since 2006 and holds a Bachelor of Arts from London Contemporary Dance School. After getting her degree, Mochia was awarded the danceWEB Scholarship Programme, a five-week residency at Vienna International Dance Festival. Aside from her work with Fabulous Beast Dance Theatre, Mochia has worked with the all female group Immigrants and Animals, improvisation ensemble Trumpet Creepers, HitchHikeDance Collective, and choreographer Alex Achour. In 2008 Mochia initiated *BELLYFLOP* Magazine, an artist-led online publication on contemporary dance and performance. Since 2010 she has been a Chisenhale Dance Space member.



伊曼紐爾·奧比亞 Emmanuel Obeya

舞蹈員
Dancer

生於尼日利亞，在英國長大，集舞者、歌手及作曲家於一身。曾就讀倫敦藝術教育學院、蘭伯特舞團及哈林舞蹈劇院。2003 年，奧比亞開始與米高·基謹杜蘭合作，參演《吉賽爾》、《公牛》及《詹姆士的兒子詹姆士》。曾為海德堡及曼咸市立劇院的獨舞演員，隨後又於維也納舞蹈劇場及維也納人民歌劇團作短期演出，亦曾擔任弗賽斯舞團及標題劇團的客席舞蹈員。目前擔任澳洲樂團沙發客的主音。

Nigerian born dancer and singer songwriter, Obeya grew up in England. He trained at Arts Educational School, Rambert and Dance Theatre of Harlem. Obeya began working with Michael Keegan-Dolan in 2003 and has performed in *Giselle*, *The Bull* and *James Son of James*. He performed as a soloist in Heidelberg and Mannheim State Theatres, before working with TanzTheater Wien and Volksoper Wien for a brief period. He is also a guest performer with The Forsythe Company and Unterwegs Theatre. He is currently the vocalist for the Austrian band Sofa Surfers.

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凱爾·柏德烈 Keir Patrick

舞蹈員
Dancer

柏德烈於拉邦舞蹈學院及倫敦當代舞蹈學校習舞。他與本·賴特共同創立 Bgroup 舞團，最新作品有：《減小差異》、《周圍》及《細微場景》。合作過的編舞家及舞團有：奈吉爾·查諾克及「基本要素兒童舞團」（演出威廉·塔克特及恩瑞克·卡博瑞拉作品）等。曾與瑞典馬爾默歌劇院演出《馬克白》，與法國圖魯茲市政廳劇院演出《情定修道院》，最近於倫敦大劇院與英國國家歌劇院合作演出韓德爾的《凱撒大帝》。

Patrick trained at Laban and London Contemporary Dance School. He is a founding member of Ben Wright's Bgroup, including the current production of *The Lessening of Difference*, *About Around* and *Small Acts*. He has also worked with choreographers and companies such as Nigel Charnock and Children's Bare Bones including works by William Tuckett and Enrique Cabrera. Other projects include *Macbeth* for Malmö Opera, *Betrothal in a Monastery* for Theatre Du Capitole, Toulouse. Recently he performed with English National Opera in *Julius Caesar* by Handel at The Coliseum in London.



伊諾·李嘉 Ino Riga

舞蹈員
Dancer

生於希臘雅典，於雅典國立舞蹈學院習舞，獲得帕拉特斯卡獎學金。曾擔任希臘塞夫座劇團編舞及助理，亦曾任理想舞蹈劇團的合作編舞及演員。過往幾年，她與許多編舞及舞團合作，包括李察·奧斯頓舞團及赫法舒·舍克特現代舞團等。李嘉對獨舞表演興趣濃厚，創作並演繹了獨舞作品《陌生人》（重編及重演中）。2011年夏天加入優獸舞團，參與《足跡》的創作及巡演。

Riga was born in Athens, Greece. She trained at State School of Dance in Athens and was the recipient of a Pratsika scholarship. While in Greece, she worked with Iniochos Theatre Company as a choreographer and assistant, and with Idanikoi Dance Theater Company as a collaborator and performer. She has worked with various companies and choreographers through the years, including Richard Alston Dance Company and Hofesh Shechter Company. Riga is equally interested in solo work/performance and has created and presented her own solo *Xenos*, a work in progress. Riga joined Fabulous Beast in summer 2011 for the creation and touring of *Rian*.



