

45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地

Bayerisches Staatsballett II Mixed Bill

巴伐利亞國家芭蕾舞團二團
《芭蕾精選》



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.

貢獻香港藝術節45年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 45 Years & Festival Opening Sponsor



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

藝術節閉幕演出贊助 Festival Finale Sponsor

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多謝支持!
THANK YOU PARTNERS!

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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2017
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...where great dancers have begun since 1960



Course Director

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

Faculty

Mildko ARAI (Ballet)
Deutsche Oper am Rhein, Düsseldorf,
Germany
Ballet BC Vancouver, Canada

Emmanuel GAZQUEZ (Ballet)
Vienna State Opera Ballet, Austria
Stadttheater, Germany

Linda GELINAS (Ballet)
Miami City Ballet, USA
Metropolitan Opera, USA

Jorge MARTINEZ (Contemporary)
Europa Danse, France
Introdans, Holland

Andrei MATINKINE (Ballet & Character)
Vaganova Ballet Academy, St. Petersburg,
Russia
BallettFörderZentrum, Germany

Alfonso PALENCIA (Ballet)
Delattre Dance Company, Germany
Hagen Ballet, Germany

Additional faculty will be announced at a
later date

Hong Kong International Summer Dance School

Course Content

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

2-day gala performance at the end of
the course at Shatin Town Hall

Scholarships can be applied

Accommodation can be arranged
upon request

Requirements

Age between 12-20 with RAD
Intermediate Foundation equivalent
standard or above

Application Deadline

30 June 2017

10% Early Bird Discount - before 31 May 2017

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

Information & Application

Tel : (852) 2886 3992

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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。

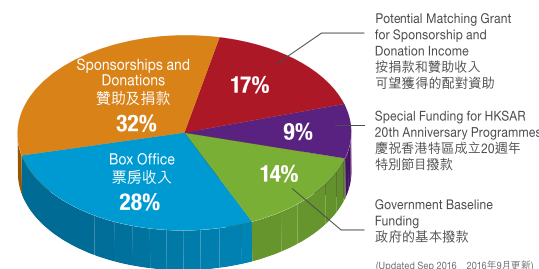
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：
安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·
格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、
古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴
里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·
威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、
柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐
利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、
巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、
雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏
林劇團及中國國家話劇院等。

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
直線Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

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45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

Presents

Bayerisches Staatsballet II

巴伐利亞國家芭蕾舞團二團

Mixed Bill 《芭蕾精選》

2月
FEB 21-22



香港演藝學院歌劇院
Lyric Theatre, HKAPA



演出時長約 2 小時 25 分鐘，包括一節中場休息
Running time: approximately 2 hours and 25 minutes including one interval

封面照片 Cover Photograph: © Wilfried Hösl

INFINI LOVE
DIAMOND

周生生
(how Sang Sang)



敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making and light-emitting devices.



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Unauthorised photography or recording of any kind is strictly prohibited.

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www.hk.artsfestival.org

 本場刊採用環保紙張印刷。This programme is printed on environmentally friendly paper.



《3·芭蕾》的服裝
Costumes from *The Triadic Ballet*

巴伐利亞國家芭蕾舞團二團 Bayerisches Staatsballett II

《輝煌的快板》 *Allegro Brillante*
《封閉花園》 *Jardí Tancat*
《三首前奏曲》 *3 Preludes*

—— 中場休息 Interval ——

《3·芭蕾》 *The Triadic Ballet*

Plus 藝術節加料節目

包浩斯工作坊
Crafting Bauhaus workshop **4.12** (日 Sun)
節目已舉行 Past Event

包浩斯在香港：二十世紀建築遺產 (講座)
Bauhaus in Hong Kong: 20th Century Architectural Heritage (Talk) **13.1** (五 Fri)
節目已舉行 Past Event

解構包浩斯舞衣 (講座)
The Making of Bauhaus Costumes (Talk) **20.1** (五 Fri)
節目已舉行 Past Event

《3·芭蕾》舞蹈體驗班
The Triadic Ballet Class with Ivan Liška **19.2** (日 Sun)
節目已舉行 Past Event

藝人談 Meet-The-Artist session
每一場演後藝人談都可與藝術家近距離對話，並由藝術家親自解答問題。
Meet-the-Artist is a unique opportunity to hear the artists talk about their work and discover what goes on behind the scenes.
21.2 (二 Tue)
(演出後 Post-performance)
香港演藝學院歌劇院
Lyric Theatre, HKAPA
英語主講 In English

後台一刻：史萊莫與包浩斯
Backstage Moments: Oskar Schlemmer and Bauhaus
是次後台解碼由巴伐利亞國家芭蕾舞團戲劇指導貝天娜·華格納-貝格基帶領，喜愛當代藝術及設計的人士萬勿錯過！
Led by the Bavarian State Ballet's dramaturg Bettina Wagner-Bergelt, this backstage tour is not to be missed by lovers of contemporary art and design.
22.2 (三 Wed) 5:00-5:30pm
香港演藝學院歌劇院後台
Backstage of Lyric Theatre, HKAPA
報名 Registration HK\$40
英語主講 In English

更多加料節目詳情及網上報名 More Festival PLUS and online registration: www.hk.artsfestivalplus.org

《輝煌的快板》 Allegro Brillante

編舞

喬治·巴蘭欽

音樂

柴可夫斯基

獨舞

比安卡·提塞拉

弗蘭西斯科·內羅

Choreography

George Balanchine

Music

Piotr Ilyich Tchaikovsky

Soloists

Bianca Teixeira

Francesco Leone



作品介紹 Programme note

這齣芭蕾舞作是編舞喬治·巴蘭欽最純潔喜悅的作品之一。技驚四座的主角為瑪利亞·托爾契夫度身訂造，托爾契夫更稱此舞為「澎湃的俄羅斯浪漫主義」。舞曲音樂是柴可夫斯基第三鋼琴協奏曲；作曲家譜寫此曲時，採用了第六交響曲初稿的一部分。巴蘭欽視這齣芭蕾舞作為延伸古典舞蹈語言，濃墨重彩的篇章——在有限的時間和空間內，呈現各式各樣的舞蹈變化。

One of George Balanchine's most joyous, pure ballets is characterised by what Maria Tallchief – for whom the bravura leading role was created – called “an expansive Russian romanticism”. Set to Tchaikovsky's Piano Concerto No 3, which the composer created from sketches for a composition that was intended to become his Symphony No 6, Balanchine considered this ballet a concentrated essay in the extended classical vocabulary: a maximum amount of choreographic development in a restricted area of time and space.



喬治·巴蘭欽

編舞

巴蘭欽 1904 年生於俄國聖彼得堡，17 歲時加入馬林斯基芭蕾舞團任舞者，並修習鋼琴和音樂理論。之後他離開新成立的蘇維埃聯盟到歐洲，應經理人迪亞基列夫之邀加盟俄羅斯芭蕾舞團。1934 年，巴蘭欽遠赴紐約，在林肯·柯爾斯坦的支持下創辦了美國芭蕾舞學校。在該校巴蘭欽將經典俄羅斯傳統轉移到的新古典風格，影響世世代代的美國和歐洲藝術家。他的紐約市芭蕾舞團舉世聞名，至今仍是世界頂尖的芭蕾舞團之一。

George Balanchine

Choreography

George Balanchine, born 1904 in St. Petersburg, joined the corps de ballet of the Mariinsky Theatre at the age of 17 and studied piano and music theory. He left his company and the Soviet Union to become a dancer and ballet master with Sergei Diaghilev's Ballets Russes in Europe. Balanchine then went to New York, and in 1934 founded the School of American Ballet in New York, supported by Lincoln Kirstein. There he transferred the classical Russian tradition into his new neo-classical idiom, which influenced generations of American and European artists. His company, New York City Ballet, became world famous and is still one of the leading ballet ensembles.



柴可夫斯基

音樂

1840 年 5 月 7 日，柴可夫斯基於俄羅斯沃基斯克出生。1865 年，小約翰·史特勞斯在巴甫洛夫斯克舉行的演奏會上，指揮柴可夫斯基的《特色舞曲》。柴可夫斯基的作品便這樣首次獲公開演奏。在 1874 年，他又憑《第二交響曲》贏得讚賞。同年，他的另一齣歌劇《鐵匠瓦古拉》雖然飽受猛烈批評，但憑着《降 B 小調第一號鋼琴協奏曲》，他仍被視為一位出色的作曲家。

1875 年，他編寫了《D 大調第三交響曲》，旋即獲得好評。1876 年，他完成了芭蕾舞劇《天鵝湖》及交響樂幻想曲《黎米尼的法蘭契斯卡》。柴可夫斯基於 1878 年辭去在莫斯科音樂學院的職務，專注作曲。他創作過 169 部作品，種類涵蓋交響曲、歌劇、芭蕾舞劇、協奏曲、清唱劇及歌曲。他的晚期作品以芭蕾舞劇《睡美人》（1890）及《胡桃夾子》（1892）最為有名。1893 年 11 月 6 日，他於聖彼得堡逝世。

Pyotr Ilyich Tchaikovsky

Music

Pyotr Ilyich Tchaikovsky was born on 7 May 1840, in the Vyatka region of Russia. The first public performance of one of his works took place in 1865, with Johann Strauss II conducting his *Characteristic Dances* at a Pavlovsk concert. By 1874, Tchaikovsky's reputation had grown, having earned praise for his Second Symphony. Another opera premiered in the same year, *Vakula the Smith*, received harsh critical reviews, a sentiment that the composer himself would come to agree with. Despite this setback, Tchaikovsky still managed to establish himself as a talented composer of instrumental pieces, most notably with his Piano Concerto No 1 in B-flat minor.

