

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 Hero 英雄



© Krístina Huska

# KYLWORKS

季利安 作品

an evening with works by Jiří Kylián

編舞：尤里·季利安



© Robert Beneschop

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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



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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」。



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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  
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香港藝術節  
Hong Kong  
Arts Festival

18.2-22.3.2014 Presents

# KYLWORKS

季利安 作品

an evening with works by Jiří Kylián

編舞：尤里·季利安

舞蹈電影《卡門》

*Car Men* Dance Film

《最後的第一次觸動》

*Last Touch First*

26-27.2.2014

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

演出長約 1 小時 40 分鐘，包括一節中場休息

Running time: approximately 1 hour 40 minutes including one interval

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

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LRAD, AISTD

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**Emmanuel GAZQUEZ (Ballet)**

Formerly with Klagenfurt State Theatre  
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季利安作品是一個新概念，以一晚時間呈獻我的近作。我特別選擇以舞蹈電影《卡門》拉開節目序幕，繼而演出《最後的第一次觸動》，它是一齣無言劇，由五位與我多次合作的前荷蘭舞蹈劇場舞者及米高·舒馬卡共同演繹。這部我與舒馬卡合作編舞的作品，2008年首演於荷蘭海牙哥索劇院。

很榮幸獲得香港藝術節邀請，透過「季利安作品」與香港觀眾分享我近年的興趣及進展，並傳遞我的信念：「所有年紀皆可跳舞！」

祝觀賞愉快。

尤里·季利安

KYLWORKS is a new concept which presents an evening of some of my latest works. For the Hong Kong Arts Festival programme I have specially selected my film *Car Men* to open the evening, followed by the dance production *Last Touch First*, a "drama without words". The latter is performed by five ex-NDT dancers, with whom I have collaborated on many works and Michael Schumacher, co-choreographer of *Last Touch First* which was premiered in 2008 at the Korzo Theater in Den Haag, the Netherlands.

It is an honour to be invited to the Hong Kong Arts Festival, where I can share with the Hong Kong audience my latest interests and the development of my work. KYLWORKS conveys my belief: "All Ages Dance"!

Enjoy the evening.

Jiří Kylián

## 舞蹈電影《卡門》 *Car Men Dance Film*

編舞	尤里·季利安	Choreography	Jiří Kylián
演員	卡門 薩賓·庫珀伯 米凱拉 吉康達·巴布托 唐·荷西 卡洛·魯斯卡 埃斯卡米洛 古迪偉	Cast	Carmen Sabine Kupferberg Micaëla Gioconda Barbuto Don José Karel Hruška Escamillo David Krügel
電影導演	鮑里斯·帕瓦·柯南	Film Director	Boris Paval Conen
攝影	華爾特·范·登·安德	Camera	Walther van den Ende
音樂	韓·奧滕	Music	Han Otten
服裝	史蒂芬妮·馬林	Costume	Stephanie Mariën

製作於 2006 年，由 NPS 出品。Made in 2006, produced by NPS.

—— 中場休息 Interval ——

## 《最後的第一次觸動》 *Last Touch First*

編舞	尤里·季利安、米高·舒馬卡	Choreography	Jiří Kylián and Michael Schumacher
舞者	薩賓·庫珀伯 米高·舒馬卡 柯拉·博絲-克洛西 古迪偉 歐希莉·凱拉 盧卡斯·添姆勒	Dancers	Sabine Kupferberg Michael Schumacher Cora Bos-Kroeze David Krügel Aurélie Cayla Lukas Timulak
音樂	迪爾克·豪布里殊	Music	Dirk Haubrich
燈光設計	基斯·杰布斯	Light Design	Kees Tjebbes
技術執行（燈光/佈景）	利奧·賽肯布斯	Technical Realisation (set/lights)	Loes Schakenbos
原佈景設計	沃爾特·諾布	Original Set Design	Walter Nobbe
新佈景設計	尤里·季利安 平克·史汀沃登（佈景調整）	New Set Design	Jiří Kylián Pink Steenvoorden (realisation of set adjustments)
服裝	喬科·維瑟	Costume	Joke Visser
服裝員	蒂娜·杜特	Dressing	Tina Tuit

