

新視野藝術節
NEW VISION
ARTS FESTIVAL
2023

IN

20 OCT –
19 NOV

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NEW VISION
ARTS FESTIVAL

#NVAF2023

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目錄 Contents

前言 Foreword	1
現場節目 Onsite Programmes	2-23
延伸活動與網上節目 Fringe Activities and Online Programmes	24-31
購票指南及優惠 Booking Guide and Discount Schemes	32-33

前言 Foreword

疫症席捲全球，大家無法在劇場聚首，藝術家仍積極創作，探索表演藝術新模式，繼續與觀眾連結。隨著社會復常，劇場再度人頭湧湧。這三年劇變帶來的反思和學習，應如何保留、沉澱？

從今年新視野藝術節的節目來看，疫症的震撼教育或許是化了妝的祝福，幾乎所有節目都在疫症期間醞釀而成。開幕節目、雙舞作《死過翻生》，上下半場風格迥異，看似「精神分裂」，編舞謝克特藉此傳達以希望對抗孤獨和撕裂的力量。經過疫症，這個看似簡單的訊息更富深意。我邀請大家一起留到演出最後一刻，到時會有小驚喜！

深受香港觀眾愛戴的希臘編舞帕派約安努，其作品向來以視覺奇觀見稱，今次《INK》以水澆灌舞台，更難得親自參與演出。這個作品創作之始正好是疫症初期，德國年輕舞者舒卡·康滯留希臘，造就二人緊密創作。另一作品《格拉之思》來自簡約主義音樂先驅格拉斯和得獎導演麥達莫，兩位大師地位崇高，卻將自己的軟弱不安攤在陽光底下，與觀眾回到藝術歷程的原點。

疫症期間的跨地藝術交流，今天開花結果。音樂家趙伯承和編舞林俊浩將巴赫聖樂合唱作品《聖約翰受難曲》以當代劇場表現形式重鑄，去年更在巴赫故鄉德國首演，得到行內人和觀眾讚賞，我們為香港藝術家的水平感到非常驕傲。作曲家黃若和美國戲偶大師特維斯特改編《山海經》，神話故事中后羿射下九個太陽，跟今天人類活動導致環境變化，竟有異曲同工之感。擴延電影《末日回憶錄》的合作單位來自多元文化背景，叩問最普世的問題——生而為人的意義。日本編舞鈴木竜以疫症拉開人與人之間距離為題，與視覺藝術家大卷伸嗣及聲音藝術家 evala 創作《RAIN》。在新視野和香港演藝學院的合作下，鈴木竜來港挑選舞者參與這次演出，我們感謝兩個單位的努力，促成兩地舞蹈交流。蕭斯達高維契第十交響曲亦有了全新面貌，當代藝術家巨擘肯特里奇為之配上多媒體歷史影像，感激香港小交響樂團將這個作品帶到香港觀眾眼前。

兩個本地演出的組合亦叫人相當驚喜。阮兆輝和鄧樹榮各自在粵劇和劇場界備受尊崇，受文學經典啟發創作《老人與他的海》，為東西表演藝術穿針引線。陳奐仁的流行音樂創作固然令人印象深刻，近年亦活躍於電視圈、藝術科技和 Web3，今次與楊秉基走入劇場，觸發一場追求創作靈感的狂想。

除了與演出相關的大師班、工作坊和舞台導賞外，我們亦與國際演藝評論家協會（香港分會）策劃周末文化沙龍和網上藝評系列，分別於表演前和後舉辦，令觀賞體驗更加完整。我們今年重辦文化沙龍，讓文化藝術工作者和觀眾近距離坦誠交流。當表演藝術終於能回到現場，我們念茲在茲的，還是藝術家和觀眾之間、不同背景的人之間，最原始的接觸和分享。

蔡玫娜
康樂及文化事務署
藝術節辦事處高級經理

When COVID wreaked havoc, artists explored new ways to create art, pondering how arts could still foster connection when we were not in the same space. Society has returned to normal, but how can we deepen the lessons learnt?

For this year's New Vision Arts Festival line-up, COVID may have provided us with blessings in disguise. Take for example the opening programme *Double Murder* by Hofesh Shechter. Consisting of two halves of contrasting styles, the choreographer aims to convey a message through this double-bill: only hope can counter loneliness and rupture. As simple as it seems, his reflection echoes more now than ever after the pandemic. I invite all of you to stay till the final moments of the show: there will be a pleasant surprise!

Celebrated Greek choreographer Dimitris Papaioannou appears in *INK* on a water-filled stage along with the young German dancer Šuka Horn. *INK* was initiated at the start of the pandemic: Horn was stranded in Greece, thus furnishing the opportunity for the two artists to become close collaborators. Another work, *Tao of Glass*, is co-created by minimalist music legend Philip Glass and award-winning director Phelim McDermott. Although both are masters of their own trade, they are unafraid to share their vulnerabilities with the audience.

We see wonderful fruits borne of cultural exchange despite the pandemic. Patrick Chiu and Ivanhoe Lam recast Bach's *St. John Passion* into contemporary theatre that received rave reviews last year at its premiere in the composer's home country. Seeing Hong Kong artists attain such success brings us much pride. The vocal theatre *Book of Mountains and Seas* is also a masterpiece, with music by Huang Ruo and puppetry by American master Basil Twist, recounting ancient Chinese myths: Hou Yi shooting down nine suns certainly resonates with our climate crisis today. *The Once and Future* is a collaboration across disciplines and cultures that raises the perennial question:

what does it mean to be truly human. Japanese choreographer Ryu Suzuki partners with visual artist Shinji Ohmaki and sound artist evala in *RAIN*, a work that shines a light on human relationships in light of the pandemic. Under the collaboration between NVAF and the Hong Kong Academy for Performing Arts, Suzuki travelled to Hong Kong to select dancers for this performance; we are grateful for their dedication in realising this meaningful cultural exchange. A visual dimension is added to Shostakovich's Symphony No. 10 in William Kentridge's *Oh, To Believe In Another World*, with multimedia projections of historical icons appearing before our eyes. Thank you, Hong Kong Sinfonietta, for bringing this fine work to us.

Two local teams offer us much delight. Yuen Siu-fai and Tang Shu-wing, esteemed in their respective fields of Cantonese opera and theatre, bring *The Old Man and His Sea*, a production inspired by Hemingway's classic. The multi-talented pop music producer Hanjin Tan has carved out niches in television, art-tech and Web3 recently. This time, Hanjin joins Banky Yeung in a theatrical rhapsody about the search for inspiration.

Apart from masterclasses, workshops and stage tours directly related to festival offerings, we curate two series — “Weekend Culture Salon” and “Online Reviews” — with the International Association of Theatre Critics (Hong Kong), where pre- and post-performance events make the audience experience complete. Now that the performing arts has returned to live theatre, we are committed to connecting artists, audience and people from all walks of life under the same roof.

Anne Tsai
Senior Manager, Festivals Office
Leisure and Cultural Services Department

現場節目
ONSITE
PROGRAMMES

www.nvaf.gov.hk

開幕節目：死過翻生
Opening Programme: Double Murder 4
賀飛雪·謝克特舞團（英國）
Hofesh Shechter Company (UK)

INK 6
迪米特里斯·帕派約安努（希臘）
Dimitris Papaioannou (Greece)

RAIN 8
愛知縣藝術劇場（日本）| 舞踊空間橫濱（日本）
Aichi Prefectural Art Theater (Japan) |
Dance Base Yokohama (Japan)

末日回憶錄 10
The Once and Future
楊修華（新加坡）| 貝臻雅 | 亞南迪·巴塔查里亞（印度）|
史丹利·杜特士（德國 / 澳洲）| 柏林愛樂樂團之 ZeMu! Ensemble Berlin（德國）
Yeo Siew Hua (Singapore) | Eugene Birman |
Anandi Bhattacharya (India) | Stanley Dodds (Germany / Australia) |
Berliner Philharmoniker performing as the ZeMu! Ensemble Berlin (Germany)

格拉之思 12
Tao of Glass
菲利普·格拉斯（美國）| 菲利·麥達莫（英國）
Philip Glass (USA) | Phelim McDermott (UK)

山海經 14
Book of Mountains and Seas
黃若（美國）| 貝西·特維斯特（美國）| 邁爾斯·拉蒙（英國）|
哥本哈根新藝術合唱團（丹麥）
Huang Ruo (USA) | Basil Twist (USA) | Miles Lallémant (UK) |
Ars Nova Copenhagen (Denmark)

如果我是陳奐仁 16
In the Name of Hanjin
陳奐仁 | 楊秉基 | 李拓坤
Hanjin Tan | Banky Yeung | Li Tuokun

老人與他的海 18
The Old Man and His Sea
阮兆輝 | 鄧樹榮
Yuen Siu-fai | Tang Shu-wing

巴赫劇場《聖約翰受難曲》 20
Bach im Theater: St. John Passion
趙伯承 | 林俊浩 | 聲蜚合唱節 | 柏林魯特文藝復興樂團（德國）
Patrick Chiu | Ivanhoe Lam | SingFest |
lautten compagney BERLIN (Germany)

肯特里奇《噢，信是彼邦》 22
Oh, To Believe In Another World
香港小交響樂團
Hong Kong Sinfonietta

現場節目

賀飛雪·謝克特舞團
Hofesh Shechter Company
死過翻生
Double Murder
Clowns

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現場節目
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PROGRAMMES

