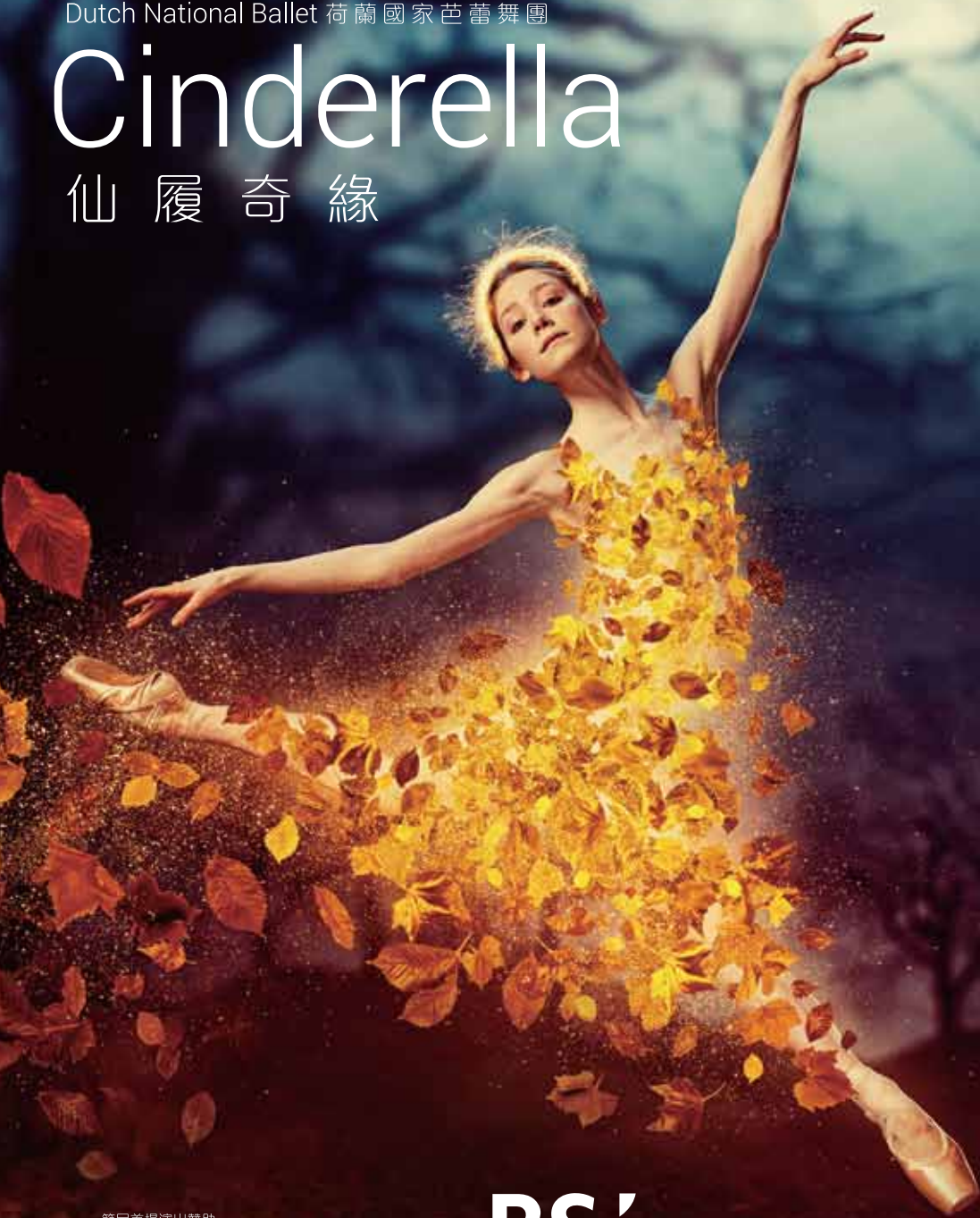


43rd  香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

Dutch National Ballet 荷蘭國家芭蕾舞團

Cinderella

仙履奇緣



節目首場演出贊助
Programme opening performance sponsored by

BSI



香港賽馬會
The Hong Kong
Jockey Club

香港賽馬會慶祝130週年
Celebrating the 130th Anniversary
of The Hong Kong Jockey Club

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英
香港特別行政區行政長官

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival

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Every performance triggers emotions, ideas, new perspectives: the same values BSI instils passionately in its everyday work. Whether it's about masterpieces, people or investments.

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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140場演出及逾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，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、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：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、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、翩娜·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、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更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」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「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 140 performances and over 250 PLUS and educational events in February and March every year.

HKAF is a non-profit organisation. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

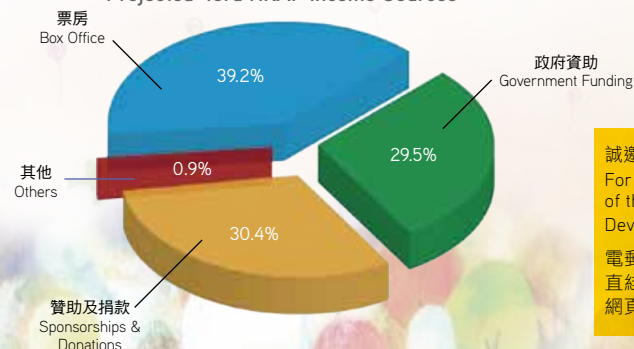
HKAF presents top international artists and ensembles, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes Hong Kong's own creative talents and emerging artists, and commissions, produces and publishes new works in theatre, chamber opera, music 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 over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of 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.

第43屆香港藝術節預計收入來源
Projected 43rd HKAF Income Sources



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For sponsorship opportunities and donation details of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

香港藝術節 感謝
The Hong Kong Arts Festival would like to thank

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贊助 for sponsoring

荷蘭國家芭蕾舞團《仙履奇緣》
節目首場演出

the programme opening performance of
Dutch National Ballet: *Cinderella*

43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015 Presents

Dutch National Ballet 荷蘭國家芭蕾舞團

Cinderella

仙履奇緣

編舞：克里斯多夫·惠爾頓

Choreography: Christopher Wheeldon

12-14.3.2015

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



演出長約 2 小時 45 分鐘，包括兩節中場休息
Running time: approx. 2 hours 45 minutes including two intervals

The international and local travel &
transport of Dutch National Ballet and its
related PLUS activities are supported by

封面照片 Cover photograph © Ruud Baan

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多謝支持！ Thank You Partners!

2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to
continue to bring top international artists to Hong Kong, nurture local talents, encourage
cultural exchange and provide quality arts education to the younger generation.

