

FESTIVAL 97

藝
術
節



香港藝術節
Hong Kong Arts Festival

序 言

今年是香港藝術節廿五周年，我們以兩個聯合製作節目誌慶。其一是與三大國際藝術機構聯合製作的歌劇《馬可·波羅》，其二是翩娜·包殊為香港度身訂造的新舞劇，可謂開創藝術節的先河。

今年除了有蒙特利爾交響樂團、薩爾斯堡莫扎特學院室樂團及皇家莎士比亞劇團的載譽重訪外，更有萬眾期待的藝團及表演者首度蒞港，其中有馬克·莫里斯舞團、保加利亞神秘之音、麗江中國大研納西古樂會、柏林愛樂樂團四重奏、維也納二十世紀合奏團、埃斯珀里安古樂團、中央實驗話劇院、哥飛·高高、林脈澤的韓國板唱，騰格爾及喬·亨德森等。

參與藝術節二十五周年演出的本地好手及節目包括：由粵劇之家重排的清代排場戲《西河會妻》、多媒體的黃耀明人山人海演唱會、毛俊輝不一樣的《聖女貞德》，以及包羅多樣創新意念的埃克森能源輕組曲等。

我們謹此衷心多謝香港藝術發展局、香港賽馬會及市政局三大資助機構，以及眾多贊助機構及捐助者對我們的慷慨支持。

我們亦感謝香港藝術節委員會、藝術節婦女歡迎委員會、國際節目顧問約瑟·施力、勤務總監查理斯·哈代、香港藝術節協會所有工作人員，以及其他在幕後作出支持的熱心人士。

Foreword

Our 25th anniversary is marked by two ambitious projects: the co-production of the festival opera, *Marco Polo*, with three prestigious partners; and the co-production of a new dance piece specially created for Hong Kong by Pina Bausch.

Complementing these bold co-productions are the welcome return of the Montreal Symphony Orchestra, the Camerata Academica Salzburg, and the Royal Shakespeare Company as well as many long awaited débuts, among them, Mark Morris Dance Group, Le Mystère des Voix Bulgares, Dayan Naxi Ancient Music Association, Philharmonia Quartet Berlin, The 20th Century Ensemble Vienna, Hespèrion XX, Central Experimental Theatre, Koffi Kôkô, Pansori by Lim Jin-taek, Tengger, and Joe Henderson.

Among the outstanding local creations featured in the Festival is the revival of a late Qing opera by the House of Cantonese Opera, Anthony Wong's *People Mountain People Sea*, Fredric Mao's project to turn Shaw's *Saint Joan* upside down, and the innovative programmes of the Exxon Divertimenti series.

We are grateful to our three funding bodies - the Hong Kong Arts Development Council, Hong Kong Jockey Club, Urban Council, and our numerous sponsors and contributors for their generous support.

Our thanks also go to members of the Arts Festival Committees, the Ladies Hospitality Committee, our International Programme Consultant Joseph Seelig, our Logistics Director Charles Hardy, the staff of the Arts Festival Society, and all those behind the scene whose support and hard work have helped to make the Festival possible.

藝術節

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one world: alt@endeavour.852
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ARTMAKERS THOUGHTMAKERS JOURNEYS OF DISCOVERIES

Tom Borek

They have already been enshrined in a modern pantheon of creative artists who have recast dance, theatre, and music with new forms, new ideas, fresh insights. Among the most creative forces in our time, they remind us, as art must, of our humanity, not of grand concepts that can fritter away in a nanosecond for lack of relevance to our lives. Their art penetrates, enters, swims in our psyches. You cannot experience their work without some lifting and swelling of the emotions. It is no small miracle that the Hong Kong Arts Festival is presenting these artists – Mark Morris, Pina Bausch, Martha Clarke, and Meredith Monk – and their work in one glorious artscape.

Morris, Bausch, Clarke, and Monk each create to the beat of their own drummer versus the mongrelism of those artists who lapse into trendlets. Art is an invitation for any one of us to enter a world of discovery. A book sits on a shelf, a performance takes place in a theatre, a painting sits in a gallery. We exercise a curiosity to engage that book, that performance, that painting. And when we do, as with these four conjurors who stoke the fires of our imagination, we can take flight.

Mark Morris *L'Allegro, il Penseroso ed il Moderato*

A number of critics in their unbounded praise of Mark Morris's *L'Allegro, il Penseroso ed il Moderato* have pronounced it a masterpiece, an accolade usually held in reserve. This work was premiered in November 1988 at Brussels' Théâtre Royal de la Monnaie where Morris's company, newly in residence at the opera house, burst forth with all its unabashed vigor. Here was a brash, flamboyant American choreographer, but one of exceptional talents, with the vast resources of a subsidized opera house, invited to replace the Monnaie's resident choreographer of over 25 years, Maurice Béjart and his Ballet of the 20th Century who had left in a pique. Morris's company lasted there for three years and returned to America in 1991. Internecine politics and a hidebound critical press raised on the mega-spectacles of Béjart dealt the final blow for Morris to exit Brussels and return to the United States (i.e. New York City), but never for Morris to stop choreographing. The work has thankfully survived, as has Morris's company, and continues to be performed worldwide – the Brooklyn Academy of Music, Paris, Edinburgh, New York's Lincoln Center, and now Hong Kong.

