

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero Hero Hero 英雄

THE HONG KONG
JOCKEY CLUB SERIES

香港賽馬會藝粹系列

(二月 Feb 22)

TEATRO ALLA SCALA

米蘭史卡拉歌劇院芭蕾舞團

Teatro alla Scala Ballet Company

(La Scala Ballet)

吉賽爾

Giselle



二月二十日演出贊助
20 Feb performance sponsored by

二月二十一日演出贊助
21 Feb performance sponsored by

二月二十二日演出捐助
22 Feb performance funded by

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

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



- 馬會去年共繳稅: 176.4億港元* (約佔香港稅務局總稅收7.3%)
- 慈善捐款達: 19.5億港元 資助慈善公益計劃: 160項
- 提供就業機會: 5,737個全職及 18,427個兼職職位
- 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

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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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 22 年來，已為逾 680,000 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 22 years, our **Young Friends** has reached over 680,000 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



施文信 SBS太平紳士
T Brian Stevenson SBS JP

香港賽馬會主席
Chairman, The Hong Kong Jockey Club

香港賽馬會主席獻辭

香港賽馬會在過去四十二年皆給予香港藝術節大力支持。香港藝術節每年均邀請到享譽國際及本地藝壇的表演者聚首一堂，為觀眾呈獻多元化及高水平的精彩節目，是一年一度亞太區內舉足輕重的文化盛事。

香港賽馬會一直積極推動本港藝術發展。單在過去十年，馬會慈善信託基金在文化藝術方面的捐款逾廿一億六千萬港元，捐助的項目同時涵蓋軟件及硬件，兩者對推動藝術發展，同樣關鍵。這全賴馬會獨特的非牟利營運模式，將大眾對博彩娛樂的需求轉化為社會福祉，為香港的繁榮進步作出重要貢獻。

除支持藝術發展，我們亦希望青少年有更多的參與，所以馬會自二〇〇七年起開始贊助藝術節的《香港賽馬會學生專享節目》和演前導賞活動，近年更向低收入家庭的學童提供交通津貼，令他們同樣有機會接觸文化藝術，更重要的是誘發更多青少年對音樂、舞蹈及戲劇等藝術的興趣，進一步擴闊本地的文化藝術空間；至今已有超過一萬三千五百名學生得以免費進場欣賞為他們特設的國際級演出。

今年我們很榮幸繼續支持香港藝術節中一直備受歡迎的《香港賽馬會藝粹系列》、《香港賽馬會當代舞蹈平台系列》及《香港賽馬會學生專享節目》，並衷心祝賀2014年香港藝術節取得圓滿成功，也期待香港藝術節繼續為我們呈獻更多世界級的表演。

Message from Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club has been a proud partner of the Hong Kong Arts Festival since its inception 42 years ago, helping to bring top local and international artists together for many diverse and wonderful performances. We are delighted that the Festival has become one of the most significant cultural events in the region.

Over the years, the Jockey Club has been able to play a significant role in promoting and developing arts and culture throughout Hong Kong. In the past 10 years alone, our Charities Trust has provided some HK\$2.16 billion funding for both hardware and software projects, which we see as being equally important. All these contributions have been made possible by the Club's unique not-for-profit business model, which channels the public demand for betting into community benefits.

In supporting the arts, the Jockey Club always seeks to involve young people as much as possible. With the Arts Festival, we have sponsored the Student Matinee Programme since 2007. The programme now provides also pre-performance activities and transportation allowance to students from low income families to ensure they are not deprived of the chance to know arts and culture, and more importantly, to enable more young people to gain an interest in music, dance and theatre, thereby cultivating a broader audience in the community. Over the years, more than 13,500 students were able to enjoy the world-class Festival performances specially arranged for them.

In light of the popularity and proven success of The Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are delighted to continue our support in 2014.

On behalf of the Club, I wish the 2014 Hong Kong Arts Festival every success and look forward to many more wonderful performances.

Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

BSI 140 YEARS

贊助 for sponsoring

米蘭史卡拉歌劇院芭蕾舞團 — 《吉賽爾》
二月二十一日演出

the 21 February performance of *Giselle*
by Teatro alla Scala Ballet Company (La Scala Ballet)

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

米蘭史卡拉歌劇院芭蕾舞團

Teatro alla Scala Ballet Company (La Scala Ballet)

吉賽爾
Giselle

18-22.2.2014

香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

演出長約 2 小時 5 分鐘，包括一節中場休息

Running time: approximately 2 hours 5 minutes including one interval

大衛·海伯格及斯韋特蘭娜·扎哈諾娃之住宿由香港半島酒店支持

Accommodation for David Hallberg and Svetlana Zakharova is supported by
The Peninsula Hong Kong

封面照片 Cover photograph © Marco Brescia-Rudy Amisano/Teatro alla Scala

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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

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The Hong Kong Arts Festival would like to thank



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

捐助 for funding

「香港賽馬會藝粹系列」之
米蘭史卡拉歌劇院芭蕾舞團 — 《吉賽爾》二月二十二日演出
the 22 February performance of *Giselle*
by Teatro alla Scala Ballet Company (La Scala Ballet)
as part of "The Hong Kong Jockey Club Series"



米蘭史卡拉歌劇院芭蕾舞團

Teatro alla Scala Ballet Company (La Scala Ballet)

總監 Director: 馬卡·瓦茲耶夫 Makhar Vaziev

《吉賽爾》 *Giselle*

兩幕芭蕾舞劇 Ballet in two acts

朱·亨利·瓦諾·德·聖·喬治據泰奧菲·戈蒂埃原著改編
by Jules-Henry Vernoy de Saint-Georges from Théophile Gautier

