

44th  香港藝術節
Hong Kong Arts Festival
19.2-20.3.2016

FESTIVAL OPENING 藝術節開幕演出

Compagnia Finzi Pasca 芬茲·帕斯卡劇團

THE HONG KONG
JOCKEY CLUB SERIES
香港賽馬會藝粹系列

(二月 Feb 19)

La Verità

(The Truth) 真相奇幻坊



藝術節開幕演出贊助
Festival Opening sponsored by



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

同心 同步 同進 RIDING HIGH TOGETHER

二月二十日演出贊助
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The Hong Kong Jockey Club

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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.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival

貢獻香港藝術節44年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 44 Years & Festival Opening Sponsor



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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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香港賽馬會主席
葉錫安博士 CBE JP
Dr Simon S O Ip CBE JP
Chairman, The Hong Kong Jockey Club

香港賽馬會主席獻辭

香港賽馬會對香港藝術節的捐助始於七十年代。每年藝術節邀請享譽國際及本地藝壇的表演者雲集香港，為逾十萬名觀眾呈獻多元化及高水平的精采節目，令香港藝術節成為亞洲區內最舉足輕重的文化盛事之一，馬會深感榮幸。

今年我們將繼續支持三個備受歡迎的節目，包括《香港賽馬會藝粹系列》、《香港賽馬會當代舞蹈平台》以及《香港賽馬會學生專享節目》。而《香港賽馬會藝粹系列》更再度為整個藝術節揭開帷幕，為大家帶來糅合雜技、舞蹈及音樂等不同元素的瑞士芬茲·帕斯卡劇團鉅製《真相奇幻坊》。此外，承接去年首度推出便大獲好評之《賽馬會本地菁英創作系列》，今年我們會再接再厲，支持藝術節呈獻由二十多位本地舞者及演員的精心傑作、全港首齣大型街舞劇場《炫舞場》。

與此同時，我們的捐助更涵蓋與節目相關的教育外展活動，如講座、工作坊及藝術家分享等，務求豐富本地文化生活及提高藝術欣賞水準之外，亦可培育有潛質的新晉藝術家。

馬會過去十年投放在文化藝術發展方面的捐款超過三十一億港元，捐助項目涵蓋硬件及軟件，因為我們相信兩者對推動藝術發展同樣重要。

今屆藝術節以「其後」為主題，正好印證馬會對其一貫支持，並將繼往開來，為廣大市民帶來更多目不暇給的精采表演。我們熱切期待並衷心祝賀本屆香港藝術節圓滿成功。

Message from the Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club has been a proud partner of the Hong Kong Arts Festival since its earliest days in the 1970s. We are delighted to see that our strong long-term partnership has helped to make the Festival one of the most eagerly-awaited cultural events in the local and regional arts calendar, bringing top-notch local and international artists to our city each year for a diverse range of live performances that enchant audiences of more than 100,000.

Given the popularity and success of The Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are pleased to continue supporting these programmes in 2016. For the second year in a row, we are privileged to sponsor the Festival's opening performance featuring a multi-dimensional circus arts production, *La Verità* (The Truth), by Compagnia Finzi Pasca from Switzerland. Furthermore, to build on the success of the initial Jockey Club Local Creative Talents Series last year, the Club will this time support a spectacular new dance drama *Danz Up*, in which over 20 outstanding local dancers and actors portray their dreams as urban dance warriors.

Our donations to the Festival's programmes and series also support outreach activities such as school talks, workshops and demonstrations, in order to enrich the cultural experiences of local audiences, foster the public's appreciation of arts and culture and nurture potential young talent.

In total over the past decade, our donations to the arts and cultural development have exceeded HK\$3.1 billion, covering both hardware and software projects, which we see as equally important.

The theme of this year's Festival is "What comes after", and that is also an apt watchword for The Hong Kong Jockey Club's support. We look forward to joining you in discovering new artistic horizons this year, while helping the Festival break further new ground in the years ahead.

HKRI

香港興業國際集團有限公司
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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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%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：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、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、莫斯科大劇院、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，過去十年共委約及製作逾100套本地全新創作，包括戲劇、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24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」每年提供約8,000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 cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of **“PLUS” and educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

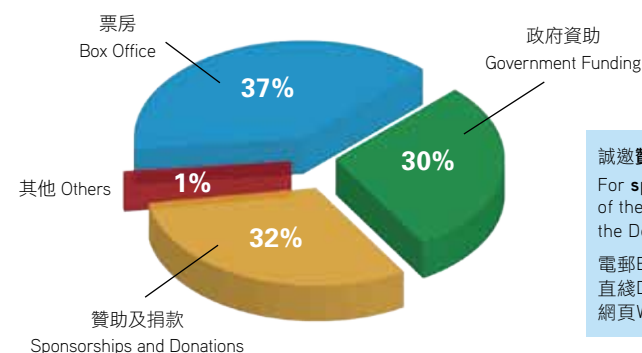
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, 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 has commissioned and produced over 100 new local productions in the past decade, including 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 24 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 about 8,000 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44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。

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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The Hong Kong Jockey Club Charities Trust

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「香港賽馬會藝粹系列」之

芬茲·帕斯卡劇團

《真相奇幻坊》

藝術節開幕演出

the Festival Opening Performance of

La Verità (The Truth)

by Compagnia Finzi Pasca

as part of “The Hong Kong Jockey Club Series”

44th



香港藝術節
Hong Kong
Arts Festival

19.2-20.3.2016 Presents

Compagnia Finzi Pasca 芬茲·帕斯卡劇團

La Verità (The Truth) 真相奇幻坊

written and directed by **Daniele Finzi Pasca**

編導：丹尼爾·芬茲·帕斯卡

19-21/2/2016



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



演出長約 2 小時 15 分鐘，包括一節中場休息
Running time: approximately 2 hours 15 minutes
including one interval



英語演出，附中、英文字幕
Performed in English with Chinese
and English surtitles

場刊封面及內頁照片 Cover, production photographs and portraits © Viviana Cangialosi



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贊助 for sponsoring

芬茲·帕斯卡劇團

《真相奇幻坊》

二月二十日演出

the 20 Feb performance of
La Verità (The Truth)
by Compagnia Finzi Pasca

創作及演出 Credits

編劇 / 導演 / 聯合燈光設計 / 聯合編舞

丹尼爾·芬茲·帕斯卡

創作總監 / 監製 / 編劇

茱莉·赫密連·芬茲

音樂 / 聯合編舞 / 音效設計

瑪麗亞·邦沙尼高

佈景及道具

雨果·加喬盧

執行監製及藝術顧問

安東尼奧·維加米尼

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導演助理

珍內芙耶芙·道普爾

化妝及髮型設計

切奇·巴比

製作總監

馬克·拉里比德

藝術顧問

法貝列治奧·亞里崗尼

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舞蹈雕塑創作

東尼·維傑多

Carré 四方體創作

瑪麗伊芙·希文

Carré 四方體編舞

安妮·金·迪里

斯爾滾圈設計

丹尼爾·斯爾

Author, Director, Lighting Co-design & Co-choreographer

Daniele Finzi Pasca

Creative Director, Producer & Co-writer

Julie Hamelin Finzi

Music, Co-choreographer & Sound Design

Maria Bonzanigo

Set & Props

Hugo Gargiulo

Executive Producer & Artistic Consultant

Antonio Vergamini

Costumes Design

Giovanna Buzzi

Lighting Co-design

Alexis Bowles

Video Design

Roberto Vitalini

Assistant to the Director

Geneviève Dupéré

Make-up & Hairstyle Design

Chiqui Barbé

Director of Production

Marc Laliberté

Artistic Consultant

Fabrizio Arigoni

Researcher

Facundo Ponce de León

Creator of Choreographic Sculptures

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尚·菲利普·谷里爾
史提芬·賈提連尼
安德列·安 經格勒斯 - 萊
伊芙蓮·拉科
弗蘭西斯科·蘭茨奧提
大衛·曼尼斯
馬可·包列提
菲力斯·沙拉斯
比亞翠絲·沙也德
羅蘭度·他堅尼

