

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

What comes after

大嘴巴 BigMouth



SmallWaR 小戰爭



香港賽馬會
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

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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。

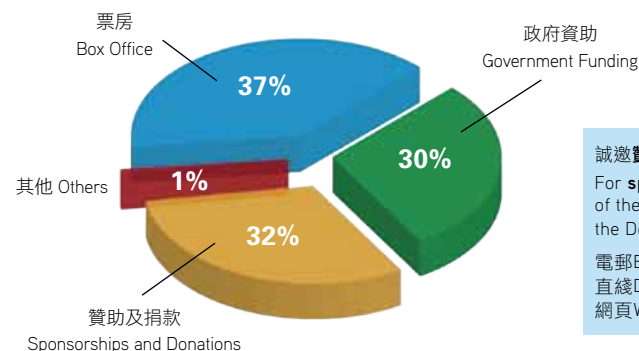
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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次重演。

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。

第44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



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.

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
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44th



香港藝術節
Hong Kong
Arts Festival

19.2-20.3.2016 Presents

SKaGeN & Richard Jordan Productions in
a co-production with De Tijd & STUK

1-3, 5/3

BigMouth 大嘴巴



香港文化中心劇場
Studio Theatre, HK Cultural Centre



演出長約 1 小時 20 分鐘，不設中場休息
Running time: approximately 1 hour 20 mins with no interval



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

SKaGeN, Richard Jordan Productions,
Theatre Royal Plymouth and Big in Belgium

4-5/3

SmallWaR 小戰爭



香港文化中心劇場
Studio Theatre, HK Cultural Centre



演出長約 1 小時 5 分鐘，不設中場休息
Running time: approximately 1 hour 5 mins with no interval



英語演出，附中文字幕
Performed in English with Chinese surtitles

遲到或中途離場的觀眾不得進場

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www.hk.artsfestival.org

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無論捐款數額多少，我們都衷心感謝您的支持！

All donations to the Student Ticket Scheme are used for subsidising full-time local students to attend the Festival's performances at 50% discount. To encourage more young people to enjoy and get inspired by the Festival's high-quality performances, we need your support!

Donations of any amount will help and are greatly appreciated!

(學生票數量有限，先到先得。Student tickets are limited. First come first served.)

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• to support the Student Ticket Scheme.

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捐款港幣\$2,500或以上，將於2016年香港藝術節官方網站及開幕演出後於報章刊登之鳴謝廣告上獲得鳴謝。
Donations of HK\$2,500 or above will be acknowledged in the 2016 Festival website and in the "Thank You" ads in major newspapers published after the Festival Finale.

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大嘴巴 BigMouth

導演及演出 Direction & Performance
華倫天·達恩斯 Valentijn Dhaenens

燈光及聲音設計 Light & Sound Design
謝洛恩·威特斯 Jeroen Wuyts

服裝設計 Costume Design
芭芭拉·德拉爾 Barbara De Laere

製作管理 Production Management
Saskia Liénard

中文字幕 Chinese Surtitles
曾逸林 Zeng Yilin
蘇國雲修訂 Revised by So Kwok-wan

字幕操作 Surtitles Operator
伍綺琪 Kiki Ng

小戰爭 SmallWaR

導演及演出 Direction & Performance
華倫天·達恩斯 Valentijn Dhaenens

錄像、佈景及聲音設計 Video, Set & Sound Design
謝洛恩·威特斯 Jeroen Wuyts

Plus 藝術節加料節目

華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces

華倫天·達恩斯將於演出後與觀眾對話。 Meet Valentijn Dhaenens after *BigMouth* and *SmallWaR*.

2.3 (三 Wed) 9:40-10:10pm
《大嘴巴》BigMouth
演出後 Post performance

4.3 (五 Fri) 9:25-9:55pm
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創作者的話 —— 《大嘴巴》 Writer's Notes on *BigMouth*

文：華倫天·達恩斯
Text: Valentijn Dhaenens

在一年時間裏，我規定自己每日至少讀一篇演說，時日有功，最後讀了過千篇。閱讀期間，我未有牽強附會眾多演說之間的關聯，就只是順其自然讀下去，期望最後篇章的意義自見、一切瞭然。比如我閱讀約瑟·哥布斯〈總體戰〉和〈巴頓演講〉兩篇演說，中間便相隔五個月之久。他們差不多同時發表，內容和受眾近乎一樣，表達方式卻截然不同。此類演說冥冥中注定相連、締造時代，激勵無數人奔赴戰場、上陣殺敵。

