

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 英雄

The Baxter Theatre Centre at the University of Cape Town
in association with the South African State Theatre's production of

MIES JULIE

茉莉小姐

改編及導演 艾瑤·花柏

Written and Directed by Yaël Farber

Music Composed by Daniel Pencer, Matthew Pencer



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



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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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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

Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

FT

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贊助 for sponsoring

《茱莉小姐》
二月二十日演出

the 20 February performance of
the Baxter Theatre Centre at the University of Cape Town
in association with the South African State Theatre's production of
Mies Julie

written and directed by Yaël Farber based on August Strindberg's *Miss Julie*

42nd



香港藝術節
Hong Kong
Arts Festival

18.2-22.3.2014 Presents

A Production by the Baxter Theatre Centre at the University of Cape Town
in association with the South African State Theatre

MIES JULIE

茱莉小姐

改編及導演 艾瑤·花柏 改編自斯特林堡《茱莉小姐》

Written and Directed by Yaël Farber based on *Miss Julie* by August Strindberg

Music Composed by Daniel Pencer and Mathew Pencer

18-23, 25-27.2.2014

香港演藝學院戲劇院
Drama Theatre, HKAPA

演出長約 1 小時 30 分鐘，不設中場休息

Running time: approximately 1 hour 30 minutes, no interval

英語及部分科薩語演出，附中文字幕

Performed in English and some Xhosa with Chinese surtitles

本節目含煙霧效果及成人內容，包括裸露及性愛場面。
建議家長指引，適合 18 歲以上觀眾欣賞。
遲到者不得進場。

This production contains adult content, which includes nudity and explicit sexual scene, and the use of a smoke machine.

Parental guidance is advised. Recommended for ages 18 or above.

Latecomers will not be admitted.

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www.hk.artsfestival.org

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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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創作人員 Creative Team

改編及導演
艾瑤・花柏

作曲
丹尼爾・班沙、馬修・班沙

音樂
拜頓・保頓、馬克・法蘭士文

演唱及音樂演奏
坦迪娃・露霍斯特・隆格莎

佈景及燈光設計
柏德烈・寇蒂斯

助理導演
蘇蘭卡・凱麗斯

角色及演員 Cast

約翰
龐吉爾・萬塞

茱莉
希爾達・格朗積

克麗絲蒂
芳高・雁汀加

烏高高
坦迪娃・露霍斯特・隆格莎

字幕中譯
王昊然

Written and Directed by
Yaël Farber

Music Composed by
Daniel Pencer, Matthew Pencer

Music Performed by
Brydon Bolton, Mark Fransman

Singer and Music Performed by
Tandiwe Nofirst Lungisa

Set and Lighting Designed by
Patrick Curtis

Assistant Director
Zoleka Helesi

John
Bongile Mantsai

Julie
Hilda Cronje

Christine
Thoko Ntshinga

Ukhokho
Tandiwe Nofirst Lungisa

Chinese Surtitles
Wang Haoran

Mies Julie premiered at the National Arts Festival, Grahamstown, July 2012.
《茱莉小姐》首演於 2012 年 7 月，南非格拉罕鎮國家藝術節。

Plus 藝術節加料節目

《茱莉小姐》藝人談

21.2.2014

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Meet-the-Artist: Adapting *Mies Julie*

21.2.2014

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南非後種族隔離政策的時代，壓迫、家庭事端與傷痛在一個廚房內交疊衝擊。一個晚上，黑人農工與他「主人」的女兒，以及那養育他們成人的女人，爆發殘酷卻又溫柔的情感。當代南非的核心矛盾赤裸裸地呈現於這家庭背景下，正如約翰與茱莉之間的致命衝突，在那一夜間深陷權力、性、回憶、母親與土地的旋渦。

獲獎導演花柏的改編版本，嘗試審視這飽歷傷痛的社會，訴說歷史遺留的問題如何糾纏現在。三人之間的衝突粗暴卻揮之不去，親密卻反映歷史，除了針對「物歸原主」的議題，亦揭示了現實中何者可以復原，何者無可挽回。

In a post-apartheid kitchen – a potent convergence point of domination, domestic practicality and untenable sadness – a single night, both brutal and tender, unfolds between a black farm labourer, the daughter of his "master" and the woman who has raised them both. The visceral struggles of contemporary South Africa are laid bare in this domestic setting, as a deadly battle between John and Mies Julie spirals one night over power, sexuality, memory, mothers and land.

The award winning Farber's probing adaptation looks at a post-traumatic society and the knot of inheritances and legacies that entangle lives in the aftermath. Haunting and violent, intimate and epic, the struggles between the three individuals reach to address issues of restitution and the reality of what can and cannot ever be recovered.