Acclaim came more readily for Tchaikovsky in the following years, with his Third Symphony in 1875, and in 1876, he completed the ballet *Swan Lake* and the symphonic fantasy *Francesca da Rimini*. Tchaikovsky would resign from the Moscow Conservatory in 1878 to focus further on composing. His collective body of work constitutes 169 pieces, including symphonies, operas, ballets, concertos, cantatas and songs. Among his most famed late works are the ballets *The Sleeping Beauty* (1890) and *The Nutcracker* (1892). Tchaikovsky died in St. Petersburg on 6 November, 1893.

《封閉花園》 Jardí Tancat

編舞

納曹·杜亞陶

音樂

瑪麗亞·德馬爾·博奈特

根據加泰隆尼亞傳說創作及演繹之音樂

燈光設計

尼古拉斯·費雪特

Choreography/Costume Design

Nacho Duato

Music

Songs based on Catalan legends,

composed and interpreted by Maria del Mar Bonet

Lighting Design

Nicolas Fischtel



作品介紹 Programme note

西班牙編舞家納曹·杜亞陶經歷非凡出眾的舞蹈生涯，創作的首部作品《封閉花園》是他的作品中最多舞團重演的舞作。《封閉花園》富有詩意、觸動人心，靈感源於加泰隆尼亞農夫的日常生活，音樂由杜亞陶最喜愛的歌唱家兼作曲家——瑪麗亞·德馬爾·博奈特演出。《封閉花園》於1983年12月由荷蘭舞蹈劇場首演。

Jardí Tancat was the first ballet that the Spanish choreographer Nacho Duato created following an outstanding dance career; it is also his most often re-staged work. The poetic, touching ballet is inspired by the daily life of Catalan farmers and its music is performed by one of Duato's favourite singer-composers Maria del Mar Bonet. *Jardí Tancat* was premiered by Nederlands Dans Theater in December 1983.

納曹·杜亞陶

編舞



1957年，納曹·杜亞陶出生於西班牙，在倫敦、布魯塞爾及紐約研習舞蹈。他在斯德哥爾摩與加爾堡芭蕾舞團攜手合作後，在海牙加入了尤里·季利安的荷蘭舞蹈劇場。杜亞陶第一次為芭蕾舞編舞便贏得獎項，取得成功，從此醉心為舞團及個人創作編舞。1990年，他擔任馬德里國家舞蹈團總監，在世界各地巡迴演出。杜亞陶獲獎無數，是出色的舞者和編舞。他的巴赫長篇芭蕾舞劇《多元／靜寂與空虛》由巴伐利亞國家芭蕾舞團首次演出。

Nacho Duato

Choreography

Nacho Duato, born 1957 in Spain, started his dance studies in London, then Brussels and New York. He joined Jiri Kylian's Nederlands Dans Theater in The Hague after having danced with Cullberg Ballet in Stockholm. The first ballet he ever created was an award-winning success, and resulted in Duato concentrating on choreography for his own and other companies. In 1990 he was made director of the Compania Nacional de Danza Madrid, which he toured successfully around the world. He has received various prizes and has been honoured for his work as an impressive dancer and outstanding choreographer. The Bayerisches Staatsballett was the first company to dance his full length ballet based on Bach's music, *Multiplicity. Forms of Silence and Emptiness*.

瑪麗亞·德馬爾·博奈特

音樂

瑪麗亞·德馬爾·博奈特來自加泰隆尼亞地區，是一名作曲家、音樂家、歌唱家，曾以加泰隆尼亞語灌錄多張搖滾樂唱片，當中不少更是在獨裁者法蘭高在位期間、加泰隆尼亞語及該地區的音樂遭禁止時，灌錄而成。博奈特曾赴中國、日本、前蘇聯、突尼西亞、荷蘭、波蘭、比利時、法國、英國、巴西、瑞典、瑞士、委內瑞拉、墨西哥、美國及德國演出。1981年，博奈特聯同沙克·當俊，以及著名英國豎琴家阿倫·史提菲爾，在巴黎灌錄《封閉花園》。2001年，博奈特灌錄了一張唱片《唱我的歌》，向傑克森·布朗致敬。唱片於2001年7月在巴塞隆納哥德區現場錄音，並在2002年西班牙世界音樂節得獎。

Maria del Mar Bonet

Music

Maria del Mar Bonet, Catalan composer, musician and singer, has released numerous rock music albums in Catalan, many in spite of the ban on the Catalan language and its music during Franco's dictatorship. She has performed throughout China as well as in Japan, the former USSR, Tunisia, Netherlands, Poland, Belgium, France, the United Kingdom, Brazil, Sweden, Switzerland, Venezuela, Mexico, the United States and Germany. In 1981, Bonet recorded *Jardí Tancat* in Paris, along with accompaniment by Jacques Denjean and noted Breton harpist Alan Stivell. In 2001, Bonet recorded a Jackson Browne tribute album, *Sing My Songs*. The album was recorded live in July 2001 in the Gothic district of Barcelona, winning an award at the 2002 Spanish World Music Awards.

《三首前奏曲》3 Preludes

〈前奏曲一〉	<i>Prelude I</i>
〈前奏曲二：藍色搖籃曲〉	<i>Prelude II: Blue Lullaby</i>
〈前奏曲三：西班牙前奏曲〉	<i>Prelude III: Spanish Prelude</i>
〈百老匯街風波〉	<i>Rialto Ripples</i>

編舞

理察·斯寇

音樂

歌舒詠

燈光設計

克里斯蒂安·卡斯

服裝設計

蘇珊·施特勒

Choreography

Richard Siegal

Music

George Gershwin

Lighting Design

Christian Kass

Costume Design

Susanne Stehle

多年來，理察·斯寇一直運用特別撰寫的電子音樂來編舞，直至最近在巴西聖保羅為一個舞團創作舞曲的時候，被交響樂吸引，自始斯寇的創作開展了新的一頁。回到慕尼黑後，斯寇運用歌舒詠的繁拍爵士樂為巴伐利亞國家芭蕾舞團二團創作新作品。這首芭蕾舞曲由三名男舞蹈員及一名女舞蹈員主演，大獲好評。斯寇在編舞時，嘗試為傳統社交舞步注入新元素，舞蹈配搭出其不意，展現滑稽、挑戰、幽默、性感的一面。

For years, Richard Siegal used to choreograph almost exclusively to electronic music that was specially composed for his works. Recently – creating a work for a company in São Paulo – he found himself attracted by symphonic music. This combination led to a new step in his work, and back in Munich he started his commissioned work for the Bayerisches Staatsballett II to rag time tunes by George Gershwin. The ballet, featuring three men and a woman, turned out to be a hit. Siegal's style of choreography remains experimental in the sense that he turns the tradition of ball room dance into new steps and surprisingly weird combinations – funny, challenging, humorous and sexy.



理察·斯寇

編舞

理察·斯寇是「巴黎 - 柏林麵包店」(2005)的創辦人及藝術總監，獲獎無數，包括：紐約貝絲舞蹈表演獎、德國國家戲院浮士德獎、SACD 獎、博馬舍獎、莫森獎及 2014 年慕尼黑城市舞蹈獎。他涉足表演藝術、新媒體作品、工作坊及出版，蜚聲國際，並獲邀約於各大藝術節及機構演出，例如：巴黎秋季藝術節、巴黎聖德尼舞蹈藝術節、巴黎音樂及聲樂研究中心、巴黎龐畢度中心、日本山口情報藝術中心、舞在八月、法蘭克福芭蕾舞團、巴伐利亞國家芭蕾舞團及二團。斯寇是多個團體的駐團藝術家或編舞，包括德國卡斯魯多媒體藝術中心、本寧頓學院及巴里殊尼哥夫藝術中心，並是莫斯科大劇院芭蕾舞劇團伯努瓦舞蹈獎的榮譽會員。近作有《Unitxt》、《世外桃源》(巴伐利亞國家芭蕾舞團)及《模組一三部曲》(魯爾國際藝術節 / 巴伐利亞國家芭蕾舞團，2015-17)。



Richard Siegal

Choreography

Richard Siegal is founder and artistic director of The Bakery Paris-Berlin (2005). Recognised by a New York Dance and Performance Bessie Award, The German National Theater Faust Award, S.A.C.D. Prize, a Beaumarchais, The Mouson Award, and the 2014 DANCE AWARD of the City of Munich, Siegal has generated international attention for a body of work that includes performances, new media projects, workshops and publications. He has been commissioned by festivals and venues including Festival d'Automne, Rencontres Chorégraphiques, Ircam, Centre Pompidou, YCAM, Tanz im August, Ballett Frankfurt, Bayerisches Staatsballett and Bayerisches Staatsballett II. Siegal has been Artist/Choreographer-in-Residence at ZKM/Karlsruhe, Bennington College and The Baryshnikov Arts Center. He is an honorary member of The Bolshoi Ballet's Benoit de la Danse. His recent works are *Unitxt*, *In A Landscape* (Bayerisches Staatsballett), and *Model - Triptych* (Ruhrtriennale/Bayerisches Staatsballett 2015-2017).

