

42<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero 英雄

SCOTTISH BALLET  
蘇格蘭芭蕾舞團

Matthew Bourne's

Highland  
Fling

仙凡之戀  
搖滾激情篇



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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，呈獻更多精彩節目。

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

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## 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  
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# 香港藝術節

## HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 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  
(852) 2828 4910/11/12

網頁 Website  
[www.hk.artsfestival.org/en/partner](http://www.hk.artsfestival.org/en/partner)

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# 42<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival

18.2-22.3.2014 Presents



導演 / 編舞 馬修·伯恩  
Director / Choreographer: Matthew Bourne

**21-23.2.2014**

沙田大會堂演奏廳  
Auditorium, Sha Tin Town Hall

演出長約 1 小時 35 分鐘，包括一節中場休息  
Running time: approximately 1 hour 35 minutes including one interval



The Tour of Scottish Ballet is supported by  
the Scottish Government's International Touring Fund.

本節目含閃光和煙霧效果 This production contains strobe light and smoke effect

封面照片 Cover photograph © Nisbet & Wylie

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](http://www.hk.artsfestival.org)

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



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- Imperial Society of Teachers of Dancing (ISTD)
- The Australian Conservatoire of Ballet (ACB)
- Beijing Dance Academy (BDA)

- \* Competitions
- \* Performances



**Headquarter** : Room 1201, 12/F, Star House, Tsim Sha Tsui, Kowloon, Hong Kong Tel: 2736 6118, 2736 6666  
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**Website** : [www.christineliaoballet.com.hk](http://www.christineliaoballet.com.hk) **Email**: [cliao@biznetvigator.com](mailto:cliao@biznetvigator.com)

### 《仙凡之戀 搖滾激情篇》Highland Fling

導演及編舞  
馬修·伯恩

音樂  
哈文·薩維里·洛雲斯確特《仙女》

編曲  
亞蘭·摩根

排練總監  
艾達·摩非特

助理排練總監  
米迦·斯米蓮

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李·波特斯頓

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### 蘇格蘭芭蕾舞團 Scottish Ballet

行政總裁及執行製作人  
仙蒂·蘇格魯

藝術總監  
基斯杜化·漢臣

藝術統籌  
瑪莉亞·詹文妮斯

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舞團經理  
約翰·艾肯

技術總監  
佐治·湯遜

製作經理  
添·柏馬

首席電力技術員  
馬太·史特拉齊

首席舞台技術員  
大衛·泰萊

Director & Choreographer  
Matthew Bourne

Music  
*La Sylphide* by Herman Severin Løvenskjold

Music Arranged by  
Allan Morgan

Rehearsal Director  
Etta Murfitt

Assistant Rehearsal Director  
Mikah Smillie

Set and Costume Design  
Lez Brotherston

Sound Design  
Paul Groothuis

Lighting Design  
Paule Constable

Chief Executive/Executive Producer  
Cindy Sughrue

Artistic Director  
Christopher Hampson

Artistic Coordinator  
Maria Jimenez

Rehearsal Director  
Hope Muir

Company Manager  
John Aitken

Technical Director  
George Thomson

Production Manager  
Tim Palmer

Chief Electrician  
Matthew Strachan

Chief Stage Technician  
David Taylor



尤德爵士紀念基金  
Sir Edward Youde  
Memorial Fund



## Founding Sponsor of Young Friends of the Hong Kong Arts Festival 22 Years of Continuous Support

Young Friends is a project aimed at promoting the arts to students in Hong Kong. The project has reached out to nearly **680,000** students, and about **130,000** students became members in the past 22 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.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-Improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than **21,827** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **\$225.9** million. Out of a total of **2,824** recipients of scholarships and fellowships, more than **2,309** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



**Young Friends**  
Hong Kong Arts Festival  
香港藝術節青少年之友

助理電力技術員

利安·利維

舞台經理

舒勒·麥克比

副舞台監督

蘇怡·熙華

服裝主任

瑪莉·梅倫

服裝技術員

喬埃斯·凱亞斯

Assistant Electrician

Iain Levee

Stage Manager

Sheelagh McCabe

Deputy Stage Manager

Zoe Hayward

Wardrobe Mistress

Mary Mullen

Wardrobe Technician

Joyce Kayes

## Plus 藝術節加料節目

### 電影

《3D Mathew Bourne 新天鵝湖》

26.10 (六), 3, 10, 24.11.2013 (日) 及  
22.3.2014 (六)

九龍柯士甸道西 1 號圓方 2 樓 The Grand

### Film

Mathew Bourne's *Swan Lake* 3D

26.10 (Sat), 3, 10, 24.11.2013 (Sun) &  
22.3.2014 (Sat)

The Grand, 2/F, Elements, 1 Austin Road West,  
Kowloon

### 藝人談

人物塑造是關鍵

22.2.2014 (六)

歡迎觀眾於演出後留步，與舞團總監  
基斯杜化·漢臣及一眾舞者會面。

### Meet-the-Artist

Characterisation is the Key

22.2.2014 (Sat)

If you would like to meet Christopher Hampson,  
Artistic Director of Scottish Ballet, and members  
of the cast, please remain in the theatre after the  
performance.

