

亞洲首演  
Asian Premiere

黃若 | 貝西·特維斯特 | 邁爾斯·拉蒙 | 哥本哈根新藝術合唱團  
Huang Ruo | Basil Twist | Miles Lallemand | Ars Nova Copenhagen

# 山海經

## BOOK OF MOUNTAINS AND SEAS



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康樂及文化事務署  
Leisure and Cultural  
Services Department



新視野藝術節  
NEW VISION  
ARTS FESTIVAL

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3-4/11 (五 Fri - 六 Sat) 8pm  
葵青劇院演藝廳  
Auditorium, Kwai Tsing Theatre

節目全長約 1 小時 15 分鐘，不設中場休息

Approx 1 hr 15 mins with no interval

觀眾務請準時入場，遲到者須待適當時候方可進場

Please arrive on time. Latecomers will only be admitted at a suitable break

普通話演出，附中文字幕

Performed in Putonghua with Chinese and English surtitles

11 月 3 日設演後藝人談

Meet-the-artist session after 3 Nov performance



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#### 場地規則 House Rules

- 節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出  
To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance
- 節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念  
Photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls
- 請勿在場內飲食  
Eating or drinking is not permitted in the auditorium

新視野藝術節銳意呈獻多元的當代藝術體驗。你的寶貴意見有助我們精益求精，請填寫網上問卷：

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## 發想自上古奇書的聲樂偶戲詩篇

炙手可熱的美籍華人作曲家黃若與美國戲偶大師特維斯特，向流傳逾 2 400 年《山海經》取經，譜成詩意與奇觀交錯的聲樂偶戲劇場。

黃若將中國古典的精粹煉成跨界音樂作品，由哥本哈根新藝術合唱團以普通話混合黃若創造的語言演唱，加上兩位香港敲擊樂手，演繹盤古開天、后羿射日、精衛填海、夸父逐日等神話故事。

特維斯特以原始極簡物料，巧手為神怪、巨人、鳥獸和十個太陽注入生命。現代歌劇《山海經》將魔幻與現實、出塵與入世、明與滅、虛與實，各種矛盾融為一體。

《山海經》集地理書、遊記、巫書、神話和志怪小說於一身，由春秋戰國至明清無數人添加註釋校正，內容不斷繁衍更新。當今天人類面對大自然的嚴峻挑戰，奇幻的故事、超脫想像的角色，叫《山海經》的意義更顯超越時空。

## A marvel of puppetry and vocal theatre inspired by an ageless tome

A daring new music-theatre work by composer Huang Ruo and puppeteer, designer and director Basil Twist, *Book of Mountains and Seas* recasts ancient Chinese creation myths featuring singers from Ars Nova Copenhagen alongside two Hong Kong percussionists, massive puppets and striking lanterns.

Inspired by the eponymous compilation dating from 4th century B.C., this new work expands on four stories therein — *The Legend of Pangu*, *The Legend of Ten Suns*, *The Spirit Bird*, *Kua Fu Chasing the Sun* — that have since become part of Chinese mythology. Twist, a puppetry master in his own right, injects art and life into objects large and small, engendering a world that traverses magic and realism, ethereal and terrestrial, light and dark, being and nothingness.

Geography, travelogue, shamanism, mythology and fiction all rolled into one, the classic text features tales that seem occult yet timeless. In light of our current climate crisis, these creation stories, conjuring a sense of respect and awe for the environment, challenge us to be good stewards of the natural resources we have at hand.



## 節目介紹

聲樂劇場《山海經》靈感源自同名中國神話編纂，由十二位歌者、六位戲偶師和兩位敲擊樂手攜手演繹。古籍《山海經》最早出現於公元前四世紀，歷經時間推移，記載的故事融入中國口述歷史和信史，轉化及重塑以符合當下。聲樂劇場《山海經》是古書中四個故事在廿一世紀的改編版本，歌詞取自書中原文，另添自創語言構建完整聲音景觀，呈現這部富象徵意義的戲劇。這四個古老的神話故事，抽象且具有超越時空的魅力。《山海經》集宇宙、創世、星球、自然、生命、人類的野心和命運，以及人類與宇宙間羈絆等永恆密碼。

### 第一幕：〈盤古開天闢地〉

〈盤古開天〉講述創造世界的故事。天地誕生自如雞蛋般的混沌，毛髮茂密的巨人盤古生於其中，他用手腳將天地以陰陽分隔，維持了 18 000 年。隨盤古成長，天地分開得越來越遠。當他死後，身體變成太陽、月亮、星宿、山脈、河流、動物、礦物、植被、雨水、風，最後是地球上的人類。

### 第二幕：〈精衛填海〉

〈精衛填海〉講述一隻微小無助的鳥和浩瀚海洋之間的關係，一個誓不罷休的復仇故事。一位名為女娃的公主在大海遇溺後化身成精衛鳥，決意向大海報復，鏗而不捨用樹枝和石頭填滿海洋。

### 第三幕：〈后羿射日〉

此幕延續創世故事。天帝帝俊和其妻羲和生下十個太陽，它們住在東海的扶桑樹上，一直相安無事。每日由一個太陽騎乘三足鳥，環繞地球，重覆的工作使它們厭倦。一天，十個太陽決定同時飛躍天上，隨之而來的烈日高溫使農作物枯萎、水源乾涸、動物和人類紛紛死亡。箭神后羿受天帝命令收服兒女們，先後射殺九個太陽，讓僅餘的一個繼續照耀大地。太陽出於恐懼而遵照時間規律運行，形成晝夜。

### 第四幕：〈夸父逐日〉

巨人夸父立志要捕捉太陽，他對熾熱的太陽會在夜間落下大惑不解，決定追捕它。他與太陽你追我逐，步步進逼，卻未曾真正抓到它。他由東方追至西方，飲盡沿途所有河流和湖泊的水都未能解渴。最後夸父因酷熱虛脫而死，未竟全功。死去時他的手杖掉落地上，長成一片桃花林。