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全力支持第43屆香港藝術節

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Gustavo Dudamel and the
Los Angeles Philharmonic
杜達美與洛杉磯愛樂樂團
19/3/2015

Bobby McFerrin –
波比·麥非年 –
spirtymall
13/3/2015

Gala Flamenca
星耀佛蘭明高
28/2/2015

Pink Martini
粉紅馬天尼
28-29/3/2015





Hong Kong International Summer Dance School 香港國際暑期舞蹈課程

Course Director

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

Guest Teachers

Andrei MATINKINE (Ballet & Character)
BalletFörderZentrum Nürnberg, Germany

Juan EYMAR (Ballet)
The Zurich Ballet, Switzerland

Jorge MARTINEZ (Contemporary)
Introdans, Holland

Additional faculty will be announced at a later date

Course Content

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

2-day gala performance at the end of the course at
The Grand Theatre, Hong Kong Cultural Centre
Scholarships can be applied

Accommodation can be arranged upon request

Requirement

Age between 12-20 with Royal Academy of Dance
Intermediate Foundation equivalent standard
or above

Application Deadline

20 June 2015

10% Early Bird Discount – before 31 May 2015

HK International Summer Dance School (ISDS)
is supported by The Tsinforn C. Wong Memorial Scholarship*
and is organized by the Jean M. Wong School of Ballet
* government registered charity #91/3756

Information & Application

Tel : (852) 2886 3992

Fax : (852) 2567 3266

E-mail : isds@jmwballer.org

www.jmwballer.org

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編舞 Choreographer

克里斯多夫·惠爾頓 Christopher Wheeldon

作曲 Composer

普羅科菲耶夫 Sergei Prokofiev

樹及馬車的場景調度及設計

Director & Designer of the Tree & Carriage Scene

巴素·特威斯特 Basil Twist

錄像投影設計 Video Projection Designer

丹尼爾·布迪 Daniel Brodie

故事 Libretto

克里斯多夫·惠爾頓 Christopher Wheeldon

克雷格·盧卡斯 Craig Lucas

佈景、服裝及面具設計

Set, Costume & Mask Designer

朱利安·格露奇 Julian Crouch

燈光設計 Lighting Designer

娜塔莎·卡茨 Natasha Katz

助理編舞 Assistant Choreographer

積琪蓮·巴瑞特 Jacquelin Barrett

音樂由荷蘭芭蕾管弦樂團演奏及錄製，艾爾曼諾·佛羅里歐指揮

Set to taped music recorded by Dutch Ballet Orchestra under the leadership of conductor Ermanno Florio

世界首演於 2012 年 12 月 13 日，阿姆斯特丹新國家劇院，由荷蘭國家芭蕾舞團演出

World Premiere: December 13, 2012—Dutch National Ballet, Het Muziektheater; Amsterdam

美國首演於 2013 年 5 月 3 日，加州三藩市戰爭紀念歌劇院，由三藩市芭蕾舞團演出

US Premiere: May 3, 2013—San Francisco Ballet, War Memorial Opera House; San Francisco, California

亞洲首演於 2015 年 3 月 12 日，香港文化中心大劇院，由荷蘭國家芭蕾舞團於香港藝術節演出

Asian premiere: 12 Mar, 2015—Dutch National Ballet, Hong Kong Cultural Centre; Hong Kong Arts Festival, Hong Kong.

與三藩市芭蕾舞團聯合製作 A co-production with San Francisco Ballet



角色及演員 Cast

仙杜麗娜 Cinderella

Anna Tsygankova (12, 14.3)

Maia Makhateli (13.3)

繼母荷姐西姪 Stepmother Hortensia

Larissa Lezhnina (12, 14.3)

Vera Tsyganova (13.3)

繼姊妹克萊曼蒂 Stepsister Clementine

Victoria Ananyan

仙杜麗娜的父親 Cinderella's Father

Alexander Zhembrovskyy (12, 14.3)

Sébastien Galtier (13.3)

亞爾拔國王 King Albert

Nicolas Rapaic

亞爾弗德·班傑明的父親

Alfred, Benjamin's Father

Tycho Hupperets

精靈 Spirits

輕盈精靈 Spirits of Lightness

Suzanna Kaic

神秘精靈 Spirits of Mystery

Edo Wijnen (12, 14.3)

Roman Artyushkin (13.3)

命運使者 Fates

Roman Artyushkin (12, 14.3)

Wentao Li (12, 14.3)

Rink Sliphorst (12, 14.3)

Wolfgang Tietze (12, 14.3)

公主 Princesses

Sasha Mukhamedov (12, 14.3)

Joanna Mednick (12, 14.3)

Maiko Tsutsumi (12, 14.3)

格羅米王子 Prince Guillaume

Jozef Varga (12, 14.3)

Artur Shesterikov (13.3)

繼姊妹艾雲娜 Stepsister Edwina

Emanouela Merdjanova

班傑明 Benjamin

Serguei Endinian

仙杜麗娜的母親 Cinderella's Mother

Erica Horwood (12, 14.3)

Antonina Tchirpanlieva (13.3)

夏洛特王后 Queen Charlotte

Louise Vine

孟薩特夫人 Madame Mansard

Jeanette Vondersaar

慷慨精靈 Spirits of Generosity

Young Gyu Choi (12, 14.3)

Wentao Li (13.3)

流動精靈 Spirits of Fluidity

Maria Chugai (12, 14.3)

Wen Ting Guan (13.3)

Matthew Pawlicki-Sinclair (13.3)

Peter Leung (13.3)

Edo Wijnen (13.3)

Anatole Babenko (13.3)

Maria Chugai (13.3)

Joanna Mednick (13.3)

Wen Ting Guan (13.3)



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童年仙杜麗娜 Young Cinderella
 陳允希 Chan Wung-hay Canaan *
 詹詠心 Chim Wing-sum Samantha *

童年班傑明 Young Benjamin
 鄭旨聰 Kwong Tsz-chung Leo *
 余岷軒 Yu Man-hin Nicolas *

* 特邀演出 Guest Performers:
 王仁曼芭蕾舞學校 JEAN M. WONG SCHOOL OF BALLET

童年格羅米王子 Young Prince Guillaume
 陳易希 Chan Yeuk-hay Jordan *
 羅仲賢 Law Chung-yin Joey *

Plus 藝術節加料節目

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 演出後 Post performance

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 Grand Theatre,
 HK Cultural Centre

英語主講 In English

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故事分場及大綱 Scenes and Synopsis



第一幕

1 花園小屋

少女仙杜麗娜與父母在屋外嬉戲，母親忽然病倒，病情急轉直下。母親離開人世後，留下四個仙子守護仙杜麗娜。仙杜麗娜在母親的墳前飲泣，眼淚滴下之處生出一棵小樹來。

2 王宮

年輕的格羅米王子跟貼身男僕之子班傑明是好朋友。他們在王宮的走廊奔跑，因為王子的舞蹈導師萬沙特夫人正在追趕他們。忽然，國王亞爾拔和王后夏洛特一臉嚴肅的出現，國王不滿格羅米頑劣不羈，王后則較為寬容。兩個少年轉眼消失於花園裏。

Act I

1 Garden Estate

Young Cinderella is playing outside with her mother and father when suddenly her mother is taken ill. With terrifying speed her mother is taken from her and Four Fates are left to watch over Cinderella, who weeps over her mother's grave. A tree sprouts from her tears.

2 Royal Palace

The young Prince Guillaume and his friend Benjamin, the valet's son, dash through the hallways of the palace causing havoc, pursued by Madame Mansard, the prince's dancing mistress. Suddenly King Albert and Queen Charlotte appear, stiff and formal. The King is appalled at Guillaume's lack of discipline but the Queen is more forgiving. The boys dash off again into the garden.