舞台監督

阿里格拉·史匹蘭索尼

巡演經理

安德列亞·卡路素·撒頓連盧

技術總監及裝配主管

甄思·略尼

音響及錄像主管

法比奧·力奇

燈光主管

干撒路·索迪

木工

尼科羅·巴治奧

字幕中譯

王昊然

字幕控制

徐曉雯

Performers

Moira Albertalli
Erika Bettin
Jean-Philippe Cuerrier
Stéphane Gentilini
Andrée-Anne Gingras-Roy
Evelyne Laforest
Francesco Lanciotti
David Menes
Marco Paoletti
Felix Salas
Beatriz Sayad
Rolando Tarquini

Stage Manager

Allegra Spernanzoni

Tour Manager

Andrea Caruso Saturnino

Technical Director and Head Rigger

Jens Leclerc

Head of Sound and Video

Fabio Lecce

Head of Light

Gonzalo Soldi

Carpenter

Nicolò Baggio

Chinese Surtitles

Simon Wang

Surtitles Operator

Stephy Tsui

The creation of *La Verità* is in partnership with Cornercard, le Grand Hôtel Villa Castagnola, Orchestra of the Swiss Italian (OSI), Radio Television Swiss (RSI), La Place des Arts, Maison de la Culture de Nevers et de la Nièvre, Scène Nationale de Bayonne - Sud-Aquitain, City of Lugano, Canton Ticino, Pro Helvetia, Fidinam, Caffè Chicco d' Oro and Ernst Ghöner Stiftung.

Compagnia Finzi Pasca thanks Fidinam for supporting the realization of its Australia & Hong Kong tour of *La Verità*.



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Plus 藝術節加料節目

雜技樂園 Circus Wonderland

藝術節加料節目去年發掘了很多技藝不凡的本地雜耍新血。想學習更多雜技嗎？機會來了！芬茲·帕斯卡劇團憑藉以演員及舞者為重心的演出而馳名國際，一眾表演者將主持以下工作坊：

工作坊一：
呼拉圈、基本雜技動作及倒立

工作坊二：
雜耍球及單輪車示範

Last year Festival PLUS discovered many talented local jugglers-would-be in Hong Kong. See more juggling in your future? Well here's take two, this time with circus skills thrown in. Artists from the Compagnia Finzi Pasca, renowned for their people-centred approach to the work of actor and dancer will host two workshops.

Class 1:
Hula hoops, movements, handstands with Evelyne Laforest and Stephane Gentilini

Class 2:
Juggling and demonstration on Cyr wheel with David Menes and Marco Paoletti

18.2 (四 Thu)

工作坊一：4:00pm-6:00pm

工作坊二：7:30pm-9:30pm

(節目已舉行 Past event)

香港文化中心排演室 GR3
Rehearsal Room GR3, HK Cultural Centre

費用 Fee：\$250

英語主講 In English

達利之夢 Dalí's Dreamscapes

走到《真相奇幻坊》的後台，看看來自瑞士的芬茲·帕斯卡劇團怎樣以雜技向超現實大師達利的一生與作品致敬。你可以近距離接觸其戲服、道具，當然少不了人手所畫的巨型達利畫作佈景，以及觀察演員在演出前的熱身準備。雜技劇場愛好者必定大飽眼福！

Go behind the scenes of *La Verità*, the circus-style tribute to the life and work of surrealist Salvador Dalí by the Swiss Compagnia Finzi Pasca and get up close and personal with the tools of their trade: costumes, props, and of course the gigantic replica of the hand-painted Dalí backdrop, and how the cast warm up for the show. A must-see for fans of circus theatre.

20-21.2 (六至日 Sat-Sun) 12:00-12:45pm

香港文化中心大劇院後台
Backstage of Grand Theatre,
HK Cultural Centre

費用 Fee：\$40

英語主講 In English

詳情及網上報名 For details and online registration: www.hk.artsfestivalplus.org

芬茲·帕斯卡劇團
Compagnia Finzi Pasca



芬茲·帕斯卡劇團於 2011 年由安東尼奧·維加米尼、丹尼爾·芬茲·帕斯卡、雨果·加喬盧、茱莉·赫密連和瑪麗亞·邦沙尼高於瑞士盧加諾創立創立。

劇團由 Teatro Sunil 和 Inleventas 兩個劇團合併而成，為的是繼續擴闊「摩掌劇場」風格。「摩掌劇場」是一個建基於隱形姿態和輕巧狀態的戲劇技巧。久而久之，這些概念形成了在不同方面可見的獨特美學：特殊的創作和導演風格；構思演出的方法；訓練演員、雜技人、樂手、舞者和技術人員的哲學；也是尋回懷舊記憶、撩動思緒的與空間互動的方式。

小丑富詩意的動作是設計給一個觀眾和奧運會儀式的獨白演出，也可以戲劇、舞蹈、歌劇和電影演出；芬茲·帕斯卡劇團裏面糅合了所有東西。

Compagnia Finzi Pasca is a structure created in 2011 by Antonio Vergamini, Daniele Finzi Pasca, Hugo Gargiulo, Julie Hamelin and Maria Bonzanigo (in alphabetical order). The company is based in Lugano, Switzerland.

The company began with an adventurous convergence of Teatro Sunil and Inleventas. It is driven by the desire to develop artistic projects which continue to broaden the "Theatre of the Caress" spectrum, a theatrical technique based on the invisible gesture and the state of lightness. Over the years, these concepts have put forth a unique aesthetics found in every dimension: a singular creation and direction style, a particular method of conceiving productions, a training philosophy for the actor, acrobat, musician, dancer and technician, as well as ways of inhabiting space in order to retrieve the memory that conveys nostalgia and stirs.

The poetic gesture of the clown intended as monologue for a single spectator or an Olympic ceremony, for theatre, dance, opera and cinema: everything is combined within the Compagnia Finzi Pasca.

劇團的國際演出包括：《真相奇幻坊》（2013）、《華麗夢境——給契訶夫的一封信》（2010）、《醜陋無賴的寂寥》（1999 年原版及 2013 年西班牙版）、《易卡羅》（1991）及《白上白》（2014）。劇團將會在 2019 年於瑞士沃韋市釀酒節演出。

2009 至 2012 年間，劇團創作了四齣歌劇，並已將它們納入為戲碼：《遙遠的愛》（2009）、《阿依達》（2011）、《丑角》（2011）和威爾第的《安魂曲》（2012）。創作團隊也參與了以下在國際備受好評的演出的編劇、創作和導演工作：2006 都靈冬季奧林匹克運動會閉幕儀式、太陽劇團的《儀仗》、《天空三部曲》（《遊牧的天空》（Cirque Éloize 製作，2002-2006）、《雨》（Cirque Éloize 製作，2004-2012）和《霧》（Cirque Éloize 與芬茲·帕斯卡劇團聯合製作，2007-2011）、還有 2014 年俄羅斯索契傷殘奧林匹克運動會開幕儀式。

中譯：林尚諾



The company's international shows include *La Verità* (2013), *Donka – A letter to Chekhov* (2010), *Brutta Canaglia la Solitudine* (original version in 1999 and Spanish version in 2013), *Icaro* (1991), and *Bianco su Bianco* (2014). Forthcoming projects include the Winegrowers' Festival of Vevey, Switzerland, in 2019.

Between 2009 and 2012 the company directed four opera productions which are now part of its repertory, including *L'Amour de loin* (2009), *Aida* (2011), *Pagliacci* (2011), and Verdi's *Requiem* (2012). The team has written, created and directed such internationally acclaimed productions as the closing ceremony of the Turin 2006 Winter Olympics, Cirque du Soleil's *Corteo* (2005), the *Sky Trilogy* (*Nomade* for Cirque Éloize, 2002-2006; *Rain* for Cirque Éloize, 2004-2012; *Nebbia*, a co-production of Cirque Éloize and Compagnia Finzi Pasca, 2007-2011), and the Winter Olympics Closing Ceremony and the Paralympics Opening Ceremony in Sochi, Russia in 2014.

