

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

American Ballet Theatre
美國芭蕾舞劇院

精選舞薈

Dance Gala

藝術總監：凱文·麥肯齊 Artistic Director: Kevin McKenzie



藝術節開幕演出贊助
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For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A handwritten signature in black ink, which appears to be 'John Lee'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A handwritten signature in black ink, which appears to be 'John Lee'.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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贊助藝術節開幕演出
美國芭蕾舞劇院 — 精選舞薈節目 —
For sponsoring the Festival Opening performance of
American Ballet Theatre - Dance Gala Programme I



41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013

Presents

American Ballet Theatre 美國芭蕾舞劇院

Dance Gala

精選舞薈

21.2.2013

節目一 Programme 1

演出長約 2 小時，
包括兩節中場休息
Approx 2 hrs incl two intervals

節目資料 P14 for programme details

22-23.2.2013

節目二 Programme 2

演出長約 2 小時 10 分鐘，
包括兩節中場休息
Approx 2 hrs and 10 mins
incl two intervals

節目資料 P27 for programme details

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

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關於信和藝術



Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' in 2006. The programme organises art exhibitions and activities at various Sino Group properties. By providing local and international artists and arts groups more opportunities to showcase their visual, community and performing arts talents, 'Sino Art' aims to add vigour to a more creative and culturally vibrant Hong Kong. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初創立「信和藝術」，旨在推動本地藝術發展，經常舉辦各類型展覽及藝術教育活動，把藝術融入生活。集團於旗下物業開設公共藝廊，並成立策展團隊，為本地、中國內地以至國際的藝術家提供一個展示作品及與公眾交流的平台，令公眾有機會多加認識和欣賞他們在視覺藝術、社區藝術以及表演藝術方面的才華。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



www.sinoart.com

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特別鳴謝 Acknowledgements

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美國芭蕾舞劇院 American Ballet Theatre

凱文·麥肯齊 Kevin McKenzie

藝術總監 Artistic Director

雷切爾·摩爾 Rachel S Moore

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Apprentices

Claire Davison · Kaho Ogawa · Sem Sjouke · Bryn Watkins · Zhiyao Zhang

維克托·巴比 Victor Barbee

聯合藝術總監 Associate Artistic Director

奧姆斯比·威爾金斯 Ormsby Wilkins

音樂總監 Music Director

查爾斯·巴克 Charles Barker

首席指揮 Principal Conductor

大衛·拉馬殊 David LaMarche

指揮 Conductor

芭蕾舞導師 Ballet Masters

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The ABT Artistic Director's Chair is generously supported through an endowed gift from Edward A Fox.

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| 20.2.2013 | 20.2.2013 |
| 與凱文·麥肯齊對談（演後藝人談） | Meet Kevin McKenzie (Meet-the-Artist) |
| 22.2.2013（五）晚上 9:50-12:20 | 22.2.2013 (Fri) 9:50-12:20pm |
| 歡迎觀眾演出後留步，與舞團藝術總監凱文·麥肯齊會面。 | If you would like to meet Kevin McKenzie, the Artistic Director of the company, please remain in the auditorium after the performance. |
| 英語主講 | In English |
| 美國芭蕾舞劇院大師班 | American Ballet Theatre (ABT) Masterclass |
| 大師班（一） | Masterclass I |
| 23.2.2013（六）上午 11:00 - 下午 12:30 | 23.2.2013 (Sat) 11:00am-12:30pm |
| 適合 12-17 歲曾接受中等程度芭蕾舞訓練的參加者 | Suitable for participants aged 12-17 with intermediate ballet training |
| 大師班（二） | Masterclass II |
| 24.2.2013（日）上午 11:00- 下午 12:30 | 24.2.2013 (Sun) 11:00am-12:30pm |
| 適合 18 歲或以上曾接受高階或專業芭蕾舞訓練的參加者 | Suitable for participants aged 18 and above with professional ballet training |
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| 英語主講。需網上預先登記 | In English. Online registration required. |
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21.2.2013

精選舞薈 節目一
Dance Gala Programme 1

《給薛麗亞之歌》

Drink to Me Only With Thine Eyes

莫里斯 / 湯姆森
Mark Morris / Virgil Thomson

— 中場休息 Interval —

《天鵝湖》第三幕雙人舞

Swan Lake Act III Pas de Deux

佩蒂巴 / 柴可夫斯基
Marius Petipa / Peter Ilyich Tchaikovsky

雙人舞（選自《星條旗》）

Pas de Deux from Stars and Stripes

巴蘭欽 / 蘇沙
George Balanchine / John Philip Sousa

— 中場休息 Interval —

《第九交響曲》

Symphony #9

羅曼斯基 / 蕭斯達高維契
Alexei Ratmansky / Dmitri Shostakovich

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Accompaniment

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《給薛麗亞之歌》

Drink to Me Only With Thine Eyes

編舞 馬克·莫里斯 Choreography by Mark Morris
復排 蒂娜·法蘭特 Staged by Tina Fehlandt
音樂 弗吉爾·湯姆森 Music by Virgil Thomson
服裝 桑托·洛奎斯多 Costumes by Santo Loquasto
燈光 米高·奇鮑斯基 Lighting by Michael Chybowski

舞蹈員 Dancers

| | | |
|------------------|----------------|-------------------|
| KRISTI BOONE | SKYLAR BRANDT | ISABELLA BOYLSTON |
| GRANT DeLONG | KENNETH EASTER | JOSEPH GORAK |
| MELANIE HAMRICK | JARED MATTHEWS | SASCHA RADETSKY |
| ADRIENNE SCHULTE | HEE SEO | JAMES WHITESIDE |

鋼琴：芭芭拉·比拉奇 Pianist: BARBARA BILACH

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世界首演 1988年5月31日，紐約大都會歌劇院

Portions of *Drink to Me Only With Thine Eyes* were presented as a work in progress on the *Dancing for Life* Benefit on October 5, 1987. The complete work had its World Premiere on May 31, 1988 at the Metropolitan Opera House in New York City. The music for *Drink to Me Only With Thine Eyes* is Virgil Thomson's "Etudes for Piano" and includes *Chromatic Double Harmonies, Repeating Tremolo, Fingered Fifths, Double Glissando, Oscillating Arm, Pivoting on the Thumb, Alternating Octaves, Double Sevenths, Broken Arpeggios, Parallel Chords, Ragtime Bass, For the Weaker Fingers, and Tenor Lead.*

This production is generously supported through an endowed gift from
Monica, Stefano, Cosima, and Tassilo Corsi.

《給薛麗亞之歌》是為美國芭蕾舞劇院而作。在湯姆森的鋼琴練習曲伴奏下，舞劇融合了古典芭蕾的優雅和現代舞的輕巧，編舞用複雜的現代舞重新詮釋了古典芭蕾的姿態和足尖舞之美。一系列動人的舞蹈片段，為樂曲增添了一份柔情。《半音雙和聲》中令人難忘的鋼琴獨奏結束後，曲風從濃郁的古典轉向躍動離奇，表現了湯姆森作品內容豐富的層次，也與舞蹈自然融合。

Drink to Me Only With Thine Eyes was created for American Ballet Theatre. Set to Virgil Thomson's "Etudes for Piano", it blends the elegance of classical ballet with witty modern dance, as the choreography reinvents classical positions and passages en pointe amid complex modern dance patterns. The result is a sequence of striking choreographic vignettes, where the movement builds into a supple quality of the score. Following the piano solo in the haunting *Chromatic Double Harmonies*, the music changes from lushly classical to dynamic and quirky, conveying the richness of Thomson's score and becoming an intrinsic part of the dance.

