

45<sup>th</sup>



香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

*In the moment* 此時此地

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

(二月 Feb 16)

FESTIVAL OPENING 藝術節開幕演出

Bayerisches Staatsballett  
巴伐利亞國家芭蕾舞團

# La Bayadère 《舞姬》



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

# 同心同步同進 共創更好未來

RIDING HIGH TOGETHER  
FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英  
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung  
Chief Executive,  
Hong Kong Special Administrative Region





歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成  
香港藝術節主席

Victor Cha  
Chairman,  
Hong Kong Arts Festival



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共149場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤  
香港藝術節行政總監

Tisa Ho  
Executive Director,  
Hong Kong Arts Festival

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 149 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.



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

今年是香港藝術節四十五週年誌慶，香港賽馬會慈善信託基金很高興繼續成為藝術節的長期合作夥伴。

今年藝術節的主題是「此時此地」，正好表達出表演者經年累月努力不懈，目的就是為了在舞台上綻放光芒的一瞬；而馬會非常榮幸在首屆藝術節開始便與大家同步同進，為本地觀眾帶來國際頂尖演出，藉此鼓勵市民積極參與及欣賞不同的藝術創作，同時培育以及呈獻本地才華洋溢的藝術家。

今年「香港賽馬會藝粹系列」，繼續為觀眾呈獻三個世界級表演，包括德國巴伐利亞國家芭蕾舞團的《舞姬》，一個古印度愛情故事配合超凡舞藝及華麗佈景，為藝術節揭開帷幕。此外，亦有來自捷克布爾諾國家歌劇院及挪威奧斯陸愛樂樂團的精采演出。

為了支持本地藝術社群，我們為大家再次帶來「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。今年的「賽馬會本地菁英創作系列」更為大家送上《世紀·香港》音樂會，創作靈感來自香港豐富的歷史和文化，糅合詩歌、音樂及歌曲的史詩式音樂盛會，再配合學校講座、工作坊及示範表演等外展活動，進一步啟發本地學生及觀眾。

為了慶祝藝術節踏入四十五週年，我們亦額外支持兩個特備節目，其一是璀璨奪目的數碼藝術裝置《幻光動感池》，這項目不但結合了視覺藝術、科技及人與人之間的互動，更可讓廣大市民與家人及三五知己投入共舞。而另一節目《炫舞場2.0》則是去年廣受歡迎的「賽馬會本地菁英創作系列」載譽回歸。

馬會一直致力推動本地的文化藝術發展，透過支持和推廣不同的活動，培育具潛質的新晉藝術家，過去十年於相關方面的捐款已超過四十三億港元。當中特別值得一提的是中區警署建築群活化計劃，計劃旨在將本港其中一個最大型的古蹟建築群，以創意進行活化，為公眾提供一處薈萃文物、藝術和消閒元素的優質文化活動空間。

我衷心感謝香港藝術節的努力，各表演者和各位觀眾一直以來的支持。我相信今年的藝術節將再一次圓滿成功。

## MESSAGE FROM THE CHAIRMAN OF THE HONG KONG JOCKEY CLUB

The Hong Kong Jockey Club Charities Trust is delighted once again to be a partner of the Hong Kong Arts Festival as it celebrates the milestone of its 45<sup>th</sup> year.

The theme of this year's Festival – In the Moment – reflects how months or even years of preparation come together in the crucible of performance. The Club is honoured to make such moments possible, as it has been since the inception of the Arts Festival: helping to bring top international performances to Hong Kong, encouraging participation in and appreciation for the arts, and nurturing and showcasing the wealth of talent our city possesses.

This year the Trust is again sponsoring three world-class performances under The Hong Kong Jockey Club Series, featuring the Bayerisches Staatsballett from Germany, the National Theatre Brno from the Czech Republic and the Oslo Philharmonic Orchestra from Norway. This includes the Festival's opening performance by the Bayerisches Staatsballett of the ancient Indian love story *La Bayadère*, with breathtaking choreography and lavish settings.

In support of our local arts community, the Trust is again supporting The Hong Kong Jockey Club Contemporary Dance Series and Jockey Club Local Creative Talents Series. This year's Creative Talents Series features a specially-commissioned production, *Hong Kong Odyssey*, a mix of poetry, music and song inspired by our city's rich history and culture. It will be supported by various outreach activities such as school talks, workshops and demonstrations, to further inspire local students and audiences.

To mark the Festival's 45<sup>th</sup> anniversary, the Trust is also supporting two special programmes. The *Super Pool* is a dazzling digital art installation that fuses visual arts, technology and human interaction, allowing people of all ages to dance in celebration with friends and family. *Danz Up 2.0* is a revival of last year's warmly-received production in the Jockey Club Local Creative Talents Series.

The Club is a staunch supporter of arts and culture and seeks to promote a wide range of activities as well as to nurture talented young artists. Over the last decade, the Trust's total donations to arts and cultural development in Hong Kong have exceeded HK\$4.3 billion. One of the most notable examples is the Central Police Station Revitalisation Project, which aims to transform one of Hong Kong's largest heritage sites into a leading cultural destination, where heritage, art and leisure elements will be creatively integrated for all to enjoy.

My sincere thanks to the Hong Kong Arts Festival, to all this year's performers, and most especially to you, our audiences, for your continued support. I am sure the 2017 Festival will be another resounding success.



# 香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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

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贊助 for sponsoring

「香港賽馬會藝粹系列」之  
巴伐利亞國家芭蕾舞團  
《舞姬》  
藝術節開幕演出

the Festival Opening performance of  
**La Bayadère**  
by Bayerisches Staatsballett (Bavarian State Ballet)  
as part of "The Hong Kong Jockey Club Series"

*In the moment* 此時此地

# 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，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬元，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

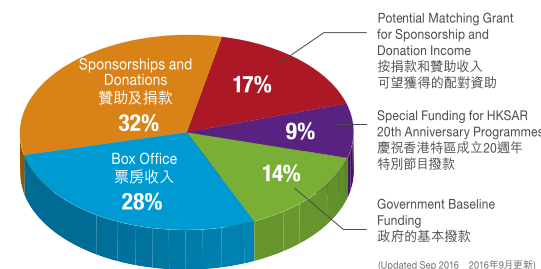
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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 25 年來，已為逾 710,000 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」每年提供超過 8,500 張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

2017年藝術節預計收入來源：約港幣一億二千萬元  
Estimated Income Sources for 2017 HKAF:  
Approximately HK\$120 Million



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**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our "Young Friends" scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the "Student Ticket Scheme" also make available over 8,500 half-price student tickets each year.

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

誠邀贊助或捐助第45屆香港藝術節：詳情請與藝術節發展部聯絡。  
For sponsorship opportunities and donation details of the 45th Hong Kong Arts Festival, please contact the Development Department.

電郵Email | [dev@hkaf.org](mailto:dev@hkaf.org)  
直線Direct Lines | (852) 2828 4910/11/12  
網頁Website | [www.hk.artsfestival.org/en/support-us](http://www.hk.artsfestival.org/en/support-us)

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於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，  
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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16.2-18.3.2017

Presents

Bayerisches Staatsballett

Artistic Director: Igor Zelensky

La Bayadère

巴伐利亞國家芭蕾舞團

藝術總監：伊戈·澤林斯基

《舞姬》

2月  
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香港文化中心大劇院  
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## 角色及演員

### 尼姬雅 (舞姬)

西妮婭·麗姿科娃 (16 7:30pm, 18 2:30pm, 19 2:30pm)  
瑪麗亞·許瑞金娜 (17 7:30pm, 18 7:30pm)

### 甘扎蒂 (公主)

艾菲·阿米斯特 (16 7:30pm, 18 2:30pm, 19 2:30pm)  
塔迪亞娜·蒂利古佐娃 (17 7:30pm)  
普里斯卡·蔡塞爾 (18 7:30pm)

### 索羅 (武士)

奧賽爾·格雷米奧 (16 7:30pm, 18 2:30pm, 19 2:30pm)  
弗拉德米爾·殊克拉洛夫 (17 7:30pm)  
埃里克·穆爾扎格利耶夫 (18 7:30pm)

### 神廟大祭司

羅伯特·格拉夫

### 國王

伊雅·舒卓巴高夫

### 艾雅 (甘扎蒂的侍女)

伊萊恩·安德伍

### 金色神像

約拿·庫克

## Cast

### Nikiya

Ksenia Ryzhkova (16 7:30pm, 18 2:30pm, 19 2:30pm)  
Maria Shirinkina (17 7:30pm, 18 7:30pm)

### Gamzatti

Ivy Amista (16 7:30pm, 18 2:30pm, 19 2:30pm)  
Tatiana Tiliguzova (17 7:30pm)  
Prisca Zeisel (18 7:30pm)

### Solor

Osiel Gouneo (16 7:30pm, 18 2:30pm, 19 2:30pm)  
Vladimir Shklyarov (17 7:30pm)  
Erik Murzagaliyev (18 7:30pm)

### The Great Brahmin

Norbert Graf

### Rajah

Ilya Shcherbakov

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## 《舞姬》— 兩幕芭蕾舞劇 故事分場及大綱

### 第一幕

#### 第一場 神殿之前

大祭司率領一眾祭司及侍奉神殿的舞者（即舞姬）慶祝聖火節。壓軸出場的是最神聖高貴的舞姬，名叫尼姬雅。大祭司向尼姬雅示愛，被尼姬雅拒絕。索羅是一名富有而人品高尚的戰士，打獵途中他讓朋友先走，暗中與尼姬雅相會。索羅及尼姬雅互訴愛意。尼姬雅要索羅起誓矢志不渝。大祭司目睹索羅和尼姬雅幽會，決心報復。

#### 第二場 國王宮中

國王告訴女兒甘扎蒂，她與索羅的婚禮即將舉行。原來甘扎蒂與索羅的婚盟，小時候已經訂下。甘扎蒂深愛索羅，卻不明白為何索羅對她總

是那麼拘謹。幾名舞者表演過後，大祭司向國王透露尼姬雅與索羅相愛的秘密，希望國王把索羅除掉。誰知國王勃然大怒，宣佈要把尼姬雅處死，使大祭司惶恐不安。甘扎蒂偷聽兩人的對話，派僕人艾雅召來尼姬雅，請尼姬雅放棄索羅，並提出送她珠寶作為補償。尼姬雅拒絕甘扎蒂的請求，並在絕望之際拿匕首刺向甘扎蒂。艾雅擋住了尼姬雅，而尼姬雅逃走後，甘扎蒂誓要把尼姬雅殺掉。

#### 第三場 王宮花園

巡遊隊伍為索羅與甘扎蒂的訂婚大典掀起序幕。慶典之中，索羅展示了狩獵的獵物老虎。大祭司為隆重其事，帶尼姬雅來表演神殿之舞。尼姬雅收到艾雅給她的一個花籃，以為是索羅偷偷向她





表達愛意。這卻是國王和他女兒預備的，花籃中藏了一條蛇。尼姬雅摟著小花籃繼續跳舞之際，毒蛇咬了她一口。大祭司讓尼姬雅選擇，只要接受他的愛，才能得到解藥。尼姬雅寧死不屈，著索羅不要忘記他的山盟海誓。

## 第二幕

### 第四場 幽靈王國

尼姬雅的影子在索羅的腦海裏縈繞不去，因此索羅借鴉片來忘憂。索羅發現自己身處幽靈王國，與尼姬雅重逢。尼姬雅向他介紹幽靈王國，並提醒索羅曾向她立下山盟海誓。索羅醒來後，看見自己一眾朋友，以及要陪伴索羅出席婚禮的國王。

### 第五場 神廟之中

甘扎蒂和索羅在眾人擁簇之下，預備舉行婚禮。索羅一眾朋友有份跳的蓮花舞，以及金色神像所跳之舞，代表眾人衷心祝兩人婚後生活美滿、豐衣足食。接下來，索羅和甘扎蒂跳舞之際，尼姬雅的幽靈突然出現，不過除了索羅以外，誰都看不見她。索羅決定活下來，與甘扎蒂結為夫婦。在大祭司的見證下，二人立下婚誓之際，忽然發生了地震。神殿倒塌下來，把每一個人都埋在瓦礫之下。

### 第六場 升仙化神

在往生世界裏，索羅、尼姬雅及甘扎蒂在永恆之光下，和好如初。

## La Bayadère - Ballet in two acts Scenes and Synopsis

### ACT I

#### Scene one: In front of the temple

The Great Brahmin, his priests and the temple dancers, called *bayadères*, assemble for the festivities of the Holy Fire. The last to appear is Nikiya, the noblest and holiest of the *bayadères*. The Great Brahmin vows his love for her, but she refuses him. Meanwhile, Solor, a rich and noble warrior of royal caste, is on his way to a hunt. While he sends his friends on, he secretly awaits Nikiya. Solor and Nikiya confess their love for each other, and the Bayadère demands of Solor a vow of fidelity. The Great Brahmin witnesses the meeting of the lovers, and desperately swears revenge.