Mark Morris's choreography co-habits with music. As with Balanchine he translates music into the body's urgings to express itself as a medium. He knows, imbibes music, especially Baroque, and is not obsessed with what could be the excesses of postmodernism's messages of self-reference and wrangled irony. He can be classical not in a period sense but in a more contemporary sense of striving for order and structure, the clarity of evoking the necessary pictorial image, the appropriate resolution, within its own kinetic narrative. It is the synergy of acknowledging a proven past of history, of art. He makes the connections, all the while shedding further light on the inscape of music, its unique inner quality. Something rare in these times.

Morris's *L'Allegro* is a monumental treasure-trove, a two-hour work of some thirty plus dances to the music of George Frideric Handel's Baroque oratorio based on John Milton's poems of a portrait of the joyful mind, *L'Allegro*, and of the contemplative, *Il Penseroso*, seen in its 17th century milieu. Handel's librettist, Charles Jennens, inserted a few verses, *Il Moderato*, to reconcile the two extremes of temperament in keeping with the 18th century notion of harmony and balance.

As Handel has mined the musical scheme from Milton's verses into his oratorio, Morris has raised the dance to a confection that illuminates the expressive power of all three art forms into a radiant whole, finding a counterpoint in our 20th century frame of mind.

Pina Bausch *A New Dance Piece*

Pina Bausch rarely speaks about her work, its *meaning*. That can frustrate some people, especially journalists, who hope to capture an artist's defining moment when the import of some dramatic circumstance came crashing down. **There is a key phrase to her work, though, that she refers to now and again, that she is always "less interested in the way people move, as to what moves them."**

Tanztheatre, a means of theatre (notice I haven't said a form of theatre) that Bausch is one of the progenitors, encapsulates the philosophical implications of her pithy phrase. You could say in Marshall McLuhanesque terms the medium is most definitely the message and her medium (Tanztheatre) abounds with messages. How to neatly explain this is not easy.

You might say she concocts a magical brew of theatre, or that she could be seen as possibly a philosopher, say, like Kant, the German idealist philosopher who argued that reason is the means by which phenomena of experience are translated into understandings. Perhaps we can oppose that creed or embrace it.

However we do it, we try to make sense of her collage of theatre phenomena – the cinematic, dream-like effects and imagery, melding dialogue and dance with parallel plots, speech and movement pattern endlessly repeated, wild and contrasting emotions, men and women duelling emotionally or coldly. There is, usually, one shocking frisson after another. Are these the urges we all have before we consolidate them into reason? Or rationalizations? And so make them palatable?

Pina Bausch's Wuppertal Tanztheatre from Germany, is layering out (or let's call it performing) what might be considered a portrait of Hong Kong – perhaps its particular kind of life, how its energy propels and shapes multiple roles, values, goals, how it ticks (maybe what makes it tick), the infrastructure between the conscious and subconscious, socially and privately. A mirror will be held before us. Who and what will we recognize?

For this co-production of the Hong Kong Arts Festival, the Goethe Institut Hong Kong and Tanztheatre Wuppertal Pina Bausch came to Hong Kong for three weeks in October and November with her company of thirty dancers. While here they invested themselves in the atmosphere, mood, and lifestyle of Hong Kong.

Bausch, as in all her works, digs, unearths, lifts the camouflage, removes armor, brings into the light what is in the shadows. What will she tell us?

Martha Clarke Marco Polo

Martha Clarke, a highly innovative director-choreographer constantly stretching the limits of imagination, is an artist whose oeuvre has embodied a phantasmagoric style of theatre wrought with painterly sensibilities. Witness her *Garden of Earthly Delights*, a theatrical realization of Dutch painter Hieronymus Bosch's mad vision of Eden, the Seven Deadly Sins, and Hell. Or *Vienna: Lusthaus*, the apocalyptic microcosm that was pre-World War I Vienna, with imagistic canvases of dancers evoking the nudes of painter Gustave Klimt. Her other works have a similar reach of the fantastical as if the theatre were the only place where these dream images could fleetingly precipitate. All of which has brought rousing applause both from audiences and critics from New York and beyond. **She has been rightly called a Fellini of theatre dance.**

It is not surprising then that Clarke would collaborate with composer Tan Dun on an opera using such a legendary and quixotic a figure as Marco Polo for its driving metaphor. Marco Polo, a Venetian traveler who explored Asia in the 13th century, left the only written account of the Far East available to Europeans until the 17th century. With his father and uncle, he reached China (then called Cathay) and the resplendent court of Kublai Khan in Beijing. His tales brought utter disbelief to Europe at the time. Later they roused much interest.

Tan Dun originally from China, where he graduated from the Central Conservatory of Music in Beijing, now lives in New York and has travelled widely both literally and musically. Today's most celebrated Chinese composer, you could say his artistic journey is Marco Polo-like in reverse having travelled from China to points West his compositions are informed by musicological streams both East and West.

This *Marco Polo* is by no means a conventional opera. It conflates musical traditions, East and West, and bridges boundaries cultural and philosophical into a contemporary idiom.