關於《真相奇幻坊》 About *La Verità*

文：丹尼爾·芬茲·帕斯卡

Text: Daniele Finzi Pasca



在遺留在劇院裏的一個木箱裏有一幅幕布畫。這是一幅稀有獨特的作品：它是薩爾瓦多·達利在四十年代構想芭蕾舞劇《瘋狂崔斯坦》期間在紐約繪畫的其中一幅幕布畫。

2010年12月初的巴黎：《雨》上演之後，我們感到相當雀躍，靈感和念頭湧現腦海。茱莉深信我們必須繼續創作，並且認為這必須延續《天空三部曲》（《遊牧的天空》、《雨》和《霧》）以及《華麗夢境——給契訶夫的信》。她期望可以創作一個演出或雜技表演。她為我讀出在筆記本裏的幾行字：「真相就是我們所夢見的、我們所經歷的、所有我們創造的——這些都成了我們的記憶。」

2010年聖誕節的蒙特利爾：我們在準備晚餐時，收到一個歐洲藝術收藏商的電話，說是可以讓我們在演出裏用上薩爾瓦多·達利在四十年代於紐約畫的一幅幕布畫。

A scrim is discovered in a wooden box left in a theatre. A rare and unique piece, it is one of the scrim painted by Salvador Dalí in New York in the 1940s for *Tristan fou* (*Mad Tristan*), a ballet he had imagined.

Paris, early December 2010: There is much enthusiasm after the launch of the production *Rain*. These are days filled with ideas that march through the mind. Julie is convinced that we must put ourselves to work. She would like to produce a new creation and she is certain that this must follow in the steps of *Sky Trilogy* (*Nomade*, *Rain* and *Nebbia*) and *Donka – A letter to Chekhov*. She hopes that a show or acrobatic performance will take off. She read me a note that she had kept in one of her notebooks: "The truth is all that we have dreamt, all that we have experienced, all that we have created – all that forms a part of our memory."

Montreal, Christmas 2010: We are preparing dinner when I receive a call from a European art collection that gives us the possibility to use a scrim painted by Salvador Dalí in New York in the 1940s.

Brussels, early January 2011: The start of *Corteo* in Europe: As always, when ideas wane they begin to take form. In a taxicab, Julie and I, we are convinced that the

2011年1月初的布魯塞爾，《儀仗》開始在歐洲巡迴演出：念頭從來變得微弱時開始成型。茱莉和我在計程車裏想到要把雜技表演和那幅達利幕布畫做成獨一無二的製作。

沉浸在安東·契訶夫的宇宙後，是時候尋找另一位藝術家的宇宙。此外，還有《崔斯坦與伊索德》、40年代的紐約和歐洲藝術家在美國避難的心路歷程。一些主題能開啟其他主題，不同念頭互相衝擊產生畫面。黃花綻放，蒙眼的角色披著面紗，就像那不勒斯聖塞維諾小教堂裏朱塞貝·薩馬天奴雕刻的雕像般。有著修長手指的手、扭曲比例的陰影、紅的血、白色、聖母馬利亞袍子上的藍色、在空蕩蕩的空間裏懸掛的梯子、不可能的平衡、斷肢的屍體、羽毛與珠片——故事就好像發生在荒廢的歌舞雜耍表演場地，而導演在尋找為劇團帶來好運的主意。

2011年1月的盧加諾：我們聚首一堂，探索怎樣展開這場冒險。茱莉提議將Inleventas和Teatro Sunil合併為芬茲·帕斯卡劇團。《真相奇幻坊》可以是這個新團體的處女作。

中譯：林尚諾



acrobatic performance and the scrim painted by Dalí must form a single, unique project.

After the immersion in the universe of Anton Chekhov, it is time to discover the universe of a new artist. Also, there is *Tristan and Isolde*, New York in the 1940s, and the interior voyage of one who must leave Europe to seek refuge in the US. There are themes that open into other themes, ideas in the mind that jostle and form themselves into images. An unfurling of yellow flowers, blindfolded characters, veiled, like the statues of Giuseppe Sammartino found in the Sansevero Chapel in Naples. Hands with very long fingers, shadows that deform proportions, red blood, the colour white, the blue of the Virgin Mary's cloak, ladders suspended in empty space, impossible balances, dismantled corpses, feathers and sequins – as if the story takes place in a decadent Vaudeville – with a director searching for ideas to improve the fortune of his troop.

Lugano, January 2011: We came together to figure out how to begin this adventure. Julie suggested merging Inleventas and Teatro Sunil into a single Company, Compagnia Finzi Pasca. *La Verità* could become the first production of this new structure.

©Salvador Dalí, Fundacion Gala - Salvador Dalí

導演的話 Director's Note

文：丹尼爾·芬茲·帕斯卡

Text: Daniele Finzi Pasca

我們首次在巴拉圭亞松森上演《易卡羅》時，完全不可以移動劇院的舞台燈光位置，因為所有燈光，都已經為配合不同的場景效果而固定下來，他們只提供四種基本的舞台燈光效果：日／夜間的室內景和日／夜間的室外景。所有演出按此四種燈光效果……

我們爭論了好一會兒：希望用我們簡陋的燈光設計圖說服劇院一方，說我們有必要移動那些可惡的聚光燈，由此爭論過有關系統、原創性和實際問題，最後當所有論點都爭論過，我們談到求真。對於戲劇人來說，題材愈抽象，我們愈為之着迷。到最後我們之間有如家人般親密，像是表親一樣。

The first time I performed *Icaro* in Asunción, Paraguay, we could not move the stage lighting around in the theatre. Everything had been placed according to the needs of any theatre show. Four effects, only the necessary ones: daytime interior/nighttime interior, daytime exterior/nighttime exterior. With those we could perform any show.

We argued for a while, trying to convince them with our little lighting layout plan, that we would have to be moving some of the damned spotlights; a whole fight over great systems, originality, practical things and finally, when all the arguments had been exhausted, we talked about verisimilitude. In the realm of theatre people, the more abstract the subject, the more captivated we tend to be, and we end up feeling like family, as if we were all cousins.



Seeing the Unseen



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我問過許多研究達利的行家同一條問題，包括最近在馬德里的《華麗夢境》演後酒會喝得頭昏眼花的一群，達利的風景畫裏畫的究竟是白天還是夜晚？答案是：兩者皆非。達利的畫面屬於截然不同的夢境。

那裏不分晝夜，與其說光線接觸現實，不如說它設計、發明或再發明現實。也許雜技和肢體劇場的語言，可以輕易征服那個領域。雜技語言可以撩動我們的潛意識，讓我們看見比現實還要真實的內在風景。

五年前，我在瑞士意大利語區的大學教授在舞台上有關「真」的概念。我一個小小的應用練習，也是我個人構想劇場的反省開始：如何在舞台上死去？裝死其實頗困難；不動、抽離、靜止的身軀要裝死就得玩把戲，即使我相信，

I asked many connoisseurs of Dalí – most lately in Madrid, light-headed and merry from that pleasant wine fueling the *Donka* finale party – the same question: are Dalí's landscapes set in the nighttime or daytime? The answer: Neither. Dalí's images belong to another dimension, that of the dreams.

The language of acrobatics, of physical theatre may easily conquer that territory, the territory where it is neither night nor day, where light doesn't touch reality but designs it, invents it or reinvents it. The language of the acrobats titillates our unconscious, making us see inner landscapes that appear truer than reality.

At the University of Italian Switzerland, five years ago, I was teaching a class on the concept of the Real onstage. I began with a little practical exercise, which is also a general reflection about my way of conceiving the theatre: How does one die onstage? To play dead is quite a challenge; immobility, absence, an inert body. To play dead we have to invent a trick. We will hardly find actors willing to be actually killed for every performance, but let's suppose we could. Our great finding is that an actual dead

我們很難找到願意在每次演出被殺的演員。但先假設我們能找到這樣的人，我們最偉大的發現，就是即使舞台上真的有人死去，看上去也不夠逼真。我們試過用真血、豬心，它們在台上毫不逼真。我們從紅菜頭提取的紅色，才能像樣的令人信服。紅菜頭的血紅色比真血還真。

達利在40年代寫芭蕾舞劇《瘋狂崔斯坦》期間在紐約畫了一幅巨型的幕布畫。兩年前的聖誕節有一家歐洲藝術收藏商打電話告訴我們，想把那幅畫借給我們演出。在台上擺一幅達利的真跡？龐大而美麗得令人透不過氣來的、9乘15平方米的達利真跡，所有人都会覺得是複製品。老一輩的演員在台上不肯在馬旁邊演戲。他們不願跟動物共享台板。他們清楚知道，如果台上有一匹馬，觀眾肯定會注視那匹馬，而演員在旁邊做再多的情感、雜耍都及不上那頭動物的平靜璀璨。我與一些非常特別的表演者工作了一段時間，他們全都是馬兒，身上散發著奇異的磁場，有一種從輕巧而來的精細的力量。你會不斷問：他們是演員、雜技人、小丑還是樂手？答案是：

person onstage would not even seem real. We tried with real blood, a pig's heart. Onstage, they won't look real. The red we got from the beetroots was more convincing... blood red from beetroots was more real than real blood.