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南非加魯地區屬半沙漠地帶，蒼涼卻美麗動人。小時候，我每個夏天都在那裏度過，那裏的景色深印在我的腦海。加魯地區擁有極端乾燥的氣候，突如其來、罕有、芳香而猛烈的風暴，始終可憐貧苦的黑人，在壯麗的天空下，人們過着卑微的生活。儘管南非的民主已有 18 年，加魯地區仍然是社會政治保守主義的堡壘，反映着這個正努力重新定位的國家所發生的核心衝突。

斯特林堡的《茱莉小姐》由原著的 19 世紀末瑞典，轉移至 21 世紀南非的廣闊平原，為了帶出南非的深層意義，原文需要重新構思及編寫。《茱莉小姐》的文本與劇場經驗，致力道出這個飽受歷史折磨的國家當中的眼淚、欲望、怨恨與機會。故事發生在一個虛構的地方——威恩農場（「哭泣的農場」）。在今日的加魯，不少農場仍背負着這個富有詩意而悲涼的古老荷蘭名字。這些農場仍然有被剝奪了這些土地之人的後裔在工作，並由當年將土地據為己有的人之子孫所擁有。我感到這地方就好像一個強力的壓力煲，承載着這個國家的人的生活。

歡迎你來到威恩農場的廚房。我們希望此劇除了讓你思考南非複雜的狀況，也許還有其他國家尚待正視的幽暗歷史。一個晚上，一個年輕女子與

The Karoo is a semi-desert region in South Africa of bleak and deeply affecting beauty. Having spent interminable months there each summer as a child, it's a landscape that is seared into my soul. With its dense dryness ; sudden, rare, fragrant and violent storms ; consistently devastating poverty of its black inhabitants, and "smallness" of social life eeked out beneath vast, overwhelmingly beautiful skies – the Karoo remains (despite South Africa's 18 years of democracy – a bastion of enduring socio-political conservatism. It is a landscape that articulates the core dilemmas in a country struggling to redefine itself. Transposed from late 19th century Sweden to the vast, flat plains of 21st century South Africa – August Strindberg's original text of *Miss Julie* (once so shattering in its time) is reconceived and rewritten here to address the rising subtext of South Africa. *Mies Julie* is a text and theatre experience committed to articulating the fears, desires, resentments and possibilities of a country haunted by its past. Veenen Plaas ("Weeping Farm") is the fictitious homestead on which this story is told. Many of the farmsteads in the Karoo today still bear such poetically desolate original Old Dutch names. The land of these farmsteads continues to be worked by the descendants of the original dispossessed, and owned by the inheritors from those who first claimed these plains as their own. It is a landscape that struck me as the potent pressure-cooker within which to articulate what lies beneath our country.

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



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感謝你的到來。

艾瑤・花柏

We welcome you into the heat of Veenen Plaas's kitchen. We hope its truths might speak to you not only of South Africa's complexity – but the unaddressed ghosts of any nation waiting to be acknowledged. Over a single night, a young woman and her father's servant, strip away the layers that protected and kept them from each other until now. Your witnessing this makes the miraculous exchange of theatre possible.

Thank you for being here.

Yaël Farber

Special Thanks from the Writer/Director

My deepest gratitude to: My extraordinary cast for their dedication and courage as we birthed this new work; The Baxter Theatre Centre producing team, designers and technical artists on this show – for their care and impeccability; Aubrey Sekhabi for his continued faith in my work as a co-producer; Ella Altidor for bearing the upheavals in your little world; And finally to Lara Foot – my producer, colleague & friend in life and art: Thank you for always (in one way or another) bringing me Home.



© Murdo MacLeod

導演訪談：從家事到國家大事

Exploring the National in the Realm of the Personal

得獎導演艾瑤·花柏將斯特林堡的名著《茱莉小姐》改編，注入了對擁有權、權力、性與回憶的探討，以挑釁角度審視傷痛過後的南非社會。

問：百士達戲劇中心網誌

答：艾瑤·花柏

為何選擇改編《茱莉小姐》，並以南非為背景？

斯特林堡的原著《茱莉小姐》在當時就引起了很大爭議，時至今日它仍揭示了階級和性別的角力，惹人注目。我認為它就像一塊調色板，正好用來展示南非人之間的一些迫切議題——掌權者的轉移與停滯。權力的形式有很多，從經濟角度來說，權力牽涉到誰人擁有土地，而此問題何以無法以嶄新眼光解決。我希望以作品抓住此議題，以及其他由種族隔離政策衍生的潛在殖民化。在《茱莉小姐》中，我亦嘗試加入希臘悲劇元素：以個人和家庭之事，探索國家議題。

你曾改編無數作品，包括莎士比亞和希臘悲劇。改編作品最困難的是甚麼？

最難是決定何處要改動，何處要保留為觀眾體驗的骨幹，以至於沿着原著的劇情脈絡和角色性格發展，能夠給予觀眾共鳴，讓他們與你一同前進。不過，改編作品亦要注意扭轉觀眾的

Probing into the issues of ownership, power, sexuality and memories in her adaptation of August Strindberg's classic, award winning director Yaël Farber presents in *Mies Julie* a provocative examination of the post-traumatic society in South Africa today.

Q: Baxter Blog

A: Yaël Farber

Why did you select *Miss Julie* as a piece to rework in a South African context?

Strindberg's original *Miss Julie* was a piece that created great controversy in its time. It remains a compelling examination of the power dynamics between classes and genders. It struck me as a good palette upon which to look at some of the emerging issues that exist between South Africans. The shifts as well as the stagnations of who holds the power. Power comes in many forms. In the economic sense, this is intrinsically tied up with who owns the land and how this has failed to be addressed in the emerging new vision for the country. I wanted to create a work that captures this and the other subtle forms of complicated colonising that occurred as a result of apartheid. *Miss Julie* allows me to explore what Greek Tragedy offers: The palette to explore the national within the realm of the personal and domestic.



