

42<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
18.2-22.3.2014

崔莎·布朗舞蹈團

# TRISHA BROWN

Dance Company



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

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

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# 香港藝術節

## HONG KONG ARTS FESTIVAL (HKAF)

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

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下約三成則有賴各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翹娜、包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

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

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

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

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

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

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

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

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

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

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

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

電郵 Email  
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# 42<sup>nd</sup> 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014 Presents

## 崔莎·布朗舞蹈團 TRISHA BROWN Dance Company

**21.2.2014**

香港演藝學院歌劇院  
Lyric Theatre, HKAPA

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

節目資料 P17-23  
for programme details

**22.2.2014**

香港演藝學院歌劇院  
Lyric Theatre, HKAPA

演出長約 1 小時 40 分鐘，包括一節中場休息  
Running time: approx. 1 hour 40 minutes, incl. one interval

節目資料 P25-35  
for programme details

**24.2.2014**

下午 1pm & 4:30pm

中西區海濱長廊  
(金鐘添馬公園)  
Central and Western District Promenade, Tamar Park, Admiralty

演出長約 1 小時，不設中場休息  
Running time: approx. 1 hour, no interval

節目資料 P15, 36-41, 52  
for programme details

封面照片 Cover photograph © Stephanie Berger

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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.

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## 崔莎·布朗舞蹈團 Trisha Brown Dance Company

### 創辦人/藝術總監/編舞 Founding Artistic Director & Choreographer

崔莎·布朗 Trisha Brown

### 行政總監 Executive Director

芭芭拉·杜夫蒂 Barbara Dufty

### 副藝術總監 Associate Artistic Directors

嘉露蓮·魯卡斯 Carolyn Lucas

戴安·麥頓 Diane Madden

### 舞者 Dancers

西西莉·金寶 Cecily Campbell

奧爾斯·加茨 Olsi Gjerci

泰娜·羅蘭珊 Tara Lorenzen

美瑾·瑪多蓮 Megan Madorin

塔瑪拉·莉維 Tamara Riewe

珍美·史葛特 Jamie Scott

史釗活·舒格 Stuart Shugg

尼高拉斯·史特拉法斯亞 Nicholas Strafaccia

森姆爾·雲特茲 Samuel Wentz

舞者陣容或有更改 The dancer list is subject to change

Trisha Brown Dance Company gratefully acknowledges the generous support of The Andrew W. Mellon Foundation, Asian Cultural Council, Booth Ferris Foundation, The Charles Engelhard Foundation, Dedalus Foundation, The Fan Fox and Leslie R. Samuels Foundation, Foundation for Contemporary Art (Robert Rauschenberg Award), The Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, The J. Paul Getty Trust, Mid Atlantic Arts Foundation/USArtists International, National Film Preservation Foundation, New England Foundation for the Arts' National Dance Project (with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation), The New York Community Trust, Robert Rauschenberg Foundation, The Shubert Foundation, the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the New York City Department of Cultural Affairs in partnership with the City Council, and all of the Company's Individual Donors.

## 崔莎·布朗 Trisha Brown

創辦人/藝術總監/編舞  
Founding Artistic Director/  
Choreographer

崔莎·布朗生於美國華盛頓州阿巴丁市，1958年畢業於密爾斯學院，後隨安娜·哈布林學習，並任教於波特蘭里德學院，1961年移居紐約市。1970年，布朗創立自己的舞團，並創作特定場地作品《從大樓一側走下去的人》，是她圍繞當時所住的蘇豪區，遊走、吊懸於街道和大廈之間創作的眾多作品之一。她與羅拔·羅森伯格多次合作，第一個合作作品《冰川誘餌》於1979年首演，1983年公演《設定/再設定》，原創音樂出自羅傑·安德遜。自1961年以來，布朗創作了逾百部舞蹈作品，包括數部歌劇。她同時是視覺藝術家，畫作曾舉行個展或於聯合展覽中展出，如德國卡塞爾12文獻展、紐約現代美術館、明尼蘇達州沃克藝術中心等。她的作品由紐約市西格瑪·詹金斯畫廊代理。

布朗是首位獲得麥克阿瑟基金會獎的女編舞家。其他榮譽包括：美國布蘭迪斯大學創意藝術獎（舞蹈）、兩度獲頒古根漢獎學金、紐約市政府藝術獎、美國國家藝術獎等。1994年，她獲頒美國舞蹈節終身成就獎、凱歌香檳傑出女性成就獎。1988年，布朗獲法國政府頒授藝術與文學騎士勳章，並分別於2000年及2004年獲頒軍官勳章及司令勳

Brown was born and raised in Aberdeen, Washington in the US. She graduated from Mills College in 1958, studied with Anna Halprin and taught at Reed College in Portland before moving to New York City in 1961. In 1970, Brown formed her company and made *Man Walking Down the Side of a Building*, one of many site-specific works created in, around and hovering over the streets and buildings of her SoHo neighbourhood. Her first of many collaborations with Robert Rauschenberg, *Glacial Decoy*, premiered in 1979 followed by *Set and Reset* in 1983 with original music by Laurie Anderson. Brown has created nearly 100 dance works since 1961 including several operas. Also recognised as a visual artist, her drawings have been exhibited in group and solo exhibitions including Documenta 12 in Kassel, Germany, the MoMA in New York and the Walker Art Center in Minneapolis. Her work is represented by Sikkema Jenkins Gallery in New York.

Brown was the first woman choreographer to receive the MacArthur Foundation Fellowship. Other honours include the Brandeis University's Creative Arts Medal in Dance, two John Simon Guggenheim Fellowships, a New York State Governor's





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E-mail: [isds@jmwballer.org](mailto:isds@jmwballer.org)

[www.jmwballer.org](http://www.jmwballer.org)

章。她曾於 1994-1997 年出任美國國家藝術委員會委員，曾多次獲頒名譽博士學位，並且是美國藝術暨文學學會榮譽會員。

中譯：王翠屏

Arts Award, and the National Medal of Art. In 1994 she received the Samuel H. Scripps American Dance Festival Award and she has been named a Veuve Cliquot Grand Dame. Brown was named a Chevalier dans l'Ordre des Arts et des Lettres by the government of France in 1988, elevated to Officier in 2000 and to Commandeur in 2004. She served on the National Council on the Arts from 1994 to 1997. She has received numerous honorary doctorates and is an Honorary Member of the American Academy of Arts and Letters.

## Plus 藝術節加料節目

### 崔莎·布朗舞蹈團演後談

21.2 (五) 晚上 9:35-10:05

歡迎觀眾演出後留步，與崔莎·布朗舞蹈團副藝術總監卡羅琳·盧卡斯及一眾舞者會面。

### "Cracking the Code" - Meet-the-Artist

21.2 (Fri) 9:35-10:05pm

If you would like to meet Carolyn Lucas, the Associate Artistic Director and all dancers of the company, please remain in the theatre after the performance.

### 崔莎·布朗舞蹈團大師班

22.2 (六) 上午 11:30-下午 1:30

天后電器道 148 號 20 樓 2001-2002 室 DanzStage

適合中、高級舞蹈程度之參加者  
須網上預先登記

查詢及報名：28243555

### Trisha Brown Dance Company Masterclass

22.2 (Sat) 11:30am-1:30pm

DanzStage, Room 2001-2002, 20/F, 148 Electric Road, Tin Hau  
Suitable for intermediate to advanced dancers  
Online registration required.

Enquiry and Booking: 28243555

### 崔莎·布朗早期作品

早期作品演出

24.2 (一) 下午 1:00-2:00 及 4:30-5:30

中西區海濱長廊 (金鐘添馬公園)

免費入場

### Early Works of Trisha Brown

Early Works Performance

24.2 (Mon) 1-2pm, 4:30-5:30pm

Central and Western District Promenade, Tamar Park, Admiralty  
Free admission

演後談 — 深入解碼

24.2 (一) 晚上 6:00-7:00

金鐘添馬公園愛烘焙餐廳

須網上預先登記

"Cracking More Codes"

Post-Performance Talk on Early Works

24.2 (Mon) 6-7pm

iBakery Gallery Café, Tamar Park  
Online registration required.