—— 中場休息 Interval ——



《天鵝湖》第三幕雙人舞 *Swan Lake Act III Pas de Deux*

改編自摩里亞士·佩蒂巴編舞版本 Choreography after Marius Petipa
音樂 柴可夫斯基 Music by Peter Ilyich Tchaikovsky
服裝 扎克·布朗 Costumes by Zack Brown

舞蹈員 Dancers

PALOMA HERRERA CORY STEARNS

指揮：大衛·拉馬殊 Conductor: DAVID LAMARCHE

凱文·麥肯齊的《天鵝湖》用當代編舞技法再現了十九世紀古典主義的風格和氛圍，靈感來自 1988 年摩里亞士·佩蒂巴和列夫·伊凡諾夫編舞的版本。其中第三幕的〈黑天鵝〉雙人舞短小精悍，在柴可夫斯基的音樂中，刻畫了王子齊格菲的沉淪和對白天鵝的背叛，是整部舞劇中重要的一場。該舞對女舞者挑戰很大，不僅需要極高的技巧，還需要在截然不同的風格間轉換——開頭是假扮的白天鵝之純情，之後逐漸流露出黑天鵝的鋒芒。當黑天鵝誘惑、控制不幸的王子時，舞曲的節奏也隨之變化，魅惑中透着哀傷。

Inspired by the 1988 production of *Swan Lake* with choreography by Marius Petipa and Lev Ivanov, the new presentation by Kevin McKenzie evokes the style and mood of 19th century classicism in contemporary choreography. The *Swan Lake Act III Pas de Deux* is one of the great tests of a ballerina's skill not only for its ferocious technical demands, but also for the distinct change of character from Odette's lyricism to Odile's glittery display that unfolds through the dance. The tempo of the music changes with Odile's seduction of the hapless Siegfried, both alluring and mournful as Odile tempts and holds Siegfried at bay. A succinct portrayal of the moment of Siegfried's downfall and his betrayal of his love for Odette, the brief pas de deux is a pivotal moment in *Swan Lake* perfectly captured by Tchaikovsky's music.



雙人舞（選自《星條旗》）

Pas de Deux from *Stars And Stripes*

編舞 喬治·巴蘭欽 Choreography by George Balanchine*

復排 理查·坦納 Staged by Richard Tanner

音樂 蘇沙 Music by John Philip Sousa

編曲 赫爾希·卡伊 Orchestrated by Hershy Kay

服裝 卡林斯卡 Costumes by Karinska

舞蹈員 Dancers

SARAH LANE DANIIL SIMKIN

指揮：大衛·拉馬殊 Conductor: DAVID LAMARCHE

舞劇《星條旗》選用美國著名軍樂作曲家和指揮家蘇沙（1854-1932）的原曲。1958年芭蕾舞版的音樂由作曲家、音樂劇編曲家卡伊（1919-1981）改編。該劇再現了美國國慶遊行的場景，舞台上耍棒的軍樂隊女指揮、遊行的軍團、巨大的美國國旗，無不表達出俄裔編舞家巴蘭欽對其移居國的敬意。舞劇分為五幕，每一幕採用不同的主旋律。第四幕由高難度雙人舞、變奏及尾聲組成，音樂則選用了《自由之鐘》和《船長》進行曲。活力四射的舞蹈，加上詼諧的內容和炫目的肢體表達，呈現出一場熱情洋溢的古典芭蕾舞。當問及巴蘭欽為什麼要為蘇沙的軍樂編舞，他給出了一個經典的回答：「因為我喜歡他的音樂。」

Stars and Stripes uses original music by John Philip Sousa (1854-1932), an important figure in the history of American military bands and march music. The score for the 1958 ballet was arranged by Hershy Kay (1919-1981), preeminent composer and orchestrator of musicals. The work evokes Fourth of July parades, as it fills the stage with baton twirlers, marching regiments and a huge American flag, marking one of many Balanchine's salutes to his adoptive country. The ballet is divided into five acts (campaigns), each of which uses different Sousa themes. The fourth campaign is a challenging pas de deux, variations, and coda set to the *Liberty Bell* and *El Capitan* marches. A joyous spectacle studded with tongue-in-cheek humour and dazzling virtuosic choreography, the pas de deux fuses the pure dancing of classical ballet with exuberant touches. When Balanchine was asked his reason to choreograph a ballet to Sousa's marches, he famously replied: "Because I like his music."

* © 喬治·巴蘭欽基金 © The George Balanchine Trust

The performance of the Pas de Deux from *Stars and Stripes*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Services standards established and provided by the Trust.

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五幕芭蕾舞劇《星條旗》世界首演 1958年1月17日·紐約市音樂與戲劇中心

Stars and Stripes, a ballet in five acts (campaigns) with costumes by Barbara Karinska and lighting by Nananne Porcher, was given its World Premiere at City Center, New York on January 17, 1958, danced by Allegra Kent, Robert Barnett, Melissa Hayden, Jacques d'Amboise and Diana Adams.

— 中場休息 Interval —



《第九交響曲》 *Symphony #9*

編舞 阿雷西·羅曼斯基 Choreography by Alexei Ratmansky
音樂 蕭斯達高維契 Music by Dmitri Shostakovich
(降E大調第九交響曲，作品70) (Symphony No 9 in E flat Major, Op 70)
服裝 凱索·德克爾 Costumes by Keso Dekker
燈光 珍妮弗·蒂普頓 Lighting by Jennifer Tipton

舞蹈員 Dancers

POLINA SEMIONOVA SIMONE MESSMER
MARCELO GOMES CRAIG SALSTEIN
HERMAN CORNEJO

Gemma Bond April Giangeruso Nicole Graniero Luciana Paris
Adrienne Schulte Christine Shevchenko Devon Teuscher Stephanie Williams
Gray Davis Roddy Doble Thomas Forster Joseph Gorak
Joseph Phillips Calvin Royal Arron Scott Eric Tamm

指揮：查爾斯·巴克 Conductor: CHARLES BARKER



編舞的話 Choreographer's Notes on the Music

蕭斯達高維契的第九交響曲有機地融合了輕快的音樂和戲劇、誇張元素。它的戲劇性和舞蹈的結合是個有趣的藝術體驗。

因為沒有故事情節，所以沒有人物。但是我們有角色、有動機、有環境。雖然沒有情節，但樂曲並不抽象，因為蕭斯達高維契的創作充滿人情味，也暗藏戲劇性。

Symphony No 9 is a surprising combination of music – some light and merry, some dramatic and some melodramatic. It is very interesting dramaturgically, and very danceable. Because there is no story, there are no characters, but there are roles, motivations and circumstances. The piece is storyless but not abstract, because under the surface, Shostakovich was very human and full of drama.