#### Scene two: In the palace of the Rajah

The Rajah announces to his daughter Gamzatti that her wedding with Solor, to whom she has been betrothed since childhood, will soon take place. She is enchanted by Solor, but does not understand why he behaves in such a restrained way towards her. After a few dancers present some entertainment, the Great Brahmin appears to confess a secret to the Rajah. He tells him of the forbidden love between Nikiya and Solor, hoping that the Rajah might dispose of Solor. Instead, to the dismay of the Great Brahmin, the Rajah orders Nikiya's death in a blind fury. Gamzatti has overheard the conversation and sends her servant Aiya to warn the Bayadère. She asks Nikiya to abandon Solor, offering her jewels as a reward. Nikiya refuses, and in her despair attacks Gamzatti with a dagger. Aiya stops her, allowing her to escape, as Gamzatti swears her death.





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## Scene three: In the garden of the palace

The engagement festivities of Solor and Gamzatti open with a grand procession during which Solor presents a tiger as a trophy. The Great Brahmin brings Nikiya as a temple dancer in honour of the ceremony. Nikiya is given a basket with flowers by Aiya, which she takes to be a secret sign of love from Solor. However, the basket is from the Rajah and his daughter, who has hidden a snake in it. When Nikiya continues to dance, embracing the small basket, the viper attacks her with a deadly bite. The Great Brahmin offers Nikiya an antidote, but only if she will accept his love. She refuses it and dies, urging Solor never to forget his vow of love to her.

## ACT II

### Scene four: The Kingdom of the Shades

Solor, haunted by reminiscences of Nikiya, seeks oblivion in opium. He finds himself in the Kingdom of the Shades, re-united with Nikiya, who

introduces him to the world of shades and reminds him of his vow of eternal fidelity. On awakening he sees his friends and the Rajah, who wishes to accompany him to his wedding.

### Scene five: In the temple

A ritual procession unites Gamzatti and Solor for their wedding ceremony. The dance of the lotus flowers with Solor's friends and the dance of the Golden Idol signify the good wishes to confer beauty and riches on the couple. In the ensuing dance of Solor with Gamzatti, Nikiya's shade takes part, visible only to Solor. Solor decides in favour of life, and of Gamzatti. At the moment of their wedding oaths, summoned by the Great Brahmin, an earthquake hits. The temple falls in ruins, and everybody is buried underneath.

### Scene six: Apotheosis

In the world thereafter we see Solor, Nikiya and Gamzatti united in a picture of eternal light.



© Charles Tandy



## 華麗古典芭蕾舞經典 《舞姬》

文 羅佳娜

古典芭蕾舞大師馬利斯·佩蒂巴的《舞姬》是十九世紀芭蕾舞劇的巔峰之作。作品誕生於1877年的聖彼得堡，以壯觀的場面、戲劇化的情景和華麗的舞姿為觀眾獻上精彩的娛樂。《舞姬》著名一場〈幽靈王國〉經常被視為獨立作品演出，當中首席舞者、獨舞員和群舞的舞步都美不勝收，是古典芭蕾舞的縮影，也是佩蒂巴的代表作。路德維希·明庫斯的音樂生動富戲劇性、感染力強，很適用於舞蹈。而迷人的故事背景讓設計師放膽製作，呈現一場視覺盛宴。雖然《舞姬》的情節有點匪夷所思，但卻為佩蒂巴提供了豐富的芭蕾舞素材。

雖然這個版本的《舞姬》早已在俄羅斯成為了芭蕾舞劇的熱門作品，但此作到1961年才為西方世界所認識，當時基洛夫芭蕾舞團在巴黎表演《幽靈王國》，引起哄動。兩年後，在巴黎演出時變節的魯道夫·雷里耶夫為英國皇家芭蕾舞團重排此作，並由瑪歌·芳婷擔任尼姬雅。1980年，另一位著名的基洛夫芭蕾舞團變節者娜塔莉亞·馬卡洛娃為美國芭蕾舞劇院製作足本的《舞姬》，把原有的第四幕放回在作品中。

1992年，雷里耶夫已是巴黎歌劇院芭蕾舞團的藝術總監，製作他自己的足本《舞姬》。他緊貼基洛夫芭蕾舞團的版本，沒有演出第四幕。該成為了雷里耶夫最後一部傑作——當時他已身患愛滋病，作品首演三個月後即與世長辭。

當年協助雷里耶夫製作《舞姬》的助手，是巴黎歌劇院芭蕾舞團的芭蕾舞大師帕翠斯·巴特。1998年，巴特與巴伐利亞國家芭蕾舞團合作，創作屬於他的《舞姬》版本，將壓軸一場搬上舞台。演出大受好評，著名日本設計師毛利臣男設計的舞台服裝由燦爛奪目。這次在香港的演出，觀眾將欣賞到這些美侖美奐的設計。

享負盛名的舞蹈家伊戈·澤林斯基是巴伐利亞國家芭蕾舞團的新任藝術總監。他曾跟隨蘇聯芭蕾舞大師查布基亞里學習，演出索羅一角蔚為經典；而今天我們看到的索羅，正是由他的老師於1941年創造，由澤林斯基繼續將俄國芭蕾舞傳統發揚光大。

### 幽靈王國

在香港藝術節演出的《舞姬》第二幕以一場難度極高的群舞展開。無數幽靈一個一個慢慢走下一道彎曲的坡道，組成一道白色的絲帶，形如索羅鴉片煙斗上的白煙。她們每向前走一步，都要擺出講究平衡和控制的舞姿（舞者單腳站立，身體向前傾，支撐的腿蹲下，另一條腿則抬起在半空。）。領舞者一共把這個驚人的動作重複了三十八遍。這個緩慢的動作需要舞者高度控制肌肉，加上她們必須與其他舞者保持一致的步伐，避免失去平衡破壞整體效果，演起來壓力不少。

中譯：張婉麗

本文原載於2017《閱藝》







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## A Lavish Spectacle *La Bayadère*

By Natasha Rogai

*La Bayadère* is one of the pinnacles of 19th century ballet. Created by Marius Petipa, the choreographer who shaped classical ballet, it offers lavish spectacle, high drama and magnificent dancing. The ballet's renowned scene, often performed on its own as *The Kingdom of the Shades*, is a supreme example of Petipa's work - a microcosm of classical ballet, with choreography of exceptional beauty for principals, soloists and corps de ballet. The music by Ludwig Minkus is lively, dramatic and infectious danceable while the alluring setting gives designers the chance to run riot with gorgeous sets and costumes. Preposterous though the plot may be, it provided Petipa with the ingredients for a sumptuous feast of ballet.

Although *La Bayadère* was a staple of the repertoire in Russia, the ballet was unknown in the West until 1961, when the Kirov performed *The Kingdom of the Shades* on tour in Paris. It caused

a sensation and two years later Rudolf Nureyev, who had defected from the Kirov on that very tour, staged it for the Royal Ballet with Margot Fonteyn as Nikiya. In 1980 came a full-length production for American Ballet Theatre by another famous Kirov defector, Natalia Makarova, who added an original Act 4.

In 1992, Nureyev staged his own full-length *Bayadère* for the Paris Opera Ballet, where he was artistic director. Closely based on the Kirov version, with no fourth act, this stunning production was an extraordinary final achievement by Nureyev. Already ill with AIDS, he died just three months after the premiere.

His assistant on *La Bayadère* was Patrice Bart, Ballet Master of the Paris Opera Ballet, who in 1998 staged his own version, including an additional scene, for Bayerisches Staatsballett. This





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much-praised production, with lush, colourful sets and costumes by famed Japanese designer Tomio Mohri, is the one Hong Kong audiences will see.

In an example of the remarkable continuity of Russian ballet tradition the Staatsballet's new artistic director, Igor Zelensky, one of the greatest male dancers of his generation and himself a celebrated Solor, was a pupil of Chabukiani, who in 1941 created the role as we know it today.

*This article was originally published in FestMag 2017.*

## THE KINGDOM OF THE SHADES

Act two of *La Bayadère* performed at HKAF opens with the most demanding sequence ever created for the corps de ballet. An endless parade of girls comes slowly down a winding ramp, forming a coiling ribbon of white which represents the smoke rising from Solor's opium pipe. Each time they step forward, they perform an arabesque penchée en plié (standing on one leg and leaning forward with the supporting knee bent and free leg raised high behind them). The leading dancer does this step an astonishing total of 38 times. All the dancers must match each other exactly and if anybody loses their balance, the whole effect will be ruined, placing an even greater pressure on the dancers than the burden of the slow, controlled movements on their muscles.







## 編舞與神廟舞者—— 《舞姬》的歷史及原型

文 扎南德列亞·波埃西奧

Bayadère（舞姬）原為法語，意指印度神廟舞者，是浪漫主義時期受到偏愛的人物角色之一。她那曼妙的舞姿，充滿異域風情的形象，薄如蟬翼、閃亮迷人的裝束，還有那異國的神聖感，完美契合了那個年代對女性的想象。而女祭司和舞者的雙重身份，也符合浪漫主義中二元對立的女性特質：既是聖人，又是罪人；既是天使，又是娼婦；既難以企及，又令人嚮往。

生於法國的編舞馬利斯·佩蒂巴（1818-1910），於1877年2月在聖彼得堡編創《舞姬》前，肯定已接觸過神廟舞者相關的題材。也許，當他在法國南特任首席舞者時，曾聽聞過1838年風靡巴黎的印度舞團。不過更有可能的是，他見識過丹尼爾·奧柏1830年創作的歌劇《神與舞姬》。這部歌劇中的芭蕾舞部分由菲利普·塔里奧尼為自己的女兒瑪麗編作。其靈感來自歌德的同名敘事詩，不過與後來佩蒂巴的版本卻有幾個有趣的相似之處：《神與舞姬》的女主角佐蘿伊與《舞姬》中的尼姬雅一樣，都是與一群印度女舞者一起亮相，並且都被十九世紀典型歹角監視——在奧柏的歌劇中是法官奧利弗，在佩蒂巴的版本中則是神廟大祭司。

不過，舞蹈史學家有一個共識，那就是芭蕾舞劇《舞姬》最主要的靈感，來自1858年佩蒂巴哥哥路西恩所編的舞劇《沙恭達羅》。《沙恭達羅》根據泰奧菲·戈蒂埃的文本改編，取材自迦梨陀娑所作的梵文經典。這部1858年的芭蕾舞劇與佩蒂巴1877年的版本有着驚人的相似之處，很明顯，馬利斯·佩蒂巴面不改色地把哥哥的作品挪為己用，甚至連部分主角名稱都大同小異。