以上節目以英語主講

All activities above are constructed in English.

更多加料節目信息請參閱加料節目指南或瀏覽網站：  
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21.2.2014

《遊蕩者》 Rogues (2011)

《眼睛與靈魂》 Les Yeux et l'âme (2011)

\* 《森林遊》 Foray Forêt (1990)

— \* 中場休息 Interval —

《設定 / 再設定》 Set and Reset (1983)

\* 特邀演出：英華小學高級管樂團

Guest Performer: Ying Wa Primary School Senior Band



© Stephanie Berger



## 《遊蕩者》 *Rogues* (2011)

原曲	艾雲·柯倫 《揮動與尋找》(節選)	Original Music	Alvin Curran, <i>Toss and Find</i> (excerpt)
編舞助理	嘉露蓮·魯卡斯	Choreographic Assistant	Carolyn Lucas
服裝	凱伊·佛伊斯	Costume	Kaye Voyce
燈光	約翰·托利斯	Lighting	John Torres
舞者	尼高拉斯·史特拉法斯亞 史釗活·舒格	Performers	Nicholas Strafaccia Stuart Shugg

首演：紐約城市藝術中心，秋季舞蹈藝術節，2011年10月27日  
Premiere: New York City Center, Fall for Dance Festival, October 27, 2011



© Stuart Shugg

崔莎·布朗、嘉露蓮·魯卡斯、李·塞爾萊與尼爾·比斯理四人圍繞《遊蕩者》加以探討：

布朗最初提出雕塑、書法及繩結的構想。舞者操控其他被動的舞者，將他們「打結」並塑型，然後將這些「雕塑」移到其他地方。運用這些即興表演的元素，舞者開始利用想像的空間構建舞句，使主導與從屬的角色在舞者之間流轉變換。由此，布朗萌生了「阻礙」的想法：一個舞者對動作的取捨阻礙了另一人之後的動作，彷彿布朗身體充滿了重新定向的力量。這便成了構建舞句的基本方式。通過不按常理出牌，「阻礙」的理念轉化為整場舞蹈的正式結構。舞者拋開既定舞句，同時創作舞句和形式，展現全新的多變韻律。在之後的嘗試中，作品又加入了擴張與收縮，不僅運用於舞蹈的整體規模，也包括舞者的肢體空間。擴張與收縮的尺度則與布朗最初從雕塑、書法及繩結中獲得的靈感相關。

Conversation with Trisha Brown, Carolyn Lucas, Lee Serle and Neal Beasley about *Rogues*: Trisha Brown began the process exploring ideas of sculpture, calligraphy, and knots. The dancers worked with manipulating a passive person, tying them into a knot and moving the resulting sculpture to another place. Using elements from these improvisations, the dancers began to build phrases that played with the idea of imagined spaces, allowing the role of active and passive partner to become shared, passing between the dancers. What began to emerge was an interest in interruption: the way one dancer's choice interrupted another dancer's kinetic intention, very much like Brown's own body was filled with kinetic redirection. This became the primary system for building phrase material. The idea of interruption translated into a formal structure by focusing on the concept of aberration. One dancer veered off the trajectory of the phrase creating newfound rhythmic complexity that simultaneously creates both phrase and form. Further explorations revealed an interest in expansion and contraction, both in the size of the dancing and in the space between bodies. The inherent density of expansion and contraction relates to Brown's initial inspiration drawn from sculpture, calligraphy, and knots.

*Rogues* is made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation; Brooklyn Academy of Music; the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; Harkness Foundation for Dance and The Fan Fox and Leslie R. Samuels Foundation; The Shubert Foundation and The Gladys Krieble Delmas Foundation, as well as the National Endowment for the Arts and the New York City Department of Cultural Affairs.

## 《眼睛與靈魂》 *Les Yeux et l'âme* (2011)

音樂	讓 - 菲利普 · 拉莫 《賣花女》(節選)
錄音	威廉 · 克利斯迪 · 繁花古樂團 (阿莫尼亞 · 蒙迪 唱片公司)
視覺效果	崔莎 · 布朗
服裝	依莉沙伯 · 加農
燈光	珍妮花 · 提普頓
舞者	奧爾斯 · 加茨 泰娜 · 羅蘭珊 美瑾 · 瑪多蓮 塔瑪拉 · 莉維 珍美 · 史葛特 史釗活 · 舒格 尼高拉斯 · 史特拉法斯亞 森姆爾 · 雲特茲

Music	Jean-Philippe Rameau, <i>Pygmalion</i> (excerpt)
Recorded by	William Christie and Les Arts Florissants for Harmonia Mundi
Visual Presentation	Trisha Brown
Costume	Elizabeth Cannon
Lighting	Jennifer Tipton
Performers	Olsi Gjerci Tara Lorenzen Megan Madorin Tamara Riewe Jamie Scott Stuart Shugg Nicholas Strafaccia Samuel Wentz

首演：華盛頓大學米尼表演廳國際表演藝術系列，2011 年 3 月 31 日

Premiere: UW World Series, Meany Hall, University of Washington, Seattle, Washington, March 31, 2011

崔莎 · 布朗舞團 2010 年的作品《賣花女》，以古羅馬詩人奧維德的《變形記》中愛與魔法的神話故事為原型，重新演繹了拉莫的獨幕歌劇。全球首演成功之後，布朗再編了該劇各場舞蹈，從 2011 年春季開始全美及國際巡演。組舞《眼睛與靈魂》的命名，源自雕像變成有血有肉的少女後對雕刻家皮格馬里翁說的話：「我能從你的眼睛裏解讀我的靈魂」，濃縮了布朗舞蹈中肉體與精神交織的風格。

Following the successful world premiere of Trisha Brown's *Pygmalion* (2010), a rendition of Jean-Philippe Rameau's one-act opera based on the mythical story of love and magic as told in Ovid's *Metamorphoses*, Brown developed the dance sections from this evening-length work for touring in the US and internationally beginning in spring 2011. This "suite de danse" as it would have been called in Rameau's time, is entitled *Les Yeux et l'âme*. French for "the eyes and the soul", those words are a variation of what the statue says to Pygmalion when she comes to life: "I can see in your eyes what I feel in my soul." The title encapsulates the physical and spiritual dimensions of Brown's choreography.

*Les Yeux et l'âme* was funded by the New England Foundation for the Arts' National Dance Project (NDP) with generous support from the Doris Duke Charitable Foundation. *Les Yeux et l'âme* was co-produced by Festival d'Aix-en-Provence, Holland Festival, Athens Festival, Trisha Brown Dance Company and Les Arts Florissants as part of *Pygmalion* (2010), directed by Trisha Brown and conducted by William Christie. *Les Yeux et l'âme* was also co-produced by Brooklyn Academy of Music.

## 《森林遊》 *Foray Forêt* (1990)

音樂演出	英華小學高級 管樂團
視覺效果及 服裝	羅拔 · 羅森伯格
燈光	史賓沙 · 布朗 羅拔 · 羅森伯格
舞者	西西莉 · 金寶 奧爾斯 · 加茨 泰娜 · 羅蘭珊 美瑾 · 瑪多蓮 塔瑪拉 · 莉維 珍美 · 史葛特 史釗活 · 舒格 尼高拉斯 · 史特拉法斯亞 森姆爾 · 雲特茲

Music Performed by	Ying Wa Primary School Senior Band
Visual Presentation & Costume	Robert Rauschenberg
Lighting	Spencer Brown with Robert Rauschenberg
Performers	Cecily Campbell Olsi Gjerci Tara Lorenzen Megan Madorin Tamara Riewe Jamie Scott Stuart Shugg Nicholas Strafaccia Samuel Wentz

自二十多年前首演以來，《森林遊》一直沿用羅森伯格所設計的金色服裝，至今仍是布朗最受歡迎的作品之一。每次到外地演出，均會邀請當地的步操樂團參與，在表演場館外圍奏樂。

*Foray Forêt* features gold lame costumes by Robert Rauschenberg and over 20 years since its creation, remains one of the most requested works in the repertoire. Most notably, it is accompanied by a marching band engaged locally at each performance venue playing music outside the walls of the theatre.