《大嘴巴》的孕育經歷了很多關鍵時刻，記得其中一次，我剛記誦了伯里克利約公元前400年發表的〈國殤講詞〉，該晚便在電視新聞看見時任法國總統薩爾科齊為在阿富汗喪生的10名法國士兵，說着相同的話語。數月後，我把博杜安國王防止擄拐演講的表演放在伯里克利之後：後者陳情的對象，是因戰事喪失孩子、傷心欲絕的父母，演講時千名陣亡將士的屍骸猶自躺伏其腳下；前者拒絕簽署墮胎法，為守護每條尚未出世的小生命表明心跡。

我堅持以一己聲線即場演繹演說之間的歌曲，為的是窺探和印證人類聲帶的神奇力量。我在表演中獻唱的歌曲時而嘲諷、時而感傷，意在為其伴奏的演講加添厚重的歷史感，譜上時代的意義。演說以外，我亟亟尋找完美的和音，讓其在現場裊裊縈繞，為歌曲作鋪墊。

中譯 李凱琪



"Over the course of a year I promised myself to read at least one speech a day. Doing so, I read more than 1,000 speeches that year. I tried not to force speeches to relate to one another but simply put them on stacks hoping that one day they would start communicating with each other. For instance, there were five months between the reading of Goebbels' "Totaler Krieg" speech and the moment I ran into the Patton speech. I learned that they were given at about the same time, saying exactly the same thing to exactly the same kind of people in a very different manner. Those speeches were begging to be interwoven with one another and become a massive go-to-war-appeal.

One of the key moments in the development of the show came when I had just memorised the funeral oration of Pericles (around 400B.C.) and at night watched the television news and saw French President Sarkozy (who had just lost ten soldiers in Afghanistan) repeating about the same words. A few months later I added King Boudewijn's abduction speech right after Pericles. The last one talking to the parents of literally thousand killed lying there at his feet. The first one refusing to sign an abortion-law, fighting for the even unborn single life.

I knew I wanted the songs between the speeches to be produced only by my live voice to add to the idea what human vocal chords are capable to do. I looked for songs that added up to the speech it accompanied in a historical way to mark the period, sometimes in an ironical way, sometimes even in an emotional way. When I turned my attention away from the speeches I worked on finding the perfect harmonies that would be able to put live in a loop to support the songs."



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創作者的話 —— 《小戰爭》 Writer's Notes on *SmallWaR*

《小戰爭》的構想源自《大嘴巴》巡迴演出之時。後者公演後不久，我便想為它新編一齣姊妹作，揭示這些偉大演說背後的底蘊——《大嘴巴》裏大概八成的演說，都和戰爭有關。

《大嘴巴》裏的演講氣魄宏大、躍動澎湃，述說着人成為上帝的終極渴望；相比之下，《小戰爭》則以受戰禍牽連的小人物為主角，刻劃其在動盪時局中進退兩難的生存困境和苦難。

80年代初，我成長於歷史淵源深厚的法蘭德斯地區，到那些偌大的加拿大、澳洲及英國軍人公墓蹣跚玩耍是兒時點滴之一。偶爾我那些住在田野的同學在阡陌間奔走嬉戲時，還會找到當年戰爭遺留下來的彈殼。

第一次世界大戰在我心中一直是戰爭的象徵。它是人類有史以來首次工業化戰爭：坦克的發明、空襲變為廣泛作戰模式、毒氣成為現代「大殺傷力武器」的濫觴、炸至支離破碎的人體催生了首個整形醫學專科。

文：華倫天·達恩斯

Text: Valentijn Dhaenens

The idea for *SmallWaR* was born while touring *BigMouth*. I soon felt the urge to make a companion piece dealing with the underbelly of all those historical speeches (about 80% of them are related to war).

In contrast to *BigMouth*'s Great Speeches, dynamic rhythm and mankind trying to be God, *SmallWaR* is about the small victims, the paralysing standstill and the trauma of being stuck in the mud.

I grew up in the area of "Flanders Fields" in the early 1980s and remember playing in those impressive Canadian, Australian and British cemeteries. Once in a while, my schoolmates living on farms would still find bomb shells while playing in their families' ploughed fields.

一戰時，14萬來自中國內地和香港的華工遠赴西戰線，他們的事跡近年重獲關注。自1916年8月26日起，他們陸續抵達法國，支援盟軍的後勤工作。他們挖掘戰壕、在碼頭卸裝軍事物資、在鐵路場及工廠工作，更有人在雙方對峙的無人區收集屍體安葬。在這時期，賠上性命的華工達2000人以上。在香港參與一戰剛滿100年後的今天，我非常慶幸能在藝術節觀眾面前獻演《小戰爭》，重現當年故事。

中譯 李凱琪

I've always been fascinated by the WWI as a symbol for war in general. It was the first industrialised war as we know it today. Tanks were invented, air bombing played a new crucial role, lung hitting gas introduced the first "weapons of mass destruction" and the ripped-apart victims of it all allowed surgeons to experiment with the first plastic surgery.