演出以人類和世界現今的關係這個角度，重新詮釋四個神話，以兩個創世故事喚起我們對宇宙和環境的尊重和敬畏。〈盤古開天〉帶出令人謙卑的教訓：雖然人類現為地球的統治者，事實上是最後才被創造出來，眾生萬物皆平等。然而，人類有否尊重大自然和宇宙秩序？

〈精衛填海〉這個引人入勝的故事則詰問：弱者是否必須向強者低頭？永無休止的報復又有何意義？

〈夸父逐日〉生動描述人類野心、征服大自然的信念及對大自然無度消耗，最終只會適得其反。或許末日來臨時，大自然可以屹立長存，而人類卻終要走向滅亡。

## Programme Notes

*Book of Mountains and Seas* is a work of vocal theatre for 12 singers, six puppeteers and two percussionists. It is inspired by the ancient Chinese compilation of early myths of the same title, which was first transcribed in the 4<sup>th</sup> century B.C. Over the years, these mythological stories have become part of Chinese written and oral history, shifted and reshaped to match our contemporary times. The vocal-theatre work *Book of Mountains and Seas* is a 21<sup>st</sup> century adaptation and expansion of four of these tales. Its lyrics are based on the original Chinese texts from the book, with additional newly created words to complete the soundscape and symbolic drama. As the four tales are ancient, they are abstract and timeless. *Book of Mountains and Seas* contains timeless codes about such themes as the universe, creation, planet, nature, life, human ambition and fate, the relationship and interaction between mankind and the planet, etc.

### Scene One: *The Legend of Pangu*

The creation of our planet is told through *The Legend of Pangu*, chronicling the earth's birth from a cosmic egg, which contained the hairy giant Pangu, who separated the egg's parts – the *yin* and the *yang* – to create the earth and the sky, which he held apart for 18 000 years. As Pangu grew, the sky moved further from the earth. When he died, his body became the sun, moon, stars, mountains, rivers, animals, minerals, vegetation, rains, winds, and finally, humans of our planet.

### Scene Two: *The Spirit Bird*

*The Spirit Bird* focuses on the relationship between a tiny helpless bird and the vast powerful sea through a tale of an impossible yet persistent revenge. A princess named Nü Wa drowned at sea. Her spirit took over the body of a bird, and for the rest of time she attempted to exact revenge on water, filling the sea with twigs and pebbles.

### Scene Three: *The Legend of Ten Suns*

A continuation of the creation story, scene three is based on the story of the ten suns, who were the children of Mother Xi He and Di Jun, the God of the Eastern Heaven. The ten suns peacefully resided on a mulberry tree in the Eastern Sea. Each of them revolved around the earth in formation riding a sunbird, a routine that they tired of. One day, the ten suns decided to fly out together, which shrivelled the crops, dried up the water, and caused animals and humans to die. Hou Yi, the God of Archery, was called upon to help control his children. Hou Yi killed nine of the suns, sparing the last to leave the earth with light. Out of fear, the remaining sun, became faithful to his fixed schedule of flight, which created night and day.

### Scene Four: *Kua Fu Chasing the Sun*

Kua Fu was a giant who wished to capture the sun. He was perplexed by the sun's whereabouts at night and decided to chase and catch it. With each stride he got closer to the sun, however, he could never catch up to it. He followed the sun from the East to the West, draining all rivers and lakes crossing his path as sources of water to quench his burning thirst as he closed in. However, he couldn't finish his quest because he died of extreme heat and exhaustion. When he died, he dropped his walking stick on the ground, which grew into forests of peach blossom trees.

These myths are reinterpreted through the lens of our modern-day relationship with the world we live in. The two creation stories conjure a sense of respect and awe for the universe and our environment. In *The Legend of Pangu*, the humble lesson to learn is that humans, although they are the rulers of our planet now, were in fact created last. They were created as equally as everything else. However, do humans respect nature and the natural process of universal order? In *The Spirit Bird*, this intriguing story asks important questions: Is the weaker force always meant to submit and surrender to the stronger force? Is endless revenge always meaningless? *Kua Fu Chasing the Sun* is an apt illustration of how human ambition and the belief that nature can be conquered and consumed endlessly will eventually backfire on us. Perhaps in this apocalyptic moment of the world, nature gets the last laugh and will survive beyond us.

Nine suns are shot down by  
Hou Yi, God of Archery

作曲 / 作詞  
Composer / Librettist

黃若  
Huang Ruo

導演 / 製作設計  
Director / Production Design

貝西·特維斯特  
Basil Twist

燈光設計  
Lighting Design

三枝步  
Ayumu "Poe" Saegusa

哥本哈根新藝術合唱團成員  
Members of Ars Nova Copenhagen

Madeline Apple Healey  
Ann-Christin Wesser Ingels  
Melanie Russell  
Hanne Marie le Fevre  
Laura Lamph  
Iris Oja  
Luís Toscano  
James Robinson  
Jakob Skjoldborg  
Asger Lyng Petersen  
Rasmus Kure Thomsen  
Mikkel Tuxen

指揮  
Conductor

邁爾斯·拉蒙  
Miles Lallemand

監製  
Produced by

Beth Morrison Projects

藝術總監  
Creative Producer

Beth Morrison

製作總監  
Production Director

Roderick Murray

巡演總監  
Touring Director

Victoria Voketaitis

副監製 / 劇團經理  
Associate Producer / Company Manager

Betsy Podsiadlo

哥本哈根新藝術合唱團經理  
Manager of Ars Nova Copenhagen

Thomas Kiørbye

戲偶師  
Puppeteers

Rachel Schapira  
Lute Breuer  
Ben Elling  
Rosa Elling  
Alexandra Goss  
Ashley Winkfield

敲擊樂  
Percussion

余林穗 Karen Yu  
陳梓浩 Samuel Chan

舞台監督  
Stage Manager

Natalie Wagner

助理導演  
Assistant Director

Kate Brehm

音響工程  
Sound Engineer

Angela Baughman

This production is dedicated in loving memory of Stuart Nelson.