3 The Grave

Cinderella, older, brings flowers to her mother's grave. Two girls, Clementine and Edwina, appear, followed by their mother Hortensia, on the arm of Cinderella's Father. Cinderella realises that this is to be her new family.



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3 墓地

仙杜麗娜漸漸長大，帶着鮮花到母親墳前。克萊曼蒂與艾雲娜出現，她們的母親荷姐西婭在她們身後，挽着仙杜麗娜父親的手臂。仙杜麗娜知道她們是新的家庭成員。荷姐西婭送給仙杜麗娜一束花作禮物，但她為亡母感到反感，拒絕接受。她父親堅持要她收下，但仙杜麗娜把花摔在地上，令父親大為光火。因着自尊，仙杜麗娜對後母與姊姊抱持服從的態度，造成以後的遭遇。

4 王宮畫廊

王子已經長大，國王亞爾拔向他解釋與公主結親所帶來的政治好處。王后夏洛特正為即將舉行的舞會寫請柬，王子將在那裏與未來的新娘見面。班傑明模仿牆上掛着的公主肖像，很快就令格羅米因而分心。王子對王國的將來漫不經心，令亞爾拔國王甚為生氣，而格羅米則無法相信父母竟會逼他接受沒有愛情的婚姻。亞爾拔堅持要王子親自派出舞會的請柬。格羅米和班傑明想出對調身份的計謀，互相以對方的身份出現。

5 仙杜麗娜的廚房

仙杜麗娜默默為家人預備早餐。仙杜麗娜的父親向她露出一點關愛之情，令荷姐西婭感到不悅。艾雲娜緊緊遵從母親的吩咐，討得她的歡心；而較善良的妹妹克萊曼蒂在她們的脅迫下也只得順從。門外有一個乞丐來討食物和取暖，仙杜麗娜同情他，帶他進廚房去，但荷姐西婭卻很震驚，將他趕走。「王子」（班傑明）出現，他在門外發現乞丐，要求荷姐西婭給他一點食物和溫暖。荷姐西婭假裝關心，命仙杜麗娜照顧那乞丐。「王子」發出邀請並宣佈他將在舞會上挑選新娘。乞丐（格羅米王子假扮）跟仙杜麗娜單獨相處，看到這女孩的良善心腸。二人想像自己身處舞會之中，愉快起舞。

Hortensia hands Clementine a bouquet to present to Cinderella who, horrified on behalf of her dead mother, discards it. Her father insists that she take the flowers, but Cinderella hurls them at Hortensia's feet. Cinderella's father will not tolerate this behaviour. Fuelled by pride alone, Cinderella assumes a subservient attitude towards the women, thus sealing her own fate.

4 Royal Palace Gallery

King Albert attempts to explain to his grown-up son the political connections to be gained by marrying a titled princess. Queen Charlotte writes invitations to an forthcoming ball where the prince will meet these prospective brides. Guillaume is quickly distracted by Benjamin who imitates the different foreign princesses in the portraits hanging on the wall. King Albert becomes enraged at his son's lack of responsibility to his future kingdom. Guillaume can't believe his parents would force him into a loveless marriage. Albert insists the invitations be delivered in person by the Prince. Guillaume and Benjamin hatch a plan to trade places, pretending to be one another.

5 Cinderella's Kitchen

Cinderella stoically serves her family breakfast. The briefest sign of tenderness towards Cinderella from her father is frowned upon by Hortensia. Edwina follows closely in her mother's footsteps, gaining favour from her. Clementine, the sweeter stepsister, is bullied into following suit. A poor beggar arrives at the door seeking food and warmth. Taking pity, Cinderella brings him into the kitchen, but Hortensia, horrified, casts him out again. "The Prince" (Benjamin) appears at the door. He has discovered a poor beggar outside and insists that Hortensia offer him food and a bit of warmth. Hortensia feigns concern and orders Cinderella to help the beggar. "The Prince" has come to deliver invitations to a ball where he shall choose his bride. Left alone with Cinderella, the beggar (Prince Guillaume in disguise) sees true kindness in this girl. The two pretend to be at the ball, laughing and dancing.

6 The Night of the Ball

Cinderella is cleaning the kitchen when the rest of her family appears, dressed for the ball. There was an invitation for Cinderella, but Hortensia throws it into the fire, and Cinderella's family goes to the palace without her. The Fates, who have continued to watch over Cinderella, present her with her reconstituted invitation and lead her to her mother's grave.



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**Young
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6 舞會之夜

正當仙杜麗娜在打掃廚房時，她的家人盛裝打扮，準備出席舞會。仙杜麗娜也收到邀請，但荷姐西婭卻將請柬扔進了火堆，而家人就出發赴會，將她留在家裏。仙子一直都在守護仙杜麗娜，他們將完好無缺的請柬交給她，帶她到母親的墓前。

7 墳墓

「輕盈」、「流動」、「慷慨」和「神秘」精靈從樹上出現，教會仙杜麗娜舞會所需的舞步。樹枝包圍仙杜麗娜替她變身，仙子將她送往舞會，特別提醒她要留心時間。

— 休息 —

第二幕

1 王宮舞池

仙杜麗娜的家人到達時，舞會已經開始。國王和王后看見格羅米王子與班傑明進場時腳步輕浮，穿着打扮又不適合此莊重場合。仙杜麗娜的姊姊仍以為班傑明是王子，二人得以繼續瞞騙。格羅米對在場女子毫無興趣，包括那兩姊妹在內。忽然，一個神秘的蒙面女子步進會場，令舞會添上魔幻的氣氛。格羅米立即受這女子吸引，而仙杜麗娜認出他就是那小乞丐，本想轉身逃走，但仙子輕輕將她帶回王子身邊。二人翩翩起舞，荷姐西婭看見王子對這神秘美女的垂青，於是借酒消愁，結果大出洋相。班傑明跟他喜歡的克萊曼蒂跳舞，而王子則跟仙杜麗娜共舞，深深墮入愛河。荷姐西婭揭下仙杜麗娜的面具，仙杜麗娜是時候要走了。匆忙之間，她留下了一隻金鞋。王子立誓要娶她為妻。

— 休息 —

7 The Grave

From the tree, spirits of Lightness, Fluidity, Generosity and Mystery appear to teach Cinderella the steps she will need for the ball. Embraced by the branches, Cinderella is transformed and the Fates send her on her way, cryptically warning her to keep an eye on the time.