The story of the 140,000 labourers from China and Hong Kong who served on the Western Front during WWI has drawn new interest in recent years. Starting from August 24, 1916, they arrived in France to help the Allied war effort. They dug trenches, unloaded military cargoes in the docks, worked in railway yards and factories, and collected corpses for burial from no man's land. More than 2,000 paid with their lives. It's a thrill for me that exactly 100 years after Hong Kong's involvement in the WWI, I'm able to present *SmallWaR* to this adventurous festival audience.



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《大嘴巴》的誕生：愛、言語、力量和路易·法拉堪
專訪華倫天·達恩斯

The Creation of *BigMouth*: Love, Words, Power and Louis Farrakhan
Interview with Valentijn Dhaenens

問：理查·亞士蘭
答：華倫天·達恩斯

Q: Richard Aslan
A: Valentijn Dhaenens

《大嘴巴》原以荷蘭語構思，你在把它
譯成英語的過程中遇到甚麼挑戰？

翻譯過程中，我刻意不把整個演出譯成
英語。雖然表演內容大部分是英文，但
我在其中加插了不少德語、法語及荷蘭
語的譯文（編按：是次香港演出以德語
和英語為主）。這樣做符合表演傳遞文字
和演說力量的旨趣，更可營造如聖經裏
巴別塔的独特氛圍，盡情發揮每種語言
的神奇力量。試想希特拉怒髮衝冠地以
法語或英語演講，或是奧巴馬說德文，
你便不難領會語言相互激盪的精采之
處。

《大嘴巴》囊括了多名演說家，你認為
哪一位最偉大？

本身從事表演的路易斯·法拉堪無疑是
當今在世最煽動人心的演說家之一。他
講話、吶喊與唱歌的風采皆與其他牧師
如馬丁路德金等一脈相承，而他更為強
勢尖銳，向對手步步進逼，毫不留情。
在 Youtube 上看其表演，也是不錯的家庭
節目。約瑟·哥布斯的總動員戰爭演說
為道德所不容，富有文采的長句比比皆
是，令人心動神搖。至於最戲劇性的演
說便非伯里克利的〈國殤講詞〉莫屬了，
他發表該演說時腳下躺滿死傷枕藉的將
士，面前是剛失去孩子的父母。這是多
麼哀慟的畫面。



BigMouth was originally devised in Dutch. What
particular challenges have you faced translating the
show into English?

I chose not to translate everything into English. While most
of it is in English, I inserted some translations in German,
French and Dutch. By doing so, I hoped I could turn this
show about the power of words and speech into a Tower
of Babel-like experience, expanding the possibilities of
using the dramatic power of each language. Imagine
Hitler's furious speeches in French or English, or Barack
Obama speaking in German, and you'll understand what I
mean.

Of all the orators included in *BigMouth*, who do you
think is the greatest?

As a performer, Louis Farrakhan must be one of the
most sensational orators still alive. He talks, shouts and
sings in the tradition of other preachers such as Martin
Luther King, but with a more aggressive and enemy-
directed approach. Search for him on Youtube for hours
for family fun. The total war speech by Joseph Goebbels
is morally condemnable, but stylistically so well-written

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創作《大嘴巴》有沒有改變你聆聽演說，
無論是政治或藝術演說的方式？

有。現在我每聽政治家演說，都會留心
他與幕僚度出的遣詞用字、意念和文
字表達的先後主次，在風格上活用何種
技巧去流暢地傳情達意。單是聆聽他們
的開場白，我對其演講策略便會略知
一二，偶然也會洞悉他們援引及抄襲哪
篇過往的演說。整體而言，演說的構思
都不離古希臘修辭所定下的範式。

