

合家歡2018舞台節目

IAC 2018 Stage Programmes

節目 Programme	日期 Date	時間 Time	場地 Venue
開幕節目 Opening Programme			
蘇格蘭芭蕾舞團 (英國) 《糖果屋歷險記》 <i>Hansel & Gretel</i> by Scottish Ballet (UK)	6.7 7-8.7	7:30pm 3pm, 7:30pm	HKCC/GT
其他舞台節目 Other Stage Programmes			
電光火線劇團 (美國) 《老鼠上月球》 <i>Moon Mouse: A Space Odyssey</i> by Lightwire Theater (USA)	13-14.7 14-15.7	8pm 3pm	KSTNW/A
IMY Creations 《小結他·大家 Jam》 <i>Ukulele Ohana Jam</i> by IMY Creations	13.7 14.7 15.7	8pm 8pm 3pm, 8pm	TWTH/A TPCC/A NCWCC/T
小樹熊劇團及 The SEAM (澳洲) 《小雨點·大體驗》 <i>Rain</i> by Drop Bear Theatre & The SEAM (Australia)	18-22, 25-29.7	12nn, 3pm, 5pm	KTT/BBT
捕風二人組 (美國) 《大風吹》 <i>Air Play</i> by Acrobuffos (USA)	19-20.7 21.7 22.7	8pm 8pm 11am, 3pm	YLT/A KTT/A
音樂事務處 《2018 香港青年音樂營音樂會》 <i>2018 Hong Kong Youth Music Camp Concerts</i> by Music Office	22.7 29.7	3pm 3pm	HKCC/CH HKCH/CH
冲天飛劇團 (英國) 《唔肯瞓·四圍騰》 <i>Bedtime Stories</i> by Upswing (UK)	27-28.7 28-29.7 31.7 1-2.8 3-4.8 4-5.8	7:30pm 11am, 3pm 7:30pm 7:30pm 3pm, 7:30pm 11am, 3pm	HKCC/ST
幻真製作室 (韓國) 《快閃「韓」魔師》 <i>SNAP</i> by Gruejarm Production (Korea)	27-28.7 28-29.7	8pm 3pm	STTH/A
香港中樂團 《幾米劇場音樂會——如果我可以許一個願望》 <i>I Wish I Could Make a Wish - A Theatre Concert of Jimmy</i> by Hong Kong Chinese Orchestra	27-28.7	8pm	HKCC/CH
香港舞蹈團 《鬚鬚爺爺之詩遊記》 <i>Fun Ride with Big Beard - Dancing Poems</i> by Hong Kong Dance Company	28-29.7 28.7 3-4.8 4-5.8	3pm 7:45pm 7:45pm 3pm	YLT/A STTH/A
進念·二十面體 《魔笛遊樂場》 <i>BAUHAUS Magic Flute Playground</i> by Zuni Icosahedron	28.7 29.7 10.8 11.8 12.8	2:30pm, 8pm 11am 8pm 2:30pm 11am	TPCC/BBT YLT/A
CCDC 舞蹈中心及奧話高舞蹈劇場 (芬蘭) 《B Free》 <i>B Free</i> by CCDC Dance Centre & Dance Theatre Auraco (Finland)	8-12.8	11am, 4pm	TWTH/EG
德芬馬戲團 (比利時) 《琴琴轉·咩咩團》 <i>Carrousel des Moutons</i> by d'irqe & fien (Belgium)	10.8 11.8 12.8	8pm 2:30pm, 5pm 2:30pm, 8pm	HKCH/T KTT/A
7A 班戲劇組 《魔幻法典》 <i>The Book of Magic</i> by Class 7A Drama Group	3.8 4-5.8	7:45pm 11:30am, 3:30pm	SWHCC/T
上海木偶劇團 《花木蘭》 <i>Mulan</i> by Shanghai Puppet Theatre	10.8 11.8 12.8	8pm 5pm 5pm, 8pm	SWCC/T NDTH/A

HKCH/CH 香港大會堂音樂廳 Hong Kong City Hall Concert Hall
 HKCH/T 香港大會堂劇院 Hong Kong City Hall Theatre
 HKCC/CH 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
 HKCC/GT 香港文化中心大劇院 Hong Kong Cultural Centre Grand Theatre
 HKCC/ST 香港文化中心劇場 Hong Kong Cultural Centre Studio Theatre
 KTT/A 葵青劇院演藝廳 Kwai Tsing Theatre Auditorium
 KTT/BBT 葵青劇院黑盒劇場 Kwai Tsing Theatre Black Box Theatre
 KSTNW/A 高山劇場新翼演藝廳 Ko Shan Theatre New Wing Auditorium
 NCWCC/T 牛池灣文娛中心劇院 Ngau Chi Wan Civic Centre Theatre

NDTH/A 北區大會堂演藝廳 North District Town Hall Auditorium
 STTH/A 沙田大會堂演藝廳 Sha Tin Town Hall Auditorium
 SWCC/T 上環文娛中心劇院 Sheung Wan Civic Centre Theatre
 SWHCC/T 西灣河文娛中心劇院 Sai Wan Ho Civic Centre Theatre
 TPCC/A 大埔文娛中心演藝廳 Tai Po Civic Centre Auditorium
 TPCC/BBT 大埔文娛中心黑盒劇場 Tai Po Civic Centre Black Box Theatre
 TWTH/A 荃灣大會堂演藝廳 Tsuen Wan Town Hall Auditorium
 TWTH/EG 荃灣大會堂展覽館 Tsuen Wan Town Hall Exhibition Gallery
 YLT/A 元朗劇院演藝廳 Yuen Long Theatre Auditorium