© Rodger Bosch

觀念，否則就會流於盲從附和。還有，切忌純粹為了追求效果而顛覆原著，以免顯得造作。既要忠於原著，亦要切合你希望藉作品所表達的想法，這些取捨是改編過程的最大挑戰。

《茱莉小姐》在百士達戲劇中心的歷史中佔有特殊位置，因為它挑戰了80年代的隔閡。對今日的觀眾能有何啟發？

跨越膚色的性關係，雖然至今仍能使人感興趣或震驚，但在今日南非已不算什麼驚人舉，更非違

You've adapted a number of works during your career, including Shakespeare and Greek tragedies. What's the hardest thing about adapting an existing piece of work?

What to mess with and what to retain as the spine of the audience's experience. Moving along the track of the original plot and characters' arcs offers a powerful series of common reference points upon which you let the audience move with you. But turning these expectations on their heads is also crucial to an adaptation – otherwise it becomes too pat. Subverting expectations based on the original should not be done just

法行為。因此，我相信這一點並非《茱莉小姐》能在當代南非引起關注的原因。土地問題、擁有權、權力、性、母親、回憶……這些都猶如子彈碎片，存留在我們的歷史中。這些根本性的議題一夜間在廚房裏爆發在農工和主人的女兒身上——《茱莉小姐》就在此切入。廚房成為了容納蒸汽、熱力、勞動、吞噬、對話的密閉空間。我們希望《茱莉小姐》能夠將感官推至炙熱的邊緣。

移居加拿大後，對你的視野及導演手法帶來甚麼改變？

一個人身處異地總會有所成長。離開本來的環境，是最困難卻又最具挑戰性的體驗，而我從中獲益良多。戲劇在北美有一定地位，我也頗受尊重，這卻使我更感受到南非的獨特之處。離鄉背井、在異地創作，令我更明白自己何以愛我的家鄉，更懂得欣賞南非培養出來的藝術家，我們之間有一種親密、堅固的連繫令我們留在這裏。南非社會受過創傷，甚至現在仍在傷痛之中，這令劇場——好的劇場，更為必需。就如古希臘，當時不去劇場看戲是犯法的，因為唯有在劇場中正視自己，才能成為好公民。正因如此，南非都需要劇場——有力量、勇敢的劇場，正如從戰場歸來的雅典士兵非常需要戲劇一樣。我們身為南非藝術家，須要肩負起建立這種劇場的任務，因為這裏需要戲劇。正因為身在異地，我在這方面的目光更遠了，

for effect – or it can be terribly contrived. These choices have to come from a place of integrity, aligned with what you are trying to say with the work. Making these choices can be the most challenging part of an adaptation.

Miss Julie has a special place in the Baxter's history, mainly due to the barriers it challenged in the 1980s. What can the audiences expect this time around?

Sexual relations across the colour line – while still interesting and/or shocking for some – is hardly the shocker (not to mention law breaker!) – in South Africa that it once was. I don't believe that this is the compelling point of a *Miss Julie* in contemporary South Africa. Land issues, ownership, power, sexuality, mothers, memories. These are what remain as shrapnel from our history. The battle of these primal issues in a kitchen over a single night between a farm labourer and his Baas's daughter – is what *Mies Julie* has its hand in. Kitchens are places of steam and heat and making and devouring and talking. We aim for this *Mies Julie* to bring the heat to the fore in all senses.

How has living in Canada changed or grown your vision and the way you direct?

There is always the growth one incurs by being displaced. It's the hardest but most powerfully challenging experience to place yourself outside your context. I have gained great perspectives from this experience. I have enjoyed a certain dignity that theatre

更渴望去繼續回應這個使命。

可以介紹一下今次演出的演員嗎？

三位主角都各有所長。芳高·雁汀加的演出經驗豐富。她來自市場劇團，曾參與斑尼·西門有關 70 至 80 年代的重要作品。她經歷過南非最關鍵的時期，期間演出不斷。她是個很有力量的演員，能演活克麗絲蒂這個角色。約翰和茱莉小姐分別由龐吉爾·萬塞和希爾達·格朗積飾演，他們能為此劇灌注所必要的激情、情感和感性。

is afforded in North America. But what I am most affected by is how unique South Africa is. Being away and creating in other places only serves to highlight why I love and appreciate where I come from and the artists that this country has wrought. There is an intimacy and powerful connection that ties us together here. This is a post-traumatic society. Yes. It's even a present-traumatic society. It makes theatre – GOOD theatre – a necessity. Like in ancient Greece. Not to attend theatre in ancient Greece was illegal because it made you a better citizen to face yourself in those arenas. South Africa needs theatre – powerful, brave theatre – in the same way those soldiers returning from war to Athens needed it. As artists in South Africa – we need to rise to the challenge of creating such theatre. Because it's needed here. It's by being away that one's vision for this grows and the hunger to continue to answer this call remains.

Tell us a little about the performers who will be appearing in this production?