要對《舞姬》溯本求源，眼光不能只侷限在舞蹈作品上。這齣芭蕾舞有兩個十分鮮明的特點：第一，場面壯觀宏大；第二，劇情複雜，戲劇衝突豐富。這兩點都指向典型的歌劇風格，而在1875年，佩蒂巴曾為威爾第的《阿依達》編舞。儘管《阿依達》的故事發生在埃及，劇中也沒有任何超自然元素，但其故事主線與《舞姬》頗為相似，尤其是在根本衝突和感情糾葛方面。在威爾第歌劇中，與神廟舞姬對應的人物是埃塞俄比亞女奴阿依達，而男主角拉達梅斯和索羅一樣是位武士。正如索羅已與甘扎蒂公主訂婚一樣，拉達梅斯也與公主安妮莉絲定了婚。兩部作品都有一個關鍵情節，即兩位女主角在發現彼此互為情敵時的對峙。此外還有一點不可忽略，即兩部作品的第二幕中都有「divertissement」，也就是盛大的娛樂慶典。在佩蒂巴的舞劇中，他更寫明至少需有220位舞蹈演員。



可以說，三角戀、歡慶舞段、悲劇結尾和異域風情都常見於十九世紀劇場，甚至是常規元素。但佩蒂巴的靈感也許還來自另一部更早期的歌劇——葛路克的《奧菲歐與尤麗迪采》。1868年，他曾為這部十八世紀傑作編舞，並為合唱團設計動作。或許古希臘神話中英雄潛入地獄，尋找亡妻的故事，啟發了佩蒂巴的「幽靈王國」一幕。尼姬雅和尤麗迪采都因被毒蛇咬傷致死，只不過在《舞姬》中，是甘扎蒂故意害尼姬雅被咬。葛路克的歌劇第二幕由《幽靈之舞》開始，這或許正是佩蒂巴劇中幽靈的原型。儘管二者風格大相徑庭，葛路克莊嚴的音樂與路德維希·明庫斯迷人的旋律，都能強烈地喚起觀眾情感。雖然佩蒂巴為《奧菲歐與尤麗迪采》編作的舞蹈已失傳，但整個十九世紀，類似「幽靈之舞」的場面均由眾多女舞者完成，她們身穿有如希臘浮雕上描繪的束腰上衣，列隊緩緩登場。在《舞姬》的「幽靈王國」中，32位舞者排列成行，重複着同一個動作，逐一登台，這壯觀的場面，借鑒了古斯塔夫·多雷筆下但丁《神曲》的場景。多雷的繪畫作於1868年，也就是佩蒂巴為葛路克歌劇編舞的同年。



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儘管有如此多參照作品，說佩蒂巴慣於抄襲卻是不公道的。與之相反，通過研究《舞姬》的原型，以及它們對佩蒂巴的影響，恰恰說明了這位編舞大師獨有的天份和他兼收並蓄的能力——他的涉獵如此廣博，幾乎涵蓋所有劇場形式。縱使有自命不凡的學者苛責，稱《舞姬》為東拼西湊的大雜燴，這齣芭蕾舞劇卻儼然是凸顯十九世紀劇場的規範之作，同類作品中的佼佼者。佩蒂巴的主要作品均帶有歌劇特徵，亦證明他才華出眾，能博採眾長，讓舞劇煥發新生機。《舞姬》成功地將鮮明的浪漫主義形式與古典題材相結合，為佩蒂巴接下來編作的柴可夫斯基三部曲奠定了基礎。

值得一提的是，佩蒂巴與神廟舞姬的情緣並未在1877年的芭蕾舞劇後結束。《舞姬》的成功似乎讓他成為了印度舞蹈專家——至少是芭蕾版本的印度舞蹈。1884年，佩蒂巴獲邀為里奧·德利伯的《拉克美》編舞，這齣歌劇的故事同樣發生在印度，而女主角則與尼姬雅相似。1898年，他為魯賓斯坦的《法拉摩斯》編舞，這齣歌劇則從頭到尾都出現印度舞姬！

英譯及文本整理：米高·拉布

中譯：曾逸林

## The choreographer and the temple dancer *La Bayadère* and its prototypes

By Gianandrea Poesio

The *bayadère*, a Hindu temple dancer, was one of the most beloved characters of the Romantic period. Her delicate movements, her exotic appearance, her shimmering, diaphanous garments and her foreign sacredness exactly matched the era's female ideal, whilst her dual nature as priestess and dancer conformed to the characteristic dichotomy of the Romantic model of femininity: saint and sinner, angel and harlot, out of reach and yet still desirable.

The French-born choreographer Marius Petipa (1818-1910) had surely already come across the temple dancer before he created his *Bayaderka* in St. Petersburg in February 1877. Perhaps he had heard of the group of Indian dancers who in 1838 took Paris by storm when he himself was Principal Dancer at Nantes. It is even more probable that he knew of Daniel Auber's opera *Le dieu et la bayadère*, dating from 1830. Filippo Taglioni had choreographed its danced episodes for his daughter Marie. Auber's work, inspired by Johann Wolfgang von Goethe's eponymous ballad, shows a number of interesting similarities to Petipa's later version. Its heroine Zoloé, just like Nikiya, is first seen with a group of Hindu dancing girls closely watched by one of the 19th century's typical arch villains: Judge Olifour with Auber and the Great Brahmin with Petipa.

Dance historians agree on the fact that the likeliest source of inspiration for the Russian ballet must have been the 1858 *Sacountala* created by Petipa's brother Lucien, based on Théophile Gautier's libretto. *Sacountala* in turn draws on the classical Sanskrit writer Kalidasa. Again the plot parallels between the 1858 ballet and Petipa's 1877 choreography are striking. Without any doubt Marius Petipa unashamedly used his older brother's work for his own creation. Even the names of some of the protagonists are more or less similar.



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However, an analysis of the sources for *La Bayadère* shouldn't exclusively look towards choreographic prototypes. The 1877 ballet is strongly marked by two characteristics: its spectacular and enormous dimensions as well as its convoluted plot with many *coups de théâtre*. Both decidedly point towards the operatic. In 1875 Petipa had choreographed the dances for Giuseppe Verdi's *Aida*. Although set in ancient Egypt and without any supernatural elements the storyline shares traits with *La Bayadère*, particularly regarding the basic conflict, its amorous intrigue. The temple dancer's opera equivalent is *Aida*, an Ethiopian slave girl. Radames, like Solor, is a warrior and betrothed to Amneris who – like Gamzatti – is a princess. One of the pivotal moments of both works is the showdown between the two female protagonists who have just discovered that they are love-rivals. And, last but not least, in both cases we have the second act *divertissement*, beginning with a gigantic rally. For his, Petipa stipulated no less than 220 participants.



It could be argued that the love triangle, *divertissement*, tragic ending and exotic flair are common, even conventional elements of 19th century theatre. In addition Petipa may have been influenced by yet another, albeit earlier opera, Christoph Willibald Gluck's *Orpheus and Eurydice*. In 1868 he choreographed dances for this 18th century masterpiece and worked on the movements of the chorus. The myth of the ancient hero descending into the underworld in search of his dead wife might have provoked Petipa's scene in "The Kingdom of the Shades". Nikiya as well as Eurydice die from a snake-bite, in *La Bayadère* due to Gamzatti's murderous attack. Gluck's second act begins with a "Dance of the Blessed Spirits", a possible model for the appearance of the Shades. Despite all the stylistic differences, Gluck's solemn music and Ludwig Minkus' transcendently beguiling melody for the scene with the Shades share a peculiarly evocative quality. Although in the case of the Gluck-production there are no extant documents for Petipa's choreography, throughout the 19th century scenes like "The Kingdom of the Shades" took the form of a slow procession of female dancers in tunics in the manner of a Greek frieze. The pattern of this extraordinary sequence – 32 dancers in a row executing the same

movement – was inspired by one of Gustave Doré's illustrations for Dante's *Divine Comedy*. Just like Petipa's work on Gluck's opera, the Doré images date from 1868.

Despite all these references, it should not be assumed that Marius Petipa was a cheap plagiarist. On the contrary: the analysis of the *Bayaderka*'s prototypes and of the manner in which they inspired him demonstrates the choreographer's unique genius and the eclectic breadth of his interests, which covered practically every aspect of art and theatre. Although some snobbish academics excoriate it as a confused pastiche, the ballet stands out as a compendium of all the relevant 19th century theatre trends. The operatic nature of all Petipa's major works proves the choreographer's unparalleled talent to use the most diverse genres in order to breathe new life into the art of theatrical dance. *La Bayadère* successfully combines traditional and clearly defined Romantic patterns with classical themes. Thus it leads directly to the so-called "Tchaikovsky Trilogy", which is usually associated with Petipa's name.

Significantly the love-affair between the choreographer and the temple dancer did not end with the creation of the 1877 ballet. His success with *Bayaderka* seemed to turn Petipa into an expert in Indian dance or rather what might be called its balletic equivalent. In 1884 Petipa was asked to arrange the dances for Léo Delibes' *Lakmé*, which centres on a character like Nikiya. And in 1898 he contributed to Anton Rubinstein's *Feramors*, an opera practically packed with *bayadères*!

Translated and edited by Michael Raab



## 馬利斯·佩蒂巴 (1818-1910)

編舞

馬利斯·佩蒂巴是法國芭蕾舞員、教育者和編舞，在巴黎出道，然後從 1871 年至 1903 年在聖彼得堡皇家芭蕾舞團成為舞團導師和編舞（基洛夫 / 馬林斯基芭蕾舞團的前身）。佩蒂巴被認為是芭蕾歷史上最具有影響力的編舞。他創造了超過五十個芭蕾舞作，其中一些忠於原版本，或從原版本中重建或獲得靈感。他的作品中，最受矚目的是《法老的女兒》（1862）、《唐吉訶德》（1869）、《舞姬》（1877）、《睡美人》（1890）、《胡桃夾子》（可能由烈夫·伊萬諾夫編舞，也許還接受過佩蒂巴的諮詢和教導）（1892 年）、《雷蒙達》（1898）及《帕吉蒂》（1881）等。佩蒂巴重演了大量其他編舞的作品，有時他的版本比原版本成功得多。他的許多重演將繼續成為後來者依據的藍本。其中最著名的重演是《海盜》、《古賽爾》、《拉埃斯梅拉達》、《柯碧莉亞》、《園丁的女兒》（與烈夫·伊萬諾夫合作）、《小駝背馬》，還有《天鵝湖》（與烈夫·伊萬諾夫合作）。佩蒂巴的所有足本作品和個人作品被不斷演出，留傳下來，至今仍被認為是國際芭蕾舞劇目的基石。

## Marius Petipa (1818-1910)

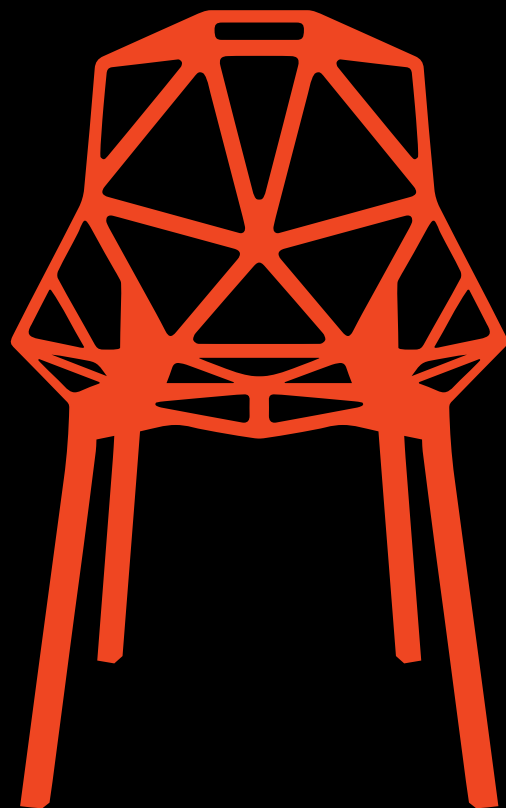
Choreographer

Marius Petipa was a French ballet dancer, pedagogue and choreographer, who started out in Paris and then became ballet master and choreographer at the Imperial Ballet in St. Petersburg (precursor of the Kirov/Mariinsky Ballet), a position he held from 1871 until 1903. Petipa is considered to be the most influential choreographer in ballet history. He created over 50 ballets, some of which have survived in versions either faithful to, inspired by, or reconstructed from the original. Among these works, he is most noted for *The Pharaoh's Daughter* (1862); *Don Quixote* (1869); *La Bayadère* (1877); *The Sleeping Beauty* (1890); *The Nutcracker* (likely choreographed by Lev Ivanov, perhaps with Petipa's counsel and instruction) (1892); *Raymonda* (1898) and *Paquita* (1881), among others. Petipa revived a substantial number of works first created by other choreographers, sometimes much less successful than his versions. Many of these revivals would go on to become the definitive editions on which all subsequent productions would be based. The most famous of these revivals are *Le Corsaire*, *Giselle*, *La Esmeralda*, *Coppélia*, *La Fille Mal Gardée* (with Lev Ivanov), *The Little Humpbacked Horse* and of course *Swan Lake* (with Lev Ivanov). All of the full-length works and individual pieces which have survived in active performance are today considered to be cornerstones of the international ballet repertory.