*Book of Mountains and Seas* was commissioned by Beth Morrison Projects, Ars Nova Copenhagen, Moss Arts Center at Virginia Tech, Toronto Soundstreams, Koorbiennale, New Vision Arts Festival, and Linda & Stuart Nelson. This production is also supported by the Canada Council for the Arts.

*Book of Mountains and Seas* is made possible by the Jim Henson Foundation, and the New York State Council on the Arts with the support of the Governor's Office and the New York State Legislature.

Additional commissioning support provided by the Francis Goellet Charitable Lead Trusts.

## 歌詞

### 〈盤古開天闢地〉

天地渾沌如雞子，盤古生其中。

萬八千歲，天地開闢，陽清為天，陰濁為地。

盤古在其中，一日九變，神於天，聖於地。

天日高一丈，地日厚一丈，盤古日長一丈，如此萬八千歲。

天數極高，地數極深，盤古極長，後乃有三皇。

數起於一，立於三，成於五，盛於七，處於九，故天去地九萬里。

首生盤古。垂死化身，

氣成風雲，聲為雷霆，

左眼為日，右眼為月，

四肢五體為四極五嶽，

血液為江河，筋脈為地裡，肌肉為田土，

髮為星辰，皮膚為草木，

齒骨為金石，精髓為珠玉，汗流為雨澤，

身之諸蟲，因風所感，化為黎甿。

## Libretto

### *The Legend of Pangu*

The heaven and the earth were at first one blurred entity like an egg. Pangu was born into it.

After 18 000 years, the heaven and the earth are separated, the Yang, which was light and pure, rose to become the heaven, and the Yin, which was heavy and murky, sank to form the earth.

Pangu lived between them, and went through many changes every day, his wisdom greater than that of the heaven and his ability greater than that of the earth.

Every day the sky rose ten feet higher, the earth became ten feet thicker, and Pangu grew ten feet taller, another 18 000 years passed.

The sky was extremely high, the earth was extremely thick, Pangu was extremely tall, only after then, the lords of heaven, earth, and mankind are created.

Numbers started from one, built on three, established at five, flourished at seven, ceased at nine. Therefore, the distance between the heaven to the earth is nine million miles.

Pangu was born first, and then by the time when he was dying, he transformed:

His breath became wind and clouds; his sounds became thunders;

His left eye became the sun; his right eye became the moon;

His four limbs and five body-parts became four pillars to support the heaven and five mountain peaks;

His blood became rivers; his nerves and veins became mountain ranges, canyons, and paths; his muscles and flesh became fields and soils;

His hairs became stars; his skin became grasses, bushes, and trees;

His teeth and bones became golds and stones; his marrows became pearls and jades; his sweats became rains and lakes;

All kinds of worms on and in his bodies, weathered by the wind, became humans.

## 〈精衛填海〉

又北二百里，曰發鳩之山，其上多柘木。  
有鳥焉，其狀如烏，文首，白喙，赤足，名曰「精衛」，  
其鳴自詠，是炎帝之少女，名曰女娃。  
女娃遊於東海，溺而不返，故為精衛，  
常銜西山之木石，以堙於東海。  
漳水出焉，東流注於河。

## 〈后羿射日〉

東南海之外，甘水之間，有羲和之國。  
有女子名曰羲和，方日浴於甘淵，  
羲和者，帝俊之妻，生十日。  
大荒之中，有山名曰孽搖顛羝，  
上有扶木，柱三百里，其葉如芥。  
有谷曰溫源谷。湯谷上有扶木，  
一日方至，一日方出，皆載於鳥。  
湯谷上有扶桑，十日所浴，在墨齒北。  
居水中，有大木，九日居下枝，一日居上枝。  
堯時十日並出，草木焦枯，  
堯命羿射十日，中其九日，  
日中九鳥皆死，墮其羽翼，故留其一日也。

## *The Spirit Bird*

Going north 200 miles, there is a Fajiu Mountain, which has many Tricuspid Cudrania trees.

There is a kind of bird, its shape is like a crow, its head has patterns, its mouth is white, and its feet are red. Its name is Jing Wei.

It sounds like calling its own name. It was the youngest daughter of Emperor Yan, named Nü Wa.

Nü Wa swam in the Eastern Sea, was drowned, and never returned. Therefore, she is called Jing Wei.

It often carries small pieces of branches and rocks from the Western Mountain, and throws them into the Eastern Sea to try filling it up.

Zhang River started from the Fajiu Mountain, flowing easterly into the Yellow River.

## *The Legend of Ten Suns*

Beyond the South-Eastern sea, between the Gan Shui, there is a Xi He Kingdom.

There is a woman named Xi He, is bathing Suns at Gan Yuan.

Xi He, the wife of Di Jun, gave birth to ten Suns.

In the distant bare land, there is a mountain named Nie Yao Yun Di.

There are fusang trees in the mountain, 300 miles tall, its leaves are like mustard leaves.

There is a valley named Wen Yuan Gu, also called Tanggu Valley, it also has a fusang tree.

One Sun just arrived, another Sun just departed, they are all riding on three-legs sunbirds.

Tanggu Valley has a fusang tree, it is where the ten Suns bathed, in the north of Mo Chi.

In the water, there is a big tree, nine Suns stay under the branches, and one Sun stays above the branches.

At the time of the Emperor Yao, all ten Suns came out all at once, all the grasses and trees were burned to death due to the heat.

Emperor Yao ordered Yi to shoot down the ten Suns, Yi shot down nine Suns.

The nine sunbirds in the nine Suns all died, all their feathers and wings fell down. Therefore, only one Sun was left.