可否描述一下《大嘴巴》的創作過程？

在《大嘴巴》以前，我從未演出個人獨
白。那時我在斯卡恩劇團工作，組織沒
有藝術總監，所有責任由劇團成員分擔，
表演方向和細節也由我們共同決定。《大
嘴巴》讓我首次全權「話事」，獨自決
定以自己喜歡的方式表演，這是大開眼
界的體驗。我一直對演說深深着迷，為
它們在世界歷史上舉足輕重的地位拜服
傾倒。「一言興邦」，語言的力量足以
左右國家的命運，這怎不教人驚訝！演
說家對着羣眾雄辯滔滔的情景，我常覺
得淋漓表達了人希望成為上帝的野心和
慾望。斯卡恩劇團的創作常以概念或原
創劇本為起點，《大嘴巴》則另辟蹊徑。
在一年時間裏，我規定自己每日閱讀至
少一篇演說，不求數量，只求心領神會。
這樣一年下來，我讀了超過一千篇演說。
讀完這些演辭後，我會隨靈感所至和悟
到的將他們分門別類，希望慢慢發現它
們之間的關聯。簡而言之，這便是《大
嘴巴》誕生的過程，演講環環相扣，由
一篇引領到另外一篇。

and composed with long literary sentences. It gives me
the chills. The most theatrical goes to the Funeral Oration
of Pericles with hundreds of dead soldiers at his feet, and
their parents in front of him.

Has making *BigMouth* changed the way you listen to
speakers, either politicians or artists?

Yes, it has. I can't listen to a politician anymore without
thinking how he and his spin doctors decided to put
things in words, what order to use and what stylistic
choices to add in order to communicate smoothly. In their
introductions, I can mostly already read the tactics that
will follow, and once in a while I can hear what historical
speech is being copied or cited by a lesser god. But in
general, the configuration of speech hasn't much changed
since the ancient Greeks invented rhetoric.

Tell us about the process of development for a piece
like *BigMouth*?

I never did a monologue before. I'm used to working
in a collective (SKaGeN) without a director, sharing
responsibilities and discussing the artistic choices that
have to be made. With *BigMouth*, for the first time, I could
actually choose whatever I wanted intuitively. That was
a real eye-opener to me. I always had a fascination for
speeches and the importance they had in world history. I



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可否談談你作為藝術家的背景？

我在安特衛普皇家藝術學院修讀戲劇藝術。2000年畢業後，我和同學五人組成斯卡恩劇團。創團至今，我們製作了超過20齣舞台劇，於比利時和荷蘭等地巡迴演出。除了劇團的工作外，我也有和其他劇場團體合作（如Ontoerend Goed劇團正在演出的《打擂台》），兼拍攝一些法語、英語及荷蘭語的電影作品，其中菲力斯·梵古寧根的《廢男家族》應是我在外地最為人熟悉的作品，我在此劇擔演主角。

你創作的最大動力是甚麼？

歷史、人類、愛、言語、力量。

訪問原題為〈愛、言語、力量和路易·法拉堪：專訪華倫天·達恩斯〉，作者理查·亞士蘭（miniaturelion.co.uk），原載於英國布里斯托2013年「五月節」網頁（mayfestbristol.co.uk）。

中譯 李凱琪

am still amazed that the power of just words can mobilise entire nations to one or another direction. The pure act of someone talking without interruption to a large group of people has always had this effect on me of the audacious human wanting to be God. The preparation of *BigMouth* was very different from the way we normally work with SKaGeN, starting from a concept or a play. During a year I committed myself to reading at least one speech each day without wanting too much, or having a reason other than pure luck. Doing this I read more than 1,000 speeches over the course of a year. Once read, I would put them into categories by intuition or connotation. In essence I was just waiting for the speeches to start communicating to one another. In short, this is how *BigMouth* came together. One speech led to another.

What is your background as an artist?

I studied dramatic arts at the Royal Conservatory of Antwerp. I graduated in 2000 and we began a company with a class of five named SKaGeN. Since then, we have made over 20 theatre performances that have intensively toured mostly through Belgium and Holland. Apart from my work with the company, I have played with several other theatre companies (as now in *Fight Night* by Ontoerend Goed) and done some filming in French, English and Dutch. The best-known work abroad is *The Misfortunates* by Felix Van Groeningen, in which I play the lead.

What motivates your work?

History, mankind, love, words, power.

The original interview, *Love, Words, Power & Louis Farrakhan: An Interview with Valentijn Dhaenens* by Richard Aslan (miniaturelion.co.uk) was first published on the website of Mayfest, Bristol UK (mayfestbristol.co.uk) 2013.

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《小戰爭》：凝視戰爭的血淚 專訪華倫天·達恩斯

SmallWaR: A Gripping Exploration of the Tragedy of War
An interview with Valentijn Dhaenens



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問：大衛·羅便臣

答：華倫天·達恩斯

比起之後的戰爭，一次大戰有甚麼特別之處迸發你的靈感？為甚麼選擇以一戰作為《小戰爭》的歷史場景？

第一次世界大戰在我成長的地方發生。小時候，班上總有家裏務農的同學訴說父母在田間撿到大戰遺留的彈殼，每兩個月左右，便會有炸彈在他們耕作的農田爆炸。一戰陣亡將士長眠的墓園對我來說也有強烈的感召力量；它與我的生命緊密相連。

Q: David Robinson

A: Valentijn Dhaenens

Is there something about the so-called “Great War” that captures the imagination more so than subsequent wars? Why were you attracted to use this conflict as the setting for *SmallWaR*?