### 駐節藝術家計劃

塑造原創人物形象

公開展演

22.2.2014 (六) 下午 2 時

奧海城 2 期地下北翼中庭

活動場地提供：信和集團奧海城

### The Artists-in-Residence Project

Creating Original Characters

Public Showcase

22.2.2014 (Sat) 2pm

North Atrium, G/F, Olympian City 2

Venue Support: Olympian City, Sino Group

學校展演

24.2.2014 (一)

憑邀請參加

School Showcase

24.2.2014 (Mon)

By invitation only

法國巴黎銀行支持 2014-16 駐節藝術家計劃

The 2014-16 Artists-in-Residence Projects are supported by



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# isds

2014  
20 JUL - 17 AUG

## Course Director

**Jean M. WONG, BBS**

FRAD, FHKAPA  
B. Phil (Hon), University of Durham  
Former Examiner of the Royal Academy of Dance,  
LRAD, AISTD

## Guest Teachers

**Andrei MATINKINE**

(Ballet & Character)  
Formerly with Vaganova Ballet Academy,  
St. Petersburg, Russia  
BalletFörderZentrum Nürnberg, Germany

**Emmanuel GAZQUEZ (Ballet)**

Formerly with Klagenfurt State Theatre  
The National Choreography Centre of Luxemburg

**Jorge MARTINEZ (Contemporary)**

Formerly with Europa Danse, France  
Introdans, Holland

**Additional faculty will be announced at a later date**

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### Course Content

Ballet, Repertoire, Pointe, Pas de deux, Character,  
Contemporary or Jazz

2-day gala performance at the end of the course  
Scholarships can be applied

Accommodation can be arranged upon request

### Requirements

Age between 12-22 with RAD Intermediate  
Foundation equivalent standard or above

### Application Deadline

20 June 2014  
10% Early Discount before 31 May 2014

### Information & Application

Tel: (852) 2886 3992  
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#### 第一場

失業焊工占士，在婚禮當日受到超凡脫俗的仙女引誘，走向厄運。

第一幕：「仙凡之戀」俱樂部迪士高

第二幕：格拉斯哥一個公共房屋單位，翌日早上……

#### 第二場

市郊一片森林中

#### Act 1

On his wedding day, James, an unemployed welder is lured to his doom by an unearthly siren.

Scene 1: The Highland Fling social club disco.

Scene 2: A council-flat in Glasgow. The morning after the night before...

#### Act 2

A forest glade outside the city.

《仙凡之戀 搖滾激情篇》由馬修·伯恩改編自經典芭蕾舞劇《仙女》。

《仙女》於1832年初次公演，當時年青藝術家以對現實的不滿和對愛情的幻想，為芭蕾舞注入改革元素，震撼整個芭蕾舞界。

《仙女》是首部成功表達出浪漫哲學的芭蕾舞劇：一個幾近呼風喚雨的英雄，為了真正幸福毅然拋棄所有，最終卻徒勞無功。原著故事中，男主角占士是蘇格蘭農民，將要迎娶一個叫艾菲的女孩，仙女（傳說中有翼的仙子，如夢般難以捉摸）卻鍾情於他，在他的婚禮上向他顯

*Highland Fling* is Matthew Bourne's take on the classic ballet *La Sylphide*.

*La Sylphide* debuted in 1832 and shocked the ballet world by introducing it to the Romantics: a generation of young artists that revolutionised ballet with their distaste for reality and love of illusion.

*La Sylphide* was the first ballet to successfully express the Romantic philosophy: a hero on the brink of complacency, who suddenly throws it all away in a search for true happiness – a search that in the end proves fruitless. In the original story, James, a Scottish peasant, is about to marry a girl named Effie. A Sylph (a mythical winged sprite as difficult



現，他立即為之着迷，撇下未婚妻和滿座親朋，跟她遠走高飛。

馬修·伯恩的《仙凡之戀 搖滾激情篇》保留了蘇格蘭傳統，卻將占士變成格拉斯哥齷齪後巷裏的一個失業焊工，仙女初出現時，占士正醉倒在夜店的洗手間。她於占士與艾菲的婚禮前夕再次出現，占士為她傾倒，於大婚之日拋下未婚妻，嘗試勸仙女跟他回到凡間。

佈景及服裝設計師李·波特斯頓以同樣前衛的設計，為這表演錦上添花：戲服和佈景採用格子主題，突出蘇格蘭的傳統風情，還有其他場景諸如齷齪的城市垃圾場，充斥着醜陋的混凝土塊和腐物。《仙凡之戀 搖滾激情篇》是為《迷幻列車》的一代而設的《仙女》，而《仙女》是屬於浪漫主義者的，這一代人以大膽創造和美麗幻想，永久改變了舞蹈的面貌。

馬修·伯恩顛覆了作品秩序，對舞蹈世界的衝擊，堪與《仙女》媲美，而《天鵝湖》中性別扭曲的天鵝，甚至令純粹主義者詫異不已。他以現代而狡黠的手法詮釋經典，作品充滿趣味。

to hold as a dream) falls in love with James on his wedding day. She makes herself visible to him, and he falls in love with her and they escape together, leaving his bride-to-be, relatives and wedding guests.

