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32 香港藝術節 Hong Kong Arts Festival

3/2-7/3/2004

西班牙國家舞蹈團
Compañía Nacional de Danza

藝術總監：納曹·杜亞陶 Artistic Director : Nacho Duato

何鴻燊博士
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「熱烈歡迎參與第三十二屆香港藝術節」
"My Warmest Welcome to the 2004 Hong Kong Arts Festival"



香港藝術節是本地首屈一指的文化盛事。藝術節匯聚海外知名藝術家和本地藝壇精英，演出精采絕倫的文藝音樂節目，從而促進文化交流，共同實踐創意無窮、力臻完美的藝術意念。

三十二年來，香港藝術節成績超卓，今屆再接再厲，呈獻多姿多采的節目，為市民和訪客帶來歡樂和喜悅，也讓香港保持亞洲國際都會的美譽。

我謹熱烈歡迎參與是次盛會的藝術家，並祝二〇〇四年香港藝術節圓滿成功。

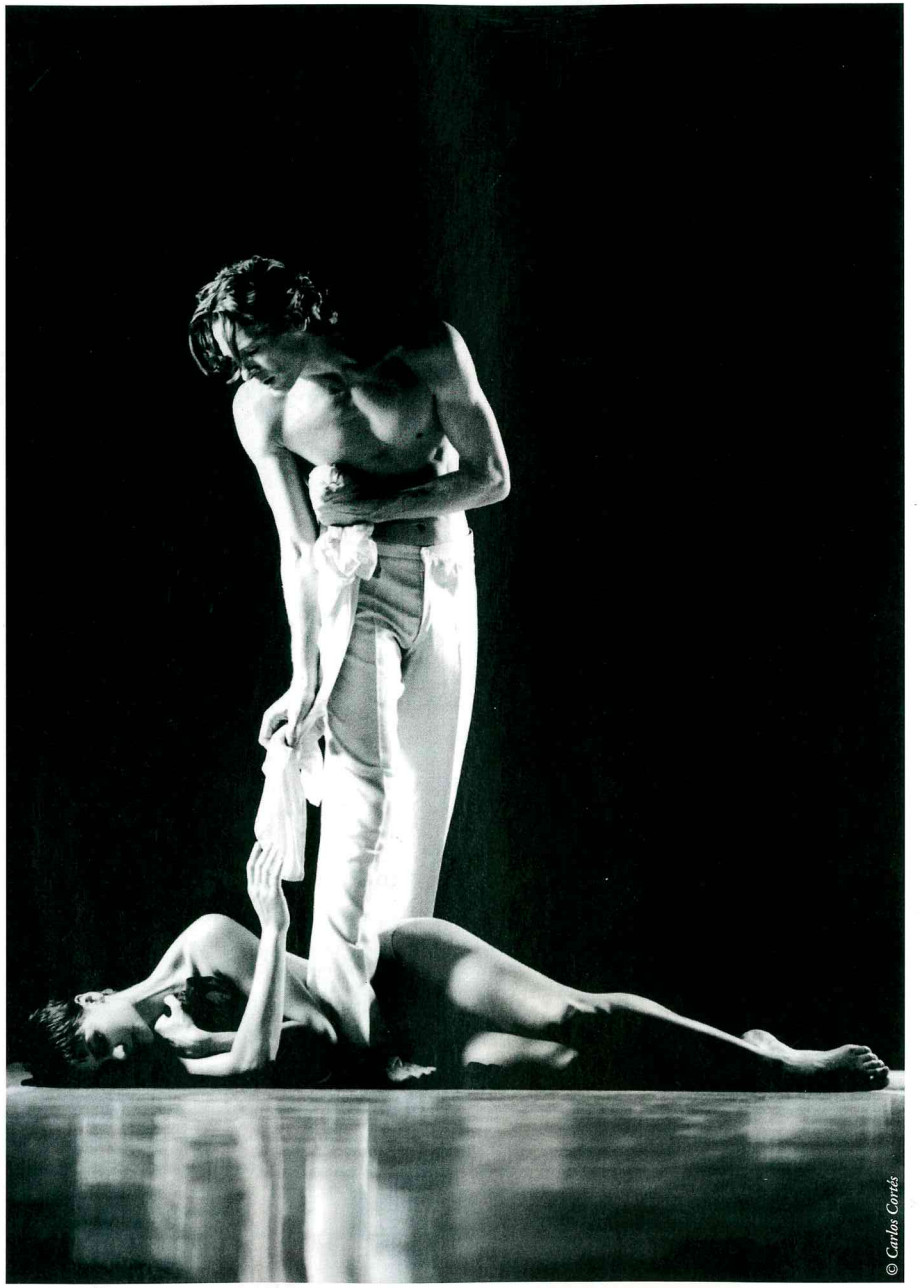
香港特別行政區行政長官 董建華

The Hong Kong Arts Festival is the premier arts event in Hong Kong. Featuring a wide spectrum of inspiring art, music and cultural programmes by renowned international artists and leading local talents, the Festival provides an ideal forum for cultural exchanges as well as artistic pursuits of excellence and creativity.

Building on the achievements of the past 32 years and in keeping with Hong Kong's reputation as Asia's world city, the 2004 Festival will again delight the local community and visitors with a spectacular line-up of performances.

I extend my warmest welcome to all participating artists and wish the 2004 Hong Kong Arts Festival every success.