In the 1940s, Dalí was working on his *Tristan fou* (Mad Tristan), and in New York he paints a very large scrim: A huge thing of exquisite beauty. A European art collection called us on Christmas day two years ago to offer it for us to use in a show. A real Dalí onstage? Enormous and beautiful, breathtaking...? A real Dalí, 9 meters by 15 meters. Everyone will think it's a copy. Older actors won't play near a horse onstage. They hate to share the boards with an animal. They know very well that if there is a horse on stage, the whole audience will be looking at the horse, and they can do all the emotional gymnastics they want beside it, but the calm splendour of the animal will always catch the eyes of the audience. I have been working for a while with very special performers. They are all horses. There is a strange magnetism to them, a delicate strength that comes from their lightness. You keep asking whether they are actors, acrobats, clowns or musicians. The answer is, they are horses. In *La Verità*, 12 horses and seven technicians.

Some nights, after a meeting, we look for a place to enjoy dinner. We ponder, we've heard of this new bistro, or maybe some sushi; however, sometimes, we just feel like going to a place that we like, where we are used to going,



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有某些晚上我們開完會後會找個地方吃飯。我們聽說開了一家新的法式小酒館、或是壽司店，但有時我們只不過想去我們喜愛的地方，一家我們去慣的菜館，吃上一碟我們吃過的玉棋。我們演出也如是。有時我們想尋回熟悉的味道、氣味和香料。這次演出，砂煲瓦罏後面，仍是同一班廚師。也許我們給餐廳換了名字、也許搬上了幾個鋪位，但廚房裏還是你們認識的同一班人。上次給諸位煮了契訶夫的懷舊，今趟我們預備了達利的超現實點心。

2012年2月24日

中譯：林尚諾

where we'll eat the gnocchi we know. We choose a show just in the same way. Sometimes, we feel like finding the familiar flavours, smells and spices. For this production, the team behind the pots and pans is the same. Maybe we changed the name of the restaurant, maybe we moved a bit further up the street, but in the kitchen, we are just the same people you already know. Last time, we cooked you Chekhov's nostalgia, this time we're preparing Dalí's surrealist tapas.

February 24, 2012

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丹尼爾·芬茲·帕斯卡

Daniele Finzi Pasca

編劇 / 導演 / 聯合燈光設計 / 聯合編舞

Author, Director, Lighting Co-design & Co-choreographer

芬茲·帕斯卡和瑪麗亞·邦沙尼高及兄弟馬可於1984年創立 Teatro Sunil，並在超過20個國家導演20個演出。其後，他與妻子茱莉·赫密連·芬茲及其他人創立 Cirque Éloize。芬茲·帕斯卡除了在2005年編導太陽劇團的《儀仗》，也為2006都靈冬季奧林匹克運動會閉幕儀式擔任創作和導演。

芬茲·帕斯卡在2009年跟赫密連·芬茲創立 Inleventas，劇團的重頭戲包括於俄羅斯作家安東·契訶夫生辰150周年以芬茲·帕斯卡劇團名義與 Vidy-Lausanne 劇院聯合製作《華麗夢境——給契訶夫的一封信》在契訶夫國際戲劇節上演。

2011年，芬茲·帕斯卡將 Teatro Sunil 和 Inleventas 合併為芬茲·帕斯卡劇團。該年也是劇團製作歌劇的轉捩點。芬茲·帕斯卡在2011年分別在聖彼得堡馬林斯基劇院執導威爾第的《阿依達》和拿波里聖卡洛歌劇院執導萊翁卡瓦洛的《丑角》。芬茲·帕斯卡在2012年重臨馬林斯基劇院執導威爾第的《安魂曲》。

芬茲·帕斯卡於2012年獲頒瑞士劇場界最高殊榮漢斯·雷恩赫特指環獎。他於同年創作《真相奇幻坊》，接着於2014年創作並執導俄羅斯索契冬季奧林匹克運動會和傷殘奧林匹克運動會的開幕儀式。芬茲·帕斯卡於同年創作並執導由劇團製作的《白上白》。他已獲選為2019年瑞士沃韋市釀酒節創作演出。

Finzi Pasca co-founded Teatro Sunil with Maria Bonzanigo and his brother Marco in 1984. With Teatro Sunil he created and directed 20 shows that have been staged in over 20 countries. He later co-founded Cirque Éloize with his wife Julie Hamelin Finzi and others. In 2005, he wrote and directed Cirque du Soleil's *Corteo*. He created and directed the closing ceremony of the 2006 Winter Olympics in Turin.

In 2009, he co-founded Inleventas with Hamelin Finzi. Major projects included *Donka – A letter to Chekhov*, a production of Compagnia Finzi Pasca and the Chekhov International Theater Festival in coproduction with Vidy-Lausanne Theater for the 150th anniversary of the birth of Russian author Anton Chekhov.

In 2011, Finzi Pasca co-founded Compagnia Finzi Pasca, a new structure uniting the destinies of Teatro Sunil and Inleventas. The year 2011 also marked a turning point in terms of the company's opera productions. In 2011, he directed Verdi's *Aida* at the Mariinsky Theatre in St Petersburg, and Leoncavallo's *Pagliacci* at San Carlo Theatre in Naples. He returned to the Mariinsky in 2012, directing Verdi's *Requiem*.

Finzi Pasca was awarded the 2012 Hans Reinhart Ring, the highest distinction of Swiss theatre. *La Verità* was created in 2012. In 2014 he created and directed Winter Olympics Opening Ceremony and the Paralympics Opening Ceremony in Sochi, Russia. In 2014, he wrote and directed *Bianco su Bianco* by Compagnia Finzi Pasca. He has been chosen to create and direct the next edition of the Winegrowers' Festival of Vevey, Switzerland, in 2019.



茱莉·赫密連·芬茲

Julie Hamelin Finzi

創作總監 / 監製 / 編劇

Creative Director, Producer & Co-writer

赫密連·芬茲於2006年是都靈冬季奧林匹克運動會舞台導演團隊一員。她在2009年和丹尼爾·芬茲·帕斯卡共同創立 Inlevitas，並為英國國家歌劇團創作《遙遠的愛》。她在2009和2010年為《華麗夢境——給契訶夫的一封信》擔任創作要員。

2011年，她和丹尼爾·芬茲·帕斯卡等人一起創立芬茲·帕斯卡劇團，並為在聖彼得堡馬林斯基劇團製作的《阿依達》和《安魂曲》（威爾第）以及《丑角》（萊翁卡瓦洛）擔任演出創作。接着，她在《真相奇幻坊》出任原創、創作總監和監製。

赫密連·芬茲在2013至2014年擔任俄羅斯索契冬季奧運會閉幕儀式和傷殘奧運會的開幕儀式的副藝術總監。2014年則為《白上白》擔任創作總監和監製。而在2019年瑞士沃韋市釀酒節演出中，赫密連·芬茲將會擔任聯合編劇和副藝術總監。

In 2006, Hamelin Finzi was part of the stage direction team of the Winter Olympics in Turin. In 2009 she joined Daniele Finzi Pasca in launching Inlevitas, creating such works as *L'Amour de loin* (*Love from Afar*), for the English National Opera of London. In 2009 and 2010 she worked as creative associate on the creation of *Donka – A letter to Chekhov*.

In 2011 she co-founded Compagnia Finzi Pasca with Finzi Pasca and others. She worked as creative associate on Verdi's *Aida*, and Leoncavallo's *Pagliacci* produced by the Mariinsky Theatre in St Petersburg. She returned to the Mariinsky in 2012 as creative associate on Verdi's *Requiem*. She worked on *La Verità* as the show's creator, creative director and producer.