## 〈夸父逐日〉

夸父與日逐走，入日；  
渴，欲得飲，飲於河、渭；  
河、渭不足，北飲大澤。  
未至，道渴而死。  
棄其杖，化為鄧林。

## *Kua Fu Chasing the Sun*

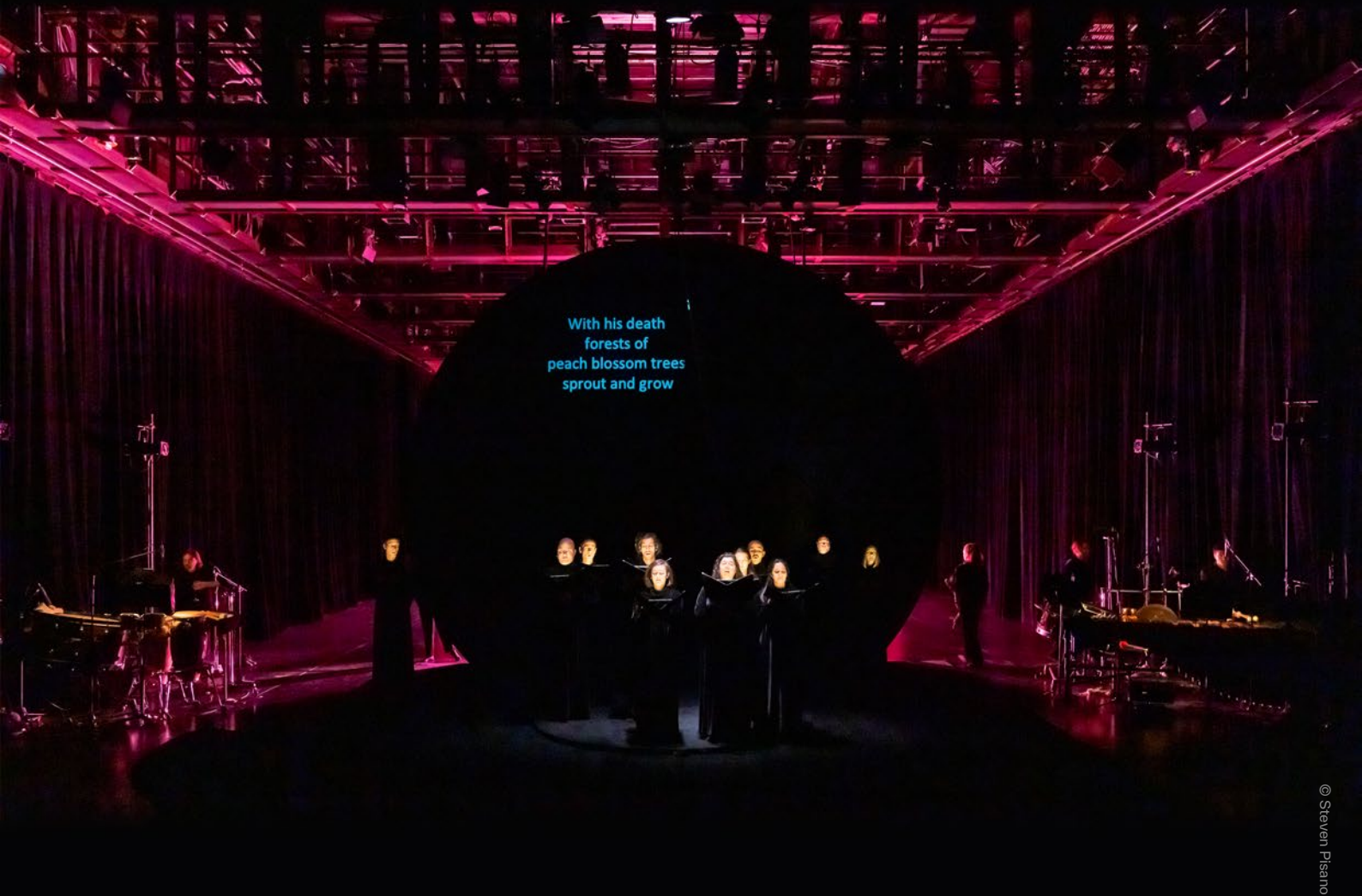
Kua Fu was chasing the Sun, all the way to the place where the Sun sets.

He was thirsty and wanted to drink water. He then drank from the Yellow River and the Wei River.

The water from the Yellow River and the Wei River were not enough for him, he then went north to drink water from the big lake.

He didn't get there yet, already had died from thirst.

The walking stick left behind by him, transformed into forests of peaches.





作曲 / 作詞  
Composer / Librettist

黃若  
Huang Ruo

被美國《紐約時報》讚譽為獨樹一格。黃若從中國遠古及民間音樂、西方前衛、實驗、噪音、自然與人工聲效、搖滾和爵士樂中汲取靈感，運用一種他稱為「多維主義」的作曲手法，將所有元素無縫結合，音色鮮明而富創造性。黃若的作品形式多樣化，包括管弦樂、室樂、歌劇、劇場、舞蹈、跨界、聲音裝置、建築裝置、多媒體、實驗即興、民謠搖滾及電影配樂。

作品由世界知名樂團首演及演出，包括紐約愛樂樂團、費城交響樂團、波士頓交響樂團、三藩市交響樂團、BBC 交響樂團、荷蘭電台愛樂、波蘭國家電台交響樂團、聖塔菲歌劇團、華盛頓國家歌劇團、侯斯頓大歌劇團、聖路易斯歌劇院、Asko / 苟伯格、德國現代室樂團及倫敦小交響樂團。頂尖指揮家包括沙華列殊、艾爾梭、戴維斯爵士、狄信·湯瑪士及科隆都曾指揮他的作品。與劇作家黃哲倫共同創作的歌劇《一個美國士兵》於 2018 年在聖路易斯歌劇院首演，被《紐約時報》評為古典音樂界年度盛事之一。

現於紐約曼尼斯音樂學院教授作曲，亦是紅火樂團的藝術總監和指揮。2006 年獲美中關係全國委員會選為「年度青年領袖」。其作品由 Ricordi 出版。

Huang has been lauded by *The New York Times* for having “a distinctive style”. His vibrant and inventive musical voice draws equal inspiration from Chinese ancient and folk music, Western avant-garde, experimental, noise, natural and processed sound, rock, and jazz to create a seamless, organic integration using a compositional technique he calls “Dimensionalism”. His diverse compositional works span from orchestra, chamber music, opera, theatre, and dance, to cross-genre, sound installation, architectural installation, multimedia, experimental improvisation, folk rock, and film.

