

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero 英雄

Nowy Teatr 華沙新劇團

AFRICAN TALES

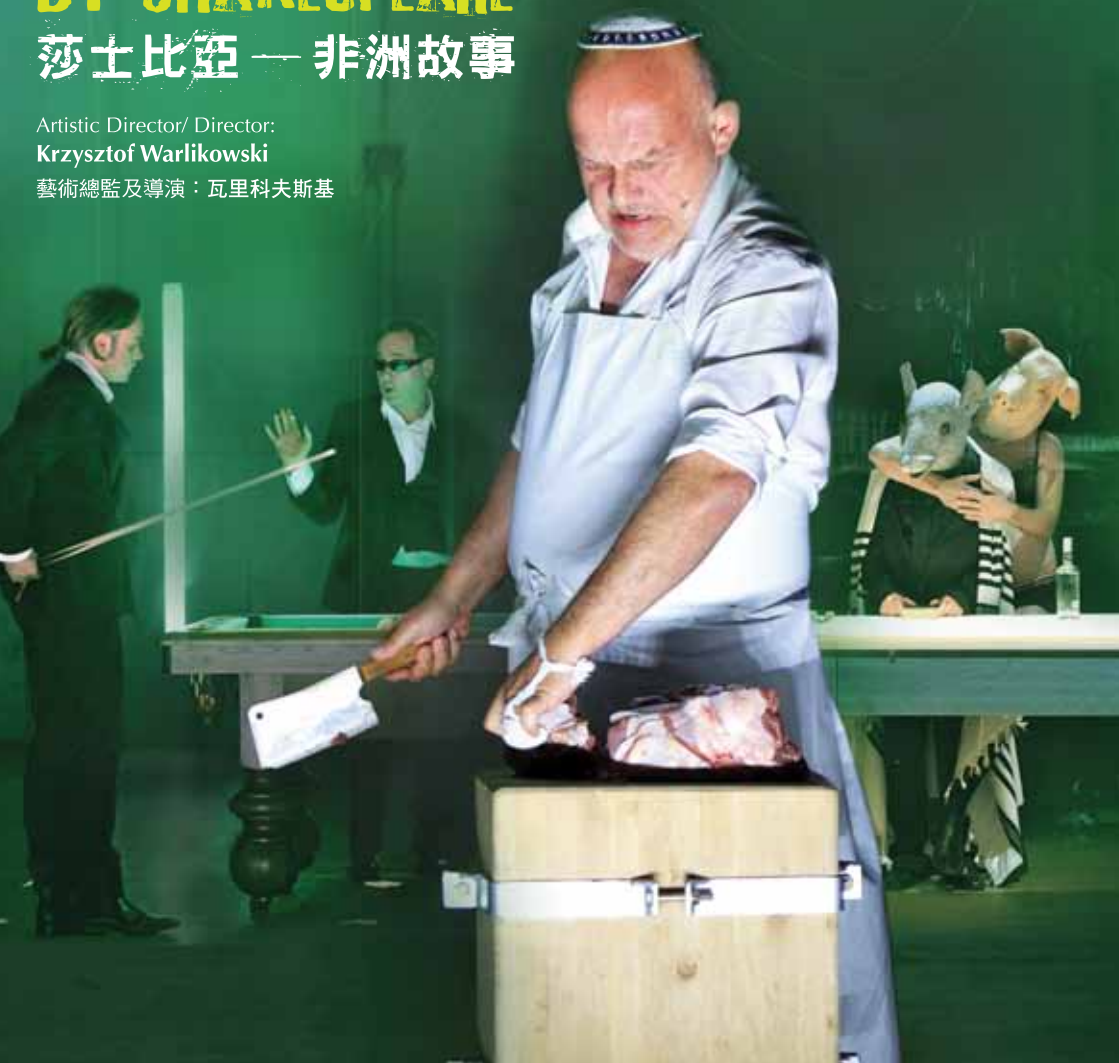
BY SHAKESPEARE

莎士比亞 — 非洲故事

Artistic Director/ Director:

Krzysztof Warlikowski

藝術總監及導演：瓦里科夫斯基



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- 馬會去年共繳稅: **176.4億港元*** (約佔香港稅務局總稅收7.3%)
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- Last year, HKJC paid **HK\$17.64 BILLION*** in duties and taxes to government (making up 7.3% of total taxes collected by Inland Revenue Department)
- Made charity donations of **HK\$1.95 BILLION** to **160** charity and community projects
- Created employment for **5,737** full-time and **18,427** part-time staff



香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精采節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄 — 那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采 — 您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho

SINO ART

EXHIBITION
SPONSORSHIP
ART EDUCATION
ART COLLECTION

ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



sinoarthk

www.sinoart.com



信和集團
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信和藝術

貢獻香港藝術節42年伙伴 The Hong Kong Arts Festival's Proud Partner for 42 Years



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

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NG TENG FONG
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藝術節指定香檳 Official Champagne



藝術節指定高級用車 Official Premium Car



香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翹娜、包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

電郵 Email
dev@hkaf.org

直綫 Direct Lines
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網頁 Website
www.hk.artsfestival.org/en/partner