The three actors who play the leads are powerful in their own rights. Thoko Ntshinga is a veteran performer. Originally part of the Market Theatre and Barney Simon's searing productions of the 1970s and 1980s, Thoko has lived and performed through the crucial trajectory in South Africa. She is a powerhouse performer who brings her capacity to the role of Christine. John is played by Bongile Mantsai, and Mies Julie by Hilda Cronje. These two potent performers bring the passion, emotion and sensuality that this piece demands.

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奧古斯特·斯特林堡
Johan August Strindberg

奧古斯特·斯特林堡（1849-1912），瑞典劇作家、小說家、散文家和詩人。斯特林堡作品甚多，在40多年的創作生涯中，他寫下60多部劇本、30多部小說、自傳，以及歷史、文化和政治評論，作品多取材自他的親身經歷。斯特林堡具有大膽嘗試的精神，反對偶像崇拜，因此他以表現主義和超現實主義的戲劇技巧，探索多種戲劇形式和目的，涵蓋自然主義悲劇、獨角戲、歷史劇等。

斯特林堡在早期作品中，已創出多種形式的戲劇動作、語言和視覺構圖，技術之高甚至要待菲林卷面世後才能用於舞台。斯特林堡獲譽為瑞典現代文學之父，1897年的作品《紅房間》常被視為瑞典首部現代小說。本劇《茱莉小姐》改編自斯特林堡1888年的同名經典作品。

Strindberg (1849-1912) was a Swedish playwright, novelist, poet, essayist and painter. A prolific writer who often drew directly on his personal experience, Strindberg's career spanned four decades, during which time he wrote over 60 plays and more than 30 works of fiction, autobiography, history, cultural analysis, and politics. A bold experimenter and iconoclast throughout, he explored a wide range of dramatic methods and purposes, from naturalistic tragedy, monodrama, and history plays, to his anticipations of expressionist and surrealist dramatic techniques. From his earliest work, Strindberg developed forms of dramatic action, language, and visual composition so innovative that many were to become technically possible to stage only with the advent of film. He is considered the "father" of modern Swedish literature and his *The Red Room* (1879) has frequently been described as the first modern Swedish novel. *Miss Julie* is an adaptation of Strindberg's 1888 classic *Miss Julie*.



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艾瑤·花柏 Yaël Farber

改編及導演
Director / Writer

國際知名導演兼劇作家花柏獲獎無數，十年以來，她的作品在全球各地公演，強硬而具爭議性的風格為她贏得崇高的藝術榮譽。花柏的最新作品《尼爾巴姬》（在印度編導）好評如潮，在 2013 年愛丁堡藝術節贏得三個國際獎項。《茉莉小姐》於 2012 年愛丁堡藝術節得到多個國際獎項，並獲《紐約時報》評為 2012 年十大作品之一、《衛報》評為 2012 年最佳作品第五位。

2003 年，花柏獲家鄉南非選為年度藝術家。她曾三次獲頒南非最佳導演獎（1991、2002 及 2008 年）、愛丁堡藝術節一等獎（2000、2012 及 2013 年）及愛丁堡天使先驅獎（2003、2012 及 2013 年），以及倫敦索尼金獎（2001 年）、愛丁堡傑出獎（2012 年）。她曾獲提名 2007 年紐約劇評家獎及 2008 年英國 TMA 最佳導演獎。她的作品曾在多地演出，如美國、英國（包括倫敦西區及巴比肯藝術中心）、加拿大、澳洲、日本、歐洲及非洲多國。花柏曾獲邀參與紐約林肯劇院導演工作坊（1999 年）、紐約馬布礦場劇團（2001 年）、柏林世界文化宮途中實驗室（2011 年）。2000 年，她在紐約約瑟·柏普公共劇場開設駐場工作室，並在 2001 年於美國猶他州聖丹斯劇場實驗室編寫文本。2010 年，她成為多倫多夜木劇團駐場編劇，並獲邀擔任安娜·迪佛·史密斯的「線上的身體」的駐場藝術家。2009-2012 年，她出任加拿大國家戲劇學院（蒙特利爾）導演課程主任。她的劇作由英國倫敦奧伯龍圖書公司出版。

Farber is a multiple award winning director and playwright of international acclaim. Her productions have toured the world extensively in the last ten years, earning her a reputation for hard-hitting, controversial works of the highest artistic standard. Her most recent work *Nirbhaya* (directed and written by Farber in India) earned rave reviews and three international awards at the Edinburgh Festival 2013. *Mies Julie* (written and directed by Farber) won a string of international awards at the Edinburgh Fringe Festival 2012 and was named one of the Top Ten Productions of 2012 by *The New York Times*, and 5th Best Production of 2012 by *The Guardian*.