歌舒詠

音樂

1924 年，歌舒詠與兄長伊拉合作，「歌舒詠兄弟」成為了著名百老匯作曲家組合，創作了感染人心的節奏、淒美動人的歌謠，旋律和歌詞絲絲入扣。這種獨特的配搭，誕生了一系列的音樂劇，包括 1924 年的《淑女是善良》、1926 年的《噢，凱兒！》、1927 年的《滑稽臉》、1930 年的《瘋狂女郎》，以及 1931 年首齣贏得普立茲獎的《為君而歌》。多年以來，歌舒詠的歌曲成為不少電影的配樂，包括 1937 年的《隨我婆娑》、1983 年的《我的唯一》、以及自 1992 年起在百老匯演出多年的《為你瘋狂》。歌舒詠也創作了不少交響樂曲，以及 30 多首鋼琴獨奏曲。



George Gershwin

Music

In 1924, George Gershwin teamed up with his older brother Ira. "The Gershwins" became the dominant Broadway songwriters, creating infectious rhythm numbers and poignant ballads, fashioning melodies to fit the words with a "glove-like" fidelity. This extraordinary combination created a succession of musical comedies, including *Lady, Be Good!* (1924), *Oh, Kay!* (1926), *Funny Face* (1927), *Girl Crazy* (1930), and *Of Thee I Sing* (1931), the first musical comedy to win a Pulitzer Prize. Over the years, Gershwin songs have also been used in numerous films, including *Shall We Dance* (1937), *My One And Only* (1937) and *Crazy For You* (1992), which ran for years on Broadway. Gershwin also composed numerous symphonic works and over 30 pieces for solo piano.

《3 · 芭蕾》The Triadic Ballet

原創編舞

奧斯卡 · 史萊莫

重構及編舞

傑哈德 · 博納爾 (1977)

製作

柏林藝術學院

2014 年重構版本編排

伊凡 · 利斯卡

科林 · 史葛特

巴伐利亞國家芭蕾舞團二團

製作經理

貝天娜 · 華格納-貝格基

合作

巴伐利亞國家芭蕾舞團和
柏林藝術學院合作

Ballet by

Oskar Schlemmer

Reconstruction and Choreography

Gerhard Bohner (1977)

Produced by

Akademie der Künste Berlin

Reconstruction and Recreation 2014, Staging

Ivan Liška

Colleen Scott

Ensemble of Bayerisches Staatsballett II / Junior Company

Production Manager

Bettina Wagner-Bergelt

Cooperation

Bayerisches Staatsballett München and
Akademie der Künste Berlin



巴伐利亞國家芭蕾舞團與柏林藝術學院攜手，將闊別舞台逾 35 年的《3 · 芭蕾》重現人前。奧斯卡 · 史萊莫的這部代表作不僅是一個服裝芭蕾舞的傳奇，更是 20 世紀最壯麗奇特的舞台製作之一。傑哈德 · 博納爾於 1977 年為柏林藝術學院重新編排修訂版演出，重現及重新詮釋經典，配以作曲家漢斯 · 約阿希姆 · 赫斯波斯的委約音樂，一躍成為近代最成功的舞作之一。

2014 年，貝天娜 · 華格納-貝格基發起由巴伐利亞國家芭蕾舞團與柏林藝術學院聯手重現《3 · 芭蕾》，由她擔任戲劇指導，伊凡 · 利斯卡（巴伐利亞國家芭蕾舞團前總監）和夫人科林 · 史葛特（巴伐利亞國家芭蕾舞團芭蕾舞導師）聯合美術指導。

1977 年至 1989 年間上演的博納爾版《3 · 芭蕾》，由利斯卡、史葛特、基斯林特 · 斯克羅布林及彼得 · 祖萊舒等擔任 80 多場表演的獨舞者。當年由博納爾和服裝設計師烏爾里克 · 迪特里希一起製作的服裝精確地呈現史萊莫的設計，而 2014 年的搬演將收藏於柏林藝術學院博納爾檔案館中的服裝重新取出，細心修復，並由巴伐利亞國家芭蕾舞團二團演出，於同年夏季分別在慕尼黑騎士劇院和柏林藝術學院首演。

It has been more than 35 years since its last production. The Bayerisches Staatsballett, in co-operation with the Berlin Academy of Arts, has revived *The Triadic Ballet*. Oskar Schlemmer's theatrical magnum opus, which became legendary as a costume ballet, is considered one of the most spectacular and peculiar stage productions of the 20th century. Based on the choreographic revision by Gerhard Bohner created on behalf of the Berlin Academy of Arts in 1977, this reworking may rightly be considered a convincing attempt at simultaneously preserving and re-enacting a piece of dance history. Little wonder, then, that Bohner's version of *The Triadic Ballet*, with a commissioned musical score by the composer Hans-Joachim Hespos, has become one of the most successful dance productions of recent times.

The 2014 co-production of *The Triadic Ballet* between the Bayerisches Staatsballett and the Academy of Arts, initiated and dramaturgically accompanied by Bettina Wagner-Bergelt, was staged under the joint artistic direction of Ivan Liška (former director of the Bayerisches Staatsballett) and his wife Colleen Scott (ballet master at the Bayerisches Staatsballett). It has been performed by the Bayerisches Staatsballett II / Junior Company since then.

Both Liška and Scott were soloists in over 80 performances of Bohner's *The Triadic Ballet*, staged worldwide between 1977 and 1989, as were Gislinde Skroblin and Peter Jolesch. The costumes of the 1977 production, themselves exact realisations of Oskar Schlemmer's designs, were made by Gerhard Bohner together with costume designer Ulrike Dietrich. For the updated production, the Bayerisches Staatsballett has carefully restored these costumes which previously formed part of the Gerhard-Bohner-Archive at the Academy of Arts. The premieres of the updated piece took place during summer 2014 at the Munich Reithalle and Berlin Academy of Arts.



奧斯卡·史萊莫

編舞

奧斯卡·史萊莫（1888-1943）是德國藝術家，涉獵繪畫、雕塑、設計及編舞，曾任教包浩斯學校雕塑工作坊，1923年獲聘任為劇場工作坊主任的形體主管。代表作《3·芭蕾》展示舞者由一般動作轉換至幾何圖形的舞姿，1922年於斯圖加特進行首演，令史萊莫蜚聲國際。史萊莫的作品旨在探索人體與空間的不協調，包浩斯及劇場工作對他的創作影響重大。繪畫方面，史萊莫繼續視人像為畫作的重要主題，尤其是極具風格的無臉女性。在包浩斯任教時，史萊莫開設多學科課程「人類」。儘管身兼多個角色，人體仍是史萊莫藝術的立足點。

Oskar Schlemmer

Choreography

Oskar Schlemmer, painter, sculptor, designer and choreographer (1888–1943) was a German artist associated with the Bauhaus school. In 1923 he was hired as Master of Form at the Bauhaus theatre workshop, after working for some time at the workshop of sculpture. His most famous work is *The Triadic Ballet*, in which the actors are transfigured from normal forms into geometrical shapes. Schlemmer became known internationally with the première of his *The Triadic Ballet* in Stuttgart in 1922. His work for the Bauhaus and his preoccupation with the theatre are important factors in his work, which deals mainly with the problem of the figure in space. People (typically stylised faceless female figures) continued to be the predominant subject in his paintings. While at Bauhaus, he developed the multidisciplinary course "Der Mensch" (The human being); it was in the human form that he saw a measure that could provide a foothold in the disunity of his time.