His music has been premiered and performed by the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, San Francisco Symphony, BBC Symphony Orchestra, Netherlands Radio Philharmonic, National Polish Radio Orchestra, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Opera Theatre of St. Louis, Asko / Schoenberg, Ensemble Modern, London Sinfonietta, and conductors such as Wolfgang Sawallisch, Marin Alsop, Sir Andrew Davis, Michael Tilson Thomas, and James Conlon. His opera *An American Soldier* (with libretto by David Henry Hwang) received its world premiere at the Opera Theatre of St. Louis in 2018, and was named one of the best classical music events in 2018 by *The New York Times*.

Huang is a composition faculty at the Mannes School of Music in New York, and is the Artistic Director and Conductor of Ensemble FIRE. He was selected as a Young Leader Fellow by the National Committee on United States-China Relations in 2006. Huang's music is published by Ricordi.



導演 / 製作設計  
Director / Production Design

貝西·特維斯特  
Basil Twist

偶劇表演家族的第三代傳人，亦是唯一一位畢業於法國沙勒維爾-梅濟耶爾國家高等偶戲藝術學院的美國人。在紐約占韓遜國際偶戲藝術節中，以得獎劇目《The Araneidae Show》嶄露頭角，其後在另一屢獲殊榮的破格作品《幻想交響曲》中，充分展現無窮想像。特維斯特及後創作了 20 部長篇舞台作品，包括《木偶的命運》、《春之祭》（林肯中心）；《Dogugaeshi》（巴比肯藝術中心、巴黎及沙勒維爾-梅濟耶爾）；《Behind the Lid》（紐約）及《Arias with a Twist》（巴黎及斯德哥爾摩）。曾任《慾望號街車》（法蘭西喜劇院）舞台設計及聯合導演。

曾執導和負責設計的歌劇包括雷史碧基的《睡美人》（林肯中心藝術節及斯波萊托藝術節）及《糖果屋》（侯斯頓、阿特蘭大及密歇根歌劇院）。曾與克里斯托弗·惠爾頓合作多部芭蕾舞劇，包括《仙履奇緣》（荷蘭國家芭蕾舞團及三藩市芭蕾舞團）；《冬天的故事》（英國皇家芭蕾舞團）及《胡桃夾子》（卓夫利芭蕾舞團）。他獲獎無數，包括奧比獎、Henry Hewes 設計獎、Doris Duke 藝術家年獎、多個 UNIMA 獎項及貝西獎、古根漢學人獎、麥克阿瑟學人獎及羅馬美國學院「羅馬獎」。特維斯特現為紐約市 HERE Arts Center Dream Music Puppetry Program 總監。

Basil Twist is a third-generation puppeteer. He is the sole American to graduate from the École Supérieure Nationale des Arts de la Marionnette in Charleville-Mezieres, France. Twist's showmanship was spotlighted in New York by The Jim Henson International Festival of Puppetry with his award-winning *The Araneidae Show*. This recognition coupled with the ground-breaking and multiple award-winning *Symphonie Fantastique*, Twist was revealed as a singular artist of unlimited imagination. Subsequently Twist has created over 20 original full-length works for the stage. Highlights include *Petrushka*, *The Rite of Spring* (Lincoln Center); *Dogugaeshi* (Barbican Centre, Paris and Charleville-Mezieres); *Behind the Lid* (New York) and *Arias with a Twist* (Paris and Stockholm). He was set-designer and co-director for *A Streetcar Named Desire* (La Comédie Française).

Other operas he has directed and designed include Respighi's *La bella dormiente nel bosco* (Lincoln Center Festival and Spoleto Festival) and *Hansel and Gretel* (Houston, Atlanta and Michigan Opera). Ballet collaborations with Christopher Wheeldon include *Cinderella* (Dutch National Ballet and San Francisco Ballet); *The Winter's Tale* (Royal Ballet) and *The Nutcracker* (Joffrey Ballet). His honours include Obie Award, Henry Hewes Design Award and Doris Duke Artist Award, multiple UNIMA and Bessie Awards, a Guggenheim fellowship, a MacArthur Fellowship and the Rome Prize. He directs the Dream Music Puppetry Program at HERE Arts Center, New York City.



燈光設計  
Lighting Design

三枝步  
Ayumu "Poe" Saegusa

2000 年起於東京開始從事舞台燈光設計。2005 年移居紐約，於 HERE Arts Center 擔任駐場燈光設計師，同時以自由工作者身為各類型演出擔任燈光設計，包括紐約國際藝穗節及林肯中心藝術節。三枝步擅長與多媒體歌劇及不同類型的偶戲劇團合作，曾參與的作品包括 Kristin Martin 的《Looking At You》（紐約 HERE Main Stage，2019 年）及貝西·特維斯特的《春之祭》（紐約林肯中心白光藝術節，2014 年）。自 2008 年起，三枝步一直為貝西·特維斯特的製作擔任燈光設計。

Ayumu "Poe" Saegusa started stage lighting design in 2000 in Tokyo. He moved to New York in 2005 and became the resident lighting designer at HERE Arts Center. He also works as a freelance lighting designer for various types of shows, from New York Fringe Festival to Lincoln Center Festival. He is a good collaborator for multimedia opera and all sorts of puppet shows. His credits include *Looking At You* (HERE Main stage, New York, 2019) by Kristin Martin, and *Rite of Spring* (White Light Festival at Lincoln Center, New York, 2014) by Basil Twist. He has been serving as Lighting Designer to Twist since 2008.