首演於 2008 年 2 月 12 日，荷蘭海牙哥索劇院  
Premiere on 12 Feb 2008 in Korzo Theater, The Hague, the Netherlands

《最後的第一次觸動》以季利安 2003 年為荷蘭舞蹈劇場 I 編作的《最後的觸動》為創作基礎  
*Last Touch First* is based on Jiří Kylián's *Last Touch* for Nederlands Dans Theater I (2003)

A Holland Dance production in co-operation with Nederlands Dans Theater and Steps Festival, Switzerland

**Plus**

藝術節加料節目

藝人談：《最後的第一次觸動》中的悖論	Meet-the-Artist: The Paradox of <i>Last Touch First</i>
26.2.2014 (三) 晚上 9:45-10:15 歡迎觀眾演出後留步，與包括編舞之一米高·舒馬卡在內的三位舞者會面。	26.2.2014 (Wed) 9:45-10:15pm Please remain in the auditorium after the performance if you would like to meet three of the dancers including Michael Schumacher, one of the choreographers.
米高·舒馬卡舞蹈大師班	Dance Masterclass by Michael Schumacher
27.2.2014 (四) 下午 3:00-5:00 葵涌葵豐街 33-39 號華豐工業中心第一期 3 字樓 B 室，多空間（舞蹈創作室） 聯合編舞米高·舒馬卡將親身示範，以他的獨門方法帶領參加者探索即興編舞的法則。	27.2.2014 (Thu) 3:00-5:00pm Y-Space, 3B, Wah Fung Industrial Centre, Block 1, 33 Kwai Fung Crescent, Kwai Chung Based on his unique method, co-choreographer Michael Schumacher will enable participants to explore the discipline of instant choreography.
名額：20 費用：\$260 英語主講 查詢及報名：2824 3555	No of Participants: 20 Fee: \$260 In English Enquiries and Booking: 2824 3555
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## Car Men 卡門

文：尤里·季利安

by Jiří Kylián



© Kristina Hruska

我籌備與人合拍一部以卡門為主題的短片，由荷蘭舞蹈劇場 III 的舞者演出（我稱他們為介於 40 歲及死亡之間的舞者……！），計劃了至少有兩年。

數十年來，卡門仍然吸引了大批創作人，設法為這個永恆主題作出嶄新詮釋，或至少賦予不同面貌，我想這是不難解釋的。

而我對這題材的著迷，有多個方面：

1) 我們要把角色減至只有四位主角：一．卡門、二．唐·荷西、三．埃斯卡米洛、四．米凱拉。

2) 鑑於這些舞蹈演員都比角色年齡要大，演來或「太老了」，於是不得不遵命扮演或「假扮」，這可能是整個項目有趣的一面：

For at least two years, I have planned to take part in making a short film on the theme of *Carmen* with the dancers of Nederlands Dans Theater III (I call them: dancers between 40 years of age and death...!)

I think it is not difficult to explain why the theme of *Carmen* has attracted scores of creative people over the decades to attempt to make new interpretations of this eternal theme, or at least shed some different light on it.

My fascination with this subject is multiple:

1) Our aim is to reduce the cast to only four protagonists: a) Carmen; b) Don José; c) Escamillo; d) Micaëla.

2) Given the fact that these dance-actors are much older, or "too old" to play the characters, they are assigned to act it or "fake it", a fact which may be an intriguing aspect of the whole undertaking:

影 藏 歲 月  
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• 他們不是此刻去體驗這些角色，而是從前就體驗過；

• 他們是再次活現出來，以過去的所有經驗來重新演繹，過去的時間已在他們身體中流逝，而他們此刻比多年前憑自己的（年輕）身軀去經歷這些日子，更可以盡情抒發幽默，發洩憤怒；