The WWI was fought where I grew up. When I was young, there were kids in my class whose farming parents were still finding shells in their fields. Every two months or so, a bomb would explode while they were ploughing the fields. I was also very attracted to the cemeteries where all the soldiers were laid to rest; it was always very close to me.

The WWI has, for me, always been the symbol of war in general. It was the first industrialised war, the first that used chemical weapons, and where aerial bombings took place. Tanks were invented, plastic surgery was invented.

一次大戰在我而言一直是戰爭的象徵。這是史上首場工業化戰爭，化學武器首次被廣泛使用，空襲發生、坦克出動，整型手術也應運而生。那是一場何其漫長的戰役，那時人們以為聖誕前戰事便會完結，卻料想不到戰禍連年，一切也沒有改變。人類自恃的理性，在此次戰爭徹底泯滅，很多人也在慘酷的殺戮中死去了。

我對戰爭中護士們的事跡深感興趣，因為這些故事只屬於那個非常時代。美國直至後期才加入戰爭，但當年有很多年輕護士從美國遠道而來，在法國醫院照顧傷兵和民眾。假如你有機會閱讀她們的日記，你會驚覺在短短數星期間，他們竟從滿懷理想變得怨憤不平。這轉變極其震撼，就像親眼目睹一個天真漂亮的、矢志救助傷兵的「白衣天使」在數星期如白駒過隙的時光中，墮落成為恐怖苦毒的老婦。這種戰爭衝突暴露的人性深處教我深思，也催生了此次創作。

這些士兵、護士和平民撰寫的日記選段、書信和其他寫作都在字裏行間瀰漫厭世和怨憤的感受。這些紀實怵目驚心，卻是人情所不免。

所有讀着士兵們日記的人，都會為他們的昂揚戰意驚訝不已。這確是難以置信！你能想像今時今日一羣16至18歲的年輕人對參戰躊躇滿志、興致勃勃嗎？那是個羣雄並起、大破大立的時代，各路英雄皆沉醉於建功立業的美夢中。也許這是因為他們覺得戰事只會維持三星期；話雖如此，仍是在鋌而走險。對他們來說，戰爭就像一場華麗盛大的冒險。

你是否一開始已計劃演兩個故事？抑或創作《小戰爭》的意念是到後來才有？

And it also took so long. They thought it would end by Christmas but it took so many years. And nothing really changed. It was a war totally without reason, and so many people were killed.

I was very attracted to the stories of the nurses because that's something you wouldn't have these days. The US wasn't involved in The War until the very end, but a lot of young nurses came over from the US to help in the French hospitals. If you read their diaries you can see them change, in a period of a few weeks, from being very idealistic to being very cynical. That attracted me very much; to see how one naïve, beautiful person – who thinks of herself as kind of an angel who is going to help the soldiers – can turn into a terrible, cynical old woman in just a matter of weeks. And I think this human side of the conflict is the thing that affected me the most. That made it possible for me to make this show.

Having read diary extracts, letters and other writings from soldiers, nurses and civilians, there was a sense of world-weariness and cynicism creeping in. It's quite striking, yet quite understandable.

I think it was the last war where, for anyone who read the diaries of the soldiers, they all felt like fighting. That is amazing! I can't imagine today, 16 and 18-year-olds being enthusiastic about going to fight. It was such a different time; they were so willing. Maybe they thought it would only last three weeks but, still, you are putting your life in danger. For them, when they left for war, it was like a big adventure.

Were you always going to do two stories? Or did the idea of creating *SmallWaR* come subsequently?

It was while performing *BigMouth* that the idea for *SmallWaR* came to me. I really wanted to show the other side of all those speeches. Even while making them, as an actor, you can feel the audience getting enthusiastic about good oratory; it just works. And people can still be seduced by it. Even when I used Goebbels's speech from the WWII, every night, I could feel the audience just being tempted to follow this man. And it's just me, saying these words.