傑哈德·博納爾

重構及編舞

傑哈德·博納爾1936年出生於卡爾斯魯厄，在瑪麗·維格曼工作室學習舞蹈，曾在曼海姆和法蘭克福的舞團演出，之後在柏林德意志歌劇院表演逾十年，並於1964年成為獨舞者。在柏林芭蕾舞團工作期間開始編舞，憑《繃緊重擊》及《比阿麗斯先馳的折磨》等作品備受推崇。同時參與奧斯卡·史萊莫的《3·芭蕾》的研究及預備工作，並於1977年與柏林藝術學院一同製作，更聯同伊凡·利斯卡和科林·史葛特，在世界各地演出超過五年。

Gerhard Bohner

Reconstruction & Choreographer

Gerhard Bohner was born in Karlsruhe in 1936. He studied dance at Mary Wigman's studio, and after contracts with the ballet companies in Mannheim and Frankfurt he danced for over 10 years with the Deutsche Oper Berlin, where he became soloist in 1964. During an engagement with Staatsoper Berlin he started choreographing and won quite a reputation with works such as *Spannen-Abschlaffen* and *Die Folterungen der Beatrice Cenci* (*The Tortures of Beatrice Cenci*). Besides this he spent time doing research and preparation on Oskar Schlemmer's *The Triadic Ballet*, which he produced together with the Academy of Arts in Berlin in 1977. He performed it himself, together with Ivan Liška and Colleen Scott for more than five years, across the world.



漢斯-約阿希姆·赫斯波斯

音樂

赫斯波斯於1938年在德國埃姆登出生，是一個多才多藝的教育家和作曲家。自1967年起，他先後獲得多項國家和國際委約。同時，他的作品數量驚人，包括230首獨奏、室內樂、樂團、管弦樂團、合唱團、廣播、電子音響、電影、舞台及劇場作品。

赫斯波斯同時出版自己的作品，另外接受世界各地（包括以色列，美國，加拿大，巴西和日本）不同大學的客席教職。自1991年起，赫斯波斯加入漢堡的藝術學院。他亦曾創辦無數創意工作坊，如在1969年推出，一年一度的代爾門霍斯「11:11新音樂」系列，至今仍有舉辦。

赫斯波斯的產品榮獲多項國家和國際獎項。柏林藝術學院已建立一個赫斯波斯檔案館，而在慕尼黑的巴伐利亞州立圖書館更保留他的全集。他現居甘德爾克塞。

Hans-Joachim Hespos

Music

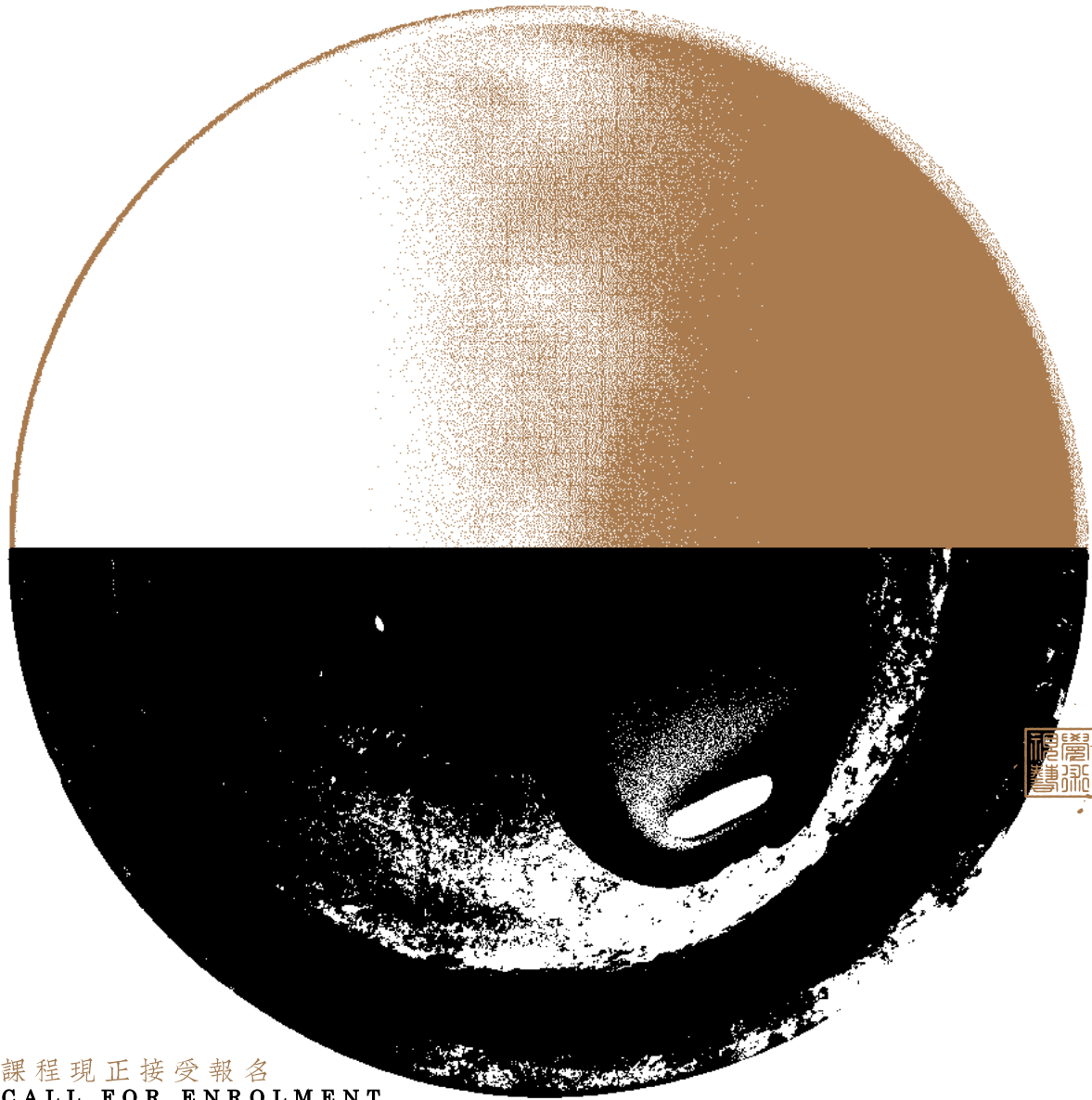
Hans-Joachim Hespos, born in 1938 in Emden, Germany, is an accomplished pedagogue and composer. Since 1967, he has received numerous national as well as international commissions. His complete oeuvre counts a staggering 230 compositions for solo, chamber music, ensemble, orchestra, choir, radio, electronic acoustics, film, stage and theatre.

Hespos is the publisher of his own works and also occupies guest teaching positions at universities around the world, such as in Israel, the USA, Canada, Brazil and Japan. Hespos has also been a member of the Academy of Arts in Hamburg since 1991. He has founded numerous creative workshops such as the annual concert series 11.11. Neue Musik in Delmenhorst which was launched in 1969 and has continued since.

Hespos has received several national and international awards for his compositions. The Academy of Arts in Berlin has established a Hespos Archive, while the Bavarian State Library in Munich preserves his complete works. He lives in Ganderkesee.

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奧斯卡·史萊莫 — 〈3·芭蕾〉(1922) 與傑哈德·博納爾的重構新編 (1977)

德克·謝柏



透過以奧斯卡·史萊莫原著而重構的新製作，成為了今天我們認識這位藝術家思想及創作的重要途徑。在這方面，編舞家傑哈德·博納爾為舞蹈界作了很大的貢獻。儘管年紀較大才開始習舞，博納爾依然成為了著名的芭蕾舞演員和現代編舞家。在編舞家的生涯中，他致力從藝術層面及架構上改革舞蹈。然而，在與當時德國舞蹈界刻板的架構長期抗爭之後，他終究未能實現心中所渴望的改革，於是轉而專注於為自己創作獨舞作品。由於舞者到了某個年紀，活動能力必然會降低，所以他集中表現他認為最核心的元素：肢體、空間、形體、顏色、光、物質、動作，這也正是史萊莫所探究的主題。博納爾對史萊莫的《棍舞》和《圈舞》的重構，屬於包浩斯舞台系列作品，史萊莫將這些作品稱為「材料舞蹈」，即根據演出使用的材料、場景可能性或其帶來的限制，來為舞作設定主題。

在博納爾看來，史萊莫重構的包浩斯舞蹈與《3·芭蕾》之間關係密切。柏林藝術學院在1963年於柏林舉辦的第15屆歐洲藝術展上，計劃把《3·芭蕾》修復重演。在重構《3·芭蕾》之前的試驗階段，博納爾往往藉其他有更完整記錄的作品作為參考框架。此階段主要任務是決定用什麼彩排服裝，方能表達當年史萊莫原版服裝所傳達的精髓。博納爾藉彩排服裝為其新版編舞蒐集素材，也就是說，是要讓舞蹈動作迎合服裝的要求，而非反之。