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開幕節目
Opening Programme

死過翻生
Double Murder

賀飛雪・謝克特舞團
Hofesh Shechter Company

在最好也是最壞的時代 擁抱腐爛與燦爛

在國際舞壇舉足輕重的以色列裔英籍編舞家謝克特一晚帶來兩套風格迥異新作，帶你來回地獄天堂，展現對生死兩種看法。

戰爭、衝突新聞無日無之，你麻木了嗎？上半場〈Clowns〉以黑色荒誕諷刺世界對暴力視而不見，當慾望和對死亡的恐懼支配人類，舞者以混沌失序無王管之姿，測試為娛樂之名可以去到幾盡。

下半場〈The Fix〉以暖心力量治癒被血腥貪婪擊潰的靈魂。劇場頓變心靈避風港，深入人性最真實、最基本的價值，坦然面對痛苦和孤獨，迎接溫柔希望。

2014 年謝克特來港演出深受好評，今次帶來新作，為 2023 年新視野藝術節揭開序幕。

20-21/10
(五 Fri - 六 Sat)
7:30pm

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

\$580, 460, 360, 280, 200

舞蹈工作坊詳情請參閱第 26 頁
Details of dance workshop on p.26

週末套票優惠 Weekend Package Booking Discount

由 9 月 8 日起，同時購買《死過翻生》及《末日回憶錄》(第 10 頁) 之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。
From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for *Double Murder* and *The Once and Future* (p.10). For details, please see p.32.



編舞 / 音樂
Choreography / Music
賀飛雪・謝克特
Hofesh Shechter

燈光設計 〈The Fix〉
Lighting Design (*The Fix*)
Tom Visser

服裝設計 〈The Fix〉
Costume Design (*The Fix*)
Peter Todd

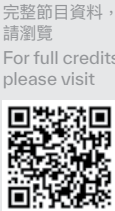
燈光設計 〈Clowns〉
Lighting Design (*Clowns*)
Lee Curran

附加燈光設計 〈Clowns〉
Additional Lighting Design (*Clowns*)
Richard Godin

服裝設計藍本 〈Clowns〉
Based on costume designs for *Clowns* by
Christina Cunningham

副藝術總監
Associate Artistic Director
Bruno Guillore

舞者
Dancers
Tristan Carter, Rachel Fallon, Cristel de Frankrijker,
Justine Gouache, Charles Heinrich,
Oscar Jinghu Li, Attila Ronai, Keanah Faith Simin,
Chanel Vyent, Niek Wagenaar, Zee Zunnur



The best and the worst of times:
Finding solace in the good and the bad

A thrilling new double bill by internationally celebrated choreographer Hofesh Shechter presents two distinctly contrasting pieces of contemporary dance for our times.

One half of the evening is *Clowns*, a sarcastic nod to our ever-growing indifference to violence. In a macabre comedy of murder and desire, *Clowns* unleashes a whirlwind of choreographed anarchy, testing how far we are willing to go in the name of entertainment.

As an antidote to the murderous, poisonous energy of *Clowns*, Shechter's new creation, *The Fix*, brings a tender, fragile energy to the stage. It offers a raw and compassionate moment to balance the forces of aggression and violence that press on us daily — a shield to protect us from the noise of life outside, and a place that allows the performers to be fragile, seen for their utmost human qualities. Violence, tenderness and hope are all laid bare through Shechter's achingly beautiful cinematic lens.

Following his critically-acclaimed appearance in Hong Kong in 2014, Shechter opens this year's NVAF with his latest work exploring painful truths and delving into our deepest emotions.

- 節目全長約 1 小時 35 分鐘，包括 20 分鐘中場休息
 - 觀眾務請準時入場，遲到者須待中場休息後方可進場
 - 10 月 20 日設演後藝人談
 - 節目有巨大音量音樂及暴力場面
 - 適合 13 歲以上人士觀看
- Approx 1 hr 35 mins incl a 20-min interval
 - Please arrive on time. Latecomers will only be admitted after the interval
 - Meet-the-artist session after 20 Oct performance
 - This programme contains loud music and violent scenes
 - Suitable for ages above 13

「……病態殘酷但過癮，還不祥得要命。」
“... ghoulishly gripping and ominous as hell.”

——英國《衛報》
★★★★ — *The Guardian*, UK

「暖心、美好，世間苦難的解藥。」
“It's heartwarming and beautiful, an antidote to the suffering of the world.”

——英國《觀察家報》
★★★★ — *The Observer*, UK

「謝克特作品以能量見稱。它歌頌青春活力，無論題材是甚麼，它亦歌頌生命。」
“It's the energy that defines Shechter's work. It celebrates youth and vitality, and despite its subject matter, it celebrates life.”

——英國《藝評綜合社》
— *Reviews Hub*, UK



賀飛雪・謝克特舞團
Hofesh Shechter Company

死過翻生
Double Murder

The Fix



迪米特里斯·帕派約安努
Dimitris Papaioannou

他的生命與潛意識——
當代舞幻象大師親身上陣演出最私密之作

享譽全球的編舞大師帕派約安努十年來首度親自參演，台上只有他和他的「分身」。守衛者正努力維持宇宙脆弱的平衡。一個來客闖入，頃刻劃破孤獨。雙人舞變謀對謀，溫柔與殘暴僅一線之差。這會是一場引人入勝的探戈、惡夢連連的狩獵，還是試圖從自己逃脫？

在帕派約安努的視覺魔法下，水連綿不絕地從漆黑的舞台傾瀉，二人在激瀾澤國無止境地拉扯，靜止和暴烈交錯的舞蹈語言充滿隱喻，在喘息與對峙間互相釋放和束縛，暗示人類原始狀態，讓觀眾屏息靜氣墮入藝術家內心的夢魘。

《INK》為帕派約安努在疫情期間的最新創作，借鑑他心愛的繪畫、宗教、異形、科幻小說、希臘神話和暗黑奇幻，從內心最柔軟之處出發，抵達潛藏的陰暗面，直面矛盾、慾望和恐懼。

這是繼《偉大馴服者》世界巡演後大師再度訪港親身演出。
《INK》於 2021 年榮獲 Ubu 獎意大利最佳外國演出。

- 節目全長約 1 小時，不設中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 節目有裸露場面，16 歲以下人士恕不招待
- 11 月 10 日設演後藝人談

- Approx 1 hr with no interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- The programme contains nudity. Audience below 16 will not be admitted
- Meet-the-artist session after 10 Nov performance

創作 (概念 / 導演 / 舞台 / 服裝 / 燈光)
Created (concept, direction, sets, costumes, lights) by
迪米特里斯·帕派約安努
Dimitris Papaioannou
演出
Cast
迪米特里斯·帕派約安努、舒卡·康
Dimitris Papaioannou, Šuka Horn
音樂
Music
歌里尼奧斯·薩拉米斯
Kornilios Selamsis
聲音設計
Sound Design
David Blouin
燈光設計
Lighting Design
Lucien Laborderie,
Stephanos Droussiotis
音樂演奏
Music Recorded by
Teodor Currentzis and musicAeterna orchestra

完整節目資料，
請瀏覽
For full credits,
please visit



Being and the subconscious — the most personal work
to date of a true master of visual spectacle

Internationally-acclaimed choreographer Dimitris Papaioannou returns to dance on stage after a decade, sharing it with a younger dancer who could be his “double”. The guardian of a submerged, flooded universe tries to maintain its order. The intrusion of a visitor from the bowels of the earth disrupts the guardian’s solitary balance, introducing tenderness and torment and probing a fine line between the two. Is this a beguiling tango, a gripping chase, or an attempt at escape?

Set on the dark, bare stage, with only an irrigation system visible to the eye, *INK* is Papaioannou’s latest creation of magical illusion, the dance-like push-and-pull between the two is filled with metaphor; juxtaposing stillness with violence, they portray a primal repose and stalemate, drawing the audience irresistibly into this nightmare.

INK is Papaioannou’s newest work dating from the COVID pandemic, distilling emotions and reflections on his life-long interests such as painting, religions, aliens, sci-fi, Greek mythology and dark fantasy. Emanating from his most introspective being, he plumbs the subconscious, coming face to face with conflict, desire and fear.

After the success of the world tour of *The Great Tamer*, Papaioannou returns to Hong Kong, even appearing on stage. *INK* received the Ubu Award for best foreign show presented in Italy in 2021.

9-10/11
(四 Thu – 五 Fri)
7:30pm

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

11/11
(六 Sat)
3pm

\$580, 460, 360, 280, 200

舞蹈工作坊及後台導賞詳情請參閱第 28 頁
Details of dance workshop and backstage tour on p.28

週末套票優惠
Weekend Package Booking Discount

由 9 月 8 日起，同時購買《INK》、《RAIN》(第 8 頁) 和《老人與他的海》(第 18 頁) 其中兩個節目之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。

From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for any two programmes of *INK*, *RAIN* (p.8) and *The Old Man and His Sea* (p.18). For details, please see p.32.