Theatrically, Clarke has created a stunning visual score that amplifies the narrative journey and the characters both in musical terms and metaphorically in the progressive and striking *mise en scene*. The stage action is condensed but also allusive to a wider time scale. It is as though we have traversed a vast, limitless geography and encountered a mosaic of people. We are virtually cast back to the 13th century, but the dream is now, crossing continents, feeling the weather, prodded on by this adventure, awed and intrigued by the discovery of human beings that define another place. It is a miracle as you sense this diorama of the past come alive before you. And you think of many journeys.

Meredith Monk Volcano Songs

"...to create an art that breaks down boundaries between disciplines, an art which becomes a metaphor for opening thoughts, perception, experience. An art that cleanses the senses, that offers insight, feeling, magic... An art which reaches toward emotion that we have no words for..." – Meredith Monk.

That is what she does. A composer, singer, filmmaker, choreographer, and director – she is all of these. **There is always a vision at work with Monk, like a poet who leads you to thoughts and feelings not ordinarily articulate. Seeing her work, the emotional dent she makes, the visceral impact that gains entry, then does elicit a recognition and a dialectic emerges, consciousness is stratified. She makes our sensations known.** Isn't that what art is about?

Archetypal, mythic are words that seem to help describe her works, from the well-remembered, scorched into my memory *Needlebrain Lloyd and the Systems Kid* (1970) at the American Dance Festival, Connecticut College, with horses galloping across the lawn, or *Juice* using the entire Guggenheim Museum for its epic scale. Her works are unified by music whether she calls it a theatre cantata or opera epic. And she is virtually a medium when she sings, a shaman (shawoman?) bringing out the spirit world.

When she sings it is an incantation, and her singing is pre-literal, there are no words, but phonemes, the elemental phonetic units, sound utterances. And it is truly music. She has a string of award-winning music released on CDs and among her other accomplishments is *Atlas*, a commissioned opera that has toured the US and Europe.

Volcano Songs opens with *Shrine Installation*, projected images of plants, staring faces, bubbly lava. The camera, plainly focused on faces of a variety of people, and simply held, quickly unveils their essential personalities – eyes blink, slight twitches remind us of life, theirs and ours by identification. This is a prelude to the evocation of the mysteries of life – aging, death, rebirth, creation, and transformation – that Monk sings into existence. They are aural signatures that flock into resonating phantasms.

On the floor are three black rectangles, and as Monk pulls back the black cloth from each, they emit a green, glowing light. And as she lies on each in turn she is outlined like a glyph. There is an odd sensation of levitation, and she, of course, is summoning up some shamanistic divination, allowing us to escape, thankfully, from this hypertechnological, post-postmodern world and back to ourselves.

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特稿

舞蹈

dance

FEATURES

尋覓之旅

理念創造者

藝術創造者

湯·布力

他們已晉身現代大師級殿堂，與其他滿懷創意的藝術家一樣，以嶄新的形式、意念、觸覺，在舞蹈、戲劇及音樂領域開創新境界。他們在當代藝壇各領風騷，作品發揮了藝術應有的功能，充滿人性，著眼於生命與生活的真相。他們的藝術穿透進入我們的心靈，在我們的心頭晃動。觀賞他們的作品，總禁不住情緒的波動起伏。香港藝術節一口氣帶來這四位藝術家——馬克·莫里斯、翩娜·包殊、瑪莎·克拉克、梅雷迪斯·蒙克，以及他們的作品，可算是一個不大不小的奇蹟。

莫里斯、包殊、克拉克與蒙克各樹一幟，自成一家，卓然屹立於一眾藝術家群中。我們每一個人都受邀進入藝術的世界，神遊其中。若懷著好奇心去細意體會書架上的書、劇院裡的表演、畫廊裡的畫，我們的想像力就能神馳於天外，同樣地，這四位魔術師將帶領我們走上思考之旅。

馬克·莫里斯 《歡笑、憂傷、悲喜之間》

馬克·莫里斯的《歡笑、憂傷、悲喜之間》曾被多位藝評人盛讚為一部「傑作」，這種讚譽可真是難能可貴。此作品於1988年11月在比利時布魯塞爾的蒙利國家歌劇院首演。該歌劇院獲國家資助，財力物力充裕。貝沙及其二十世紀舞蹈團駐院長達二十五年，但因事離去。於是，院方便禮聘這位天才橫溢的美國編舞奇才駐院。《歡笑、憂傷、悲喜之間》便是莫里斯的見面禮。但之後，因著貝沙而起的內部鬥爭及迂腐而不留情面的評論，鬧得天翻地覆，終促使莫里斯離開布魯塞爾，於1991年返回紐約市。但他並沒有停止編舞，其舞團也一直風采依舊，他們的代表作在世界各地上演——布魯克林音樂學院、巴黎、愛丁堡、紐約林肯中心，現在更移師至香港。

馬克·莫里斯的編舞與音樂相輔相成。他將音樂化為身體意欲表情達意的衝動，這與巴蘭欽同出一轍。他了解音樂並汲汲追求，尤其是巴羅克音樂，但卻沒有執迷於後現代主義中可能過激的自我指涉及絮絮不休的嘲笑。他的風格有時近於古典，但並非老掉牙的古典，而是充滿時代氣息，追求秩序與結構，從而製造出對應的影像，而且甚為清晰明晰，為一個生動的故事提供充滿恰當的結局。這是向歷史與藝術借鏡的成果。他將古典與現代撮合起來，又把音樂的內涵剖析得更深入透徹，在當代舞為難得。