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42nd 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014 Presents

Nowy Teatr 華沙新劇團

AFRICAN TALES BY SHAKESPEARE 莎士比亞 — 非洲故事

Artistic Director / Director: Krzysztof Warlikowski

藝術總監及導演：瓦里科夫斯基

22-23.3.2014

香港演藝學院歌劇院
Lyric Theatre, HKAPA

演出長約 5 小時 10 分鐘，包括兩節中場休息

Running time: approximately 5 hours and 10 minutes including two intervals

波蘭語演出，附中、英文字幕

Performed in Polish with English and Chinese surtitles

本節目含裸露、吸煙及令人不安的場面

This production contains nudity, smoking scenes and scenes that some audiences may find disturbing

Supported by

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敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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

www.hk.artsfestival.org

網上追蹤香港藝術節 Follow the HKArtsFestival on



改編自莎士比亞作品《李爾王》、《奧賽羅》、《威尼斯商人》及庫切的《夏日時光》，以及穆阿瓦德撰寫的獨白

Text Based on Shakespeare's *King Lear*, *Othello* and *The Merchant of Venice*, and J.M. Coetzee's *Summertime* and the monologues by Wajdi Mouawad

導演及改編	瓦里科夫斯基	Direction & Adaptation	Krzysztof Warlikowski
改編及戲劇指導	皮奧特·古魯慶斯基	Adaptation & Dramaturg	Piotr Gruszczyński
舞台及服裝設計	瑪歌莎達·斯實妮克	Set & Costume Design	Małgorzata Szcześniak
燈光設計	菲莉絲·羅斯	Lighting Design	Felice Ross
音樂	包奧·邁奇田	Music	Paweł Mykietyn
編舞	克勞德·巴爾多奧	Choreography	Claude Bardouil
錄像設計	卡米爾·寶拉克	Video	Kamil Polak

角色

高娜莉/弗蘭克醫生
伊娃·達科夫斯卡

李爾/夏洛克/奧賽羅
亞當·法倫西

芮甘/波西亞/艾米利婭
瑪格黎塔·海耶斯卡-克利斯托弗

索拉尼奧/羅多維戈/記者
沃伊傑·卡拉魯

伊阿古
馬力克·加利特

杜伯爾/法官/牧師/安老院租客
傑格蒙特·馬蘭諾維奇

寇蒂利婭
瑪雅·奧斯塔謝斯卡

巴薩尼奧/薩雷里奧
皮奧特·寶拉克

安東尼奧
傑錫克·波尼加維克

潔西卡/德斯狄蒙娜
瑪格達蓮娜·波珀斯卡

Cast

Goneril/Dr Frankl
Ewa Dałkowska

Lear/Shylock/Othello
Adam Ferency

Regan/Portia/Emilia
Małgorzata Hajewska-Krzysztofik

Solanio/Lodovico/Journalist
Wojciech Kalarus

Iago
Marek Kalita

Tubal/Judge/Priest/Tenant
Zygmunt Malanowicz

Cordelia
Maja Ostaszewska

Bassanio/Salerio
Piotr Polak

Antonio
Jacek Poniedziałek

Jessica/Desdemona
Magdalena Popławska

技術監督	包奧·卡米昂卡	Technical Manager	Paweł Kamionka
舞台設計助理	馬爾辛·賀蘭達	Assistant to Set Designer	Marcin Chlanda
助理導演及錄像控制	卡翠娜·伍斯切克	Assistant Director & Video Projections	Katarzyna Łuszczczyk
舞台監督	伍卡希·尤希科夫	Stage Manager	Łukasz Józków
燈光控制	達利尤希·亞當斯基	Light	Dariusz Adamski
音響控制	伍卡希·法林斯基	Sound	Łukasz Faliński
化妝及髮飾	莫妮卡·卡雷塔	Make-up & Hair	Monika Kaleta
道具	托馬士·萊斯科夫斯基	Props	Tomasz Laskowski
舞台技師	嘉士伯·馬斯奇維奇	Stage	Kacper Maszkiewicz
服裝管理	艾比耶塔·弗納斯卡 伊娃·索科羅斯卡	Wardrobe	Elżbieta Fornalska Ewa Sokołowska
巡演經理及字幕	索菲亞·希曼諾夫斯卡	Tour Manager & Surtitles	Zofia Szymanowska
中文字幕	曾逸林	Chinese Surtitles	Zeng Yilin

世界首演於 2011 年 10 月 5 日，比利時烈日市。波蘭首演於 2011 年 12 月 2 日，華沙。
World premiere on October 5, 2011, Liege. Polish premiere on December 2, 2011, Warsaw.

The show is made as a co-production with the Prospero group in association with six European Theatres: Théâtre de la Place (Liege – Belgium), Théâtre National de Bretagne (Rennes – France), Emilia Romagna Teatro Fondazione (Modena – Italy), Schaubühne am Lehniner Platz (Berlin – Germany), Fundação Centro Cultural de Belém (Lisbon – Portugal), Tutkivan Teatterityön Keskus (Tampere – Finland), Grand Théâtre de la Ville de Luxembourg (Luxembourg) and Théâtre National de Chaillot (Paris – France).