「美得叫人醉倒」
“intoxicating beauty”

★★★★ ½ — KinoCulture Montréal

愛知縣藝術劇場 | 舞踊空間橫濱
Aichi Prefectural Art Theater | Dance Base Yokohama

如果黑雨過後 天永不放晴

地面的黑影，來自天上的烏雲。人類在狹縫中前行，如何超越自身背負的陰影？

改編自 20 世紀初英國小說家毛姆名著《雨》，一群對立的人被困在同一屋簷下，壓抑凝結成雨，在窒息的低氣壓中掙扎，衝突山雨欲來。編舞家鈴木竜編成回應當下的舞蹈作品。

當代藝術家大卷伸嗣的裝置《臨界之氣——重黑》把雨變得沉重具象，將一切吞噬，只餘舞者在黑壓壓的雨絲下糾纏。聲音藝術家 evala 則讓音符串成漫天雨幕，灑進觀眾心坎。黑雨過後，剩下潮濕的陰影。

這次新視野版本的演出中，兩位年輕舞者從新視野與香港演藝學院舞蹈學院合作的選拔脫穎而出，將與日本舞者一起踏上台板。

10-11/11
(五 Fri - 六 Sat)
8pm
12/11
(日 Sun)
3pm
香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre
\$420, 280

舞蹈工作坊及舞台導賞詳情請參閱第 29 頁
Details of dance workshop and stage tour on p.29

週末套票優惠 Weekend Package Booking Discount

由 9 月 8 日起，同時購買《RAIN》、《INK》（第 6 頁）和《老人與他的海》（第 18 頁）其中兩個節目之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。

From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for any two programmes of *RAIN*, *INK* (p.6) and *The Old Man and His Sea* (p.18). For details, please see p.32.

What if the sky never clears after the storm?

Shadows on the ground are cast by dark clouds in the sky. As people probe their way along a narrow crack, can they surpass the shadows they cast themselves?

Choreographer Ryu Suzuki adapts English writer Somerset Maugham's short story into a dance work that reflects our times. In Maugham's original, people at odds with each other are trapped under one roof waiting for the onslaught of torrential rain, emotionally tangled while suffocating in the limited space.

The literary metaphor of rain turns physical and overwhelming as contemporary artist Shinji Ohmaki brings an adaptation of his installation *Liminal Air – Black Weight* to the stage. What remains are dancers entwined in a sea of suspended black strands. Sound artist evala transforms musical tones into raindrops that touch our hearts. Even after a downpour, shadows linger on.

In the upcoming edition, the Japanese cast is joined by two young dancers selected by audition organised by New Vision Arts Festival and the School of Dance, the Hong Kong Academy for Performing Arts.

- 節目全長約 1 小時 20 分鐘，不設中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 11 月 10 日設演後藝人談

- Approx 1 hr 20 mins with no interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- Meet-the-artist session after 10 Nov performance

Aichi Prefectural Art Theater
愛知県芸術劇場



導演 / 編舞
Direction / Choreography
鈴木竜 (舞踊空間橫濱)
Ryu Suzuki (Dance Base Yokohama)

舞台美術
Scenography
大卷伸嗣
Shinji Ohmaki

音樂
Music
evala

舞者
Dancers

土本花、戸田祈、島中真濃、堀川七菜 (舞踊空間橫濱)
Geoffroy Poplawski、山田怜央、張曉生、張雨桐

Hana Tsuchimoto, Inoru Toda, Mano Hatanaka,
Nana Horikawa (Dance Base Yokohama)
Geoffroy Poplawski, Reo Yamada, Ray Cheung,
Zhang Yutong

藝術總監
Artistic Director
唐津絵理 (愛知縣藝術劇場 / 舞踊空間橫濱)
Eri Karatsu (Aichi Prefectural Art Theater / Dance Base Yokohama)

燈光設計
Lighting Design

高田政義、上田剛 (RYU)
Masayoshi Takada, Go Ueda (RYU)

服裝
Costume
渡辺慎也
Shinya Watanabe

劇場構作
Research / Composition
丹羽青人 (舞踊空間橫濱)
Haruto Niwa (Dance Base Yokohama)

監製
Producer
勝見博光 (舞踊空間橫濱)
Hiromitsu Katsumi (Dance Base Yokohama)



完整節目資料，
請瀏覽
For full credits,
please visit



末日回憶錄

The Once and Future

楊修華 | 貝臻雅 | 亞南迪 · 巴塔查里亞 | 史丹利 · 杜特士 |
柏林愛樂樂團之 ZeMu! Ensemble Berlin
Yeo Siew Hua | Eugene Birman | Anandi Bhattacharya | Stanley Dodds |
Berliner Philharmoniker performing as the ZeMu! Ensemble Berlin

靈與肉分離 一場最迂迴的尋人

當最壞的結果來臨，人類文明無法在地球立足，我們何去何從？來自藝術家的末日狂想，在虛構中猜度未來，編成一部感性的「圖解人類」科普影片。影像作品加入現場音樂、聲樂和激光，將電影觀賞體驗無限擴張。你將看到「喜歡懷舊的人類想像『自己』在未來想念自己」。

影片由盧卡諾國際電影節金豹獎、金馬獎（最佳原著劇本）得主楊修華執導，疫症時遠赴阿根廷拍攝；被 BBC 以「極富戲劇性」形容其音樂的貝臻雅作曲，柏林愛樂樂團成員組成的 ZeMu! Ensemble Berlin 現場演奏，並由有血有肉的年輕印度聲樂家巴塔查里亞現場聲演人工智能。

馳騁原野也好，密室貪歡也好，或許在細細碎碎、無以名狀的回憶殺，我們才能知曉是甚麼使我們成為真正的人類。

導演 / 文本
Director / Writer

楊修華
Yeo Siew Hua

監製 / 概念
Producer / Concept

高思雅
Roger Garcia

策展人
Curator

李替普
Topi Lehtipuu

原創音樂
Original Music

貝臻雅
Eugene Birman

獨唱 / 作詞
Soloist / Librettist

亞南迪·巴塔查里亞，與 Microsoft Azure Computer Vision 和 Google Cloud API 創作歌劇

Anandi Bhattacharya, in collaboration with Microsoft Azure Computer Vision and Google Cloud API on the libretto

指揮
Conductor

史丹利·杜特士
Stanley Dodds

現場音樂
Live Music

柏林愛樂樂團之 ZeMu! Ensemble Berlin
Berliner Philharmoniker performing as the ZeMu! Ensemble Berlin

In search of body and soul in the midst of apocalypse

Experience the coming together of film, laser display and live music performance in *The Once and Future*, a work of speculative fiction by the acclaimed Singaporean filmmaker (Locarno and Golden Horse winner) Yeo Siew Hua. Shot entirely in Argentina during the pandemic, Yeo's film is a thoughtful probe of our humanity, the future of our earth and the voyages we have yet to make, in images that extend and expand our vision of ourselves.

Breathing life into the film is an arresting, original musical score by composer Eugene Birman — praised for his “high drama” and “intense emotion” (BBC) — performed live by the ZeMu! Ensemble Berlin (the latest group stemming from the Berliner Philharmoniker). Personifying as artificial intelligence, Indian librettist and vocal soloist Anandi Bhattacharya guides the audience on this journey.

Whether we see ourselves exploring the wilderness or confined in a small room, fragments of memory constitute a mosaic that teaches us what it truly means to be human.

21/10
(六 Sat)
3pm, 8pm

22/10
(日 Sun)
3pm

香港文化中心音樂廳
Concert Hall,
Hong Kong Cultural Centre

\$420,200

創作大師班詳情請參閱第 26 頁
Details of creative masterclass on p.26

週末套票優惠 Weekend Package Booking Discount

By 9 Sep, enjoy a 20% discount for each purchase of full-price tickets for *The Once and Future* and *Double Murder* (p.4). For details, please see p.32.

- 節目全長約 1 小時 15 分鐘，不設中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 英語演出，電影附中英文字幕
- 影片有裸露場面及成人情節，18 歲以下人士恕不招待
- 10 月 21 日晚上設演後藝人談

- Approx 1 hr 15 mins with no interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- Performed in English, with Chinese and English subtitles on the film
- The film contains nudity and adult content. Audience below 18 will not be admitted
- Meet-the-artist session after 21 Oct evening performance

「處處有樂趣，出乎意料。」

“... a string of unexpected pleasures.”

——新加坡《海峽時報》

– *The Straits Times*, Singapore

完整節目資料，
請瀏覽
For full credits,
please visit



亞洲首演
Asian Premiere

格拉之思

Tao of Glass

菲力普·格拉斯 | 菲利·麥達莫
Philip Glass | Phelim McDermott

半夢半醒間 窺探劇場與音樂大師創作的困惑與掙扎

「所謂靈感，源自何方？」

格拉斯與麥達莫這對音樂 X 劇場創作夢幻組合，曾製作《阿肯那頓》(Akhnaten) 及《真理堅定》(Satyagraha) 等史詩式歌劇。今次捨棄宏大敘事與華麗舞台，由麥達莫自導自演上演獨腳戲，台上只有他和各有隱喻的戲偶，簡約主義音樂先驅格拉斯全新創作十首音樂，樂隊現場演繹，搭配十段關於道家智慧和人生終極問題的哲思，編織成兩位藝術家歷來最個人、最動人的作品。

麥達莫聯合創辦 Improbable 劇團及獲得奧利花獎最佳導演大獎前，跟你我一樣都是一名小粉絲。少年的他曾在倫敦街頭暗中「跟蹤」格拉斯，自此追隨偶像的創作步伐 40 年。《格拉之思》於 2019 年曼徹斯特國際藝術節首演，盡攬各大媒體滿分激賞。

26-28/10
(四 Thu - 六 Sat)
8pm

29/10
(日 Sun)
3pm

戲劇大師班詳情請參閱第 27 頁
Details of theatre masterclass on p.27

香港大會堂劇院
Theatre,
Hong Kong City Hall
\$460, 360, 260

作曲
Composer
菲力普·格拉斯
Philip Glass
編劇 / 聯合導演 / 演員
Writer / Co-director / Performer
菲利·麥達莫
Phelim McDermott
聯合導演
Co-director
姬絲緹·侯斯利
Kirsty Housley

完整節目資料，
請瀏覽
For full credits,
please visit



An exploration of life, loss and a single question: Where does true inspiration come from?