## 哥本哈根新藝術合唱團 Ars Nova Copenhagen

於 1979 年創立，被譽為世界上最出色的聲樂合唱團之一。

除演繹文藝復興時期的複調合唱音樂及新聲樂外，合唱團同時積極與戲劇、電影及芭蕾舞等不同領域的藝術家合作，開發音樂會嶄新的表演模式和創新曲目。

哥本哈根新藝術合唱團的演出以精準大膽見稱，憑著獨特的歌聲在世界各地備受注目。每年於哥本哈根舉行樂季，並於丹麥各地和全球巡迴演出。2015 年於中國巡迴演出，舉辦超過十場音樂會推廣丹麥文化。2016 年合辦 Nordic Choir Expedition，介紹北歐各首都的聲樂合唱團。近期於西班牙、捷克、德國、意大利、荷蘭、芬蘭、蘇格蘭、英格蘭、美國、加拿大及香港等地巡迴演出。

曾灌錄多張專輯，並獲獎無數，包括憑《The Little Match Girl Passion》(David Lang 作曲；Harmonia Mundi 唱片公司發行) 贏得格林美獎。近期推出專輯包括當代阿根廷作曲家 Pablo Ortiz 的作品集《Gallos y Huesos》(Orchid Classics 唱片公司發行) 以及收錄丹麥作曲家作品的《First Drop》及《Crossing Borders》。

德國作曲家舒爾茨的作品多年來在樂團的演出曲目中佔重要席位。2008 至 2011 年，樂團曾灌錄舒爾茨的復活節及聖誕歌曲全集，獲國際音樂媒體一致好評，其後樂團於 2014 年應邀擔任德國德累斯頓「舒爾茨音樂節」駐場藝術家。

近年重要專輯包括 Arvo Pärt 的作品集《Creator Spiritus》(Harmonia Mundi 唱片公司發行)，以及收錄過去 200 年丹麥頂尖聲樂作曲家作品的《The Golden Age of Danish Part Songs》(Dacapo Records 發行)。

Ars Nova Copenhagen, founded in 1979, is widely recognised as one of the world's finest vocal ensembles.

Ars Nova specialises in the interpretation of the polyphonic choral music of the renaissance and new vocal music. The ensemble is also building collaborations with creative artists in different fields such as drama, film, and ballet, as well as cultivating new modes of concert performance and innovative repertoire.

The group's performances are marked with precision and nerve with a sound that attracts attention worldwide. With an annual concert season in Copenhagen, numerous concerts in the rest of Denmark and recurring tours worldwide, the group is now more in demand than ever. In 2015, Ars Nova completed a tour to China with more than ten concerts as a significant part of the Danish cultural campaign in China. In 2016, they co-organised The Nordic Choir Expedition presenting the leading Nordic choirs and vocal ensembles in each of the Nordic capital cities. Other recent tours include Spain, the Czech Republic, Germany, Italy, Holland, Finland, Scotland, England, USA, Canada and Hong Kong.

Ars Nova has recorded a large number of CDs winning numerous awards, including a Grammy for *The Little Match Girl Passion* with music by David Lang (Harmonia Mundi). Among the most recent records are *Gallos y Huesos* with music by Pablo Ortiz, a contemporary Argentinian composer (Orchid Classics), *First Drop* and *Crossing Borders* featuring music by Danish composers.

For many years, German composer Heinrich Schütz has occupied an important place in Ars Nova's repertoire. From 2008 to 2011, the group recorded his complete works for Easter and Christmas and received enthusiastic reviews from the international music press. In 2014, Ars Nova was invited to be artist in residence at the Heinrich Schütz Musikfest in Dresden, Germany.

Other notable recent releases are *Creator Spiritus* with music by Arvo Pärt (Harmonia Mundi) and *The Golden Age of Danish Part Songs* (Dacapo Records) featuring a line-up of top Danish vocal composers from the past 200 years.



指揮  
Conductor

邁爾斯·拉蒙  
Miles Lallemand

生於威爾斯，參與英國蘭達夫座堂歌詠團期間開始接受正統音樂教育，獲獎學金入讀 Monmouth School，並於皇家威爾斯音樂及戲劇學院跟隨 Richard McMahon 研習鋼琴。其後獲得合唱團獎學金到劍橋大學羅賓遜學院修讀古典學，同時於倫敦隨 Peter Katin 繼續鑽研鋼琴。

曾居愛爾蘭數年，期間為都柏林聖派翠克大教堂合唱團成員，並加盟愛爾蘭歌劇院、北愛爾蘭歌劇團、阿爾斯特管弦樂團及 RTÉ Concert Orchestra 等藝團擔任鍵盤演奏。離開愛爾蘭後居於西西里島一座火山，並在陶爾米納聖喬治堂擔任指揮，其後遷往倫敦，任肯辛頓奧林匹亞聖馬太堂音樂總監，與 Denis Moriarty 共同創辦肯辛頓奧林匹亞音樂藝術節。除舉辦各式各樣的音樂節目外，該藝術節亦以慈善基金會形式為年輕音樂家提供演出機會和其他支援。拉蒙曾與 Paul Hillier 共事 14 年，期間曾演奏和錄製不同種類的音樂，從最早期的吟唱到近年愛爾蘭室樂合唱團、哥本哈根新藝術合唱團及聲音劇場的委約作品。現居哥本哈根，任哥本哈根新藝術合唱團合唱指導。

Born in Wales, Lallemand began his formal musical education as a Cathedral Chorister at Llandaff Cathedral. He was awarded a music scholarship to Monmouth School and studied piano with Richard McMahon at the Welsh College of Music and Drama. He won a choral scholarship to Robinson College, Cambridge where he read Classics and continued his piano studies with Peter Katin in London.