I felt the urge to show people where these speeches can lead and I wanted to make something that was about the victims of those speech-makers. All those speakers were

在表演《大嘴巴》的時候，我才有《小戰爭》的構想。演講是此岸，受其牽連的平凡人物則是彼岸；揭示另一方的悲歡是我的心願。在表演的時候，作為演員，你很容易便感受到觀眾對好演說的動容和投入。言為心聲，情詞並茂的演說總是令我們感動。甚至當我演繹哥布斯二戰時的演講，每一晚我都感受到觀眾對追隨演說者的渴望。事實上，由始至終只是我在說話。

我希望讓人們見識這些演說的強大力量，我也想藉此誌念這些精妙言辭下的受害者。這些演說家皆非池中物、不甘平凡，他們渴望奪取人心，操縱歷史——我想，他們亟欲成為上帝。

你的研究圍繞戰爭中的個人故事和一戰日記，但也觸及後來的事件，如越戰和巴勒斯坦戰爭等。你怎樣將現代戰役的元素帶入創作？

我不是在籌備構思有關一次大戰的表演。我創作的關懷永遠是此時此地，歷史上永遠存在卻永不復回的當下，一戰只是開端。這有點抽象：表演場景設在戰地醫院，但我也從其他戰役湊合不少資料，來印證事情的本質根本沒有變。我想將表演置於遼闊的歷史視角去看。

把現代阿富汗戰爭與一次大戰甚或更早時期的士兵書信對讀，內裏有深刻的含義。我援引的演講最早可上溯至古代的阿提拉，最新近的則出自 2007 年。我希望關注戰爭中的受害者、士兵和護士，並帶出人類情感不變的本質：就如 16 世紀一封士兵寫給未來孩子的信，與今日的可以是並無二致，雖古今隔閡，情感始終如一。



all aiming to be something bigger than just an individual; desperate to have power over the masses and to have power over history – wanting to be God, I guess.

Your research, although largely based around the stories and WWI diaries, also led you to events that happened much later, in Vietnam and Palestine, for example. How have you worked more modern aspects of warfare into the play?

I wasn't interested in making a piece about the WWI. Whenever I make something, I want it to be about being here and now, at this point in history. The War was a starting point. It's kind of abstract; it's set in a field hospital, but I wanted to have material from many other wars to help show whether anything has changed at all. I wanted to put it in a broader perspective.

It was very important to have letters from soldiers in Afghanistan next to [letters from] soldiers of The War, and even earlier. I think the earliest thing I used is a speech from Attila the Hun, and the most recent is from 2007. I wanted to talk about the victims, the soldiers, the nurses, and to stress the point that a letter written by a soldier to his unborn child – that could be the same letter today as it was in the 16th century.

《小戰爭》希望觀眾感悟的核心信息為何？是平凡人會在戰爭中付出終極代價嗎？

對，這是很重要的一點，另外就是探討人類互相殘殺的慾望到底從何而來。戰爭裏很多士兵不假思索便殺人。由越戰起人們多關注了士兵的心理，發現人性很齷齪的一面。士兵首次殺人往往異常艱難，但他們一旦成功征服別人，心態便會有根本上的改變，轉而渴望第二次的殺戮，看看能否僥倖脫身。

總言之，這場表演希望帶出的信息有二：其一，我們探討歷史上的政治家是如何將士兵一次又一次送上戰場；其二，互相殺戮是人性的一部分，這是戰爭揭示的可怕現實。

節錄自〈《小戰爭》：凝視戰爭的血淚——阿德萊德藝術節訪問〉，作者大衛·羅便臣，原載自《晾衣繩》，2015 年 1 月 25 日。

中譯 李凱琪

What is the one message that audiences will take away from *SmallWar*? That it is the ordinary person that pays the ultimate price in war?

Yes, that's the big point. The other big thing is where this urge to kill each other comes from. Most soldiers do it voluntarily. Starting from the Vietnam War they looked more into the psychology of the soldier, and some nasty things came out. The first kill is very hard but once a person has killed once, and they have conquered someone, something happens to the soldiers and most of them will start looking for a second kill to see if they can get away with it again.

On one level, we look at the politicians who send soldiers or the world into war, time and time again. On the other level you see that it's also in human beings to kill each other.

Excerpted from *SmallWar: A Gripping Exploration of the Tragedy of War – Adelaide Festival Interview* by David Robinson, originally published on *The Clothesline*, 25 January 2015.