Composer Philip Glass and performer-director Phelim McDermott have worked together on epic productions of the operas *Akhnaten* and *Satyagraha*, and *Tao of Glass* is their most personal collaboration yet. Inspired by a dream, this production marries ten meditations on life, death and Taoist wisdom with ten brand new pieces by Glass, performed by McDermott with an ensemble of musicians and puppeteers.

Part-concert, part-performance, *Tao of Glass* is a storytelling tapestry, soundtracked by Glass’ mesmerising music and shot through with Improbable’s trademark theatricality.

Long before co-founding his theatre company Improbable and becoming an Olivier award-winning Best Director, a young McDermott spotted Glass in London and followed him around Covent Garden. That was almost four decades ago, and the two artists have since worked together multiple times. When *Tao of Glass* premiered at the Manchester International Festival 2019, it won rave reviews from all of the major media.

「探索藝術創作的奧秘，同時極具娛樂性，打動人心。」

“An exploration of the mystery of artistic creation that’s marvellously entertaining and deeply touching.”

——英國《泰晤士報》
★★★★★ — *The Times*, UK

- 節目全長約 2 小時 30 分鐘，包括 20 分鐘中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 英語演出，附中文字幕
- 10 月 27 日設演後藝人談
- 節目有不雅用語
- 適合 13 歲以上人士觀看
- Approx 2 hrs 30 mins incl a 20-min interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- Performed in English with Chinese and English surtitles
- Meet-the-artist session after 27 Oct performance
- This programme contains coarse language
- Suitable for ages above 13



亞洲首演
Asian Premiere

山海經

Book of Mountains and Seas

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 Lallémant | Ars Nova Copenhagen

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 2400 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。

3-4/11
(五 Fri - 六 Sat)
8pm

葵青劇院演藝廳
Auditorium,
Kwai Tsing Theatre

\$460, 380, 280, 200

創作工作坊詳情請參閱第 27 頁
Details of creative workshop on p.27

週末套票優惠 Weekend Package Booking Discount

由 9 月 8 日起，同時購買《山海經》及《如果我是陳奐仁》(第 16 頁) 之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。
From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for *Book of Mountains and Seas* and *In the Name of Hanjin* (p.16). For details, please see p.32.

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.

「精緻的傑作，連綿的聲音和影像讓觀眾的意識沉浸其中。」
“An exquisite masterpiece of suggestion, an immersive tapestry of sound and image that weaves itself into your consciousness.”

——美國《華爾街日報》
— *Wall Street Journal*, USA

- 節目全長約 1 小時 15 分鐘，不設中場休息
 - 觀眾務請準時入場，遲到者須待適當時候方可進場
 - 普通話演出，附中文字幕
 - 11 月 3 日設演後藝人談
-
- Approx 1 hr 15 mins with no interval
 - Please arrive on time. Latecomers will only be admitted at a suitable break
 - Performed in Putonghua with Chinese and English surtitles
 - Meet-the-artist session after 3 Nov performance

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

演出
Featuring
哥本哈根新藝術合唱團
Ars Nova Copenhagen

指揮
Conductor
邁爾斯 · 拉蒙
Miles Lallémant

監製
Produced by
Beth Morrison Projects

敲擊樂
Percussion
余林穗、陳梓浩
Karen Yu, Samuel Chan



完整節目資料，
請瀏覽
For full credits,
please visit



如果我是陳奐仁

In the Name of Hanjin

陳奐仁 | 楊秉基 | 李拓坤
Hanjin Tan | Banky Yeung | Li Tuokun

無制限打造真・沉浸式音樂劇場

正當各界期待 Hanjin 和 Banky 的跨界合作之際，臨開場前 Hanjin 卻失蹤了，the show must go on，Banky 不得不一人分飾兩角頂硬上，同時三位神秘面具人巧合現身……另一邊廂，Hanjin 踏上尋找自我的旅程，追逐一段縈繞他半生的美妙旋律。踏遍萬水千山，他的終點在哪？

全方位音樂人陳奐仁，從流行音樂跳入藝術科技，今次跟風格自成一家的劇場編導楊秉基拍住上，糅合 3D 沉浸式音樂、舞蹈、棟篤笑、裝置藝術和 Web3 元素，為觀眾帶來創新劇場體驗。陳奐仁為今次演出創作 20 首全新作品，雲集頂尖音樂家及音響工程班底，徹底釋放劇場配備的世界級音響系統的潛能，製造立體音牆，音波從劇院的每吋角落流淌，劃破地空界限，讓聽眾的耳朵和身體融入真・沉浸式音樂之中。

導演 / 音樂總監 / 沉浸式音樂總監 / 編劇
Director / Music Director / Immersive Audio Director / Playwright

陳奐仁
Hanjin Tan

導演 / 編劇
Director / Playwright

楊秉基
Banky Yeung

舞蹈總監
Choreographer

李拓坤
Li Tuokun

演員
Performers

陳奐仁、楊秉基、李拓坤、黃洛妍、旨呈、Richard Lai
Hanjin Tan, Banky Yeung, Li Tuokun, Janees Wong, Andy3think, Richard Lai

完整節目資料，
請瀏覽
For full credits,
please visit



3D immersive audio theatre, *ad infinitum*

16

Just as everyone eagerly awaits the curtain to rise for an unprecedented collaboration between Hanjin Tan and Banky Yeung, Hanjin disappears without a trace. But the show must go on, so Banky is forced to double up and play both roles, while coinciding with the sudden appearance of three mysterious masked characters... In an entirely different realm, Hanjin embarks on a journey of self-discovery, chasing a beautiful tune that has been on his mind for a long, long time. Where will he find himself?

Hanjin Tan has been a multi-talented musician on Asia's music scene. For this new work, he jumps from pop to art tech, partnering with Banky Yeung, a one-of-a-kind figure in Hong Kong theatre. They fuse 3D immersive music, dance, stand-up comedy, installation art and Web3 elements into an innovative experience, integrating technology and art. Hanjin composed 20 new audio pieces for this production, recruiting the best musicians and sound technicians to unleash the full potential of a state-of-the-art sound system, rendering such marvels as a 3D sound wall. As the music flows seamlessly from every corner of the theatre, the audience's ears and bodies are immersed in a unique space.

3-4/11
(五 Fri - 六 Sat)
8pm

5/11
(日 Sun)
3pm

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

\$420, 280

演前講座詳情請參閱第 31 頁
Details of pre-performance talk on p.31

週末套票優惠 Weekend Package Booking Discount

由 9 月 8 日起，同時購買《如果我是陳奐仁》及《山海經》(第 14 頁) 之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。
From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for *In the Name of Hanjin* and *Book of Mountains and Seas* (p.14). For details, please see p.32.

- 節目全長約 1 小時，不設中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 粵語演出
- 11 月 5 日設演後藝人談
- Approx 1 hr with no interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- Performed in Cantonese
- Meet-the-artist session after 5 Nov performance



老人與他的海

The Old Man and His Sea

阮兆輝 | 鄧樹榮
Yuen Siu-fai | Tang Shu-wing

阮兆輝從藝 70 年改編演繹海明威巨著 戲中戲圓梨園夢

女子發現已故外公年輕時想將《老人與海》改編成粵劇，可惜終身無法實現，於是靠想像替外公圓夢……

戲劇大師鄧樹榮在舞台上，為多年好友、粵劇大師阮兆輝實現其潛藏十年、改編諾貝爾文學獎得主海明威名著的意念。阮兆輝為小說創作全新粵劇曲詞，突顯戲曲表演程式的簡約虛擬美學，弘揚中國古典藝術精粹。

演出結合當代戲劇和戲曲，鄧樹榮導演粵劇，梳理東西方戲劇根源，提煉戲曲功架與西方形體，讓故事穿梭時空。藝術不論地域，最終殊途同歸。

10-11/11
(五 Fri - 六 Sat)
8pm
12/11
(日 Sun)
3pm
葵青劇院演藝廳
Auditorium,
Kwai Tsing Theatre
\$460, 380, 280, 200

週末套票優惠 Weekend Package Booking Discount

由 9 月 8 日起，同時購買《老人與他的海》、《INK》（第 6 頁）和《RAIN》（第 8 頁）其中兩個節目之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。
From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for any two programmes of *The Old Man and His Sea*, *INK* (p.6) and *RAIN* (p.8). For details, please see p.32.

Crowning seven decades in Cantonese opera, Yuen Siu-fai adapts Ernest Hemingway’s masterpiece as a “play within a play”

A young woman discovers that her grandfather had read *The Old Man and the Sea* when he was young and was inspired to adapt it as Cantonese opera but never completed it. In her reverie, she fulfills his lifelong dream.

Theatre master Tang Shu-wing and Cantonese opera master Yuen Siu-fai are longtime friends. For this production, Tang helps Yuen realise his decade-long wish to adapt Nobel laureate Ernest Hemingway’s novel. Apart from playing the title role, Yuen has penned a new libretto attesting to the abstract minimalist aesthetics of the Chinese opera tradition while emphasising the essence of Chinese classical arts.