編舞	Choreography
尚·卡蘿莉及朱爾·皮洛德	Jean Coralli - Jules Perrot
復排編舞	Choreographic Restaging
伊薇特·肖維雷	Yvette Chauviré
音樂	Music
阿杜爾菲·亞當	Adolphe Adam
指揮	Conductor
大衛·加福斯	David Garforth
佈景及服裝設計	Set and Costume Design
亞歷山大·班諾瓦	Aleksandr Benois
執行佈景及服裝設計	Set and Costume Adaptation
安哲羅·史拉及辛奇亞·羅塞利	Angelo Sala and Cinzia Rosselli
聯同	With
香港小交響樂團	Hong Kong Sinfonietta



Tour Partner of Teatro alla Scala

Plus 藝術節加料節目

《吉賽爾》的華麗後台	Spectacular <i>Giselle</i> Backstage
22.2.2014 (六) 下午 12:30-1:00	22.2.2014 (Sat) 12:30-1:00 pm
香港文化中心大劇院後台	Backstage of Grand Theatre, HKCC
走進後台，細看傑出舞作《吉賽爾》的精製佈景、服飾等。	Come backstage and see sets, costumes, and the many elements that breathe life into this magical ballet.
名額：30	No of Participants: 30
報名：\$30	Registration: \$30
英語主講	In English
更多加料節目信息請參閱加料節目指南或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the PLUS Programme Guide or at www.hk.artsfestivalplus.org

Hero

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香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

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贊助 for sponsoring

米蘭史卡拉歌劇院芭蕾舞團 — 《吉賽爾》
二月二十日演出

the 20 February performance of *Giselle*
by Teatro alla Scala Ballet Company (La Scala Ballet)

Hero Hero Hero
Hero Hero Hero
演員 Cast

吉賽爾 *Giselle* Svetlana Zakharova (18, 20)
Lusymay Di Stefano (19, 22 2:30pm)
Virna Toppi (21, 22)

阿爾伯特 *Albrecht* David Hallberg (18, 20)
Claudio Coviello (19, 22 2:30pm)
Antonino Sutera (21, 22)

高朗公爵 *Duke of Courland* Luigi Saruggia

芭蒂迪 *Princess Bathilde* Beatrice Carbone

吉賽爾母親 *Giselle's mother* Monica Vaglietti (18, 20, 21, 22)
Adeline Souletie (19, 22 2:30pm)

希拉倫 *Hilarion* Mick Zeni (18, 20)
Alessandro Grillo (19, 22 2:30pm)
Marco Agostino (21, 22)

韋弗萊德 *Wilfried* Massimo Garon

獵人 *Hunter* Matthew Endicott

村民雙人舞 *Peasant Pas de deux* Vittoria Valerio, Antonino Sutera (18)
Denise Gazzo, Federico Fresi (19, 21, 22 2:30pm)
Vittoria Valerio, Federico Fresi (20, 22)

吉賽爾的朋友 *Giselle's friends* Denise Gazzo (18, 20, 22)
Brigida Bossoni (19, 21, 22 2:30pm)
Daniela Cavalleri, Serena Sarnataro,
Stefania Ballone, Giulia Schembri, Marta Gerani

幽靈女王米爾莎 *Myrtha, Queen of the Willis* Nicoletta Manni (18, 20, 21, 22)
Luana Saullo (19, 22 2:30pm)

兩個幽靈 *Two Willis* Beatrice Carbone, Vittoria Valerio (18, 20, 22)
Emanuela Montanari, Alessandra Vassallo
(19, 21, 22 2:30pm)

暨米蘭史卡拉歌劇院芭蕾舞團 and Teatro alla Scala Ballet Company

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領略本地智慧 結合國際視野

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第一幕

萊茵河畔的村莊裏，人們正在慶祝葡萄豐收節。年輕公爵阿爾伯特喬裝為村民萊斯，向少女吉賽爾求愛成功。此情此景被獵場守衛希拉倫看在眼內，不由得心生妒忌，他早已懷疑萊斯的身份，正伺機發難。

母親為吉賽爾講述幽靈的故事。那是一群在結婚前死去的少女，她們趁夜深糾纏遇見的男子，迫使他們跳舞至死。吉賽爾沉浸在幸福之中，沒有將警告放在心上。與此同時，一隊貴族來村莊狩獵，為首者是高朗公爵和他的女兒芭蒂迪，她正是阿爾伯特的未婚妻。

吉賽爾對芭蒂迪吐露自己正在戀愛，收到對方贈送的結婚禮物。此刻，希拉倫出現，揭露村民萊斯便是阿爾伯特公爵。眼見情郎無法否認，吉賽爾知道自己的一往情深被辜負。她瘋狂舞蹈，試圖用阿爾伯特的劍自殺，最後陷於狂亂，心碎而死。

Act I

The peasants of a Rhineland village are celebrating the vintage festival. A young nobleman, prince Albrecht, disguised under the name of Loys, pays court to a girl named Giselle, who accepts. But the gamekeeper Hilarion, who suspects Loys' true identity and is jealous of him, awaits the propitious moment to get his revenge.

Giselle is happy and pays no heed to the advice and warnings of her mother, who puts her on her guard by telling her the story of the Willis, the maidens who died before marriage and who, transformed into spirits, lure the men whom they encounter by night and compel them to dance to death. Meanwhile a procession of nobles who have been hunting arrives at the village, in attendance upon the duke of Courland and his daughter Bathilde, who is engaged to Albrecht.

Giselle confides to the young lady that she has fallen in love. She receives a wedding present, but Hilarion chooses this moment to appear, revealing that Albrecht and Loys are the same person. The prince cannot deny it. Giselle, who feels betrayed in her most cherished and pure sentiment, goes out of her mind. In a wild dance, she tries to kill herself with Albrecht's sword, then she goes mad and dies of a broken heart.