《第九交響曲》是羅曼斯基獨幕芭蕾舞三部曲之一。其餘兩部分別選用蕭斯達高維契的第一交響曲及室樂交響曲（作品 110a），2013 年春季於紐約大都會歌劇院首演。

《第九交響曲》世界首演 2012 年 10 月 18 日，紐約市音樂與戲劇中心，美國芭蕾舞劇院

Symphony #9, choreographed by Alexei Ratmansky, is the first of a trio of works to be presented as a full-evening of one-act ballets. The second and third works, set to Shostakovich's Symphony No 1 and Chamber Symphony for Strings (Op 110a), respectively, will receive their World Premieres during the Company's 2013 Spring season at the Metropolitan Opera House.

Symphony #9 was given its World Premiere by American Ballet Theatre on October 18, 2012 at New York City Center, danced by Polina Semionova, Marcelo Gomes, Herman Cornejo, Simone Messmer and Craig Salstein.

《第九交響曲》由美國芭蕾舞劇院及三藩市芭蕾舞團聯合委約

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Symphony #9 is co-commissioned by American Ballet Theatre and San Francisco Ballet.

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David H Koch is the Lead Underwriter of *Symphony #9*.

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精彩演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院塞洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

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The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organization**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

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*Photo: Swan Lake
Summer Production 2012*

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22-23.2.2013

精選舞薈 節目二

Dance Gala Programme 2

《落葉之詩》

The Leaves Are Fading

都鐸 / 德伏扎克

Antony Tudor / Antonin Dvořák

— 中場休息 Interval —

《摩爾人的帕凡舞》

The Moor's Pavane

利蒙 / 浦塞爾

José Limón / Henry Purcell

— 中場休息 Interval —

《C 大調交響曲》

Symphony in C

巴蘭欽 / 比才

George Balanchine / Georges Bizet

伴奏

Accompaniment

香港小交響樂團

Hong Kong Sinfonietta

《落葉之詩》

The Leaves Are Fading

編舞 安東尼·都鐸 Choreography by Antony Tudor
復排 阿曼達·麥凱洛、約翰·加德納 Staged by Amanda McKerrow & John Gardner
音樂 德伏扎克 Music by Antonin Dvorák
佈景 李名覺 Scenery by Ming Cho Lee
服裝 帕翠西亞·齊普羅德 Costumes by Patricia Zipprodt
燈光 珍妮花·蒂普頓 Lighting by Jennifer Tipton

舞蹈員 (按出場序) Dancers (in order of appearance)

22.2.2013

Karen Uphoff

Stella Abrera

Sarah Smith

Marian Butler

Nicola Curry

Polina Semionova

Nicole Graniero

Zhong-Jing Fang

Yuriko Kajiya

Gray Davis

Daniel Mantei

Jared Matthews

Alexei Agoudine

Alexandre Hammoudi

JULIE KENT

MARCELO GOMES

23.2.2013

Stephanie Williams

Isabella Boylston

Brittany DeGrofft

Gemma Bond

Karen Uphoff

Kristi Boone

Adrienne Schulte

Luciana Paris

Sarah Lane

Grant DeLong

Daniel Mantei

Arron Scott

Julio Bragado-Young

Patrick Ogle

HEE SEO

ROBERTO BOLLE

指揮：大衛·拉馬殊 Conductor: DAVID LAMARCHE

世界首演 1975年7月17日，紐約林肯中心州立劇院

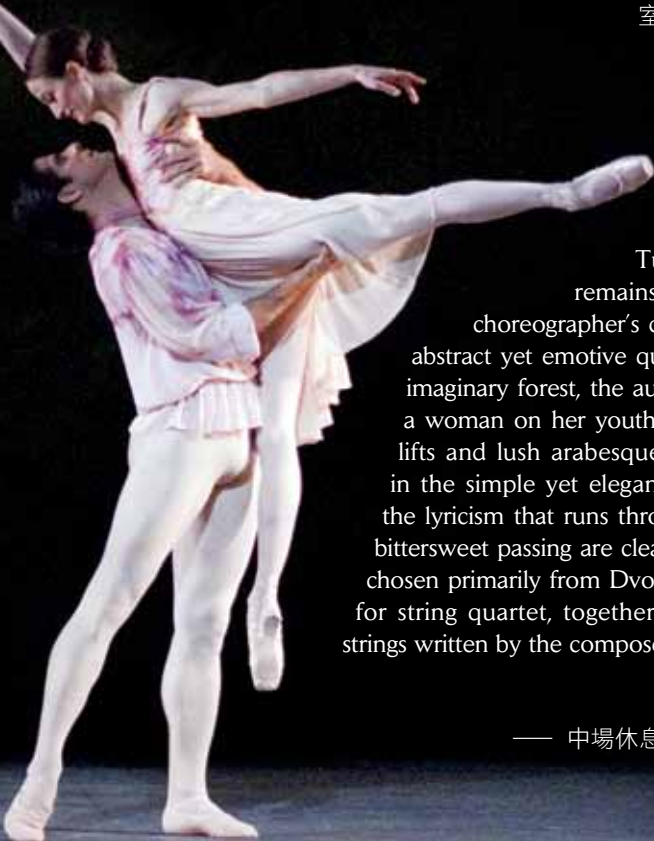
The Leaves Are Fading was given its World Premiere on July 17, 1975 at the New York State Theater, Lincoln Center, New York City.

This performance of *The Leaves Are Fading*, ©1977 Antony Tudor, is presented by arrangement with the Estate of Antony Tudor and The Antony Tudor Ballet Trust.

Tonight's performance of *The Leaves Are Fading* is generously sponsored through an endowed gift from Cosby W and Timothy M George.

Nancy Zeckendorf is the Leading Sponsor of Antony Tudor's *The Leaves Are Fading*.

《落葉之詩》由美國芭蕾舞劇院委約，是編舞家安東尼·都鐸的後期作品之一。該劇探討韶華和消逝，以抽象和感性著稱，被奉為芭蕾舞經典。只見虛構的森林裏，一名女子正沉浸於年少時光的回憶中，在一群年輕舞者中做出輕盈的托舉和優雅的阿拉貝斯克。素雅的佈景和服裝，彷彿褪色的色彩，更加強了作品的抒情氣氛——苦樂參半的過往在回憶的滌蕩中昇華。音樂主要選自德伏扎克鮮為人知的弦樂四重奏《柏樹》，以及他在1880年代的弦樂室樂曲。



Commissioned by American Ballet Theatre, *The Leaves Are Fading* is a haunting meditation on youthful romance and the passing of life. It was one of Antony Tudor's last ballets, and it remains one of the major works in the choreographer's canon. The work is known for its abstract yet emotive quality. Against an unadorned and imaginary forest, the audiences see the reminiscences of a woman on her youth, amid youthful dances with airy lifts and lush arabesques. The fading colours, reflected in the simple yet elegant settings and costumes, add to the lyricism that runs through the work – the past and its bittersweet passing are cleansed by memory. The score was chosen primarily from Dvorak's little-known work, *Cypresses* for string quartet, together with other chamber music for strings written by the composer in the 1880s.