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## 《設定/再設定》 Set and Reset (1983)

原曲	羅俐·安德遜 《很久不見》	Original Music	Laurie Anderson, <i>Long Time No See</i>
視覺效果及服裝	羅拔·羅森伯格	Visual Presentation & Costume	Robert Rauschenberg
燈光	芭佛莉·愛蒙斯 羅拔·羅森伯格	Lighting	Beverly Emmons with Robert Rauschenberg
舞者	泰娜·羅蘭珊 美瑾·瑪多蓮 塔瑪拉·莉維 珍美·史葛特 史釗活·舒格 尼高拉斯·史特拉法斯亞 森姆爾·雲特茲	Performers	Tara Lorenzen Megan Madorin Tamara Riewe Jamie Scott Stuart Shugg Nicholas Strafaccia Samuel Wentz

作品中誘惑流暢的動作，配以難測的幾何風格，已成布朗作品的標記。在安德遜的強勁音樂帶動下，加上羅森伯格所設計的半透明服飾與佈景，展開若隱若現之間的探索。

The seductively fluid quality of the movement in this Trisha Brown masterpiece, juxtaposed with the unpredictable geometric style has become the hallmark of Brown's work. Performed to a driving score by Laurie Anderson, the exploration of visibility and invisibility is reflected in the translucent costumes and set by Robert Rauschenberg.



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香港藝術節青少年之友

22.2.2014

《設定 / 再設定》 *Set and Reset* (1983)

節目資料 P23 for programme details

《若你見不到我》 *If you couldn't see me* (1994)

《眼睛與靈魂》 *Les Yeux et l'âme* (2011)

節目資料 P20 for programme details

— 中場休息 Interval —

《我即將揮動我的手臂，  
抓住了便是你的》 *I'm going to toss my arms –  
if you catch them they're yours* (2011)



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## 《若你見不到我》*If you couldn't see me* (1994)

視覺效果、  
服裝及  
原創音樂

燈光  
史賓沙·布朗  
羅拔·羅森伯格

舞者  
西西莉·金寶

Visual Presentation,  
Costume &  
Original Music

Lighting  
Spencer Brown with  
Robert Rauschenberg

Performer  
Cecily Campbell

《若你見不到我》是布朗與羅森伯格合作的獨舞，羅森伯格設計的服裝及音樂為這作品添上誘人魅力。舞者單獨一人，完全背向觀眾，僅以柔軟的軀體和四肢表達情感。

*If you couldn't see me* is Brown's solo collaboration with Robert Rauschenberg, whose costume design and sound score contribute to the piece's seductive beauty. The soloist dances with her back to the audience and, restricted from showing her face, relying on the suppleness of her torso and limbs for personal expression.



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## 《我即將揮動我的手臂，抓住了便是你的》 *I'm going to toss my arms – if you catch them they're yours (2011)*

原創音樂	艾雲·柯倫 《揮動與尋找》	Original Music	Alvin Curran, <i>Toss and Find</i>
視覺效果	伯特·巴爾	Visual Presentation	Burt Barr
服裝	凱伊·佛伊斯	Costume	Kaye Voyce
燈光	約翰·托利斯	Lighting	John Torres
編舞助理	嘉露蓮·魯卡斯	Choreographic Assistant	Carolyn Lucas
聲效剪輯	路加·史伯路尼蒂	Sound Editing	Luca Spagnoletti
舞者	西西莉·金寶 奧爾斯·加茨 泰娜·羅蘭珊 美瑾·瑪多蓮 塔瑪拉·莉維 珍美·史葛特 史釗活·舒格 尼高拉斯·史特拉法斯亞 森姆爾·雲特茲	Performers	Cecily Campbell Olsi Gjerci Tara Lorenzen Megan Madorin Tamara Riewe Jamie Scott Stuart Shugg Nicholas Strafaccia Samuel Wentz



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《我即將揮動我的手臂，抓住了便是你的》首演於2011年10月巴黎夏約宮國家劇院，接着於巴黎及羅馬演出。舞台上設置了伯特·巴爾設計的工業用風扇，配以艾雲·柯倫的音樂與佛伊斯設計的服裝。

作品題目出自布朗在排練初期給予舞者的指示：

「將你自己想像成一個結，讓其他人來移動你。現在我要鬆開雙手，放鬆自己。你只要帶著我，隨便把我放在某個地方，我摔倒了你再將我放好。去找其他人，我會說你去找其他人，我已經說了，你去找其他人。我就坐在這裏直到你回來。我想也許我會這樣摔倒，你不必扶我，所以我現在就要摔倒了。現在，把我像雕像一樣放好。我將揮動我的手臂，抓住了便是你的；不然我會繼續嘗試。任人擺佈。我要抬起一條腿，上帝呀幫幫我。我想要四或五人組成一個結或一組雕像。迪，如果我抓住你的腳，把它抬起來，繞過你的肩膀，你能堅持住嗎？我會走過你身邊，你可以碰觸我，或把我移到某處，或乾脆忽略我，我不知該怎麼表達。」

*I'm going to toss my arms – if you catch them they're yours* premiered in October 2011 at Théâtre National de Chaillot in Paris, followed by performances in Paris and Rome. The piece features industrial fans in a set designed by Burt Barr; original music by Alvin Curran; and Tyvek costumes by Kaye Voyce.

The title for *I'm going to toss my arms – if you catch them they're yours* was taken from a transcript of directions from Brown to her dancers in the early rehearsal process:

"Tie yourself in a knot and let them get you. Now I'm just going to kick off my hands and make myself comfortable. And you just take me and put me somewhere and I fall over and you reset me. Go get someone else - I would say go get someone else - I've said it - go get someone else. I'm just going to sit here until you come back to me. I'm thinking maybe I'll fall this way, you don't have to catch me so I'm gonna go down now. Now set me up as a sculpture. I'm going to toss my arms – if you catch them they're yours – if you don't, I'm just going to keep trying. A receiver. I'm going to pick a leg up. Lord help me. So I'm thinking of four or five people in a knot or sculpture. Di, if I took hold of your foot and tossed it around your shoulder in a curve could/can you take care of yourself. I'm just going to walk past you, you can touch me, or take me around in some way, or you can just ignore me. I don't know how to pass it around."

*I'm going to toss my arms – if you catch them they're yours* is made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation the MetLife Foundation, and the National Endowment for the Arts; Brooklyn Academy of Music; The Charles Engelhard Foundation; The Fan Fox & Leslie R. Samuels Foundation; The Gladys Krieble Delmas Foundation; Harkness Foundation for Dance; The Shubert Foundation; the National Endowment for the Arts; the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

## 24.2.2014

### 早期作品選 Early Works

- 《側體雙人舞 I》 *Leaning Duets I* (1970)  
 《側體雙人舞 II》 *Leaning Duets II* (1971)  
 《堆積》 *Accumulation* (1971)  
 《堆積復堆積》 *Group Primary Accumulation with Movers* (1973)  
 《扇貝》 *Scallops* (1973)  
 《西班牙舞》 *Spanish Dance* (1973)  
 《棒 I, II 及 IV》 *Sticks I, II & IV* (1973)  
 《8 字》 *Figure 8* (1974)

是日演出節目及次序或有更改  
 Programmes and programme order are subject to change



© Alfredo Anceschi

## 《側體雙人舞 I》 *Leaning Duets I* (1970)

聲效	平衡、重心傳遞及危急的口令	Sound	Verbal instructions about balance, give and take of weight, and imminent danger
視覺呈現	崔莎·布朗	Visual Presentation	Trisha Brown

首演：紐約伍斯特街 80 號及其周邊，1970 年 4 月 18 日  
 Premiere: In and Around 80 Wooster Street, New York City, April 18, 1970

五對舞者，雙腳併攏，左腳緊貼舞伴的右腳，側體傾斜至一臂的距離，保持直立姿勢。兩人選擇一個方向，朝著這個方向行走，彼此的左右腳在行走中須互相緊貼。摔倒的人由舞伴拉起來，期間兩人的腳仍不能分離。兩人挑戰更大的傾斜角度時，則用帶手柄的繩子加以輔助。

舞者成對前行時，用手臂連接彼此，互相給予口令。

Five couples, feet together, side of foot touching partner's, leaning out to arm's length, maintaining straight posture. Partners choose a direction, walking in that direction, touching side of foot together with each step. Fallen persons were hauled back up by partner while keeping foot contact. Rope device with handles also employed to achieve greater angle.