Tang fuses contemporary theatre with Chinese opera, identifying the roots of theatre both East and West, juxtaposing Chinese opera movements and Western physicality, enabling the story to traverse time and space. No matter where different artistic genres originate, they inevitably meet along the same path.

- 節目全長約 1 小時 30 分鐘，不設中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 粵語演出，附中英文字幕
- 每場均設演後藝人談

- Approx 1 hr 30 mins with no interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- Performed in Cantonese with Chinese and English surtitles
- Meet-the-artist session after each performance

藝術總監 / 導演 / 戲劇構作 / 翻譯 / 聯合編劇
Artistic Director / Director / Dramaturg / Translation / Co-scriptwriter

鄧樹榮
Tang Shu-wing

粵劇藝術總監 / 粵劇文本
Cantonese Opera Artistic Director / Cantonese Opera Librettist

阮兆輝
Yuen Siu-fai

編劇
Scriptwriter

鄭國偉
Matthew Cheng

舞台設計
Stage Design

孫詠君
Vanessa Suen

燈光設計
Lighting Design

楊子欣
Yeung Tsz-yan

錄像設計
Video Design

陳啟廣
Henky Chan

服裝設計
Costume Design

梁子蔚
Jade Leung

作曲
Composer

林鈞暉
Lam Kwan-fai

粵曲音樂設計（擊樂）
Cantonese Opera Music Design (Percussion)

高潤權
Ko Yun-kuen

粵曲音樂設計（西樂）
Cantonese Opera Music Design (Western Instruments)

高潤鴻
Ko Yun-hung

音響設計
Sound Design

楊我華
Anthony Yeung

監製
Producer

蕭穎心
Fiona Siu

監製（粵劇）
Producer (Cantonese Opera)

春暉粵藝工作坊
Spring Glory Cantonese Opera Workshop

演員
Performers

阮兆輝、鄧天心
Yuen Siu-fai, Cassandra Tang

完整節目資料，
請瀏覽
For full credits,
please visit



巴赫劇場《聖約翰受難曲》

Bach im Theater: *St. John Passion*

趙伯承 | 林俊浩 | 聲蜚合唱節 | 柏林魯特文藝復興樂團
 Patrick Chiu | Ivanhoe Lam | SingFest | lautten compagney BERLIN

一次過重鑄聖經和巴赫兩個經典

結合古典聲樂及當代劇場，合唱藝術家趙伯承及編舞家林俊浩大膽改動巴赫筆下的聲部以至角色定位，合唱團及獨唱家打破慣例以形體舞蹈演出，將耶穌被釘十字架的故事和巴赫傑作賦予嶄新面貌。

來自香港、德國、日本和美國等地，不同膚色和文化背景的歌唱家、演奏家和合唱團，穿上現代社會日常服裝，「扮演」耶穌、門徒彼得、羅馬總督彼拉多及猶太人群眾。在音樂、形體和舞台美學編排下，褪去歷史的外衣，將耶穌及巴赫帶到 21 世紀：當全球人類因政治經濟科技連在一起，誰能置身事外？如何帶著不可挽回的錯誤活下去？

飾演耶穌的 Reginald Mobley 為現今炙手可熱的高男高音，今年獲邀於英國國王加冕典禮及 BBC Proms 演出。

聲蜚合唱節以現代手法重鑄經典，2022 年於巴赫故鄉德國預演，為巴赫音樂節揭幕，獲當地對「國寶」瞭如指掌的音樂家及聽眾擊節讚賞。

- 節目全長約 2 小時，包括 15 分鐘中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 德語演出，附中文字幕
- 11 月 18 日設演後藝人談

- Approx 2 hrs incl a 15-min interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- Performed in German with Chinese and English surtitles
- Meet-the-artist session after 18 Nov performance



香港藝術發展局全力支持藝術表達自由，本計劃內容並不反映本局意見。
 Hong Kong Arts Development Council fully supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stand of the Council.

Upending both the biblical story and Bach's masterpiece

Fusing Baroque music and contemporary theatre, choral artist Patrick Chiu and choreographer Ivanhoe Lam audaciously recast J.S. Bach's voice types and dramatic figures, where choristers and soloists engage in movement and action, bestowing the crucifixion story and Bach's choral masterpiece with an entirely new character.

Performers from Hong Kong, Germany, Japan and the USA hailing from a variety of ethnicities and backgrounds — and dressed in everyday clothes — play the roles of Jesus Christ, Peter, Pontius Pilate and the Jewish people. No matter whether in musical treatment, movement and staging, this production peels off layers of history, catapulting Jesus Christ and Bach into the 21st century: When all humanity is interlinked through politics, economics and technology, can we afford to be a spectator? How can anyone bear to live with irrevocable, fatal mistakes?

In the role of Jesus, Reginald Mobley is one of today's hottest countertenors, having been invited to perform at the coronation ceremony of Charles III and the BBC Proms this year.

Breaking through conventional interpretations of Bach's music, a preview of this production at Thüringen Bachwochen in the composer's home country last year received rave reviews.

18/11 (六 Sat) 8pm	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
19/11 (日 Sun) 3pm	\$360, 280, 200, 160

演前講座及網上節目詳情請參閱第 30 頁
 Details of pre-performance talk and online programme on p.30

週末套票優惠 Weekend Package Booking Discount

由 9 月 8 日起，同時購買巴赫劇場《聖約翰受難曲》及青特里奇《噢，信是彼邦》（第 22 頁）之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。

From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for Bach im Theater: *St. John Passion* and *Oh, To Believe In Another World* (p.22). For details, please see p.32.

概念 / 聯合導演
 Concept / Co-director
趙伯承
 Patrick Chiu

概念 / 聯合編舞 / 聯合導演
 Concept / Co-choreographer/
 Co-director
林俊浩
 Ivanhoe Lam

聯合編舞
 Co-choreographer
林薇薇
 Lim Wei-wei

合唱指導
 Chorus Master
林浩恩
 Dominic Lam

舞台設計
 Stage Design
王健偉
 Jan Wong

燈光設計
 Lighting Design
楊子欣
 Yeung Tsz-yan

服裝設計
 Costume Design
蘇善誼
 Ainsley So

高男高音（飾演耶穌）
 Countertenor (as Jesus)
Reginald Mobley

女高音（飾演抹大拉的馬利亞）
 Soprano (as Mary Magdalene)
曾麗婷
 Kenix Tsang

男低音（飾演羅馬總督彼拉多）
 Bass (as Pontius Pilate)
Florian Götz

舞者
 Dancer
曾子驊
 B-boy Think @Good Job Brother

指揮
 Conductor
Wolfgang Katschner

合唱團
 Chorus
聲蜚合唱學院及聲樂小組
 SingFest Choral Academy
 and Vocal Ensemble

管弦樂團
 Orchestra
柏林魯特文藝復興樂團
 lautten compagney BERLIN

完整節目資料，
 請瀏覽
 For full credits,
 please visit



亞洲首映
Asian Premiere

肯特里奇《噢，信是彼邦》
Oh, To Believe In Another World
A film by William Kentridge for Shostakovich Symphony No. 10

香港小交響樂團
Hong Kong Sinfonietta

當代最具影響力的藝術家之一肯特里奇又一匠心力作！創作形式橫跨繪畫、影像、雕塑及劇場，肯特里奇的新作每次均備受注目。肯特里奇為蕭斯達高維契名作第十交響曲置上叫人難忘的影像，把作曲家與蘇俄建國最初 40 年 (1920-1960) 間的歷史壓縮在一個混合紙板、戲偶、裝置、影像的電影之中。觀眾隨著鏡頭看著栩栩如生的蘇俄歷史人物在以卡板製成的博物館內遊走，耳聽著蕭斯達高維契動人心弦的樂章，絕對是令人啟發感悟的藝術體驗。

肯特里奇《噢，信是彼邦》2022 年 6 月由琉森交響樂團作世界首映，大獲好評。香港小交響樂團極速將之帶到香港作亞洲首映，並由音樂總監柏鵬親自指揮，與觀眾一起回到世界記憶的時間軸。

節目

蕭斯達高維契 E 小調第十交響曲，作品 93

- 節目全長約 1 小時，不設中場休息
- 觀眾務請準時入場，遲到者須待適當時候方可進場
- 門票於城市售票網及撲飛公開發售。詳情請參閱第 32 頁
- Approx 1 hr with no interval
- Please arrive on time. Latecomers will only be admitted at a suitable break
- Tickets are available at URBIX and POPTICKET. For details, please see p.32.



香港小交響樂團由香港特別行政區政府贊助
Hong Kong Sinfonietta is financially supported by the Government of the Hong Kong Special Administrative Region

Leading contemporary artist William Kentridge is internationally acclaimed for his drawings, films, theatre and opera productions. A film commissioned by the Luzerner Sinfonieorchester to accompany Shostakovich's monumental Symphony No. 10, Kentridge's *Oh, To Believe In Another World* illustrates the story of Shostakovich and his complicated relationship with the Soviet state from the 1920s to 1960s, through charming sets made of cardboard and historical figures brought to life as puppets.

Following the huge success of its world premiere by the Luzerner Sinfonieorchester in June 2022, Hong Kong Sinfonietta is delighted to bring this brilliantly thought-provoking production and multi-sensory feast to Hong Kong, to be performed under the baton of Music Director Christoph Poppen.