TUNG Chee Hwa
Chief Executive
Hong Kong Special Administrative Region



Emmanuelle Berard and *Nacho Duato* in Raptus
《*Raptus*》中的艾曼妞·伯納與納曹·杜亞陶

西班牙國家舞蹈團

西班牙國家舞蹈團於1979年成立，最初名為西班牙國家古典芭蕾舞團，由維克多·烏爾黎出任首任藝術總監。

由於西班牙除了民族舞，並沒有芭蕾舞的傳統，因此舞團經歷一段定位不明的階段——先後出任藝術總監的瑪利亞·德阿維拉、雷·巴拉和瑪雅·普麗瑟斯卡雅，縱然都為舞團帶來新氣象和期許，但直至1990年6月著名舞者及編舞納曹·杜亞陶出任舞團藝術總監，才為西班牙國家舞蹈團寫下新一頁。

杜亞陶致力將西班牙國家舞蹈團變成一個有個性、擁有當代風格卻不失古典傳統的芭蕾舞團。為了達至目標，除了他為舞團度身編排的新舞，固定舞目中還引入世界公認的名作，包括尤利·季利安、威廉·科西、漢斯·凡曼倫和馬茨·埃克的舞作。

杜亞陶成功令西班牙國家舞蹈團躋身國際舞團之列。除擅長將古典技巧與現代語言糅合於作品中，杜亞陶更將西班牙文化的精髓，包括南方人特質、地中海本色和直接率性三方面，融於所編的舞蹈中，令西班牙國家舞蹈團在芸芸舞團中，自成一格。

Compañía Nacional de Danza

The Compañía Nacional de Danza (CND) was founded in 1979 under the name of Ballet Nacional de España Clásico, and its first Director was Victor Ullate.

Lacking a ballet tradition, except in the field of ethnic dance, CND went through a period of ambiguity under the diverse direction of Maria de Ávila, Ray Barra and Maya Plisetskaya. Each director gave CND a fresh and promising air, but it was only with the appointment of renowned dancer and choreographer Nacho Duato as Artistic Director in June 1990, that a new era in the Company's history has emerged.

It has been Duato's firm intention to transform CND into a ballet with a personality of its own in which, without neglecting the classical precepts, a more contemporary style has emerged. In achieving this he has included new choreographic work specifically created for the Company's repertoire, together with other works of proven quality by Jiří Kylian, William Forsythe, Hans van Manen and Mats Ek, amongst others.

Nacho Duato has placed CND in line with other companies on the international scene which synthesize classical techniques and modern languages in dance. To this he has incorporated some of Spain's essence — the southern character, Mediterranean nature and spontaneity — into the choreography. These three elements particularly distinguish the identity of CND within the choreographic world.

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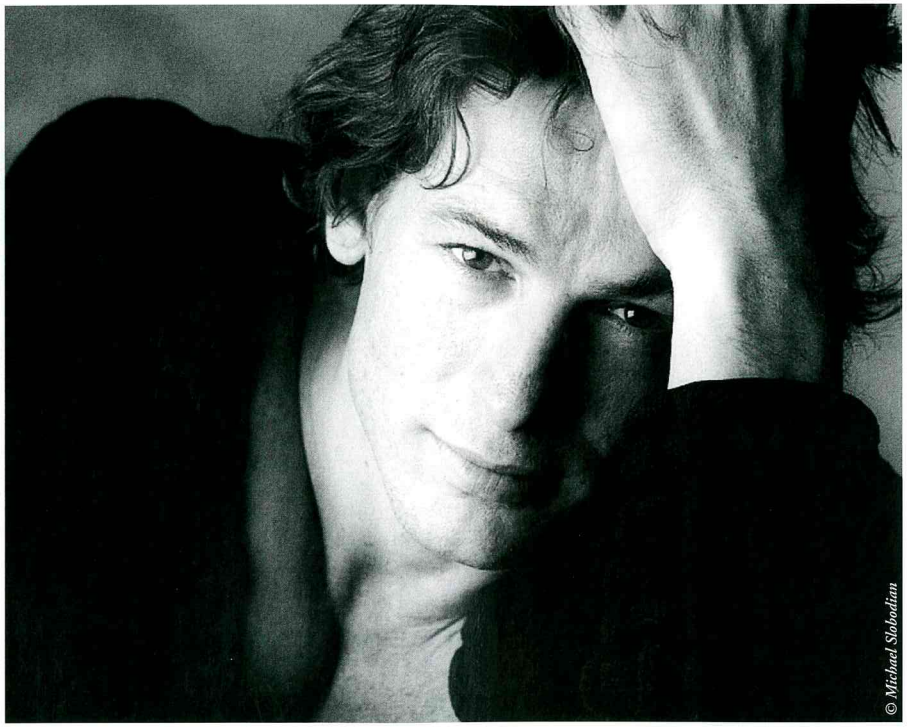

納曹．杜亞陶

藝術總監

納曹．杜亞陶於西班牙華倫西亞出生，十八歲於倫敦的蘭伯特學校接受專業芭蕾訓練。及後在布魯塞爾的莫里斯．貝查的梅德拉學校進修，並於紐約的艾爾文．艾利美國舞蹈中心完成舞蹈訓練。

1980年，納曹．杜亞陶加入斯德哥爾摩的加爾堡芭蕾舞團；一年後，尤利．季利安邀請他加入荷蘭舞蹈劇場；1987年獲得VSCD金舞蹈獎，表揚他作為舞者的成就。

納曹．杜亞陶自1983年開始編舞，首部作品《封閉的花園》(配以瑪利亞．德爾．馬．博內特的音樂)，奪得德國科隆的國際編舞工作坊首獎。

1988年，杜亞陶出任荷蘭舞蹈劇場的駐團編舞，作品亦成為加爾堡芭蕾舞團、加拿大芭蕾舞團、澳洲芭蕾舞團、史圖加芭蕾舞團、芬蘭歌劇院芭蕾舞團、英國皇家芭蕾舞團和美國芭蕾劇院等舞團的演出舞目。

1990年，杜亞陶獲西班牙文化部國立藝術及音樂學院邀請，出任西班牙國家舞蹈團藝術總監一職。

1995年，法國駐西班牙大使館授予杜亞陶藝術文化騎士勳章，三年後獲西班牙政府頒授藝術金章。

2000年，杜亞陶憑《巴赫敍／靜寂與空虛》贏得國際舞蹈協會的班諾瓦舞蹈獎。2003年，杜亞陶獲頒西班牙國家編舞獎。

Nacho Duato

Artistic Director

Born in Valencia, Spain, Nacho Duato started professional ballet training with the Rambert School in London at 18, expanding his studies at Maurice Béjart's Mudra School in Brussels and completing his dance education at The Alvin Ailey American Dance Centre in New York.