Pairs of dancers walk while linked together by their arms, giving each other verbal instructions.



## 《側體雙人舞 II》 *Leaning Duets II* (1971)

聲效 舞者間為保持平衡的對話

Sound Some dialogue between the pairs of dancers to maintain balance

道具 帶護腰木墊的繩子

Equipment Wooden back supports attached to ropes

首演：紐約惠特尼美國藝術博物館，1971 年 3 月 30 日

Premiere: The Whitney Museum of American Art, New York City, March 30, 1971

舞者各自面朝舞伴，腳趾相碰，順著繩子的長度向外傾斜，保持直立姿勢。

舞者選擇前進的方向，相互指示：該邁哪隻腳，該走哪個方向及該踏多大步，通過「把重心移到我這裏來」這類的口令來保持平衡。

Couples facing each other, toes touching partners', leaning out with rope extensions maintaining straight posture. Couples chose directions to travel in and instructed each other on what foot to use, going in what direction and precisely how big of a step to take. Maintained balance through instructions like "Give me some more [weight] or take a little".



© Georges Cabrera

## 《堆積》 *Accumulation* (1971)

音樂 感恩而死樂隊  
《約翰叔叔的樂隊》

Music The Grateful Dead,  
*Uncle John's Band*

首演：美國紐約市紐約大學，1971 年 10 月 22 日

Premiere: New York University, New York City, October 22, 1971

這支靈妙傳奇的獨舞的基本原理是：在一個動作上疊加另一個，一次只加一個動作，每加一個新動作前須重複之前的所有動作。儘管獨舞者並沒有刻意描摹人或事物，舞蹈卻洋溢着個人感觸，舞者回應着自身的肢體動作，也回應着觀眾。

This witty and now legendary solo is based on the simple device of adding one gesture to another, one at a time, and repeating the growing phrase with each new movement. Although it is not the soloist's intention to portray anyone or anything else, the dance is full of personal expression as the dancer responds to the physical action of the piece and to the audience.

*Accumulation* was made possible by the National Endowment for the Arts American Masterpiece: Dance initiative, administered by the New England Foundation for the Arts.

## 《堆積復堆積》 *Group Primary Accumulation with Movers* (1970)

四個舞者一字排開，等距仰臥，從舞台前方齊舞至舞台後方，完成一系列逐步累積的動作。舞句表演至最後兩個動作，完成每個動作時人體旋轉 45 度角，一個舞句結束時共旋轉 90 度角。舞句不斷重複，整個舞蹈的最後兩分鐘內，舞者完成 360 度的旋轉，將舞蹈全方位展現給觀眾。

Four dancers placed supine and equidistant from each other in line from downstage to upstage perform the piece in unison. The performers generate a series of accumulating gestures. The figures rotate 45 degrees each on the last two moves, making a 90-degree turn with the completion of the phrase. The phrase is repeated until, in the last two minutes of the dance, a 360-degree turn is achieved and all sides of the dance/dancers revealed.

*Group Primary Accumulation* was made possible by the National Endowment for the Arts American Masterpiece: Dance initiative, administered by the New England Foundation for the Arts.

## 《扇貝》 *Scallops* (1973)

首演：法國巴黎時尚博物館，秋季藝術節，1973 年 10 月 6 日

Premiere: Festival d'Automne, Musee Gallera, Paris, France October 6, 1973

《扇貝》是《結構碎片》中的段落，於 1973 年至 1976 年間演出。五個舞者站成一排，面朝一個幾何圖形的中心，由一個舞者引領，其他舞者轉成背朝中心，每個舞者為保持一字隊形而變換位置。舞者的扇形移動路線像是在地上描繪一個個扇貝，五個人重複扇形的軌跡直至走完整個幾何圖形。

*Scallops* is part of the *Structured Pieces* performed between 1973 and 1976. Five dancers stand in a line facing the center of a geometric shape. One dancer turns the line of dancers so their backs face the center, each dancer flanking into a new position to keep up with the line. The path of the dancers is curved, drawing an imaginary scallop on the floor. The dancers repeat the scallop pattern until they reach the end of the shape.

## 《西班牙舞》 *Spanish Dance* (1973)

音樂：戈登·萊特福《晨雨》，卜·狄倫版本

Music: Gordon Lightfoot, *Early Mornin' Rain*, performed by Bob Dylan

舞者緩緩舉起手臂，如婀娜的西班牙舞者般搖擺，徐步前行，彷彿徜徉於卜·狄倫的《晨雨》中。當舞者 A 碰到舞者 B 的後背時，舞者 B 緩緩舉起手臂，如西班牙舞者般搖擺，兩人一起緊貼前行；當舞者 B 碰到舞者 C 的後背時，舞者 C 也緩緩舉起手臂，以此類推，直至所有人行走至牆壁為止。

A dancer slowly raises arms like a magnificent Spanish dancer and travels forward in time to Bob Dylan's *Early Mornin' Rain*. When dancer A touches up against the back of dancer B, dancer B slowly raises her arms like a magnificent Spanish dancer and the two travel forwards, touching up against the back of dancer C, etcetera until they all reach the wall.

*Spanish Dance* was made possible by the National Endowment for the Arts American Masterpiece: Dance initiative, administered by the New England Foundation for the Arts.

## 《棒 I, II 及 IV》 *Sticks I, II & IV* (1973)

將一條長 10 英尺、直徑 0.75 英寸的木棒，一頭置於牆腳，另一頭置於舞者的頭頂。舞者面朝牆壁向前移動，直至頭移至木棒與地面之間，而木棒與地面始終保持最初角度。該作品由四個舞者離牆等距表演，或以兩人一組，將兩木棒的一頭對抵，置於場地中心表演。（《棒》的另一變奏）

A 10-foot-long,  $\frac{3}{4}$ " x  $\frac{3}{4}$ " stick is placed with one end against the base of the wall and the other end on the dancer's head. The dancer facing the wall moves forwards maintaining the original angle of the stick until the head is wedged in between the stick and the floor. Performed by four dancers placed at equal distances along one wall or in partners – stick against stick – in the center of the gallery. (And other variation of *Sticks*.)

## 《8 字》 *Figure Eight* (1974)

舞者站成一列，就如空中服務員在飛機上演示安全須知般，閉上眼睛，彎曲右臂，將其從體側舉至頭頂，再放下，以拉長時間感；同時彎曲左臂，將其從體側舉至頭頂，以縮短時間感。

A row, like stewardesses demonstrating safety measures on an airplane. Eyes closed. Right arm arcs from the side of the body to the top of the head and back again, marking, enlarging time patterns, while the left arm arcs from the side of the body to the top of the head in diminishing time patterns.