莫里斯的《歡笑、憂傷、悲喜之間》是長達兩小時的巨製，由三十多場舞組成，配樂是韓德爾根據約翰·米爾頓兩首詩而作的巴羅克神劇，兩首詩分別為描寫無憂心境的L'Allegro，以及表現憂思的Il Penseroso，代表了十七世紀的兩種心態。而按照十八世紀的和諧平衡觀念，韓德爾的作詞人——詹寧斯更加添了幾段詩，名為Il Moderato，以調和兩種極端的性情。

韓德爾將米爾頓詩的音韻格律納入他的清唱劇中，而莫里斯則進一步透過舞蹈，凝聚三種藝術形式的表現力，結集成光芒四射的作品，以對比法襯托出二十世紀的精神狀態，找尋一個恰當的註釋。

翩娜·包殊 《新舞劇》

不少人，尤其是評論記者，常渴望捕捉到藝術家為其作品作出注解的一剎那。這些人恐怕要失望了，因為翩娜·包殊很少會講述其作品的意義。不過，當她談論其作品時，偶而會重覆一句關鍵的說話，就是她總是「比較關心人們背後的動機，尤過於他們的動作本身。」

包殊是舞蹈劇場的先驅者之一，這種戲劇手段（注意我沒說是戲劇形式）就概括了以上這短短一句話的哲學含意。借用傳播理論家麥克盧恩的說法，媒介等於訊息，而她的媒介（舞蹈劇場）的確充滿著訊息，這不是三言兩語可解釋清楚的。

你可說她用戲劇炮製出奇妙無窮的靈湯，或把她視為哲學家，譬如說康德。這位德國唯心主義者，主張經驗現象，要透過理智才能理解。對此我們固可贊成或反對，悉隨尊便。

無論用甚麼方法，我們嘗試理解她拼貼在一起的戲劇元素——有如電影、夢幻般的效果及意象；對白、舞蹈與情節並行；不斷重覆的言語及動作模式；狂野而對立的情緒；男女激情或冷酷的鬥爭，這種驚心動魄的場面通常一個接着一個。在轉化為理智之前，這些是否就是我們原來都有的衝動？還是我們自圓其說，為它們塗脂抹粉？

來自德國的翩娜·包殊為珀塔爾舞蹈劇場，將拼湊出香江的寫照——也許是描繪其獨特的生活方式；其活力如何塑造各種角色、價值、目標；其活動（或背後的動力）；社會和個人在意識和潛意識之間的基礎結構。在這面鏡子中，我們會認得誰和甚麼呢？

為了籌備由香港藝術節、香港歌德學院及翩娜·包殊、烏珀塔爾聯合製作的節目，包殊與三十名舞團成員在1996年10月至11月來港逗留三周，感受本港的氣氛、情調與生活方式。

包殊的作品總是揭示面具與盔甲下的真相，使在陰暗裏的事物曝光。這次，她會告訴我們甚麼？

瑪莎·克拉克 《馬可·波羅》

舞台導演兼編舞家瑪莎·克拉克，創作意念層出不窮，作品的舞台風格變化萬千，並具備畫家的觸覺。在《人間學園》裏，她將荷蘭畫家博希筆下的伊甸園、七大罪及地獄的瘋狂情景搬上舞台。而《維也納！花園涼亭》則是第一次世界大戰前維也納末世風情的縮影，舞蹈員擺出的姿勢，活像是畫家古斯塔夫·克利特所畫的裸體人像。她的其他作品也有類似的荒誕場面，彷彿只有在劇場裏，這些夢幻情景才能閃現。紐約及其他城市的觀眾和評論家給予一致好評之餘，克拉克還被譽為劇場舞蹈的費里尼，可謂實至名歸。

克拉克此趟與譚盾合作歌劇，實不足為奇，因為歌劇正是圍繞一個富傳奇性、幻想式理想主義的人物：馬可·波羅。在十三世紀，這位威尼斯旅行家到亞洲探險，而直到十七世紀，他的遊記仍是歐洲唯一有關遠東的文字記載。他與父親和叔父抵達中國，遊覽忽必烈汗在北京氣派萬千的宮廷。這種事蹟在歐洲被當作天方夜譚，後來才引起極大興趣。

譚盾來自中國，畢業於北京中央音樂學院，現居於紐約，是當今最知名的中國作曲家。他那由東至西的藝術旅程可說與馬可·波羅之旅背道而馳，而他的作品則滙聚了東西方的音樂潮流。

《馬可·波羅》絕非傳統歌劇，因為它合併東西方音樂傳統、跨越文化及哲學界限，而創出當代風格。

克拉克新穎而精采的舞台設計和調度，令故事所描述的旅程和人物更為突出，也加強了音樂的效果。舞台上的動作十分濃縮，但也暗示着較宏觀的時間空間。我們彷彿穿過一望無際的地域，遇上形形色色的人。我們好像回到十三世紀，真實地在穿越大陸，感受到暴雨驕陽，這歷險擊著我們前進，看到異域的人，令我們既驚訝又好奇萬分。過去的情景奇跡似的在你眼前活靈活現，令你聯想到許許多多的旅程。