影 藏 歲 月
Images Through Time : Photos of Old Hong Kong
香港舊照片 18.12.2013 - 21.4.2014

透過約七百幀珍貴歷史圖片，介紹香港在攝影術傳入中國過程中的重要地位，以及香港自十九世紀中葉開埠後滄海桑田般的轉變。

Showcasing about 700 rarely seen old photographs, the exhibition features the significant role of Hong Kong in the introduction of photography to China and the vicissitudes of the city since it was opened to foreign trade in the mid-19th century.

香港歷史博物館

九龍尖沙咀漆咸道南 100 號

開放時間

平日上午十時至下午六時

周末及公眾假期上午十時至晚上七時

逢星期二休館（公眾假期除外）

入場費

二十元（標準票）十四元（團體票）十元（優惠票）

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\$20 (standard) \$14 (group) \$10 (concession)

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主辦
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《莎士比亞 — 非洲故事》由國際上享負盛名的波蘭導演瓦里科夫斯基執導。瓦里科夫斯基擅長用現代方法演繹古典文學，曾執導數部莎士比亞戲劇，本劇更是他最重要的作品之一。在《非洲故事》中，瓦里科夫斯基運用他獨特的改編技巧，將三部不同莎劇的片段並置、整合，再製成一部風格鮮明的新作。《李爾王》、《威尼斯商人》及《奧賽羅》分別描繪了三位莎士比亞悲劇英雄，他們所遭受的，是現代社會中依然存在的三種排斥：年齡歧視、反猶太主義和種族歧視。此外，導演還讓莎劇中一向寡言的女性角色發聲，甚至讓她們演出由黎巴嫩劇作家穆阿瓦德專門為此劇創作的大段獨白。

這是一部史詩般的作品。

African Tales by Shakespeare is one of the most important shows directed by Krzysztof Warlikowski, the world acclaimed theatre director. Warlikowski, having directed several Shakespeare's plays, is known for his modern interpretation of traditional texts. In *African Tales*, he uses his particular adaptation technique, juxtaposing and mixing fragments of different plays through which a unique screenplay emerges. *King Lear*, *The Merchant of Venice* and *Othello* depict three Shakespearean heroes who impersonate the figures of today's exclusion, being victims of ageism, antisemitism and racism. Warlikowski also lets the usually silent female characters speak, making them deliver monologues especially written for the play by Lebanese poet and playwright Wajdi Mouawad.

African Tales by Shakespeare is an epic metaphysical journey.



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- 3 一磅肉（夏洛克、安東尼奧、巴薩尼奧、潔西卡）→《威尼斯商人》
- 4 恐懼（夏洛克及安東尼奧、杜伯爾、薩雷里奧、索拉尼奧）→《威尼斯商人》
- 5 洞見（波西婭、巴薩尼奧及安東尼奧、夏洛克）→《威尼斯商人》
- 6 信（安東尼奧、索拉尼奧）→《威尼斯商人》
- 7 審判（夏洛克及安東尼奧、波西婭、巴薩尼奧、索拉尼奧、潔西卡、威尼斯總督）→《威尼斯商人》
- 8 婚禮（波西婭、巴薩尼奧、安東尼奧、奧賽羅、德斯狄蒙娜）→《威尼斯商人》、《奧賽羅》

第二部份

- 1 黑人（奧賽羅、伊阿古、德斯狄蒙娜、凱西奧）→《奧賽羅》
- 2 白人（奧賽羅、德斯狄蒙娜、凱西奧、伊阿古、羅多維戈、艾米利婭）→《奧賽羅》
- 3 德斯狄蒙娜之臂（德斯狄蒙娜、奧賽羅）→《奧賽羅》
- 4 該死的大黑幽靈（伊阿古、凱西奧）→《奧賽羅》
- 5 避難所（李爾、高娜莉、芮甘、弄臣、蔻蒂利婭）→《李爾王》

第三部份

- 1 茱莉亞（高娜莉）→《李爾王》
- 2 獨自一人（蔻蒂利婭及李爾）→《李爾王》
- 3 醫院（蔻蒂利婭及李爾）→《李爾王》
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Part One

- 1 Prologue: To Live
- 2 Division (Lear, Regan, Goneril, Cordelia) → *King Lear*
- 3 Pound of Flesh (Shylock, Antonio, Bassanio, Jessica) → *The Merchant of Venice*
- 4 Fear (Shylock and Antonio, Tubal, Salerio, Solanio) → *The Merchant of Venice*
- 5 Visions (Portia, Bassanio and Antonio, Shylock) → *The Merchant of Venice*
- 6 Letter (Antonio, Solanio) → *The Merchant of Venice*
- 7 Judgement (Shylock and Antonio, Portia, Bassanio, Solanio, Jessica, Doge) → *The Merchant of Venice*
- 8 Weddings (Portia, Bassanio, Antonio, Othello, Desdemona) → *The Merchant of Venice, Othello*