卡羅林·盧卡斯  
Carolyn Lucas

副藝術總監  
Associate Artistic Director

盧卡斯曾就讀於北卡羅來納州藝術學院，1994年獲紐約州立大學帕切斯學院美術學士。1984年加入舞蹈團，1993年獲委任為編舞助理，自此在布朗的舞蹈及歌劇的創作過程中擔當重要角色。她曾為布朗的新作或重演作品，以至各地的舞團或機構擔任彩排導演，如P.A.R.T.S.、巴黎芭蕾歌劇團。她目前忙於協助崔莎·布朗電子檔案庫，記錄她在舞蹈團近二十年來有關布朗作品的第一手資料。

Member of the Company since 1984, Lucas was appointed Choreographic Assistant in 1993 and since then has played an integral role in the creation process of Brown's works in dance and opera. She directs company rehearsals for new work and restaging projects for both TBDC as well as companies and institutions around the world, including P.A.R.T.S. and Paris Opera Ballet. She is also currently sharing her firsthand knowledge of nearly two decades of documenting Brown's work for the digital Trisha Brown Archive. Lucas attended the North Carolina School of the Arts and received a Bachelor of Fine Arts from the State University of New York, Purchase in 1984.

## 羅拔·羅森伯格 Robert Rauschenberg

視覺藝術家  
Visual Artist

羅森伯格生於美國德克薩斯州的阿瑟港，1945年從美國海軍退伍後於黑山學院開始正統的藝術學習。1949年移居紐約，兩年後於貝蒂·帕森斯畫廊舉辦了個人首展。1963年在紐約猶太博物館舉辦首次個人藝術展，次年在威尼斯雙年展獲繪畫大獎。羅森伯格自上世紀60年代起從事表演藝術，為各種舞團設計舞台、服裝及燈光，1976年在華盛頓史密森尼學會舉行藝

術生涯中期作品回顧展。1984年至1991年期間，他積極投身於「羅森伯格海外文化交流中心」。1997年，所羅門·R·古根漢美術館為其舉辦了作品回顧展。

Rauschenberg was born in Port Arthur, Texas, and began his formal art education at Black Mountain College, following his discharge from the United States Navy in 1945. In 1949, he moved to New York and in 1951 received his first solo exhibition at the Betty Parsons Gallery. Rauschenberg's first one-artist exhibition was held in 1963 at the Jewish Museum in New York. He received the Grand Prize for Painting at the Venice Biennale the following year. He has worked in the performing arts since the 1960's as a set, costume, and lighting designer for various dance companies. A mid-career retrospective was mounted in 1976 at the Smithsonian Institution, Washington, DC. Between 1984 and 1991, he was actively engaged in Rauschenberg Overseas Culture Interchange (ROCI). A major retrospective exhibition celebrating his work was offered by the Solomon R. Guggenheim Museum in 1997.

## 羅俐·安德遜 Laurie Anderson

作曲家  
Composer

身兼作曲家、作家、導演、視覺藝術家及歌手，作品涵蓋藝術、劇場及實驗音樂，安德遜尤以多媒體展示及創意運用科技而聞名。1981年，她推出大張大碟《噢，超人》，包括了她主演電影《勇者之家》和《弦上人生》中的配樂。安德遜的現場表演涵蓋片言隻字至大型多媒體舞台表演，例如1999年的《無比敵的歌與故事》。她曾出版七本書，她的視覺藝術作品曾於各地藝術館展出。2002年，安德遜獲美國太空總署委任為首位駐場藝術家，啟發了她的個人巡迴表演《月球末日》。她的新作包括一系列聲音及視覺裝置，以及高清影片《藏身山中》。2007年，她獲頒桃樂絲與莉莉安·吉許榮譽獎。她完成了2010年作品《家鄉》的兩年巡迴表演。

Best known for her multimedia presentations and innovative use of technology, Anderson is a composer, writer, director, visual artist and vocalist whose work spans the worlds of art, theatre, and experimental music. Her recording career, launched by *O Superman* in 1981, includes the soundtrack to her feature films *Home of the Brave* and *Life on a String*. Anderson's live shows range from simple spoken word to elaborate multimedia stage performances such as *Songs and Stories for Moby Dick* (1999). She has published seven books and her visual work has been presented in major museums around the world. In 2002, Anderson was appointed the first artist-in-residence of NASA which culminated in her touring solo performance *The End of the Moon*. Recent projects include a series of audio-visual installations and a high definition film, *Hidden Inside Mountains*. In 2007 she received the Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. She completed a two-year worldwide tour of her performance piece, *Homeland*, which was released on Nonesuch Records in 2010.

## 艾雲·柯倫 Alvin Curran

作曲家  
Composer

柯倫是美國實驗音樂領域的作曲家、表演家、裝置藝術家、作家兼教師。1938年出生於普洛威頓斯，師從羅恩·納爾遜、艾略特·卡達及麥·鮑威爾，現居意大利羅馬。1966年在羅馬與理查·泰特鮑姆、弗德烈·阿祖斯基共同創立了「電子音樂萬歲」樂團。他的音樂涵蓋個人表演、電台、室樂及大型環境劇場等多種形式。

Curran is as a composer/performer/installation artist, writer and teacher in the American experimental music tradition. Born in Providence in 1938 he studied with Ron Nelson, Elliott Carter and Mel Powell, co-founded the group Musica Elettronica Viva in 1966 in Rome where he currently resides. From chamber works, radio-art, large-scale environmental theater and solo performance, his work embraces all sounds, spaces and all people.

## 威廉·克里斯蒂 William Christie

指揮  
Conductor

克里斯蒂身為羽管鍵琴師、指揮、音樂理論家及教師，致力推廣巴羅克音樂，尤其是十七、十八世紀的法國音樂。他先後畢業於哈佛大學和耶魯大學，1971年起定居法國，1979年創立繁盛藝術樂團，將被世人忽略甚至遺忘的音樂作品注入新的活力並介紹給觀眾。1987年，樂團憑藉呂利的歌劇《阿提斯》一舉成名，該劇最初在巴黎喜歌劇院上演，後全球巡演贏得頗多讚譽。

A harpsichordist, conductor, musicologist and teacher, Christie has made considerable contribution to popularising Baroque music, particularly the 17th and 18th century French repertoire. A Harvard and Yale graduate, he has lived in France since 1971. In 1979 he founded Les Arts Florissants. As director of the vocal and instrumental ensemble, Christie introduced new interpretations of largely neglected or forgotten repertoire to a wider audience. Major public recognition came in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris, which then went on to tour internationally with much success.

## 伯特·巴爾 Burt Barr

視覺藝術家  
Visual Artist

巴爾的影像裝置作品曾於馬德里索菲亞王后國家藝術中心博物館、伊斯坦堡平台博物館、紐約惠特尼美國藝術博物館、鹿特丹布尼根博物館、德國卡爾斯魯厄藝術與媒體中心及2008年紐約現代藝術博物館伊莉莎伯·默里紀念展等展出。他獲獎眾多，包括六個美國國家藝術基金會獎、三個紐約州藝術委員會獎、美國電影學會獎及安德烈亞·法蘭克基金會獎。巴爾曾於2008年應邀訪問史科根繪畫雕塑學院，現為紐約西格瑪·詹金斯畫廊代理藝術家。



Barr has had video installations at The Reina Sofia Museum, Madrid; Platform Museum, Istanbul; The Whitney Museum of American Art, New York City; Museum Boymans van Beuningen, Rotterdam; ZKM, Germany; as well as MoMA for Elizabeth Murray's memorial in 2008, among others. Barr is the recipient of numerous grants, including six from the National Endowment for the Arts, three from the New York State Council on the Arts, The American Film Institute, The Andrea Frank Foundation, and others. In 2008, he was honoured as a visiting artist at the Skowhegan School of Painting and Sculpture. Barr is represented by Sikkema Jenkins & Co., also of New York City.

## 史賓沙·布朗 Spencer Brown

燈光設計師  
Lighting Designer

布朗隨同崔莎·布朗舞團巡演長達十年，期間負責舞團眾多舞蹈的燈光。此外，他還為瑞斯-埃克爾斯體育場的「火紅七·四」國慶典設計過燈光，並與其他現代舞舞團及外百老匯劇團合作。2002年鹽湖城冬奧會，布朗聯合設計市政廳火炬之夜的燈光，電視轉播至150多個國家。他現於鹽湖城西敏學院教授燈光與舞台監督，同時為黑爾中心劇院與鹽湖城大劇院設計燈光。

Brown has spent ten years touring with the TBDC, during which he designed many dances with Trisha Brown. He has also designed for the Red Hot 4th at Rice Eccles Olympic Stadium, and worked with other modern dance companies and Off Broadway Theatres. For the 2002 Winter Olympics Torch Night at Salt Lake City County Building, he co-designed the lighting which was broadcast to 150 countries. He is now teaching lighting and stage management at Westminster College in Salt Lake City, while continuing to design for Hale Centre Theatre and The Salt Lake Grand Theatre.