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第二幕

過了一段時日，愧疚的阿爾伯特回到村莊。幽靈們離開自己的墓地，在專橫的幽靈女王米爾莎帶領下施展咒魔，令阿爾伯特不停跳舞，直到精疲力竭。阿爾伯特終於見到吉賽爾，卻要面臨死亡的命運。獵場守衛希拉倫亦不能倖免。

阿爾伯特祈求米爾莎饒恕，這是徒勞的：幽靈的規條不能改變。然而，吉賽爾用盡全力保護着他，與他一起舞蹈。黎明來了，幽靈的世界與黑夜一同消失。村莊裏只餘阿爾伯特一個人，孤身悔恨。

Act II

Some time has passed, and Albrecht, seized with remorse, returns to the village. Here the magic spell is cast by the Willi maidens, who, led by their imperious queen Myrtha, come out of their tombs by night. Albrecht finds Giselle again, but is condemned to dance until he dies, as is the gamekeeper Hilarion.

In vain the prince begs Myrtha to forgive him: the law of the Willi maidens is inflexible. Giselle herself, however, saves him by helping him to resist and dancing with him until the sun rises. When the spell comes to an end, Albrecht finds himself in the village, alone with his remorse.

Synopsis by Alberto Bentoglio

From the Teatro alla Scala Ballet 2012/2013 season
programme book

Translated by Rodney Stringer



Lusymay Di Stefano & Claudio Coviello

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馬卡·瓦茲耶夫
Makhar Vaziev

芭蕾舞團總監
Director of the Ballet Company

瓦茲耶夫 1961 年出生於俄羅斯阿拉吉爾市，畢業於聖彼得堡的瓦加諾娃芭蕾舞學院，1981 年正式加入馬林斯基芭蕾舞團，先後於 1986 年、1989 年晉升為獨舞員與首席舞蹈員。

1995 年 4 月至 2008 年 3 月，瓦茲耶夫於聖彼得堡擔任馬林斯基芭蕾舞團藝術總監，呈獻了喬治·巴蘭欽、威廉·福西斯和肯尼斯·麥克美倫等重要編舞家作品。他也支持俄羅斯的年輕一代編舞人才，如阿雷西·羅曼斯基和奇瑞·西蒙諾夫。馬林斯基芭蕾舞團曾首演拉特曼斯基的《灰姑娘》、尼金斯卡的《婚禮》等許多重要舞作。

1995 至 2008 年間，馬林斯基芭蕾舞團在倫敦的考文特花園皇家歌劇院與競技場劇院、華盛頓的甘迺迪藝術中心、布宜諾斯艾利斯的科隆劇場、馬德里皇家劇院等地巡演。馬林斯基劇院自 2001 年起舉辦國際芭蕾舞節，邀請多位世界頂尖舞者同台獻藝。

馬卡·瓦茲耶夫於 2002 年獲評為俄羅斯榮譽藝術家。

Vaziev was born in 1961 in Alagir, Russia. He graduated from the Agrippina Vaganova Academy in Saint Petersburg and officially joined the Kirov Ballet in 1981, where he was promoted to soloist in 1986 and to principal dancer in 1989.

Between April 1995 and March 2008 Vaziev directed the Kirov Ballet of the Mariinsky Theatre in Saint Petersburg, where he presented the works of major choreographers such as George Balanchine, William Forsythe and Kenneth MacMillan. He also supported the younger generation of Russian choreographers such as Alexei Ratmansky and Kirill Simonov. The Mariinsky Theatre hosted the world premiere of Ratmansky's *Cinderella*; Nijinska's *Les Noces*; and many other important works.

Between 1995 and 2008 the Kirov Ballet of the Mariinsky Theatre toured to theatres including Covent Garden and the Coliseum Theatre (London), the Kennedy Center (Washington), the Teatro Colón (Buenos Aires), the Teatro Real (Madrid) and others. The International Ballet Festival of the Mariinsky Theatre saw the light in 2001, and has since then presented some of the best dancers in the world.

Vaziev was nominated Honoured Artist of Russia in 2002 and was also awarded the 2002 Spirit of Dance prize in the Knight of Dance category.

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大衛·加福斯
David Garforth

指揮
Conductor

加福斯先後在曼徹斯特皇家音樂學院和
巴黎音樂學院學習鋼琴、小提琴及指
揮，並曾在巴黎大學隨伊戈爾·馬克維
奇學藝三年。

擔任米蘭史卡拉歌劇院客席指揮的逾
15年，加福斯指揮過芭蕾舞團大部份
代表作，包括《羅密歐與茱麗葉》、《胡
桃夾子》等。近年他隨史卡拉芭蕾舞團
做世界巡迴演出，所到之地包括東京、
洛杉磯、紐約，以及英國皇家歌劇院與
馬德里皇家劇院。在過去的四年中，他
在羅馬歌劇院擔任指揮，作品包括《吉
賽爾》、《仙凡之戀》和《唐吉訶德》
錄音等。他亦擔任蒙地卡羅芭蕾舞團音
樂顧問和指揮超過12年。

除了古典舞蹈作品，加福斯也廣泛與巴
塞爾歌劇院的現代舞編舞家合作。他亦
積極於歌劇工作，1991年在倫敦創辦
了Blackheath歌劇課程。他更與英國廣
播公司、考文特花園等單位合作指揮舞
蹈類電視節目。他的錄音作品包括丹麥
皇家交響樂團的《仙凡之戀》等。

2002年，加福斯獲頒發意大利舞蹈
大獎（舞蹈指揮），是第一位獲此殊
榮的指揮家。

Garforth studied piano, violin and conducting
at the Royal Manchester College of Music, and
later at the Paris Conservatoire. He studied with
Igor Markevitch for three years at the University
of Paris.

Guest conductor of Teatro alla Scala for more
than 15 years, Garforth has conducted most
of the dance repertoire for La Scala, including
Romeo and Juliet, *Nutcracker*, and many others.
Recent international tours with la Scala have
included Tokyo, Los Angeles, New York,
the Royal Opera House, and Teatro Real.
Conductor for the Rome Opera for the past
four years, he has conducted *Giselle*, *La Sylphide*
and recordings of *Don Quixote*, and others.
He was Music Adviser and Conductor of Les
Ballets de Monte-Carlo for 12 years.