Part Two

- 1 Black one (Othello, Iago, Desdemona, Cassio) → *Othello*
- 2 White one (Othello, Desdemona, Cassio, Iago, Lodovico, Emilia) → *Othello*
- 3 Desdemona's Arm (Desdemona, Othello) → *Othello*
- 4 Great Black Fused Phantom (Iago, Cassio) → *Othello*
- 5 Asylum (Lear, Goneril, Regan, Fool, Cordelia) → *King Lear*

Part Three

- 1 Julia (Goneril) → *King Lear*
- 2 Isolado (Cordelia and Lear) → *King Lear*
- 3 Hospital (Cordelia and Lear) → *King Lear*
- 4 Epilogue - Salsa (Regan) → *King Lear*





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莎劇人物簡介

Who's who in Shakespeare

李爾 英格蘭王。他年事漸高，決定退位，於是將財產劃分三份。他要求女兒們發表愛的聲明，欲根據程度分配財產。兩個大女兒，高娜莉和芮甘順從地發表聲明，但是小女兒寇蒂利婭卻拒絕這個要求，因而失去繼承權，從此李爾不得不倚賴兩位長女。她們繼承國土後，沒有遵守奉養父親的承諾，李爾憤怒卻孤獨無助，失了常性。此時，遠嫁法國的寇蒂利婭帶領軍隊回國相救，但是打了敗仗，在牢中被殺。李爾的餘生無法與愛女共同度過。

寇蒂利婭 李爾最小的女兒，因拒絕發表愛父聲明而被剝奪繼承權，後來嫁給法蘭西王，離開祖國。當她得知兩位姐姐如何對待父親，立即組織軍隊回國襄助，卻失敗被囚，在獄中遭絞死。

高娜莉及芮甘 李爾的兩位長女，聲稱愛父親，承諾在獲得分封後將輪流奉養父親及其隨從，其後反悔。

Lear King of England. Growing older, he decides to address the matter of throne succession and divides his wealth into three parts. He asks his three daughters for a declaration of love, making the size of the inheritance dependent on the warmth of their declaration. Goneril and Regan obediently declare their love for their father. But Cordelia protests. Her silence deprives her of her share of inheritance, and also condemns Lear to be dependent on the other daughters, who do not keep their promises. Lear is enraged and, being completely helpless, goes mad. Cordelia returns with the French forces to help him, but loses the battle and is put to death in prison. As a result, Lear is unable to spend the rest of his days at the side of his beloved daughter.

Cordelia Lear's youngest daughter who refuses to make a declaration of love for her father and gets dispossessed. She marries the King of France, and leaves Britain. When she learns about how Lear has been treated by her two elder sisters, she hurries back with help, leading the army. After losing the battle, she gets imprisoned and hanged.

Goneril and Regan Lear's daughters who assure him of their love and, in return for the dowry, promise to take turns in hosting their father with his adjutants. They do not keep their word.

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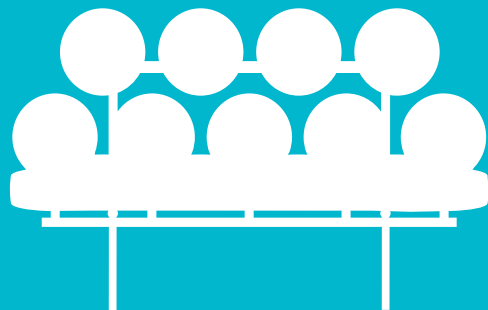
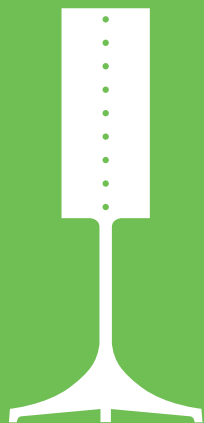
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夏洛克 在威尼斯放高利貸的猶太人，惟一女兒潔西卡與一個基督徒私奔，帶走大筆財產。當羞辱過自己的安東尼奧前來借貸時，他借機提出苛刻條件：如果不能按時還款，將割下安東尼奧的一磅肉抵償。發生意外，安東尼奧無法還債，官司上了法庭。審判的關鍵時刻，假扮成律師的波西婭，駁倒夏洛克的觀點，教一心討還「血債」的夏洛克出了個大醜。

安東尼奧 威尼斯的富有商人，無可救藥地愛着巴薩尼奧，為了助其與波西婭結成金石良緣，不惜以自己的磅肉作擔保，向夏洛克借債。其後誤以為自己的貨物隨商船沉沒，無錢還債，只好與夏洛克對簿公堂，任其「宰割」。所幸機智的波西婭女扮男裝，及時化解危機。在莎士比亞原劇最後一幕中，開場時兩位姑娘均已換回女裝，但問題直到深夜才得以澄清。

Shylock Venetian Jew lending money at interest. His only daughter, Jessica, leaves him, fleeing with his money and her future husband, a Christian. When Antonio, who has repeatedly showed Shylock his anti-Semitic contempt, comes to borrow money for his friend, Shylock asks for an unusual collateral on this debt: a pound of flesh carved out from whatever part of Antonio's body as Shylock indicates. As a result of Antonio's alleged bankruptcy the case goes to court, where Shylock tries to exact his bloody collateral. However, Portia, disguised as a lawyer, intervenes refuting Shylock's arguments, which leads to his total humiliation.