In 1980 Duato signed his first professional contract with the Cullberg Ballet in Stockholm and a year later Jiří Kylian brought him to the Nederlands Dans Theater. He received the VSCD Gouden Dansprijs (Golden Dance Award) for his achievement as a dancer in 1987.

Duato turned towards choreography in 1983 and his first work, *Jardi Tancat*, with music by Maria del Mar Bonet, won him the first prize at the International Choreographic Workshop in Cologne.

In 1988 Duato was named Resident Choreographer for Nederlands Dans Theater, and his ballets form part of the repertoires of companies, such as the Cullberg Ballet, Les Grands Ballets Canadiens, Australian Ballet, Stuttgart Ballet, Finnish Opera Ballet, Royal Ballet and American Ballet Theatre.

In 1990, invited by the Instituto Nacional de las Artes Escénicas y de la Musica of the Spanish Ministry of Culture, Nacho Duato became the Artistic Director of Compañía Nacional de Danza.

By 1995 he was honoured with the Chevalier dans l'Ordre des Arts et des Lettres by the French Embassy in Spain, and three years later the Spanish Government awarded him the Golden Medal of Merit in Fine Arts.

In 2000 Duato won the Benois de la Danse presented by the International Dance Association for his ballet *Multiplicity. Forms of Silence and Emptiness*. In 2003, he received the "National Dance Award for Creation".

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節目 | Programme

二〇〇四年三月二至三日（星期二至三）
2 — 3 March 2004 (Tuesday and Wednesday)

巴赫敘靜寂與空虛
Multiplicity. Forms of Silence and Emptiness

演出長約2小時，包括一節20分鐘中場休息
Running time: Approximately 2 hours, including a 20 minute interval

編舞
納曹．杜亞陶
Choreographer
Nacho Duato

音樂
巴赫（選段拼貼）
Music
Johann Sebastian Bach (collage)

佈景設計
渣華．查拉比
（源自納曹．杜亞陶的概念）
Set Designers
Jaffar Chalabi
(based on an original idea by Nacho Duato)

服裝設計
納曹．杜亞陶與**伊斯米．阿薩那**
Costume Designers
Nacho Duato in collaboration with **Ismael Aznar**

燈光設計
伯特．菲爾茲
Lighting Designer
Brad Fields

聯合製作
魏瑪市（1999年歐洲文化之都）
Co-production
Weimar, 1999 Cultural European Capital

1999年4月世界首演
World premiere in April 1999

3.3.2004 (三Wed)
演後藝人談
歡迎觀眾演出後留步，與納曹．杜亞陶見面。

Meet-the-Artist (Post-Performance)
You are welcome to stay behind to meet Nacho Duato after the performance

2.3.2004

《巴赫敘》 *Multiplicity*

序幕：詠嘆調，選自《戈爾德堡變奏曲》，BWV 988 — Prologue: Aria from *Goldberg Variations*, BWV 988
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《風神》，選自《撕製、爆發》，BWV 205 — *Aeolus* from *Zerreißet, zersprenget*, BWV 205
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Swee Boon Kuik, Fabrice Edelmann, Joel Toledo
Liu Balocchi, Miriam Kescherman, Tamako Akiyama, Marina Jiménez, Lucía Barbadillo
Ana María López, Nadja Sellrup, Yolanda Martín, Emilija Jovanovic, Luisa María Arias

前奏曲，選自大提琴組曲，BWV 1007 — Prelude from Cello Suite, BWV 1007
Alejandro Álvarez, Inés Pereira

反面進行，選自《音樂的奉獻》，BWV 1079 — Per Motum Contrarium from *Musika lisches Opfer*, BWV 1079
Tamako Akiyama, Amaury Lebrun

波蘭舞曲，選自第二管弦樂組曲，BWV 1067 — *Polonaise* from Orchestral Suite No 2, BWV 1067
Mathieu Rouvière, José Carlos Blanco, Alejandro Álvarez

小提琴齊奏，選自《音樂的奉獻》，BWV 1079 — Violino in Unisono from *Musika lisches Opfer*, BWV 1079
Liu Balocchi, Miriam Kescherman

布蘭登堡第三協奏曲，BWV 1048 — *Brandenburg Concerto No 3*, BWV 1048
Swee Boon Kuik, Francisco Lorenzo, Fabrice Edelmann, Gentian Doda, Amaury Lebrun
Lucía Barbadillo, Luisa Mª Arias, Marina Jiménez, Nadja Sellrup, Inés Pereira

快板 — 慢板，選自小提琴及古鍵琴奏鳴曲，BWV 1023 — Allegro – Adagio from Sonata for Violin and Harpsichord, BWV 1023
Yolanda Martín
Joel Toledo, Tamako Akiyama

四古鍵琴協奏曲，BWV 1065 — Concerto for Four Harpsichords, BWV 1065
Ana María López, Nadja Sellrup, Luisa Mª Arias
Emilija Jovanovic, Liu Balocchi, Miriam Kescherman

廣板，選自古鍵琴協奏曲，BWV 1056 — Largo from Harpsichord Concerto, BWV 1056
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雙小提琴協奏曲，BWV 1043 — Concerto for Two Violins, BWV 1043
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Tamako Akiyama, Marina Jiménez, Inés Pereira, Gentian Doda, Héctor Torres, Frabrice Edelmann
Alejandro Álvarez, Joel Toledo, José Carlos Blanco

《悲傷的影子消失》，選自《婚禮清唱劇》，BWV 202 — *Weichet nür, Betrubte Schatten*, from *aus der Hochzeitskantate*, BWV 202
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– 中場休息二十分鐘 20 minute interval –

《靜寂與空虛》 *Forms of Silence and Emptiness*

對位曲III，選自《賦格的藝術》，BWV 1080 — Contrapunctus III from *Die Kunst der Fuge*, BWV 1080
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緩板，選自G大調三重奏鳴曲，BWV 530 — Lento from Trio Sonata in G Major, BWV 530
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Miriam Kescherman, Lucía Barbadillo, Luisa Mª Arias