Programme

Shostakovich Symphony No. 10 in E minor, Op. 93

「肯特里奇涉獵電影、動畫、木偶戲、雕塑以及表演藝術導演各個領域，他比任何其他在世的藝術家更能引人入勝地將荒誕帶進劇場。」

“Working in film, animation, puppetry, sculpture, and as a director of performance art, Kentridge more compellingly than any living artist stages a theatre of the absurd.”

——英國《金融時報》
— *Financial Times*, UK

18/11 (六 Sat) 8pm
19/11 (日 Sun) 3pm

香港大會堂音樂廳
Concert Hall,
Hong Kong City Hall

\$450, \$320, \$180

票務詳情請瀏覽
香港小交響樂團網頁
For more details of ticketing,
please visit Hong Kong
Sinfonietta's website



週末套票優惠 Weekend Package Booking Discount

由 9 月 8 日起，同時購買肯特里奇《噢，信是彼邦》及巴赫劇場《聖約翰受難曲》(第 20 頁) 之正價門票，可享 8 折優惠，詳情請參閱第 32 頁。

From 8 Sep, enjoy a 20% discount for each purchase of full-price tickets for *Oh, To Believe In Another World* and Bach im Theater: *St. John Passion* (p.20). For details, please see p.32.



延伸活動與網上節目

FRINGE ACTIVITIES AND ONLINE PROGRAMMES

www.nvaf.gov.hk

#NVAF2023



週末文化沙龍系列
Weekend Culture Salon Series

由國際演藝評論家協會（香港分會）策劃，連續五個週末設定不同主題，邀請城中資深文化藝術工作者熱話當下，探討我們正面對的文化處境，透視創作人與觀眾最關心的人文課題。

The International Association of Theatre Critics (Hong Kong) curates five weekend talks, inviting veteran cultural and arts practitioners to discuss current topics and our changing cultural contexts today. Each session examines issues close to the hearts of artists and audiences.

3-4:30pm
香港文化中心地下
牧羊少年與他的浮萍 Bar Lemna
Bar Lemna, Lemna of the Alchemist,
G/F, Hong Kong Cultural Centre

粵語主講 In Cantonese	免費入場，每位參加者須消費最少一杯飲品 Free admission; a minimum purchase of one drink per participant
	座位有限，先到先得，不設留座 Limited seats on a first-come-first-served basis; no reservation

策劃及統籌
Curated and Organised by

場地贊助
Venue Sponsor



講座一：說不盡的多媒體
Talk 1: The lure of multimedia in the performing arts

舞台科技發展速度迅速，身處其中的藝術家是無奈地當局者迷，或是難以旁觀者清？藝術應用多媒體多年，當代劇場如何演化和與之對話？資深跨媒體創作人黃智銓和成博民從不同角度分享實踐經驗和反思。

Stage technology advances at a rapid pace; how do artists deal with it? Are they cool-headed, or blinded by its appeal? Multimedia has been part of the arts for many years, but how does contemporary theatre engage and evolve with it? Veteran multimedia artists Kenny Wong and Oliver Shing share their experience and ideas from different perspectives.

17/9 (日 Sun)

對談嘉賓
Speakers
黃智銓（媒體藝術家）、成博民（多媒體藝術家）
Kenny Wong (Media Artist), Oliver Shing (Multimedia Artist)

主持
Moderator
陳一云（燈光藝術家）
Amy Chan (Light artist)

講座二：文化身份的身體話語
Talk 2: Cultural identities and their representations

在這個一切都流動的時代，藝術家的文化身份如何影響他們的創作？不少當代歐洲舞蹈藝術家的多元文化背景深深影響作品，近年遊走德國香港兩地的創作人甄拔濤，聯同資深舞評人李海燕細說因緣。

In a world where everything is fluid, how does the cultural identity of artists affect their work? The multicultural backgrounds of many European dance artists deeply influence their output. Yan Pat-to, now based in Hong Kong and Germany, engages in conversation with veteran dance critic Joanna Lee.

24/9 (日 Sun)

對談嘉賓
Speakers
甄拔濤（導演／編劇）、李海燕（舞評人）
Yan Pat-to (Director / Playwright), Joanna Lee (Dance Critic)

主持
Moderator
陳國慧（國際演藝評論家協會（香港分會）總經理）
Bernice Chan (General Manager, the International Association of Theatre Critics (Hong Kong))

講座三：尋找鈴木竜的身體美學
Talk 3: In search of the aesthetics of Ryu Suzuki

鈴木竜在英國接受舞蹈訓練，曾參與多個英國著名編舞家和舞團如艾甘·漢和 Phoenix Dance Theatre 演出，回日本發展後多次獲獎。講座將會播放身兼舞者和導演的吉開菜央拍攝的紀錄片《誰是鈴木竜》，展示他的創作哲學和舞蹈美學，香港劇場創作人黃大徽亦會分享他眼中的鈴木竜。

Trained in the UK, Ryu Suzuki has worked with acclaimed choreographers and dance companies including Akram Khan and Phoenix Dance Theatre, before returning to his native Japan. In this talk, we can have a glimpse of the artistic approach of the award-winning choreographer in the documentary *Ryu Suzuki*, directed by dancer-cum-director Nao Yoshigai. Hong Kong theatre maker Dick Wong will host the sharing.

1/10 (日 Sun)

講者
Speaker
黃大徽（劇場創作人／表演者）
Dick Wong (Theatre Maker / Performer)

主持
Moderator
陳瑋鑫（舞評人）
William Chan (Dance Critic)

講座四：藝術節如何文化
Talk 4: The role of arts festivals in cities

資深藝術行政管理人茹國烈累積多年前線實戰經驗，近年研究城市與文化的關係。這次首次以藝術節為切入點，討論不同藝術節的策略與特色，分享藝術節如何文化。

Veteran arts administrator Louis Yu has amassed plenty of experience in the front lines before taking a step back to research the intricate relation between city and culture. This time, he focuses on characteristics and strategies of different arts festivals and how they impact cities.

7/10 (六 Sat)

講者
Speaker
茹國烈（香港藝術學院院長）
Louis Yu (Director, Hong Kong Art School)

主持
Moderator
黃志涼（資深音樂文化人）
Wong Chi-chung (Veteran Music Culturalist)

講座五：海明威的經典與當代
Talk 5: The timelessness of Ernest Hemingway

兩位本地重量級表演藝術家阮兆輝和鄧樹榮，與海明威隔世對話，藉經典文學《老人與海》穿透人生的迷思。在未穿上戲服前，藝術家先與小說選段來一場最純粹的相遇，再對談文字的改編及其表演性。

Two performing arts masters — Tang Shu-wing and Yuen Siu-fai — engage in an in-depth dialogue about Ernest Hemingway's celebrated novel *The Old Man and the Sea*. As a prelude to the production, Yuen reads an excerpt or two and Tang discusses the process of textual adaptation and performative considerations.

15/10 (日 Sun)

演讀
Play-reading
阮兆輝（戲曲藝術家）
Yuen Siu-fai (Chinese Opera Artist)

對談嘉賓
Speaker
鄧樹榮（劇場導演）
Tang Shu-wing (Theatre Director)

主持
Moderator
黃念欣（香港中文大學中國語言及文學系副教授）
Wong Nim-yan (Associate Professor, Department of Chinese Language and Literature, The Chinese University of Hong Kong)

網上評論
Online Reviews

11 月至 12 月，多位藝評人和跨界藝術家於演出後，以短片、社交媒體直播及藝評文章賞析節目，全方位看清「新視野」。詳情請留意國際演藝評論家協會（香港分會）及新視野藝術節 Facebook、Instagram、YouTube 及網站公布。

From November to December, arts critics and artists will publish short videos, appear in livestreams and provide critical reviews, presenting a comprehensive look at the NVAF's offerings. For more information, please visit Facebook, Instagram, YouTube channel and website of the IATC(HK) and NVAF.

11月中起陸續上線
Launches in mid-Nov

無中生有
Making Something out of Nothing

擴延電影作品《末日回憶錄》的監製高思雅，親自道來創作理念和緣起，團隊在創作過程的掙扎，並反思當今跨界創作大行其道之時，單一媒介的藝術是否依然有其重要性。高思雅身為影評人、電影監製、行政人員及電影節策劃人，將討論電影的過去與未來。

Roger Garcia, producer of *The Once and Future*, discusses the genesis of this expanded cinema presentation and explores the notions of creativity, the struggle between art and meaning, and whether single-media art is still relevant in our age of intersecting practice. In particular, Garcia examines the past and future of cinema, a discipline in which he has been involved as critic, producer, executive and festival programmer.



導師
Instructor
高思雅
Roger Garcia
主持
Moderator
鄭得恩（藝術家 / 策展人）
Enoch Cheng (Artist / Curator)

19/10
(四 Thu)
7:30–9:30pm
名額 Quota：30
英語講解
In English

香港文化中心音樂廳
後台 7 樓排演室CR1
CR1, Level 7,
Concert Hall Backstage,
Hong Kong Cultural Centre
\$180

適合 16 歲或以上人士
Suitable for those aged 16 and above

與謝克特舞團共舞
Move with the Shechter Dancers

參加者將學習賀飛雪·謝克特舞團別樹一格的形體風格和哲學，內容包括以謝克特的基本舞蹈語彙熱身、認識舞團作品意象和問答環節。

During this workshop, participants learn about the Hofesh Shechter Company's distinctive movement style. The session includes exploring Shechter's fundamental physical vocabulary through warm-up exercises, learning some of his repertoire and imagery, ending with a short Q&A.