Antonio the titular Merchant of Venice, a wealthy Venetian hopelessly in love with Bassanio. Desiring to help his young friend contract a beneficial marriage with Portia, he gets in debt with the Jew Shylock, pledging to give a pound of his own flesh as the collateral. News of ships sinking with Antonio's goods reaches Venice, which makes him to believe he is bankrupt. This

巴薩尼奧 年輕的威尼斯人，安東尼奧的朋友，波西婭的追求者之一。他選中藏有波西婭畫像的鉛匣，通過「三個匣子」的測試。他與安東尼奧及波西婭均有關係，在兩人間搖擺不定。

波西婭 住在貝爾蒙特的富家女嗣，繼承有大筆遺產。根據父親遺囑，波西婭的求婚者必須通過「三個匣子」的測試：分別由金、銀和鉛鑄成的三個匣子中，只有一個藏有波西婭的畫像，選擇錯誤的人必須終生不娶，波西婭也必須嫁給選擇正確的人。在所有追求者中，波西婭只喜歡巴薩尼奧，在他通過測試後，贈予一枚訂婚戒指。打官司時，為了營救巴薩尼奧的好友安東尼奧，她假扮成帕多瓦的法學博士，前往威尼斯並成功扭轉局勢。作為報酬，她向巴薩尼奧索取他的訂婚戒指。猶豫再三，巴薩尼奧還是將愛情信物交給眼前的陌生男子。

潔西卡 夏洛克之女，與基督徒未婚夫私奔，接受洗禮並嫁給這位非猶太教徒。私奔時帶走父親的珠寶和錢財。

薩雷里奧 安東尼奧之友。

leads to the trial as a result of which Shylock is about to obtain his collateral. Thanks to the cunningness of Portia, disguised as a man, the judgment is not passed. In the finale of Shakespeare's play, all the swaps and masquerades are clarified, but the situation remains unresolved and innocently suspended until late-night discussions and explanations are unveiled.

Bassanio a young Venetian, a friend of Antonio's, suitor for the hand of Portia. Bassanio passes the test of the three caskets, indicating the lead one, where Portia's portrait is hidden. His erotic relationships with Antonio and Portia are ambivalent.

Portia heiress to her late father's great fortune, living in Belmont. In order to get married, however, she must put herself and the potential husbands to a test of three caskets, appointed by her late father. One of the three caskets - gold, silver and lead - holds her portrait. The candidates must indicate the correct one, and those who fail to do so must renounce women forever. The only candidate she likes is Bassanio and he chooses the correct casket. Portia offers him an engagement ring and then, to save Antonio, Bassanio's friend, in the court trial against Shylock, she disguises herself as a learned doctor of Padua and goes to Venice. There, she settles the case in Antonio's favour. In return for this, Portia, whom Bassanio cannot recognise in disguise, asks Bassanio to give up the engagement ring. He hesitates greatly, but then offers the token of Portia's love to the unknown man.

Jessica Shylock's daughter, who runs away from her father with her Christian fiancé, gets baptised and marries the gentile. She also takes her father's jewelry and money.

Salerio a friend of Antonio's.

奧賽羅 駐威尼斯的摩爾人將軍。迎娶維也納元老之女德斯狄蒙娜後，被謠言攻擊。適逢土耳其人進攻塞浦路斯，他親赴戰場，謠言隨之消散。他很快打敗敵人，然而戰場得勢，官場失勢。在他的旗官，滿心嫉恨的伊阿古的挑撥下，奧賽羅漸漸相信白人妻子德斯狄蒙娜不忠，將她扼死，並下令殺死「姦夫」凱西奧。他在得知妻子的清白後自殺。

德斯狄蒙娜 奧賽羅的白人妻子，威尼斯元老之女。與黑人奧賽羅秘密成婚後隨丈夫赴塞浦路斯。她被譴責不忠，並遭誣陷與凱西奧有染。奧賽羅送給她的第一件禮物——草莓繡花手帕成了通姦罪證。最後被奧賽羅扼死。

伊阿古 奧賽羅的旗官，種族歧視者，心中充滿嫉恨。對奧賽羅迅速升職並與白人女性結婚非常不滿，因此設計複雜的陰謀，欲一舉剷除奧賽羅和他的升遷絆腳石——凱西奧。

凱西奧 奧賽羅的副手，也是德斯狄蒙娜的好友。在伊阿古的奸計中被利用，失去奧賽羅的信任，成為其眼中的婚姻破壞者。被奧賽羅下令殺害。

羅多維戈 德斯狄蒙娜的遠親，從威尼斯帶來消息，令奧賽羅撤職。

艾米利婭 伊阿古之妻，德斯狄蒙娜的侍從及好友，對丈夫的陰謀毫不知情。

Othello Moorish commander in the service of Venice. When he marries Desdemona, daughter of a Venetian senator, a scandal breaks out which, however, is quickly silenced because Othello, a commander of the army, is needed in Cyprus to defeat the Turkish army. He quickly defeats the enemy. His great victory is also the end of his political career. Othello's hate-filled aide, Iago, oozes in Othello a belief in Desdemona's, Othello's white wife, infidelity. Othello strangles her, orders to kill her alleged lover Cassio and, upon recognising his own guilt, commits suicide.