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帕翠斯·巴特

編舞

1957年，帕翠斯·巴特年僅十二歲便在巴黎歌劇院舞蹈學校開始接受芭蕾舞教育。兩年後，不足十五歲的他出現在巴黎歌劇院的芭蕾舞團。1963年，他成為群舞領舞員（巴黎歌劇院芭蕾舞團階級中的第一級）。1969年，他成為第一獨舞者，其後更在一場精彩的《天鵝湖》表演後，於1972年成為首席舞者。他仍在巴黎歌劇院芭蕾舞團跳舞時，亦為自己以芭蕾舞教育工作為職業作好準備，並於1990年正式成為巴黎歌劇院的舞團導師。1993年，他在柏林國家歌劇院呈獻第一齣編舞作品《唐吉訶德》。1998年，他在慕尼黑的巴伐利亞國家芭蕾舞團上演《舞姬》，這是一齣從來沒有被德國舞團製作過的芭蕾舞作。巴特其他作品：1993年《唐吉訶德》（路德維希·明庫斯），1996年《吉賽爾》（阿道夫·亞當），《柯碧莉亞》（里奧·德利伯），1997年《天鵝湖》（柴可夫斯基），《La Verdiana》（威爾第），2003年《德加的跳芭蕾舞小女孩》（丹尼斯·萊瓦來蘭特），2005年《柴可夫斯基》（柴可夫斯基）等。

Patrice Bart

Choreographer

In 1957 Patrice Bart began his ballet education at the age of 12 at École de Danse de l'Opéra de Paris. Only two years later - not even 15 years old - he appeared in the corps de ballet of the Paris Opera. In 1963 he was made *coryphé* (first grade in the ballet hierarchy of the Paris opera), in 1969 he became first soloist and after a brilliant *Swan Lake* he was made principal dancer in 1972. Still dancing in the ensemble of the Paris Opera Ballet, he prepared himself for a career as a ballet pedagogue and in 1990 officially became ballet master at the Paris Opera. In 1993 he presented his first piece of choreography with *Don Quixote* in Berlin at the State Staatsoper Unter den Linden. In 1998 he staged *La Bayadère* in Munich with Bayerisches Staatsballett, a ballet that had never before been produced by a German company. Further works by Patrice Bart include *Don Quixote* (Ludwig Minkus) in 1993, *Giselle* (Adolphe Adam) and *Coppélia* (Léo Delibes) in 1996, *Swan Lake* (Pyotr Ilyich Tchaikovsky) and *La Verdiana* (Giuseppe Verdi) in 1997, *La Petite Danseuse de Degas* (Denis Levailant) in 2003, *Tchaikovsky* (Pyotr Ilyich Tchaikovsky) in 2005, among others.

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### 路德維希·明庫斯 (1826-1917)

作曲

路德維希·明庫斯是奧地利芭蕾舞作曲家、小提琴大師及導師，曾擔任俄羅斯聖彼得堡皇家劇院的官方芭蕾舞音樂作曲家，那段時期的作品最廣為人知。漫長的創作生涯中，他為許多由享負盛名的芭蕾舞大師亞瑟·聖列奧及馬利斯·佩蒂巴原創及重演作品作曲。著名作品包括：《泉》(1866年，與列奧·德利伯共同作曲)、《唐吉訶德》(1869)及《舞姬》(1877)。

明庫斯曾為現有的芭蕾舞劇作增寫大量樂曲，例如馬利斯·佩蒂巴於1881年重演《帕吉蒂》時，他特別創作了選段《大古典雙人舞》及《兒童馬祖卡舞》。時至今日，明庫斯作曲的芭蕾舞仍是熱門之作，也是傳統經典芭蕾舞劇目的重要部分。

### Ludwig Minkus (1826-1917)

Composer

Ludwig Minkus was an Austrian composer of ballet music, a violin virtuoso and teacher. Minkus is noted for the music he composed while serving as the official Composer of Ballet Music to the St. Petersburg Imperial Theatres in Russia. During his long career, he wrote music for the original works and numerous revivals staged by the renowned ballet masters Arthur Saint-Léon and Marius Petipa. Among the composer's most celebrated compositions is his score for *La Source* (1866; composed jointly with Léo Delibes), *Don Quixote* (1869); and *La Bayadère* (1877).

During his career Minkus wrote a substantial amount of supplemental material for insertion into already existing ballets. Among these pieces, were *Grand pas classique* and *Mazurka des enfants*, written especially for Marius Petipa's 1881 revival of the ballet *Paquita*. Today, Minkus' music is some of the most performed in all of ballet, and is an integral part of the traditional classical ballet repertoire.



### 瑪麗亞·巴巴蓮娜

編曲

瑪麗亞·巴巴蓮娜1952年在聖彼得堡出生，在列寧格勒音樂學院學習鋼琴和音樂學，並專門研究芭蕾舞劇音樂的歷史。她任教於瓦加諾娃芭蕾舞學院，曾擔任聖彼得堡的馬利劇院的音樂指導，於1978年成為基洛夫芭蕾舞團的鋼琴家。自1990年9月，她一直是巴伐利亞國家芭蕾舞的鋼琴家，同時在台上演出《三首玄秘曲》、《其他舞蹈》、《無詞之歌》、《俄式冷盤》，杰羅姆·羅賓斯的《夜間》與漢斯·范曼倫的《鋼琴柔版》。她一直負責《舞姬》的音樂研究和新編曲，以及為雷·巴勒的《雷蒙達》、《海盜》（佩蒂巴/利斯卡）和《帕姬塔》（羅曼斯基/佩蒂巴）編曲。

### Maria Babanina

Musical Arrangement

Maria Babanina was born in St. Petersburg in 1952. She studied the piano and musicology at the Leningrad Conservatory and specialised in the historical research of ballet music. She taught at the Vaganova Ballet Academy, worked as a music coach at the Maly Theatre in St. Petersburg, and became pianist with the Kirov Ballet in 1978. Since September 1990 she has been pianist for the Bayerisches Staatsballett and has also performed on stage in productions including *Trois Gnossiennes*, *Other Dances*, *Songs Without Words*, *Zakouski*, Jerome Robbins' *In the Night* and Hans van Manen's *Adagio Hammerklavier*. She is responsible for the musical research and new music arrangements of the score for *La Bayadère*, as well as for the musical arrangement of Ray Barra's *Raymonda*, *Le Corsaire* (M. Petipa/I. Liška) and *Paquita* (A. Ratmansky/M. Petipa).



### 毛利臣男

舞台及服裝設計

毛利臣男以服裝設計及展覽裝置享譽，他同時也擔任舞台設計、導演及編劇。毛利臣男對動作和空間之間的關係甚感興趣，致力透過多媒體途徑解決當中的問題。

毛利臣男為三宅一生的展覽擔任美術指導/藝術總監多年。展覽其作品的機構包括法國巴黎裝飾藝術博物館（三宅一生「A un」展覽）、三藩市現代美術館和倫敦維多利亞與艾爾伯特博物館。

1980年，他為莫里斯·貝雅的《聖潔的女神》設計舞台，開展舞台事業。其他由毛利臣男設計服裝的歌劇製作包括：法國巴黎夏特雷劇院製作的歌劇《金雞》（1984年）、巴黎歌劇院的《天鵝湖》和巴伐利亞國立歌劇院的《沒有影子的女人》（1992年）。後者版本同年於東京首演、於1993年首次在慕尼黑國家劇院上演，該劇院至今仍有搬演。1996年，他為柏林列寧廣場劇院的《薩德侯爵夫人》以及慕尼黑攝政王劇院的《崔斯坦與伊索德》設計服裝。康斯坦·維農於1998年委約毛利臣男為《舞姬》擔任舞台及服裝設計。

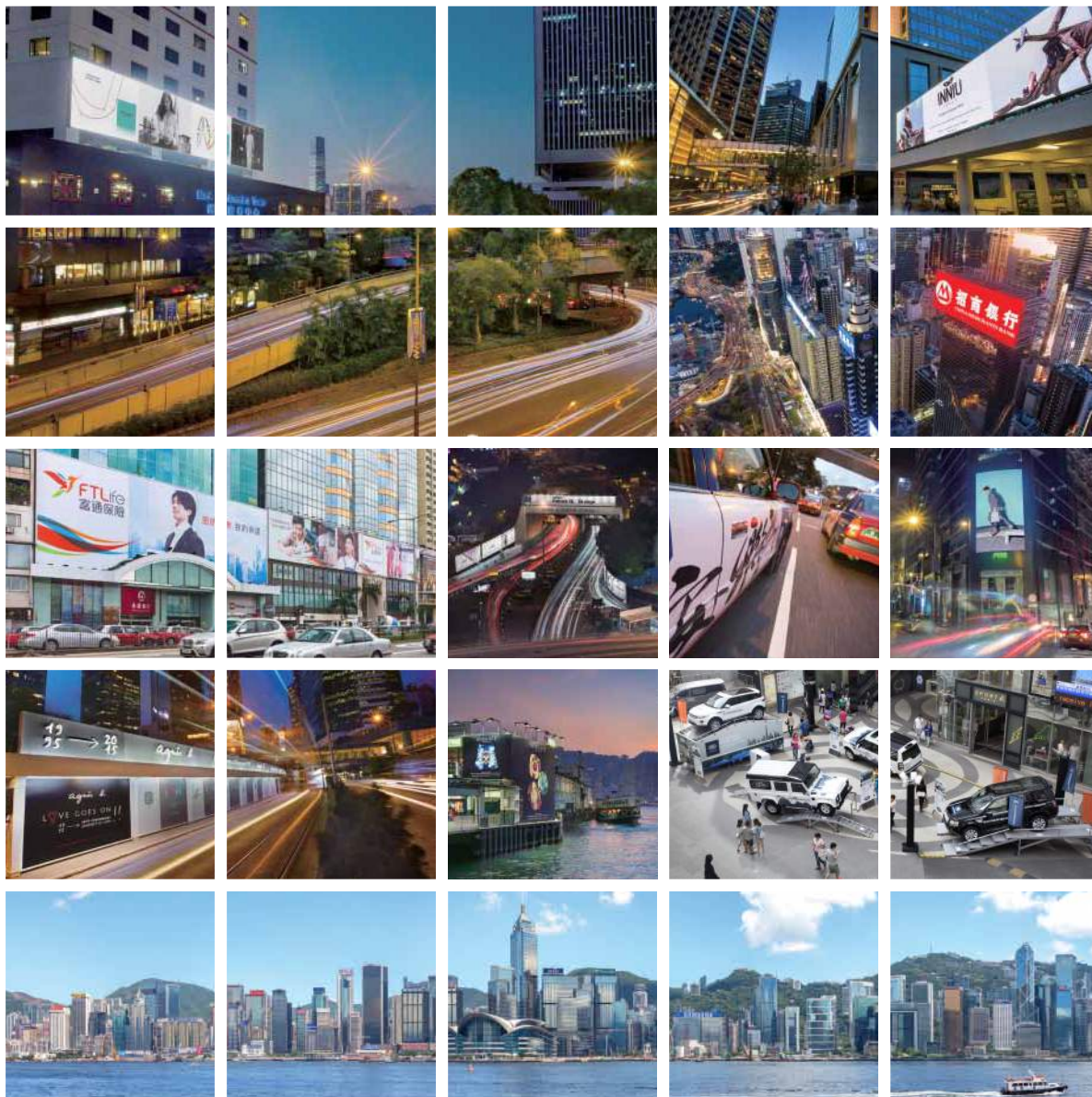
### Tomio Mohri

Stage and Costume Designer

Tomio Mohri is famous for his costume designs and exhibition installations, but he also works as a stage designer, director and author. He is also greatly interested in the problem of the relationship between movement and space, and he tries to solve this through the use of multimedia forms.