導師
Instructors
賀飛雪·謝克特舞團舞者
Dancers of the Hofesh Shechter Company

21/10
(六 Sat)
11am–1pm
名額 Quota：25
英語講解
In English

香港文化中心大劇院
後台 6 樓排演室GR1
GR1, Level 6,
Grand Theatre Backstage,
Hong Kong Cultural Centre
\$180

適合 18 歲或以上擁有舞蹈經驗人士
Suitable for those aged 18 and above with some dance experience

請穿輕便衣服及襪子
Please dress casually and wear socks



即興有道
Improvising the Improbable Way

導演麥達莫共同創辦的劇團 Improbable 的即興演出處於世界領先地位，25 年來創作不少高水平的戲劇和歌劇。即興是 Improbable 的核心，即使是有劇本的戲劇，也是從即興開始。

在這個兩小時的大師班中，麥達莫將模擬 Improbable 作品首天彩排的情況，讓參加者親嘗以即興演出作為劇場創作起點，學習 Improbable 即興演出的心法，參加者毋需任何即興或表演經驗。

Co-founded by Phelim McDermott, Improbable is a world leader in improvisation and has created some of the most acclaimed theatre and opera productions over the last 25 years. Improvisation is at the heart of everything Improbable does. Even when its shows are scripted, for every project, improv is the starting point.

Join McDermott for a two-hour masterclass in improvisational theatre making. Participants will do exactly what Improbable might do on the first day of rehearsal, which is to get improvising the Improbable way. No prior experience in improv or theatre is required.

導師
Instructor
菲利·麥達莫
Phelim McDermott

29/10
(日 Sun)
11am–1pm
名額 Quota：30
英語講解
In English

香港文化中心大劇院
後台 6 樓排演室GR1
GR1, Level 6,
Grand Theatre Backstage,
Hong Kong Cultural Centre
\$180

適合 16 歲或以上人士
Suitable for those aged 16 and above



解密：歌劇《山海經》
Decoding the Opera *Book of Mountains and Seas*

《山海經》這本圖文並茂的上古奇書，四千年來吸引無數不同學科的學者分析注解。作曲家黃若將現身說法解釋箇中魅力，如何把神話與史實連結起來，改編為聲樂劇場。他亦會帶來演出中使用的特別敲擊樂器（水琴和碰鈴）及戲偶道具，參加者可利用音樂和簡單物件親身創造《山海經》的獨特氛圍。

For four millennia, *Book of Mountains and Seas* has intrigued scholars from numerous fields as they try to decode history, science and culture. Composer Huang Ruo describes the project's genesis, the juxtaposition of ancient myth with our contemporary world, and how he adapts four of its stories into a music-theatre work. Apart from sharing the context of this work, he also explains the use of unusual percussion instruments (waterphones, Tibetan finger cymbals) and puppets. The audience can have a closer look at how modern puppetry combines magically with staging.

導師
Instructor
黃若
Huang Ruo
主持
Moderator
尹莫遠（樂評人）
Ernest Wan (Music Critic)

2/11
(四 Thu)
8–9:30pm
名額 Quota：30
粵語講解
In Cantonese

葵青劇院舞蹈室
Dance Studio,
Kwai Tsing Theatre
\$180

適合 16 歲或以上人士
Suitable for those aged 16 and above

INK：舞蹈工作坊
INK: Dance Workshop



反轉再反轉 Upside Down, Inside Out

舒卡·康將融合當代舞、雜技和街舞元素，與參加者在愉悅、和諧中舞動身體，發掘個人潛能。

This workshop aims to inspire participants to move with playful joy and a sense of harmony. It integrates raw physical challenge with mindful and sensitive movement while drawing inspiration from contemporary and urban dance and acrobatics.

導師
Instructor
舒卡·康
Suka Horn

7/11 (二 Tue) 7:30-10pm	香港文化中心行政大樓 平台工作室 Podium Workshop, Administration Building, Hong Kong Cultural Centre \$180
名額 Quota：30	
英語講解 In English	

適合 16 歲或以上擁有舞蹈經驗人士
Suitable for those aged 16 and above with some dance experience

請穿輕便衣服及鞋襪
Please dress casually and wear comfortable shoes and socks

INK：後台導賞
INK: Backstage Tour

水舞台的奧秘 The Secret of Water on Stage

在演出中，香港文化中心大劇院化身宇宙洪荒，讓舞者置身在一片澤國中。參加者將深入後台，一窺帕派約安努舞台幻象的秘密。

In the stunning stage performance, the Hong Kong Cultural Centre Grand Theatre becomes an alternate universe flooded with water, a world for dancers to traverse. Participants on this tour learn about the secrets behind Papaioannou’s incredible theatrical illusion.

11/11 (六 Sat) 11am-12noon	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre \$100
名額 Quota：30	
英語講解 In English	



RAIN：舞蹈工作坊
RAIN: Dance Workshop



全身感受《RAIN》 A Full-bodied RAIN Experience

編舞鈴木竜教授《RAIN》中的一段舞蹈，讓參加者體會其流動感與力量兼具的風格。

This workshop focuses on Ryu Suzuki’s masterful signature style combining fluidity and energy. Participants learn some of the actual choreography in *RAIN* from the choreographer himself.

導師
Instructor
鈴木竜
Ryu Suzuki

6/11 (一 Mon) 7:30-9pm	香港文化中心行政大樓 平台工作室 Podium Workshop, Administration Building, Hong Kong Cultural Centre \$180
名額 Quota：30	
英語講解 In English	

適合 16 歲或以上擁有舞蹈經驗人士
Suitable for those aged 16 and above with some dance experience

請穿輕便衣服及鞋襪
Please dress casually and wear comfortable shoes and socks

RAIN：舞台導賞
RAIN: Stage Tour

走進黑雨 Walking into Black Rain

視覺藝術家大卷伸嗣以大型裝置於國際藝壇享負盛名。今次他將回應日本 311 大地震的作品《臨界之氣——重黑》融入《RAIN》的舞台。大卷伸嗣將會親自介紹此裝置，參加者能觸碰作品的懸垂黑色繩索，感受藝術家如何將無形的時間、壓力、重量和空間凝結及具體化。

Visual artist Shinji Ohmaki’s large-scale installations have won him international acclaim. This time, he incorporates his *Liminal Air — Black Weight*, created after the 2011 Great East Japan Earthquake, into the dance work *RAIN*. Ohmaki introduces his work in person and participants can touch the installation and its suspended black threads, experience how time, gravity and oppression become tangible and tactile, and a new embodied perceptive space.



11/11 (六 Sat) 11am-12noon	香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre \$100
名額 Quota：30	
日語講解，粵語傳譯 In Japanese, with Cantonese interpretation	

參加者須自備及佩戴口罩以保護裝置
To protect the installation, participants are required to bring and wear their own masks

巴赫劇場《聖約翰受難曲》：演前講座
Bach im Theater: *St. John Passion*:
Pre-performance Talk



我所認識的巴赫

The J.S. Bach I know

《聖約翰受難曲》是古典音樂中的一座大山，聲蜚合唱節總監趙伯承為今次演出作出多個改動，當中包括聖經故事中門徒彼得和羅馬總督彼拉多的角色、合唱團在演唱中的定位、不同角色的聲部分配等。這些改動看似大膽，卻是基於趙伯承對巴赫深入研究多年的結果，一切皆非無跡可尋。他將分享今次改編的思考歷程和背後的意義，為觀眾入場前做好準備。

Bach's *St. John Passion* is a canonical work in the musical repertoire. SingFest director Patrick Chiu has made some significant adjustments in this production, such as accentuating the roles of Peter, Pontius Pilate and the chorus, as well as transposing vocal types. These changes may look unconventional and daring, but they result from years of research on the composer. Chiu shares his reasoning behind his ideas.

講者
Speaker
趙伯承（聲蜚合唱節總監）
Patrick Chiu (Director, SingFest)

18/11
(六 Sat)
7pm-7:30pm
葵青劇院貴賓室
VIP Lounge, Kwai Tsing Theatre

粵語主講，免費入場
In Cantonese; free admission

名額有限，
歡迎網上留座
Limited quota;
please reserve
online



巴赫劇場《聖約翰受難曲》：網上導賞系列
Bach im Theater: *St. John Passion*: Online Preview Series

巴赫及《聖約翰受難曲》全面睇

All about Bach and his *St. John Passion*

巴赫被視為西方音樂史上奠定性的音樂家，《聖約翰受難曲》是他其中一個最大型的作品，看似難以接近。演出前一連三集影片，合唱指導林浩恩為觀眾深入淺出講解《聖約翰受難曲》的價值和眾多可能性。

Bach has long been celebrated as an icon in music history, and *St. John Passion* is among his major vocal works. Getting to know this work seems quite daunting. Before the live performances, three online videos narrated by chorus master Dominic Lam provide easy-to-grasp information on the significance and potential inherent in Bach's masterpiece.

第一集 Ep 1

劇力萬鈞 Dramatic power

巴赫從未寫過歌劇，但他的作品的戲劇性絕不下於歌劇。《聖約翰受難曲》正是其中一個最佳例子。
Bach never wrote an opera, but much of his music is no less dramatic than any opera. His *St. John Passion* is a great example.