In Matthew Bourne's *Highland Fling* he retains the Scottish theme from *La Sylphide* but James is now an unemployed welder in the toughest back streets of Glasgow. The Sylph first appears to him when he is slumped in the toilets of a nightclub, and then again visits him on the eve of his marriage to Effie. James falls for the Sylph, leaving his fiancée on their wedding day and tries to convince her to return to the mortal world with him.

Lez Brotherston complements the performance with equally contemporary design; the tartan amongst his costumes and set enhancing the Scottish theme. Other scenes include a rough urban waste ground, littered with the ugly hulks of concrete tower blocks and decay. *Highland Fling* is *La Sylphide* for the *Trainspotting* generation - *La Sylphide* was the calling card of the Romantics, an influential generation that forever changed the face of dance, with the creation of bold and beautiful illusions.

*La Sylphide* shocked the dance world in the same way that Matthew Bourne mixes up the order of his works. Some purists find the 'gender bending' swans in his *Swan Lake* surprising. Most delight in his modern and slightly cheeky takes on classics.



占士，新郎  
James, the groom



艾菲，新娘  
Effie, the intended



多蒂，伴娘  
Dorthy, the bridesmaid



洛比，伴郎  
Robbie, the best man



美芝，愛着占士  
Madge, who loves James



摩勒克，受害人  
Morag, a victim



珍妮，時尚奴隸  
Jeannie, a fashion victim



伊凡，迷惘者  
Ewan, who is confused



安格斯，愛自己  
Angus, who loves himself



古農，愛着艾菲  
Gurn, who loves Effie



仙女  
Sylphs

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## 重塑經典 — 對話馬修·伯恩

### Reinventing a Classic - Conversation with Matthew Bourne

文：凱莉·艾達  
Text by Kelly Apter

一切源於蘇格蘭的原野風光。1994年，馬修·伯恩完成了他空前成功的作品《胡桃夾子》後，正籌劃下一部作品。他靈機一觸，想到改編奧古斯·布農維爾的十九世紀芭蕾舞劇《仙女》。

回想當時，伯恩認為靈感同時源自很多方面。「我很享受為《胡桃夾子！》這一套已有完整音樂的芭蕾舞作品編舞，所以也希望再選一部可用音樂說故事的作品。在我眼中，《仙女》是整個芭蕾舞浪漫時期的代表，故我想從這時期取材，參考類似《吉賽爾》的風格。」

It was the Scottish countryside that clinched it. In 1994, planning what to do next after his hugely successful *Nutcracker!*, Matthew Bourne hit upon the idea of adapting August Bournonville's 19th century ballet, *La Sylphide*.

"It was a combination of things that all came together at once," recalls Bourne. "I loved working with a full score on *Nutcracker!* and wanted to find another piece where I could tell a story with music. For me, *La Sylphide* represented a whole era of romantic ballets, and I thought I could look at that entire period and the style of similar works like *Giselle*."

於是，伯恩初次踏足蘇格蘭。「我們乘小型巴士遊覽，我很喜歡沿途的鄉郊景致和神話氛圍。當地的氣氛和人深深吸引着我，真是棒極了，我至今仍有如此感覺。」

有了靈感，伯恩就籌劃將布農維爾的芭蕾舞劇改編成更富現代感的作品。原著故事發生於蘇格蘭的農舍和森林，他就將故事背景搬至格拉斯哥的夜店，以小便器和方格花紋牆紙取代傳統的山水風光，《仙女》由此重生成《仙凡之戀》。

「這作品既然是全新演繹，我就要想辦法令它與眾不同。」伯恩解釋。

「這是一個將《仙女》帶給新觀眾的機會，帶給我們現在的觀眾。早在《天鵝湖》和其他作品之前，我們已希望打破芭蕾舞觀眾與當代觀眾的隔閡，好讓更多人接觸芭蕾舞，令他們耳目一新。《仙凡之戀》的故事在男廁揭開序幕，很少芭蕾舞劇會這樣做。」

注入當代元素是伯恩的拿手好戲，不但令作品更可觀，新觀眾亦更易掌握大量的編舞。伯恩表示：「觀眾被性格鮮明的角色和文化元素吸引後，我就可以帶領他們欣賞更多舞蹈，因此《仙凡之戀》的後半部分幾乎純以舞蹈表達。」

1994年，《仙凡之戀》公演初期，伯恩仍在摸索他的舞蹈世界。他的映畫舞劇團（2002年改名為新冒險舞蹈團）製作了幾部廣獲好評的作品，伯恩亦很快獲譽為「平易近人的編舞者」。

Then came Bourne's first trip to Scotland. "We toured round in a mini bus, and I loved the countryside and the mythical feel of some of the places we travelled through," he says. "That whole atmosphere and folk lore really interested me. I thought it was wonderful -- I still do."