Desdemona Othello's white wife. A Venetian senator's daughter who secretly marries black Othello. She follows her husband to Cyprus. She is unaware of a plot that has been unleashed around her because of her marital decision, gets accused of being unfaithful to her husband and of an alleged affair with Cassio. A strawberry-embroidered handkerchief, which was Othello's first gift to her, is to be the crown evidence of her betrayal. She gets strangled by Othello.

Iago Othello's lieutenant. Envious, jealous and hateful. A racist type. Unable to bear Othello's rapid promotion and his marriage to a white woman, Iago devises complex schemes to destroy Othello and, simultaneously, Cassio, who stands in his way to promotion.

Cassio Othello's assistant, best friend and confidant of Desdemona. Used by Iago in the scheme against Othello. He loses Othello's confidence and, in his eyes, becomes the main perpetrator of the destruction of his relationship with Desdemona. Cassio is to be murdered on the orders of Othello.

Lodovico Desdemona's cousin who brings from Venice an order to remove Othello from power in Cyprus.

Emilia Iago's wife, Desdemona's confidant and servant, unaware of her husband's manipulations.

華沙新劇團 Nowy Teatr, Warsaw

華沙新劇團由瓦里科夫斯基及數位長期合作者共同創立，現任劇團經理為卡洛琳娜·奧哈布。瓦里科夫斯基擅用獨特的藝術手法讓觀眾參與藝術活動，馳名歐洲。華沙新劇團不局限於戲劇表演，力求與觀眾對話。劇團志在成為新型藝術空間，成為讓藝術家獨立創作的地方，這些有創意的人則令劇團充滿生機。劇團的另一目標是與城市互動，讓華沙人重新審視自己居住的城市。劇團無懼揭開隱蔽的記憶、潛意識中的否認和遺忘，不斷提供新的藝術機會，讓人們盡情想像，而不受藝術類型、派別和偏見的影響。劇團相信，每一次藝術活動都應該開啟一段新對話、促成新的交流機會。華沙新劇團重視開展新的討論，即使最敏感的話題也絕不迴避，志在為藝術領域開疆闢壤。

Nowy Teatr was created by Krzysztof Warlikowski and a group of his long term associates. The General Manager of Nowy Teatr is Karolina Ochab. The European reputation of Warlikowski comes from his particular approach to audience participation in artistic events. Nowy Teatr wants to develop a dialogue with the audience by not restricting itself with purely theatrical activities. It has to become a place for new artistic situations. The place of independent actions for invited artists – the space created by people with ideas. One of the goals of Nowy Teatr is to interact with the lives of Warsaw citizens in order to change their view of the city. It will expose hidden memories, denials and obscurities. It will open up new artistic opportunities, develop imagination that is interdisciplinary and free from divisions and prejudices. Each event shall become a starting point for discussion, conversations, meetings, exchange of opinions and ideas. Nowy Teatr is not about giving performances but creating dialogues and initiating conversations about even the most uneasy subjects. Nowy Teatr is the place for broadening of the artistic battlefield.



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克里斯多夫·瓦里科夫斯基
Krzysztof Warlikowski

藝術總監/導演/改編
Artistic Director/Director/Adaptation

瓦里科夫斯基1962年生於波蘭什切青市，先後在克拉科夫修讀歷史、哲學、羅曼語，在巴黎索邦大學修讀歷史與戲劇，又在位於克拉科夫的國家戲劇學院學習戲劇導演，克里斯提安·陸帕是他的老師之一。讀書期間，他協助著名導演尚-皮爾·加尼耶、克里斯提安·陸帕、彼得·布魯克製作多部作品。

完成學業後，瓦里科夫斯基在波蘭及世界各地的許多劇場擔任導演，包括波蘭的華沙、克拉科夫、波茲南，德國的漢堡、斯圖加特，以色列的特拉維夫以及意大利的米蘭等地。1999年，他開始在TR華沙劇團的前身——品種劇團全職工作，製作的七部作品在波蘭內外廣獲讚譽，常獲邀到法國阿維農等重要國際藝術節演出。同時他也在其他國家執導戲劇，如札格雷布、波恩、尼斯、阿姆斯特丹、漢諾威及巴黎等城市。此外他也經常在巴黎、馬德里、慕尼黑等地最具聲望的劇院執導歌劇。

2008年瓦里科夫斯基在華沙創立華沙新劇團，擔任藝術總監。至今已執導《阿波隆尼亞》(2009)、《結局》(2010)、《莎士比亞——非洲故事》(2011)及《卡巴雷特·華沙》(2013)四部作品。

Warlikowski was born in 1962 in Szczecin, Poland. After studying history, philosophy and Romance languages in Krakow, as well as history and theatre studies at the Sorbonne in Paris, he studied at the Faculty of Theatre Directing at the State Drama School (PWST) in Krakow, where one of his teachers was Krystian Lupa. While at the school, he assisted on plays by renowned directors such as Jean-Pierre Garnier, Krystian Lupa and Peter Brook.