作品名字中的「triadic」源於希臘文中的「triad」，意為三個音調所組成的聲音和弦，象徵了構成舞作的（三大）結構性原則。一名女舞者和兩名男舞者先後穿着18套服裝，表演獨舞、雙人或三人舞合共12支，這在芭蕾舞而言，已經構成三重性了。這些服裝，或色彩繽紛，或用金屬硬殼包着布製纖維的立體結構，不僅把人體抽象化，而且通過服裝具體的形態和材質，來決定舞者的每一個動作。每套服裝都有與其外觀相應的名字，譬如「圓裙」、「潛水者」、「球裙」、「土耳其舞者」、「螺旋」、「碟」、「金球」、「電線服」及「抽象」等等。

1922年版和1923年版《3·芭蕾》的配樂涵蓋三個世紀的鋼琴和管弦樂作品，包括了塔仁基、波西、德布西、海頓、莫扎特、博拉迪斯、加魯比和韓德爾。雖然史萊莫希望採用當代作曲家的作品，他卻不太滿意亨德密特1926年為此作縮減版所創的機械管風琴配樂。博納爾為了堅持史萊莫的準則、保持音樂的當代性，委託了漢斯-約阿希姆·赫斯波斯創作配樂，以錄音的形式為演出伴奏。

新版本舞作的服裝，是根據已經失傳及保留下來的九套原創服裝而製作，還參考了史萊莫的草稿、歷史圖片以及文字描述，非常準確地把當年的服裝還原出來。儘管仍有細微的出入，

新版的服裝仍展示到史萊莫的大體構思，並採用相似或相同的材質而製，確保當年材質非常沉重的服裝，如今也一樣沉重。在服裝設計師尤歷·迪崔許的指導下，這些服裝不在傳統劇場工作坊中製作，而是由獨立公司、工匠、畫家以及雕塑家製作。

用阻礙行動的服裝來拖慢演員肢體動作，在史萊莫的年代是極其罕見、甚至具有革命性的做法，尤其在1920年代的新派德國舞蹈打破古典芭蕾的嚴格規定，提倡自由肢體動作。博納爾希望舞者重新融入他所編排的《3·芭蕾》版本，一同探索這部無故事的服裝芭蕾中各種動作的可能，而非讓舞者成為扯線木偶。史萊莫創作1922年原版的舞者是艾伯特·伯格和艾莎·赫茨爾，此二人皆來自斯圖加特。現存關於原版《3·芭蕾》的文獻中，對作品的整體描述極少，甚至沒有。因此，博納爾只能依照史萊莫的藝術思路，並根據文獻有關他塑造木偶及舞者的風格，把這部芭蕾作品重新搬上舞台。據博納爾說，第一系列是滑稽風格，以玩偶、假人和扯線木偶為主題。充滿儀式及節日氣氛的第二系列中，他引入傳統芭蕾情節，譬如俄羅斯皇家芭蕾舞團的「大雙人舞」。第三系列則充滿神秘奇幻色彩，他形容猶如一場面具舞，這種劇場的表演形式可以追溯至劇場的起源。新編舞版《3·芭蕾》全長70分鐘，不設中場休息。

1977年至1989年間，《3·芭蕾》的新編舞版在國際巡迴演出，在歐洲、北美和亞洲的32個地點共演出85場，在同類作品中可謂出人意料。然而，1989年，這個系列的表演結束了，因為當時的舞者（幾乎是1977年首演的整個班底）已經意興闌珊，無法繼續參演。他們都意識到，從藝術角度而言，再用任何方法將這部成功的新版本舞作加以發揮利用，都會變得不三不四。更何況在史萊莫的遺孀杜德死後，他們與史萊莫家族的爭論日益激烈。

如今重排博納爾的版本，在科林·史葛特和伊凡·利斯卡這兩位1977年博納爾「家族」成員的支持下，由德國巴伐利亞國家芭蕾舞團的新一代舞者表演。從這個意義而言，這部製作讓人們深思兩個問題：博納爾的藝術見解在今時今日是否仍然成立？以及，從何種意義而言，博納爾對史萊莫作品試驗性的重構不因時間流逝而褪色？博納爾深信，對舞蹈史的研究和呈現，能夠帶來新的洞見，為舞蹈的新發展奠定基礎。就此意義而言，博納爾對史萊莫作品及藝術思想的探討，其實也是自我定位，這個定位蘊含了前人的思想和成就。史萊莫和博納爾的搭配之所以富有革新精神，是因為他們不僅都關心基本劇場情境所面臨的困難及其衍生的問題，而且都能玩味十足地運用史萊莫所說的「舞台形式元素」。

節錄自刊載於巴伐利亞國家芭蕾舞團與柏林藝術學院合作出版的場刊《Das Triadische Ballett》。

中譯：王明宇



Oskar Schlemmer – *The Triadic Ballet* (1922) Reconstruction and New Choreographic Version by Gerhard Bohner (1977)

Dirk Scheper



Reconstructions and new versions of Oskar Schlemmer's most original works have played a decisive role in the process of re-disseminating Schlemmer's own ideas and creations today. In this respect, the choreographer Gerhard Bohner (1936-1992) has done the dance world a profound service. Bohner, who became a ballet dancer though he only began dancing at a comparatively late age, made a name for himself as a modern choreographer in which capacity he revealed his at times inexorable artistic and organisational zeal for reform. In the end, he failed to bring about the change he desired after having been continuously confronted with the rigid structures pervading dance practice in Germany at the time. He subsequently focused more on the soloist pieces he created for himself, in which he, due to the reduced mobility which invariably sets in at a more advanced age, concentrated on that which he considered most essential: Bodies, space, form, colour, light, matter, movement – Oskar Schlemmer's objects of enquiry exactly. Bohner's reconstructions of the latter's *Stick Dance* and *Hoop Dance* belonged to a set of productions in the Bauhaus Stage repertory which Schlemmer himself had characterised as "Material Dances", i.e. choreographies which he created to thematise

specific materials and the scenic possibilities or restrictions they entailed.

For Bohner, the reconstruction of Schlemmer's Bauhaus Dances stood in connection with Schlemmer's *The Triadic Ballet* which the Academy of Arts in Berlin planned to revive and perform in 1963 during the 15th European Art Exhibition in Berlin. During the first experimental phase prior to the reconstruction of *The Triadic Ballet*, Bohner frequently drew on other, considerably better documented Bauhaus Stage works which served as a frame of reference. This trial period was spent mostly in determining how the rehearsal costumes could convey the same key concepts as the actual "Triadic" costumes by Schlemmer had. It was through these rehearsal costumes that Bohner gathered the choreographic material for his new version, which was to be arranged in such a way that the movements corresponded to the dictates of the costume rather than vice versa.

The name "triadic" derives from the Greek term "triad" which denotes a musical chord consisting of three tones, and stands for the structuring principle according to which the ballet is organised. One female and two male dancers wearing a total



of 18 costumes perform 12 dances either alone, as a duo or trio, in a ballet which is tripartite in itself. The costumes – colourful or metallic three-dimensional structures made of padded textiles covering rigid shells – represent abstractions of the human body which, with their specific formal and material properties, determine the dancers' every movement. To match their physical appearance, the costumes bear names such as "Round Skirt", "Diver", "Sphere Skirt", "Dancer Turkish", "Spiral", "Disc", "Gold Ball", "Wire Costume" and "The Abstract".

The musical accompaniment for the original *The Triadic Ballet* of 1922 and 1923 consisted of compositions for piano and orchestra from across three centuries and included works by Tarengi, Bossi, Debussy, Haydn, Mozart, Paradies, Galuppi and Handel. Schlemmer, though, wanted the music to be written by a contemporary composer. He had not, however, been quite satisfied with the music for mechanical organ provided by Paul Hindemith for an abridged version of the ballet in 1926. Bohner, staying true to Schlemmer's criterion that the music be contemporaneous, commissioned Hans-Joachim Hespos whose composition accompanied the performance as a recording.

The costumes of the new choreographic version were very accurately reconstructed according to

the nine extant and preserved originals, as well as by consulting Schlemmer's sketches, historical photographs and descriptions. Where slight deviations occurred, the costumes were still made to follow Schlemmer's general conceptualisation of their respective originals. Similar or identical material was used, for example, to ensure that what had been heavy in Schlemmer's time remained heavy. Under the direction of stage and costume designer Ulrike Dietrich, the costumes were made not in a traditional theatre workshop, but produced by individual companies, craftsmen, painters and sculptors.