— 中場休息 Interval —

《摩爾人的帕凡舞》

(改編自《奧賽羅》)

The Moor's Pavane

(Variations on a Theme of *Othello*)

編舞 荷西·里蒙

Choreography by José Limón

音樂 浦塞爾

Music by Henry Purcell

編曲 西蒙·薩多夫

Arrangement by Simon Sadoff

(選自《阿布德拉扎爾》、《戈爾迪之結解開》及
《為弦樂而寫的孔雀舞及夏康舞曲》中的孔雀舞)

(From "Abdelazer," "The Gordian Knot Untied," and
the pavane from "Pavane and Chaconne for Strings")

指導及重排 克雷·塔里亞菲羅

Direction and Reconstruction by Clay Taliaferro

服裝 寶琳·羅倫斯

Costumes by Pauline Lawrence

舞蹈員

Dancers

22.2.2013

23.2.2013

摩爾人 The Moor

ROMAN ZHURBIN

MARCELO GOMES

摩爾人的朋友 His Friend

THOMAS FORSTER

CORY STEARNS

摩爾人朋友之妻 His Friend's Wife

SIMONE MESSMER

VERONIKA PART

摩爾人之妻 The Moor's Wife

XIOMARA REYES

JULIE KENT

指揮：大衛·拉馬殊

Conductor: DAVID LAMARCHE

世界首演 1949年8月17日，康涅狄格州康涅狄格學院帕爾默演奏廳

美國芭蕾舞劇院首演 1970年6月27日，紐約州立劇院

The Moor's Pavane was first performed at the Palmer Auditorium, Connecticut College, New London, Connecticut at the Second American Dance Festival on August 17, 1949 and danced by José Limón (The Moor), Betty Jones (The Moor's Wife), Lucas Hoving (His Friend) and Pauline Koner (His Friend's Wife).

The Moor's Pavane was first performed by American Ballet Theatre on June 27, 1970 at the New York State Theater and danced by Bruce Marks (The Moor), Toni Lander (The Moor's Wife), Royes Fernandez (His Friend), and Sallie Wilson (His Friend's Wife).

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雖然副題注明「改編自《奧賽羅》」，這隻舞卻並非莎士比亞《奧賽羅》的芭蕾舞版。作品通過帕凡舞及多種文藝復興盛期舞蹈，描繪了不幸的摩爾人，其錯遭猜忌的妻子，背信棄義的友人以及其妻子。劇中四個人物映射了每個人的悲劇，具有跨時代的深意。

Though subtitled "Variations on a Theme of *Othello*", this dance is not intended as a choreographic version of Shakespeare's play. In the form of a pavane and other dances of the high Renaissance, the legend is told of the hapless Moor, his wrongfully suspected wife, the Moor's treacherous friend and his wife. The four characters portray the tragedy of Everyman, and the ballet is, therefore, timeless in its implications.

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Thomas Forster

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Jamie Kopit
Renata Pavam

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YURIKO KAJIYA+

DANIIL SIMKIN#
JOSEPH GORAK+

Melanie Hamrick
Patrick Ogle

Stephanie Williams
Grant DeLong

Claire Davison
Kelley Potter

Zhong-Jing Fang
Jessica Saund

Lauren Post
Bryn Watkins

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SASCHA RADETSKY#
JARED MATTHEWS+

Skylar Brandt
Arron Scott

Nicole Graniero
Joseph Phillips

Gemma Bond
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Marian Butler
Elina Miettinen

Gabrielle Johnson
Luciana Paris

Jamie Kopit
Renata Pavam

and

Kaho Ogawa

Sarah Smith

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比才（1838–1875）17歲時創作了C大調交響曲，當時他還在巴黎音樂學院，是古諾的學生。這首交響曲的樂譜遺失了幾十年，直至1933年才在學院的圖書館中發現，隨後發表。巴蘭欽最初是從史達拉汶斯基那裏聽說的這首沉寂已久的作品。在巴黎歌劇院芭蕾舞團任客席芭蕾舞導師時，巴蘭欽要求給他兩星期，使用此曲編排出《水晶宮》。一年後該作在美國首演，他簡化了服裝與佈景，將其更名為《C大調交響曲》。

Georges Bizet (1838–1875) composed his *Symphony in C* when he was a 17-year-old pupil of Charles Gounod at the Paris Conservatory. The manuscript was lost for decades, and was published only after it was discovered in the Conservatory's library in 1933. George Balanchine first learned of the long-vanished score from Stravinsky. He required only two weeks to choreograph it as *Le Palais de Cristal* for the Paris Opera Ballet, where he was serving as a guest ballet master. When he revived the work the following year for its US premiere, he simplified the sets and costumes and changed the title.

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Georges Bizet's *Symphony in C* is used by arrangement with European American Music Distributors, agent for Universal Edition Vienna.

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Costumes courtesy of the National Ballet of Canada.

世界首演 1947年7月28日，巴黎歌劇院，巴黎歌劇院芭蕾舞團

美國首演 1948年3月22日，紐約市音樂與戲劇中心，紐約市芭蕾舞團

美國芭蕾舞劇院首演 2001年10月23日，紐約市音樂與戲劇中心

Symphony in C was given its American Ballet Theatre Company Premiere on Tuesday, October 23, 2001 at City Center, New York, danced by Paloma Herrera, Ethan Stiefel, Nina Ananiashvili, Jose Manuel Carreño, Ashley Tuttle, Angel Corella, Sandra Brown and Sascha Radetsky.

Under the title *Le Palais de Cristal*, *Symphony in C* was given its World Premiere by the Paris Opera Ballet at the Paris Opera House on July 28, 1947, danced by Lycette Darsonval, Tamara Tomanova, Micheline Bardin, Madeleine Lafon, Alexandre Kaloujny, Roger Ritz, Michel Renault and Max Bozzoni.

Symphony in C was given its US premiere by Ballet Society (later New York City Ballet) at City Center, New York on March 22, 1948, danced by Maria Tallchief, Tanaquil LeClercq, Beatrice Tompkins, Elise Reiman, Nicholas Magallanes, Francisco Moncion, Herbert Bliss and Lew Christensen.

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馬克·莫里斯 Mark Morris

美國舞蹈家、編舞家、導演，1956年生。擁有11個榮譽博士學位，對現代舞蹈與音樂的貢獻備受肯定，多次獲獎。與三藩市芭蕾舞團、美國芭蕾舞劇院、巴黎歌劇院芭蕾舞團等世界頂級舞團均有合作，在歌劇領域亦頗有建樹，為紐約大都會歌劇院和英國國家歌劇院導演及編舞。他創辦的馬克·莫里斯舞團總部馬克·莫里斯舞蹈中心位於紐約布魯克林。著名作品包括《堅果》(1991)、《V》(2002)及《四肢》(2004)。

Born in 1956, Morris is an American dancer, choreographer and director. Morris has collaborated with the world's top dance companies such as San Francisco Ballet, American Ballet Theatre and Paris Opera Ballet. He has also worked extensively in opera, directing and choreographing productions for the Metropolitan Opera and English National Opera, among others. Notable works by Mark Morris include *The Hard Nut* (1991), *V* (2002), *All Fours* (2004). His company, Mark Morris Dance Group, has its permanent headquarters, the Mark Morris Dance Center, in Brooklyn. Morris is the holder of 11 honorary doctorates and numerous awards for his contribution to modern dance and music.