— Interval —

Act II

1 The Palace Ballroom

The Ball is underway when Cinderella's family arrives. The King and Queen witness the rather tipsy arrival of Prince Guillaume and Benjamin, neither in correct attire for such a formal occasion. Cinderella's stepsisters still believe Benjamin to be the Prince, giving the two young men another chance for deception. Guillaume finds he is uninterested in any of the eligible ladies, stepsisters included. A magical atmosphere fills the ballroom as a mysterious masked girl arrives. Guillaume is immediately drawn to her. Cinderella, recognising Guillaume as the urchin, turns to flee, but is gently guided back to him by the Fates. The couple waltz together. Seeing the interest the prince shows in this mysterious beauty, Hortensia takes to the bottle, humiliating herself. Benjamin dances



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第三幕

1 王國裏

班傑明與格羅米遍尋仙杜麗娜的蹤影，到處找女子試穿那金鞋。

2 仙杜麗娜的廚房

仙杜麗娜醒來後，仙子助她記起王宮那夢幻的一夜。她把另一隻金鞋藏在火爐裏，然後就回去幹活。克萊曼蒂向仙杜麗娜提及她遇上的男子，而艾雲娜窺見仙杜麗娜在跳那舞會上的舞步，起了疑心。荷姐西姪向仙杜麗娜大動肝火，她的父親介入。班傑明和格羅米無聲無息地現身，他們已替無數女子試過金鞋，十分疲累。兩個姊妹都穿不上這鞋子，荷姐西姪就將鞋扔進火爐裏。此時，仙杜麗娜端着另一隻金鞋出來，格羅米王子找到他的公主了。仙杜麗娜跟着王子離開，至於克萊曼蒂，班傑明也回來將她帶走了。一場王室婚禮正式舉行。

中譯 王翠屏

with Clementine, whom he likes. Guillaume and Cinderella dance, falling deeply in love.

When Hortensia rips off Cinderella's mask, it is time for her to flee. In the chaos caused by her sudden departure, she leaves behind one golden shoe. Guillaume vows to marry her.

— Interval —

Act III

1 In the Kingdom

Benjamin and Guillaume search for Cinderella, trying the shoe on every female foot they can find.

2 Cinderella's Kitchen

Cinderella awakes, and with the help of the Fates, remembers her astonishing night at the palace. Hiding the other golden shoe on the mantelpiece, she resigns herself to her daily chores. Clementine tells Cinderella about the boy she met, and then Edwina turns suspicious when she spies Cinderella dancing steps from the ball. Hortensia viciously attacks Cinderella, and her father steps in. Unannounced, Benjamin and Guillaume arrive, exhausted from trying the shoe on so many feet. When the shoe does not fit either of the stepsisters, Hortensia throws it into the fire. Cinderella comes forward with the matching shoe. Prince Guillaume has found his princess. Cinderella and her prince leave the family behind. All is not lost for Clementine, however, as Benjamin returns to take her with him. And a royal wedding is held.

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《仙履奇緣》的前世今生 Revamping *Cinderella*

文：謝麗 · 奧索拉

Text: Cheryl A. Ossola



克里斯多夫·惠爾頓的《仙履奇緣》，由三藩市芭蕾舞團和荷蘭國家芭蕾舞團攜手製作，富於創新和現代的曲折手法。配以普羅科菲耶夫細緻入微的音樂，內容比童話故事的藍本更繽紛多彩。

編舞家惠爾頓說：「我想呼應音樂中的一些灰暗色彩，所以我從格林兄弟的版本汲取主題，而不是從更早的查爾斯·佩羅的版本。」因此作品中沒有仙女和南瓜變的馬車。「格林的版本較嚴肅，有點灰暗，故事圍繞着母性和母親的靈魂。」惠爾頓採用了格林兄弟版本中，仙杜麗娜在母親墳頭種下的樹，認為這棵許願樹代表母親的靈魂，「能實現一切神奇願望，我認為這（比仙女）更有詩意，放在舞台上也相當悅目。」

1940年，普羅科菲耶夫為基洛夫芭蕾舞團（現馬林斯基芭蕾舞團）着手創作《仙履奇緣》的音樂，但因第二次世界大戰爆

Christopher Wheeldon's *Cinderella*, a co-production of San Francisco Ballet and Dutch National Ballet, boasts innovation and modern twists. Set to the nuanced score by Sergei Prokofiev, Wheeldon's *Cinderella* offers more substance than the fairy tale it's based on.

"What I wanted to do," says the choreographer, "was echo some of the darkness in the music by taking some of the themes from the Brothers Grimm version rather than the [Charles] Perrault version," with its fairy godmother and pumpkin coach. "The Grimm version is more serious and a bit darker, centered around nature and the spirit of mother." From it Wheeldon borrowed the idea of a tree that grows from the grave of *Cinderella*'s mother, "the deliverer of all things magic, which I think is more poetic [than a fairy godmother] and quite beautiful."

Prokofiev began writing the music for *Cinderella* for the Kirov Ballet (now Mariinsky) in 1940, but World War II intervened and he shelved the project for two years. When he finally completed *Cinderella*, it was premiered at the Bolshoi Ballet in November 1945. Prior to Sir Frederick Ashton's production for Sadler's Wells Ballet in 1948, the

發，擱置了兩年。後來《仙履奇緣》終於完成，於1945年11月由莫斯科大劇院芭蕾舞團首演。在1948年弗德烈·艾斯頓爵士為英國莎拉·惠斯芭蕾舞團搬演《仙履奇緣》之前，該舞劇只在俄羅斯上演過足本。最早的製作於1893年在聖彼得堡馬林斯基劇院首演，由馬里烏斯·佩蒂巴聯同安利高·謝凱蒂和列夫·伊萬諾夫合作編舞。

第二個出現在俄羅斯的製作，就是羅斯蒂斯拉夫·扎哈諾夫的版本（即三藩市芭蕾舞團首席舞者瑪利亞·科切特科娃所看到的），那是1945年他為莫斯科大劇院芭蕾舞團而編排的，普羅科菲耶夫的音樂正是為此演出而作。一年後，俄國芭蕾舞者康斯坦丁·謝爾蓋耶夫也用了普羅科菲耶夫的配樂，為聖彼得堡的基洛夫國家歌劇和芭蕾舞劇院，搬演了一齣《仙履奇緣》，由娜塔莉亞·杜丁斯卡亞主演。而在西方，米歇爾·福金編舞的獨幕劇版本早於扎哈諾夫的全長版本出現。該劇由弗德烈·德蘭傑撰寫音樂，於1938年在倫敦皇家歌劇院首演。

艾斯頓編導的《仙履奇緣》之所以享負盛名，因為它是第一齣承襲了19世紀經典芭蕾舞傳統的英倫長篇芭蕾舞劇，其故事根據佩羅的童話故事版本，音樂也用了普羅科菲耶夫的曲譜。他恢復了以男性飾演女角的古老的傳統，讓羅伯特·赫爾普曼和他自己合演那一對醜姐妹，並由莫伊拉·希勒（演《紅鞋子》的著名女星）飾演仙杜麗娜。

繼艾斯頓的《仙履奇緣》之後，湧現了多個同樣題材的製作，出自多位編舞家之手，如瓦斯拉夫·奧利可夫斯基的（巴黎國際舞蹈節，1963年）、賓·史蒂文森（華盛頓國家芭蕾舞團，1970年）、米凱·巴里舒里哥夫和彼得·阿納斯托斯（美國芭蕾舞劇院，1984年）、邁克爾·科德（英國國家芭蕾舞團，1996年）、阿列斯·羅曼斯基（馬林斯基芭蕾舞團，2002年）

full-length version of *Cinderella* had been done only in Russia. The first production, choreographed by Marius Petipa with Enrico Cecchetti and Lev Ivanov, premiered at the Mariinsky Theatre in St. Petersburg in 1893.