Beyond the classical dance repertoire, Garforth
has worked extensively with contemporary
choreographers at the Basel Opera. He is
also actively engaged in opera and in 1991
he founded the Blackheath Opera Course in
London. He has also conducted for several
television programmes for dance with the
BBC, Covent Garden and other groups. His
recordings include *La Sylphide* with the Royal
Danish Orchestra and many others.

In 2002 Garforth was the first conductor to be
awarded the Italian Danza and Danza prize for
his conducting for dance.

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Svetlana Zakharova

首席舞蹈員
Étoile of Teatro alla Scala Ballet Company

吉賽爾 Giselle

扎哈諾娃生於烏克蘭，1995 年於聖彼得堡獲國際青年舞者大賽二等獎，並於瓦加諾娃芭蕾舞學院隨葉蓮娜·伊芙耶娃學藝。1996 年畢業後，扎哈諾娃加入馬林斯基芭蕾舞團，一年後晉升為首席舞蹈員。

她於馬林斯基芭蕾舞團主演的作品有《睡美人》、《天鵝湖》、《舞姬》及《唐吉珂德》等。她擔任主角演出的芭蕾舞作還有巴蘭欽作品，以及阿雷西·羅曼斯基的《神聖之詩》、約翰·紐邁亞的《今日與往昔》以及康斯坦丁·布楊斯基的《年輕小姐與阿飛》。

扎哈諾娃參與了馬林斯基芭蕾舞團的主要巡迴演出，自 1999 年起受多個世界一流芭蕾舞團邀請擔任客席舞星，包括紐約市芭蕾舞團、美國芭蕾舞劇院、巴黎歌劇院芭蕾舞團。2003 年 10 月起，扎哈諾娃擔任莫斯科大劇院芭蕾舞團的首席舞蹈員。她在藝術生涯中獲獎無數，其中 2001 年榮獲的「榮譽市民」，是聖彼得堡為表彰其成就頒發的特別獎項。

Born in Ukraine, Zakharova won the second prize at the International Young Dancers' Competition in Saint Petersburg in 1995 and went on to study with Yelena Yevteyeva at the Agrippina Vaganova Academy. Following her graduation in 1996, Zakharova joined the Mariinsky Ballet, where she was promoted to principal dancer a year later.

Her repertoire at the Kirov included the leading roles in: *The Sleeping Beauty*, *Swan Lake*, *La Bayadère*, *Don Quixote*, and others. She has danced the leading role in several ballets by George Balanchine and other works including *Poème de l'extase* by Alexei Ratmansky, *Now and Then* by John Neumeier, and *Young Lady and the Hooligan* by Konstantin Bojarsky.

Zakharova took part in all the major tours of the Mariinsky Ballet and from 1999 onwards she has been invited as a guest star by the main ballet companies of the world, including New York City Ballet, American Ballet Theatre, and Paris Opera Ballet. As of October 2003 Zakharova started dancing as a principal with the Bolshoi Ballet in Moscow. She has been awarded numerous prizes including "People of Our City", a special prize awarded by the city of Saint Petersburg for her achievement in ballet (2001).



大衛·海伯格 David Hallberg

特邀演出
Guest Artist of Teatro alla Scala Ballet Company

阿爾伯特 Albrecht

海伯格出生於南達科他州，13歲加入亞利桑那州芭蕾舞學校接受正規芭蕾舞訓練，師從漢·紀·胡安，其後加入巴黎歌劇院芭蕾舞學校繼續磨練舞蹈技藝。2001年他加入美國芭蕾舞劇院的芭蕾舞團舞蹈隊，2004年升任獨舞員，2005年升任首席舞蹈員。2011年他亦加入莫斯科大劇院芭蕾舞團，成為該團首位美國知名舞者。現時海伯格兼為兩個芭蕾舞團演出。

他演出經典芭蕾舞中的所有長篇舞目，亦演出巴蘭欽、羅賓斯、佑斯、都鐸、莫里斯、夏普、杜亞特及季利安等編舞家的短篇作品。羅曼斯基在其為美國芭蕾舞劇院創作的《在第聶伯河》、《七支奏鳴曲》、《胡桃夾子》、《火鳥》四部作品中，專門為海伯格度身訂造角色並世界首演。

海伯格亦擔任巴黎歌劇院芭蕾舞團、馬林斯基芭蕾舞團、布宜諾斯艾利斯的科隆劇院、基輔芭蕾舞團、瑞典皇家芭蕾舞團、羅馬歌劇院、格魯吉亞國家芭蕾舞團、東京芭蕾舞團及澳大利亞芭蕾舞團的特邀舞者。

2010年海伯格憑藉演出美國芭蕾舞劇院《吉賽爾》中的阿爾伯特一角贏得班諾瓦舞蹈獎最佳男舞者。他設立每年一度的大衛·海伯格獎學金，鼓勵美國芭蕾舞劇院積奇蓮·甘迺迪·奧納西斯學院的男性舞者。他也在美國芭蕾舞劇院設立「創新計劃」，以培養新秀編舞家。

Born in South Dakota, Hallberg began his formal ballet training at 13 with Kee Juan Han at the Arizona Ballet School and continued his studies at the Paris Opera Ballet School. He joined American Ballet Theatre (ABT) in the corps de ballet in April 2001. He was promoted to Soloist in January 2004 and to Principal Dancer in May 2005. In September 2011 he became the first American Premiere to join the Bolshoi Ballet. He currently dances with both companies.

His repertoire includes every full length ballet in the classical repertoire. He dances a wide range of shorter works by George Balanchine, Jerome Robbins, Kurt Jooss, Antony Tudor, Mark Morris, Twyla Tharp, Nacho Duet, Lar Lubovitch, Jiri Kylian, Frederick Ashton and William Forsythe. Alexei Ratmanský has created roles for Hallberg in four of his world premieres for ABT: *On the Dnieper*, *Seven Sonatas*, *The Nutcracker* and *The Firebird*.