Farber was named Artist of the Year in her native South Africa (2003). She is the recipient of three national Best Director Awards (South Africa 1991, 2002, 2008). She has won the Scotman Fringe First award (Edinburgh 2000, 2012, 2013); The Angel Herald awards (Edinburgh 2003, 2012, 2013); The Sony Gold award (London 2001) and the Best of Edinburgh award (Edinburgh 2012). She has been nominated for a Drama Desk award (NYC 2007) and a TMA Best Director award (UK 2008). Her productions have toured across the major cities of the US, the UK (including in London's West End and at The Barbican Centre), Canada, Australia, Japan, across Europe and Africa. Farber is a past invitee of The Lincoln Theatre Directors' Workshop (NYC 1999); Mabou Mines Theatre Company (NYC 2001); and In Transit Laboratory at Haus der Kulturen der Welt (Berlin 2001). She developed a work in residence at The Joseph Papp Public Theatre (NYC 2000), and a new text at Sundance Theatre Laboratory (Utah 2001). She was Playwright-in-Residence for Nightwood Theatre (Toronto 2010) and an invited participant in Anna Deavere Smith's "Bodies on the Line" Artist Residency (NYC 2010). Farber was Head of the Directing Program at the National Theatre School of Canada (Montreal) for three years (2009-2012). Her plays are published by Oberon Books (London, UK).



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龐吉爾·萬塞
Bongile Mantsai

約翰
John

萬塞身兼演員、舞者和音樂劇導演，藝術生涯始於 1997 年參與彭比利劇場。曾演作品包括《大達達》、《神聖非裔的舞曲》、《奧爾福斯》、《阿萬薩》、《卡路·慕斯》、《禾扎克》和《戀愛關係》。另外，他為多部音樂劇擔任導演，包括《美狄亞》、《烏達巴·巴法茲與女人獨家俱樂部》、《卡路·慕斯》及《禾扎克》。憑藉《卡路·慕斯》中的角色，他得到 2007 年南非亞得加普藝術節樂團獎的最佳男演員，並獲提名 2009/10 年娜妮迪戲劇獎。他在《禾扎克》中飾演主鼓手，憑此角色奪得 2010 年開普敦獎最佳配角。2012 年，他參演《主音力加》，翌年參與《我們舞過嗎：萬迪的沉淪》演出。萬塞憑《茉莉小姐》獲提名 2013 年度好望角獎最佳男演員。

Mantsai is an actor, dancer and musical director, whose work began at the Phambili Theatre Project in 1997. His theatre credits include *Big Dada*, *House of Holy Afro*, *Orfeus*, *Amaza*, *Karoo Moose*, *Woyzeck* and *Lovaffair*. He was the musical director of *Medea*, *Udaba Bafazi* and *the Exclusive Women's Club*, *Karoo Moose* and *Woyzeck*, among others. He won the 2007 Aardklop Best Actor in an Ensemble award for *Karoo Moose*, and was also nominated for the 2009/10 Naledi Theatre Awards. He received the 2010 Fleur du Cap Best Supporting Actor award for his role as the Drum Major in *Woyzeck*. In 2012 he performed in *Vocal is Lekka* and in 2013 he was seen in *Did We Dance: Ukutshona ko Mendi (The Sinking of the Mendi)*. He was nominated for a 2013 Fleur Du Cap Best Actor award for his role as John in *Mies Julie*.



希爾達·格朗積
Hilda Cronje

茱莉
Julie

格朗積生於南非納塔爾區一個農民家庭，曾於海濱戲劇學院修讀戲劇、音樂劇場及多種舞蹈，2006 年以多項榮譽畢業。格朗積曾於南非電視台 KykNet 的兒童節目《賓度老友記》演出逾 400 集。她其後涉足約翰內斯堡文娛中心的製作《浮士德博士的偉大歷史》，並於 2008 年前往巴西，參與尼利西章·沙巴的作品《他們看着我》和《塑膠化》。她曾參與南非多個兒童劇場、工業劇場和企業劇場，並於 2009 年重返開普敦，開始參與多個電視節目和廣告的製作。她曾創作環保話劇《燕子森姆的歷險》，於 2013 年巡迴演出。她曾與參演由查理·科里執導的非洲話劇《彼得·潘西哥的眼淚》，於小卡魯國家藝術節演出。格朗積憑《茉莉小姐》獲提名 2013 年度好望角獎最佳女演員。

Cronje grew up on a rural family farm in Natal and studied drama, musical theatre and various genres of dance at the Waterfront Theatre School. She is also a qualified drama teacher, graduating with triple honours in 2006. She enjoyed playing *Meisie die Meerkat*, shooting over 400 episodes of the kids' show *Bundu Buddies* for KykNet. She then went on to stage manage *The Incredible History of Dr Faustus* at the Civic Centre in Johannesburg and travelled to Brazil in 2008, working on *They Look at Me* and *Plasticisation* by Nelisiwe Xaba. She went on to work in children's theatre, industrial theatre and corporate theatre across South Africa. She moved back to Cape Town in 2009 and began work on various TV series and commercials. She has also created her own environmental play, *The Adventures of Sam the Swallow*, which went on tour in 2013. Her theatre highlights include acting opposite theatre veteran Nicholas Ellenbogen in *Raiders*, and doing a twisted Afrikaans drama, *Die Trane van Petrus Pansegrou*, directed by Charles Fourie at the KKNK. She was nominated for a 2013 Fleur du Cap Best Actress award for her role in *Mies Julie*.