Suitably inspired, Bourne set about transforming Bournonville's ballet into an altogether more modern piece. Originally set in a Scottish farmhouse and surrounding forests, the story was re-located to a Glasgow night club. Urinals and tartan wallpaper replaced the traditional landscape scenery, and *La Sylphide* was re-born as *Highland Fling*.

"As with everything I do, I felt that as well as being a different interpretation, I needed to do something that would make the show stand out," says Bourne. "It was a way of bringing *La Sylphide* to new audiences -- the sort of people we play to. And even then, before *Swan Lake* or any of the other shows that came afterwards, we wanted to break down the barriers between ballet audiences and contemporary audiences. It was a way in for people, to surprise them. *Highland Fling* begins in a gents toilet -- not many ballets can say that."

Putting a contemporary spin on things is Bourne's trademark -- a strategy that not only makes for enjoyable viewing, but gives newcomers an easy pathway to more substantial choreography.

"Once they have been drawn in by recognisable characters and cultural references," says Bourne, "I feel I can take people into something more dance based, so the second half of *Highland Fling* is told almost exclusively through dance."





時至今日，伯恩聲譽日隆，作品在全球各地公演，座無虛席。無怪乎如今他的完整版作品仍屬新冒險舞蹈團獨家所有，何必要冒着砸招牌的風險而讓他人演出呢？然而，當收到蘇格蘭芭蕾舞團的新任藝術總監基斯杜化·漢臣的來電邀請，伯恩感到無法抗拒。伯恩笑言：「他很有說服力。我們收到不少邀請，但這是首次將完整作品交給其他公司演出。我很信任基斯杜化的判斷，他讓我自由選擇舞者而不加限制，讓我做我認為對的事。」

對伯恩而言，表演者對創造角色相當重要，因此挑選合適舞者是關鍵。1994年，他的公司只有七位舞者，要為占士、艾菲和古農等角色選角容易得多。儘管現在舞者多了，仍保留着原來舞者的神髓。

Back in 1994, when *Highland Fling* first opened, Bourne was still finding his way in the dance world. His company Adventures in Motion Pictures (re-branded as New Adventures in 2002) had produced several well-received shows, and Bourne's reputation as an accessible dancemaker was growing fast.

Today, that reputation is assured. His productions play in venues across the world to sell-out crowds. So it's no surprise that, up until now, his full-length works have remained the exclusive property of New Adventures. Why risk damaging his reputation by letting somebody else perform them?

When Scottish Ballet's new artistic director, Christopher Hampson came calling, however, Bourne found it hard to refuse. "He was very persuasive," laughs Bourne. "We get a fair amount of requests these days, but this is the first time we've set one of our full-length pieces on another company. I really trust

伯恩解釋：「我一直看很多電影，嘗試從中尋找角色，這方法很有用。但我當時已有一班合作夥伴，所以故事大都圍繞他們與他們的性格去創作。」難怪伯恩對於與其他公司合作有所保留，「新冒險」的舞者向來以演、舞俱佳見稱，伯恩亦對他們瞭若指掌。

在塑造角色方面，蘇格蘭芭蕾舞團同樣聲譽昭著（獲獎無數的《慾望號街車》就是代表作），故伯恩認為值得把握合作良機。「我公司的舞者都已跟我合作已久，我甚少跟其他公司合作製作或重編作品，原因之一是我擔心找不到對演戲和舞蹈同樣擁有熱誠的舞者。但蘇格蘭芭蕾舞團擁有一班技藝出眾的舞者，而他們亦可配合編舞者的風格，這次合作令人十分興奮。」

Christopher's judgement, though, and he was brilliant in giving me my choice of dancers. There were no restrictions, he said you can have whoever you think is right."

Finding the "right" dancer for the part has always been crucial for Bourne, largely because his performers play such a key part in each character's creation. In 1994, with just seven dancers in his company, it was "obvious" to Bourne who would play James, Effie and Gurn in *Highland Fling*. Along with other research, aspects of those original dancers live on in the piece today.

"I watched a lot of movies, as I always do, to try and find the characters," explains Bourne, "and that's always helpful. But I was working with a very specific group of people at that time, so it was kind of based around them and their characteristics."

Which is why, understandably, Bourne has had reservations about working with other companies. The New Adventures dancers are known for their acting abilities as much as their dancing – and Bourne knows each and every one of them inside out.

Scottish Ballet has an equally strong reputation for characterisation (crystallised by its multi award winning *A Streetcar Named Desire*), so for Bourne, it was a chance worth taking.

"The dancers in my own company have worked with me over a period of time," explains Bourne. "And I very rarely go into another company to make, or recreate, a piece, partly because of that concern – that I'm not going to have artists who are as interested in their acting as they are in their dancing."

"But Scottish Ballet has a very talented bunch of artists, and they've proved that as a company they can take on the styles of other choreographers. So it's been a very exciting experiment."