During Schlemmer's time, draping the dancer's body with movement-impeding costumes was an extremely rare, even revolutionary act, especially since New German Dance in the 1920s propagated free body movement in contradistinction to the strict rules of classical ballet. Bohner intended to reintegrate dancers into his own choreographic version of *The Triadic Ballet* in order to explore their movement possibilities within this plotless costume ballet which Schlemmer had specifically not conceived for marionettes, but made for and with dancers. Schlemmer's partners in the original version of 1922 were the ballet dancers Albert Burger and Elsa Hötzel, both from Stuttgart. Little to no documentation on the original *The Triadic Ballet* exists save for some more or

less general descriptions. For this reason, all Bohner could do was to restage the ballet in a version which adhered to Schlemmer's artistic intentions. He drew on dance historiography for his characterisation of both figures and dancers. According to Bohner, the first buoyant-burlesque series had the representation of puppets, artificial people and marionettes as its main theme. In the ceremoniously-festive second series, he recognised conventional ballet-historical situations, for instance the *Grand pas de deux* of the Russian Imperial Ballet. And the third mystically-fantastic series resembled to him a masked dance, a form of theatrical practice which can be traced to the very beginnings of theatre history. The new choreographic version of *The Triadic Ballet* lasted 70 minutes and was performed without an intermission.

Between 1977 and 1989, the new choreographic version of *The Triadic Ballet* toured internationally, totalling 85 performances in 32 locations across Europe, North America and Asia – an astonishing series for this sort of production. In 1989, however, this series drew to a close as the engagement of the dancers – almost the complete premiere cast of 1977 – had reached its inevitable juncture. All participants realised that the (by all means feasible) continued exploitation of this successful new version would be artistically dubious – not to

mention intensifying disputes with the Schlemmer family following the death of Schlemmer's widow, Tut.

In today's revision of Bohner's version, a new young generation of dancers from the Bayerisches Staatsballett will be performing under the auspices of Colleen Scott and Ivan Liška who, in the past, were members of Bohner's "family" of 1977. In this respect, the production poses the question as to whether or not Bohner's ideas continue to be valid, and in what respect Bohner's Schlemmer experiment may still be considered timeless. The former was convinced that the study and presentation of dance history could generate insight which in its turn might serve as the fundament for new developments. In this sense, Bohner's negotiation of Schlemmer's works and ideas always also implied a self-positioning which incorporated both the already-thought and the already-done. What makes the Schlemmer-Bohner pairing so innovative, then, is their shared interest in the problems posed and questions raised by the most basic of theatrical situations, as well as their playful manipulation of what Schlemmer called the "formal stage elements".

This is an excerpt from the article originally published in Das Triadische Ballett (house programme by Bayerisches Staatsballett in cooperation with Akademie der Künste, Berlin).





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巴伐利亞國家芭蕾舞團二團 Bayerisches Staatsballett II

巴伐利亞國家芭蕾舞團二團，一出道就成績彪炳。在成立的首年間，二團不單在德國巡迴演出，足跡更遍及半個歐洲，恆常演出的18齣芭蕾舞劇目，涵蓋從佩蒂巴、巴蘭欽到前衛編舞大師斯寇、桑蘭尼的作品。繼在以色列、意大利、捷克共和國及西班牙演出後，二團將於2016/17樂季到訪德國多個城市，包括在慕尼黑的THINK BIG! Festival及香港藝術節。有評論家曾稱二團為「滿載個性的32隻腳」，如此看來倒也非常適合。

每隔兩年，16名年輕舞蹈員就會加入二團，獲取寶貴經驗。二團的成員除了獲得世界各地的大師教授外，也在跟巴伐利亞國家芭蕾舞團合作時得到重要經驗，學習群舞及獨舞的各種技巧，研習經典芭蕾舞劇目，與當代編舞大師一起編舞，以及不斷巡迴演出。學成以後，二團成員準備踏入專業領域，可以留在巴伐利亞國家芭蕾舞團發展，或加入其他知名舞團（過往有蘇黎世、海牙、及杜塞爾多夫的芭蕾舞團）。

Following its formation, the junior company of the Bayerisches Staatsballet passed its litmus test with flying colours: Within the first years of its existence, 18 ballets ranging from Petipa and Balanchine, to avant-garde choreographies by Richard Siegal and Simone Sandroni came to form the company's current repertory with which the Junior Company has not only toured Germany, but half of Europe too. Following performances in Israel, Italy, the Czech Republic, and Spain, in 2016/17 the Juniors will be touring a number of cities throughout Germany, also appearing at the THINK BIG! Festival in Munich and the Hong Kong Arts Festival – in light of which, one critic's assessment of the company as "temperament on 32 legs" seems extraordinarily apt.

16 young dancers join the ensemble every two years and gain invaluable experience during their engagement. The members of the Junior Company receive an excellent education from outstanding international pedagogues, gain crucial experience while working with the main ensemble, learn a range of group and soloist roles, study canonical ballets, create pieces together with contemporary choreographers and tour extensively. After all this, they are ready for any professional engagement (which they usually have no trouble finding), either with the Bayerisches Staatsballet or with other renowned companies, which in the past have included those in Zurich, Den Haag and Düsseldorf.





伊凡·利斯卡

總監

於1950年出生於布拉格的伊凡·利斯卡在布拉格音樂學院接受培訓。1974年至1977年，他是在慕尼黑的巴伐利亞國家歌劇院的獨舞者（自1989年起發展成國家芭蕾舞團），然後成為漢堡芭蕾舞團的首席舞者，擔任過許多約翰·紐邁亞以馬勒交響樂編舞的主角。同時亦演出杰羅姆·羅賓斯和穆雷·路易斯等編舞的作品。演出奧涅金一角令他揚名巴黎、倫敦、紐約和世界其他城市。他又在約翰·紐邁亞的著名電視製作《茶花女》中演繹阿爾芒，贏得普利謝茨卡婭大賽中的「最佳舞蹈夥伴」獎。

1997年至2016年，利斯卡為巴伐利亞國家芭蕾舞團的芭蕾舞總監。2010年，利斯卡根據貝天娜·華格納-貝格基的概念，與康斯坦祖·弗農和楊·布魯克斯一起創立巴伐利亞國家芭蕾舞二團。2013年7月，他被正式任命為亨氏波斯爾基金會的負責人。

2007年，巴伐利亞州文化部頒獎給利斯卡，表揚他對巴伐利亞在統一歐洲的貢獻。2008年，中國文化部授予他文化交流傑出貢獻獎。2009年7月，巴伐利亞州總理霍斯特·澤霍費爾授予他巴伐利亞州榮譽勳章。2012年2月，他在巴伐利亞國家芭蕾舞團的藝術總監的傑出表現令他榮獲德國舞蹈大獎。在2012年11月，霍斯特·澤霍費爾再授予他巴伐利亞馬克西米蘭科學與藝術勳章，肯定他在藝術科學的成就。

Ivan Liška

Director

Born in Prague in 1950, Ivan Liška was trained at the Prague Conservatory. From 1974 to 1977 he was a soloist with Ballett der Bayerischen Staatsoper in Munich (Staatsballett since 1989) and then became Principal Dancer with the Hamburg Ballet where he danced many leading roles, from John Neumeier's creations to Mahler symphonies, as well as in works by Jerome Robbins, Murray Louis, and others. Guest appearances as Onegin lead him to Paris, London, New York and other cities in the world. He danced the role of Armand in the famous TV production of John Neumeier's *Lady of the Camellias*. He also won the Plisetskaja-Competition award for "Best Partner in Dance".

From 1997 till 2016 Liška was Ballet Director of the Bayerisches Staatsballett. In 2010, he founded the Bayerisches Staatsballett II / Junior Company after a concept by Bettina Wagner-Bergelt and together with Konstanze Vernon and Jan Broeckx. In July 2013 he was officially appointed head of the Heinz-Bosl-Foundation.

In 2007 the Bavarian State Ministry awarded Liška with a medal recognising his special contribution to Bavaria in a united Europe. In 2008, he received the Outstanding Contribution Prize for Cultural Exchange from the Chinese Ministry of Culture. In July 2009, Bavarian prime minister Horst Seehofer awarded him with the Bavarian Order of Merit. In February 2012, he was honoured with the German Dance Prize for his work as Artistic Director of the Bavarian State Ballett. In November 2012, Horst Seehofer awarded him The Maximilian Order for outstanding achievements in arts sciences.