芳高·雁汀加
Thoko Ntshinga

克麗絲蒂
Christine

雁汀加擁有劇場發展碩士學位，曾於開普敦大學任教三年。她參與電視及舞台工作逾三十五年，話劇作品包括《薩克威里的好女人》、《生於 RSA》、《捲染》和《隆高高》；電影作品包括《理性的人》、《干白的季節》、《往索韋托的計程車》、《有翅難飛》等；電視演出包括《維拉非》、《依哥利》和《英青格》。

雁汀加曾獲 1997 年哥伯特/蘭格獎表揚其話劇藝術的傑出成就對社區的貢獻、憑《寧青加》中的角色獲頒 1993 年阿得斯獎最佳女主角、以及 1988 年美國哈林傑出藝術成就獎。雁汀加曾於 1999-2000 年間擔任南非總統藝術文化信託人。2002 年，她獲委任為艾美·比爾信託基金統籌人，負責管理與藝術有關的節目。雁汀加是海濱電視台合夥人、設於朗加的藝術發展機構 Nants'ingqayi 的創會成員。2013 年，她憑《茉莉小姐》的演出獲得好望角獎最佳女配角。

Ntshinga holds a Master's Degree in Theatre for Development, and spent three years lecturing at the University of Cape. Ntshinga has more than 35 years' experience in television and stage work. Plays include *The Good Woman of Sharkeville*, *Born in the RSA*, *Curl Up and Dye* and *Nongogo*. Films include *A Reasonable Man*, *A Dry White Season*, *Taxi To Soweto* and *The Bird Can't Fly*. Her television credits are *Velaphi* and *Egoli* as well as *lingcinga*, for which she won an award.

Her awards include Corbet/Langa Award for uplifting the community through outstanding achievement in Dramatic Art 1997, Artes Award for Best Actress in a dramatic work, *lingcinga*, in 1993 and the Artistic Recognition of Excellence Award in Harlem, US, in 1988. Ntshinga was a trustee of the Arts and Culture Trust of the President from 1999 to 2000. In 2002 she was appointed the coordinator for the Amy Biehl Foundation Trust, where she was tasked with the management of all programme output involved with art. Ntshinga is a partner

at Waterfront Television and a founder member of the Langa-based organisation Nants'ingqayi Arts Development. She received the 2013 Fleur du Cap Best Supporting Actress award for her performance in *Mies Julie*.



坦迪娃·露霍斯特·隆格莎

Tandiwe Nofirst Lungisa

烏高高/演唱及音樂演奏
Ukhokho/Singer and Musician

隆格莎繼承了母親的傳統科薩音樂，懂得彈奏多種傳統樂器，包括烏哈迪弓、烏涅哈、英格哈及猶太豎琴。隆格莎是吳可哥文化組的成員，文化組的成員均致力發揚科薩農民的土著音樂、歌曲和傳統。成立於 1980 年，文化組的所在地吳可哥本只是小部落，經過多年發展，文化組現已聞名於南非，並不時獲邀到世界各地演出，包括中東和歐洲多國。吳可哥文化組獲譽為科薩農村文化的守護者，致力保存南非土著音樂和樂器。他們曾於花柏改編自《奧瑞斯提亞》的作品《摩羅拉》中表演希臘疊奏，八年來在世界各地巡迴演出。

Lungisa was trained in traditional Xhosa music by her mother. She plays the uHadi bow, umnibhe, inkinge and the Jewish harp. She is a key member of the Ngqoko Cultural Group – a body of men and women committed to the indigenous music, songs and traditions of the rural Xhosa communities. Hailing from an humble town, the Cultural Group was first formed in 1980, and over the years, they have become well known in South Africa, and are also regularly invited to perform internationally. They have toured the Middle East and Europe. The Ngqoko Cultural Group has established a reputation as guardians of the rural Xhosa culture, maintaining the survival and presence of indigenous South African music and instruments. They played the Greek Chorus in Yaël Farber's Oresteia adaptation *Molora*, which has toured internationally over the last eight years.

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丹尼爾·班沙 Daniel Pencer

作曲 Composer

班沙來自加拿大，擅長演奏多種樂器及即席創作。他擁有多倫多大學音樂表演學位，並曾獲獎學金前往印度勒克瑙，學習印度斯坦的傳統單簧管和班蘇里。班沙創出糅合和聲和電子的獨特即興風格，目前他正於波士頓新英格蘭音樂學院學習。他與兄弟馬修多年來合作參與不少音樂項目，《茉莉小姐》是他們兄弟倆第二次與花柏合作。憑藉《茉莉小姐》，他得到2013年度好望角獎最佳原創配樂和音效設計。

A Canadian multi-instrumentalist and improviser, Pencer holds a Music Performance degree from the University of Toronto and received a fellowship to study Hindustani Classical Clarinet and Bansuri in Lucknow, India. Pencer has developed a unique improvisatory style combining acoustic sound and electronics. He is currently studying at the New England Conservatory of Music in Boston, US. Pencer and his brother Matthew have worked together for years on numerous musical projects and this production of *Mies Julie* is their second collaboration with Yaël Farber. Most recently he received the 2013 Fleur du Cap Best Original Score and Sound Design for his work on *Mies Julie*.