摩里亞士·佩蒂巴 Marius Petipa

佩蒂巴(1819-1910)獲後人尊稱為「古典芭蕾之父」。1871年起擔任聖彼得堡皇家劇院(現馬林斯基劇院)芭蕾舞導師，任期長達30餘年。他一生共創作50多部芭蕾舞，包括《法老的女兒》、《唐吉訶德》、《睡美人》和《胡桃夾子》。佩蒂巴精心籌備每一部作品，深入研究題材，與設計師、作曲家密切溝通。他卓越的古典創作使俄國芭蕾舞在全球名聲大振，也為二十世紀的芭蕾舞發展奠定了基礎。

Hailed as the “father of the classical ballet”, Petipa (1819-1910) is noted for his long career as Premier Maître de Ballet of the St Petersburg Imperial Theatres, a position he held from 1871 until 1903. Petipa created over 50 ballets, including *The Pharaoh's Daughter*; *Don Quixote*; *The Sleeping Beauty* and *The Nutcracker*. Petipa researched the subject matters of the ballets he staged, making detailed preparations for each production, and worked closely with the designer and composer. With his extensive choreographic work and its noble classicism, Petipa elevated the Russian ballet to international fame and laid the cornerstone for 20th century ballet.

喬治·巴蘭欽 George Balanchine

巴蘭欽(1904-1983)，二十世紀最重要編舞家之一，美國芭蕾舞學校和紐約市芭蕾舞團創辦人之一，其作品對美國舞蹈和現代芭蕾舞影響深遠。巴蘭欽生於俄國聖彼德堡，1924年起在歐洲拓展舞蹈及編舞事業，1933年移居紐約。他常用柴可夫斯基的音樂編曲，與史達拉汶斯基的合作也頗多，其400多部芭蕾舞作品中有39部都選用了史達拉汶斯基的音樂。巴蘭欽的主要作品有《胡桃夾子》(1955)、《唐吉訶德》(1965)和《三樂章交響曲》(1972)。

Recognised as one of the 20th century's foremost choreographers, Balanchine (1904-1983) was the co-founder of the School of American Ballet and New York City Ballet, as his work transformed American dance and shaped modern ballet. Born in St Petersburg, Russia, Balanchine left his home country in 1924 to develop his career as a dancer and choreographer in Europe, before moving to New York in 1933. Balanchine worked extensively with composer Igor Stravinsky, and 39 of his more than 400 ballets were choreographed to music by Stravinsky. Balanchine also choreographed many of his ballets to Tchaikovsky's music. His major works include *The Nutcracker* (1955), *Don Quixote* (1965) and *Symphony in Three Movements* (1972).

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請參閱第 51 頁。

Please see page 51.

安東尼·都鐸 Antony Tudor

都鐸 (1908-1987)，二十世紀芭蕾舞編舞名家。1930 年代在倫敦於蘭伯特舞團開始專業舞蹈生涯；1940 年代與美國芭蕾舞劇院密切合作，知名舞劇包括《羅密歐與茱麗葉》(1943) 和《風之影》(1948)；1951 年進入紐約茱莉亞音樂學院，任舞蹈系創系成員至 1971 年；1974 年起擔任美國芭蕾舞劇院聯合總監，1980 獲劇團授予榮譽編舞家稱號。都鐸曾獲卡佩茲奧獎和韓德爾藝術成就獎等多項榮譽。

One of the giants of 20th century choreography, Tudor (1908-1987) began dancing professionally with Ballet Rambert in London in the 1930s. Through the 1940s he worked closely with the American Ballet Theatre (ABT), creating such well-known works as *Romeo and Juliet* (1943) and *Shadow of the Wind* (1948). In 1951, Tudor joined the Julliard School's Dance Division as a founding faculty member, a position he held until 1971. Tudor received numerous honours throughout his career, including the Capezio Award and the Handel Medallion. He was appointed Associate Director of ABT from in 1974 until his appointment as Choreographer Emeritus in 1980, a position he held until his death in 1987.

荷西·里蒙 José Limón

利蒙 (1908-1972)，生於墨西哥的美籍現代舞蹈家、編舞家。其作品挖掘人性的優點和弱點，拓寬了現代舞的疆域。第一部重要作品《摩爾人的帕凡舞》(1949) 蘊含了莎劇《奧賽羅》中嫉妒、憤怒、悔恨的情感。其他知名作品包括《瑪蓮芝》(1949) 及《小彌撒曲》(1958)。《瑪蓮芝》改編自墨西哥傳說，《小彌撒曲》則描繪了二戰轟炸倖存者堅定的生存信念。他的荷西·利蒙現代舞團成立於 1946 年，巡演足跡遍布南北美洲、歐洲和亞洲。

Mexican-born US modern dancer and choreographer Limón (1908-1972) is known for expanding the repertoire of modern dance in works that explore the strengths and weaknesses of the human character. His first major work, *The Moor's Pavane* (1949), conveys the jealousy, rage and remorse of Shakespeare's *Othello*. Other successful works include *Missa Brevis* (1958), which portrays the sustaining faith of survivors of World War II bombings, and *La Malinche* (1949), based on a Mexican legend. The José Limón Dance Company, founded in 1946, has toured across the two Americas, Europe, and the Far East, and continues to perform on both national and international scenes.

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Eric Tamm is the recipient of a 2012 Leonore Annenberg Fellowship in the Arts.

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美國芭蕾舞劇院

American Ballet Theatre

美國芭蕾舞劇院是世界頂尖舞團之一，其舞者技藝精湛，節目水準高超。舞劇院每年在全美和全球巡演，年觀眾量超過 40 萬，堪稱「美國國家芭蕾舞團」。

從 1940 年創團初始至 1980 年，美國芭蕾舞劇院在露西亞·萊斯和奧利弗·史密斯的領導下，承襲經典的同時積極創新。舞劇院的舞目從古典到現代，從《天鵝湖》、《吉賽爾》、《睡美人》，到巴蘭欽、都鐸、羅賓斯、德米爾、夏普等二十世紀傑出編舞家的作品，無不體現了其「創作、展現、保存及拓展古典舞蹈」的宗旨。

如今，在現任藝術總監、前首席舞者麥肯齊的帶領下，美國芭蕾舞劇院懷着堅定的藝術信念，繼續用美式芭蕾舞把曼妙舞劇呈現給世界。

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凱文·麥肯齊 Kevin McKenzie

藝術總監
Artistic Director

麥肯齊生於美國佛蒙特，在華盛頓芭蕾舞學院學習舞蹈，1972年在保加利亞第六屆國際芭蕾舞比賽中榮獲銀牌。麥肯齊曾在卓扶利芭蕾舞團和華盛頓芭蕾舞團擔任領舞，1979年3月進入美國芭蕾舞劇院擔任獨舞員，同年晉升為首席舞蹈員，直到1991年才退出舞台。1989年9月，麥肯齊獲華盛頓芭蕾舞團授予永久客席藝術家之銜，1991年又成為該團聯合藝術指導。他同時也是范哈默爾新阿姆斯特丹芭蕾舞團聯合藝術總監和編舞。

麥肯齊1992年10月起擔任美國芭蕾舞劇院藝術總監，之前編排的舞目有為范哈默爾新阿姆斯特丹芭蕾舞團所作的《贊巴里亞》(1984)和《李斯特練習曲》(1991)，以及給華盛頓芭蕾舞團的《露西與伯爵》(1992)。他為美國芭蕾舞劇院編排了《胡桃夾子》(1993)、《唐吉訶德》(1995，與蘇珊·瓊斯合作)、《天鵝湖》(2000)、《雷蒙達》(2004，任概念創作及導演，霍姆斯編舞)，以及《睡美人》(2007，與格爾西·柯克蘭及米高·切諾夫合作)。

麥肯齊所獲榮譽眾多，其中包括聖邁克大學於1993年授予的榮譽文學博士，和1999年的「舞蹈雜誌獎」。他還是卡茲班國際舞蹈中心的創始董事成員。

McKenzie was a leading dancer with both The Joffrey Ballet and the National Ballet of Washington before joining American Ballet Theatre as a Soloist in March 1979. He was appointed a Principal Dancer the same year and danced with the company until 1991. A native of Vermont, McKenzie received his ballet training at the Washington School of Ballet. In 1972, McKenzie was awarded a silver medal at the Sixth International Ballet Competition in Varna, Bulgaria.