## 馬修·伯恩 Matthew Bourne

導演 / 編舞  
Director/Choreographer

伯恩是英國公認最受歡迎和最成功的編舞家和導演。他創作了世界最長壽的芭蕾舞作品，曾五次奪得奧利花獎，亦是唯一能奪得東尼獎音樂劇最佳編舞和最佳導演的英國導演。他是英國目前最炙手可熱的新冒險舞蹈團的藝術總監，定期演出英國史上最大型的熱門舞蹈劇目，包括《胡桃夾子》、《天鵝湖》、《汽車人》、《仙履奇緣》、《剪刀手愛德華》和《道林·格雷》。2012年，新冒險舞蹈團為慶祝25周年而推出了全年節目，其中以他的新作——柴可夫斯基的《睡美人》作全球首演，掀起高潮。

伯恩曾為多部經典音樂劇編舞，包括卡梅倫·麥金塔製作的《奧利華！》（1994及2008年）、《賣花女》（奧利花獎）及《南太平洋》（提弗·農）。2004年，他為倫敦西區及百老匯大熱音樂劇《歡樂滿人間》（獲奧利花獎、東尼獎提名）聯合導演和編舞。他曾兩次獲提名為奧利花獎最佳導演，他的編舞獲得近50個國際獎項和六個榮譽博士學位。2001年，他獲頒發大英帝國官佐勳章，以表揚他對舞蹈的貢獻。

2013年蘇格蘭芭蕾舞團的作品《仙凡之戀》，原作於1994年，是伯恩首次將足本作品交予新冒險舞蹈團以外的舞團製作。

Bourne is widely hailed as the UK's most popular and successful choreographer/director, creator of the world's longest running ballet production, a five-time Olivier Award winner, and the only British director to win Tony Awards for Best Choreographer and Best Director of a Musical. He is Artistic Director of New Adventures which is now Britain's most popular dance theatre touring company regularly performing some of the biggest dance hits ever seen in the UK (*Nutcracker!*, *Swan Lake*, *The Car Man*, *Cinderella*, *Edward Scissorhands* and *Dorian Gray*). In 2012 New Adventures celebrated its 25th Anniversary with a year-long programme of work culminating in the world premiere of his latest production of Tchaikovsky's *Sleeping Beauty*.

Bourne has also created choreography for classic musical revivals including Cameron Mackintosh's *Oliver!* (1994 and 2008), *My Fair Lady* (Olivier Award) and *South Pacific* (Trevor Nunn). In 2004, he co-directed and choreographed the West End and Broadway hit musical *Mary Poppins* (Olivier Award, Tony nomination). He has twice been nominated Best Director at the Olivier Awards and his choreography has been recognised with over 50 international awards and six honorary doctorates. In the 2001 New Year's Honours, he was awarded an OBE for services to dance.

The 2013 Scottish Ballet production of *Highland Fling*, originally created in 1994, is the first time that a full-length Bourne work has been seen outside of his own company.

## 艾達·摩非特 Etta Murfitt

排練總監  
Rehearsal Director

新冒險舞蹈團副導演，同時是創團成員之一。她於新冒險舞蹈團出任副導演及表演者的作品包括：《胡桃夾子》20周年英國巡迴演出、《道林·格雷》、《天鵝湖》原著（倫敦沙德勒威斯劇院、西區劇院、洛杉磯及百老匯）及《仙凡之戀》。曾參與編舞的作品包括《費加羅的婚禮》（荷蘭公園歌劇院）、《如此世道》（威爾頓音樂廳）及《仲夏夜之夢》（奧伯里劇院）。她目前是倫敦當代舞蹈學院及青年廣場的自由合約教員。

Murfitt is Associate Director for Matthew Bourne's New Adventures and is a founding member of the Company. Stage credits as Associate Director and performer for AMP/New Adventures include: *Nutcracker!* 20th Anniversary UK tour; *Dorian Gray*; the original production of *Swan Lake* (Sadler's Wells, West End, Los Angeles, and Broadway) and *Highland Fling*. Choreography credits include *Le Nozze di Figaro* (Holland Park Opera); *The Way of the World* (Wilton's Music Hall) and *A Midsummer Night's Dream* at the Albery Theatre. She is a freelance faculty member of the London Contemporary Dance School and Young Place.

## 米迦·斯米蓮 Mikah Smillie

助理排練總監  
Assistant Rehearsal Director

斯米蓮曾於紐倫堡芭蕾舞團、紐倫堡舞蹈團、多蒙特芭蕾舞團、鹿特丹舞蹈團及鳳凰舞蹈劇場擔任獨舞，2004年加入新冒險舞蹈團，演出經驗包括：《仙履奇緣》（英國）、《汽車人》（英國）、《仙凡之戀》（英國、日本）、《胡桃夾子》（倫敦、英國、日本及韓國）。她以自由合約演出的作品包括：《烏托邦》（亞瑟·必達）、卡門（蓮·比芝）及《士兵小話》（聖馬田教堂）。斯米蓮曾於愛爾蘭芭蕾舞團出任芭蕾舞教師，於國家青年芭蕾舞團擔任排練總監。她目前於英國芭蕾舞劇場任排練總監。

Smillie was a soloist with Nürnberg Ballet, Tanzwerk Nürnberg, Dortmund Ballet, Rotterdam Dance Company and Phoenix Dance Theatre joining New Adventures in 2004. Her stage credits for Matthew Bourne's New Adventures include character and principal roles in: *Cinderella* (UK), *The Car Man* (UK), *Highland Fling* (UK, Japan) and *Nutcracker!* (London, UK, Japan, Korea). Freelance dance work includes *Utopia* (Arthur Pita), *Carmen* (Lynne Page), and *The Soldier's Tale* (St Martin in the Fields). Smillie has worked as Ballet Mistress for Ballet Ireland and Rehearsal Director for National Youth Ballet. She is currently Rehearsal Director for Ballet Theatre UK.