The next version seen in Russia was Rostislav Zakharov's (the version Kochetkova saw), choreographed for the Bolshoi Ballet in 1945 and for which the Prokofiev score was written. A year later, Konstantin Sergeyev made a *Cinderella*, also using the Prokofiev score, for the Kirov State Theatre of Opera and Ballet in St. Petersburg, featuring Natalia Dudinskaya. In the West, a one-act version by Michel Fokine with music by Frédéric d'Erlanger preceded Zakharov's full-length, premiering at London's Royal Opera House in 1938.

Ashton, whose *Cinderella* carries the distinction of being the first English full-length ballet in the tradition of the 19th century classics, also based his ballet on the Perrault fairy tale and used the Prokofiev score. And he revived an old tradition by casting men in female roles — Robert Helpmann and himself as the Ugly Sisters. Moira Shearer (of *The Red Shoes* fame) played the role of *Cinderella*.

Ashton's *Cinderella* was followed by an onslaught of productions ranging from Vaslav Orlikovsky's (International Dance Festival, Paris, 1963), Ben Stevenson's (National Ballet, Washington, D.C., 1970), Mikhail Baryshnikov and Peter Anastos' (American Ballet Theatre, 1984), Michael Corder's (English National Ballet, 1996), Alexei Ratmansk's (Mariinsky Ballet, 2002) to David Bintley's (Birmingham Royal Ballet, 2010).

Cinderella first graced the stage at San Francisco Ballet in a 1973 production by Lew Christensen and Michael Smuin, then co-artistic directors. This new version, with all the technological advantages of the 21st century, began percolating when Tomasson and Wheeldon were discussing a new full-length ballet for the Company. Because Dutch National Ballet also wanted a full-length from Wheeldon, a co-production took place.

In creating a world for his characters to inhabit, Wheeldon assembled an artistic team with imaginations as big as his own. Step one was brainstorming with playwright and librettist Craig Lucas, who describes the early stages of *Cinderella* as “a constant back and forth, teasing out what was exciting and a shared understanding of the story.” He



及大衛·賓特利（伯明翰皇家芭蕾舞團，2010年）。

《仙履奇緣》首度登上三藩市芭蕾舞團的舞台，是該團兩位聯合藝術總監：魯·克里斯汀森和邁克爾·斯穆恩於1973年的聯合製作。而現在這具備21世紀科技優勢的新版本，則是舞蹈家湯美生和編舞家惠爾頓在討論為舞團編排一齣長篇芭蕾舞劇的過程中，逐漸成形的。由於荷蘭國家芭蕾舞團也希望惠爾頓替他們編作一齣長篇舞劇，大家一拍即合，決定聯手製作。

為了營造一個讓故事人物活在其中的世界，惠爾頓召集了一群同具非凡想象力的藝術家。第一步是與劇作家兼填詞人克雷格·盧卡斯腦力激盪，一起精思妙想。盧卡斯形容《仙履奇緣》的初稿階段是「不斷循環往復地梳理出最精彩的部分，尋求對故事的共識。」他和惠爾頓想「挖掘那些以前未曾發掘到的可能性。」

這些可能性，包括用另一樣東西來代替仙女，惠爾頓認為這是一個至為關鍵的元素。他說：「我們往往會不禁幻想，自己親愛的人是不是時刻都在以某種方式守

and Wheeldon wanted “to burrow into possibilities we had never seen explored.”

Those possibilities included a substitute for the fairy godmother — an essential element, according to Wheeldon. “We all toy with the idea that loved ones are always watching over us in some way,” he says. He and Lucas settled on the tree that grows when Cinderella cries over her mother's grave (in effect, a character, “a living thing that could embrace the action,” says Lucas) and four Fates who offer guidance and protection.

Wheeldon also knew he wanted his Cinderella to be more in charge of her destiny than she is depicted traditionally. Cinderella gains some of her strength from four spirits (seasonal fairies in Prokofiev's score), who, while teaching her to dance, imbue her with such gifts as elegance and lightness of being. The steps they teach her form the basis of her solo at the Prince's ball.

Cinderella's Prince, too, is deeper than in traditional versions. Wheeldon and Lucas gave him a childhood and a best friend who offers a bit of classic fun with mistaken identity. When Cinderella meets the Prince, he's masquerading as his own servant, so “the Prince sees who Cinderella really is,” says Lucas. “She isn't reacting to someone's status; she is treating him [respectfully] as she would the lowliest person, something he isn't used to

護着我們。」他和盧卡斯終於決定採用那棵仙杜麗娜在母親墳前落淚時流淌的淚水澆灌出來的樹（其實這也是個角色，正如盧卡斯說，是個「能夠參與劇情發展的活物」）和那四位指引並保護仙杜麗娜的命運使者。

惠爾頓也很清楚他想塑造的仙杜麗娜角色，相較傳統版本的刻劃，更有命運自主的力量，其中部分力量源自四類精靈（在普羅科菲耶夫的樂譜中以四季仙子呈現），他們一邊教她跳舞，一邊以優雅和輕盈的風姿陶冶她。精靈所授舞步後來成為了她在王子的舞會上獨舞的基礎。

《仙履奇緣》的王子角色，也比傳統版本更有深度。惠爾頓和盧卡斯構思了他的童年經歷，並添加了一個摯友的角色。這個角色用「身份錯位」的經典橋段為劇情帶來了一些幽默的成分。仙杜麗娜第一次見到王子時，王子喬裝成自己的僕人，這樣一來，如盧卡斯所說，「王子得以洞察仙杜麗娜的真正為人」，發現「她待人接物完全不計較對方的身份，她對待自己和對待身份最卑微的人毫無二致，這樣的態度王子從未遇過。當然他也不知道原來仙杜麗娜也隱藏了自己的身份。」

話劇沒有佈景也難成其事，於是惠爾頓找朱利安·格露奇來負責佈景和服飾，因為看中他「非常奇幻的設計風格」，而且「總是能夠在童話故事中，挖掘並呈現出故事的陰暗面。」「我覺得這部《仙履奇緣》的製作比傳統版本更具流動感，」格露奇說，「場景之間的切換更快了，場景的地點也更多了。因此對於我來說，這是在考驗我提出設想的能力。因為我總是要設想一個新的地點，既能夠襯托故事的氛圍，又能非常流暢地過渡到下一個場景。」至於服飾，他說其實這部作品中的服飾有一定的「寬鬆度」。童話故事總是以「很久很久以前」作為開頭，而非「故事發生在1870年」。故事大約設定在在19世紀，但整個世紀的任何一個時段都有可能。因



experiencing. He has no idea that Cinderella is also hiding her own identity.”

But what’s a story without a setting? Wheeldon chose Julian Crouch to do the sets and costumes because of his “very fantastical approach to design. He always seems to embrace the darker side of the fairy tales he’s done,” he says. “I think this version of *Cinderella* is more fluid than the traditional,” Crouch says. “It moves scene to scene more rapidly; it has more locations. So for me it’s been an exercise in suggestion — I’ve had to suggest a location and support the atmosphere and then move fluidly to the next one.” As for the costumes, he says there’s “a looseness about them. Fairy tales are “once upon a time,” not “once upon 1870.” [The period is] generally 1800s, but spread over the century. Each character is allowed to drift a bit in time. I’d say it’s timeless; in that sense it has a fluidity as well.”