For many years he was artistic director for the exhibitions of Issay Miyake, developing a new style of visual performance which is still considered exemplary. Among his creations were *Issay Miyake A un* at the Musée des Arts Decoratifs in Paris as well as exhibitions at the Museum of Modern Art in San Francisco and the Victoria and Albert Museum in London.

In 1980 he started his career as stage designer for Maurice Béjarts' *Casta Diva*. In 1984 he designed the costumes for the opera *Le Coq d'Or* for the Châtelet Theatre in Paris. Other outstanding costume designs include those for *Swan Lake* at the Paris Opera in 1992 and for *Die Frau ohne Schatten* at the Bayerisches Staatsoper. This production was premiered in Tokyo in 1992 and presented for the first time at the Munich National Theatre in 1993 where it is still in the repertoire. For the Berlin Schaubühne he designed the costumes for the 1996 production of *Madame de Sade*. In the same year he also designed costumes for *Tristan and Isolde* at the Prinzregententheater in Munich. Konstanze Vernon commissioned him to do stage and costume designs for *La Bayadère* in 1998.



*Seeing the Unseen*



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## 邁克爾·史密朵夫

指揮 / 音樂總監

邁克爾·史密朵夫1990年至1998年就讀漢堡及維也納的音樂學院。1992年至1996年擔任漢堡業餘交響樂團的指揮。1997年，他成為呂訥堡的第二音樂總監，2001年躍居為第一音樂總監。史密朵夫曾擔任許多樂團的客席指揮，包括：漢堡國家歌劇院(1998年起)、德累斯頓森培歌劇院(2002年起)、柏林國家歌劇院(2005年起)、柏林德意志歌劇院及巴伐利亞國家芭蕾舞團在巴伐利亞國立歌劇院的演出(2006年起)。

史密朵夫也於國際舞台亮相，例如：巴黎歌劇院、哥本哈根丹麥皇家歌劇院、巴勒莫馬西莫劇院(2015年起)。他曾擔任指揮，隨芭蕾舞團巡迴各地演出，包括：聖彼得堡馬林斯基劇院、東京、橫濱及大阪的劇院、卡利亞里、巴登-巴登、三藩市及阿曼的馬斯喀特。指揮劇目包括：十九世紀至當代芭蕾舞劇目、歌劇及交響樂作品。

## Michael Schmidtsdorff

Conductor / Musical Direction

Michael Schmidtsdorff studied at the music conservatories of Hamburg and Vienna from 1990 to 1998. From 1992 to 1996 he directed the Harvestehuder Sinfonieorchester, Hamburg. In 1997 he became second musical director in Lüneburg, where he then advanced to the position of first musical director in 2001. As a guest he has conducted the orchestras of the Hamburg State Opera (since 1998), the Dresden Semper Opera (since 2002), the State Opera Berlin (since 2005), the Deutsche Oper Berlin, as well as performances by Bayerisches Staatsballett at the Bayerische Staatsoper (since 2006).

International engagements have included appearances with Opéra National de Paris, Royal Danish Opera Copenhagen and Teatro Massimo in Palermo. As conductor he has accompanied the tours of various ballet companies to the Mariinsky Theatre in St. Petersburg, to Japanese theatres in Tokyo, Yokohama and Osaka, as well as visits to Cagliari, Baden-Baden, San Francisco and Muscat (Oman). His repertoire consists of the international ballet repertoire from the 19th century to the contemporary period, as well as opera and symphonic works.



## 巴伐利亞國家芭蕾舞團

追本溯源，舞蹈在慕尼黑的歷史長達 350 年。不過直至 1988 年，舞團第一位總監康斯坦采·華農在巴伐利亞政府的支持下將舞蹈演出及財政獨立於歌劇，巴伐利亞國家芭蕾舞團的前身——巴伐利亞國家歌劇院芭蕾舞團才得以在國際舞台佔一席位。

巴伐利亞國家芭蕾舞團的經典劇目題材豐富，充滿藝術價值。舞團呈獻逾 50 部作品，長篇芭蕾舞包括：浪漫傑作《吉賽爾》和《仙凡之戀》、不老經典《天鵝湖》、《睡公主》、《唐吉訶德》、《雷蒙達》、《舞姬》和《帕吉蒂》，以及一系列當代名著。例如：約翰·格蘭高的《奧尼金》、《羅密歐與茱麗葉》和《馴悍記》、弗德烈·艾斯頓的《女大不中留》和《芭蕾舞景色》、耶爾·吉爾哥羅維克的《斯巴達》，以及約翰·紐邁亞的《仲夏夜之夢》、《胡桃夾子》、《茶花女》和《天鵝湖之幻境》。

舞團還演繹了其他編舞家的作品，例如：巴蘭欽、基利安、范曼倫、彼得·馬丁，以及現代舞蹈的著名代表露西達·查爾斯、崔拉·莎普、安傑林·普雷祖卡和勅使川原三郎。舞團演出歷史輝煌，曾將瑪茲·耶克的新版《吉賽爾》搬上舞台，翩娜·包殊也為舞團重製《為了過去、現在和未來的孩子》，成為她的第一部舞蹈劇場。1998 年，《舞姬》在德國首演，內容是法國編舞大師帕翠

斯·巴特根據原版改編，為康斯坦采·華農的時代寫下精采一頁。

巴伐利亞國家芭蕾舞團舉辦了數次巡迴演出，最先在紐約亮相，大獲成功後再移師北京、上海和菲律賓，蜚聲國際。前藝術總監伊凡·利斯卡在上任後第一個舞季到訪布達佩斯國家歌劇院，幾天後，巴伐利亞國家芭蕾舞團在聖彼得堡的馬林斯基劇院舉行演出。舞團的足跡遍佈各地，包括：塞維亞、馬德里、威尼斯及一些意大利城市、德里、孟買、班加羅爾及加爾各答。舞團將西方舞蹈傳統演繹得淋漓盡致，是歐洲最享負盛名的芭蕾舞團之一。2003 / 2004 年舞季，舞團到訪了加拿大蒙特利爾、渥太華、雅典、布拉格及安塔利亞。2006 年 10 月，舞團與台北客席舞者攜手合作，在北京及上海演出，遠東巡迴之旅終於在展開一年後圓滿結束。此前，巴伐利亞國家芭蕾舞團獲欽點於威尼斯世界級劇院——翻新後的鳳凰劇院為芭蕾舞舞季揭幕。

2016 年，伊戈·澤林斯基成為巴伐利亞國家芭蕾舞團的藝術總監。在他的帶領下，舞團繼往開來，劇目涵蓋俄羅斯古典作品及當代作品，由逾 25 個國家的出色舞者傾情演繹。舞團製作獨具慧眼，設施優良，藝術財政兩不誤，即使在同一城市演出逾 70 場，也可達到超過 90% 的平均入座率，廣受大眾歡迎。



## Bayerisches Staatsballett

Dance has a 350-year tradition in Munich, but it was only artistic and financial independence from the opera house that made it possible for the former Ballet of the Bavarian State Opera to develop into one of the outstanding companies on the international dance scene. This was finally achieved in 1988 by the first director of the newly found company, Konstanze Vernon, with the support of the Bavarian State Government.

The repertoire of Bayerisches Staatsballett is perhaps the most diverse and artistically important to be found. It lists more than 50 ballets. Full-length ballets include the romantic masterpieces *Giselle* and *La Sylphide*, the classics *Swan Lake*, *Sleeping Beauty*, *Don Quixote*, *Raymonda*, *La Bayadère*, *Paquita* as well as those of our century: John Cranko's *Olegin*, *Romeo and Juliet* and *The Taming of the Shrew*, Frederick Ashton's *La Fille mal gardée* and *Scènes de ballet* as well as Yuri Grigorovich's *Spartacus*, John Neumeier's *A Midsummer Night's Dream*, *The Nutcracker*, *The Lady of the Camellias* and *Illusions - like Swan Lake*.

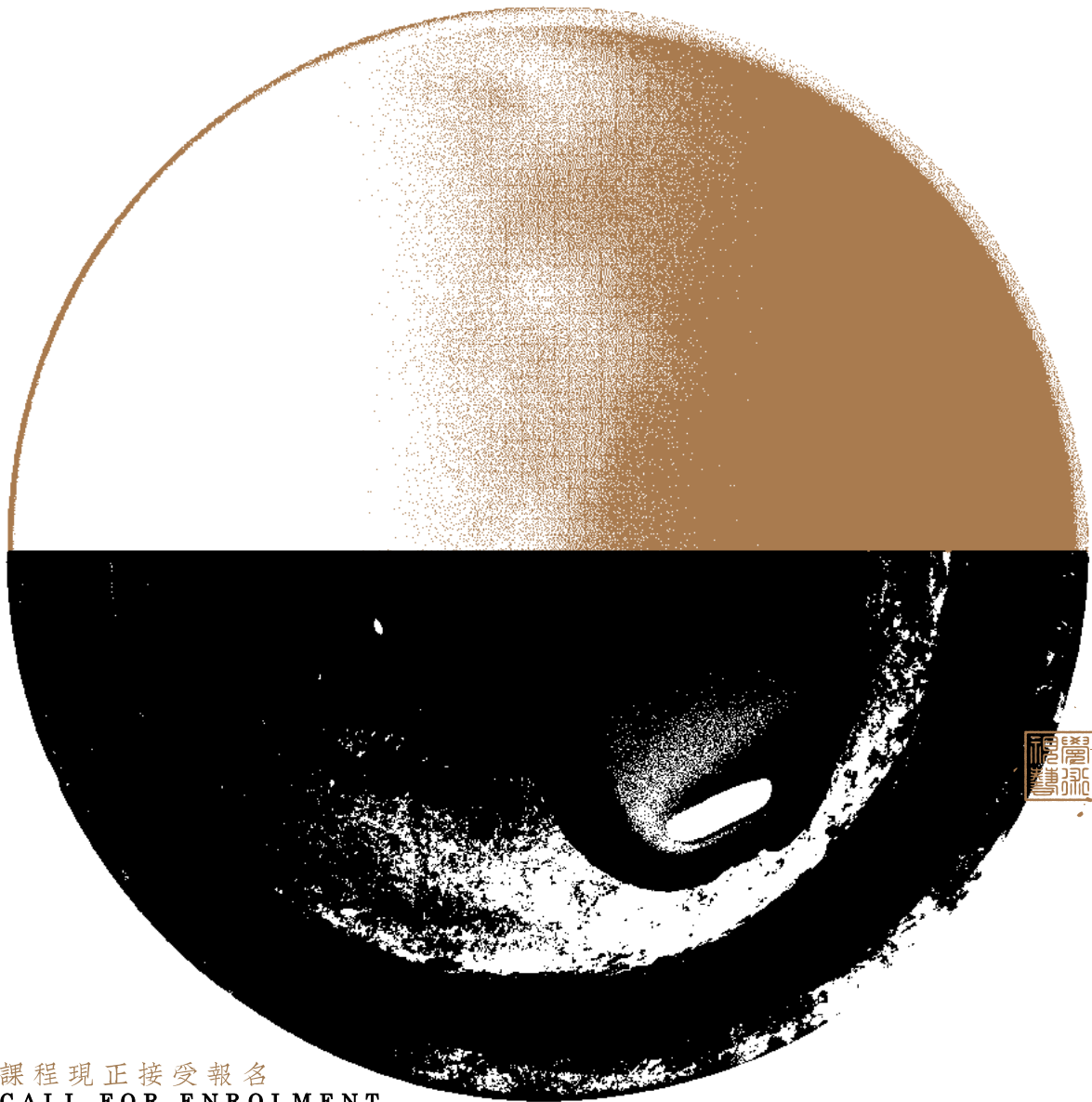
In addition, there are several works by Balanchine, Kylián, van Manen, Peter Martins as well as famous representatives of the modern dance scene such as Lucinda Childs, Twyla Tharp, Angelin Preljocaj or Saburo Teshigawara. Mats Ek's fascinating new version of *Giselle* and Pina Bausch's *For the Children of Yesterday, Today and Tomorrow* – recreated for the company as the first Tanztheater piece of hers – are further milestones in the company's history. The first ever German performance of *La Bayadère* in 1998, which was a reconstruction of the complete version by French choreographer Patrice Bart, was the final highlight of the Vernon era.