科林·史葛特

芭蕾舞導師

科林·史葛特隨艾倫·奇干和佛寇瓦·薇拉學習芭蕾舞，之後兩年在英國皇家芭蕾舞學校受教於潘蜜拉·梅。後與約翰奈斯堡的 PACT 芭蕾舞團簽下她的第一份合約。

1967年成為德國萊茵歌劇院芭蕾舞團成員。自1970年起，她的獨舞作品包括：《奧菲歐》中的尤麗迪采、艾力克·華爾特的《佩利亞斯與梅麗桑德》及《羅密歐與茱麗葉》、傑哈德·博納爾的《比阿麗斯先馳的折磨》和漢斯·范曼倫的《大賦格鋼琴曲》。1974至1977年間，史葛特是慕尼黑巴伐利亞國家歌劇院芭蕾舞團的獨舞員，參演作品包括：約翰·格蘭高的《馴悍記》、格倫·泰特利的《春之祭》和《尤金·奧尼金》。1977至1989年間，她是約翰紐·邁亞的漢堡芭蕾舞團的首席獨舞者，參與《3·芭蕾》至1982年的巡迴演出。於多部作品中飾演主要角色，包括：《奧菲歐與尤麗迪采》、《睡美人》、《唐吉訶德》、《亞瑟傳奇》、《瓦斯拉》和《隨我婆婆》。其他主要角色包括：《茶花女》中的瑪格麗特和曼農、《慾望號街車》中的布蘭奇、《胡桃夾子》中的露易絲、《天鵝湖幻影》中的娜塔麗亞、《仲夏夜之夢》中的蒂塔妮亞和荷蜜亞和《馴悍記》中的卡薩琳娜。1996年成為巴伐利亞國家芭蕾舞團的芭蕾舞導師。

Colleen Scott

Ballet Mistress

Colleen Scott studied ballet with Eileen Keegan and Vera Volkova, and continued for two further years at the Royal Ballet School in London under Pamela May. Her first contract was with PACT Ballet Company in Johannesburg.

From 1967, she was a member of the Ballet of Deutsche Oper am Rhein in Düsseldorf with Erich Walter. A selection of her soloist roles since 1970 include: Euridice in *L'Orfeo*, title roles in *Pelléas et Mélisande*, *Romeo and Juliet* by Erich Walter, *Die Folterungen der Beatrice Cenci* by Gerhard Bohner and also in *Große Fuge* by Hans van Manen. From 1974 to 1977, she was the soloist with Munich's Ballett der Bayerischen Staatsoper, performing roles in Cranko's *The Taming of the Shrew*, Glen Tetley's *Sacre* and others including Tatjana in *Onegin*. From 1977 to 1989, she was the first soloist in John Neumeier's Hamburg Ballett, touring with *The Triadic Ballet* till 1982. She has played the main roles in *Orpheus and Eurydice*, *Sleeping Beauty*, *Don Quixote*, *Arthur's Legend*, *Vaslav and Shall We Dance?* Further main roles include Marguerite and Manon in *The Lady of the Camellias*, Blanche in *Streetcar Named Desire*, Luise in *The Nutcracker*, Natalia in *Illusions*, *Like Swan Lake*, Titania and Hermia in *A Midsummer Night's Dream* and Catharina in *Taming of the Shrew*. In 1996, she became ballet mistress with Bayerisches Staatsballett.



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貝天娜·華格納-貝格基

聯合藝術總監

貝蒂娜·華格納-貝格基為不同團體的戲劇、音樂、舞蹈演出擔任戲劇指導，並擅長於跨團體聯合製作。於1987年創立慕尼黑國際舞蹈節，至今四次與慕尼黑國立歌劇院的新舞蹈節合作，並擔任總監。1990年加入巴伐利亞國家芭蕾舞團，為當代劇目擔任戲劇指導，於2002年成為舞團的聯合藝術總監。於1991年發起教育計畫 CAMPUS Ballet，支持並向廣大慕尼黑黑民眾介紹青年編舞家，如任安祖林·普里祖卡、歐漢·納哈林、溫·范德基伯斯、西蒙娜·桑德羅尼、羅素·馬利芬和理察·斯寇。她亦推動重新創作威廉·科西的足本舞劇《身體協奏曲》、重構《3·芭蕾》和瑪麗·維格曼的《春之祭》等作品。曾獲獎項包括：2014年 Irène-Lejeune-Tanzpreis、2015年藝術及文學騎士勳章和2016年慕尼黑舞蹈獎。

Bettina Wagner-Bergelt

Associate Artistic Director

Bettina Wagner-Bergelt has worked as a dramaturg for drama, music and dance at various theatres and specialises in cross-over productions. She initiated the Munich International DANCE Festival in 1987, which she has directed four times, along with the NEW DANCE Festival of the Munich State Opera. In 1990, she joined Bayerisches Staatsballett, initially as dramaturg for its contemporary repertoire. In 2002, she became associate artistic director. Notable achievements have been the founding of the education programme CAMPUS Ballet in 1991; the presentation of young choreographers to the Munich public such as Angelin Preljocaj, Ohad Naharin, Wim Vandekeybus, Simone Sandroni, Russell Maliphant and Richard Siegal; initiatives such as the recreation of William Forsythe's full-length ballet *Limb's Theorem*, the reconstruction of *The Triadic Ballet* and the reconstruction of Mary Wigman's *Le Sacre du printemps*. Her awards include the 2014 Irène-Lejeune-Tanzpreis, 2015 Chevalier de l'Ordre des Arts et des Lettres, and the 2016 Munich Dance Prize.

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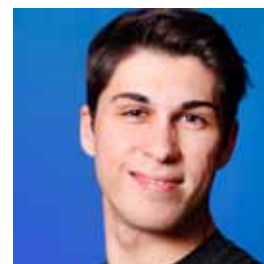


比安卡·提塞拉

比安卡·提塞拉出生於聖保羅，受訓於皇家芭蕾舞學校、瓦加諾娃芭蕾舞學院及慕尼黑音樂暨表演藝術大學芭蕾舞學院，2016 / 2017 舞季成為巴伐利亞國家芭蕾舞團二團的實習生。

Bianca Teixeira

Bianca Teixeira was born in São Paulo, Brazil. She received her education at the Royal Ballet, the Vaganova Academy and at the Ballet Academy of the University for Music and the Performing Arts Munich. From the beginning of the 2016/17 season, she dances as a Trainee with Bayerisches Staatsballett II.

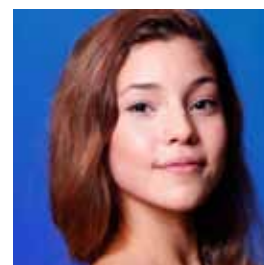


弗蘭西斯科·內羅

弗蘭西斯科·內羅出生於意大利巴里，並於當地受訓，2011年入讀米蘭史卡拉歌劇院學院，也曾與史卡拉歌劇院樂團同台演出。2015 / 2016 舞季，他獲得亨氏波斯爾基金會獎學金，並加入巴伐利亞國家芭蕾舞團二團。

Francesco Leone

Francesco Leone was born in Bari, Italy, where he started his dance training. In 2011, he continued his studies at the Accademia Teatro alle Scala in Milan. He has also danced on stage with the ensemble of Teatro alla Scala. From the beginning of the 2015/2016 season, Leone received a Heinz-Bosl-Stiftung scholarship and joined the Bayerisches Staatsballett II.



辛西亞·莉茲

2014年，巴西籍的辛西亞·莉茲獲文憑畢業，在里約熱內盧及聖彼得堡首次踏上舞台，獲得亨氏波斯爾基金會獎學金後，2015年11月加入巴伐利亞國家芭蕾舞團二團。

Sinthia Liz

Brazilian Sinthia Liz da Mata Barbosa graduated with a diploma in 2014 and gathered her first stage experience in Rio de Janeiro and St. Petersburg. She joined the ensemble of Bayerisches Staatsballett II in November 2015 as a Heinz-Bosl-Stiftung scholarship holder.



瑪格麗塔·內托

瑪格麗塔·內托是葡萄牙人，受訓於葡萄牙國立芭蕾舞學院，因在美國青少年芭蕾舞大賽擠身準決賽而獲得獎學金，2015年畢業於蘇黎世舞蹈學院。2015/16舞季，她加入青少年舞團，成為巴伐利亞國家芭蕾舞團的實習生。

Margarida Neto

The Portuguese Margarida Neto started her training at the National Conservatory Dance School, Lisbon. She was awarded a scholarship from Zurich Dance Academy in 2015, having successfully reached the semi-finals of the Youth American Grand Prix competition. At the beginning of the 2015/2016 season, Neto joined the Junior Company as a trainee with Bayerisches Staatsballett.



阿德里安娜·麗斯克

阿德里安娜·麗斯克來自波蘭，於費城聖阿德爾伯特學校開始受訓，2015年畢業於羅茲的菲利克斯·帕內爾芭蕾舞學校。她獲得亨氏波斯爾基金會獎學金後，同年9月加入巴伐利亞國家芭蕾舞團二團。獎項包括：波蘭總理獎學金及波蘭文化與國家遺產部獎學金。

Adrianna Rieske

Adrianna Rieske comes from Poland. She started training at St. Adalbert's School in Philadelphia and graduated from the Feliks Parnell Ballet School in Łódź in 2015. In September 2015, Rieske joined Bayerisches Staatsballett II as a Heinz-Bosl-Stiftung scholarship holder. Her awards include scholarships from the Polish Prime Minister, the Polish Minister of Culture and National Heritage.