馬修·班沙 Matthew Pencer

作曲 Composer

馬修以手提電腦為樂器，材料來自聲音樣本、歌曲片段和他的心愛唱片，他有時會將聲音處理至面目全非，有時則不然。他會利用現場聲音處理軟件進行即席創作，嘗試糅合新技術與即興實驗的方法，營造更豐富的效果。馬修曾任電台監製、劇場音效設計及推出唱片。他目前居於加拿大，與兄弟丹尼爾多年來合作參與不少音樂項目，《茉莉小姐》是他們兄弟倆第二次與花柏合作。憑藉《茉莉小姐》，他得到2013年度好望角獎最佳原創配樂和音效設計。

Pencer uses a laptop as his instrument. His palette is sampled sounds, bits of songs and pieces of

favourite recordings, sometimes processed beyond recognition, and other times not. Improvising with live audio processing software, he attempts to combine new technologies and experimental improvisational approaches to create richness of feel. Pencer has worked as a radio producer, a theatre sound designer and a recording artist. He currently lives and works in Canada. He and his brother Daniel have worked together for years on numerous musical projects and this is their second collaboration with Yaël Farber. Most recently he received the 2013 Fleur du Cap Best Original Score and Sound Design for his work on *Mies Julie*.

拜頓·保頓 Brydon Bolton

樂手 Musician

保頓是一個低音提琴演奏家，現居於開普敦。他曾參與開普敦交響樂團、開普敦巴洛克合唱團、誇祖魯-納塔爾交響樂團的演出，並且是新成立的新音樂南非新樂團的成員。他曾與多位南非爵士傳奇人物同台演出，包括洛比·真遜、溫斯頓·文冠古、占·奧雲拿、希爾頓·史釗達等。他曾替多部電影、紀錄片及得獎話劇創作音樂。保頓亦是一名音效藝術家，曾入圍2010年斯卑亞當代藝術展決賽，最近在沙素當代藝術畫廊展出。他同時是本格拉即興三人團的成員。他常於本地及國際音樂節演出。

Bolton is a doublebass player who lives in Cape Town. He has played for the Cape Town Philharmonic Orchestra, the Cape Town Baroque Ensemble, the Kwa-Zulu Natal Philharmonic and is a member of the newly formed New Music South Africa New Music Ensemble. He has also performed with the legends of South African jazz Robbie Jansen, Winston Mankunku, Zim Nguwana, Hilton Schilder, to name a few. He has composed music for film, documentaries and award winning plays. He also works as a sound artist and was a finalist in the 2010 Spier Contemporary Art Exhibition and recently exhibited at the Sasol Contemporary Art Gallery. He is a member of the improv trio Benguela. He regularly performs at local and international music festivals.

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馬克·法蘭士文
Mark Fransman

音樂演出 Musician

法蘭士文是屢獲殊榮的監製、音樂家和歌手。他曾兩度奪得南非音樂獎的最佳監製、FNB 維塔獎、標準銀行年青藝術家獎、尊尼獲加年度音樂家，以及 UCT 英格蘭爵士獎。他曾與多位藝術家合作，包括法羅·山達斯、芬尼·富威、東尼·薛達拉斯等。他亦曾與多位爵士樂手同台演出，包括薛達·華爾頓、安德魯·希爾等。

Fransman is a multi-award winning producer, musician and singer. He is a two time SAMA Award winning producer (South African Music Awards), FNB Vita Award winner, Standard Bank Young Artist award winner, Johnnie Walker Musician of the Year and UCT Adcock Ingram Jazz Award Winner.

He has performed and worked with the likes of Pharaoh Sanders, Finley Quay, Tony Cedras, Sibongile Khumalo, Louis Moholo, Winston Mankunku, René McLean, Hein van de Geyn, Zim Nqwana, Gloria Bosman, Vicky Samson, Selealo Selota, Judith Sepuma, Errol Dyers, Jimmy Dlu Dlu and Dave Young. He has shared the stage with such jazz artists as Cedar Walton, Andrew Hill, Donald Brown, Gonzalo Rubalcaba, Danilo Perez and Yusef Lateef.

蘇蘭卡·凱麗斯
Zoleka Helesi

助理導演 Assistant Director

凱麗斯於1998年修讀社區藝術計劃，目前是以利素劇團的項目主任及沙巴拉沙戲劇節的統籌。她曾舉辦工作坊，為「生命的配樂」在西開普敦負責戲劇營運。凱麗斯亦是一位演員，曾於布魯塞爾、維也納、德國、倫敦、瑞士、留尼旺、莫桑比克及南非等地演出，作品包括《烏達巴·巴法茲與女人獨家俱樂部》、《艾萬寶·珍寶》、《神聖非裔的舞曲》、《阿萬薩》、《卡路·慕斯》、《禾扎克》。凱麗斯憑《卡路·慕斯》，得到2008年娜妮迪戲劇獎最佳女配角及2007年南非得加洛普藝術節樂團獎的最佳演員。

Helesi studied at Community Arts Project (CAP) in 1998 and is the project director of Iliso Theatre

Company as well as the Co-ordinator of the Zabalaza Theatre Festival. She has conducted workshops and has done drama facilitation for the Artscape High School Drama Festival for many years. She also worked as a drama facilitator in Soundtrack for Life around the Western Cape. As an actress she has performed in Brussels, Vienna, Germany, London, Switzerland, Reunion, Mozambique and South Africa. Her theatre credits include *Udaba Bafazi and the Exclusive Women's Club*, *iMumbo Jumbo*, *House of Holy Afro*, *Amaza*, *Karoo Moose* and *Woyzeck*. Helesi received the 2008 Best Supporting Actress Naledi Award and the 2007 Aardklop Best Actor in an Ensemble award for *Karoo Moose*.