## 芭佛莉·愛蒙斯 Beverly Emmons

燈光設計師  
Lighting Designer

愛蒙斯的設計從百老匯到外百老匯，從美國本土舞蹈歌劇延伸至海外，涉獵甚廣。她的百老匯作品包括：《飛燕金槍》、《變身怪醫》及《杜恩斯比利》，並憑藉《莫扎特傳》中的設計獲得東尼獎。外百老匯音樂劇方面，她的代表作包括《陰道獨白》，與約瑟·柴金、梅蕾迪斯·蒙克合作多部作品。愛蒙斯與羅拔·威爾遜的合作長達13年，其中包括名聲斐然的《沙灘上的愛恩斯坦》及《內戰》（第五場）。愛蒙斯獲獎眾多，其中包括1976年的流明獎及1980年的奧比燈光成就獎。

Emmons has designed for Broadway, Off Broadway, dance and opera in the US and abroad. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, and *Doonesbury*. She won a Tony award for her work on *Amadeus*. Off Broadway she lit *Vagina Monologues* and has designed many productions with Joseph Chaikin and Meredith Monk. For Robert Wilson, she has designed lighting for productions spanning 13 years, most notably in *America*, *Einstein on the Beach* and the *Civil Wars Pt V*. She has received many awards including the 1976 Lumen award and a 1980 Obie for Distinguished Lighting.

## 珍妮花·提普頓 Jennifer Tipton

燈光設計師  
Lighting Designer

提普頓的設計在戲劇、舞蹈及歌劇界尤為出眾，近期作品包括：薩爾茨堡音樂節上巴特·謝爾導演的古諾歌劇《羅密歐與茱麗葉》、保羅·泰勒的舞劇《心愛的叛徒》及公共劇院上演的理查德·納爾遜編導的《在圖斯庫魯姆的談話》。提普頓曾於2001年獲桃樂絲與莉莉安·吉許獎，2003年獲謝洛美·羅賓斯獎，次年獲紐約市長文化藝術獎，2008年獲美國藝術家組織的格雷西獎與麥克阿瑟獎，現於耶魯戲劇學院教授燈光設計。

Tipton is known for her work in theatre, dance and opera. Her recent work in opera includes Gounod's *Romeo et Juliette* directed by Bart Sher at the Salzburg Festival; her recent work in dance includes Paul Taylor's *Beloved Renegade*. In theatre her recent work includes *Conversation in Tusculum* written and directed by Richard Nelson at the Public Theater. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in 2004 the Mayor's Award for Arts and Culture in New York City. In 2008 she was made a United States Artists Gracie Fellow and a MacArthur Fellow.

## 約翰·托利斯 John Torres

燈光設計師  
Lighting Designer

托利斯於2002年至2011年擔任崔莎·布朗舞團的製作經理及燈光技術指導。近期作品包括：羅拔·威爾遜導演的《水磨坊五重奏》、格溫·韋利弗編舞的《峽谷·女孩·畫廊》及美國國家藝術基金會青年藝術家頒獎典禮（2009年至2011年）。作為助理燈光設計，他參與了提普頓的《賣花女》（2010年法國普羅旺斯藝術節）、《士兵的故事》（2011年紐約格林威治音樂劇院）、《狄多王的仁慈》（2011年法國普羅旺斯藝術節）等歌劇演出。

Torres's recent collaborations have included *Watermill Quintet* (Dir. Robert Wilson), *Glen, Girl, Gallery* (Chor: Gwen Welliver), and NFAA Young Arts Awards (2009-2011). As an assistant lighting designer, his recent projects have included work with Jennifer Tipton on *Pygmalion* (Festival d'Aix 2010), *L'Historie du Soldat* (New York City 2011), *La Clemenza di Tito* (Festival d'Aix 2011), and others. He was the Production Manager and Lighting Director for the TBDC from 2002 to 2011.

## 伊莉莎伯·加農 Elizabeth Cannon

服裝設計師  
Costume Designer

加農自羅德島設計學院插畫系畢業之初，與萬神殿書局及高譚書店合作，負責兒童讀物撰寫及插圖。之後對高級時裝產生濃厚興趣，轉而開始設計及製作服裝。她經常與各類藝術家合作，其作品在紐約許多畫廊均有展出。加農與崔莎·布朗合作了眾多劇目，包括歌劇《冬之旅》及《寒霜》。

Cannon studied art at the Rhode Island School of Design where she received a Bachelor of Fine Arts in Illustration. She originally wrote and illustrated children's books working closely with Pantheon Books and the Gotham Book Mart. She later became interested in the world of couture and began designing and fabricating costumes and clothing. She has often collaborated with other artists, and her work has been included in many gallery shows in New York City. She has worked with Trisha Brown on numerous projects, including the operas *Winterreise* and *Da Gelo a Gelo*.

## 凱伊·佛伊斯 Kaye Voyce

服裝設計師  
Costume Designer

佛伊斯常駐紐約，為美國及歐洲戲劇、歌劇、舞蹈演出設計服裝，近期作品涵蓋布魯塞爾國際藝術節上理查德·麥斯威爾的《中立英雄》、2011年巴黎秋季藝術節、光波歌劇團與硯歌劇團演出的菲力普·格拉斯的《俄爾甫斯》、美國話劇團的《失樂園》、公共劇院「中央公園的莎士比亞」戲劇節的《巴凱》等眾多劇目。

Voyce's recent projects include Richard Maxwell's *Neutral Hero* (Kunstenfestival des Arts, Brussels), Philip Glass's *Orpheus* (Glimmerglass Opera and Portland Opera), *Paradise Lost* (American Repertory Theatre), *The Bacchae* (The Public Theatre/Shakespeare in the Park) and others. Voyce is based in New York City and has designed for theatre, opera and dance throughout the US and Europe.

香 港 現 代 舞 新 風

香港藝術節委約及製作



香 港 賽 馬 會  
當 代 舞 系 列

作品來自 邢亮、黃磊、楊浩、黃靜婷 和 林俊浩

節目 1

逆動 / 一 / 人間·獨·白

三月 13, 15 | 晚上 8:15

16 | 下午 3:00

節目 2

拼圖 / 一 / 單·雙

三月 14, 16 | 晚上 8:15

15 | 下午 3:00

香港文化中心劇場

\$100 - 200 學生 \$50 - 100

贊助



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Leisure and Cultural Services Department

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西西莉·金寶  
Cecily Campbell

舞者  
Dancer

金寶擁有紐約大學帝許藝術學院舞蹈學士學位，與凱爾·亞伯拉罕、安德烈亞·米勒及移動人舞劇團皆有合作。她參演過羅拔·摩西斯、德懷特·羅登及梅爾斯·簡寧安的作品，並於2007年成為紐約沈偉舞蹈藝術團成員。2012年2月開始於崔莎·布朗舞蹈團實習。

Campbell holds a Bachelor of Fine Arts in Dance from NYU Tisch School of the Arts and has worked with Kyle Abraham, Andrea Miller, and Moving People Dance Theater. She has performed works by Robert Moses, Dwight Rhoden, Merce Cunningham and has been a company member of Shen Wei Dance Arts since 2007. She began apprenticing with TBDC in February 2012.