露易絲·坦羅杜 Louise Tanoto

舞蹈員
Dancer

生於印尼，於倫敦長大。於拉邦舞蹈學院取得碩士學位，如今在英國及歐洲各國自由工作之餘，繼續鑽研舞譜學及拉邦舞譜。曾與不同藝術家及團體合作，如瑪麗薩·馮斯多克特、t.r.a.s.h. 舞團、奧皮約·艾卡、弗雷迪·奧博古艾迪爾、「眩暈」劇團等。坦羅杜的作品形式各異，充分展示她豐富多樣的演出及藝術體驗。她希望將來能夠投放更多精力發展即興表演及學習新才藝。她很高興能參與優獸舞團的《足跡》。

Tanoto was born in Indonesia and raised in London. She graduated at Masters level from Laban and continues her studies in choreology and Labanotation while working freelance in the UK and Europe. She has worked with Maresa Von Stockert, t.r.a.s.h. company, Opiyo Akach, Freddie Opoku-Addaie, and Punchdrunk, among others. Tanoto's projects are varied, in an attempt to reflect her versatility in performance and experience. In the future she would like to invest some time in improvisation and learning more crafts. Tanoto is very grateful to be working with Fabulous Beast and experiencing *Rian*.

簡歷中譯：張熙、伍穎妍

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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta		音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC
《我的第一個四季》 <i>My First Four Seasons</i>		親子音樂會 A narrated concert	NDA	20/3	8pm	
魯杜斯華夫斯基四重奏 Lutoslawski Quartet			APAA	21/3	8:15pm	
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>		指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm	
戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>			CCCH	23, 24/3	8pm	戲劇 THEATRE
英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>		編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm	
1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>		多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm	
11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>		雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm	
《中式英語》 <i>Chinglish</i>		編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm	舞蹈 DANCE
The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>		音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm	
《爆・蛹》 <i>Blast</i>		編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	CCST	8-11/3 9, 10/3	8pm 3pm	
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>		創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm	
《屠龍記》 <i>Smear</i>		編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	CHT	14-17, 19-24/3 16, 23/3	8pm 3pm	音樂 MUSIC
中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>		改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	APAL	21-24/3 23, 24/3	8pm 3pm	
美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie		精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm	
《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>		編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3 2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm	
神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>		編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm	舞蹈 DANCE
優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>		導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm	
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>		藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm	
亞太舞蹈平台 V Asia Pacific Dance Platform V			KTTB	15-17/3	8:15pm	
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series			CCST	21-24/3 23, 24/3	8:15pm 3pm	音樂 MUSIC
香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA			CHT	香港大會堂劇院 Theatre, HK City Hall		
APAC 香港演藝學院音樂廳 Concert Hall, HKAPA			KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre		
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA			KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre		
APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA			NDA	北區大會堂演奏廳 Auditorium, North District Town Hall		音樂 MUSIC
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre			NLG	南蓮園池 Nan Lian Garden		
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre			STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall		
CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre			YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre		
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall			YMT	油麻地劇院 Yau Ma Tei Theatre		

 香港賽馬會藝萃系列 The Hong Kong Jockey Club Series
 信和集團藝萃系列 Sino Group Arts Celebration Series

 瑞信新晉藝術家系列 Credit Suisse Emerging Artists Series
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特別節目 SPECIAL		其他 Others	
「與頂尖文化領袖對話」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs		27/1	銅管樂大師班 Mastering Brass
29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》Oberto, Conte di San Bonifacio	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》Aida	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》Un giorno di regno	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》Il trovatore	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》Rigoletto	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 I lombardi alla prima crociata	舞蹈點滴 About Dance	
2/2	《假面舞會》Un ballo in maschera	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》Falstaff	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1, 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		



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The Sir Edward Youde Memorial Fund has supported the Young Friends of the Hong Kong Arts Festival for 21 years.

Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

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- Awards for Self-improvement for Working Adults; and
- Outstanding Apprentice Awards

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