From 2013 to 2014 she was the associate artistic director for the Winter Olympics Closing Ceremony and the Paralympics Opening Ceremony in Sochi, Russia. In 2014, she worked as creative director and producer for *Bianco su Bianco*. She will be the co-author and associate artistic director for the next edition of the Winegrowers' Festival of Vevey, Switzerland, in 2019.



瑪麗亞·邦沙尼高

Maria Bonzanigo

配樂 / 聯合編舞 / 音效設計

Music, Co-choreographer & Sound Design

邦沙尼高在共同創立 Teatro Sunil 後，於1984至2003年期間以演員、舞者、作曲、編舞和導演身份參與該團共三十餘套製作。

她在2004至2005年間為太陽劇團的《儀仗》作曲，隨後於2006年擔任都靈冬季奧林匹克運動會閉幕儀式導演團隊一員。邦沙尼高在2009年憑《霧》（2007）的編舞和作曲獲加拿大蒙特利爾新世界劇院頒贈加桑路獎。2009和2010年為《華麗夢境——給契訶夫的一封信》作曲。邦沙尼高於2011年與丹尼爾·芬茲·帕斯卡等人創立芬茲·帕斯卡劇團。邦沙尼高於同年為在拿波里聖卡洛歌劇院上演的萊翁卡瓦洛的《丑角》編舞。及後為《真相奇幻坊》（2012）等演出作曲。她將會為劇團2019年瑞士沃韋市釀酒節演出作曲。

A co-founder of Teatro Sunil, she collaborated with the company in about 30 works as actress, dancer, composer of the stage music, choreographer or director from 1984 to 2003.

In 2004 and 2005 she wrote the music to Cirque du Soleil's *Corteo*. In 2006 she was part of the directing team of the Winter Olympics Closing Ceremony in Turin. In 2007 she choreographed and composed the music to *Nebbia*, for which she was awarded the Gascon-Roux prize of the Théâtre du Nouveau Monde in 2009. In 2009 and 2010 she wrote the music to *Donka – A letter to Chekhov*. In 2011 she co-founded Compagnia Finzi Pasca with Finzi Pasca and others. In 2011 she oversaw the choreographies in Leoncavallo's *Pagliacci* at San Carlo Theatre in Naples. She composed the music to *La Verità* (2012) and will work as a composer for the Winegrowers' Festival of Vevey, Switzerland, in 2019.



雨果·加喬盧

Hugo Gargiulo

佈景及道具

Set & Props

芬茲·帕斯卡劇團的創團成員。加喬盧曾以演員、作家、導演和佈景設計身份參與不同演出。他在2000至2010年期間出任瑞士馬加奴奴 La Darsena 藝術節等該區不同活動的藝術總監。他亦為第150屆瑞士貝林佐納的拉巴丹嘉年華節的開幕表演任藝術總監。

參與劇團演出包括《華麗夢境——給契訶夫的一封信》和《真相奇幻坊》。加喬盧於2011年參與了在聖彼得堡馬林斯基劇院上演的《阿依達》（威爾第）的服飾設計。同年他為《丑角》（萊翁卡瓦洛）創作佈景。該歌劇在拿波里聖卡洛歌劇院製作，翌年於馬林斯基劇院上演並在2014年重返拿波里聖卡洛歌劇院。加喬盧也為俄羅斯索契冬季奧運會和傷殘奧運會的開幕儀式設計佈景。

One of the co-founders of Compagnia Finzi Pasca, Gargiulo has also worked on a wide range of shows as an actor, writer, director and scenographer. He was the artistic director of festival *La Darsena* in Magadino, Switzerland, from 2000 to 2010, and of various other events on the territory, among which was the opening show of the 150th edition of the Rabadan carnival in Bellinzona.

With Compagnia Finzi Pasca he has worked on such shows as *Donka – A letter to Chekhov* and *La Verità*. In 2011 he collaborated on the creation of the accessories for the Verdi's *Aida* at the Mariinsky Theatre in St Petersburg. Also in 2011 he signed the scenography to Ruggero Leoncavallo's *Pagliacci*, produced at San Carlo Theatre in Naples, introduced in 2012 at the Mariinsky and resumed at the San Carlo in 2014. Also in 2014 he designed the scenography to the Winter Olympics Opening Ceremony and the Paralympics Opening Ceremony in Sochi, Russia.



安東尼奧·維加米尼

Antonio Vergamini

執行監製及藝術顧問

Executive Producer & Artistic Consultant

維加米尼於1994年加入 Teatro Sunil。喬盧曾以演員、作家、導演和佈景設計身份參與不同演出，其中曾經與太陽劇團合作。他編導的紀錄片《安娜》曾奪得2009年亞布魯索紀錄片影展最佳紀錄片。

2010年，維加米尼受聘擔任丹尼爾·芬茲·帕斯卡《華麗夢境——給契訶夫的一封信》的創作總監。同年改編、執導並演出《致命一跳》。2011年，偕丹尼爾·芬茲·帕斯卡、雨果·加喬盧、茱莉·赫密連和瑪麗亞·邦沙尼高創立芬茲·帕斯卡劇團。他在2013年擔任《真相奇幻坊》的執行監製及藝術顧問。維加米尼亦參與創作了 Onirique 劇團作品《奇洛拉》。

Vergamini joined Teatro Sunil in 1994. Over the years, he has worked as an actor, author and director for numerous productions with such companies as Cirque du Soleil. He is the director and screenwriter of *Ana*, winner of Best Documentary at Abruzzo Documentary Film Festival 2009.

In 2010 he was hired as creation director for Daniele Finzi Pasca's *Donka – A letter to Chekhov*. Also in 2010 he adapted, directed and performed in *Salto & Mortale*. In 2011, together with Daniele Finzi Pasca, Hugo Gargiulo, Julie Hamelin Finzi and Maria Bonzanigo, he founded Compagnia Finzi Pasca. In 2013, he was executive producer and artistic consultant for *La Verità*. He also participated in the creation of the show *Kilora*, a production of the Théâtre Onirique.

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喬瓦娜·畢茲
Giovanna Buzzi

服裝設計
Costumes Design

畢茲曾為不少歌劇演出設計服裝，包括羅西尼的《里卡度與佐拉爾德》和《摩西與法老》。她時常與弗德里高·提亞斯合作。為聖卡洛劇團設計服裝的歌劇有：《月亮上的世界》、《女武神》、《帕西法爾》以及《風流寡婦》。與丹尼爾·芬茲·帕斯卡合作則有《華麗夢境——給契訶夫的一封信》和兩套馬林斯基劇院上演的威爾第歌劇《阿依達》和《安魂曲》。

Buzzi has worked on an array of opera productions including *Ricciardo e Zoraide* and *Moise and the Pharaon*. She has been working with Federico Tiezzi on a regular basis. For San Carlo Theatre, she designed the costumes for *Il Mondo della Luna*, *Die Walkure*, *Parsifal* and *La vedova allegra*. With Daniele Finzi Pasca, she created the costumes for *Donka - A letter to Chekhov* and for Verdi's *Aida* and *Requiem* for Mariinsky Theatre.



亞歷克西斯·鮑爾斯
Alexis Bowles

聯合燈光設計
Lighting co-design

鮑爾斯自 2003 年與 Cirque Éloize、Teatro Sunil 和丹尼爾·芬茲·帕斯卡合作。他也為不同大型芭蕾舞劇設計燈光，例如在哥本哈根歌劇院上演的《春之祭》。2008 年他合創《奧菲爾與尤麗迪采》；2010 年擔任加拿大 Marie Chouinard 現代舞團《黃金比例》演出的設計師。鮑爾斯現為芬茲·帕斯卡劇團的燈光設計師和舞台技術總監。

Bowles has worked with Cirque Éloize, Teatro Sunil and Daniele Finzi Pasca since 2003. He has also collaborated on major ballets such as *Le Sacre du Printemps* at the Copenhagen Opera. In 2008 he collaborated on the creation of *Orphée et Eurydice* and, in 2010, was the designer for *Le Nombre d'or* (live) for the Canadian modern dance company Compagnie Marie Chouinard. He is currently Lighting Designer and Technical Director of Compagnia Finzi Pasca.