• 他們在重新詮釋遙遠過去的經驗；

• 他們用時間的變形鏡子去看一切；

• 他們盡其性格極限，去重新體驗。

由於這故事是永恆的，由於這故事已經發生在幾位主角身上，由於故事在此刻重新活現並重新詮釋——也由於我們想拍的這部電影，還會在我們（創作者）死了之後繼續存在，正由於所有這一切，我們決定片中沒有太多場面會用真實的時間和速度來拍。所有片段要麼加快，要麼減慢，事情將發生在「過去」或在「未來」。我們這樣做，是希望觀眾在存在的每一刻，都強烈地意識到身陷時間洪流。

我們覺得這部片的理想場景，會是一個部分給人類摧毀的地方，這土地已盡成廢墟，正因為如此，這是一個完美的舞台，留給演繹者表達一些非常重要的情感。我們已經發現這理想地方就在捷克共和國北部，景色都給地面的煤礦破壞了……

• they don't live it now, they have lived it before;

• they re-live it again, they reinterpret it with the experience of all the time which has flown through their bodies, and they do so with much more humour and fury than when they experienced it in their own (young) skin, years before;

• they reinterpret their experience of a distant past;

• they see everything through a deformed mirror of time;

• they live it anew to the very limits of their personality.

Because this story is timeless and because this story has already happened to the protagonists, and because it is re-lived and reinterpreted now – and because the film, which we want to make, will still live after we all (creators) are dead, because of all of this, we have decided that not much in the film will be seen in real time, or speed. All sequences will be either sped up or slowed down, and they will happen in the “past” or in the “future”. By doing so, we want the spectators to be painfully aware of the torrent of time passing through them in every moment of their existence.

We felt that the ideal site for this film would be a place which is partly destroyed by human beings – a land, which is totally devastated, and because of this, it is the perfect arena for some very essential emotions of the interpreters. We have found this ideal place in the north of the Czech Republic, on the destroyed landscape of the surface coal mines...



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下面是對四位主角的「簡要」描述：

### 埃斯卡米洛

大男人主義、自戀狂、渴慕名譽，希望操縱所有人。「一切都是我的！」

### 卡門

愛得狂野、脾氣莫測、凡事衝動、愛操縱玩弄他人。完全被自己的情感世界左右，情緒無法自控，而且不顧後果。引誘每一個人，連自己和抱持的所有信念也一起墮落。總愛自尋死路。

### 米凱拉

永恆的「南丁格爾」、撒瑪利亞善人，不管她救的是殺人犯還是受害者……她只希望別人記得她是個「好人！」她是「永恆受害者」的代名詞，因為任何她樂於耍手段介入的處境，都是爛攤子一堆。她幫不了任何人，更遑論自己……

### 唐·荷西

他的使命是去拯救所愛 — 不僅為他自己，也為了全人類，就像「唐吉訶德」那樣。他是個「完全積極的人」，從來不想傷害誰。但當他走在拯救人類免於邪惡的路上時，他毀滅的可能不僅是自己。

我真的不知道，這個計劃能否讓我們多了解在這世上生而為人的處境，也許不無小補吧！

2005 年 11 月 29 日，海牙

Here is the description of the four characters in a "nutshell":

### ESCAMILLO

Macho-ism, narcissism, fame and the wish to manipulate just about anybody. "Everything belongs to me!"

### CARMEN

Wild love, unpredictability, impulsive behaviour, experimental manipulation. Totally dependent on her emotional world, having no control over her own emotions and not caring about the outcome. Seducing everybody including herself and all her beliefs. Basically suicidal.

### MICAËLA

The eternal "Florence Nightingale", the Samaritan, no matter if she rescues a murderer or his victim.... She only wants to be remembered as: "...being good....!" She is the synonym of the "eternal victim" because any situation which she happily maneuvers herself into is totally disastrous. But she helps no one and the least herself...

### DON JOSÉ

He is designed to save love – not only for himself, but for all humanity, just the way "Don Quixote" did. He is the "all-time positive", never wanting to hurt anyone. But on his quest to save humanity from all evil, he might destroy more than just himself.

With this project, I really don't know if we can contribute much to the understanding of our situation as human beings in the world, but it might help a little?!