第二集 Ep 2

角色大解放 Reimagining Bach and biblical roles

《聖約翰受難曲》的高潮原本是群眾和羅馬總督彼拉多的對話，今集將會讓你壯膽，「挑戰」巴赫，重新想像角色的可能。
The climax of *St. John Passion* is a confrontation between Pontius Pilate and the crowd. In this production, some roles are altered from Bach's original scenario. Let's stretch your imagination ahead of the performance.

第三集 Ep 3

在經典尋找療癒 Classics as the catharsis of the contemporary

《聖約翰受難曲》的結尾中，角色似乎找到救贖。我們身處當今社會，面對生活中種種不確定，能否找到療傷的辦法？藝術家改編 299 年前的經典，正希望與今天的觀眾在劇場經歷一次心靈之旅。
At the end of Bach's *St. John Passion*, there is a sense of catharsis. In the face of precarities today, how do you heal yourself? This daring recast of a Baroque masterpiece is a veritable journey of the soul for both artists and audiences.

10 月上線
Launches in Oct

現場節目詳情請參閱第 20 頁
Details of onsite programme on p.20



如果我是陳奐仁：演前講座
In the Name of Hanjin: Pre-performance Talk

以沉浸式藝術之名

In the Name of Immersive Art

甚麼是沉浸式音樂？甚麼是真·沉浸式音樂？甚麼是藝術科技？陳奐仁與楊秉基告訴你一個真·沉浸式音樂劇場的誕生過程。

What is immersive audio? What is 3D immersive audio? What is art tech? Hanjin Tan and Banky Yeung share their creative journey and behind-the-scenes stories of this production.



講者
Speakers
陳奐仁、楊秉基
Hanjin Tan, Banky Yeung

14/10
(六 Sat)
3-4:30pm

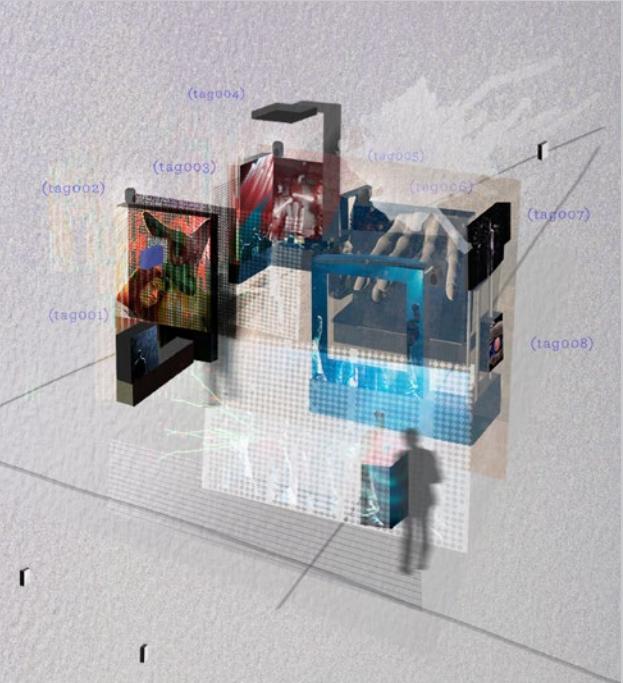
香港文化中心行政大樓 4 樓 1 號會議室
AC1, Level 4, Administration Building,
Hong Kong Cultural Centre

粵語主講，免費入場
In Cantonese; free admission

名額有限，
歡迎網上留座
Limited quota;
please reserve
online



展覽
Exhibition



碎片化的全知

A Fragmented Omniscience

數碼時代中，雖然資料看似無窮無盡，唾手可得，按鍵能知天下事，但我們真正知道的又有多少？既定視角和偏見如何限制自己接近全面真相？

藝術家吳子昆策劃的互動展覽，以生物傳感器獲取觀眾的心跳速度、體溫等生物特徵，驅動影像在屏幕中呈現當刻的碎片化視點。生成影像的節奏、速度和內容的變化，暗示觀點的多樣性及絕對「真理」跟我們的距離。

While information appears to be transparent and accessible in digital age, our own implicit biases and limited perspectives impede a truly omniscient understanding.

In this interactive exhibition curated by multimedia artist Ng Tsz-kwan, a sensor detects viewers' biometric data such as heart rate and body temperature, triggering a generative video display that shows a fragmented glimpse of the moment. Variations in rhythm, pace and content of the visuals point not only to the multiplicity of possible perspectives, but also the ultimate unknowability of absolute “truth”.

12-28/10
香港文化中心大堂
Foyer, Hong Kong Cultural Centre

免費入場
Free admission

購票指南
Booking Guide

8月18日至9月5日
18 August - 5 September

早鳥優惠
Early Bird Discount

在城市售票網購買任何舞台節目的正價門票，均可獲**七折優惠**。

30% off for full-price tickets of all stage programmes purchased through URBTIX.

9月8日起
From 8 September

所有門票（包括舞台節目、工作坊、大師班及後台／舞台導賞）在城市售票網發售[^]。

All tickets (including stage programmes, workshops, masterclasses and backstage / stage tours) are available at [URBTIX](#) ^.

優惠購票計劃 Discount Schemes

優惠票
Concessionary Tickets

全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人士可獲半價優惠。綜援受惠人士優惠票數量有限，先到先得⁺。優惠票持有人入場時，必須出示可以證明身份或年齡的有效證件。

Half-price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and the minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients are available on a first-come-first-served basis ⁺. Concessionary ticket holders must produce evidence of their identity or age upon admission.

肯特里奇《噢，信是彼邦》之門票於 9 月 8 日起亦同步在飛帆發售。
更多購票及優惠詳情，請參閱香港小交響樂團網頁 www.hksl.org
Tickets for *Oh, To Believe In Another World* are also available at
POPTICKET from 8 September. For more details of its ticketing and
discount schemes, please visit Hong Kong Sinfonietta's website at
www.hksl.org

肯特里奇《噢，信是彼邦》之綜援受惠人士優惠票不設限額。
No quota on half-price tickets for CSSA recipients for *Oh, To Believe In Another World* by Hong Kong Sinfonietta.

備註 Points to Note

- 所有節目歡迎六歲或以上人士入場《死過翻生》、《末日回憶錄》、《格拉之思》及《INK》除外，《死過翻生》及《格拉之思》適合十三歲以上人士；《INK》十六歲以下恕不招待；《末日回憶錄》十八歲以下恕不招待）。
- 工作坊、大師班及後台／舞台導賞之合適參與年齡請參閱第 26 至 31 頁。
- 每票只限一人進場。
- 若節目開始前三小時，天文台發出八號或以上之熱帶氣旋警告訊號或黑色暴雨警告訊號，或有關警告訊號仍然生效，該節目一般會取消。持票者可登入網頁 www.nvaf.gov.hk 或 www.lcsd.gov.hk 了解節目是否如期舉行。
- 至於退款安排，可稍後於辦公時間內致電 2370 1044 查詢。
- 如遇特殊情況，主辦機構保留更換節目及表演者的權利。
- 節目內容並不反映康樂及文化事務署的意見。
- 觀眾務請準時入場，遲到者須待適當時候或中场休息方可進場。
- 購買每張門票，只可享用以上其中一種優惠，請於購票時通知票務人員優惠種類。
- 顧客每購買一張殘疾人士優惠門票，即可同時以相同優惠購買一張門票予看護人。
- 每張門票折扣後的票價將計算至個位數，不足港幣一元亦作一元計算。

- Audiences aged 6 and above are welcome to attend all shows, except *Double Murder* and *Tao of Glass* (suitable for ages above 13), *IN/K* (audiences below 16 will not be admitted) and *The Once and Future* (audiences below 18 will not be admitted).
- Please refer to p.26-31 for age recommendation of workshops, masterclasses and backstage / stage tours.
- Each ticket admits one person only.
- Programmes will normally be cancelled when Tropical Cyclone Warning Signal No. 8 or above, or the Black Rainstorm Warning is issued or remains in effect three hours before the event starts. Ticket holders are advised to visit www.nvaf.gov.hk or www.lcsd.gov.hk for details of programme schedule changes, and to call 2370 1044 after resumption of normal office hours for refund arrangements.
- The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.
- The content of the programmes does not represent the views of the Leisure and Cultural Services Department.
- Audiences are strongly advised to arrive punctually. Latecomers will only be admitted during interval or at a suitable break.
- Patrons can enjoy only one of the above discount schemes for each ticket purchased. Please inform the box office staff of the eligible discount type at the time of purchase.
- For each concessionary ticket for people with disabilities, the customer can purchase one ticket with the same concession for the minder.
- The price of each discounted ticket will be rounded up to the nearest dollar.

藝術節辦事處
FESTIVALS OFFICE

九龍尖沙咀梳士巴利道10號
香港文化中心行政大樓5樓
Level 5, Administration Building,
Hong Kong Cultural Centre,
10 Salisbury Road, Tsim Sha Tsui, Kowloon

查詢
Enquiries
2370 1044

傳真
Fax
2371 4171

此節目手冊可於藝術節網站下載，並歡迎登記電郵，索取藝術節最新資料
This programme brochure is available for download on the NVAF website
Please also register at the website to receive NVAF updates

www.nvaf.gov.hk



Q NVAFHK



新視野藝術節
NEW VISION
ARTS FESTIVAL



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