Subsequently Lallemand lived in Ireland for several years during which he sang in the choir of St Patrick's Cathedral, Dublin and worked as keyboard player with such outfits as Opera Ireland, Northern Ireland Opera, Ulster Orchestra, and RTÉ Concert Orchestra. After Ireland, Lallemand lived on a volcano in Sicily and directed the music at St George's, Taormina before moving to London. As Director of Music at St Matthew's, Kensington Olympia, Lallemand co-founded the Kensington Olympia Festival of Music and the Arts with Denis Moriarty. As well as organising a variety of musical events, the Festival exists as a charitable foundation to give performance experience and other assistance to young musicians. Lallemand has worked with Paul Hillier for 14 years during which he has performed and recorded a large variety of music from the earliest chant to the most recent commissions as part of Chamber Choir Ireland, Ars Nova Copenhagen, and Theatre of Voices. Currently Lallemand is the Chorus Master of Ars Nova and lives in Copenhagen.



戲偶製作主管 / 戲偶師  
Puppet Build Chief / Puppeteer

Rachel Schapira

Eat Drink Tell Your Friends 戲偶組織聯合創辦人，曾與貝西·特維斯特、Welcome to Campfire、Ripe Time、The Story Pirates、New Georges、Opera Slavica 及 Jeanette Oi-Suk Yew 等藝術家與團體合作。她是美國 Red Hook Art Project 的教學藝術家，2019 年占韓遜基金會資助得主，亦是 Monster Trux 團隊成員。

Schapira is a co-founder of Eat Drink Tell Your Friends Puppetry Collective. She has worked with Basil Twist, Welcome to Campfire, Ripe Time, The Story Pirates, New Georges, Opera Slavica, and Jeanette Oi-Suk Yew. She is a teaching artist with Red Hook Art Project, a 2019 Jim Henson Foundation Grant recipient, and a member of a Monster Trux collective.



戲偶師  
Puppeteer

Lute Breuer

曾參演之百老匯作品包括《戰馬》(林肯中心)；《The Pee Wee Herman Show》(紐約史蒂芬桑坦劇院)及《無線電城聖誕奇觀秀》(紐約無線電城音樂廳)。曾在美國多個場地演出，包括聖地牙哥 The La Jolla Playhouse、紐約 New Victory Theater、紐約 The David Geffen Hall、紐約公共劇院，紐約中央公園德拉科特劇院莎士比亞戲劇節等。海外方面，他以演員或導演身分參與於俄羅斯、巴西、韓國、中國和愛爾蘭等地舉行的巡迴演出。他曾參演的藝術節包括斯波萊托藝術節、愛丁堡藝術節及林肯中心藝術節。與貝西·特維斯特合作多年，近作包括於密歇根歌劇院上演的《糖果屋》。除戲偶師身份外，Breuer 亦是一名編劇。

Breuer's Broadway credits include: *War Horse* at Lincoln Center, *The Pee Wee Herman Show* at The Stephen Sondheim Theater and *The Radio City Christmas Spectacular* at Radio City Music Hall. Breuer has performed regionally at The La Jolla Playhouse, The New Victory Theater, The David Geffen Hall, The Public Theater, Shakespeare in the Park at The Delacorte Theater, and many others. Internationally he has toured as a performer or director to Russia, Brazil, Korea, China, Ireland, among others. Festivals include Spoleto, Edinburgh and Lincoln Center. He is a longtime collaborator with Basil Twist. Most recently he worked on Twist's production of *Hansel and Gretel* at Michigan Opera. When Breuer is not in puppet land, he works as a screenwriter.



戲偶師  
Puppeteer

Ben Elling

戲偶師及劇場技術員。曾擔任多部外百老匯作品的影音工程師及以自由工作者身分擔任技術總監。除技術工作外，曾在貝西·特維斯特於林肯中心上演的《春之祭》以及 HERE Arts Center 的《幻想交響曲》中作偶戲演出。

A puppeteer and theatrical technician. He has worked extensively as an audio / video engineer, and freelance technical director for several Off-Broadway productions. In addition to his technical work, Elling has worked as puppeteer in Basil Twist's *Rite of Spring* at Lincoln Center and *Symphonie Fantastique* at HERE Arts Center.



來自英國雪菲爾德的表演者及戲偶工匠。曾修讀倫敦中央演講和戲劇學院戲偶課程，後於 Nick Barnes Studios 擔任工匠。2015 年移居紐約後一直於 Tandem Otter Productions 工作。

A performer and puppet maker from Sheffield, UK. Elling trained at the Central School of Speech and Drama puppetry programme, then worked as a fabricator for Nick Barnes Studios before moving to New York in 2015. Elling has worked at Tandem Otter Productions ever since.

戲偶師  
Puppeteer

Rosa Elling



居於費城的多媒體藝術家及戲偶師，自 2016 年起與澳洲 Snuff Puppets 劇團及導演 Steffi Oberhoff 於英國及德國等地參與巡迴演出，最近亦有於 Basel International Figure Theatre Festival 演出。曾於不同場地演出，包括 The Tank、La Mama、Dixon Place、Coney Island Sideshow、Puppet Showplace Theatre、The Wassaic Project 及網上聊天室。

A Philadelphia-based multimedia artist and puppeteer. Since 2016, she has toured with Australia-based Snuff Puppets and Director Steffi Oberhoff, performing in the UK and Germany and most recently at the Basel International Figure Theatre Festival. Her work has been seen at The Tank, La Mama, Dixon Place, Coney Island Sideshow, Puppet Showplace Theatre, The Wassaic Project and in internet chatrooms.