Den Haag, November 29, 2005

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## Last Touch First 最後的第一次觸動

尤里·季利安

by Jiří Kylián

整個場面就像是一隻手錶的縮影。

有「心的時鐘」、「起搏器」。

有把「鐘擺運動」變為「圓周運動」的裝置。

有齒輪，讓時鐘那不安的心減慢或加快。

有寶石，以確保該機件運作順溜——用上最好的潤滑油令摩擦減至最小。

最後，這個非常複雜的機械簡化為分別以三種不同速度（時、分、秒）移動的轉針。

這個奇妙的機件由人設計，以確保時間不會太晚或太早，但也給我們帶來了對時間的「錯誤」認識。

時間是永遠無法絕對測量的，空間也絕不能客觀地理解。

The whole scene is like a microcosm of a watch.

There is the "heart of the clock", the "pace maker".

There is the device, which changes the "pendulum-like movement" to a "circular movement".

There are the wheels, which slow down or speed up the restless heart of the clock.

There are the precious stones which ensure the smooth movement of the mechanism – the best oil is used to ensure that friction is reduced to a minimum.

Finally – this very complicated clockwork is reduced to three hands which move at three different speeds (hours, minutes and seconds).

This magnificent mechanism was designed by people to ensure that we are not too late or

© Robert Benschop



人們設計出一些裝置，來測量時間和距離，好讓我們個體活動的時空，更容易理解，更容易接受。

我們借著《最後的第一次觸動》這計劃提出看法，索解人類有生以來的四大奧秘：

時間問題

空間問題

愛情問題

死亡問題

這件作品的基本思路很簡單，源自我們所看的老照片，那是俄羅斯大作家契訶夫（1860-1904 年）那個時代的照片。當時，有攝影師出現是很不尋常的事。每當有攝影師來到小城鎮，甚至小村落，人人都認為將會有非比尋常的事發生……因此，大家都會穿上「去禮拜堂最體面的衣服」，擺個好姿勢，希望被攝入鏡頭，為後世懷念……但是，沒有人詢問過任何照片中人的命運——沒有人關心這個人被拍攝前的際遇，或被拍攝後的經歷……這張照片，這個「時間片斷」，就成了我們「慢鏡頭」研究的出發點……

我們希望，我們這個忙得不可開交的時代，可以極為緩慢地移動，來製造出無法預見的張力，而有些人可能還會認為動得太快呢。有這種感覺，理由很簡單：我們看到舞台上某些東西，會為之著迷，過後才發覺有其他事件同時發生，而由於只專注於舞

too early – but also to give us some kind of a “false” understanding of time.

Time can never be measured in absolute terms – as well as space can never be understood objectively.

People have designed devices which measure time and distance in order to make the time and space in which we move as individuals, more understandable and acceptable.

*Last Touch First* has become a project, which only makes comments on the four greatest mysteries with which we are confronted since the beginning of our very existence:

The question of time

The question of space

The question of love

The question of death

The basic idea for this work is very simple. It comes from looking at relatively old photographs. Photographs, made at the time when the great Russian writer A.P. Chekhov lived (1860 - 1904). At that time, the presence of a photographer was something very unusual. Whenever a photographer would turn up in a small town or even a village, everyone felt that something very extraordinary was about to happen.... Consequently, everybody would put on his very best “Sunday Clothes” and take up a pose, in which he or she wanted to be photographed and remembered for the generations to come.... But, nobody has asked any questions about the fate of the people being portrayed – nobody cared about the person’s fate before this photograph was taken, or whatever happened to them afterwards... This

台，毫不察覺其他……正因為如此，我們時刻感到時間在手指間溜過，每次還自以為可以真的把握時間。

2010 年 11 月，海牙

編舞札記中譯：昌明

photograph, this “Slice of Time” became the starting point of our “Slow Motion” study...

We have the wish that in our so unbelievably hectic time – it is possible to create tension by moving extremely slowly and creating an unpredictable tension, which some people might perceive as being much too fast. The reason why we feel this is quite simple: we look at certain things on the stage, become fascinated by them, only to realise that other events happen simultaneously and because of our singular concentration, they totally escape our attention.... Because of this, we feel constantly that the time is slipping through our fingers – every time we think that we can actually hold it.