羅拔圖·維他連尼
Roberto Vitalini

錄像設計
Video Design

維他連尼是 BASHIBA SA 公司總監。BASHIBA SA 主要製作錄像佈景及互動錄像裝置。曾參與演出包括：《遙遠的愛》（2009 年英國國家歌劇團、2010 年比利時弗南斯歌劇團、2012 年加拿大歌劇團）、《華麗夢境——給契訶夫的一封信》（2010 年芬茲·帕斯卡劇團及世界巡演）以及威爾第的《阿依達》和《安魂曲》（2012 年馬林斯基劇團）。

Vitalini is the director of BASHIBA SA, a company focusing on video scenography and interactive video installations. He has worked on *L'Amour de Loin* (English National Opera 2009, Vlaamse Opera 2010, Canadian Opera Company 2012), *Donka - A letter to Chekhov* (Compagnia Finzi Pasca, 2010 and world tour), and Verdi's *Aida* and *Requiem* (Mariinsky Theatre 2012).



珍內芙耶芙·道普爾

Geneviève Dupéré

導演助理

Assistant to the Director

道普爾曾與多個歐洲及國際藝術家、馬戲團、劇團、藝術節和創作空間合作。她2006年加入 Cirque Éloize 擔任藝術及選角統籌。隨後，她於芬茲·帕斯卡劇團以下的製作出任導演助理：《華麗夢境——給契訶夫的一封信》、《真相奇幻坊》和《白上白》。2013年她在俄羅斯索契冬季奧運會閉幕儀式和傷殘奧運會開幕儀式擔任聯合空中編舞及助理導演。

Dupéré has collaborated with many artists, circuses, theatre companies, festivals and creation spaces in Europe and beyond. She joined Cirque Éloize in 2006 as Artistic and Casting Coordinator. She later worked as assistant director for many projects by Compagnia Finzi Pasca including *Donka - A letter to Chekhov*, *La Verità*, and *Bianco su Bianco*. In 2013, she was an aerial co-choreographer and Assistant Director for the creation process of the Winter Olympics Closing Ceremony and the Paralympics Opening Ceremony in Sochi, Russia.



切奇·巴比

Chiqui Barbé

化妝及髮型設計

Make-up & Hairstyle Design

巴比在劇場、電影、電視和廣告製作不同界別擔任化妝和造型師，合作對象包括著名美容品牌 Estée Lauder。巴比亦曾參與馬林斯基劇團製作的威爾第歌劇如《阿依達》和《安魂曲》。她在2014年擔任俄羅斯索契冬季奧運會閉幕儀式和傷殘奧運會開幕儀式的導演助理。自2010年起巴比於芬茲·帕斯卡劇團任職項目經理。

As a make-up artist and stylist Barbé works extensively in the theatre, cinema and TV productions and commercials, and she has also collaborated with renowned cosmetics brands like Estée Lauder. She has worked on such productions as Verdi's *Aida* and *Requiem* for the Mariinsky Theatre. In 2014, she was the director's assistant for the Winter Olympics Closing Ceremony and the Paralympics Opening Ceremony in Sochi, Russia. Since 2010 she has been Project Manager of Compagnia Finzi Pasca.



馬克·拉里比德

Marc Laliberté

製作總監

Director of Production

拉里比德參與的巡迴演出曾以巡演經理、舞台監督、技術總監、機械工程員、燈光師和聲效技術員身份到訪30多個國家。他曾參與以下劇團的演出創作：太陽劇團、西歌表演藝術中心、Cirque Éloize 及夢幻神話劇團。自2001年起用製作總監、技術總監和舞台監督身份與丹尼爾·芬茲·帕斯卡合作。

Laliberté has participated in several tours in more than 30 countries as tour manager, stage manager, technical director, rigger, lighting and sound technician. He has participated in the creation of several shows with Cirque du Soleil, Segal Centre For Performing Arts, Cirque Éloize, and Légendes fantastiques. Since 2001, as director of production, technical director and stage manager he has collaborated on several shows and creations with Daniele Finzi Pasca.



法貝列治奧·亞里崗尼

Fabrizio Arigoni

藝術顧問

Artistic Consultant

亞里崗尼在80年代曾與丹尼爾·芬茲·帕斯卡和瑪麗亞·邦沙尼高組過喜劇雜技三人組在劇場和馬戲團表演；他在90年代則主要當劇場演員。亞里崗尼亦在帕斯卡執導下，在都靈冬季奧林匹克運動會閉幕儀式中演出。在1996至2000年間他主理兒童馬戲學校，並創作了《歡樂》和《噪音馬戲團》等劇目。

In the 1980s Arigoni formed a trio with Daniele Finzi Pasca and Maria Bonzanigo performing a comedic-acrobatic act in theatres and circuses; in the 1990s he worked as an actor primarily in the theatre. He performed in the closing ceremony of 2006 Winter Olympics in Turin, directed by Daniele Finzi Pasca. Between 1996 and 2000 he ran The Circus School for Children and created such works as *Jubilée* and *Il Circo che fa Chiasso*.



弗官度·龐斯·德里昂

Facundo Ponce de León

資料搜集

Researcher

龐斯·德里昂1978年生於蒙特維多。他是一名記者和電視節目監製。自2001年起他在烏拉圭天主教大學任教。龐斯·德里昂以敲擊樂家身份曾與 Kuropa&cia 樂隊灌錄過大碟《Y qué dirán》。他著有《丹尼爾·芬茲·帕斯卡：摩挲劇場》一書。龐斯·德里昂在2011年與胡安·龐斯·德里昂創立了梅爾卡電影。

Ponce de León was born in Montevideo in 1978. He has worked as a journalist and a TV programme producer. Since 2001 he has been teaching at the Universidad Católica del Uruguay. As percussionist, he recorded the album *Y qué dirán* with the band Kuropa&cia. He is the author of the book *Daniele Finzi Pasca, teatro de la Caricia*. In 2011 he founded Mueca Films with Juan Ponce de León.



東尼·維傑多

Toni Vighetto

舞蹈雕塑創作

Creator of Choreographic Sculptures

維傑多1958年出生於法國里昂，是一位舞者、編舞家及小丑。1990年，他成立了「Zigrolling」表演團體，並創作了他的首個舞蹈雕塑系列「Arpenteur」。

Vighetto was born in Lyon (France) in 1958. A dancer, choreographer and clown, Vighetto founded his company *Zigrolling* in 1990 and created his first choreographic sculpture family *Arpenteur*.



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瑪麗伊芙·希文
Mariève Hémond

Carré 四方體創作
Carré Creator

希文自 18 歲起學習馬戲，並於 2004 年畢業於蒙特利爾國家馬戲學校。2006 年，她跟在學校遇上的安妮·金·迪里一起創作雙人表演《紅》。那是她們遊歷全球和友誼的開端，在途上她倆發現不同文化、城市和人。

Hémond started practicing circus at the age of 18. She graduated from the National Circus School of Montreal in 2004 where she met Annie-Kim Déry. Together they created Duo Scarlette in 2006. It was the beginning of a journey around the world and a friendship that leads them to perform as they discover the cultures, cities and people that cross their path.



安妮·金·迪里
Annie-Kim Déry

Carré 四方體編舞
Carré Choreographer

迪里自四歲起修習體操，隨後開始學習跳舞。2004 年，她畢業於蒙特利爾國家馬戲學校，並與校友瑪瑞芙·荷默組成雙人空中表演團體《史卡雷高空雙人舞》。她們巡迴世界演出，與眾多馬戲團合作，包括太陽劇團及幻光奇藝坊。迪里曾與丹尼爾·芬茲·帕斯卡攜手合作《霧》、《丑角》及《愛在遠方》。2014 年，她以芬茲·帕斯卡劇團藝術團隊成員身份參與了俄羅斯索契殘奧林匹克運動會開幕儀式。

Déry started practicing gymnastics at age four and subsequently took up dance. She graduated from the National Circus School of Montreal in 2004, and joined fellow alumni Mariève Hémond in creating the aerial duet Duo Scarlette. The Duo toured around the world with many different companies such as Cirque du Soleil and Cirque Éloize. She has worked with Daniele Finzi Pasca on *Nebbia*, *Pagliacci* and *Love from Afar*. In 2014 she was part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.