In September 1989, McKenzie was appointed a permanent guest artist with The Washington Ballet and, in 1991, assumed the position of Artistic Associate. He has also acted as Associate Artistic Director and choreographer with Martine van Hamel's New Amsterdam Ballet.

McKenzie was appointed Artistic Director of American Ballet Theatre in October 1992. His previous choreographic credits include *Groupo Zambaria* (1984) and *Liszt Études* (1991) both for Martine van Hamel's New Amsterdam Ballet, and *Lucy and the Count* (1992) for The Washington Ballet and, for American Ballet Theatre, *The Nutcracker* (1993), *Don Quixote* (1995, in collaboration with Susan Jones) a new production of *Swan Lake* (2000), the conception and direction of a new production of *Raymonda* (2004), with choreography by Anna-Marie Holmes, and a new production of *The Sleeping Beauty* with Gelsey Kirkland and Michael Chernov (2007).

McKenzie has received numerous awards including an honorary degree of Doctor of Arts from Saint Michael's College in Colchester, Vermont (1993) and the Dance Magazine Award (1999). McKenzie is a founding board member of Kaatsbaan International Dance Center in Tivoli, New York.

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雷切爾·摩爾 Rachel S Moore

行政總裁
Chief Executive Officer

摩爾 2004 年 4 月成為美國芭蕾舞劇院行政總監，此前她曾是這裏的群舞員（1984 至 1988 年）。摩爾在 1990 年於美國國家藝術基金會擔任藝術行政人員；1998 至 2001 年擔任 STEP（為波士頓非白人學生設立的古典樂學校）的行政總監，以及波士頓芭蕾舞劇院管理總監，兼任美國藝術協會和美國國家文化聯盟的高等職位；2001 至 2004 年，摩爾任波士頓芭蕾舞團舞蹈教育中心總監。

摩爾在 1998 至 2000 年間於埃默森學院舞蹈系任兼職講師，2000 年在波士頓大學教授藝術管理研究生課程，2006 至 2010 年在哥倫比亞大學藝術管理課程任兼職講師，2010 年 4 月獲選為紐約婦女論壇成員。

現為「飛快步履」基金會和百慕大國家舞蹈基金會的董事會成員，也是紐約州勞工廳兒童行為顧問委員會及美國聯合國教科文組織全國委員會的成員。

摩爾 1992 年畢業於布朗大學，為美國大學優等生榮譽學會成員，獲榮譽學士學位；1994 年獲哥倫比亞大學藝術管理碩士學位。

A former member of American Ballet Theatre's corps de ballet from 1984 to 1988, Rachel S Moore was named Executive Director of American Ballet Theatre in April 2004. Prior to her appointment, she served as Director of Boston Ballet's Center for Dance Education (2001-2004). From 1998 to 2001, Moore served as Executive Director of Project STEP, a classical music school for students of colour in Boston and Managing Director of Ballet Theatre of Boston. She has also held senior positions with Americans for the Arts and the National Cultural Alliance, both in Washington, DC. In 1990, Moore also served as an Arts Administration Fellow at the National Endowment for the Arts.

Moore served as adjunct faculty in the dance department of Emerson College from 1998 to 2000 and taught non-profit finance in the Arts Administration Graduate Program at Boston University (2000). She served as adjunct faculty in the Arts Administration programme at Columbia University from 2006 to 2010. In April 2010, Moore was elected a member of the Women's Forum of New York.

Moore currently serves on the board of the Dizzy Feet Foundation and the National Dance Foundation of Bermuda. She is a member of the Child Performer Advisory Board for the New York State Department of Labor, and a member of the United States National Commission for UNESCO.

Moore holds a bachelor's degree from Brown University, *Phi Beta Kappa*, Honors (1992); and a Masters in Arts Administration from Columbia University (1994).



阿雷西·羅曼斯基 Alexei Ratmansky

駐團藝術家
Artist in Residence

羅曼斯基生於聖彼得堡，在莫斯科大劇院芭蕾舞學校接受訓練。他曾任烏克蘭國家芭蕾舞團、皇家溫尼伯芭蕾舞團和丹麥皇家芭蕾舞團首席舞者，也曾給眾多舞團編舞，包括馬林斯基芭蕾舞團、丹麥皇家芭蕾舞團、瑞典皇家芭蕾舞團、荷蘭國家芭蕾舞團、紐約市芭蕾舞團、三藩市芭蕾舞團、澳洲芭蕾舞團、基輔芭蕾舞團和格魯吉亞國家芭蕾舞團。羅曼斯基於1999年和2007年兩次獲俄羅斯金面具獎，2005年獲芭蕾舞界最高殊榮「貝諾瓦舞蹈獎」，2001年獲丹麥女王瑪格麗特二世授予丹尼布洛武士勳章。

2004年1月，莫斯科大劇院芭蕾舞團任命羅曼斯基為藝術總監。他為舞團編排了《明亮的小溪》(2003)和《螺絲釘》(2005)，並將《海盜》(2007)和《巴黎的火焰》(2008)重新搬上舞台。在他的帶領下，舞團於2005年和2007年兩次獲英國評論家協會評選為「最佳外國舞團」。他本人也因《明亮的小溪》，於2006年獲英國評論家協會全英舞蹈大獎。2009年，他為紐約大都會歌劇院的《阿依達》編排了新舞。

2009年1月，羅曼斯基加入美國芭蕾舞劇院，擔任駐團藝術家。他為美國芭蕾舞劇院編排了《在第聶伯河上》(2009)、《七首奏鳴曲》(2009)、《假面舞會》(2010)、《胡桃夾子》(2010)、《鄧巴頓》(2011)、《火鳥》(2012)及《第九交響曲》(2012)。

Alexei Ratmansky was born in St Petersburg and trained at the Bolshoi Ballet School. He was a principal dancer with the Ukrainian National Ballet, the Royal Winnipeg Ballet and the Royal Danish Ballet. He has choreographed ballets for the Mariinsky Ballet, the Royal Danish Ballet, the Royal Swedish Ballet, Dutch National Ballet, New York City Ballet, San Francisco Ballet, The Australian Ballet, Kiev Ballet and the State Ballet of Georgia. He earned a Golden Mask Award in 1999 and 2007, and in 2005 was awarded a Benois de la Danse prize. He was made Knight of Dannebrog by Queen Margrethe II of Denmark in 2001.

Ratmansky was named Artistic Director of the Bolshoi Ballet in January 2004. For the Bolshoi Ballet, he choreographed full-length productions of *The Bright Stream* (2003) and *The Bolt* (2005) and re-staged *Le Corsaire* (2007) and *Flames of Paris* (2008). Under Ratmansky's direction, the Bolshoi Ballet was named "Best Foreign Company" in 2005 and 2007 by The Critics' Circle in London, and he received a Critics' Circle National Dance Award for *The Bright Stream* in 2006. In 2009, Ratmansky choreographed new dances for the Metropolitan Opera's production of *Aida*. Ratmansky joined American Ballet Theatre as Artist in Residence in January 2009.