戲偶師  
Puppeteer

Alexandra Goss



戲偶師  
Puppeteer

Ashley Winkfield

跨界別藝術家，主要從事偶戲、詩詞創作及表演藝術工作。透過貝西·特維斯特的《春之祭》接觸偶戲，成功將偶戲融入其他藝術形式，包括紐約 Only Child Aerial Theatre 沉浸式空中體驗《Two Fold》。其他偶戲演出包括 Rachael Shane 的《The Paper Piece》、馬布礦坑劇團《動物磁性》中國巡迴演出，以及托莉·班德的《紙帽遊戲》及《Dreaming》。

A multidisciplinary artist with a focus on puppetry, poetry, and performance arts. Introduced to puppetry through Basil Twist's *Rite of Spring*, Winkfield has found ways to include puppetry in every art form they encounter, including Only Child Aerial Theatre's immersive aerial experience *Two Fold*. Winkfield has also puppeteered in Rachael Shane's *The Paper Piece*, Mabou Mines' China tour of *Animal Magnetism*, and Torry Bend's *The Paper Hat Game* and *Dreaming*.



敲擊樂  
Percussion

余林穗  
Karen Yu

敲擊樂演奏家及聲音藝術家，擅長以現成物件為發聲工具，以聲音為媒介探問及重新定義觀眾與表演者之間的關係。余氏醉心探索結合聲音與表演藝術的可能性，積極策劃能將人及空間交織起來的跨藝術界別合作及表演，熱衷於發掘改變表演藝術的新方向。余氏現居於香港，身兼現在音樂的藝術總監、香港室內樂敲擊樂團 The Up:Strike Project 的創辦人之一及香港創樂團的聯席樂手，同時任教於香港大學音樂系及香港演藝學院舞台及製作藝術學院。

A percussionist and sound artist who uses sound-making as a medium to question and redefine the relationship between audience and performer. Constantly in pursuit of new possibilities in the performing arts culture, Yu is interested in curating cross-disciplinary collaborations and performances that weave spaces and people together. Based in Hong Kong, Yu is the Artistic Director of Contemporary Musiking Hong Kong, the Co-Founder of the chamber percussion group The Up:Strike Project, and an Associate Musician of Hong Kong New Music Ensemble. She is also an instrumental instructor at the University of Hong Kong and part-time lecturer at the School of Theatre & Entertainment Arts, The Hong Kong Academy for Performing Arts.





敲擊樂  
Percussion

陳梓浩  
Samuel Chan

於國際音樂比賽屢獲殊榮，表演足跡遍布各地的知名音樂廳。過去的重要演出包括以獨奏家身分與侯斯敦交響樂團和香港管弦樂團演出，及以聯合首席的身分與世界菁英敲擊樂團於歐洲多國巡迴演出。他曾以管弦樂師身分參與馬來西亞愛樂、香港管弦樂團及香港小交響樂團的演出，亦曾是瑞士琉森、瑞士韋比爾、美國鄧肯活及日本太平洋等多個國際音樂節的樂團成員。與多位著名音樂家合演過室樂，如雷沙、于翔、沙漢姆及黃皓雲等，更參與多位作曲家的作品首演，包括沙羅倫、George Lewis、上野健和譚盾。陳氏於香港演藝學院畢業後負笈美國，於新英格蘭音樂學院、茱莉亞音樂學院及歌爾本音樂學院深造。

A top prize winner in numerous prestigious competitions, Chan's diverse performing experiences have taken him to celebrated concert halls in multiple continents. His past highlights include appearances as soloist with the Houston Symphony and Hong Kong Philharmonic Orchestra, as orchestral musician with the Malaysian, Hong Kong Philharmonic Orchestra and Hong Kong Sinfonietta, and in summers at the Lucerne, Verbier, Tanglewood and Pacific Music Festivals. He toured around Europe as the co-principal with the World Percussion Group, and has collaborated with such acclaimed artists as Lawrence Lesser, Angelo Yu, Orli Shaham and Aiyun Huang. He has also premiered works by Esa-Pekka Salonen, George Lewis, Ken Ueno and Tan Dun. Chan studied at The Hong Kong Academy for Performing Arts, New England Conservatory and obtained his Artist Diploma from the Colburn School and Master of Music from The Juilliard School.



一日方至  
一日方出  
皆載於烏  
湯谷上有扶身  
十日所浴  
在墨武北  
水中  
有大木  
九日居下  
一日居上

#### 備註 Remarks

- 如遇特殊情况，主辦機構保留更換表演者及節目的權利  
The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary
- 本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見  
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Asia Premiere

THE 7Fingers  
七指雜技團 (加拿大 Canada)

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\*部份座位視線局部受阻 A few seats may have partly restricted view

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有關各項延伸活動、「冬日開懷集」系列的節目及各種購票優惠詳情，請參閱節目單張或瀏覽節目網頁。

For details of the fringe activities, programme and various discount schemes of the 'Cheers!' series, please refer to leaflet or visit our website.

本節目內容不反映康樂及文化事務署的意見。主辦機構有權更改節目及更換表演者。

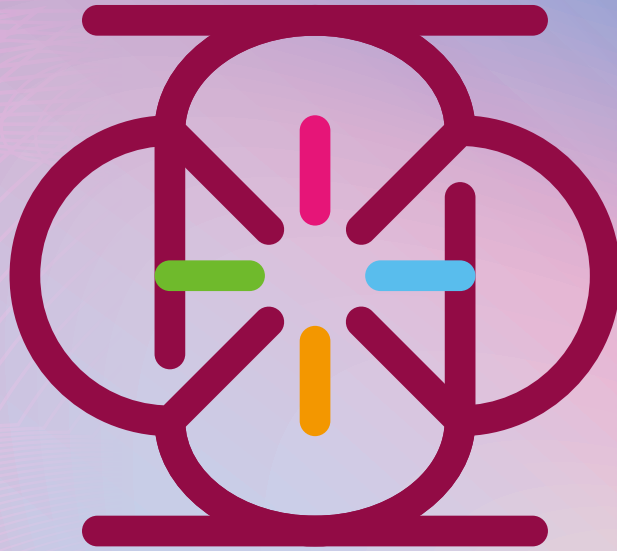
The programme does not represent the views of the Leisure and Cultural Services Department. The presenter reserves the right to change the programme and substitute artists.

查詢 Enquiries **2268 7323** (節目 Programme)

**3166 1100** (票務 Ticketing)

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