奧爾斯·加茨  
Olsi Gjeki

舞者  
Dancer

加茨生於阿爾巴尼亞的夫羅勒。他起初為民俗舞者，曾到世界各地巡演，包括法國、西班牙、以色列、土耳其等。他於2006年赴紐約修讀舞蹈及哲學，曾與多位著名舞者及舞團合作，包括維琪·舒克、謝魯·奧特、紐約BALAM舞蹈劇場、Janusphere舞蹈團、BEMF舞蹈團、紐約巴羅克舞蹈團等。加茨擅長多種類型舞蹈，包括民俗舞、當代舞、巴羅克及巴里舞蹈等。他曾任崇高舞蹈團的藝術總監，現為崔莎·布朗舞蹈團的一員。

Gjeki was born in Vlore, Albania. He began his professional as a folk dancer traveling the world including France, Spain, Israel, Italy, Turkey, Lithuania, Montenegro, and Macedonia, to name a few. In 2006 he moved to New York and

studied Dance and Philosophy. He dances with Vicky Shick, Gerald Otte, BALAM Dance Theatre, Janusphere Dance Company, BEMF Dance Ensemble and NY Baroque Dance Company. Gjeki dances folk, contemporary, baroque and Balinese among others. He is artistic director of Sublime Dance Company. Gjeki is honored and thrilled to be the newest member of TBDC.



泰娜·羅蘭珊  
Tara Lorenzen

舞者  
Dancer

羅蘭珊畢業於紐約州立大學帕切斯分校，曾是梅爾斯·簡寧安舞劇團預備舞團成員，2008年轉投斯蒂芬·派特尼奧舞蹈團。她與金伯利·巴托斯克、克里絲汀·艾蒙、紐約沈偉舞蹈藝術團、阿什莉·雷特、陶德·威廉斯等舞蹈家及團體均有合作。現於維珍尼亞聯邦大學及美國舞蹈節教授碩士課程。2011年加入崔莎·布朗舞蹈團。

Upon graduation from SUNY Purchase Lorenzen was a member of the Repertory Understudy Group under Merce Cunningham before dancing with Stephen Petronio Dance Company from 2008 to 2011. She has also worked with Kimberly Bartosik, Christine Elmo, Shen Wei Dance Arts, Ashleigh Leite, Todd Williams, among others. She has taught masterclasses at Virginia Commonwealth University and American Dance Festival. She joined the Company in 2011.





**美瑾·瑪多蓮**  
**Megan Madorin**

舞者  
Dancer

瑪多蓮自紐約大學帝許藝術學院獲得舞蹈學士學位之後，進修於奧地利薩爾茲堡舞蹈實驗學院並獲表演研究生證書。她曾參與謝拉特·卡塞、亞歷山德拉·貝爾、塔拉·奧康、班·拉斯馬森等眾多編舞家的作品，現任丹佛藝術學院的客座指導藝術家。2012 年加入崔莎·布朗舞蹈團。

Madorin received a Bachelor of Fine Arts in Dance from NYU Tisch School of the Arts. Upon graduating she began additional studies in Austria at the Salzburg Experimental Academy of Dance, eventually earning a Postgraduate Certificate in Performance. She worked with Gerald Casel, Alexandra Beller, Tara O'Con, Benn Rasmussen and many others. Madorin is a guest teaching artist at Denver School of the Arts. She joined the Company in 2012.



**塔瑪拉·莉維**  
**Tamara Riewe**

舞者  
Dancer

莉維起初受訓於西雅圖的華盛頓大學，2001 年獲猶他大學現代舞學士學位。移居紐約後，曾在大都會歌劇院與丹尼爾·卡倫、基夫·約翰遜及杜·法容等眾多藝術家合作。2006 年加入崔莎·布朗舞蹈團。

Riewe began training at the University of Washington in Seattle and earned a Bachelor of Fine Arts in modern dance from the University of Utah in 2001. Since moving to New York City, she has worked with artists ranging from Daniel Charon and Keith Johnson to Doug Varone at the Metropolitan Opera. She joined the Company in 2006.



**珍美·史葛特**  
**Jamie Scott**

舞者  
Dancer

史葛特畢業於巴納德學院舞蹈系，2007 年入選梅爾斯·簡寧安舞劇團預備舞團，與簡寧安密切合作兩年後，2009 年加入梅爾斯·坎寧安舞蹈團，其後在世界各地表演坎寧安的舞劇直至舞團解散。

Scott attended Barnard College and graduated with a degree in dance. In 2007 she joined the Merce Cunningham Repertory Understudy Group where she worked closely with Merce for two years. She joined the Merce Cunningham Dance Company in 2009 and danced his work all over the world until the company closed.

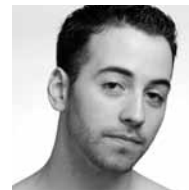


**史釗活·舒格**  
**Stuart Shugg**

舞者  
Dancer

舒格 2008 年畢業於澳洲維多利亞藝術學院，在澳洲與羅素爾·杜馬、露西·蓋林及菲利普·亞當斯皆有合作，在紐約則參與過喬恩·金澤爾、喬迪·梅爾尼克的作品。2011 年 11 月加入崔莎·布朗舞蹈團。

Shugg graduated in 2008 from the Victorian College of the Arts in Melbourne, Australia. In Australia, he has worked with Russell Dumas, Lucy Guerin, and Philip Adams. In New York City, Shugg has worked with Jon Kinzel and Jodi Melnick. He joined the Company in November 2011.



**尼古拉斯·史特拉法斯亞**  
**Nicholas Strafaccia**

舞者  
Dancer

史特拉法斯亞的職業生涯始於明尼蘇達舞蹈團，師從麗絲·霍爾頓。移居紐約求學後，他開始與謝拉特·卡塞、雪瑞琳·拉瓦尼諾等編舞家合作，獲紐約大學帝許藝術學院藝術學士學位。2009 年加入崔莎·布朗舞蹈團。

Strafaccia received his Bachelor of Fine Arts from NYU Tisch School of the Arts. His professional career began with the Minnesota Dance Theatre, under the direction of Lise Houlton. Moving to New York for school, he began to perform with choreographers such as Gerald Casel and Cherylyn Lavagnino. Strafaccia joined the Trisha Brown Dance Company in 2009.



**森姆爾·雲特茲**  
**Samuel Wentz**

舞者  
Dancer

雲特茲生於北達科他州，曾就讀於加州愛德懷藝術學院及紐約大學帝許藝術學院。他曾與謝拉特·卡塞及基斯杜化·威廉斯等編舞合作，2009 年加入崔莎·布朗舞蹈團。

Wentz was born in North Dakota. He has studied at Idyllwild Arts Academy and NYU Tisch. He has also worked with Gerald Casel and Christopher Williams. He joined the Company in 2009.

除特別註明，場刊中譯：林青睿

## 特邀樂團：英華高級管樂團 **Ying Wa Primary School (Hong Kong) Senior School Band**

英華小學高級管樂團成立於 2009 年，由 70 多位學生組成，並屢次於大型管樂比賽摘冠。

Founded in 2009, Ying Wa Primary School Senior School Band consists of over 70 members. The Band has achieved fair results in competitions, including gold medals and champions.