For American Ballet Theatre, Ratmansky choreographed *On the Dnieper* (2009), *Seven Sonatas* (2009), *Waltz Masquerade* (2010), *The Nutcracker* (2010), *Dumbarton* (2011), *Firebird* (2012) and *Symphony #9* (2012)..

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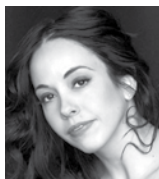
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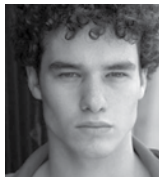
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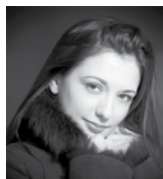
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香港小交響樂團 Hong Kong Sinfonietta

音樂總監：葉詠詩 Music Director: Yip Wing-sie



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香港小交響樂團於 1990 年成立，是香港的旗艦樂團之一。樂團音樂總監葉詠詩一直致力拉近古典音樂與普羅大眾間的距離，銳意「培育文化新一代」。樂團每年演出約 100 場次，經常與國際知名音樂家及藝團合作，包括亞殊堅納西、杜明高、杜美、傅聰、霍活特、巴伐洛堤、蘇嘉文、英國皇家芭蕾舞團、基洛夫芭蕾舞團、莫斯科大劇院芭蕾舞團、英國國家芭蕾舞團、紐約市芭蕾舞團及斯圖加特芭蕾舞團等。樂團亦經常應邀參與香港及海外的藝術節，2012 年樂團首次進軍北美洲，到紐約及加拿大多個以出色音效著稱的音樂廳演出；亦是首隊應邀到法國拉羅克·昂迪樂國際鋼琴音樂節演出的中國樂團。樂團亦曾在意大利、法國、立陶宛、巴西、阿根廷、烏拉圭、日本、北京及上海多個音樂節及著名的波蘭華沙愛樂音樂廳演出。除了傳統的管弦樂章外，樂團更着意製作嶄新的跨藝術媒介節目，並委約作曲家為樂團譜新曲。此外，樂團灌錄了多套唱片，收錄了不少華人作曲家的優秀作品，於 2008 及 2010 年由 DECCA 發行的《就是古典音樂》第一和第二集，亦廣獲好評。

Founded in 1990, Hong Kong Sinfonietta is one of Hong Kong's flagship orchestras, with a mission to bring music closer to the community. The orchestra has collaborated with an illustrious array of international musicians and groups, including Vladimir Ashkenazy, Plácido Domingo, Augustin Dumay, Fou Ts'ong, Christopher Hogwood, Luciano Pavarotti, Pinchas Zukerman, The Royal Ballet, Kirov Ballet, Bolshoi Ballet, English National Ballet, New York City Ballet and Stuttgart Ballet. In 2012, Hong Kong Sinfonietta became the first orchestra from China to perform at the prestigious *Festival International de Piano La Roque d'Anthéron* in Provence, France, and made its début in Canada and New York City at five remarkable venues, all renowned for their outstanding acoustics. In previous seasons, the orchestra has performed at festivals in Italy, France, Lithuania, Japan, Beijing, Shanghai, Brazil, Argentina and Uruguay, and at the National Philharmonic Hall in Warsaw. Today, Hong Kong Sinfonietta performs around 100 times a year and is the Venue Partner of the Hong Kong City Hall. The orchestra has ventured in crossover productions, new commissions and innovative audience development concerts for different age groups. The orchestra's discography includes the *Master Chinese Composition Series* CDs on Hugo and *This is Classical Music I & II* on DECCA.

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香港藝術節 Hong Kong Arts Festival 21.2-22.3.2013



歌劇 / 戲曲 / OPERA / CHINESE OPERA



| | | | | | |
|--|---|---|------|--------------------|-------------------------|
| 《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong | 作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yun Libretto by Yan Yu Directed by Helen Lai |  | CHT | 1-3/3 | 8:15pm |
| 中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i> | | | CHCH | 7, 8/3 | 7:30pm |
| 《粵歷油麻地 — 三代同台做大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera | 龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員 | | YMT | 7-10/3 9, 10/3 | 7:30pm 2:15pm |
| 《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i> | 羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass | | CCGT | 8/3 9/3 10/3 | 6:30pm 6:30pm 2pm |
| 中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i> | 編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao | | APAL | 9, 10/3 | 7:30pm |
| 拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i> | 音樂：占瑪勞莎 Music: Domenico Cimarosa | | APAL | 15, 16/3 | 7:30pm |
| 拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i> | 音樂：威爾第 Music: Giuseppe Verdi | | CCGT | 19, 21, 23/3 | 7:30pm |

音樂 MUSIC

| | | | | | |
|---|--|--|---------------------|----------------------|----------------------------|
| 芝加哥交響樂團 Chicago Symphony Orchestra | 指揮：馬捷爾 Conductor: Lorin Maazel | | CCCH | 28/1 29/1 | 8pm |
| 幻想古提琴室樂團 Phantasm viol consort | 高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus | | APAA | 22/2 23/2 | 8:15pm 4pm |
| 香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII | 指揮：閻惠昌 Conductor: Yan Huichang | | CHCH | 23/2 | 8pm |
| 布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project | 演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan | | APAC NLG YLTA | 23/2 26/2 16/3 | 8:15pm 7:30pm 7:30pm |
| 羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble | 指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski | | CCCH | 1/3 | 8pm |
| 荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i> | 古大提琴獨奏會 Viola da gamba recital | | CHCH | 2/3 | 8pm |
| 艾班另一面 The Other Ebène | 艾班另一面爵士十六人組 The Other Ebène six-piece Jazz band | | APAA | 1/3 | 8:15pm |
| 艾班四重奏 Quatuor Ebène | | | APAA | 2/3 | 8:15pm |
| 拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital | | | APAA | 3/3 | 5pm |
| 馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital | 鋼琴：約翰·霍羅斯特 with Johan Fröst, piano | | APAA | 4/3 | 8:15pm |
| 朴星吉鋼琴獨奏會 Piao Xingji Piano Recital | | | APAA | 6/3 | 8:15pm |
| 吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital | | | APAA | 7/3 | 8:15pm |
| 米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i> | 多媒體鋼琴獨奏會 Piano recital with animations | | STA | 9/3 | 8pm |
| 雅絲敏·利維 Yasmin Levy | 世界音樂演唱會 World music concert | | CCCH | 9/3 | 8:30pm |
| 澳洲室樂團 Australian Chamber Orchestra | 藝術總監：李察·托尼提 Artistic Director: Richard Tognetti | | CHCH | 14, 15/3 | 8:15pm |
| 艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i> | 爵士音樂會 Jazz music concert | | CCCH | 15, 16/3 | 8pm |
| 澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i> | 多媒體音樂會 Chamber concert with film | | CHCH | 16/3 | 4:30pm 8:15pm |