## 李·波特斯頓 Lez Brotherston

佈景及服裝設計  
Set and Costume Design

波特斯頓是新冒險舞蹈團的駐團藝人。他與馬修·伯恩多次合作，作品包括：《道林·格雷》、《天鵝湖》、《仙凡之戀》、《仙履奇緣》、《汽車人》、《戲無言》及《剪刀手愛德華》。他曾與亞當·庫珀於《危險關係》（日本及沙德勒威斯劇院）合作設計、聯合創作及聯合導演。他曾憑《天鵝湖》獲得東尼獎、紐約外圍劇評人獎及兩項戲劇桌獎；憑《仙履奇緣》的佈景及服裝設計得到奧利花獎舞蹈傑出成就獎；以及劇評人協會獎。

Brotherston is an Associate Artist of New Adventures. Dance credits include a long collaboration with Matthew Bourne resulting in *Dorian Gray*, *Swan Lake*, *Highland Fling*, *Cinderella*, *The Car Man*, *Play Without Words* and *Edward Scissorhands*. He designed, co-wrote and co-directed *Les Liaisons Dangereuses* with Adam Cooper (Japan and Sadler's Wells). Awards include a Tony Award, Outer Critics' Circle and two Drama Desk awards for *Swan Lake* (AMP), an Olivier Award for Outstanding Achievement in Dance for set and costume for *Cinderella* and the Critics' Circle Award for Outstanding Achievement in Dance.

## 保妮·康斯達保 Paule Constable

燈光設計  
Lighting Design

康斯達保的劇場作品包括《戲無言》（提名奧利花獎）、《羅密歐與茱麗葉》、《惡棍的歌劇》、《高加索灰闌記》（倫敦皇家國家劇院）、《謎團》（皇家莎士比亞劇場）、《格林童話》、《更多格林童話》（新維克劇院及紐約）、《堰》（皇家宮庭劇院、百老匯及西區）。她曾為英國合拍團負責燈光設計，包括《鱷魚街》（提名奧利花獎）。歌劇作品包括：《弄臣》、《馬克白》、《魔笛》（皇家歌劇院）等。

Constable's theatre work includes *Play Without Words* (nominated for an Olivier award), *Romeo and Juliet*, *The Villains' Opera*, *The Caucasian Chalk Circle* at the National Theatre, *The Mysteries* at the RSC, *Grimm Tales* and *More Grimm Tales* at the Young Vic and in New York, *The Weir* at the Royal Court, Broadway, and West End. She has designed the lighting for five Théâtre de Complicité productions including *The Street of Crocodiles* (Olivier nomination). Operas include *Rigoletto*, *Macbeth* and *The Magic Flute* at the Royal Opera House.



## 蘇格蘭芭蕾舞團

### Scottish Ballet

1957年，彼得·戴理爾和伊利莎白·韋斯特於布里斯托創立西部芭蕾舞劇場，劇場於1969年遷往格拉斯哥，並改名為蘇格蘭芭蕾舞劇場，1974年改名為蘇格蘭芭蕾舞團。

舞團以深厚的古典舞技巧為基礎，劇目涵蓋古典及前衛的當代作品，包括具影響力的二十世紀現代芭蕾舞作品、當今編舞的重要作品、殿堂級當代編舞的新委約作品，以及為當代觀眾改編、注入獨特藝術風格的大型芭蕾舞劇目。

蘇格蘭芭蕾舞團是國立舞團，常於阿巴甸、愛丁堡、格拉斯哥、因佛內斯等城市，以及蘇格蘭的小型場地表演。海外方面，舞團曾遠涉中國、香港、美國、馬來西亞、葡萄牙及愛爾蘭等地巡演。舞團獲獎無數，包括2008年劇評人協會最佳劇目獎（古典類別）、2013年南岸藝術獎最佳舞蹈製作獎（《慾望號街車》），以及愛丁堡藝術節先驅天使獎－傑出表現獎（《奧德賽之舞》）。

在製作及巡演以外，蘇格蘭芭蕾舞團亦提供全面的教育及外展計劃，對象包括不同年紀及程度的人士，而培訓計劃則鼓勵年輕舞者受訓入行。舞團致力擴展觀眾層面，是英國首個為視障人士提供現場敘述的舞團，至今仍定期提供附設敘述的演出。2009年，舞團與蘇格蘭皇家音樂學院合作，舉辦蘇格蘭首個現

Founded by Peter Darrell and Elizabeth West as Western Theatre Ballet in Bristol in 1957, the Company moved to Glasgow in 1969 and was renamed Scottish Theatre Ballet, changing to Scottish Ballet in 1974.