After completing his studies, Warlikowski worked as a director in various theatres both in Poland and abroad (Warsaw, Krakow, Poznań, Hamburg, Tel Aviv, Milan and Stuttgart among others). In 1999, he began working full-time with Teatr Rozmaitości (known as TR Warszawa today), where he produced seven plays that were met with great acclaim in Poland and abroad. These plays were regularly invited to esteemed international festivals like the one in Avignon. At that time, Warlikowski also directed plays in foreign theatres, in cities including Zagreb, Bonn, Nice, Amsterdam, Hanover and Paris. He has also been regularly directing operas on Europe's most prestigious stages (including Paris, Madrid, Munich, and others).

In 2008 Warlikowski founded Nowy Teatr in Warsaw and took up the post of the theatre's artistic director. He has directed four shows there so far: (A) *pollonia* (2009), *The End* (2010), *African Tales by Shakespeare* (2011) and *Kabaret warszawski* (2013).



皮奧特·古魯慶斯基
Piotr
Gruszczyński

改編及戲劇指導
Adaptation & Dramaturg

古魯慶斯基曾與波蘭廣播 2 台及弗羅茨瓦夫的對話戲劇節合作。他為多本雜誌撰寫戲劇評論，2003 年出版一套名為《弑父者——波蘭劇場的年輕人才》的隨筆及訪談錄。他曾獲提名耐克文學獎。2005 至 2008 年期間，他在華沙的品種劇團擔任戲劇導演，2007 年出版名為《莎士比亞與顛覆者》的瓦里科夫斯基訪談錄。他亦為莫里斯·特里連斯基編創歌劇。

自 2008 年起，古魯慶斯基在華沙新劇團擔任戲劇指導，參與改編《阿波隆尼亞》、《結局》、《莎士比亞——非洲故事》以及《卡巴雷特·華沙》，他同時在華沙的國家戲劇學院從事研究工作。

Gruszczyński has collaborated with the Polish Radio Program 2 and the "Dialog" Theater Festival in Wrocław. He has written theatre reviews for various magazines. In 2003 he published a series of essays and interviews entitled *Ojcołójcy. Młodzi zdolniejsi w teatrze polskim* (*Patricide. The Younger and More Talented in Polish Theater*). He was nominated for the Nike Literary Award. He was the drama director of Warsaw's Theatre Rozmaitości from 2005 to 2008. In 2007 he published *Szekspir i uzurpator* (*Shakespeare and the Usurper*), a series of interviews with Krzysztof Warlikowski. He worked with Mariusz Trelński on the dramaturgy of his operas.

Gruszczyński has been the dramaturg of Nowy Teatr since 2008. He has worked on the adaptation of *(A)pollonia*, *The End*, *The African Tales* by Shakespeare and *Kabaret warszawski*. He is an academic at the State Drama School in Warsaw.



瑪歌莎達·斯實妮克
Małgorzata
Szczęśniak

舞台及服裝設計
Set & Costume Design

斯實妮克自 1992 年起與瓦里科夫斯基合作，為其所有戲劇及歌劇作品設計舞台及服裝。她也與馬力克·費得奧·格哥斯·積仙拿·夏娃·伍提霍思嘉等導演合作。自 2008 年華沙新劇團成立起，她便是成員之一。

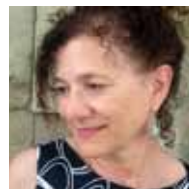
斯實妮克的作品多次參加國際展覽。2008 年，她的個人展覽在布魯塞爾舉行。法國戲劇、音樂、舞蹈評論人協會因其作品《阿波隆尼亞》授予她 2009/10 年度最佳舞台設計獎。

2011 年，她以特邀嘉賓身份出席第十二屆布拉格舞台設計四年展。2013 年華沙新劇團為她的作品舉行展覽，名為「顯現與消失無蹤」。

A collaborator with Krzysztof Warlikowski since 1992, Szczęśniak has designed the sets and costumes for all of his dramas and operas. She has also worked with other directors as Marek Fiedor, Grzegorz Jarzyna and Ewa Wycichowska. She has been a member of Nowy Teatr in Warsaw since its inception in 2008.

Her work has been featured in many international exhibitions. In 2008, a presentation of her designs was held at La "Bellone" Maison du Spectacle in Brussels. The Association of French Theatre, Music and Dance Critics honoured Szczęśniak with the award for the best set design of the 2009/10 season for her work on *(A)pollonia*.

In 2011 Szczęśniak was a special guest at the 12th Prague Quadrennial of Performance Design and Space. In 2013 Nowy Teatr hosted an exhibition of Szczęśniak's work entitled *Appearing and Disappearing without a Trace*.