梅蕾迪斯·蒙克 《火山之歌》

「……創造一種藝術，打破不同界別分野；成為開放思想、觀念、經驗的象徵：淨化感官，提供內在觸覺、見解、感覺、魔力……表現無法言傳的情感……」梅蕾迪斯·蒙克。

蒙克說得出也身體力行。她身兼作曲家、歌手、電影攝製者、編舞家及舞台導演多個角色。她的作品總是在闡明一種觀點，如詩人般引領你表達一種不常接觸的思想感情。觀看她的作品，會深深被打動，因為她觸動了我們的內心，開啟了我們的心窗，道盡我們的感覺。這不正是藝術嗎？

她的作品，也許可用「原始」、「神話式」等字眼來形容。我永遠忘不了她在康涅狄格學院美國舞蹈節的《Needlebrain Lloyd and the Systems Kid》(1970)，有馬兒在草地上奔跑，又或是規模宏大的《果汁》，動用了整座古金漢博物館。她的作品倚靠音樂來貫串，她稱之為劇院清唱劇或歌劇史詩。她引吭高歌時，如靈媒般引出靈界。

她唱歌如唸符咒，沒有歌詞，只有最小的語音單位——音素發出一些聲音。然而當她哀哭、低吟、鳴叫、輕唱、叫喊、呻吟、嗚咽、尖聲唱時，一樣傳達了意義。她的歌也確實是音樂，曾有多張唱片得獎。她的作品還包括委約歌劇《Atlas》，曾巡迴歐美演出。

《火山之歌》首部分是「神龕裝置」，在螢幕上投射植物、凝視的臉孔、熔岩的影象。攝影機正面拍攝各色人等的臉孔，很快就暴露了他們的基本面目一眨眼、輕微的抽搐而令人想到他們的人生，也連帶想到自己的人生。在這前奏之後，蒙克就會唱出生命之謎——老、死、轉世、創造、變形。餘音裊裊的歌聲，營造歷久不散的幻象。

台上有三個黑色長方形，蒙克一一揭起上面的黑布，長方形就發出亮綠的光。她輪流躺在每個長方形上，襯托出她的身影如一座浮雕，產生奇異的飄浮感覺。她當然是在施咒作法，讓我們得以逃離這個超科技、後後現代的世界，回到自我。

湯·布力，舞評家，香港演藝學院舞蹈學院講師。
(翻譯：譚靜文)

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速寫

舞蹈

dance

PROFILES

馬克

· 莫里斯

舞

團

馬克·莫里斯舞團於1980年由著名編舞家馬克·莫里斯創立。

莫里斯先後為舞團創作了超過七十齣舞劇，亦為許多頂級芭蕾舞團創作舞劇，如三藩市芭蕾舞團、巴黎歌劇院芭蕾舞團及美國芭蕾舞劇場。1990年，他與巴利殊尼可夫合力創辦了白橡樹舞蹈計劃。

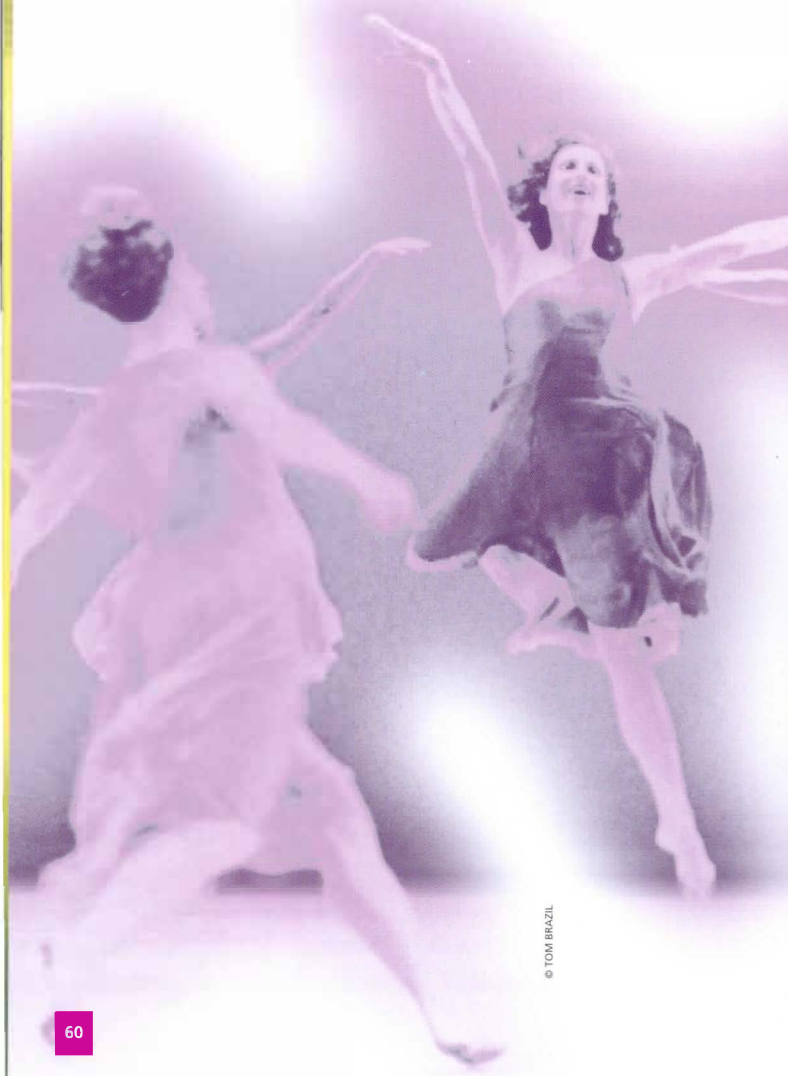
舞團從1980年首次在紐約市演出開始，已先後在世界各地巡迴演出，其創新的作品，更贏得廣泛的認同讚許。許多電視台更為舞團製作特輯，如PBS的《舞在美國》系列和倫敦週末電視的《南岸》節目等。舞團最近完成了兩齣電影作品，一部是與大提琴家馬友友合作的，另一部是消費爾的《狄朵與埃涅阿斯》電影版。