《神啊！吾恭隨旨意》的副歌，BWV 337 — Choral from *Mach's mit mir, Gott, nach deiner Güt*, BWV 337
Inés Pereira

交響曲，選自《衷心愛祢，我的主！》，BWV 1115 — Sinfonia from *Herzlich lieb hab ich dich, o Herr*, BWV 1115
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《嘆息、淚珠、憂傷、悲痛》，選自《憂傷滿懷》，BWV 21 — *Seufzer, Tranen, Kummer, Not*, from *Ich hatte viel Bekümmernis*, BWV 21
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終曲，選自《賦格的藝術》，BWV 1080 — Fuga Finale from *Die Kunst der Fuge*, BWV 1080
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Entire cast

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《巴赫敍／靜寂與空虛》由「1999歐洲文化之都」魏瑪市委約創作，並由魏瑪政府與西班牙國家舞蹈團聯合製作。

由於巴赫當年於魏瑪生活及創作，而納曹．杜亞陶正好也和這個城市有着特別的聯繫，因此杜亞陶認為，作品所選用的音樂非巴赫莫屬。

《巴赫敍／靜寂與空虛》由兩部份組成，靈感正源自巴赫的音樂和生命。

第一部份**《巴赫敍》**，以舞蹈編排映照巴赫的音樂。在風格多樣化的舞蹈下，配合不同的音樂選段，使視覺與音樂拼貼尤其顯得突出的，台上不停變化的服裝與場景，擔當了配合、連結的作用。

第二部份**《靜寂與空虛》**，則維持一種自省的氛圍，帶着較強的神秘感和靈性，反思巴赫作品裏所呈現的死亡主題，音樂主要選自《賦格的藝術》。

Multiplicity. Forms of Silence and Emptiness was commissioned by the city of Weimar, 1999 European Cultural Capital, and is a co-production between Weimar and the CND.

Bach lived and worked in Weimar and as Nacho Duato also has a special link with this city, he felt the choice of composer for his ballet could only be Bach.

The ballet, divided into two parts, is inspired by the music and life of Johann Sebastian Bach.

The first part, ***Multiplicity***, is a choreographic reflection from the music of the composer. Characterised by a diverse and varied choreography, the different pieces of music match and link the continuous changes in costumes and settings highlighting this visual musical collage.

The second part, ***Forms of Silence and Emptiness***, maintains a more introspective tone, more mystic and spiritual, reflecting upon the subject of death, that is present in the work of Bach. Musically it is based mainly on *The Art of Fugue*.



「摺疊」：朝向一個視覺概念

文：渣華．查拉比

「*Vielfaeltigkeit*」，是多重摺疊、多元化、多重性、迷宮的意思。這個字指涉的是「摺疊」包含的過程性質。巴羅克建築指涉的不是一種固定的精神，而是一個可變函數。它會無止境地產生「摺疊」。巴羅克的摺疊左扭右彎，令無限的摺疊一個個重疊着。巴羅克以此方式作永無盡頭的顯露。

根據建築的意念，憑藉摺疊過程將巴赫的主題化巴羅克音樂呈現為有形之象。在建築學上，摺疊為變形與遮蔽的理論提供了一個模型。摺疊是可以調動的邊界，將「裏面」和「外面」分開，但外在包含內在，內外相生相成。抽象地想像，這只不過是屈摺的角度 —— 鈍角或銳角 —— 決定了何謂內，何謂外。內與外，是空間的陰與陽。在這種不穩狀態中，「摺」提供了一個轉化的模型。

設在舞台後面的架，是一組幕牆建築，可以由開放的實體變成封閉的實體。這種巴羅克的建築學類型，代表着建築立面外牆 (外) 與封閉房間 (內) 的分隔，也就是外在的、關乎表面的外牆，與裏面的、關乎動作的房間。巴羅克建築總要和原則對峙：軸心的原則和外在的原則。

以幾何的方式排列的架，令不同層面可以透過斜坡造成流暢的動作。這些斜坡代表了垂直的「摺疊」和空間的連貫，全部都在固定的結構 (靜態) 中被設定成對角線的關係 (動態)。

與建築物比較，外牆包括一層有彈性的膜，可憑收縮和擴張作出改變。它的收縮正是模擬着「摺疊」來刺激空間的間隔和密度。



© Guillermo Marin

Folding: a visual conception

By Jaffar Chalabi

Vielfaeltigkeit, which means multiple folds, diversity, multiplicity, labyrinth, refers to the processual idea of folding. The Baroque architecture refers not to an essence but rather to an operative function of a trait. It endlessly produces folds. The Baroque trait twists and turns its folds, pushing them to infinity fold over fold, one upon the other. The Baroque unfurls all the way to infinity.

An architectural conception, invisions the thematic Baroque music of J S Bach through the process of folding. In architecture, the fold provides a model for theories of metamorphosis and covering. Folds are manoeuvrable borders which separate an interior from the exterior, yet also create an interior within the exterior and an exterior within the interior. Considered abstractly, it is only the type of bend — concave or convex — that determines inside and outside, meaning the gender of the space. In this unfixed state, the fold provides a model of transformation.

Scaffolding set at the back of a stage acting as a building retaining a curtain wall that transforms itself from an open to closed entity. This architectural gender of the Baroque, represents the separation of the facade (exterior) and the closed room (interior), the outer facade of reception and the inner rooms of action. Baroque architecture is always confronting to principles, a bearing principle and a covering principle. The geometrically ordered scaffolding enhances several floors all connected through ramps creating a fluid movement. These ramps represent vertical folding and spatial continuum, all set in diagonal relations (dynamic) within a rigid structure (static).

In contrast to the building, the facade consists of an elastic membrane that transforms itself through contractions and extensions. These contractions provide literal models of folds, simulating zones of intervals and densification.