菲莉絲·羅斯
Felice Ross

燈光設計
Lighting Design

羅斯在美國出生並接受教育，現居於以色列。她為歐洲、以色列、韓國等地的戲劇、歌劇、舞蹈及雕塑設計燈光，參與項目包括莎士比亞的《針鋒相對》、契訶夫的《海鷗》、哈塞克的《好兵帥克》、凡提伯格的《修正》以及歐里庇得斯的《腓尼基人》。1998 年起，她為瓦里科夫斯基設計全部戲劇及歌劇作品的燈光，包括《酒神女信徒》、《滌淨》、《暴風雨》、《克魯姆》、《美國天使》、《阿波隆尼亞》及《結局》。

羅斯曾為以色列歌劇院、華沙國家大劇院、巴黎歌劇院、巴伐利亞國家歌劇院、柏林國家歌劇院、馬德里皇家劇院、比利時國家歌劇院、華盛頓國家歌劇院、芬蘭薩翁林納歌劇節，以及巴舒化舞蹈團等各地舞團的作品設計燈光。

Ross was born and educated in the US, and currently lives in Israel. She designs lighting for theatre, opera, dance and sculpture in Europe, Israel and Korea. Among her projects are *Measure for Measure* by Shakespeare, *Seagull* by Chekhov, *The Good Soldier Švejk* by Hašek, *Festen* by Vinterberg and *Phoenicians* by Euripides. Ross has been working with Krzysztof Warlikowski on all of his theatre and opera productions since 1998. Among her designs are *The Bacchae*, *Cleansed*, *The Tempest*, *Krum*, *Angels in America*, *(A)pollonia* and *The End*.

Ross has designed lights for the Israel Opera, Theatre Wielki (Warsaw), Opera de Paris, Bayerstaatsoper (Munich), Staatsoper (Berlin), Teatro Real (Madrid), La Monnaie (Brussels), The National Opera (Washington D.C.) and Savonlinna Festival (Finland), as well as for dance shows by Batsheva Dance Company, Bat-Dor Dance Company, Rina Shenfeld's Company, Barak Marshall, Hyena Dance Company, Antwerp, and Seo Co. Korea.



包奧·邁奇田
Paweł Mykietyn

音樂
Music

邁奇田 22 歲在「華沙之秋」國際當代音樂節首次亮相。2011 年，他已是多項國際音樂獎項得主，獲授予十字勳章以表彰其成就。

邁奇田為華沙之秋藝術節、波蘭國家大劇院，以及貝爾琪亞弦樂四重奏、伊俄佩斯、破冰者以及克羅諾斯四重奏等樂團作曲。他演奏單簧管並成立諾斯通當代音樂合奏團（1990-2005）。他為許多戲劇創作音樂，自 1996 年起，為瓦里科夫斯基的所有作品擔任作曲。1997 到 2001 年，他為劇團工作室擔任音樂總監。2008 年起為華沙新劇團擔任音樂總監。他同時創作電影音樂，他為傑齊·史柯里莫斯基電影《必要的殺戮》所創作的音樂獲得法國音樂薩蘭大獎。

Mykietyn made his debut at age 22 at the International Festival of Contemporary Music "Warsaw Autumn". The winner of various international music awards, he was honoured with the Knight's Cross of the Order of Polonia Restituta in 2011.

Mykietyn has composed music for the Warsaw Autumn Festival, Theatre Wielki – Polish National Opera and such groups as the Belcea Quartet, de Erepijs, Icebreaker and Kronos Quartet. He plays the clarinet and established the contemporary music ensemble Nonstrom (1990-2005). He has written music for various theatre plays, and he has been the composer for all of Warlikowski's plays since 1996. From 1997 to 2001 he was the musical director of Theatre Studio. He has been the musical director of Nowy Teatr since 2008. He also writes music for the cinema. His score for Jerzy Skolimowski's *Essential Killing* was awarded the Prix France Musique Sacem prize.

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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm
Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3	7pm
			23/3	3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝倣·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安·奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
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赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2	7:30pm
			22/2	2:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2	8pm
			24/2	1pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2	7:30pm
			23/2	2:30pm
季利安作品 Kylworks	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylan, Michael Schumacher	KTТА	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3	7:30pm
			2/3	2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3	8:15pm
			16/3	3pm
			14, 16/3	8:15pm
			15/3	3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3	8pm
			15/3	3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2	7:45pm
			22, 23/2	3pm
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2	8pm
			22, 23/2	3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3	8:15pm
			1, 2/3	3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3	8pm
			1/3	3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3	7:45pm
			8/3	3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3	8:15pm
			9/3	3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Teatr - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3	8:15pm
			23/3	3:15pm

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CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	YMTT	油麻地劇院 Yau Ma Tei Theatre
CCCH	香港文化中心音樂廳 Concert Hall, 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	KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	中西區海濱長廊（近金鐘添馬公園）
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA		荃灣和 Western District Promenade, Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		

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節目詳情及網上報名 For more details and online registration: www.hk.artsfestivalplus.org

展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	與藝術共成長 Grow with the Arts	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! An Alpine Symphony for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 Iron Horse: Devising Theatre Workshop
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
14/3	管風琴大師班 The Art of Organ Playing	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
19/3	室樂團大師班 Coaching Chamber Orchestra	16/3	《水滸 108》後台參觀 Backstage Pass to 108 Heroes III
舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works		
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>		
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher		
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes		
6/3	《思想伊戈：百年春之祭》演後談 iTMO: Post-performance Dialogue		
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		
特備節目 SPECIALS		電視特備節目 FESTIVAL ON TV	
8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)		
19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success		



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