莫里斯及其舞團於1988至1991年期間曾為比利時蒙利國家歌劇院的舞蹈總監及駐院舞團。1988年，莫里斯於此首演其巨作《歡笑、憂傷、悲喜之間》。

舞評家及觀眾對這齣舞劇作出高度評價。它是結合現代舞蹈、古典音樂及古詩創作而成的。舞蹈編排是根據韓爾德的田園式巴洛克清唱劇而創作的，而清唱劇則是依據米爾頓的兩首詩《歡笑》與《憂傷》而譜的。

此作品糅合了創意的舞蹈編排、華麗的服裝、布景及燈光，陣容包括二十四名舞蹈家、香港藝術節室樂團、香港管弦樂團合唱團，還有四名獨唱家，是本屆藝術節的重點節目。

是次演出獲美國藝術家參與國際藝術節基金鼎力協助。此項基金由洛克菲勒基金、教眾慈善信托基金、國立藝術基金及美國新聞總署聯合資助及支持。



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M

ARK MORRIS

Dance GROUP

The Mark Morris Dance Group was founded in 1980 by the dynamic choreographer, Mark Morris.

Morris has created over 70 works for his Dance Group, in addition to producing works for many top ballet companies, such as the San Francisco Ballet, Paris Opera Ballet and American Ballet Theatre. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Ever since his Dance Group's first performance in New York City in 1980, it has toured internationally and has garnered fame and recognition for its innovative, impressive productions. Various television specials have been made on this celebrated dance group, such as the PBS *Dance In America* series and London Weekend Television's *South Bank Show*. As well, the Dance Group recently completed two film projects: a joint production with cellist Yo-Yo Ma, and a film version of Purcell's *Dido and Aeneas*.

From 1988-1991, Morris was Director of Dance and his Group the resident company of the Théâtre Royal de la Monnaie, the national opera house of Belgium. Here Morris premiered his masterwork *L'Allegro, il Penseroso ed il Moderato* in 1988.

Highly praised by critics and audiences worldwide, *L'Allegro* is a breathtaking celebration of contemporary dance, and classical music and poetry. A stunning spectacle of dances are set to the music of George Frideric Handel's pastoral ode based on John Milton's poems, *L'Allegro* (mirth) and *Il Penseroso* (melancholy).

This grand performance of beautiful costumes, sets and lighting, bringing together 24 dancers, the Hong Kong Arts Festival Chamber Orchestra, Hong Kong Philharmonic Chorus and four soloists, is a veritable highlight of the Festival.

Participation of Mark Morris Dance Group in the Hong Kong Arts Festival has been made possible in part through support from The Fund for US Artists at International Festivals, a joint initiative of The Rockefeller Foundation, The Pew Charitable Trusts, The National Endowment for The Arts and the US Information Agency.



首場演出由菲利普莫里斯亞洲集團贊助
Opening performance is sponsored by



PHILIP MORRIS
Asia Incorporated

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文化中心大劇院
8:15
馬克·莫里斯舞團
歡笑·憂傷·悲喜之間

Cultural Centre Grand Theatre
8:15
Mark Morris Dance Group
L'Allegro, il Penseroso ed il Moderato

文化中心劇場
7:30
中央實驗話劇院
棋人

Cultural Centre Studio Theatre
7:30
Central Experimental Theatre
Chess Man

大會堂音樂廳
8:00
維也納二十世紀合奏團
指揮:彼得·伯威
獨奏:魯桑德·多諾莎(女中音)
庫瓦·14 x 1
馬勒·荷伯格·旅人之歌
伯特·回音
陳健華·引子與賦格
荷伯格·室樂交響曲·作品9

City Hall Concert Hall
8:00
The 20th Century Ensemble, Vienna
Conductor: Peter Burwik
Soloist: Ruxandra Donose (mezzo soprano)
Kühr: 14 x 1
Mahler/Schönberg: Lieder eines fahrenden
Gesellen
Burt: Echoes
Chen Chien-wah: Introduction & Fugue
Schönberg: Kammer-symphonie, Op 9

大會堂劇院
7:30
埃克森能源輕組曲－黃安源與周啟生
參閱第四十頁

City Hall Theatre
7:30
Exxon Divertimenti – Wong On-yuen &
Dominic Chow
See page 40

藝術中心壽臣劇院
8:00
林熙澤－韓國板唱
五賊
怨聲原委

Arts Centre Shouson Theatre
8:00
Lim Jin-taek – Pansori
The Five Bandits
People's Voice Spreads