Den Haag, November 2010

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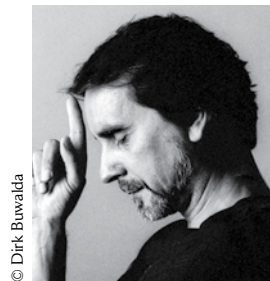
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尤里·季利安  
Jiří Kylián

編舞  
Choreographer

尤里·季利安 1947 年在捷克斯洛伐克出生。他九歲進入布拉格芭蕾舞學院，開始舞蹈生涯，1967 年獲得獎學金，離開布拉格赴倫敦皇家芭蕾舞學院進修，隨後加入約翰·格蘭高領導的史圖加芭蕾舞團，憑藉為諾維爾社創作的《詭論》躋身編舞。他在 1975 年，為荷蘭舞蹈劇場創作《觀眾》、《槓子遊戲》、《被淹沒的教堂》三部作品後，獲委任為藝術總監。1978 年，他憑作品《小交響樂》為荷蘭舞蹈劇場打開國際版圖。同年他與卡雷爾·比爾尼成立荷蘭舞蹈劇場 II，培養年輕舞蹈人才，1991 年又為四十歲以上的資深舞者建立荷蘭舞蹈劇場 III，首創三元舞團結構。帶領劇場取得輝煌成績後，季利安於 1999 年卸任藝術總監，但一直擔任荷蘭舞蹈劇場的駐團編舞至 2009 年 12 月。季利安創作過近百部作品，在世界各地的芭蕾舞團及學校皆有演出。

Born in Czechoslovakia in 1947, Kylián started his dance career at the age of nine at the School of the National Ballet in Prague. He left Prague when he received a scholarship for the Royal Ballet School in London in 1967. Later he joined the Stuttgart Ballet led by John Cranko. Kylián made his debut as a choreographer with *Paradox* for the Noverre Gesellschaft. After having made three ballets for Nederlands Dans Theater (*Viewers*, *Stoolgame* and *La Cathédrale Engloutie*), he became artistic director of the company in 1975. In 1978 he put Nederlands Dans Theater on the international map with *Sinfonietta*. That same year, together with Carel Birnie, he founded Nederlands Dans Theater II, which was meant to function as a breeding ground for young talent. He also initiated Nederlands Dans Theater III in 1991, the company for older dancers above 40 years of age. This three dimensional structure was unique in the world of dance. After an extraordinary record of service, Kylián handed over the artistic leadership in 1999, but remained associated to the dance company as house choreographer until December 2009. Kylián has created nearly 100 works, many of which are performed by ballet companies and schools all over the world.





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米高·舒馬卡  
**Michael  
Schumacher**

編舞及舞者  
Choreographer & Dancer

舒馬卡是荷蘭舞蹈節的常客。他曾先後與法蘭克福芭蕾舞團、崔拉沙普舞團、菲爾德芭蕾舞團以及美醜舞團合作。他曾以客席舞者身份為彼得·沙里斯工作，並與戴納·卡斯佩森、阿努克·范·戴克以及蕭菲·紀蓮等藝術家合作。

舒馬卡是充滿活力的編舞家，曾與成立於荷蘭、匯聚即興表演藝術家的喜鵲音樂舞蹈團合作演出，並開設關於動作分析與即興技巧的工作坊。

2008年舒馬卡獲得專為有貢獻的編舞家而設的金天鵝獎，以及一枚尤里·季利安指環，由季利安親自頒授，以表彰舒馬卡的出色技藝與動人才華。

Schumacher is a regular guest at the Holland Dance Festival. He has danced with the Frankfurt Ballet, Twyla Tharp Dance, Feld Ballet, and Pretty Ugly Dance Company. He danced as a guest artist for Peter Sellars and in productions with artists such as Dana Caspersen, Anouk van Dijk, and Sylvie Guillem.

An active choreographer, Schumacher also performs with the Magpie Music Dance Company, a collective of improvisation artists established in the capital of the Netherlands, and he gives workshops in movement analysis and improvisation technique.

In 2008 Schumacher received a Golden Swan, the prize for a body of work or career prize for a choreographer whose achievements during his or her career have been impressive or important, as well as the prestigious Jiří Kylián Ring, presented by Jiří Kylián as a token of appreciation for Schumacher's craftsmanship and inspiring talent.