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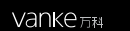
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達恩斯在安特衛普皇家藝術學院完成戲劇藝術碩士學位後，創辦了斯卡恩劇團。自 2006 年起，劇團獲得比利時政府的資助，鞏固劇團在現今比利時及荷蘭戲劇界的領導地位。

另外，達恩斯參與超過 30 部戲劇作品，在比利時多個知名劇團擔任演員，包括比利時根特市立劇院、布魯塞爾卡埃劇院，以及 Ontroerend Goed 劇團。由達恩斯編寫兼執導的獨腳戲《大嘴巴》，曾多次在世界各地的藝術節和劇院巡演，為他在國際舞台的發展帶來突破。而他的另一部作品《小戰爭》亦於 2014 年愛丁堡戲劇節首演。

除了參與戲劇外，達恩斯也有為克里斯多夫·邦的《男孩離開了》等紀錄片配音。他亦是比利時和荷蘭戲劇學校的客席講師。達恩斯更為人熟悉的身份是演出多齣電視劇及電影，他曾主演菲力斯·梵·古寧根的得獎電影《廢男家族》，電影曾贏得多項國際殊榮，包括 2009 年康城電影節的獎項。

After obtaining a Master's Degree in Dramatic Arts at the Royal Conservatory in Antwerp, Dhaenens co-founded his own theatre company, SKaGeN. From 2006, the company has been rewarded with structural subsidisation from the Flemish / Belgian Government for their work as one of the leading modern theatre groups in Belgium and the Netherlands.

Outside of SKaGeN he has worked extensively as an actor in over 30 productions for Belgium's major companies such as NTGent, Kaaithater Brussels and Ontroerend Goed. His international breakthrough came with his own written and directed solo show *BigMouth* that toured extensively to major festivals and venues worldwide. *SmallWaR* was premiered at the Edinburgh Festival 2014.

Dhaenens is a sought after narrator for documentaries such as *The boy is gone* by Christophe Bohn. To a broader audience, Dhaenens is best known for his acting in several TV shows and films, most notably for his lead role in *De helaasheid der dingen / The Misfortunates* by Felix Van Groeningen which won numerous prizes worldwide such as the *Prix Art et Essai* at the Cannes Film Festival 2009.

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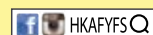
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威特斯曾於比利時根特的 Kunstencentrum Vooruit 藝術中心任職技術員，隨後為 En-Knap 舞團、希迪·拉比·徹卡奧維的作品《信仰》擔任燈光設計。他結合技術及燈光設計技巧，為尼德劇團製作《伊莎貝拉的房間》，並跟隨羅薩絲舞團巡演《一次》。威特斯加入斯卡恩劇團後，參與過多場表演的燈光設計，當中包括《大嘴巴》。斯卡恩劇團之演出以複雜的聲音和燈光設計聞名，威特斯經常要設計不同聲音與錄像效果，例如在《小戰爭》運用特別的錄像技術。

Wuyts started in Kunstencentrum Vooruit, Ghent, as a technician before moving on to create lighting design for the dance company En-Knap and the dance work *Foi* for Sidi Larbi Cherkaoui. He combined his technical skills and lighting design in his work for *Isabella's Room* for Needcompany, and toured with *Once* with Rosas. Wuyts began working with SKaGeN when he did the company's lighting designs and touring performances, including *BigMouth*. SKaGeN presented him with a sound challenge, as their performances feature complicated sound and video cues, which he also uses in *SmallWaR*, a video-based puzzle.

斯卡恩劇團 SKaGeN

斯卡恩劇團自 2000 年起活躍於佛蘭德斯和荷蘭，於不同劇院和藝術節演出，曾亮相於安特衛普夏日藝術節和市集劇場藝術節。劇團期望能提供觀眾可負擔的高水準藝術表演，由多位安特衛普藝術學院的畢業生創立，創辦人均在比利時殿堂級演員多拉·梵特·格恩以及知名戲劇歌劇導演伊沃·梵·可芬門下受訓。劇團現已成為比利時當代的頂尖劇團之一，以改編著名小說最為聞名，例如卡繆的《鼠疫》、路易·費迪南·塞利納的《茫茫黑夜漫遊》、亞爾弗德·德布林的《柏林亞歷山大廣場》。斯卡恩劇團的創辦人包括華倫天·達恩斯、康尼爾·哈梅士、麥菲積士·謝爾珀斯，以及克萊拉·范·梵·布魯克。

SKaGeN has been producing plays in Flanders and the Netherlands since 2000, both on the art house circuit and at festivals, with appearances at the Summer in Antwerp and Theatre on the Market festivals. Driven by an aim to combine high artistic standards and accessibility, the company was formed by graduates from the Antwerp Conservatory who trained under the leading Flemish actress Dora van der Groen and the notable theatre and opera director Ivo Van Hove. SKaGeN is now established as one of the leading Flemish theatre companies of its generation, particularly noted for its adaptations of great novels such as *La Peste* by Albert Camus, *Voyage au bout de la nuit* by Louis-Ferdinand Céline and *Berlin Alexanderplatz* by Alfred Döblin. SKaGeN comprises Valentijn Dhaenens, Korneel Hamers, Mathijs Scheepers and Clara van den Broek.