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|---|--|--|-------------------------------------|--------------------------------------|---------------|
| 香港小交響樂團·弦弦 Hong Kong Sinfonietta | 音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie | CHCH | 17/3 | 8pm | 音樂 MUSIC |
| 《我的第一個四季》 My First Four Seasons | 親子音樂會 A narrated concert | NDA | 20/3 | 8pm | |
| 魯杜斯華夫斯基四重奏 Lutoslawski Quartet | | APAA | 21/3 | 8:15pm | |
| 拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i> | 指揮：羅拔圖·阿巴度 Conductor: Roberto Abbado | CCCH | 22/3 | 8pm | |
| 戈蘭·布列葛維奇與婚喪喜慶樂隊《古卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i> | | CCCH | 23, 24/3 | 8pm | |
| 英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i> | 編劇：李察·賓 By Richard Bean | APAL | 15-17, 19-23/2 16, 17, 23/2 | 7:30pm 2:30pm | 戲劇 THEATRE |
| 1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i> | 多媒體動畫音樂劇 A cinematic musical | CHT | 21-24/2 23, 24/2 | 8:15pm 3pm | |
| 11 圈《反斗先生》 Circle of Eleven - <i>LEO</i> | 雜技獨腳戲 A one-man show combining circus and theatre | CCST | 28/2-3/3 2/3 | 8:15pm 3pm | |
| 《中式英語》 Chinglish | 編劇：黃哲倫 導演：雷·西爾弗曼 By David Henry Hwang Directed by Leigh Silverman | APAL | 1-6/3 2,3/3 | 8pm 3pm | |
| The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i> | 音樂劇場 Musical theatre | CHT | 6-9/3 9/3 | 8pm 3pm | |
| 《爆·蛹》 Blast | 編劇：王昊然 導演：陳曜曦 By Wang Haoran Directed by Chan Chu-hei |  CCST | 8-11/3 9, 10/3 | 8pm 3pm | |
| 洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i> | 創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai | YMT | 12-15/3 | 8pm | |
| 《屠龍記》 Smear | 編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow |  CHT | 14-17, 19-24/3 16, 23/3 | 8pm 3pm | |
| 中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i> | 改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin |  APAL | 21-24/3 23, 24/3 | 8pm 3pm | |
| 美國芭蕾舞劇院 American Ballet Theatre | 精選舞薈 Dance Gala | CCGT | 21-23/2 | 7:30pm | 舞蹈 DANCE |
| 藝術總監：凱文·麥肯齊 Artistic Director: Kevin McKenzie | 《羅密歐與茱麗葉》 <i>Romeo and Juliet</i> | 編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan | 27, 28/2 1/3 2, 3/3 2, 3/3 | 7:30pm 7:30pm 2:30pm 7:45pm | |
| 神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i> | 編舞 / 藝術總監：阿布·拉格 Choreographer / Artistic Director: Abou Lagraa | APAD | 22, 23/2 23/2 | 8pm 2pm | |
| 優獸舞團《足跡》 Fabulous Beast - <i>Rian</i> | 導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan | KTTA | 1, 2/3 3/3 | 8pm 3pm | |
| 莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i> | 藝術總監：摩斯·潘德頓 Artistic Director: Moses Pendleton | CCGT | 12-15/3 16/3 | 7:30pm 2:30pm | |
| 亞太舞蹈平台 V Asia Pacific Dance Platform V | | KTTB | 15-17/3 | 8:15pm | |
| 香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series | |  CCST | 21-24/3 23, 24/3 | 8:15pm 3pm | |

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| 29/1 | 領導者的影響力 Leadership and Leverage | 21/2 | 幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm |
| 20/3 | 傳統與革新 Tradition and Transformation | 2/3 | 艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings |
| 歌劇 / 戲曲 OPERA / CHINESE OPERA | | 5/3 | 拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat |
| 粵歷油麻地 Opera Treasures of Yau Ma Tei | | 7/3 | 電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i> |
| 12/2012-3/2013 | 粵劇教育計劃 Cantonese Opera Education Project | 戲劇 THEATRE | |
| 3, 9, 10/3 | 「薪火代代傳」講座 Talks: Passing the Torch | 世界劇場面面觀 Global Theatre | |
| 8-10/3, 15-17/3 | 「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk | 17/2 | 《一僕二主》演後談 Two Guvnors First Hand |
| 10/3 | 粵劇髮飾工作坊 Accessorising Cantonese Opera | 22/2 | 與 1927 劇團演後對話 Post-performance Dialogue with 1927 |
| 威爾第歌劇全方位 All About Verdi's Operas | | 23/2 | 《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy |
| 1-3/2013 | 威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop | 24/2 | 後台參觀怪誕城 The Animals and Children Backstage |
| 13/3 | 石倚潔美聲大師班 Bel Canto with Yijie Shi | 1/3 | 《反斗先生》幻像的藝術 The Art of Illusion |
| 完全威爾第歌劇電影系列 Tutto Verdi Film Series | | 3/3 | 中式英語交流會 Exchanging the Chinglish |
| 12/1 | 《奧貝爾托》 <i>Oberto, Conte di San Bonifacio</i> | 7/3 | 《美國夢險號》演後談 Staging the American Dream |
| 13/1 | 《阿依達》 <i>Aida</i> | 10/3 | 《爆·蛹》演後談 Behind the Blast |
| 19/1 | 《一日國王》 <i>Un giorno di regno</i> | 16/3 | 《屠龍記》演後談 The Might of the Pen |
| 20/1 | 《遊吟詩人》 <i>Il trovatore</i> | 23/2 | 劇場與動畫工作坊 Integrating Performance and Animation Workshop |
| 26/1 | 《弄臣》 <i>Rigoletto</i> | 舞蹈 DANCE | |
| 27/1 | 《倫巴第人在第一次十字軍中》 <i>I lombardi alla prima crociata</i> | 舞蹈點滴 About Dance | |
| 2/2 | 《假面舞會》 <i>Un ballo in maschera</i> | 22/2, 1/3 | 與凱文·麥肯齊對談 Meet Kevin McKenzie |
| 3/2 | 《法斯塔夫》 <i>Falstaff</i> | 23, 24/2 | 美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass |
| 解構愛因斯坦 Decoding Einstein | | 2/3 | 《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i> |
| 28/2 | 電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i> | 16/3 | 舞蹈奇藝後台之旅 MOMIX Revealed |
| 6/3 | 電影《絕對威爾遜》Film: <i>Absolute Wilson</i> | 16/3 | 亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform |
| 9/3 | 「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration | 17/3 | 「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop |
| 其他 Others | | 23, 24/3 | 與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue |
| 23/2 | 蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work | 駐節藝術家計劃 The Artists-in-Residence Project | |
| 2/3 | 《蕭紅》創作分享 Heart of the Matter | 10/2012-3/2013 | 舞入校園 Dance into Schools |
| 10/3 | 京劇演前講座 Beijing Opera: a Pre-performance Talk | 23/2 | 現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration |
| 10/3 | 京劇製作後台之旅 Backstage of a Beijing Opera | 電視特備節目 FESTIVAL ON TV | |
| 音樂 MUSIC | | 13, 20, 27, 28/1, 3, 4, 10/2 | 藝術節節目精選 Festival Programme Highlights |
| 大師的藝術 Maestro's Art | | | |
| 20/2 | 芭蕾舞指揮之道 Conducting for Dance | | |
| 13/3 | Roussel 的巴羅克風格 Interpretation of Baroque | | |
| 13/3 | 托尼提小提琴大師班 Violin Masterclass by Richard Tognetti | | |

41st



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