Several important tours have earned Bayerisches Staatsballett international acclaim: first there was resounding success in New York, followed by visits to China (Beijing and Shanghai) and the Philippines. Former artistic director Ivan Liška began his first season with a visit to the Budapest State Opera and a few days later Bayerisches Staatsballett danced on the stage of the Mariinsky Theatre in St. Petersburg. The company performed in Seville, Madrid, Venice and various cities in Italy as well as in front of the Indian public in Delhi, Mumbai, Bangalore and Calcutta, where Bayerisches Staatsballett represented the western dance tradition, winning great acclaim. Montréal and Ottawa in Canada, Athens, Prague and Antalya were among the cities visited during the 2003/2004 season. In October 2006 the company danced in Beijing and Shanghai, with guest performances in Taipei following one year later. Even before that, the Bayerisches Staatsballett was also chosen to open the ballet season at the reconstructed world-class Teatro la Fenice in Venice.

Under Igor Zelensky, who was appointed artistic director of Bayerisches Staatsballett in 2016, the company remains an exciting cosmopolitan company, with a wide range of artistic handwritings from the Russian classics to the contemporary, performed by the best dancers from more than 25 nations, directed with artistic and economic foresight in an intelligent infrastructure. Thus, as opposed to many other companies, the Staatsballett can boast of seventy performances in one city with an average sales quota of over ninety percent, which shows the public's unflagging interest in the company's development.

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## 伊戈·澤林斯基

藝術總監

伊戈·澤林斯基曾入讀第比利斯芭蕾舞藝術國立學院，師隨傳奇芭蕾舞舞者瓦赫坦·查布基亞尼。他畢業於聖彼得堡瓦加諾娃芭蕾舞學校。1988年，澤林斯基於馬林斯基劇院首次演出，馬上熟習多齣經典劇目的主要角色，隨後在馬林斯基芭蕾舞團（前身是基洛夫芭蕾舞團）擔任首席舞者多年。

除了在馬林斯基芭蕾舞團的工作，澤林斯基亦是紐約市立芭蕾舞團和倫敦皇家芭蕾舞團等國際舞團炙手可熱的客席獨舞者。在聖彼得堡的馬林斯基劇院工作期間，他接替新西伯利亞歌劇及芭蕾舞劇院藝術總監一職，任期由2006年至2015年。2011年至2016年，他成為莫斯科第二大芭蕾舞團——斯坦尼斯拉夫斯基與涅米羅維奇-丹欽科莫斯科學術音樂劇院的藝術總監。2001至2006年，他在雅典擔任多齣經典舞目的導演，包括：《唐吉訶德》、《雷蒙達》、《天鵝湖》、《睡公主》及《舞姬》。

自1999年10月於第一屆特普絲歌利舞蹈節與巴伐利亞國家芭蕾舞團首次合作後，澤林斯基不時在慕尼黑亮相，擔任客席獨舞者。其他角色包括《舞姬》的索羅一角和在肯尼斯·麥米蘭的《曼儂》中飾演德·格裡厄。2016年8月，澤林斯基成為巴伐利亞國家芭蕾舞團的芭蕾舞總監。

## Igor Zelensky

Ballet Director

Igor Zelensky studied at the Tbilisi Ballet Art State School, where he was a student of the legendary Vakhtang Chabukiani amongst others. He graduated from the Vaganova Ballet Academy in St. Petersburg. He made his Mariinsky Theater debut in 1988 and quickly became familiar with the leading roles of the classical repertoire. For many years he was one of the top Principals of the Mariinsky Ballet (formerly Kirov Ballet).

In addition to his work with the Mariinsky Ballet, Zelensky was a sought-after guest soloist with such international companies as the New York City Ballet and London's Royal Ballet. While still serving as Principal Dancer with the Mariinsky Ballet in St. Petersburg, Zelensky took over as Artistic Director of the Novosibirsk Opera and Ballet Theater, a position he has held from 2006 to 2015. From 2011 to 2016, he also was Artistic Director of Moscow's second major ballet company, the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theater. In Athens he gained experience as a director of the major classics, producing *Don Quixote*, *Raymonda*, *Swan Lake*, *Sleeping Beauty* and *La Bayadère* between 2001 and 2006.

Since his first appearance with the Bayerisches Staatsballett at the *Terpsichore Gala I* in October 1999, he has also been a regular guest soloist in Munich. Amongst other roles he danced the role of Solor in *La Bayadère* and as Des Grieux in Kenneth MacMillan's *Manon*. In August 2016, Zelensky became Ballet Director of the Bayerisches Staatsballett.





### 西妮婭·麗姿科娃

尼姬雅 (16 7:30pm, 18 2:30pm, 19 2:30pm)

1994 年，西妮婭·麗姿科娃出生於莫斯科，6 歲開始跳舞。2004 年，她入讀莫斯科大劇院芭蕾舞學院，隨瑪麗娜·里安勞華學習，畢業後加入斯坦尼斯拉夫斯基與涅米羅維奇-丹欽科莫斯科學術音樂劇院，2016 / 17 年擔任巴伐利亞國家芭蕾舞團首席舞者。麗姿科娃獲獎無數，包括：米克洛夫斯基芭蕾舞團最高獎、烏蘭努夫基金獎及吉爾哥羅維克「青年芭蕾舞」大賽獎項。

### Ksenia Ryzhkova

Nikiya (16 7:30pm, 18 2:30pm, 19 2:30pm)

Ksenia Ryzhkova was born in Moscow in 1994 and started dancing at the age of six. In 2004, she became a student at the Bolshoi Academy in Moscow, where she worked with Marina Leonova amongst others. After her diploma she was engaged at the Stanislavsky and Nemirovich-Danchenko Music Theatre in Moscow. At the beginning of the 2016/2017 season, Ryzhkova joined Bayerisches Staatsballett as a Principal. A selection of her awards includes the Grand Prix of the Mikhailovsky Theatre, the Ulanowa Foundation Award, and Prize winner at the Grigorovich "Youth Ballet" Competition.



### 瑪麗亞·許瑞金娜

尼姬雅 (17 7:30pm, 18 7:30pm)

瑪麗亞·許瑞金娜出生於俄羅斯彼爾姆，2006 年畢業於彼爾姆國家芭蕾舞學校，師隨尼內爾·西爾瓦諾維奇，完成文憑課程後加入馬林斯基芭蕾舞團。2016 / 2017 舞季，她加入巴伐利亞國家芭蕾舞團，與丈夫弗拉德米爾·殊克拉洛夫一起擔任首席舞者。主演的經典劇目包括：《吉賽爾》（柯拉里 / 普洛特）、《海盜》（佩蒂巴）、《睡公主》（佩蒂巴 / 謝爾蓋耶夫）、《胡桃夾子》（伐伊諾能）及《羅密歐與茱麗葉》（拉夫羅斯基）。

### Maria Shirinkina

Nikiya (17 7:30pm, 18 7:30pm)

Maria Shirinkina was born in Perm, Russia and graduated from the Perm State School of Dance in 2006 where she was trained amongst others by Ninel Silvanovich. She joined the Mariinsky Ballet Company straight after the completion of her diploma. In the 2016/2017 season, she joined the Bayerisches Staatsballett as a Principal together with her husband Vladimir Shklyarov. Selected works in her repertoire include principal roles in *Giselle* (J. Coralli/J. Perrot), *Le Corsaire* (M. Petipa), *Sleeping Beauty* (M. Petipa/K. Sergeyev), *The Nutcracker* (V. Vainonen), and *Romeo and Juliet* (L. Lavrovsky).



### 艾菲·阿米斯特

甘扎蒂 (公主) (16 7:30pm, 18 2:30pm, 19 2:30pm)

艾菲·阿米斯特成長於巴西聖保羅，於卡蜜拉芭蕾舞學校取得專業資格，獲得慕尼黑黑芭蕾舞學院 / 亨氏波斯爾基金會獎學金後，2001 年赴慕尼黑加入巴伐利亞國家芭蕾舞團。2004 / 2005 舞季，伊凡·利斯卡讓她擔任獨舞，2007 / 2008 舞季獲升格為第一獨舞，2014 / 2015 舞季成為首席舞者。獎項包括：第 9 屆巴西利亞洲際舞蹈大賽金獎、巴伐利亞藝術促進獎及第一屆康斯坦茲-維農獎。

### Ivy Amista

Gamzatti (16 7:30pm, 18 2:30pm, 19 2:30pm)

Ivy Amista grew up in São Paulo, Brazil, where she trained and reached a professional level at the Camilla Ballet School. Receiving a scholarship for the Munich Ballet Academy/Heinz-Bosl-Stiftung she came to Munich and became a member of the company of the Bayerisches Staatsballett in 2001. At the beginning of the 2004/2005 season, Ivan Liška made her Soloist. She was promoted to First Soloist at the beginning of the 2007/2008 season. As of the 2014/2015 season, she was promoted to Principal Dancer. Awards include the Gold Medal at the IXth International Seminar of Dance in Brasília, the Bayerischer Kunstförderpreis-Dance, and First Konstanz-Vernon-Prize.



### 塔迪亞娜·蒂利古佐娃

甘扎蒂 (公主) (17 7:30pm)

塔迪亞娜·蒂利古佐娃於白俄羅斯國立編舞學院及瓦加諾娃芭蕾舞學校接受舞蹈訓練，2009 年至 2016 年與馬林斯基芭蕾舞團合作。2016 / 17 年舞季，她加入巴伐利亞國家芭蕾舞團，擔任獨舞。與馬林斯基芭蕾舞團攜手呈獻的首次演出包括：《吉賽爾》（萊特 / 佩蒂巴）的六人舞、《吉賽爾》（萊特 / 佩蒂巴）的蘇美、C 大調交響曲（巴蘭欽）第三樂章獨舞，以及《舞姬》（佩蒂巴 / 巴特）的甘扎蒂。

### Tatiana Tiliguzova

Gamzatti (17 7:30pm)

Tatiana Tiliguzova received her dance education at the Belarus State Choreographic College and Vaganova Academy of Russian Ballet. From 2009 until 2016 she danced with the ensemble of Mariinsky Ballet. In the 2016/2017 season, Tatiana Tiliguzova joined the Bayerisches Staatsballett as a Soloist. Her debuts with the Bayerisches Staatsballett include Pas de six in *Giselle* (P. Wright/M. Petipa), Zulme in *Giselle* (P. Wright/M. Petipa), Soloist 3rd movement in *Symphony in C* (G. Balanchine), Gamzatti in *La Bayadère* (M. Petipa/P. Bart).