薩賓·庫珀伯  
**Sabine  
Kupferberg**

舞者  
Dancer

庫珀伯於1975年加入荷蘭舞蹈劇場，與尤里·季利安、漢斯·范·曼倫、威廉·科西以及馬茨·埃克等傑出編舞家一起演出創作。她是荷蘭舞蹈劇場III創團成員之一。

2003年庫珀伯與馬茨·埃克一同演繹作品《鬱金香》。2003-2004年與美國戲劇導演羅伯特·威爾遜合作《雙唇與舞者與空間》，2006年主演舞蹈電影《卡門》，近期演出米高·舒馬卡的編舞作品《李爾王后》。

1993年她獲荷蘭舞蹈土壤基金會'79頒授優異獎。1998年獲荷蘭劇院及音樂廳協會頒授舞蹈劇場金獎。

Kupferberg joined Nederlands Dans Theatre in 1975, where she worked and created with such choreographers as Jiří Kylián, Hans van Manen, William Forsythe and Mats Ek. She was one of the original members of Nederlands Dans Theater III.

In 2003 Kupferberg worked with Mats Ek on his production *Tulips*. In 2003 and 2004 she worked with American theatre director Robert Wilson on *2 Lips and Dancers and Space*. In 2006 she played the lead in the *Car Men*. More recently she performed in *Queen Lear*, a choreographic work by Michael Schumacher.

In 1993 she received the Prize of Merit from Stichting Dansersfonds '79. In 1998 she received the Dutch Golden theatre dance prize awarded by the VSCD (Dutch Association of Theatres and Concert Halls).





柯拉·博絲-克洛西  
Cora Bos-Kroese

舞者  
Dancer

1986年柯拉·博絲-克洛西在荷蘭舞蹈劇場 II 開始舞者生涯，與荷蘭舞蹈劇場合作達十三年。在此期間，她曾與尤里·季利安、艾杜華·祿·漢斯·范·曼倫等傑出編舞家合作。1993年博絲-克洛西獲得荷蘭舞者基金。她加入法蘭克福舞團為威廉·科西工作兩年。她在荷蘭舞蹈劇場擔任教師兩年，協助雅各布·哥丹尼、克里斯托·皮特、季利安等編舞家工作。目前她以自由舞者及編舞身份專注於自己的C-SCOPE計劃。她也與羅伯塔·莫斯卡合作組織意大利羅沙薩的比亞迪加年度藝術節。

Bos-Kroese started her dance career with the Nederlands Dans Theater II in 1986, while she continued dancing with Nederlands Dans Theater for 13 years. During this time, she created and worked with such choreographers as Jiří Kylián, Edouard Lock and Hans van Manen, among others. In 1993, she received the "Aanmoedigings Prijs" from the Dancers Fund, Holland. She joined Ballet Frankfurt where she worked for William Forsythe for two years. She was a ballet master for Nederlands Dans Theater for two years, assisting choreographers like Jacopo Godani, Crystal Pite, Merry Tankard and Jiří Kylián. Currently she is working as a freelance dancer/choreographer for her own C-SCOPE projects. She also organises together with Roberta Mosca the annual Biarteca Festival in Rosazza, Italy.



古迪偉  
David Krügel

舞者  
Dancer

古迪偉 1998 年加入荷蘭舞蹈劇場 III，為多位著名編舞家如羅伯特·威爾遜、梅麗爾·唐卡以及竹內秀策等人工作。2006 年成為自由舞者。他曾協助多位編舞家完成作品，如馬茨·埃克的《鬱金香》，尤里·季利安的《太近》，以及羅伯特·威爾遜的《海上夫人》。他在荷蘭及各國巡演季利安作品《最後的第一次觸動》，2012 年成為香港芭蕾舞團節目部主任。他也指導古典舞蹈和現代舞蹈的專業舞者工作坊，足跡遍佈世界。

Krügel started dancing with Nederlands Dans Theater III in 1998, where he danced for many choreographers including Robert Wilson, Meryl Tancard and Shusaku Tackiuchi. He became a freelance artist in 2006. He has assisted many choreographers with their productions such as Mats Ek's *Tulips*, Jiří Kylián's *Far Too Close* and Robert Wilson's *Lady from the Sea*. He has toured throughout Holland and around the world with Kylián's *Last Touch First*. He became Director of Artistic Programming for Hong Kong Ballet in 2012. He also conducts specialised workshops for dancers, based on classical and modern dance, around the world.