Hallberg has been a guest artist with the Paris Opera Ballet, Mariinsky Ballet, Teatro Colón Buenos Aires, Kiev Ballet, Royal Swedish Ballet, Opera di Roma, Georgian State Ballet, The Tokyo Ballet and The Australian Ballet.

Hallberg won the 2010 Benois de la Danse Prize for best male dancer for his performance as Albrecht in *Giselle* with ABT. Hallberg created the annual David Hallberg Scholarship for aspiring male dancers at the Jacqueline Kennedy Onassis School of ABT. He has also created The Innovation Initiative at ABT that nurtures emerging choreographers.

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Lusymay Di Stefano
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Marco Agostino
希拉倫及村民雙人舞
Hilarion & peasant pas de deux

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Luana Saullo
瑪華 Myrtha

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Denise Gazzo
村民雙人舞
peasant pas de deux



Virna Toppi
吉賽爾 Giselle



Antonino Sutera
阿爾伯特 Albrecht



Alessandro Grillo
希拉倫 Hilarion

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Nicoletta Manni
瑪華 Myrtha



Vittoria Valerio
村民雙人舞
peasant pas de deux



Federico Fresi
村民雙人舞
peasant pas de deux

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《吉賽爾》的森林符號與神話 Symbols and Myths in *Giselle's Woods*

「雖然這話題已不常見於文學，但是每當經典芭蕾舞的帷幕升起，關於水精靈、空氣精靈和天鵝湖泊的故事要展開的時候，又會有人提出這話題。」艾勒米力·祖拉在其關於「超自然婚禮」的著作中說。祖拉所指的，靈感源自超自然女子，更準確而言，是源自人類與超自然生物之間的婚禮——或結合（精神上，但更多涉及情慾）。超自然婚禮見於所有文化，視乎地區和種族而形式有異。雖然文學和西方藝術對這方面的描述非常豐富（不只限於上古到浪漫主義時期文學），祖拉聲言，這個主題與古文化淵源甚深，今天就只有在古典芭蕾舞目中才可見識那種歷久不衰。

這就帶出對古典芭蕾舞看法的反思。「普通觀眾」（借用維珍妮亞·吳爾芙的散文集《普通讀者》之名）旨在重新思量芭蕾舞，尤其是一直被視作娛樂消遣甚於媲美米開蘭基羅或拉斐爾作品的藝術形式的芭蕾舞目。試試找出作品與整體文化裏各種元素的連繫，不就可以完善我們對古典芭蕾舞的看法嗎？

關於《吉賽爾》的文章多不勝數——有歷史、技術、編舞、音樂和佈景方面；讓《吉賽爾》活現舞台的偉大藝術家；作品與劇場的關連，這一點更孕育了無數研究。這些幾經窮究的主題以外是什麼呢？

“Although it is no longer prevalent in literature, the subject is brought up every time the curtains are raised at a classical ballet and on its tale of naiads, sylphs and swan lakes,” writes Elémire Zolla in his book about “the supernatural wedding”. What Zolla refers to is being inspired by the supernatural Lady, or more precisely by the wedding – or union (spiritual but more often carnal) – between a human being and a supernatural creature. The supernatural wedding is present in every culture, though it appears in different guises depending on different latitudes and peoples. While it has been featured extensively in literature and Western arts (from the Antiquity to the Romantic literature and beyond), Zolla states that today, only in the repertoire of classical ballet is it possible to identify the endurance of a subject that is so deeply linked to our ancient cultural roots.

This points to the possibility of rethinking our perception of classical ballet. The “common spectator” (drawing on the title of the collection of essays, *The Common Reader*, by Virginia Woolf) aims to reconsider ballet and particularly the ballet repertoire that has been seen more as an amusement than an art form that is on par with the works of Michelangelo or Raffaello. How else can one refine the perception of classical ballet than trying to identify its connections with various elements of culture in general?



© Brescia-Amisano Teatro alla Scala

《吉賽爾》第二幕就是上文提到的「超自然婚禮」其中一個強而有力的例子，當然作品還有很多可以探討的地方。在第一幕，舞台的左方是吉賽爾與母親同住的小屋，右方就是阿爾伯特/萊斯住的小屋。森林在小屋後面，森林外的小山丘上有一座城堡。

為什麼吉賽爾的房子座落森林邊緣而不是村莊內？吉賽爾看來並不窮困，相反，她和母親柏莎似乎過得很好，因為她們之後不但有能力款待高朗公爵的獵人，甚至款待了公爵本人和他女兒，給他們茶點和休息的地方。再者，吉賽爾的朋友去慶祝葡萄豐收路過她家，她也沒有隨去。後來吉賽爾告訴公爵女兒芭蒂迪，她閒時會做做針黹，跳跳舞，這些都意味着舒適的生活。

我們現在就想想樹林邊緣的房子，尤其是森林本身，也是第二幕的場景。森林包含一種符號價值。「森林可被視為一個神聖之地，同時又是一個潛意識最深層恐懼的象徵意象。這種神

Countless essays have been written about *Giselle* – its historical, technical, choreographic, musical and scenic dimensions; the stature of the artists who gave *Giselle* life on stage; and its connections with the theatre, which has been the ground for endless research. What lies beyond these subjects that have been thoroughly examined?

Giselle is, at least in the second act, one of the strongest examples of the aforementioned “supernatural wedding”, though there is a lot more to the ballet that one could examine. In the first act – on the left of the stage is the small house in which Giselle lives with her mother; on the right, the small house in which Albrecht/Loys lives. The woods stand behind the houses. Beyond the woods is a castle on the hill.