### 指揮 Chief Conductor

潘寶才 Poon Po Choi Maurice

### 長笛 Flute

林雋義 Lam Chun Hei  
李晉顯 Lee Chun Ho  
梁焯淇 Leung Cheuk Kei

### 單簧管 Clarinet

曾德謙 Tsang Tak Him  
吳卓諺 Ng Matthew  
麥君睿 Mak Kwan Yui  
蕭卓行 Siu Cheuk Hang

### 雙簧管 Oboe

羅柏麟 Lo Paak Lun

### 薩克管 Saxophone

黃澤浠 Huang Chak Hei Ocean  
曹啟晉 Cho Kai Chun  
黃俊騏 Wong Chun Kei  
黃宇軒 Wong Yu Hin

### 小號 Trumpet

嚴澤宇 Yim Chak Yu Vincent  
盧柏軒 Lo Pak Hin

### 圓號 Horn

馮璟謙 Fung King Him Justin  
陳景行 Chan King Hang

### 長號 Trombone

何子言 Ho Tsz Yin  
黃俊揚 Wong Chun Yeung

## 崔莎·布朗舞蹈團

### Trisha Brown Dance Company

創立於1970年，崔莎·布朗舞蹈團初次演出於曼克頓蘇豪區的獨特場地。時至今日，舞蹈團的劇目已由最初的獨舞和小型組舞，發展出長篇作品，以至布朗與無數著名視覺藝術家的合作。

這個僅有八位舞者的紐約舞蹈團每年均到世界各地演出。2012-2013年，舞蹈團巡迴法國、意大利、巴西、加拿大及美國等地表演。2013年，為慶祝《設定/再設定》公演三十周年，舞蹈團將表演帶到紐約、洛杉磯及里昂等地。在布朗與羅森伯格合作的七部作品之中，這是最後一部進行復修的作品，而舞蹈團最近亦復修了《可轉換的星體》（1989）及《星體轉換》（1991）位於公園大道軍械庫的舞蹈及佈景裝置。此外，舞蹈團亦到各地演出布朗的新作《我即將揮動我的手臂，抓住了便是你的》（2011年，巴黎夏約宮國家劇院委約製作）。2013-2015年，崔莎·布朗舞蹈團將開展為期三年的《前期作品1979-2011》巡迴表演，呈獻布朗的主要舞台作品。

舞蹈團在巡演中為各地觀眾加入度身訂造的元素，例如大師班、講座、非正式示範及外展節目等。為了存檔及保存傳統，它還透過新的教育方法、復修原來的排練和演出片段，以及網站推廣，令全球觀眾都接觸到布朗的

Founded in 1970, Trisha Brown Dance Company (TBDC) presented its first performances at alternative sites in Manhattan's SoHo. The repertoire has grown from solos and small group pieces to include major evening-length works and collaborations between Brown and renowned visual artists.

The New York based Company of nine dancers performs worldwide each year. From 2012 to 2013, TBDC toured France, Italy, Brazil and Canada and the US. In 2013, TBDC celebrated the 30th Anniversary of *Set and Reset* (1983) with performances in cities including New York, Los Angeles and Lyon. This is the last of the seven Brown/Rauschenberg collaborations to undergo renovation, as TBDC recently restored both the dance and the scenic elements for *Astral Convertible* (1989) and *Astral Converted* (1991) for the Park Avenue Armory. The Company has been touring Brown's most recent work *I'm going to toss my arms-if you catch them they're yours*, commissioned by Theatre National de Chaillot in Paris (2011). Through Fall 2015, TBDC journeys on a three-year *Proscenium Works, 1979-2011* tour showcasing Brown's major stage works.

On tour TBDC introduces Trisha Brown's work to local audiences in tailored packages that include masterclasses, lectures, informal demonstrations and outreach programmes. It also continues to fulfill archive and legacy goals through new





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24/2 Mon  
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TRISHA BROWN  
EARLY WORKS舞台外的崔莎·布朗  
早期作品演出

www.hk.artsfestivalplus.org



Dance 舞蹈 USA 美國

"Brown unpacks riches of timing, phrasing, shape and inflection from a few basic moves." - The Guardian

美國史上最重要編舞家之一崔莎·布朗宣佈退休後，舞團開展三年世界巡迴計劃，並以香港藝術節為亞洲首站。布朗的早期舞蹈作品中，不少是在舞台之外的特定場地或公眾場所表演。藝術節加料節目有幸邀請舞團在中西區海濱長廊，以九龍半島的海港風光為背景，表演其早期作品。在午飯或者下午茶時間，你不妨踴躍長廊，駐足欣賞崔莎·布朗作品特有的簡約舞姿，以及令人驚嘆的幽默。

After one of the most acclaimed choreographers Trisha Brown announced her retirement, her company kicked start a 3-year farewell tour, with Hong Kong Arts Festival as the first stop in Asia. As many of Brown's early works were designed to be performed in alternative, specific sites or in public spaces, Festival PLUS is delighted to bring some of these early pieces to the new Central and Western District Promenade with its gorgeous view of the Kowloon skyline. Stop by during your lunch or afternoon break and watch as dances unfold with simple movements and tongue-in-cheek humour that is the trademark of Trisha Brown.

節目 Programme:  
早期作品展 A set of early works\*

《傾軋雙人舞 I》Leaning Duets I (1970)  
《傾軋雙人舞 II》Leaning Duets II (1971)  
《棒 I, II, IV》Sticks I, II, IV (1973)  
《堆積》Accumulation (1971)  
《堆積演進》Group Primary Accumulation with Movers (1973)  
《扇舞》Scollops (1973)  
《西班牙舞》Spanish Dance (1973)  
《8字》Figure 8 (1974)

\*演出時間及順序可能更改  
Places and their orders are subject to change  
演出時間及順序可能更改，決定演出是否取消或取消演出  
The outdoor performance might be curtailed or cancelled in case of inclement weather

## 藝人談 Meet-the-Artists

24/2 Mon 下午6pm

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Bakery Gallery Café, Tamar Park, Admiralty  
\$50 (附飲品一杯 includes one drink)

欣賞戶外演出後，何不參加演後談「深入解碼」？舞團的藝術副總監及舞者將為你介紹布朗的其他早期作品，並播放珍貴錄影資料。Following the outdoor performance, please join us at the post-performance talk "Cracking More Codes" for a relaxing coffee break and hear Associate Artistic Director and members of the company talk about the early works of Trisha Brown.

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崔莎·布朗舞團  
Trisha Brown Dance Company  
21-22/2 晚上8pm  
香港演藝學院歌劇院  
Lyric Theatre, HKAPA

節目詳情 Programme Details  
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查詢 Enquiries: 2824 3555 plus@hkaf.org

評論、影像片段和原材料。舞蹈團的教育計劃為兒童、新晉舞者、年青的專業舞者提供後現代舞蹈訓練，它同時致力保存、重演布朗的作品，合作機構包括里昂芭蕾舞劇團、巴黎芭蕾舞劇團、蘇格蘭芭蕾舞團及多間大學，如比利時P.A.R.T.S.舞蹈學院專業訓練計劃、倫敦當代舞蹈學院、紐約大學等。

中譯：王翠屏

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education initiatives, restoration of original rehearsal and performance footage, and website expansion, allowing global access to Brown's commentary, video, and source materials. TBDC's Education Program provides children, aspiring dancers and young professionals with training in post-modern dance. It also fosters the preservation of TBDC's repertory through restaging projects with Lyon Opera Ballet, Paris Opera Ballet, Scottish Ballet, and universities including Belgium's professional training programme P.A.R.T.S., London Contemporary Dance School, New York University, and other institutions.

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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 <i>Kylworks</i>	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	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

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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		荃灣大都會廣場 Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	荃灣大會堂演藝廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演藝廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		

# 42<sup>nd</sup> 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014

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## 藝術節加料節目 Festival **Plus**

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

展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	四十年藝術節外展項目回顧 Four Decades of Hong Kong Arts Festival's Outreach Activities	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》 Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges	戲劇 THEATRE	
音樂 MUSIC		21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
16/2	與蕭邦有個約會 A Date With Chopin	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	27/2	改編莎士比亞 Adapting Shakespeare
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo &amp; Juliet</i>
2/3	牧童笛大師班 Reinventing the Humble Recorder	7/3	《子彈捕手》互動演後談 Speeding Bullet
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《女戲 1+1》演後談 About the Girls
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
10/3	無伴奏合唱大師班 Coaching A Cappella	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
11/3	當代舞指揮之道 Conducting for Dance II	15/3	《末族》：漂泊香港 After <i>FILTH: Rootless in Hong Kong</i>
14/3	管風琴大師班 The Art of Organ Playing	16/3	《水滸 108》後台參觀 Backstage Pass to <i>108 Heroes III</i>
19/3	室樂團大師班 Coaching Chamber Orchestra	23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
舞蹈 DANCE		特備節目 SPECIALS	
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works	8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>	8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	電視特備節目 FESTIVAL ON TV	
6/3	《思想伊戈：百年春之祭》演後談 <i>iTMOi</i> Post-performance Dialogue	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		





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