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5 — 6 March 2004 (Friday and Saturday)

演出長約2小時，包括兩節中場休息
Running time: approximately 2 hours including two intervals

西班牙拍板 | Txalaparta

編舞／服裝設計
納曹・杜亞陶
Choreographer and Costume Designer
Nacho Duato

音樂
凱帕・靳加拉及奧雷卡・TX
Music
Kepa Junkera and **Oreka TX**

佈景設計
渣華・查拉比
Set Designer
Jaffar Chalabi

燈光設計
尼古拉斯・菲希濤
Lighting Designer
Nicolás Fischtel (AAI)

舞者
Dancers

3月5日（星期五） March 5 (Friday)

Emilija Jovanovic, Ana María López, Christelle Horna, Marina Jiménez
Yolanda Martín, Luisa María Arias, Tamako Akiyama
Amaury Lebrun, Francisco Lorenzo, Héctor Torres, Swee Boon Kuik
Mathieu Rouvière, Joel Toledo, Gentian Doda

3月6日（星期六） March 6 (Saturday)

Emilija Jovanovic, Mirian Kescherman, Christelle Horna, Liu Balocchi
Ana Tereza Gonzaga, Marina Jiménez, Tamako Akiyama
Fabrice Edelmann, Francisco Lorenzo, Héctor Torres, Swee Boon Kuik
Mathieu Rouvière, Joel Toledo, Gentian Doda

2001年5月世界首演 World premiere in May 2001



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Edo de Waart. Hong Kong Philharmonic's Artistic Director Designate. 艾度．迪華特 香港管弦樂團候任藝術總監

感受西班牙拍板的悸動

文：凱帕．靳加拉

「西班牙拍板」是巴斯克地區的傳統敲擊樂器。這樂器由一或兩片設在絕緣物料底架上的木板組成。當兩名演奏者用棍子敲打木板時，木板會自由地顫動，產生美妙、獨特並且不會重複的音色。此樂器的起源，與古代製作蘋果酒時的某些儀式有關，當時的酒匠會擊打蘋果以提取果汁。

「西班牙拍板」的聲音、形式和質感，是納曹．杜亞陶創作這齣作品的靈感來源，同時也讓佈景設計師渣華．查拉比尋找到場景的意念。多年前，我已夢想創作一個需要西班牙拍板的作品。這是一個發自內心、充滿活力的呼喚，直至與伊戈爾和哈卡爾茲合作時，才有機會憑創作《Quercus Endorphina》實現夢想。

這是我有份參與創作的作品中，毫無疑問最富暗示性的一個。它甚至有着一種治療和溝通的能力，加深我和奧雷卡的情誼。更有甚者，我們現在竟有機會看到舞蹈、木塊、金屬和石頭如何走在一起，以人們從未欣賞過的聲音和形體動作取悅他們。其實這些聲與形，早已存在於他們內心之中。

我要向伊戈爾、哈卡斯和納曹說聲「謝謝」，因為他們，大家才能感到共鳴，感到「西班牙拍板」的悸動。

－中場休息二十分鐘

Feel the palpitation of the *txalaparta*

By Kepa Junkera

The *txalaparta* is a traditional percussion instrument of the Basque Country. It is composed of one or two wooden boards placed on two supports covered with an insulating material. The wood vibrates freely when struck by two people *(txalapartaris)* holding sticks, creating a beautiful sound. Unique and unrepeatable. Its origins date back to the ceremonies associated with cider preparation, from the times when artisans would strike the apples to extract their juice.

This instrument, its sound, form and texture has inspired Nacho Duato in the creation of *Txalaparta* and Jaffar Chalabi in the scenographic concept.

Years ago I started dreaming about a project involving the *txalaparta*, a sensation that came from inside me, an internal calling, a movement that suggested energy. It was later, working with Igor ad Harkaltz, that the chance to create *Quercus Endorphina* came about.

Without a doubt, it is the most suggestive work I have been involved in so far. It also has a curing and communicative power that has enabled me to deepen my friendship with Oreka. And as if that weren't enough, we now have the chance to see how dance, wood, metal and stone come together to delight the public with the sounds and movements unknown to them thus far, but which existed inside of them all along.

'Eskerrik asko' to Igor, Harkaltz and Nacho for making us vibrate, for making us feel the palpitation of the *txalaparta*.

20 minute interval –

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沙礫上 | *Arenal*

編舞／服飾設計 *Choreographer and Costume Designer*
納曹・杜亞陶 **Nacho Duato**

音樂 *Music*
瑪利亞・德爾・馬・博內特 **Maria del Mar Bonet**
(*Tonada de Segar, Carta a L'Exili, Tonada de Collir Olives, Dansa de la Primavera, Canco de Bressol, Des de Mallorra a L'Alguer, Den Itan Nisi, Tonada de Segar*)

佈景設計 *Set Designer*
沃爾特・諾布 **Walter Nobbe**

燈光設計 *Lighting Designer*
愛德華・埃弗龍 **Edward Effron**

獨舞 *Solo*
Yolanda Martín

雙人舞 *Paso a dos*
Tamako Akiyama
Alejandro Álvarez

三人舞 *Paso a tres*
Marina Jiménez
Francisco Lorenzo
Gentian Doda

四人舞 *Paso a cuatro*
Luisa Mª Arias
Lucía Barbadillo
Amary Lebrun
Fabrice Edelmann

1988年1月世界首演 World premiere in January 1988

《沙礫上》反映地中海人民的兩面

《沙礫上》是納曹．杜亞陶的芭蕾作品，靈感來自瑪利亞．德爾．馬．博內特的歌曲。編舞意圖在作品中以地中海人民無拘無束的樂天性格，對襯日常生活中的苦苦掙扎。

杜亞陶刻意強化這種對比。一邊廂，台上有一群男男女女純因樂音而手舞足蹈：舞者隨着博內特改編自希臘歌曲的加泰羅尼亞樂曲以及馬略卡樂曲起舞，他們乾淨俐落的肢體動作——雙人舞、三人舞和四人舞——反映眾人歡樂之情。

另一邊廂，一個女舞者獨自站着，隨着四支清唱歌曲起舞。這些歌曲的內容是寫實的，像是一個痛苦心靈在喊叫。比起其他舞者，她的動作較為貼近地面，表達土地對她的影響。無可否認，不論顏色、編舞、肢體動作，一切一切都富有地中海特色。

杜亞陶曾經在另一芭蕾舞作《封閉的花園》中與馬．博內特合作。杜亞陶曾經講過：「她的音樂是我創作的重要靈感泉源。後來，當我聽她的唱片《*Gavines I Dragons*》時，《沙礫上》的意念馬上浮現出來。我即時想到，讓她以現場演唱的方式加入演出的可能性。」杜亞陶以《沙礫上》作為首部作品《封閉的花園》的延續，「《沙礫上》較有活力和生氣，而且更忠於歌曲的內在韻律，卻沒有離棄民生和勞動的世界。」

Arenal showcases the different side of the Mediterranean

Arenal is a Nacho Duato ballet, inspired by the songs of Maria del Mar Bonet. In this ballet, the choreographer's purpose is to show the uninhibited cheerfulness of the Mediterranean personality contrasting with the everyday struggle of life.