### 普里斯卡·蔡塞爾

甘扎蒂 (公主) (18 7:30pm)

普里斯卡·蔡塞爾出生於奧地利維也納，2005 年至 2010 年曾入讀維也納國家歌劇院芭蕾舞學院，2011 年起加入與維也納國家芭蕾舞團。2016 / 2017 舞季，她加入巴伐利亞國家芭蕾舞團擔任獨舞。獎項包括：意大利國際舞蹈大賽二等獎、維也納國立歌劇院及人民劇院推廣獎、卡爾-穆齊爾獎，以及上海第五屆國際芭蕾舞大賽評審團特別獎。

### Prisca Zeisel

Gamzatti (18 7:30pm)

Prisca Zeisel was born in Vienna, Austria. Her dance education included the Vienna State Opera Ballet School from 2005 to 2010. In 2011, she joined the Wiener Staatsballett. In the 2016/2017 season, Prisca Zeisel joined Bayerisches Staatsballett as a soloist. Awards include Second Prize at the Premio Roma, the Promotion Prize Ball Balletclub Wiener Staatsoper & Volksoper, Karl-Musil Prize, and the Jury's Special Prize at the 5th International Ballet Competition in Shanghai.



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Hong Kong Arts Festival  
香港藝術節青少年之友

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奧賽爾·格雷米奧

索羅（武士）（16 7:30pm, 18 2:30pm, 19 2:30pm）

奧賽爾·格雷米奧來自古巴，雖然年紀尚輕，但已揚威國際舞壇，憑出色跳躍力及精湛技巧享負盛名。與挪威國家芭蕾舞團合作三年後，現為巴伐利亞國家芭蕾舞團首席舞者。1999年，格雷米奧出生於古巴馬坦薩斯，2005年受訓於哈瓦那古巴國家芭蕾舞學校，2008年加入古巴國家芭蕾舞團，2011年獲欽點為首席舞者。他曾於各地亮相，例如：倫敦體育館、莫斯科大劇院及紐約林肯中心。格雷米奧獲獎無數，獎項包括：古巴芭蕾舞大賽金獎、北京國際芭蕾舞大賽金獎、瓦爾納國際芭蕾舞大賽金獎銀獎，以及一年一度波西塔諾大獎的國際舞壇最佳新人獎。

Osiel Gouneo

Solo (16 7:30pm, 18 2:30pm, 19 2:30pm)

Despite his relative youth, Cuban native Osiel Gouneo is already a celebrity of the international dance scene and renowned for his jumping power and outstanding technique. After three years with the Norwegian National Ballet, he is now a Principal Dancer with Bayerisches Staatsballett. Born in 1990 in Matanzas, Cuba, he began his training at the Cuban National Ballet School in Havana in 2005. In 2008, he joined the Cuban National Ballet, where he was appointed a Principal Dancer in 2011. He has danced in performance spaces such as the Coliseum in London, the Bolshoi Theatre in Moscow and the Lincoln Center in New York. Awards include a Cuban Grand Prix Gold Medal, Gold Medal from the Beijing International Ballet Competition, Silver Medal from the Varna International Ballet Competition, and Best Newcomer on the international dance scene at the annual Positano Awards.



弗拉德米爾·殊克拉洛夫

索羅（武士）（17 7:30pm）

弗拉德米爾·殊克拉洛夫出生於列寧格勒，2003年畢業於瓦加諾娃芭蕾舞學校，師隨瓦列里·阿法納西耶夫。同年，他加入馬林斯基芭蕾舞團，於2011年成為首席舞者，曾隨團巡迴歐洲、美國及亞洲。2016 / 2017舞季，殊克拉洛夫擔任巴伐利亞國家芭蕾舞團首席舞者。獎項包括：瓦加諾娃-普利克斯國際芭蕾舞大賽（2002）、舞蹈的藝術利奧尼德·梅辛國際大獎（2008）、獲傑尼亞·馬林斯基新星獎（2008）、莫斯科第11屆國際芭蕾舞及編舞比賽「獨舞組」一等獎（2009）及國際芭蕾舞公開賽獎項（《大師》，2014）。

Vladimir Shklyarov

Solo (17 7:30pm)

Vladimir Shklyarov was born in St. Petersburg and graduated from the Vaganova Academy in 2003 from the class of Vitaly Afanaskov. He joined the Mariinsky Ballet in the same year and became a Principal in 2011. With the Mariinsky Ballet he has toured to Europe, America and Asia. From the 2016/2017 season, Shklyarov is a Principal Dancer with Bayerisches Staatsballett. Awards include the Vaganova-Prix International (2002), Léonide Massine International Prize for the Art of Dance (2008), Zegna-Mariinsky New Talent Award (2008), First Prize in the "Solo" category at the XI International Ballett and Choreography Competition Moscow (2009), and the DANCE OPEN international ballet prize (*Mr Virtuos*, 2014).





### 埃里克·穆爾扎格利耶夫

索羅（武士）（18 7:30pm）

埃里克·穆爾扎格利耶夫生於哈薩克斯坦阿拉木圖，受訓於阿拉木圖國立芭蕾舞學校。2007 / 2008 舞季，穆爾扎格利耶夫是阿拉木圖歌劇及芭蕾舞劇院練習生，2009 / 2010 舞季加入 Cinevox 青年舞團，2010 / 2011 舞季成為巴伐利亞國家芭蕾舞團練習生。2011 / 2012 舞季至 2015 / 2016 舞季，穆爾扎格利耶夫躍升為巴伐利亞國家芭蕾舞團團員，2016 / 2017 舞季轉任客席藝術家。

### Erik Murzagaliyev

Solor (18 7:30pm)

Erik Murzagaliyev was born in Almaty, Kazakhstan. He started training at the State Ballet School of Almaty. He was a trainee at the State Theatre of Opera and Ballet Almaty in the season 2007/2008. During 2009/2010 he was a member of the Cinevox Junior Company. In the season 2010/2011 he danced as a Trainee with the Bayerisches Staatsballett. From the 2011/2012 season until the 2015/2016 season he was Corps de ballet dancer with the Company. In the season 2016/2017 he returns as a guest artist.



### 羅伯特·格拉夫

神廟大祭司

格拉夫畢業於慕尼黑芭蕾舞學院 / 亨氏波斯爾基金會，完成文憑課程後，於 1989 年加入巴伐利亞國家芭蕾舞團。他在第一個舞季已經可勝任獨舞，並於 1994 至 2014 / 2015 舞季擔任第一獨舞。格拉夫現時為芭蕾舞導師，但仍與巴伐利亞國家芭蕾舞團合作，以性格舞者亮相。他曾獲巴伐利亞文化部頒授「Kammertänzer」頭銜，並榮獲亨氏波斯爾基金會獎項。

### Norbert Graf

The Great Brahmin

Norbert Graf graduated from the Munich Ballet Academy / Heinz-Bosl-Stiftung. Directly after having obtained his diploma, he joined the Bayerisches Staatsballett in 1989. In his first season he immediately took on solo parts. He was a First Soloist in the ensemble from 1994 until the 2014/2015 season. Graf, who now works as ballet master, can still be seen on stage with Bayerisches Staatsballett as a character dancer. Awards include the honorary title of *Kammertänzer* from the Bavarian Ministry of Culture, and the Award Classique from Heinz-Bosl-Stiftung.



### 伊雅·舒卓巴高夫

國王

伊雅·舒卓巴高夫出生於俄羅斯伊爾庫茨克，受訓於聖彼得堡瓦加諾娃芭蕾舞學校。2003 年至 2007 年，舒卓巴高夫活躍於艾庫曼劇院，後來與韓國首爾環球芭蕾舞團合作。2008 / 2009 舞季至 2015 / 2016 舞季，舒卓巴高夫是巴伐利亞國家芭蕾舞團團員，2016 / 2017 舞季轉任客席藝術家。

### Ilya Shcherbakov

Rajah

Ilya Scherbakov was born in Irkutsk/Russia and was trained at the Vaganova Ballet School in St. Petersburg. From 2003 to 2007 he was engaged at the Boris Eifman Theatre and afterwards at the Universal Ballet Company Seoul, Korea. From the season 2008/2009 until the 2015/2016 season Scherbakov was a Corps de ballet dancer with Bayerisches Staatsballett. During the 2016/2017 season he returns as a guest artist.



### 伊萊恩·安德伍

艾雅（甘扎蒂的侍女）

伊萊恩·安德伍於皇家芭蕾舞學校取得文憑，活躍於約翰·格蘭高於 1969 年成立的巴伐利亞國家歌劇院芭蕾舞團。她在舞團演出了 15 年，其中 12 年擔任獨舞，於所有芭蕾舞首演擔任不同角色。經典劇目包括由巴伐利亞國家芭蕾舞團演出的巴蘭欽及格蘭高所有作品。2001 年，安德伍於巴伐利亞國家芭蕾舞團負責管理芭蕾舞鞋，2012 年秋天重返舞台擔任性格演員。

### Elaine Underwood

Aiya

Elaine Underwood received her diploma at the Royal Ballet School in. She was engaged at the Bavarian Opera Ballet by John Cranko in 1969. Here she danced for 15 years, 12 years as a Soloist, and during that time participated in all ballet premieres in various roles. Her repertoire included parts in all the works of Balanchine and Cranko that were performed by Bayerisches Staatsballett. In 2001 she was engaged at the Bayerisches Staatsballett to supervise the department of ballet shoes. From autumn 2012 she returned to on stage dancing character roles.



### 約拿·庫克

金色神像

英籍的約拿·庫克受訓於斯溫頓自由舞蹈學院，畢業於倫敦英國皇家芭蕾舞學校，曾與英國皇家芭蕾舞學校攜手呈獻多齣作品，包括：《曼儂》、《羅密歐與朱麗葉》及《胡桃夾子》。2012 年 9 月，庫克加入巴伐利亞國家芭蕾舞團及巴伐利亞國家芭蕾舞團二團擔任練習生，2013 / 2014 舞季初獲提拔為芭蕾舞團團員。2014 / 2015 舞季，庫克成為獨舞，2016 / 2017 舞季升任為第一獨舞。

### Jonah Cook

Golden Idol

Englishman Jonah Cook started training at Liberatus Dance in Swindon and graduated from the Royal Ballet Upper School in London. He danced with the Royal Ballet in *Manon*, *Romeo and Juliet* and *The Nutcracker*, amongst others. Cook joined Bayerisches Staatsballett and Bayerisches Staatsballett II as a Trainee in September 2012 and was promoted to a Corps de ballet dancer from the beginning of the 2013/2014 season. During the 2014/2015 season, Cook took the rank of Soloist. As of the 2016/2017 season he was promoted to the rank of First Soloist.