Why is Giselle’s house at the edge of the woods rather than in the village? Giselle does not appear to be poor; on the contrary, Giselle and her mother Bertha seem to live comfortably as they are able, later in the story, to host not only the hunters of



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聖的價值，源於森林象徵宇宙的命脈和自然界的再生能力。不過，因為錯綜複雜的草木和陰森森的環境，又有人認為森林住了各種神秘生物、雜交物種或帶有魔性的生物（小精靈、小矮人、龍、巨人、半人半羊、半人半馬、仙女和女巫），所以被視作不為人知的地方。」

在森林邊緣的房子讓人想起斯拉夫民間傳說裏一個經典角色：芭芭雅嘎，一個住在林邊小屋的女巫。在某些故事裏，芭芭雅嘎是一個有妙計的正面角色，不過，她多數是一個邪惡的女巫。芭芭雅嘎拐走自己的侄女，漂亮善良的瓦斯莉莎。那間住了兩個女人的小屋立在兩條雞腿上，而且會扭動，令訪客找不到入口。當小屋扭動的時候，不幸進入屋裏面的人無法打開門，只有被引領至幽暗的森林、死亡的國度。

the Duke of Courland but also the Duke himself with his daughter, offering them refreshments and a place to rest. Moreover, Giselle does not follow her friends who walk past her house on their way to the grape harvest. Later Giselle tells Bathilde, the Duke's daughter, that she spends her time sewing and dancing, all of which suggest a comfortable life.

We should now think about the house at the edge of the woods and in particular the forest itself, which is the site of action in the second act. The forest embodies a symbolic value. "The forest could be considered both as a holy place and as a symbolic image of the deepest fears of the subconscious. This holy value is related to the fact that it is formed by thousands of symbols of both the lifeblood of the universe and the regenerative ability of nature. However, due to its maze of vegetation and darkness, the forest has also been considered the residence of mysterious creatures, hybrids or demoniacs (elves, dwarfs, dragons, giants, satyrs, centaurs, nymphs and witches) and identified as the unknown."

The house at the edge of the forest recalls a classic character of Slavic folklore: the Baba Yaga, a witch who lives in a small hut at the edge of the forest. In some tales Baba Yaga is a positive character of wise counsel; however, most of the time she acts like an evil witch. Baba Yaga kidnaps her niece, the beautiful and kind Vasilissa. The hut the two women live in stands on two chicken legs and twists on itself, making it impossible for visitors to identify the entrance door. For those who are inside, when the hut twists on itself, the door does not open where the unfortunate person entered earlier, but leads one into the dark forest, the reign of death.



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Virna Toppi as Myrtha © Brescia-Amisano Teatro alla Scala

隨着芭蕾舞劇的故事發展，埋葬了吉賽爾的森林成為超自然生物晚上跳舞的場所，第一幕的小屋與芭芭雅嘎的小屋出奇地相似。

其他《吉賽爾》第一幕裏要注意的事：葡萄豐收節、採葡萄者，以及把日常會編織和跳舞的吉賽爾加冕為豐收女王。她不像神話中的命運三女神之一，編織自己的生命嗎？又或像葡萄豐收時酒神狄奧尼修斯的女祭司一樣起舞？

整個第二幕都在森林裏發生，希拉倫和阿爾伯特先後來到愛人的墓前。雖然他們該知道有關幽靈的傳說，以及幽靈對人類的復仇慾望，不過二人仍在晚上進入森林。柏莎向女兒吉賽爾和所有在場的人述說會發生的事情。這裏突顯了兩件事：吉賽爾的墳墓不在墓園，而在別處；兩位男士不顧危險。吉賽爾埋在林中空地，或因為在原始及古文化裏（按考古學文獻），人們經常把夭折的小孩和年輕人埋葬在特別地點，並進行魔法儀式，以禁止死者的靈魂回來騷擾人間。

Consider what happens later in the ballet: when the forest that hosts the grave of Giselle is revealed to be the site for the supernatural beings' night dances, the house in the first act bears an odd resemblance to the house of Baba Yaga.


Further notes to ponder about the first act of *Giselle*: the grape harvest, the grape-pickers, and the crowning of Giselle as the queen of harvest who spends her days knitting and dancing. Does she not knit life like one of the mythological Parcae and dance like the Maenads portrayed in the Dionysus harvest?

The second act takes place entirely in the forest where Hilarion and at a later moment Albrecht visit the grave of their beloved woman. Although they should be aware of the legends of the Willis and their desire for revenge against humans, both enter the woods at night. Bertha describes to her daughter and everyone present what could happen. Two issues surface at this point: Giselle's grave in a different place than the cemetery, and the two men's disregard of danger. The reason why Giselle is buried in a glade in the woods might be related to the fact that in primordial and ancient cultures

用心建設 香港家園

新鴻基地產一直堅守「以心建家」的信念，用心發展優質物業之餘，更熱心服務社群。多年來，集團積極推廣閱讀風氣及全人發展，支持教育工作，關懷弱勢社群，提倡綠色生活，為的是透過各類型公益活動，讓信念化成行動，努力建設和諧美好的香港。



 新鴻基地產

以心建家

據馬林斯基劇院口頭流傳，吉賽爾的墳墓位於森林最深處的十字路口——十字路口確保她的靈魂無法回來。阿爾伯特進入森林，是為拜祭被他害死的女人，他帶了一束白花前去，打算撒在吉賽爾的墓上。在森林裏，阿爾伯特「感到」顯靈——吉賽爾的靈魂/幽靈繞着他飛，把他帶到越發幽深的森林裏。突然之間，無數身穿白衣的身影把他包圍，迫使他不停跳舞，直至倒下。她們就是聽從幽靈女王米爾莎的幽靈，都是生前被未婚夫背叛的亡婦。她們轉化成為超自然生物，希望藉着死亡之舞與每一個進入森林的男人連繫起來。

吉賽爾和阿爾伯特之間的愛沒有隨她死去而消失。米爾莎命令吉賽爾狂舞不停，她卻以愛的力量保護阿爾伯特，直至那些幽靈日出時消散。吉賽爾回到自己的墳墓（只出現在舊版本的芭蕾舞劇，大部份現代製作會刪掉這最後一場），剩下阿爾伯特與前來找尋他的高貴女友會合。

中譯 戴佩珊

(as it is documented in archeological texts), people often buried children and young people who died before their time in special locations, and conducted magical rituals to bar the spirits of the dead from returning to disturb the living.