演藝學院歌劇院
8:30
浪遊古卜賽

APA Lyric Theatre
8:30
The Gypsy Road

屯門大會堂演奏廳
7:30
粵劇之家
西河會妻

Tuen Mun Town Hall Auditorium
7:30
House of Cantonese Opera
Reunion With My Wife by West River

文化中心大劇院
2:30, 8:15
馬克·莫里斯舞團
歡笑·憂傷·悲喜之間

Cultural Centre Grand Theatre
2:30, 8:15
Mark Morris Dance Group
L'Allegro, il Penseroso ed il Moderato

文化中心劇場
7:30
中央實驗話劇院
棋人

Cultural Centre Studio Theatre
7:30
Central Experimental Theatre
Chess Man

大會堂音樂廳
8:00
埃斯珀里安古樂團暨
卡塔隆尼亞皇家合唱團
總監:荷迪·薩巴爾
女高音:蒙莎惠·菲格拉斯
西班牙及意大利作曲家
基利奎·瓜米·格雷羅·米蘭·蒙台威爾第·奧爾斯
斯及其他作品

City Hall Concert Hall
8:00
Hespèrion XX and La Capella Reial de
Catalunya
Director: Jordi Savall
Soprano: Montserrat Figueras
Spanish and Italian works by
Cererols, Guami, Guerrero, Milán,
Monteverdi, Ortiz and others

大會堂劇院
7:30
埃克森能源輕組曲－黃安源與周啟生
參閱第四十頁

City Hall Theatre
7:30
Exxon Divertimenti – Wong On-yuen &
Dominic Chow
See page 40

二月廿二日 22nd february
星期六 saturday

二月廿三日 23rd february
星期日 sunday

一九九七年節目表

文化中心大劇院
8:15
馬克·莫里斯舞團
歡笑·憂傷·悲喜之間

Cultural Centre Grand Theatre
8:15
Mark Morris Dance Group
L'Allegro, il Penseroso ed il Moderato

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棋人

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8:00
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卡塔隆尼亞皇家合唱團
總監:荷迪·薩巴爾
女高音:蒙莎惠·菲格拉斯
法國及意大利作曲家
夏爾·埃·迪·科魯瓦·蘭伯特·呂利·蒙台威爾第·羅伯斯·羅西及其他作品

City Hall Concert Hall
8:00
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Director: Jordi Savall
Soprano: Montserrat Figueras
French and Italian works by
Charpentier, Du Caurroy, Lambert, Lully,
Monteverdi, Roberday, Rossi and others

藝術中心壽臣劇院
8:00
挖苦兄弟
高峯會

Arts Centre Shouson Theatre
8:00
Ralf Ralf
The Summit

演藝學院歌劇院
7:30
粵劇之家
西河會妻

APA Lyric Theatre
7:30
House of Cantonese Opera
Reunion With My Wife by West River

文化中心大劇院排練室(一)
上午10:00 - 下午12:00
哥飛·高高工作坊
非洲祭神舞

Cultural Centre GR1
10:00am - 12:00pm
Koffi Kôkô Workshop
Initiation to African Ritual Dance

藝術中心壽臣劇院
8:00
挖苦兄弟
高峯會

Arts Centre Shouson Theatre
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Cultural Centre Grand Theatre
8:15
Mark Morris Dance Group
L'Allegro, il Penseroso ed il Moderato

藝術中心壽臣劇院
下午2:00 - 5:00
挖苦兄弟工作坊

Arts Centre Shouson Theatre
2:00 - 5:00pm
Ralf Ralf Workshop

二月廿四日 24th february
星期一 monday

二月廿五日 25th february
星期二 tuesday

藝術節

加料節目 Festival

Plus

藝術節講場 Festival Talks

文化中心行政大樓平台及市政局藝術圖書館
與市政局公共圖書館合辦

Urban Council Arts Library,
Podium, Hong Kong Cultural Centre

Jointly presented by

Urban Council Public Libraries

1. 馬克·莫里斯對對碰
主講：劉玉華
4/1/97 (星期六 Sat) 2:30 - 4:30pm
Mark Morris - Dual Roles
Speaker: Margaret Lau
2. 翩娜·包殊之一：教我如何愛上她
主講：林奕華
11/1/97 (星期六 Sat) 2:30 - 4:30pm
Pina Bausch I: To love or not to love Pina Bausch
Speaker: Edward Lam
3. 毛俊輝戲劇路之「無極追蹤」
主講：毛俊輝
18/1/97 (星期六 Sat) 2:30 - 4:30pm
Fredric Mao on Theatre - A Never Ending Journey
Speaker: Fredric Mao
4. 皇家莎士比亞劇團與《仲夏夜之夢》
主講：陳鈞潤
25/1/97 (星期六 Sat) 2:30 - 4:30pm
The Royal Shakespeare Company and A Midsummer Night's Dream
Speaker: Rupert Chan
5. 《馬可·波羅》的來龍去脈
主講：李春峰
1/2/97 (星期六 Sat) 2:30 - 4:30pm
Marco Polo - What's It All About?
Speaker: Lee Chun-fung
1/2/97 (星期六 Sat) 2:30 - 4:30pm