## Bayerisches Staatsballett

### Ballet Director

Igor Zelensky

### Ballet masters / Ballet mistresses

Thomas Mayr (First ballet master), Valentina Divina, Judith Turos, Yana Zelensky, Norbert Graf

### Conductors

Karen Durgaryan, Myron Romanul, Michael Schmidtsdorff, Robertas Šervenikas, Aivo Välja

### Pianists

Maria Babanina, Elena Kim, Elena Mednik, Natalia Rysina

### Head of dramaturgy, production, and Campus-Education programme

Bettina Wagner-Bergelt

### Consultant to the Ballet Director

Kristina Chekhriy

### Press officer / PR consultant

Annette Baumann

### Marketing officer / communications

Susanne Ullmann

## ARTISTIC ADMINISTRATION

### Head of planning / tour manager

Bettina Kräutler

### Schedule

Zoltan Mano Beke

### Head of ballet administration

Timo Niebsch

### Ballet administration

Johanna Vogel

### Head of technical department

Joachim Ehrler

### Photographer

Wilfried Hösl

### Pointe shoe administration

Elaine Underwood

## FIRST SOLOISTS / SOLOISTS

### First Soloists Ladies

Séverine Ferrolier

Elizaveta Kruteleva

First Soloists Gentlemen

Jonah Cook

Alexey Popov

Matej Urban

Soloists

Luiza Bernardes Bertho

Evgenia Dolmatova

Mai Kono

Mia Rudic

Tatiana Tiliguzova

Prisca Zeisel

Dustin Klein

Wentao Li

Adam Zvonař

## LADIES AND GENTLEMEN

### Ladies

Irina Averina

Alisa Bartels

Ekaterina Bondarenko

Sinead Bunn

Martina Dalla Mora

Madeleine Dowdney

Isabella Elordi

Sophia Carolina Fernandes

Manoela Gonçalves

Shuai Li

Ziyue Liu

Antonia McAuley

Elisa Mestres

Kyla Moore

Marta Navarrete Villalba

Anna Nevzorova

Blanka Paldi

Radka Přihodová

Nicha Rodboon

Giorgia Sacher

Vera Segova

Freya Thomas

Alexa Tuzil

### Gentlemen

Marco Arena

Alexander Bennett

Matteo Dilaghi

Vladislav Dolgikh

Luca Giaccio

Henry Grey

Konstantin Ivkin

Nikita Kirbitov

Nicholas Losada

James Lyttle

Stefano Maggiolo

Gianmarco Romano

Dukin Seo

Nicola Strada

Robin Strona

Dmitry Vyskubenko

## TRAINEES / SCHOLARSHIP HOLDERS

### Trainees

Benjamim Balazs

Margarida Neto

Sava Milojevic

Carollina de Souza Bastos

Sarah Schäfer

Christoph Schaller

Bianca Teixeira

Michela Zanzottera

### Scholarship holders of the Heinz-Bosl-Stiftung

Federico Bruccoleri

Brandon Demmers

Francesco Leone

Sinthia Liz

Adrianna Rieske

Justin Rimke

Eloise Sacilotto

### Manager, Bayerisches Staatsballett II

Ivan Liška

### Ballet master, Bayerisches Staatsballett II

Olivier Vercoutère

### Character Artists

Norbert Graf

Stefan Moser

Elaine Underwood

Peter Jolesch (Guest)



**45<sup>th</sup>**  **香港藝術節**  
**HONG KONG**  
**ARTS FESTIVAL**  
16.2-18.3.2017



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卓兌茜	CHEUK, Kinnia
馮鈺婷	FUNG Jing Ting, Nicole
黃晞晴	HUANG Xi Qing Hilary
雷可晴	LUI, Rosina
韋瑤	WAI Yiu
丘雅文	YAU, Jasmine
余亦芯	YUE Yik Sum

芭蕾舞導師	<b>Ballet Teacher</b>
張睿紋	CHEUNG Yui Man

**本地群戲演員 Local Extras**

(按姓氏排列 In alphabetical order)

陳政樺	CHAN Ching Wa, Boaz	梁君銘	LEUNG Kwan Ming, Samuel
陳靜然	CHAN Ching Yin, Lithia	盧子陶	LO Tsz To
陳俊熙	CHAN King Hay, Hanson	雷嘉慧	LUI Ka Wai, Joyce
陳君浩	CHAN Kwan Ho, Nicholas		OSBORNE, Hugh
張嘉麟	CHANG Ka Lun, Alan		SEINEN, Nathan
鄭國	CHENG Kwok, Alex	鄧浩炯	TANG Ho Kwing, Edward
卓嘉豪	CHEUK Ka Hou, Alex	唐嘉文	TONG, Mark
張寧鋒	CHEUNG Ning Fung, Sammy	曾顯進	TSANG Hin Chun, Anson
鍾旖旎	CHUNG Yee Kei, Yuki	魏約翰	WEI Jun, John
	CLARK, Jason	榮詩樂	WING Sze Lok
	GASSNER, Stefanie	胡浚浩	WU Chun Ho, Marcus
	GREGORY, Thomas Mclean	楊尚霖	YEUNG Sheung Lam, Bailey
何文彥	HO Man Yin, Boniface	葉津銘	YIP Chun Ming, Juno
郭家傑	KWOK Kar Kit	葉大偉	YIP David
黎卓成	LAI Tsoek Sing	俞孟君	YU, Eve
李嘉倫	LEE Ka Lun, Alan	余淑慧	YUE Shuk Wai, Doris
李冠華	LEE Koon Wah, Luke	原智成	YUEN Chi Shing
梁皓怡	LEUNG Ho Yee, Chloe		

香港管弦樂團 Hong Kong Philharmonic Orchestra

音樂總監：梵志登  
首席客席指揮：余隆

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期 44 週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自 2012/13 樂季正式擔任港樂音樂總監一職，並剛續約港樂至 2022 年夏季。除此以外，梵志登大師獲紐約愛樂委任為下任音樂總監，任期由 2018/19 樂季開始。

余隆由 2015/16 樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》歌劇音樂會及錄音。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於 2017 年 4 至 5 月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

港樂於 2013/14 樂季慶祝其成為職業樂團後的第四十個季度。

Music Director: Jaap van Zweden  
Principal Guest Conductor: Yu Long

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia’s foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today’s most sought-after conductors, has been the Orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner).

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

Hong Kong Philharmonic Orchestra 2016/17

第一小提琴 First Violin

樂團首席 Concertmaster  
王敬 Jing Wang

樂團第一副首席 First Associate Concertmaster  
梁建楓 Leung Kin-Fung

樂團第三副首席 Third Associate Concertmaster  
朱蓓 Bei de Gaulle

把文晶 Ba Wenjing  
程立 Cheng Li  
桂麗 Gui Li  
許致雨 Anders Hui  
余思傑 Domas Juškys  
李智勝 Li Zhisheng  
龍希 Long Xi  
毛華 Mao Hua  
梅麗芷 Rachael Mellado  
倪瀾 Ni Lan  
王亮 Wang Liang  
徐烜 Xu Heng  
張希 Zhang Xi

第二小提琴 Second Violin

范丁 Fan Ting\*  
趙滢娜 Zhao Yingna\*\*  
梁文瑄 Leslie Ryang Moonsun\*\*  
方潔 Fang Jie  
何珈樸 Gallant Ho Ka-leung  
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凌顯祐 Andrew Ling\*  
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孫圜 Sun Yu  
張姝影 Zhang Shu-ying

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鮑力卓 Richard Bamping\*  
方曉牧 Fang Xiaomu\*\*  
林穎 Dora Lam\*\*  
陳屹洲 Chan Ngat Chau  
陳怡君 Chen Yi-chun  
霍添 Timothy Frank  
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李銘蘆 Li Ming-lu  
宋泰美 Song Tae-mi  
宋亞林 Yalin Song

低音大提琴 Double Bass

林達僑 George Lomdaridze\*  
姜馨來 Jiang Xinlai#  
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費利亞 Samuel Ferrer  
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長笛 Flute

史德琳 Megan Sterling\*  
盧韋歐 Olivier Nowak#  
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# SUPER POOL

By Jen Lewin  
珍·利維作品

*In the moment*

由你踏上 SUPER POOL 的一刻開始，就進入了數以百計 LED 燈合成的互動光影樂園。當你在這片光海上追逐光波漣漪的時候，亦與別人一起分享和創作，以光影連繫你我，展現人與人之間最繽紛絢麗的畫面。記得以手機把此時此刻快樂的景象上載到社交媒體分享，讓快樂燃亮城市！

To enter the SUPER POOL is like entering an inherently interactive LEDs playground where, by stepping, running, jumping or even riding across a sea of glowing pools, you create your own radiating ripples of light that echo those of others. It is a community dance of splashing lights and a symphony of swirling colour. Remember to share your enchanted moments with your friends on social media!



Photo by Aaron Fugosin

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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

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Umland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大隊樂 世界音樂週末營	Emir Kusturica & The No Smoking Orchestra World Music Weekend	CCCH	7/3	8pm	
- 巴拉克·斯索高 - 科拉琴獨奏	- Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯·尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼·毛維	The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、 白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	

戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門·尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	11,18-19/3 4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	

特備節目 SPECIAL EVENTS					
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza



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工作坊  
Workshop

《3 · 芭蕾》舞蹈體驗班  
The Triadic Ballet Class  
by Ivan Liška

19/2 Sun 日



講座  
Talk

理察·尼爾遜：說書人  
Richard Nelson:  
Master of Storytelling

20/2 Mon 一



示範講座  
Demonstration Talk

崑曲的藝術——給過去一個未來  
The Art of Kun Opera -  
Give the Past a Future  
講者：張軍

26/2 Sun 日



講座  
Talk

聚焦愛爾蘭劇場  
In Conversation with  
the Tony Award Winners  
Speakers: Garry Hynes & Marie Mullen

17/3 Fri 五

# 香港藝術節 加料節目

## 藝術節加料節目 Festival Plus

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

特備節目 SPECIALS	
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats

舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3 · 芭蕾》舞蹈體驗班 The Triadic Ballet Class by Ivan Liška
22/2/2017	後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids

音樂 MUSIC	
21/1/2017	蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017	薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass

22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet
24/2/2017	交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk

歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i>
25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
26/2/2017	崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber

戲劇 THEATRE	
15/1/2017	返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner
20/2/2017	理察·尼爾遜：說書人 Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined

電影 FILM	
26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾舞盛宴》 <i>A Contemporary Evening</i>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>



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16.2-18.3.2017

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

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

在過去25年，「青少年之友」已為  
Young Friends reached  
710,000+  
學生提供藝術體驗活動  
students in the past 25 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英節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放在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 and reaching out to the community through PLUS activities and arts education programmes. Your donation will contribute to the areas in need of the most support.

Donations of any amount will help make a difference, and are greatly appreciated.

捐款表格 Donation Form

網上捐款 Online Donation: <https://www.hk.artsfestival.org/en/support-us/donations.html>

我/我們願意捐款  
I / We would like to donate 港幣 \$  
\*支持「藝術節捐助計劃」  
\*to support the Festival Donation Scheme

\*捐款港幣\$100或以上可憑收據申請扣稅。 \*Donation of HK\$100 or above is tax-deductible.

捐款港幣\$2,500 或以上，將於2017香港藝術節官方網站及開幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。  
Donations of HK\$2,500 or above will be acknowledged in the 2017 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale.

屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

☐ 以我/我們/公司的名字列出 my/our/company's name 名字 Name

☐ 「無名氏」 Anonymous

捐款方法 Donation Methods

信用卡 Credit Card ☐ 銀聯信用卡 UnionPay Credit Card ☐ 匯財卡 Visa ☐ 萬事達卡 MasterCard ☐ 美國運通卡 American Express

持卡人姓名 Cardholder's Name

信用卡號碼 Card No.

信用卡有效期 Expiry Date 月 month 年 year

持卡人簽名 Cardholder's Signature

信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄。  
Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號12樓1205室香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

當您交回此表格，即表示您同意讓香港政府透過「藝術發展資助計劃試驗計劃」就您的捐款為香港藝術節作配對資助。 By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

\*\*捐助者資料 Donor's Information (請用正楷填寫 Please write in BLOCK LETTERS)

名稱 Name 先生/太太/女士/博士(中文) Mr / Mrs / Ms / Dr(English)

公司聯絡人(如適用) Company Contact Person (If applicable)

聯絡地址 Correspondence Address

電話 Telephone

電郵 Email

如收據上的名稱須與上列不同，請註明  
If name on official receipt needs to be different, please specify

☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.  
☐ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.

\*\*你的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.

鳴謝類別  
Acknowledgement Categories

鉑金捐款者 Platinum Donor  
HK\$120,000或以上 or above

鑽石捐款者 Diamond Donor  
HK\$80,000或以上 or above

黃金捐款者 Gold Donor  
HK\$10,000或以上 or above

純銀捐款者 Silver Donor  
HK\$5,000或以上 or above

青銅捐款者 Bronze Donor  
HK\$2,500或以上 or above



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