Duato makes this contrast very obvious. On the one hand, there is the dancing of a group of men and women motivated by the pure joyfulness of music. Its jubilation is reflected in the clear movements of the dancers — *pas de deux, pas de trois, pas de quatre* — to Greek songs translated into Catalonian, and Majorcan songs by Maria del Mar Bonet.

On the other hand, a woman dancer stands apart, dancing alone to four songs which are performed *a capella*. These songs are of a realistic content and seem to arise from an agonising outcry of the heart. The dancer's movements are nearer to the ground than those of the others. This is to express the influence of the land. Colour, choreography, movement — everything is undeniably Mediterranean.

Nacho Duato had worked before with Maria del Mar Bonet in another ballet, *Jardi Tancat*. "Her music constitutes an important source of inspiration for my work," says the choreographer. "Later, while I was listening to her record *Gavines I Dragons*, the idea of *Arenal* immediately occurred to me. At once, I began to consider the possibility of her joining us to give a live performance of her songs."

Duato sees *Arenal* as an extension of his first work, *Jardi Tancat*, "Though it is more vital,



博內特則認為：「我一直都知道，我的歌曲是與節奏一起誕生的，但直至杜亞陶隨着它們起舞，我才真正注意到這個特色。當我第一次看到《封閉的花園》的舞蹈動作時，我真感到點興奮。

「《沙礫上》有些東西一直使我着迷，那就是創作者對我清唱馬略卡歌曲的處理。這些歌曲，是最早期馬略卡傳統的一部份，但今天在它們的發源地再沒有人唱這些歌；它們不再是屬於田野的作品。然而，當杜亞陶將它們用於舞作，他讓這些歌曲再次成為獨一無二的作品，仿如珍貴的寶石。

「《封閉的花園》是充滿生命的，而每次我為《沙礫上》作現場演唱時，都會發現歌曲內在的激情。我會毫不厭倦地告訴別人，杜亞陶的編舞是我收到的最珍貴禮物之一。我相信，它們是那種與最內在情感緊密相連的東西，往往難以言傳。謝謝你，納曹！」

more lively, more faithful to the inner rhythm of the songs themselves, without abandoning the world of people and of work".

As for Maria del Mar Bonet, "I have always known that my songs were born with rhythm, but I only really became aware of it the day Nacho Duato danced to them. When I saw the first choreography of *Jardi Tancat*, I was quite excited.

"There is something in *Arenal* that has always fascinated me: the treatment of the Majorcan work songs which I sing *a capella*. These are songs which form part of our earliest Majorcan tradition, but which are no longer sung where they come from or for what they were created — work in the fields. However, when Duato has used them for his choreographies he has given them back the role of unique pieces, as if they were precious stones.

"While *Jardi Tancat* was so full of life, in *Arenal* I have been discovering an inner passion each time I sing with them. I will never tire of repeating that these choreographies of Nacho Duato have been one of the most precious artistic presents I have ever received. I believe they belong to that type of thing which goes hand in hand with the most deeply felt emotions and is hard to explain with words. Thank you, Nacho."

－中場休息十五分鐘　*15 minute interval –*

Ogilvy

陰聲陽唱 | *Castrati*

編舞 *Choreography*
納曹．杜亞陶 **Nacho Duato**

佈景設計 *Set Designer*
渣華．查拉比 **Jaffar Chalabi**

服裝設計 *Costume Designer*
法蘭西斯．蒙蒂仙諾斯 **Francis Montesinos**

燈光設計 *Lighting Designer*
伯特．菲爾茲 **Brad Fields**

音樂 *Music*
安東尼奧．韋華第 **Antonio Vivaldi**
《除了主》，RV608 *Nisi Dominus*, RV 608
《聖母悼歌》，RV621 *Stabat Mater*, RV 621
《聖母經》，RV616 *Salve Regina*, RV 616
協奏曲，RV439，《夜》 Concerto, RV 439 *La notte*
卡爾．詹金斯 **Karl Jenkins**
《帕蘭朵》 *Palladio*

舞者 *Dancers*
Joel Toledo, Amaury Lebrun, Gentian Doda, Héctor Torres, Oscar Salomonsson, Swee Boon Kuik, Fabrice Edelmann, José Carlos Blanco, Mathieu Rouvière

本劇於2002年4月作世界首演 World premiere in April 2002



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The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

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In 1992, the Fund began to sponsor the Young Friends of Hong Kong Arts Festival, a project aimed at increasing student exposure to and appreciation of the performing arts. A total of 297,150 students have benefited from the various activities of the Scheme from 1992 to 2003.