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銀幕上的藝術家

Festival Artists on Screen Film & Video

與香港藝術中心合辦

Jointly presented by the Hong Kong Arts Centre

騰格爾：《愛在草原的天空》

Tengger: *A Mongolian Tale*

馬克·莫里斯：《跌落樓梯》

Mark Morris: *Falling Down Stairs*

馬友友與馬克·莫里斯主演

梅蕾迪斯·蒙克：《時代紀事》及《艾麗斯島》

Meredith Monk: *Book of Days* and *Ellis Island*

荷迪·薩巴爾：《日出時讓悲傷終結》

Jordi Savall: *Tous les Matins du Monde*

4/1/97 - 31/1/97

幕後風華展 Behind The Scene Exhibition

香港文化中心大堂

Hong Kong Cultural Centre Foyer

1. 馬可·波羅 Marco Polo
2/2/97 - 18/2/97
 2. 翩娜·包殊
福克旺：德國現代舞之起點
Pina Bausch
Folkwang: Starting Point of
Modern Dance in Germany
17/12/96 - 30/12/96
 3. 翩娜·包殊巨幅照片展覽
Pina Bausch Life-size Photo Exhibition
20/2/97 - 9/3/97
- 2 與 3：與香港歌德學院合辦
2 & 3: Jointly presented by the Goethe-Institut Hong Kong



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演後流言 If You Liked It



1. 毛俊輝 Fredric Mao
22/2/97 (星期六 Sat)
2:30 - 4:30pm
2. 黃耀明 Anthony Wong
8/3/97 (星期六 Sat)
2:30 - 4:30pm

工作坊 Workshop

翩娜·包殊之二：如何假扮翩娜·包殊

主持：林奕華

18/1/97 (星期六 Sat) 3:00 - 5:00pm

Pina Bausch II: To be or not to be Pina Bausch

Instructor: Edward Lam

大師班 Masterclass

與音樂事務統籌處、市政局及區域市政局合辦。

Jointly presented by the Music Office, Urban Council
and Regional Council

克里斯蒂安·阿爾騰伯格 (小提琴)

一維也納二十世紀合奏團小提琴獨奏

29/2 (星期六 Sat) 10:30am - 12:30pm

Christian Altenburger (violin)

- Violin soloist of The 20th Century Ensemble, Vienna

聖約翰座堂午間音樂會

Lunchtime Concerts at St John's Cathedral

19/2, 26/2, 5/3 (星期三 Wed) 1:20pm - 1:50pm

與聖約翰座堂合辦

詳情請參閱節目表

A joint presentation with St John's Cathedral

See Programme Diary for details

Yo-Yo Ma. A serious musician who calls his cello Petunia.

Yo-Yo Ma has been called the greatest cellist of his generation.

Mr Ma merely describes himself as "very fortunate," for he plays on the Davidoff Stradivarius (previously played by the late Jacqueline du Pré) and a Montagnana made in Venice in 1733.

"They have different voices," he explains, describing the Stradivarius as "more tenor, while the Montagnana is earthier, more baritone."

However, Mr Ma insists he can only elicit the most pleasing sound from each instrument by exercising its full musical range. Thus, besides giving classical performances, he frequently commissions and premieres new works. He plays with musicians from the Kalahari Desert to Nashville, Tennessee; and gives master classes almost anywhere he goes.

"Once I played the Montagnana at a master class in Salt Lake City," he confides, "and a student suggested a name for it." And since Yo-Yo must always buy these instruments



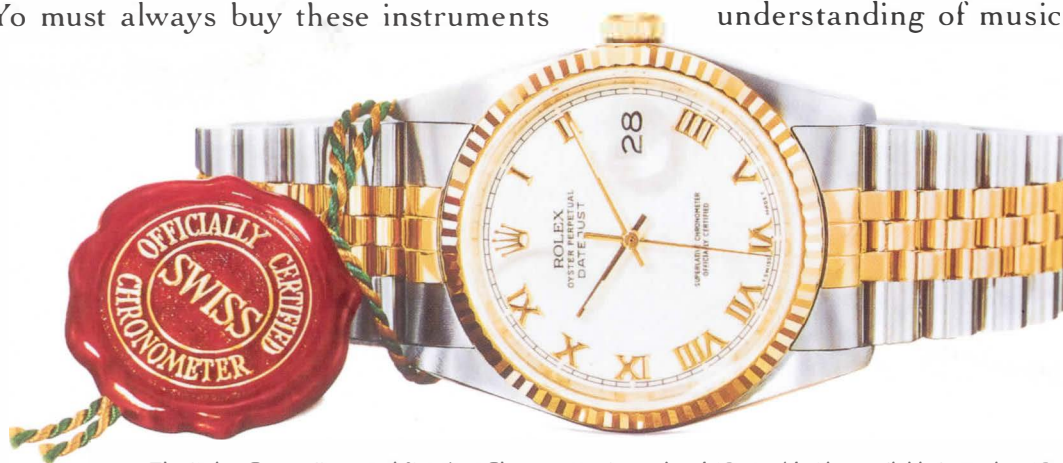
their own airline tickets when travelling, he has sometimes been amused to hear himself request "one ticket for myself, and one for my cello, Petunia!"

On the subject of his third instrument, the Rolex Chronometer which also accompanies him everywhere, Ma is equally candid and affectionate. "I just love it," he says. "It's extremely elegant. And utterly indestructible."

Which is no more than might be said about Yo-Yo Ma's contribution to our understanding of musicianship.



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