According to the oral tradition of the Mariinskiy Theatre, Giselle's grave lies at a crossroad in the deepest part of the woods – the crossroad ensures that her spirit cannot return. As Albrecht enters the forest, his purpose is to visit the grave of the woman he helped to let die, and he brings with him a bouquet of white flowers that he plans to scatter over Giselle's grave. In the woods, Albrecht "feels" a presence – the spirit of Giselle/Willi flying around him, taking him deeper and deeper into the forest. Suddenly a myriad of figures dressed in white surround him, forcing him to dance until he collapses. They are the Willis, driven by their evil queen Myrtha; they are the dead women who were betrayed in life by their husbands-to-be. They have transformed into supernatural creatures who want to merge with every man entering the forest through a deadly dance.

The love between Giselle and Albrecht goes beyond her death. With the power of her love she defends him through the frantic dance imposed by Myrtha until the Willis disappear at sunrise. Giselle returns to her grave (which takes place in the older versions of the ballet, as this final scene is cut from most modern-day productions), leaving Albrecht to join his noble girlfriend who is looking for him in the forest.

Taken from *Simboli e miti nel bosco di Giselle* by Elena Grillo, originally published in the programme book of *Giselle*, Milano, Teatro alla Scala Ballet Season 2012/2013. Translated from Italian into English by Elisa Messina and excerpted by the Hong Kong Arts Festival.

米蘭史卡拉歌劇院芭蕾舞團 Teatro alla Scala Ballet Company

當今的米蘭史卡拉歌劇院芭蕾舞團，其輝煌歷史始於幾個世紀前，即 1778 年芭蕾舞團成立之時。其中的傑出編舞家如喬治·諾威爾、卡斯彼洛·安吉歐里尼及莎維託雷·威加諾，均對歐洲舞蹈影響深遠，1813 年繼而成立了史卡拉皇家舞蹈學院。在這所學院裏，身兼舞蹈家、教師和理論家的布列西斯，把芭蕾舞帶進浪漫主義時期，促進其風格上的技術創新。而在俄羅斯，由於致力傳播這意大利學院派技術的切凱蒂加入了戴吉列夫的俄羅斯芭蕾舞團，從而提高了該學派在這個新時代的地位。

進入二十世紀，史卡拉芭蕾舞團的舞蹈，也與俄羅斯芭蕾舞團的著名編舞家，如霍金及梅辛有千絲萬縷的關係。

二十世紀三十及四十年代的中歐，盛行自由和表現主義的舞蹈，其中一位重要舞蹈家是歐蕊·米洛斯。二次世界大戰後，指揮家托斯卡尼對這位編舞家委以重任，讓他擔任藝術總監，重整當時人才四散的史卡拉舞團。他的保留節目，不僅網羅了偉大的音樂家、著名佈景設計師和畫家，也邀請到傑出的客席編舞家如巴蘭欽前來合作。

二十世紀五十及六十年代，史卡拉芭蕾舞團成了當時藝術界精英的舞台，羅藍·伯迪的作品首演於 1963 年，許多特邀明星也來助陣，如雷里耶夫，也於 1965 年開始與這米蘭劇院緊密合作。

The present day Ballet Company of Teatro alla Scala boasts a glorious past whose roots go back centuries to the 1778 inauguration of La Scala. Illustrious choreographers such as Noverre, Angiolini, and Viganò were to exert great influence on dance in Europe, before the founding in 1813 of the Imperial Dance Academy of La Scala. From here Blasis, dancer, teacher and theorist, brought ballet into the Romantic period, contributing to the technical innovation of its style. In Russia, Cecchetti, who propagated the teaching of the Italian academic technique and by way of Diaghilev's Ballets Russes, which he had joined, elevated its status in this new era.

Dance at La Scala entered the 20th century also with renowned choreographers linked to the Ballets Russes, like Fokine and Massine.

From the free and expressionist dance of Middle-Europe of the 1930s and 1940s came, above all, Milloss. Toscanini gave him the task of reuniting the lost threads of the Scala company after the Second World War. For his repertoire, he not only chose great musicians, renowned set designers and painters, but also illustrious guests such as Balanchine.

In the 1950s and 1960s, La Scala became a stage open to the best names of the then artistic panorama. Petit made his début in 1963 and many guest stars were added like Nureyev, beginning in 1965 a very close collaboration with the Milanese theatre.

Recent years have seen the La Scala Ballet expand its visibility at home and abroad,

近年來，史卡拉芭蕾舞團在國內外經常露面，在巴黎歌劇院、莫斯科大劇院、馬林斯基（基洛夫）劇院登場首演，也到過美國、德國、土耳其、巴西、西班牙、墨西哥和中國等地演出。史卡拉舞團的舞星斯韋特蘭娜·扎哈諾娃、羅伯托·寶利、馬西莫·穆盧，客席藝術家、主角、新上任的獨舞者，以及經常被挑選擔當要角的群舞演員，都在團長瓦茲耶夫的領導下，對藝術水準的要求十分嚴格。目的是要振興二十世紀最令人耳目一新和影響重大的芭蕾舞劇目，作為在芭蕾的天地中一個「新的傳統」，復興必不可少的經典之作，為年輕編舞家提供創作機會，並吸引著名的音樂指揮走上芭蕾舞舞台，此舉既如虎添翼，也表示這舞團的音樂極為傑出，無論是歌劇演出還是舞蹈製作所用的音樂，同樣精益求精。

在瓦茲耶夫帶領下，芭蕾舞團的陣容日益擴大。今天舞團的主角有克勞迪奧·卡威羅，獨奏家有馬西莫·加龍和馬可·阿戈斯蒂諾，而在芭蕾舞學校受訓的年輕舞者不斷嶄露頭角：其中有亞歷山德拉·瓦薩羅、費德里科·費里斯、卡羅帝·蘭努和克里斯丁·法杰蒂，還有許多新秀舞者，如盧斯美·迪斯蒂法諾、維娜·托碧、妮可麗塔·曼妮、維多利亞·瓦萊里奧和丹尼斯·加佐，都曾初挑大樑，體現了舞團發掘人才，起用新秀的使命。