陰聲陽唱

陰聲陽唱(意大利男唱女聲)：男歌手為了保留童聲高音和中音的聲線，青春發育期前便接受去勢手術，因而得以用正常發展的肺氣量，配合童子音色唱出獨特的高音效果。陰聲陽唱，在天主教會的聖樂團中極為普遍，因為那裏女人是沒有資格唱歌的，而在十六、十七和十八世紀的戲劇界，陰聲陽唱也是一種極受尊重的演出形式。

數百年前，這些男高音歌手的名聲如日方中，他們到歐洲各地表演歌劇，被視為舞台上的英雄；他們的技藝得到普遍欣賞，歷久未衰。

去勢的風俗公元前便已存在；古埃及以之為刑罰，阿拉伯世界因宗教理由行閹割之禮，土耳其人則用太監守衛女眷宮室。

然而，去勢在意大利卻有着完全不同的目的。使徒聖保羅在公元一世紀寫道：「教堂內女人不得言語。」當時，他大抵想不到這番說話在幾個世紀之後所造成的影響。沒有女性參與，僅由高男高音和兒童組成聖詩班，有時是可行的，但當某些樂曲需要更廣闊的音部，便得找能唱女高音的男聲。於是，十六世紀中葉之際，歐洲開始採用東方的去勢習俗。

十七世紀初，一種新音樂類型——歌劇開始在意大利孕育成形。對陰聲陽唱者來說，這是一次黃金機會，理由很簡單：女人仍被禁止涉足其中。結果，自從1637年第一家公眾劇院在威尼斯開幕以來，直至十八世紀中葉，陰聲陽唱都是歌劇界不可替代的主流，而最後一位去勢的高音歌手在數十年前才去世。

Castrati

Castrati — *(Italian Castrato) Male singers, castrated before reaching puberty in order to retain their soprano or alto voices. In this manner the childlike timbre is kept, allowing them to sing soprano, in a strange manner due to the normal development of their lungs. Castrati, were much more common within ecclesiastical institutions, where women were not allowed to sing, and during the 16th, 17th and 18th centuries in theatres were held in very high esteem.*

A couple of hundred years ago sopranos were at the height of their popularity. They travelled around Europe singing opera and were considered on-stage heroes, their art being appreciated world-wide for centuries.

The custom of castrating predates Christ, and was used in Egypt as a punishment, the Arab world for religious reasons and the Turks employed it to create a group of men with no sexual urges to guard their harems.

However, in Italy castration had a completely different purpose. During the 1st century AD, when the apostle Saint Paul wrote "*Mulier tacet in ecclesia*" ("women shall remain in silence when they are in church"), he could hardly have imagined the effect his words would have some centuries later. Choirs without female voices, composed of countertenors and pre-pubescent children, worked for some time, but as musical composition demanded an ever wider vocal range choirs needed men with a female voices. So, in the mid 16th century the practise of castration arrived in Europe from the East.

At the beginning of the 17th century a new type of music, opera, was taking shape in Italy. For *castrati* this was a golden opportunity for one simple reason: women were banned from taking part. As a result, since the first public theatre was opened in Venice in 1637 and until the mid 18th century, castrati dominated the world of opera and became irreplaceable. The last *castrato* died just a few decades ago, during the 20th century.

生平介紹 Biographies



渣華．查拉比 Jaffar Chalabi

佈景設計（《巴赫敍／靜寂與空虛》、《西班牙拍板》及《陰聲陽唱》）
Set Designer (Multiplicity. Forms of Silence and Emptiness/ Txalaparta/Castrati)

渣華．查拉比是以奧地利維也納為基地的建築師。他在伊拉克的巴格達出生，於維也納修讀雕刻及應用藝術，並在當地建築大學和美國密西根大學深造。1993年，他與達力克．查拉比合組建築設計公司「查拉比聯盟」。1996年起，他定期於維也納理工大學和巴黎建築學院任教。

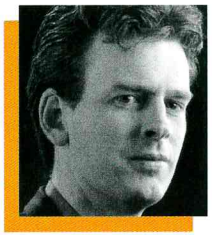
查拉比曾獲多個權威的國際比賽獎項，包括憑《巴赫敍／靜寂與空虛》的佈景設計奪得2000年的班諾瓦舞蹈大獎。他的設計公司也曾贏得德國達姆斯塔特的議會大樓設計比賽首獎。

自1999年起，查拉比定期與納曹．杜亞陶合作，他設計佈景的作品包括《巴赫敍／靜寂與空虛》(1999)、《影子的奉獻》(2000)和《西班牙拍板》(2001)。

Jaffar Chalabi, an architect based in Vienna, Austria, was born in Bagdad, Iraq. He started studying sculpture and applied arts in Vienna, where he continued his studies at the University of Architecture and at the University of Michigan in the US. In 1993 he founded Chalabi Associates together with Talik Chalabi and since 1996 he has taught regularly at the Polytechnic University of Vienna and lectures at the Ecole Spéciale d'archtecture in Paris.

Chalabi has been awarded various prizes in prestigious international competitions, among which he received the Benois de la Danse (2000) for the setting of the ballet *Multiplicity. Forms of Silence and Emptiness*. Chalabi Associates also won the first prize for the design of the Congress Hall in Darmstadt, Germany.

From 1999, Chalabi has collaborated regularly with Nacho Duato for whom he has designed the sets to *Multiplicity. Forms of Silence and Emptiness* (1999), *Ofrenda de Sombras* (2000) and *Txalaparta* (2001).



伯特．菲爾茲 Brad Fields

燈光設計（《巴赫敍／靜寂與空虛》）
Lighting Designer (Multiplicity. Form of Silence and Emptiness)

伯特．菲爾茲在美國北卡羅萊納州的格林保羅出生，並於北卡羅萊納藝術學院畢業。他曾為納曹．杜亞陶的《巴赫敍／靜寂與空虛》、《阿坎哲羅》和《影子的奉獻》設計燈光，與杜亞陶合作的作品則有《雷曼蘇》。菲爾茲是美國芭蕾劇場的燈光指導，並為該團的主要作品設計燈光。

Born in Greensboro, North Carolina, Brad Fields is a graduate of the North Carolina School of the Arts. For Compañía Nacional de Danza, he has designed the lighting for Nacho Duato's *Without Words, Multiplicity. Forms of Silence and Emptiness, Arcangelo, Ofrenda de Sombras* and co-designed Duato's *Remansos*. He is the Lighting Director of the American Ballet Theatre and designs major works for the company.