The Company performs across Scotland, the UK and abroad, with strong classical technique at the root of all of its work. Its broad repertoire includes both classical and fiercely contemporary works, including seminal pieces from the 20th century modern ballet canon, signature pieces by living choreographers, new commissions for revered contemporary choreographers, and full-length story ballets re-imagined with fresh relevance for a contemporary audience, creating a unique artistic identity.

As a truly national company, Scottish Ballet performs at theatres in Aberdeen, Edinburgh, Glasgow and Inverness and in smaller venues throughout Scotland. The Company's long history of touring internationally includes visits to China, Hong Kong, the US, Malaysia, Portugal and Ireland. Scottish Ballet's many awards include the 2008 Critics' Circle Award for Outstanding Repertoire (Classical) and in 2013 the South Bank Award for Best Dance Production (*A Streetcar Named Desire*), Oliver Award Nomination for Best New Dance Production (*A Streetcar Named Desire*) and a Herald Archangel Award for Sustained Brilliance (*Dance Odysseys*).

代芭蕾舞學位課程。此三年制的職業訓練課程讓年輕於蘇格蘭本土接受專業舞蹈訓練，補充了蘇格蘭在舞蹈訓練方面之不足。

2009年，蘇格蘭芭蕾舞團為慶祝創立40周年，遷往位於格拉斯哥泰勒威綜合中心的新總部，配備為舞團而設的製作及演出設施，規模與藝術設計均為英國之最。

Scottish Ballet provides a comprehensive education and outreach programme to complement its production and touring activity. Education initiatives and classes include work with people of all ages and abilities, and Scottish Ballet's Associate Programme encourages young dancers to train for a career in the industry. As part of this commitment to broadening audiences, Scottish Ballet was the first dance company in the UK to offer live audio-description for the visually impaired, and maintains a programme of regular audio-described performances today. In 2009, Scottish Ballet launched Scotland's first ever conservatoire-based degree in Modern Ballet in partnership with the Royal Conservatoire Scotland, a three year full-time vocational degree which bridges what was previously a critical gap in dance training in Scotland, allowing young dancers to complete their professional training in Scotland for the first time.

In 2009, Scottish Ballet celebrated its 40th anniversary, and moved to its purpose-built home at the Tramway complex in Glasgow, creating a production and presentation facility of a scale and artistic mix unrivalled in the UK.



## 基斯杜化·漢臣

## Christopher Hampson

藝術總監

Artistic Director

2012 年成為蘇格蘭芭蕾舞團藝術總監。他為英國國家芭蕾舞團創作過多部得獎作品，包括《雙協奏曲》和《胡桃夾子》。2005 年，他為紐西蘭皇家芭蕾舞團創作的《羅密歐與茱麗葉》，獲提名奧莉花獎最新製作。2006 年為美國亞特蘭大芭蕾舞團創作《賈科薩小交響樂團》，2007 年為紐西蘭皇家芭蕾舞團創作《仙履奇緣》。最近委約作品包括《春之祭》（2011 年亞特蘭大芭蕾舞團）、《斯特里維》（2012 年，黑色芭蕾舞團 / 倫敦皇家歌劇院）及《漢澤爾與格雷特爾》（2013 年，蘇格蘭芭蕾舞團）。

漢臣是布拉格國際芭蕾大師班的創辦人之一。

Hampson joined Scottish Ballet as Artistic Director in August 2012. He created numerous award winning works for English National Ballet (ENB) including *Double Concerto* and *The Nutcracker*. His *Romeo and Juliet*, created for the Royal New Zealand Ballet (RNZB), was nominated for a Laurence Olivier Award (Best New Production 2005). He created *Sinfonietta Giocosa* for the Atlanta Ballet (USA) in 2006 and *Cinderella* for RNZB in 2007. Recent commissions include *Rite of Spring* (Atlanta Ballet, 2011), *Storyville* (Ballet Black/ROH, 2012) and *Hansel & Gretel* (Scottish Ballet, 2013).

Hampson is a co-founder of the International Ballet Masterclasses in Prague.

## 保羅·泰亞

## Paul Tyers

副藝術總監

Deputy Artistic Director

泰亞生於萊斯特，受訓於蘭伯特芭蕾舞與當代舞學院及皇家芭蕾舞學院。泰亞是蘇格蘭芭蕾舞團首席舞者，曾為舞團多個劇目中擔任主角。他其後成為排舞導師，並於 1986 年成為芭蕾舞導師。2002 年，泰亞升任為舞團的助理藝術總監，2005 年成為副藝術總監。2009 年，泰亞獲委任為蘇格蘭皇家音樂學院現代芭蕾舞學士課程的藝術總監。

Tyers was born in Leicester, training at the Rambert School of Ballet and Contemporary Dance and Royal Ballet Schools. As a Principal Dancer with Scottish Ballet, Tyers has danced many leading roles for the Company. He subsequently became Répétiteur, and then Ballet Master in 1986. Tyers was promoted to the role of Assistant Artistic Director in 2002 and Deputy Artistic Director in 2005. In addition to his role at Scottish Ballet, Tyers was appointed Artistic Director of the BA in Modern Ballet course at the Royal Conservatoire of Scotland in 2009.