艾洛絲·扎利諾托

艾洛絲·扎利諾托受訓於法國圖盧茲的貝索芭蕾舞學院及慕尼黑音樂暨表演藝術大學芭蕾舞學院，2016/2017舞季榮獲亨氏波斯爾基金會獎學金。獎項包括：國際古典舞蹈大賽冠軍及利沃諾國際舞蹈大賽冠軍。

Eloise Sacilotto

Eloise Sacilotto was educated at the Besso Ballet Académie in Toulouse, France and at the Ballet Academy of the University of Music and Performing Arts Munich. At the beginning of the 2016/2017 season, Sacilotto received a Heinz-Bosl-Stiftung scholarship. Her awards include First Place at the Concours International de Danse Classique and First Place at the Concours International Livorno In Danza.



嘉露連那·巴斯托斯

嘉露連那·巴斯托斯受訓於慕尼黑音樂暨表演藝術大學芭蕾舞學院，亮相國家劇院的亨氏波斯爾午間劇場。2016/2017舞季，她成為巴伐利亞國家芭蕾舞團二團的實習生。獎項包括：2013年首爾國際芭蕾舞大賽一等獎、2012年波士頓國際芭蕾舞大賽二等獎、巴西舞蹈委員會大賽一等獎、卡布弗里烏國際舞蹈節（2008-2013）的最佳舞蹈獎、2013年特別獎及一等獎，以及在2008年至2013年間獲得卡布弗里烏國際舞蹈節一等獎/最佳古典舞者。

Carollina de Souza Bastos

Brazilian Carollina de Souza Bastos trained at the Ballet Academy of the University for Music and the Performing Arts Munich, and gathered stage experience through Heinz-Bosl-Stiftung matinee performances at the Nationaltheater Munich. From the beginning of the 2016/17 season, she dances as a Trainee with Bayerisches Staatsballett II. Her awards include First Prize at the 2013 Seoul International Ballet Competition, Second Prize at the 2012 Boston International Ballet Competition, First and Special Prizes at the 2013 Conselho Brasileiro de Dança, and First Prize / Best Classical Dancer at the Festival Internacional de Dança de Cabo Frio between 2008 and 2013.



莎拉·沙弗

莎拉·沙弗出生於德國奧格斯堡，受訓於斯圖加特舞團附屬芭蕾舞學校及慕尼黑音樂暨表演藝術大學芭蕾舞學院，2016/2017舞季成為巴伐利亞國家芭蕾舞團二團的實習生。獎項包括：奧格斯堡藝術進步獎及美國青少年芭蕾舞大賽一等獎。

Sarah Schäfer

Sarah Schäfer was born in Augsburg, Germany. She received her education at the John Cranko Schule Stuttgart and at the Ballet Academy of the University for Music and the Performing Arts Munich. From the beginning of the 2016/17 season, she dances as a Trainee with Bayerisches Staatsballett II. Her awards include the Award for the Advancement of the Arts from the city of Augsburg, and First Place at the Youth American Grand Prix.



米琪拉·珊素特拉

米琪拉·珊素特拉出生於意大利馬真塔，於都靈新劇院及漢堡芭蕾舞團的芭蕾舞學校學習古典舞蹈，首次專業演出與多個舞團合作，包括：荷蘭國家芭蕾舞團、阿姆斯特丹及瑞典皇家芭蕾舞團。2016年2月起，成為巴伐利亞國家芭蕾舞團二團的實習生。

Michela Zanzottera

Michela Zanzottera was born in Magenta, Italy, and received her classical dance education at the New Theatre in Turin as well as the Ballet School of the Hamburg Ballet. Her first professional engagements were with Het National Ballet, Amsterdam and the Royal Swedish Ballet. Zanzottera has been an apprentice with the Bayerisches Staatsballett II since February 2016.



賓哲明·巴拉

賓哲明·巴拉是匈牙利及葡萄牙人，於里斯本國立舞蹈及音樂學院開始受訓，畢業於蘇黎世舞蹈學院，2016 / 2017 舞季成為巴伐利亞國家芭蕾舞團二團的實習生。

Benjamim Balazs

Benjamim Balazs holds both Hungarian and Portuguese nationality. He started his training at the National Conservatory Dance School, Lisbon and graduated from the Tanz Akademie Zurich. From the beginning of the 2016/17 season, he joined the Bayerisches Staatsballett II as a Trainee.



費德利高·布魯科萊利

費德利高·布魯科萊利出生於意大利阿格里真托，受訓於米蘭史卡拉歌劇院學院，2016 / 2017 舞季獲得亨氏波斯爾基金會獎學金，是巴伐利亞國家芭蕾舞團二團的成員。

Federico Bruccoleri

Federico Bruccoleri was born in Agrigento, Italy. He received his training at the Accademia Teatro alla Scala in Milan. At the beginning of the 2016/2017 season, Bruccoleri received a Heinz-Bosl-Stiftung scholarship. He is a member of the Bayerisches Staatsballett II.

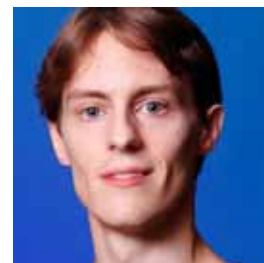


布蘭頓·登曼

布蘭頓·登曼是加拿大和荷蘭公民，受訓於加拿大亞伯達芭蕾舞學院，畢業於多倫多加拿大國家芭蕾舞學校，其後入讀阿姆斯特丹荷蘭國家芭蕾舞團學院。2015 / 2016 舞季，他獲得亨氏波斯爾基金會獎學金，並加入巴伐利亞國家芭蕾舞團二團。

Brandon Demmers

Brandon Demmers holds both Canadian and Dutch citizenship. He started his training at the Alberta Ballet Academy in Canada, followed by the National Ballet School Canada in Toronto, from where he graduated. He then joined the Het Nationale Ballet Academy in Amsterdam. At the beginning of the 2015/2016 season, Demmers received a Heinz-Bosl-Stiftung scholarship and joined the Bayerisches Staatsballett II.



薩瓦·米洛耶維奇

薩瓦·米洛耶維奇來自塞爾維亞，受訓於貝爾格萊德芭蕾舞學院，畢業於斯圖加特舞團附屬芭蕾舞學校。2015 / 2016 舞季，他以實習生身份與斯圖加特芭蕾舞團合作，2016 年 9 月成為巴伐利亞國家芭蕾舞團二團的實習生。演出劇目包括：格蘭高的《奧尼金》、《羅密歐與茱麗葉》、《縮寫 R.B.M.E.》及《狂喜之詩》。

Sava Milojevic

Sava Milojevic comes from Serbia. He trained at the Ballet Academy Belgrade and graduated from the John Cranko Schule in Stuttgart. As an apprentice, he danced with the Stuttgarter Ballet in the 2015/2016 season and joined the Bayerisches Staatsballett II as a trainee in September 2016. His repertoire includes *Onegin* (J. Cranko), *Romeo and Juliet* (J. Cranko), *Initiales R.B.M.E.* (J. Cranko), and *Poème de l'Extase* (J. Cranko).

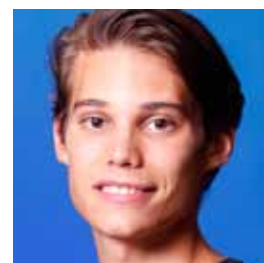


賈斯汀·里姆克

賈斯汀·里姆克出生於柏林，受訓於柏林國家芭蕾舞學校。2016 / 2017 舞季，他獲得亨氏波斯爾基金會獎學金，並加入巴伐利亞國家芭蕾舞團二團。演出劇目包括：《海盜》的獨舞及《小王子》的小王子。

Justin Rimke

Justin Rimke was born in Berlin and trained at the Staatliche Ballettschule Berlin. At the beginning of the 2016/2017 season, Justin Rimke received a Heinz-Bosl-Stiftung scholarship and now dances with the Bayerisches Staatsballett II. His repertoire includes Solo in *Le Corsaire* and The Little Prince in *The Little Prince*.



克里斯多夫·薩勒

克里斯多夫·薩勒 9 歲開始受訓於維也納國家歌劇院芭蕾舞學院，多次亮相歌劇舞台，例如：著名的維也納歌劇節、夏天及冬天日間演出、以及芭蕾舞學院表演。2014 年夏天，薩勒榮譽畢業，加入維也納芭蕾舞學院的青少年舞團，並於 2015 年 9 月成為巴伐利亞國家芭蕾舞團二團的實習生。他曾榮獲 2014 年穆齊爾-泰瑞優秀獎。

Christoph Schaller

Christoph Schaller started his training at the Vienna State Opera's Ballet Academy at the age of nine, and danced on the opera's stage on several occasions, including the famous Opera Ball, the summer and winter matinées and the performances of the Ballet Academy. In summer 2014, he graduated with honours and joined the Junior Company of the Vienna Ballet Academy. In September 2015, Schaller joined the Bayerisches Staatsballett II as a Trainee. He received the Musil-Téri-Award for excellence in 2014.

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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 Ulland 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	25/2
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隊 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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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

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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