此，可以允許每個角色的服飾在年代定位上有一定的自由度。我認為童話故事超越時間的限制，從這個意義而言，服飾設計也頗具流動感。」

惠爾頓的合作夥伴還有屢獲殊榮的木偶師巴素·特威斯特。特威斯特受訓於位於法國沙勒維爾－梅濟耶爾的國立偶戲藝術高等學院。他在《仙履奇緣》中把這棵樹由佈景升華為角色，一個會跳舞的角色。木偶的構造機理倒不複雜，他說，「當你要根據音樂為一棵樹編舞的時候，你便會一邊操縱，一邊心想『現在要擺這個造型，接下來是那個造型』，當你感覺這棵樹和一個舞者已經毫無分別時，它就真正活起來了。」

為了加強樹的效果，設計方案要求加入投影，而燈光正好是娜塔莎·卡茨的專長。在她看來，「《仙履奇緣》是一部關於轉變的作品，仙杜麗娜經歷了仙子的顯靈和自身的轉變，二者都匯聚在歡樂的時空。」這在燈光方面，意味着「光暗缺一不可，明暗對照的效果才能凸顯情感。情緒黯然的時，燈光便也黯然，應該要歡樂的時候，我們的燈光便呈現出歡樂的氣氛。」她補充道，燈光是一種敘事的手段，「因此可以隨着故事情節的發展而變幻」。正如在音樂中有主題旋律一般，卡茨在劇情關鍵之處，在燈光設計上，令顏色和圖案的主題重現。

卡茨表示，《仙履奇緣》最為精彩的地方在於，「這是一部全新的戲，我們是在同一條起跑線上開始的。」她並非那種夢想成為仙杜麗娜的女孩，但她說，如果非要成為仙杜麗娜不可的話，「我會選擇這部舞劇中的仙杜麗娜形象。」

中譯 昌明

摘錄自三藩市芭蕾舞團的《仙履奇緣》節目介紹
Excerpt from San Francisco Ballet’s programme notes on Cinderella
http://www.sfballet.org/tickets/production/program_notes?prodid=2330

One of his collaborators is award winning puppeteer Basil Twist, who trained at École Supérieure Nationale des Arts de la Marionnette in Charleville-Mézières, France. His primary job on *Cinderella* was to make the tree be more than mere scenery — a character that would, in effect, dance. The mechanics aren’t that difficult, but then “you get to the moment when you’re choreographing for the tree, to the music, and you’re saying, “Now it makes this shape; now it’s that shape.” You feel the tree as you would a dancer. That’s when it comes alive,” he says.

To enhance that tree, the design plan calls for projections, and lighting is where Natasha Katz comes in. To her, Cinderella is “a piece about transitions. Cinderella has moments of revelation and transition, and they’re all tapered to a place of joy.” What that means in terms of lighting, she says, is that “you can’t have light without darkness. The lighting really is the chiaroscuro of emotion. We’re going to have darkness when it’s emotionally dark, and we’re going to have joy when we’re supposed to have joy, and that is light and fluffy and beautiful and fun.” Lighting is a form of storytelling, “so that it arcs with the story,” she adds. And, as in music, there are motifs, recurring themes of color or pattern that Katz returns to at key moments.

What’s most exciting about this Cinderella, says Katz, “is that it’s completely new, that we all started from the same place together.” She wasn’t one of those little girls who dreamed of being Cinderella — but if she had been, she says, “this is the Cinderella I would have dreamed about.”



克里斯多夫·惠爾頓
Christopher Wheeldon

編舞
Choreographer

惠爾頓自 2012 年起出任倫敦皇家芭蕾舞團的藝術夥伴。早年他應邀成為紐約市芭蕾舞團團員，並於 1998 年升任獨舞員。他於 2000 年放棄舞蹈員身份，轉任編舞。

他首部編舞作品是 1997 年為紐約市芭蕾舞團鑽石計劃創作的《斯拉夫舞曲》；惠爾頓於 2001 至 2008 年間為舞團的駐團編舞。他曾合作的舞團包括皇家芭蕾舞團、三藩市芭蕾舞團、賓夕凡尼亞芭蕾舞團、紐約大都會歌劇院等，他更是第一位為莫斯科大劇院芭蕾舞團編作新舞碼的英國人。2007 年，惠爾頓成立莫菲西斯 / 惠爾頓舞團，並於 2010 年離開。此後舞團改名為莫菲西斯舞團，由聯合創辦人洛德斯·洛佩茲繼續管理。

其後，惠爾頓製作了兩套長篇舞劇：皇家芭蕾舞團的《愛麗斯夢遊仙境》（2011）及荷蘭國家芭蕾舞團與三藩市芭蕾舞團聯合製作的全新版本《仙履奇緣》（2012），更憑《仙履奇緣》獲莫斯科貝洛瓦舞蹈大獎。同年，他獲皇家芭蕾舞團委任為藝術總監；並於該年的倫敦奧運閉幕禮中與阿拉斯泰爾·馬里奧特合作編舞。2014 年，皇家芭蕾舞團首演惠爾頓編舞的長篇舞劇《冬天的故事》。同年 12 月，他首次創作的音樂劇《一個美國人在巴黎》於巴黎上演。他與荷蘭國家芭蕾舞團關係密切，於 2015 年 6 月為舞團項目《酷不列顛尼亞》編舞。

惠爾頓是美國藝術與科學院榮譽院士；其他獎項包括 2005 年憑作品《複調》贏得倫敦評論協會的最佳新芭蕾舞作獎及舞蹈雜誌獎。

Wheeldon has held a position as artistic associate of The Royal Ballet in London since 2012. Wheeldon was invited to dance with the New York City Ballet, and was promoted to soloist in 1998. He ended his dance career in 2000 to focus on a career as choreographer.

His first choreography was *Slavonic Dances* for the Diamond Project of the New York City Ballet in 1997. Wheeldon has been resident choreographer with the company from 2001 to 2008. He has worked for The Royal Ballet, the San Francisco Ballet, the Pennsylvania Ballet and the Metropolitan Opera (New York), and was the first Brit to create a new choreography for the Bolshoi Ballet. In 2007, Wheeldon founded Morphoses/The Wheeldon Company, which he left in 2010. The company is renamed Morphoses and continued by co-founder Lourdes Lopez.

Wheeldon then made two full-length productions: *Alice's Adventures in Wonderland* (2011) for The Royal Ballet and a brand-new première of *Cinderella* (2012) in co-production with Dutch National Ballet and San Francisco Ballet. Wheeldon was awarded a Prix Benois de la Danse for *Cinderella*. He was also appointed artistic director at The Royal Ballet that same year. On top of that, he collaborated with Alastair Marriott for the Closing Ceremony of the Olympic Games in London, 2012. In 2014, The Royal Ballet premiered his full-length ballet *The Winter's Tale*. In December 2014, Wheeldon made his musical debut in Paris with *An American in Paris*. He has special ties with Dutch National Ballet, and is choreographing a new work for the company's programme *Cool Britannia* in June 2015.