歐希莉·凱拉  
Aurélie Cayla

舞者  
Dancer

凱拉於 1996-1999 年在法國里昂高等音樂舞蹈學院學習。1999-2002 年於德國艾森鎮的阿爾托芭蕾舞劇場工作。2002-2005 年在荷蘭舞蹈劇場 II 工作，演繹約翰·英格、馬里奧·贊布拉諾等編舞家作品。2005 年，凱拉受邀加入荷蘭舞蹈劇場 I，隨團於荷蘭及世界各地巡演至 2010 年 7 月。她先後參與演繹漢斯·范·曼倫、威廉·科西、馬茨·埃克、的作品，以及克里斯托·皮特等人的新作。目前，凱拉以自由舞者身份參與季利安作品演出。

Cayla studied at the Conservatoire National Supérieur de Musique et de Danse in Lyon, France from 1996 to 1999. From 1999 to 2002, Aurélie danced with Aalto Ballet Theater in Essen, Germany. From 2002 to 2005, she worked with Nederlands Dans Theater II where she performed the works by choreographers as Johan Inger, Mario Zambrano, Gustavo Ramirez Sansano, Václav Kuneš, and others. In 2005, Cayla was invited to join Nederlands Dans Theater I, with which she danced throughout Holland and toured around the world until July 2010. She performed works by Hans Van Manen, William Forsythe, Mats Ek, and worked on new creations by Crystal Pite, Paul Lightfoot/Sol León, and Wayne MacGregor. Presently, Cayla stages works by Jiří Kylián and is dancing as a freelance artist.



盧卡斯·添姆勒  
Lukas Timulak

舞者  
Dancer

添姆勒於 2000 年加入荷蘭舞蹈劇場 II，2002 年加入荷蘭舞蹈劇場 I，直到 2010 年離開。他曾與尤里·季利安、奧哈特·勒赫林、克里斯托·皮特以及約翰·英格等編舞家合作。他曾於紐約、巴黎、倫敦、東京、新加坡、巴塞隆拿、里約熱內盧、墨西哥城、上海等城市的劇場演出。添姆勒為荷蘭舞蹈劇場、海牙萊珍劇院 C-SCOPE 計劃、斯洛伐克國家劇院等創造新作。他與雷彬·范·李爾合作的短篇舞蹈電影《樂器》，首演於阿姆斯特丹的仙丹斯藝術節，並在全世界多個藝術節獻演。2012 年的作品《遊戲》在海牙哥索劇院首演。

Timulak joined Nederlands Dans Theater II in 2000 and Nederlands Dans Theater I in 2002, where he worked until 2010. He has worked with such choreographers as Jiří Kylián, Ohad Naharin, Crystal Pite and Johan Inger, among others. He has danced in theatres in New York, Paris, London, Tokyo, Singapore, Barcelona, Rio de Janeiro, Mexico City, Shanghai, and other cities. Timulak has created new works for the Nederlands Dans Theatre, and the project C-SCOPE in Regentes Theater in The Hague, Slovak National Theater, and others. *Instrument*, a short dance film in collaboration with Ruben van Leer, premiered at the Cinedans Festival in Amsterdam and has been presented at numerous festivals around the world. *A Game* (2012) was premiered at Korzo Theater in The Hague.

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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
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 <i>Kylworks</i>	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylian, 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

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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	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		

# 藝術節加料節目 Festival Plus

節目詳情及網上報名 For more details and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

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》 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	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! An <i>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 Iron Horse: Devising Theatre Workshop
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 108 Heroes III
19/3	室樂團大師班 Coaching Chamber Orchestra	23/3	解構《鐵馬》 Deconstructing the Iron Horse
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 iTMOi 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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