丹尼爾·斯爾
Daniel Cyr

斯爾滾圈設計
Cyr Wheel Inventor

斯爾是 Cirque Éloize 的主要創團成員。他從蒙特利爾國家馬戲學校畢業後，參與了許多藝術節，並表演他的長梯把戲。斯爾曾與魁北克省的不同馬戲團合作。創立 Cirque Éloize 之後，斯爾隨團巡迴世界演出它的首兩個劇目（《Cirque Éloize》和《Excentricus》）。他發明了斯爾滾圈及其表演技法。

Cyr was one of Cirque Éloize's main founders. He graduated from the National Circus School of Montreal and took part in many festivals where he presented his ladder act. For several years, he worked with several Quebec circus troupes. In the years following Cirque Éloize's establishment, he toured the world with the company's first two productions (*Cirque Éloize* and *Excentricus*). He invented the Cyr Wheel as well as the technique for its use.

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莫伊娜·亞爾拔塔利

Moira Albertalli

演出

Performer

亞爾拔塔利出生於瑞士，6歲開始學習體操，其後於德國修習舞蹈、唱歌及演戲。她在慕尼黑藝術學院畢業後，於德國和瑞士的多齣音樂劇中演出重要角色。她在《華麗夢境——給契訶夫的一封信》中亮相，並在那不勒斯斯卡洛劇院公演的歌劇《丑角》中擔任雜技演員。2014年，她以芬茲·帕斯卡劇團藝術團隊成員身份參與俄羅斯索契殘奧林匹克運動會開幕儀式。

Born in Switzerland, Albertalli began artistic gymnastics at six and went on to study dance, singing and acting in Germany. Upon graduating from the Academy of Munich, she played major parts in several musicals in Germany and Switzerland. She performed in *Donka - A letter to Chekhov*. She also served as an acrobat in the opera *Pagliacci* at San Carlo Theatre in Naples. In 2014 she was part of the artistic team Compagnia Finzi Pasca for the Paralympic Opening Ceremony in Sochi, Russia.



愛力卡·別頓

Erika Bettin

演出

Performer

別頓 1986 年出生，自 7 歲起習舞。18 歲開始在意大利和海外繼續進修，表演形式結合馬戲和舞蹈。她在都靈 FLIC 馬戲學校主修雜技，現在亦在該校任教。別頓從工作經驗中培養了對社區工作和即興表演的強烈悟性。自 2013 年起，她主要的創作和研究源自直覺式藝術和原始藝術。這些作品中，人和動物與大自然和其靈性關係密切。

Born in 1986, Erika began studying dance at 7. By the age of 18 she continued her studies in Italy and abroad, incorporating circus and dance. She specialises in acrobatics at the FLIC Circus School of Turin where now she teaches. Erika has developed a strong sensitivity in the work of community and improvisation through work experience. From 2013 she directs her energies to the pursuit of personal projects rediscovering instinctive and primitive arts which will deeply affect her artistic works, where the man / animal is in strong relationship with nature and its spirituality.



尚·菲利普·谷里爾

Jean-Philippe Cuerrier

演出

Performer

谷里爾 8 歲時加入凡爾登馬戲學校，其後於蒙特利爾國家馬戲學校就讀，修習蹺蹺板及空中吊籃技巧。於馬戲學校畢業後，他前往瑞士與星光馬戲團合作。為製作幻光奇藝坊的《雨》，他回到蒙特利爾，並認識了丹尼爾·芬茲·帕斯卡。2014 年，他以芬茲·帕斯卡劇團藝術團隊成員身份參與了俄羅斯索契殘奧林匹克運動會開幕儀式。

Cuerrier joined the Verdun School of Circus at age eight. He later studied at the National Circus School in Montreal, where he also took up teeterboard and aerial cradle. Upon graduating from the Circus School, he left for Switzerland to work with Cirque Starlight. He returned to Montreal for the creation of Cirque Éloize's *Rain* and met Daniele Finzi Pasca. In 2014 he was part of the artistic team Compagnia Finzi Pasca for the Paralympic Opening Ceremony in Sochi, Russia.



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史提芬·賈提連尼

Stéphane Gentilini

演出

Performer

賈提連尼出生於法國，於街頭劇團開始訓練，其後入讀蒙特利爾國家馬戲學校。他的作品圍繞操縱物體和小丑表演，隨後與眾多馬戲團及舞團合作。自2003年起，他透過《雨》和《霧》等作品探索雜技劇場。他曾參與歌劇《丑角》的製作。2014年，他以芬茲·帕斯卡劇團藝術團隊成員身份參與了俄羅斯索契殘奧會開幕儀式。

Gentilini was born in France and began his training with street theatre companies. He later entered the National Circus School in Montreal. His work mainly focuses on object manipulation and clowning, which has led him to collaborate with many circus and dance companies. Since 2003 he has been exploring acrobatic theatre in productions like *Rain* and *Nebbia*. He took part in the creation of the opera *Pagliacci*. In 2014 he was part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.



安德列·安·經格勒斯-萊

Andrée-Anne Gingras-Roy

演出

Performer

經格勒斯-萊於魁北克音樂學院獲得敲擊樂碩士，並於匹茲堡卡內基梅隆大學取得音樂及劇場文憑。她曾與多個樂團合作，包括魁北克交響樂團、蒙特婁音樂家合奏團及葡萄牙阿爾加維管弦樂團。2005年，她加入了桑尼爾劇團及幻光奇藝坊。2010年起與芬茲·帕斯卡劇團攜手演出。2014年，她以芬茲·帕斯卡劇團藝術團隊成員身份參與了俄羅斯索契殘奧會開幕儀式。

Gingras-Roy holds a Master's degree in Percussions from the Quebec Conservatory of Music and a diploma in Music and Theatre from Carnegie Mellon University in Pittsburg. She played with the Quebec Symphony Orchestra, I Musici de Montreal and Portugal's Orquestra do Algarve. In 2005, she joined Teatro Sunil and Cirque Eloize and has been with Compagnia Finzi Pasca since its founding. In 2014 is part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.



伊芙蓮·拉科

Evelyn Laforest

演出

Performer

拉科修習了10年藝術體操，曾是加拿大國家隊成員。2007年，她於蒙特利爾國家馬戲學校畢業後，協助製作了《霧》，並參與巡迴演出。其後，她入讀蒙特利爾當代舞蹈學校，同時參與幻光奇藝坊及幻想馬戲團等團體的製作。她與雷米·L·奧萊特合作，探索自己的創作，與Danses Buissonnières舞團共演了《切線》。

Laforest practiced rhythmic gymnastics for ten years and was a member of Team Canada. After graduating from the National Circus School in Montreal in 2007, she took part in the creation and tour of *Nebbia*. She later studied at Montreal's school of contemporary dance LADMMI, while participating in other projects with the likes of Cirque Eloize and Cirque Fantastique. In collaboration with Rémi L. Ouellette, she also explored her own creative process which was featured at Tangente with Danses Buissonnières.



弗蘭西斯科·蘭茨奧提
Francesco Lanciotti

演出
Performer

蘭茨奧提在街頭馬戲團瘋狂劇團出生及長大，孩提時曾於意大利及歐洲作街頭表演。青少年時期，他學習戲劇、攀石、高空舞蹈及馬戲。2008年，他入讀 FLIC 馬戲學校，鑽研懸帶表演。2014年，他加入芬茲·帕斯卡劇團的《真相奇幻坊》。

Born and raised in a street circus company, Crazy's Company (la Compagnia di pazzi), Lanciotti performed in the streets all over Italy and Europe in his childhood. In his teens he studied drama, rock climbing, vertical dance and circus. In 2008, he attended FLIC Circus School and specialized in straps. He joined Compagnia Finzi Pasca's *La Verità* in 2014.