柏德烈·寇蒂斯
Patrick Curtis

佈景及燈光設計 Set and Lighting Designer

八十年代中期，寇蒂斯於約翰內斯堡市場劇場開始舞台燈光及音樂設計。1990-1995年，他在CAPAB（現改為開普敦戲劇中心）任職戲劇製作經理。他曾於開普敦大學小劇場教授燈光及佈景設計。過去九年，他一直任職百士達戲劇中心製作經理。寇蒂斯的燈光設計作品包括《唐璜》及《弄臣》。憑藉2004年的《凡尼亞舅舅》和2006年的《背叛》，他曾兩度奪得開普敦最佳佈景設計。他亦曾憑着《娜拉·富特的所羅門》和《馬里昂》獲得提名。他曾為《Doodsnikke》、《The List》、《Long Street Nights》等設計佈景。

Curtis began lighting drama and music in the mid-1980s at the Market Theatre in Johannesburg. He worked at CAPAB (now Artscape) from 1990 to 1995 as Drama production manager. He joined the University of Cape Town (UCT) and taught lighting and set design at the Little Theatre. In the past nine years he has worked as the Production Manager of the Baxter Theatre Centre.

For Cape Town Opera and UCT Opera School he designed the lighting for *Don Giovanni* at the Baxter Theatre Centre and *Rigoletto* at the Joseph Stone Auditorium, Athlone. He has won two Fleur du Cap awards for set design, *Uncle Vanya*/ *Oom Wanja* in 2004 and *Betrayal* in 2006. He was nominated for a Fleur du Cap award for his design of *Lara Foot's Solomon* and *Marion*. He designed the set for *Doodsnikke*, *The List*, *Long Street Nights* and *Scrooge*.

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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe Romance and Martial Arts		《穿金寶扇》 <i>The Gilded Fan</i> 《武松》 <i>Wu Song the Tiger Killer</i>	YMTT STA	14, 15/3 15/3 16/3	7:30pm 2:15pm 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 TMATA	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> 崔莎·布朗舞蹈團 Trisha Brown Dance Company 蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i> 季利安作品 <i>Kylworks</i> 俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia) 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) 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> 香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series 亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI 北歐舞新風 Nordic Waves 《茉莉小姐》 <i>Mies Julie</i> 布利斯托爾老城劇團暨 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> 《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i> 中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i> 梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i> 《子彈捕手》 <i>Bullet Catch</i> 女戲 1+1 <i>Girl Talk</i> 《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i> 《末族》 <i>FILTH</i> 華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i> 《鐵馬》 <i>Iron Horse</i>	編舞：尚·卡羅利、朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot 編舞：崔莎·布朗 Choreographer: Trisha Brown 導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne 編舞：尤里·季利安、米高·舒馬卡 Choreographer: Jiri Kylian, Michael Schumacher 藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan 導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch 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 編舞：李仁秀、蘇亞塔·戈爾、謝欣 by Insoo Lee, Sujata Goel, Xie Xin 編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen 編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber 原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris 編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei 導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting 文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani 導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond 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 改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo 編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan 藝術總監及導演：瓦里科夫斯基 Artistic Director/ Director: Krzysztof Warlikowski 導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCGT APAL STA KTTA CCGT CCGT CCST KTTB CCST APAD CHT CCST CCST CHT APAL CCST CCST APAL CCST CCST	18-21/2 22/2 21, 22/2 24/2 21-23/2 23/2 26, 27/2 27, 28/2, 1/3 2/3 6, 7/3 12-15/3 13, 15/3 16/3 14, 16/3 15/3 13, 14/3 15/3 18/3 18-23, 25-27/2 22, 23/2 21-23, 25-28/2 22, 23/2 28/2, 1-3/3 1, 2/3 1, 2/3 1, 2/3 5-8/3 8/3 5-9/3 9/3 14-17/3 14-19/3 22, 23/3 22, 23/3 23/3	7:30pm 2:30pm 7:30pm 8pm 7:30pm 2:30pm 8:15pm 7:30pm 8:15pm 7:45pm 8pm 3pm 8:15pm 3:15pm 8pm 3pm 7:45pm 3pm 8:15pm 3pm 8pm 8pm 3pm 8:15pm 3:15pm
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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	荃灣大會堂演藝廳 Auditorium, Tsuen Wan Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA	TMTA	屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall



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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
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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
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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
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For enquiries, please contact the Development Department:

電郵 Email: dev@hkaf.org 總機 General Line: (852) 2824 3555

網頁 Website: hk.artsfestival.org/en/partner/donations

捐款港幣\$2,500或以上，將於2014香港藝術節的官方網站及閉幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。屆時我/我們希望以下列名字獲得鳴謝：
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