中譯 昌明

with debut performances at the Paris Opera, Moscow's Bolshoi Theatre, the Mariinsky (Kirov) Theatre, and in the US, Germany, Turkey, Brazil, Spain, Mexico and China, to name just a few. Along with the appeal of Scala's *étoiles* Svetlana Zakharova, Roberto Bolle, Massimo Murru, guest artists, principals, newly appointed soloists, and the many Corps de Ballet members frequently selected for major roles, Makhar Vaziev's direction embraces a set of precise artistic standards. The aim is to reinvigorate the 20th century's most refreshing and influential ballet repertoire as a "tradition of the new" in the ballet world, reviving the essential classics, providing young choreographers with creative opportunities, and drawing celebrated musical directors to the ballet rostrum, both as an element of added appeal and also as a sign of the musical excellence that befits La Scala, not only in its operatic performances but also in its dance productions.

Under Vaziev's direction, the Ballet Company's chain of command has grown in every respect. Today's principals include Claudio Coviello, and soloists include Massimo Garon and Marco Agostino, and very young dancers trained at the Ballet School are emerging from the ranks of the Ballet Company: among them Alessandra Vassallo, Federico Fresi, Carlo Di Lanno and Christian Fagetti, and many new dancers such as Lusymay Di Stefano and Virna Toppi, Nicoletta Manni, Vittoria Valerio and Denise Gazzo, who have debuted in main roles, fulfilling the Company's mission to recognise and cast burgeoning talent.

Marinella Guatterini
Excerpts from the historical essay
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Teatro alla Scala Ballet Company - Hong Kong Tour

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Guest Artist	David Hallberg

THE BALLET COMPANY

Étoile
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Soloists

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Claudio Coviello, Alessandro Grillo, Antonino Sutera, Mick Zeni
Beatrice Carbone, Emanuela Montanari, Marco Agostino,
Matthew Endicott, Massimo Garon.

Corps de Ballet

Stefania Ballone, Alessia Bandiera, Brigida Bossoni, Elena Bottaro, Luigi Campa, Daniela Cavalleri, Emanuele Cazzato, Antonina Chapkina, Serena Colombi, Giuseppe Conte, Massimo Dalla Mora, Stefano De Angelis, Carlo Di Lanno, Lusymay Di Stefano, Azzurra Esposito, Christian Fagetti, Lorella Ferraro, Licia Ferrigato, Chiara Fiandra, Adele Fiocchi, Federico Fresi, Matteo Gavazzi, Denise Gazzo, Marta Gerani, Paola Giovenzana, Eugenio Lepera, Andreas Lochmann, Daniele Lucchetti, Valerio Lunadei, Giulia Lunardi, Walter Madau, Nicoletta Manni, Marco Messina, Patrizia Milani, Lara Montanaro, Salvatore Perdichizzi, Andrea Pujatti, Fabio Saglibene, Serena Sarnataro, Luigi Saruggia, Luana Saullo, Giulia Schembri, Daniela Siegrist, Adeline Souletie, Susanna Tiengo, Virna Toppi, Monica Vaglietti, Vittoria Valerio, Alessandra Vassallo, Caroline Westcombe, Corinna Zambon, Giuseppina Zeverino

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Lusymay Di Stefano, Claudio Coviello, Nicoletta Manni © Brescia-Amisano Teatro alla Scala

香港小交響樂團 Hong Kong Sinfonietta

音樂總監：葉詠詩

Music Director: Yip Wing-sie



香港小交響樂團於 1990 年成立，是香港的旗艦樂團之一。樂團音樂總監葉詠詩一直致力拉近古典音樂與普羅大眾間的距離，銳意「培育文化新一代」。樂團每年演出逾 100 場次，經常與國際知名音樂家及藝團合作，包括亞殊堅納西、杜明高、杜美、傅聰、霍活特、巴伐洛堤、蘇嘉文、英國皇家芭蕾舞團、基洛夫芭蕾舞團、美國芭蕾舞劇院及斯圖加特芭蕾舞團等。樂團亦常獲邀參與本地及海外不同藝術節之演出，並曾出訪美國、加拿大、意大利、法國、波蘭、立陶宛、巴西、阿根廷、烏拉圭、日本、北京及上海。樂團亦著意製作嶄新的跨藝術媒介節目，每年均委約作曲家為樂團譜新曲。此外，樂團灌錄了多套唱片，收錄不少華人作曲家之優秀作品，於 2008 及 2010 年由 DECCA 發行的《就是古典音樂》第一和第二集，亦廣獲好評。

Founded in 1990, Hong Kong Sinfonietta is one of Hong Kong's flagship orchestras, with a mission to bring music closer to the community. The orchestra has collaborated with an illustrious array of international musicians and groups, including Vladimir Ashkenazy, Plácido Domingo, Augustin Dumay, Fou Ts'ong, Christopher Hogwood, Luciano Pavarotti, Pinchas Zukerman, The Royal Ballet, Kirov Ballet, American Ballet Theatre, New York City Ballet and Stuttgart Ballet. In previous seasons, the orchestra has performed at festivals and remarkable venues in the US, Canada, Italy, France, Lithuania, Japan, Beijing, Shanghai, Brazil, Argentina and Uruguay, and at the National Philharmonic Hall in Warsaw. Today, Hong Kong Sinfonietta performs over 100 times a year and is the Venue Partner of the Hong Kong City Hall. The orchestra has ventured into crossover productions, new commissions and innovative audience development concerts for different age groups. The orchestra's discography includes the *Master Chinese Composition Series* CDs on Hugo and *This is Classical Music 1 & 2* on DECCA.

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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	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 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	KTТB	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	沙田大會堂演藝廳 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	KTТB	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	臺灣大會堂演奏廳 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		

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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	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 & 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</i> : 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 <i>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 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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