## 瑪莉亞·詹文妮斯

## Maria Jimenez

藝術統籌

Artistic Coordinator

詹文妮斯曾入讀西班牙薩拉戈薩的瑪麗亞·阿維拉舞蹈學校，期間考得馬德里皇家演藝及舞蹈學院的古典舞蹈學位，並於 1991 至 2001 年間於瑪麗亞·阿維拉舞蹈學校任教。她其後於倫敦當代舞蹈學校修讀當代舞高級教育文憑，並於班尼斯學院取得班尼斯證書，2005 年畢業，期間於 2004 年成為薩拉戈薩芭蕾舞團的芭蕾舞教師及排練總監。2005 年加入蘇格蘭芭蕾舞團。

Jimenez obtained the degree in Classical Dance by the Royal Academy of Dramatic Art and Dance of Madrid, while training at the School of Dance Maria De Avila in Zaragoza, where she subsequently taught from 1991 to 2001. She then studied for a certificate in HE in Contemporary Dance at London Contemporary Dance School, and Benesh Notation at the Benesh Institute where she graduated as a Professional Notator with Distinction in June 2005. In the meantime, she became Ballet Mistress and Répétiteur for Ballet Zaragoza in 2004, before joining Scottish Ballet in 2005.

## 霍普·梅爾

## Hope Muir

排練總監

Rehearsal Director

梅爾是彼得·史考夫斯倫敦節慶芭蕾舞學校的創校成員之一。1994 年，梅爾加入林伯特舞蹈團，參與了不同類型的劇目，如馬茲·艾克、簡寧漢，基斯杜化·布魯斯的多部作品。退出舞台後，梅爾考獲皇家舞蹈學院文憑，教授古典及當代舞蹈。她最近分別為克麗絲特·派特於加拿大國家芭蕾舞團及莫納於英屬哥倫比亞芭蕾舞團的演出，擔任客席排練總監。2009 年 11 月，她成為蘇格蘭芭蕾舞團的芭蕾舞教師。

Muir was a founding member of Peter Schaufuss's London Festival Ballet School. In 1994, Muir joined Rambert Dance Company, where she danced a wide variety of repertoire from such choreographers such as Mats Ek, Cunningham and over a dozen Christopher Bruce works. Retired from performing, Muir holds a diploma from the Royal Academy of Dance (PDTD) and coaches both classical and contemporary technique. She recently worked as Guest Rehearsal Director for both Crystal Pite at the National Ballet of Canada and Emily Molnar at Ballet British Columbia. She joined Scottish Ballet as Ballet Mistress in November 2009.

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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 2:15pm
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 23/3	7pm 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
瑪利亞芝傲·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
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
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 22/2	7:30pm 2:30pm 7:30pm
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 24/2	8pm 1pm 4:30pm
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 23/2	7:30pm 2:30pm
季利安作品 Kylworks	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylián, Michael Schumacher	KTTA	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 2/3	7:30pm 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 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 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 15/3	8pm 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 22, 23/2	7:45pm 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 22, 23/2	8pm 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 1, 2/3	8:15pm 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 1/3	8pm 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 8/3	7:45pm 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 9/3	8:15pm 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 Theatre - <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 23/3	8:15pm 3:15pm

香港賽馬會藝萃系列 The Hong Kong Jockey Club Series

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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	沙田大會堂演藝廳 Auditorium, Sha Tin Town Hall
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	KTTA	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	荃灣大會堂演藝廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		





## 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.*

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展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	四十年藝術節外展項目回顧 Four Decades of Hong Kong Arts Festival's Outreach Activities	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》 <i>Die Meistersinger von Nürnberg</i>	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》 <i>Tannhäuser</i>	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	戲劇 THEATRE	
音樂 MUSIC		21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
16/2	與蕭邦有個約會 A Date With Chopin	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	27/2	改編莎士比亞 Adapting Shakespeare
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo &amp; Juliet</i>
2/3	牧童笛大師班 Reinventing the Humble Recorder	7/3	《子彈捕手》互動演後談 Speeding Bullet
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《女戲 1+1》演後談 About the Girls
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
10/3	無伴奏合唱大師班 Coaching A Cappella	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
11/3	當代舞指揮之道 Conducting for Dance II	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
14/3	管風琴大師班 The Art of Organ Playing	16/3	《水滸 108》後台參觀 Backstage Pass to <i>108 Heroes III</i>
19/3	室樂團大師班 Coaching Chamber Orchestra	23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
舞蹈 DANCE		特備節目 SPECIALS	
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	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)
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>	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)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	電視特備節目 FESTIVAL ON TV	
6/3	《思想伊戈：百年春之祭》演後談 <i>iTMOi</i> Post-performance Dialogue	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		





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