大衛·曼尼斯
David Menes

演出
Performer

曼尼斯涉足多個藝術領域，曾於多個藝術團體負責演出和創作，熱心研究資料，貢獻良多。2009年，他於蒙特利爾國家馬戲學校畢業，成為小丑和雜耍者。自此以後，他特別與芬茲·帕斯卡合作，演出《華麗夢境——給契訶夫的一封信》、《阿依達》、《丑角》和《真相奇幻坊》。2014年，他以芬茲·帕斯卡劇團藝術團隊成員身份參與俄羅斯索契傷殘奧林匹克運動會開幕儀式。

As a multidisciplinary circus artist, Menes works as a performer, creator, an avid researcher and a contributor to many group creation projects. He graduated in 2009 as clown and juggler at the National Circus School of Montreal. Since then, he has collaborated specially with Finzi Pasca as a performer in *Donka – A letter to Chekhov*, *Aida* and *Pagliacci*, and *La Verità*. In 2014 he was part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.



馬可·包列提
Marco Paoletti

演出
Performer

包列提於布宜諾斯艾利斯大學修讀哲學，2004年遷居柏林，成為專業馬戲藝術家。自此以後，他周遊超過45個國家尋找靈感、舉行表演、教導魔術和單輪工作坊。2009年，他創作了個人表演《十二件雜物》，2010年聯合成立《再轉動結社》。2012年，他與芬茲·帕斯卡合作，製作《真相奇幻坊》。2014年，他以芬茲·帕斯卡劇團藝術團隊成員身份參與了俄羅斯索契傷殘奧林匹克運動會開幕儀式。

Paoletti studied philosophy in the University of Buenos Aires and moved to Berlin to become a professional circus artist in 2004. Since then, he has traveled to more than 45 countries around the world looking for new ideas, performing shows and teaching juggling and cyr wheel workshops. In 2009 he created his solo show *12 Pieces of Stuff* and in 2010 he co-founded Recircle Collective. In 2012, he joined Finzi Pasca for their new creation *La Verità*. In 2014 he was part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.



菲力斯·沙拉斯
Felix Salas

演出
Performer

沙拉斯在巴拉圭開始練習體操，並於布宜諾斯艾利斯入讀馬戲學校。其後，他習得了絲帶舞技巧，於巴拉圭、阿根廷及墨西哥授課。2007年，他是芬茲·帕斯卡《霧》的巡演成員。2011年，他參與了《華麗夢境——給契訶夫的一封信》的演出，並協助製作《真相奇幻坊》。2014年，他以芬茲·帕斯卡劇團藝術團隊成員身份參與俄羅斯索契傷殘奧林匹克運動會開幕儀式。

Salas started practicing gymnastics in Paraguay and went on to study at a circus school in Buenos Aires. He later studied contortion and taught it in Paraguay, Argentina and Mexico. In 2007, he was part of Daniele Finzi Pasca's touring show *Nebbia*, before joining *Donka – A letter to Chekhov* in 2011 and contributing to the creation of *La Verità*. In 2014 he was part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.



比亞翠絲·沙也德
Beatriz Sayad

演出
Performer

沙也德是一名作家、演員和導演。17歲時，她與桑尼爾劇團合作開始小丑表演。在巴西，她為《快樂醫生》擔任小丑及項目統籌。沙也德曾演出及導演多部製作，包括《艾斯塔米拉——世界邊緣》。2010年，她參與了《華麗夢境——給契訶夫的一封信》的巡演。2014年，她以芬茲·帕斯卡劇團藝術團隊成員身份參與俄羅斯索契傷殘奧林匹克運動會開幕儀式。

Sayad is an author, actor, and director. She started clowning at age 17 with Teatro Sunil. In Brazil she worked as a clown and project co-ordinator for Doutores da Alegria. She has acted in and directed many productions such as *Estamira – Beira do mundo*. In 2010 she embarked on a world tour for *Donka – A letter to Chekhov*. In 2014 she was part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.



羅蘭度·他堅尼
Rolando Tarquini

演出
Performer

他堅尼是一名小丑、演員及導演。1985年，他於意大利皮亞琴察成立了 Manicomics 劇團。他堅尼與芬茲·帕斯卡合作逾20年，創作出許多作品，包括《壞流氓的孤獨》（1999）、《華麗夢境——給契訶夫的一封信》（2009）和《真相奇幻坊》（2012）。2014年，他以芬茲·帕斯卡劇團藝術團隊成員身份參與俄羅斯索契傷殘奧林匹克運動會開幕儀式。

Tarquini is a clown, actor and director. In 1985 he founded Manicomics theatre company in Piacenza, Italy. His two-decade collaboration with Daniele Finzi Pasca has resulted in such shows as *BruRa Canaglia la Solitudine* (1999), *Donka – A letter to Chekhov* (2009) and *La Verità* (2012). In 2014 he was part of the artistic team for the Paralympic Opening Ceremony in Sochi, Russia.

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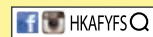


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Programme Calendar
節目時間表

- 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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景及服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Nosedà conducts Verdi, Shostakovich and Prokofiev Music Director: Gianandrea Nosedà	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅翠柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非臘·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	FOLK-S, will you still love me tomorrow? Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達里斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達里斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊蓮·艾斯蒂安	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格利·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老城劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00p m 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俠俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

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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

特備節目 SPECIALS	
9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中…」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years
歌劇 / 戲曲 OPERA	
22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's Riverside Pavilion
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti

音樂 MUSIC	
15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
28/02 - 1/03	國際作曲家高峰會 International Composers' Summit
29/02	安魂曲再生 Reviving Requiem
2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 Verdi's Requiem: A Masterpiece
4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
4/03	印度音樂大千世界 The Infinite World of Indian Music
5/03	管風琴大師班 Organ Masterclass
6/03	指揮合唱團 Conducting Choirs
13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
14/03	德布西弦樂四重奏大師班 Debussy String Quartet Masterclass
16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spissky Chamber Music Masterclass
18/03	梅尼可夫鋼琴大師班 Alexander Melnikov Piano Masterclass

戲劇 THEATRE	
26/02	今日教育 Education Today
2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
5/03	文化對話的意念 The Idea of Cultural Dialogue
5/03	跟劇場大師踩鋼線 Walking the Tightrope
6/03	冥想·禪意 The Zen of Meditation
11/03	解讀莎士比亞 Interpreting Shakespeare for Contemporary Audiences
13/03	成王之路 From Prince to King
17/03	形體《馬克白》Staging Macbeth
18/03	生之問 Profound Questions about Life

雜技 CIRCUS	
18/02	雜技樂園 Circus Wonderland
20, 21/02	達利之夢 Dalí's Dreamscapes
09/03	小丑世界 Clowning Around
12/03	蕭斯達高維契緣起 Why Shostakovich?
12/03	無界限健身體驗 Circa Fit

舞蹈 DANCE	
25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
27/01	韓國傳統舞蹈的體驗：工作坊 1 Basic Steps to Korean Dance: Class 1
28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming Scent of Ink
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty

電影 FILM	
10/01, 22/05	《曼儂》Manon
17/01	《茶花女》La Traviata
24/01	《遊吟詩人》Il Trovatore
28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolera
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
17/04	《波希米亞生涯》La Bohème
24/04, 15/05	《浮士德》Faust

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44th 香港藝術節
Hong Kong Arts Festival
19.2-20.3.2016

香港藝術節在過去 **10** 年創下以下佳績：

The Hong Kong Arts Festival has achieved the following results in the past **10** years:

14,000+ 藝術家來自
artists from
56 個國家及地區
countries and regions

1,200,000+
入座觀眾人次 total audience

95%
平均入座率
average attendance

made in
100+
香港原創作品
original local works

PLUS
1,000+
「加料節目」
Festival PLUS activities

85,000+
張半價學生票
half-price student tickets

在過去24年，「青少年之友」已為
Young Friends reached
700,000+
學生提供藝術體驗活動
students in the past 24 years

創立於1973年的香港藝術節，一直致力呈獻國際和本地藝術精英的
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Launched in 1973, the Hong Kong Arts Festival is dedicated to
staging high quality performances, commissioning original creations
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The UOB Art Academy embraces 3 corporate social responsibility focuses: art, children and education. Making art more accessible to the community and nurturing local artists through 4 initiatives - the workshops / panel discussions, family art, contest-cum-exhibitions and mentorship. The activities are designed for children with special needs and those from less privileged backgrounds.

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