Wheeldon is an Honorary Fellow of the American Academy of Arts and Sciences. His other accolades include Critics' Circle for Award for Best New Ballet 2005 for *Polyphonia* and Dance Magazine Award 2005.

中譯 謝穎琳



普羅科菲耶夫 (1891-1953)
Sergei Prokofiev

作曲
Composer

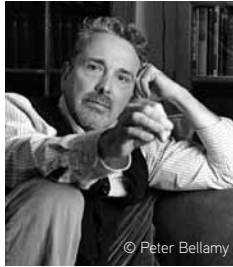
普羅科菲耶夫，20 世紀最負盛名的作曲家之一，從小就是位出色的鋼琴家及作曲家。受訓於聖彼得堡音樂學院，師從里亞多夫、林姆斯基－高沙可夫等名師，因鋼琴演奏而聞名，善於將其鋼琴知識運用在作曲中，23 歲便憑其創作的第二鋼琴協奏曲獲得魯賓斯坦獎。十月革命後，普羅科菲耶夫離開故鄉，旅居美、法等國多年，曾於 1927 年、1929 年及 1932 年三次回訪蘇聯，最終於 1934 年與家人定居莫斯科。

普羅科菲耶夫的名作包括：管弦樂曲《西古提組曲》；芭蕾舞劇《小丑》、《浪子》、《羅密歐與茱麗葉》和《仙履奇緣》；11 部歌劇，包括《三橘之戀》、《戰爭與和平》和《火天使》等；交響童話《彼得與狼》（由管弦樂伴奏的說書人獨腳戲，1936 年）；另有交響曲、小提琴協奏曲、五首鋼琴協奏曲、鋼琴短曲《諷刺》、九首鋼琴奏鳴曲及歌曲等。

普羅科菲耶夫卒於 1953 年 3 月 5 日，史太林也在同日去世。1957 年，他的第七交響曲獲追授列寧獎。

A prodigious pianist and composer from an early age, Prokofiev was a pupil of Liadov, Rimsky-Korsakov, and others at the St Petersburg Conservatory. He became widely known as a brilliant pianist and applied his knowledge of the piano in his compositions, winning the Rubinstein prize with his First Piano Concerto at age 23. For some years he lived in exile, travelling on a League of Nations passport. He visited Russia in 1927, 1929, and again in 1932. He finally settled in Moscow with his family in 1934.

One of the most celebrated composers of the 20th century, Prokofiev's best known works include the *Scythian Suite*, for orchestra; the ballets, *Chout* (or *The Buffoon*), *The Prodigal Son*, *Romeo and Juliet*, and *Cinderella*; eleven operas, including *The Love for Three Oranges* (libretto after Gozzi), *War and Peace*, *The Flaming Angel*, a fairy tale for children, *Peter and the Wolf* (a monologue with spoken voice with orchestral accompaniment, 1936); and five piano concertos, violin concertos, symphonies, the brief piano pieces *Sarcasms*, nine piano sonatas, songs, among others. He died on 5 March 1953, the same day as Joseph Stalin's death was announced, and in 1957 his Seventh Symphony was posthumously awarded a Lenin Prize.



克雷格·盧卡斯
Craig Lucas

故事
Libretto

盧卡斯不僅是劇作家及編劇，也是劇場導演、音樂劇演員及電影導演。曾獲獎項包括2003年憑《牙醫的秘密生活》獲得紐約影評人協會最佳劇本獎。他亦得到不少文學獎項，例如憑作品《吻錯情真》及《垂死的高盧人》獲得普立茲戲劇獎。

Playwright, scriptwriter, theatre director, musical actor and film director, Lucas has received several awards for his work, including the New York Film Critics Circle Award for best scenario for *The Secret Lives of Dentists* in 2003. He has also received various literary awards, including the Pulitzer Prize for drama for the plays *Prelude to a Kiss* and *The Dying Gaul*.



朱利安·格露奇
Julian Crouch

佈景、服裝及面具設計
Set, Costume & Mask Designer

格露奇身兼多職，既是導演、設計師，又是作家及特技效果設計師。他曾創作不同戲劇、歌劇及影視作品，包括：菲力普·格拉斯於紐約大都會歌劇院上演的《真理堅固》。他亦曾憑不同作品獲獎，包括紐約大都會歌劇院的《魔幻島》。《仙履奇緣》是格露奇首部芭蕾舞作品。

As a director, designer, writer, and special effects artist, Crouch has created productions for theatre, opera, film and television. Crouch has been involved in such productions as Philip Glass's *Satyagraha* at the Metropolitan Opera in New York. He has won many awards for his work on various productions, including *The Enchanted Island* for the Metropolitan Opera. *Cinderella* is his first ballet production.



娜塔莎·卡茨
Natasha Katz

燈光設計
Lighting Designer

卡茨曾為美國芭蕾舞劇院多個製作，以及紐約市歌劇院等不同歌劇院擔任燈光設計。她參與過超過40齣百老匯音樂劇及舞台製作，包括迪士尼音樂劇《小魚仙》(2008)。卡茨曾獲多個獎項，包括東尼獎及戲劇編輯人獎。

Katz has done the lighting design for productions by American Ballet Theatre and various opera companies, including New York City Opera. Her Broadway work includes more than 40 musicals and stage productions including the Disney musical *The Little Mermaid* (2008). Katz has received numerous awards for her work, including Tony Awards and the Drama Desk Award.



積琪蓮·巴瑞特
Jacquelin Barrett

助理編舞
Assistant Choreographer

巴瑞特於皇家芭蕾舞團、伯明翰皇家芭蕾舞團、蘭伯特舞蹈團、加拿大國立芭蕾舞團擔任客席芭蕾舞導師。她參與過克里斯多夫·惠爾頓在世界各地演出的芭蕾舞劇。她亦是皇家芭蕾舞團首席舞蹈員羅倫·卡斯博森的私人導師。

Barrett is in great demand as a guest ballet mistress and teacher with The Royal Ballet, Birmingham Royal Ballet, Rambert Dance Company and the National Ballet of Canada. She has staged Christopher Wheeldon's ballets all over the world. She is also the private teacher of Lauren Cuthbertson, a principal with The Royal Ballet.



巴素·特威斯特
Basil Twist

樹及馬車的場景調度及設計
Director & Designer of the Tree & Carriage Scene

特威斯特出身於木偶師世家。1997年獲得紐約貝絲獎，並憑作品《圓蛛秀》獲世界偶戲協會表揚。1998年，特威斯特憑《告密》及《幻想交響曲》獲提名戲劇編輯人獎。他亦為紐約HERE藝術中心旗下的夢想音樂木偶計劃出任總監。

Twist comes from a family of puppeteers. In 1997, Twist received a Bessie Award and an award from Unima for the production *The Araneidae Show*. In 1998, he was nominated for a Drama Desk Award for *Tell Tale* and *Symphonie Fantastique*. Twist is the director of The Dream Music Puppetry Program at the HERE Arts Center in New York.