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理察·佐頓製作公司 Richard Jordan Productions Ltd

理察·佐頓製作公司扎根倫敦，是奧利花戲劇獎及東尼獎得主，由製作人理察·佐頓創辦。自1998年成立以來，理察·佐頓製作公司在英國及21個國家製作超過190部作品，並多次在歐美、澳洲及全世界舉行演出，與多個享譽全球的優秀藝術家、作家、劇團、藝術節和藝術團體聯手合作。

創辦人理察·佐頓是首位獲倫敦劇院協會頒發製作人獎的得獎者，曾入圍英國文化協會的創意創業家獎。佐頓對英國及國際戲劇業貢獻良多，並於2009年獲英國出版社A & C Black的《名人錄》認證，其成就獲終身載錄。

佐頓製作過很多得獎作品，曾贏得東尼獎的最佳話劇、奧利花戲劇獎的聯盟劇院傑出成就獎、艾美獎的最佳單元，並獲得由戲劇編輯人獎、戲劇聯盟獎、紐約劇評人獎、外圍劇評人獎頒發的最佳新劇獎。

Richard Jordan Productions is an Olivier and Tony Award-winning production company based in London under the artistic leadership of producer Richard Jordan. Founded in 1998, his company has produced and developed over 190 productions in the UK as well as 21 other countries, including 70 world premieres and 69 European, Australian or US premieres enjoying associations with many of the world's leading artists, writers, companies, theatres, festivals and arts organisations.

Described by *The Stage* newspaper as "one of the UK's most prolific theatre producers" and named seven times in the UK Top 100 Theatre Professionals, Richard Jordan was the first recipient of the TIF/Society of London Theatre Producers Award and a finalist in the British Council Creative Entrepreneur Award. In 2009 for his work in the UK and international theatre industries, he was selected for lifetime inclusion in A & C Black's annual publication *Who's Who*.

His productions have won numerous awards including the Tony Award for Best Play; the Olivier Award for Outstanding Achievement at an Affiliate Theatre; the Emmy Award for Best Feature section; eleven Scotsman Fringe First Awards; the US Black Alliance Award and the Obie, the Drama Desk, Drama League, New York Critics and Outer Critic Circle Best New Play Awards.

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全英國最大型及最賣座的地區製作劇院，致力在英國西南部推廣戲劇。劇院可分為三大表演空間：歌劇院、鼓樂劇院，以及用作舉辦小型工作坊的發展空間——劇場實驗室。普利茅斯皇家劇院為英國西南部提供多元化的劇場表演，包括古典及現代舞台劇、音樂製作、本土歌劇、芭蕾舞劇及其他舞蹈劇。劇院以創作新劇目見稱，多部題材創新的高水準作品贏盡美譽，當中以鼓樂表演更為突出。普利茅斯皇家劇院內設有曾獲建築獎項的製作及學習中心，能一手包辦佈景、服裝、道具製作，中心亦設有排練設施，並能支援劇團大部份的創意學習計劃，讓不同背景年輕人和社群能在普利茅斯及其他地方參與創意藝術活動。

The Theatre Royal Plymouth is the largest and best attended regional producing theatre in the UK and the leading promoter of theatre in the South West. There are three distinctive performance spaces: The Lyric, The Drum and a small workshop/development space, The Lab. The Theatre Royal Plymouth serves the South West with a wide range of theatre including classic and contemporary drama, musical productions and the presentation of national opera, ballet and dance companies. It also specialises in the production of new plays and has built a national reputation for the quality of its innovative work, particularly in The Drum. The Theatre Royal Plymouth hosts set, costume, prop-making and rehearsal facilities at its architecturally award winning Production and Learning centre. The site also accommodates the majority of the Theatre's Creative Learning programme which aims to creatively engage with a broad spectrum of young people and communities in Plymouth and beyond.

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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、佈景與服裝：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 Conductor: 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·涅琴柯與尤西夫·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·非羅·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	<i>FOLK-S, will you still love me tomorrow?</i> 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·達恩斯	<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·達恩斯	<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
布里斯托爾老域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《鋼琴俊俠》 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

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
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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 Bolena
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
精采節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。

您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少，我們都衷心感謝您的支持！

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 was launched in April 2015 in celebration of UOB Hong Kong's 50th anniversary.

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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