卡爾．詹金斯 Karl Jenkins

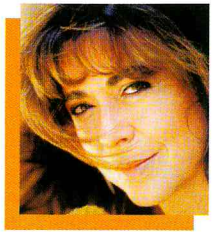
音樂（《陰聲陽唱》）
Music (Castrati)

卡爾．詹金斯生於1944年，六歲時便開始學習鋼琴。十一歲時，他開始吹奏雙簧管，並參加威爾斯國家青年管弦樂團的演出，及後於卡爾地夫的威爾斯大學修讀作曲，並在倫敦皇家音樂學院完成音樂訓練，主修色士風。

卡爾．詹金斯與朗尼．史葛聯手創作的《核心》，於1972年奪得蒙特利爾爵士音樂節的首獎，後來加入組合「軟機器」。1995年4月，他出版了包含人聲、敲擊和弦樂部份的《阿迪穆斯 —— 聖殿之歌》。

Karl Jenkins was born in 1944 and began studying the piano at the age of six. By age 11, he had started to play the oboe and to work at the National Youth Orchestra of Wales. He also studied composition at the University of Wales at Cardiff, finishing his training at the Royal Academy of Music in London, where he specialised in the saxophone.

Jenkins worked, among others, with Ronnie Scott and created *Nucleus*, winning the first prize at the Montreal Jazz Festival in 1972, and then joined Soft Machine. In April 1995, Jenkins published *Adiemus — Songs of Sanctuary*, an extensive work composed for voice, percussion and strings.



瑪利亞．德爾．馬．博內特 Maria del Mar Bonet

音樂（《沙礫上》）Music (Arenal)

瑪利亞．德爾．馬．博內特於西班牙東部的馬略卡島出生，自小便接觸巴利阿里群島的傳統歌曲。1967年，博內特移居巴塞羅那，開展她的音樂事業。翌年，弗朗哥政權對其歌曲作出審查。1970年開始，她不斷巡迴國外演出，包括歐洲、委內瑞拉、墨西哥、波蘭、瑞典、希臘、前蘇聯及日本等。

1971年，博內特獲頒西班牙金唱片獎。1984年，法國政府向她頒授查理士高斯學院獎。同年，她獲得加泰羅尼亞最高榮譽聖佐迪十字勳獎。1992年，她獲加泰羅尼亞政府頒發民族音樂獎。

為求擴闊對新藝術形式的探索，博內特1988年與杜亞陶合作《沙礫上》，將歌曲和舞蹈結合。此後，她參與了1992年國際香檳音樂節、1995年愛丁堡國際藝術節等主要音樂活動。

她上一張唱片，2001年7月現場錄音的《Raixa》，獲提名第六屆西班牙音樂大獎的「最佳民歌唱片」、「加泰羅尼亞最佳唱片」和「最佳編曲」。

Born on the island of Majorca, where as a child she learned traditional Balearic songs, Maria del Mar Bonet moved to Barcelona around 1967 to begin her singing career. The following year, the Franco regime's censors forbade her to sing one of her most popular songs *Què volen aquesta gent*. In the early 1970s she began performing abroad and since then she has toured in Europe, Venezuela, Mexico, Poland, Sweden, Greece, the former USSR and Japan.

In 1971 she won the Spanish Golden Disk Award and in 1984 the French government awarded her the Charles Cross Academy Prize for the Best Foreign record edited in France. That same year she was awarded the Cross of Sant Jordi, the highest distinction of Catalunya. In 1992 she received the National Prize awarded by the Catalan Government for popularising Catalan folk music.

In the interest of broadening her research into new artistic forms, Maria del Mar Bonet worked with Nacho Duato and presented *Arenal* in 1988, combining song and dance. Since then she has participated in many major international music events including the 1992 International Perelada Music Festival and the 1995 Edinburgh International Festival.

Her last CD *Raixa*, recorded live in July 2001, was nominated by the 6th Edition of Premios de la Musica as the Best Folk Music Album, Best Album in Catalan and Best Arranger in Les Veus de Raixa.



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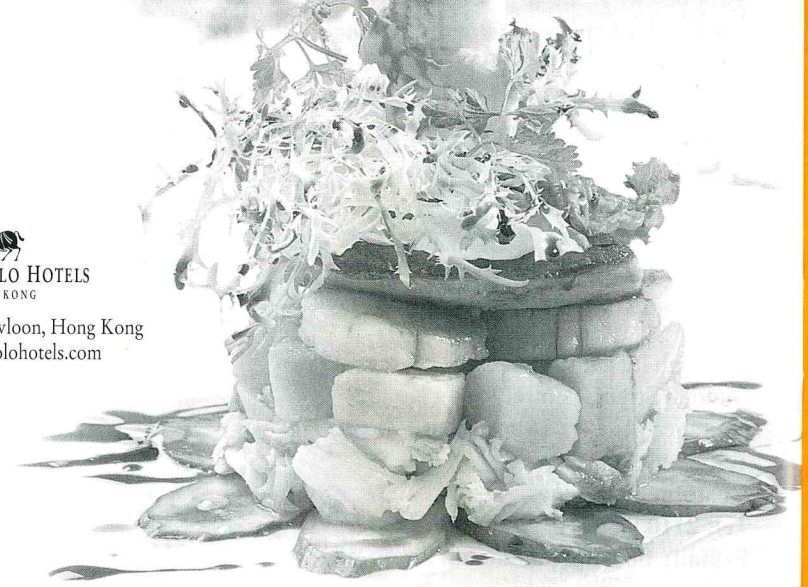

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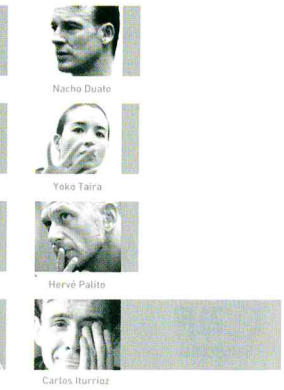

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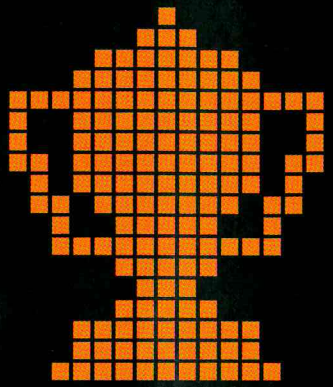

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