丹尼爾·布迪
Daniel Brodie

錄像投影設計
Video Projection Designer

錄像投影設計師及多媒體創作人。2007年與木偶師巴素·特威斯特共同製作《封印背後》，而二人的《曲折的詠嘆調》亦獲得第19屆年度持票人大獎(2009)的最佳錄像設計。布迪的百老匯作品包括：音樂劇《搖滾福音》重演版。他又為克里斯多夫·惠爾頓的《冬天的故事》(皇家芭蕾舞團, 2014)設計錄像投影。

Brodie is a video projection designer and a multimedia artist. In 2007, he collaborated with puppeteer Basil Twist on the productions *Behind the Lid*, and *Arias With a Twist*, for which received the 19th Annual Ticketholder Award for Best Video Design 2009. His work on Broadway includes the revival of *Godspell*. He designed the video projections for Christopher Wheeldon's *The Winter's Tale* (The Royal Ballet, 2014).

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荷蘭國家芭蕾舞團 Dutch National Ballet

荷蘭國家芭蕾舞團在過去50年穩步發展，時至今日已成為全球最頂尖的芭蕾舞團之一。憑藉豐富獨特的劇目，堅持創新的傳統，加上約76位來自世界不同角落的舞者，舞團在荷蘭的文化界以至更多領域皆扮演領導角色。每年，舞團都會在阿姆斯特丹舉行約70場表演，並會在荷蘭等地以至海外的劇院上演至少25場表演。芭蕾舞團大部分的演出都是由荷蘭芭蕾舞管弦樂團現場伴奏。

由2003年7月起，舞團總監一職由駐團編舞特德·布蘭德森出任。2013年8月，國家青少年芭蕾舞團成立，並與國家芭蕾舞學院攜手合作，為擁有舞蹈天賦的年輕人鋪下踏腳石。現時，團內已有13位年輕舞者接受培訓，並參與荷蘭國家芭蕾舞團的古典芭蕾舞演出。



特德·布蘭德森
Ted Brandsen

藝術總監
Artistic Director

在布蘭德森的領導下，荷蘭國家芭蕾舞團大有進步，例如於2013年獲《紐約時報》評為世界五大上演新作的舞團之一，另外也獲《南德意志報》評選為世界首三大舞團。布蘭德森領導芭蕾舞團推展多項重要的藝術計劃，包括以嶄新方式創作足本劇目，將獲得好評的劇目帶到荷蘭更多地方上演，又引進世界一流的新編舞。布蘭德森亦與國家芭蕾舞學院合作，幫助學員得到專業實踐的機會，同時他亦有份成立國家青少年芭蕾舞團。

Under the directorship of Brandsen, the Dutch National Ballet (DNB) has made enormous progress. In 2013, for instance, the *New York Times* ranked the company in the top five dance institutions in the world that presented new productions, and *Die Süddeutsche Zeitung* ranked the group in the top three in the world. As the director of DNB, Brandsen has introduced and developed a number of important artistic initiatives. These include taking an innovative look at the full-length repertoire, presenting leading repertoire more widely throughout the Netherlands and introducing new world-class choreographers. In collaboration with the National Ballet Academy, he initiated a closer link between the dance academy and professional practice, and was involved in founding the Junior Company.

中譯 謝穎琳



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Marijn Rademaker



Artur Shesterikov



Jozef Varga



Remi Wörtmeyer

Larissa Lezhnina (Guest Dancer)

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Ted Brandsen

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Musical Director & Conductor of

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香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series
寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 / 戲曲 OPERA / CHINESE OPERA					
粵劇《鴛鴦淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi-kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm	
經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi-kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm	
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 21/3 22/3	7:30pm 7:30pm 2:30pm	
寶馬會本地菁英創作系列《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm	
浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm	
浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm	
浙江小百花越劇團 《五女拜壽》 團長：茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm	
古典音樂 CLASSICAL MUSIC					
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	CCCH	27/2 28/2	8:00pm 6:00pm	
香港中樂團「樂旅中國 IX」 指揮：閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm	
威廉·克里斯蒂、庭院之聲學堂 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm	
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm	
法比奧·比昂迪小提琴演奏會	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm	
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm	
歐洲嘉蘭古樂團	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm	
鋼琴：馮大維 小提琴：金珍秀 大提琴：金約拿					
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm	
聲音劇場 藝術總監：保羅·希利亞	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出					
爵士樂 / 世界音樂 Jazz / World Music					
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm	
波比·麥非年 spirityouall	Bobby McFerrin - spirityouall	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 世界音樂 Jazz / World Music					
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會	World Music Weekend - Pansori meets Flamenco	CHT	28/3	8:00pm	
情歌樂會與拉米加斯女子樂團成員	Jeong Ga Ak Hoe & musicians from Las Migas				
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
戲劇 THEATRE					
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作	New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-sze Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmansky With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
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電影 FILM	
2, 8, 16/11/2014	《法老的女兒》 <i>The Pharaoh's Daughter</i>
30/11; 6, 14/12/2014	《舞姬》 <i>La Bayadère</i>
11, 17, 25/1	《愛之傳說》 <i>The Legend of Love</i>
1, 7, 14, 15/3	《胡桃夾子》 <i>The Nutcracker</i>
5, 11, 12, 18/4	《天鵝湖》 <i>Swan Lake</i>
19/4; 9, 10/5	《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>
21, 27/6; 5/7	《伊凡大帝》 <i>Ivan The Terrible</i>
歌劇 / 戲曲 OPERA / CHINESE OPERA	
27/2-29/3	藝術節展覽：康有為面面觀 HKAF Exhibition: <i>Datong and The World of Kang Youwei</i>
11/3	傳承粵劇經典 Passing the Torch in Cantonese Opera
13/3	執導現代歌劇 Staging a New Opera
15/3	歌劇作曲解碼 Composing for <i>Datong</i>
15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing <i>The Tsar's Bride</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同：康有為在瑞典》放映座談會 <i>Datong: The Great Society -</i> In Search of a Modern Utopia
26/3	中國戲曲的視野 —— 與茅濤濤對談 Future of Chinese Opera
音樂 MUSIC	
27/2	艾瑪的音樂之旅 Kapelle for Kids
27/2-29/3	「女·聲」攝影活動 "Voices of Women" Photography Campaign
28/2	德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden
3/3	威廉·克里斯蒂與繁花香古樂團大師班 Masterclass with William Christie and Les Arts Florissants
6/3	赤腳女聲 —— 喜樂的泉源 Barefoot Divas - Living with Joy
7/3	相約法比奧·比昂迪 Meet Fabio Biondi
11/3	以樂為生 On Music as a Profession
12/3	杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians
13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
14/3	波比·麥非年大師班 The Bobby McFerrin Masterclass
14/3	與米凱·路迪對話 In Dialogue with Mikhail Rudy
15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC	
16/3	米凱·路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
舞蹈 DANCE	
25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	舞劇劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting <i>Cinderella</i>
14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
14, 15/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
戲劇 THEATRE	
27/2	與德萬對話 In Conversation with Lisa Dwan
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28/2	《打擂台》演後談 Fighting for Your Attention
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2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging <i>Pride and Prejudice</i>
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》 <i>Smashed Revealed</i>
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?
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11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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