國際綜藝
合家歡

International
Arts Carnival

6-7-12, 8, 2018

開幕節目
OPENING PROGRAMME

SCOTTISH
BALLET

藝術總監：基斯杜化·漢臣
Artistic Director: Christopher Hampson



Hansel & Gretel
糖果屋
歷險記



相片: Photos: Andy Ross

www.hkiac.gov.hk



場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，在節目開始前，請關掉手提電話、其他響鬧及發光的裝置，同時請勿在場內飲食，或擅自攝影、錄音或錄影。多謝各位合作。



Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio and video recordings in the auditorium. Thank you for your co-operation.

「合家歡」觀賞貼士 IAC Tips for Viewing

- 觀賞前請先向小朋友講解節目內容，提高他們的興趣
Brief your children before the show
- 注意小朋友的安全，別讓他們隨意走動、攀爬玩耍或大聲喧嘩
Advise your children to stay quietly in their seats
- 為尊重演出者及場內觀眾，演出進行期間請保持安靜，避免交談或發出非必要的聲響
In consideration of the artist(s) and other members of the audience, please avoid making any sounds during the performance
- 觀賞後，和小朋友討論節目內容
Discuss the content of the programme with your children after the show
- 鼓勵小朋友寫觀後感想
Encourage your children to write down their views

謝謝蒞臨欣賞「國際綜藝合家歡」的節目！請填妥「我的意見」表，然後交到入口處的意見收集箱，或交回藝術節辦事處。我們非常重視你的寶貴意見，多謝！

Thanks for attending the programme(s) of the "International Arts Carnival". Please fill in the "My Views" form and put it in the collection box at the entrance, or send it back to the Festivals Office. Your valuable opinion is much appreciated. Thank you.

場刊回收 Recycling of House Programmes

閣下若不欲保留本節目場刊，請交到場地入口處，以作循環再用。多謝合作。

If you do not wish to keep this house programme, please return it to the admission point after the performance for recycling. Thank you.

如遇特殊情況，主辦機構保留更換表演者及節目的權利。本節目及場刊所載的內容及資料由表演團體提供，不反映康樂及文化事務處的意見。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary. The programme as well as the content and information contained in this house programme are provided by the arts group and do not represent the views of the Leisure and Cultural Services Department.



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香港文化中心拍照程式

Hong Kong Cultural Centre Photo App

蘇格蘭芭蕾舞團（英國）
Scottish Ballet (UK)



藝術總監：基斯杜化·漢臣
Artistic Director: Christopher Hampson

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

6.7.2018 7:30pm
7-8.7.2018 3pm & 7:30pm

節目全長約1小時50分鐘，包括20分鐘中場休息
Programme duration is approximately 1 hour 50 minutes
with an intermission of 20 minutes

藝術總監的話

Artistic Director's Note



On behalf of Scottish Ballet, Scotland's national dance company, I'd like to welcome you to our production of *Hansel & Gretel*.

Hansel & Gretel was the first ballet I created for Scottish Ballet and we are delighted to bring it to Hong Kong. *Hansel & Gretel* has been a collaborative process from the very beginning. We worked with children and adults across Scotland to develop the story, so this is ballet inspired by and truly belongs to the people of Scotland. We are delighted to involve young people from Hong Kong, giving them the opportunity to perform with our dancers on stage.

Thank you very much for joining us for *Hansel & Gretel*. I hope you enjoy the performance.

Christopher Hampson
CEO / Artistic Director of Scottish Ballet

我謹代表蘇格蘭芭蕾舞團 蘇格蘭的國家級芭蕾舞團 歡迎大家蒞臨觀賞我們的鉅獻《糖果屋歷險記》。

《糖果屋歷險記》是我為蘇格蘭芭蕾舞團創作的第一個芭蕾舞作品，今次很榮幸可以將它帶給香港觀眾。從一開始，本劇已是一個集體創作，故事情節是我們與蘇格蘭各地的大小朋友共同編寫的。因此，此芭蕾舞劇的靈感源自蘇格蘭人民，是個真正屬於蘇格蘭人民的作品。今次來到香港，我們亦很高興邀得本地的小朋友與本團舞蹈員同台演出。

衷心感謝大家成為《糖果屋歷險記》的一分子，希望你們會喜歡這個表演。

基斯杜化·漢臣
蘇格蘭芭蕾舞團行政總裁 / 藝術總監

角色表 Cast List

6-8.7 7:30pm



Constant Vigier

亨素 Hansel

7-8.7 3pm



Andrew Peasgood



Kayla-Maree Tarantolo

格蕾特 Gretel



Bethany Kingsley-Gamer



Marge Hendrick

巫婆 Witch



Grace Horler

故事簡介



第一幕

很久以前……

自從學校來了一位新老師，小鎮裡的小朋友便相繼神秘失蹤。新老師看起來頗和善，小朋友都很喜歡聽她講故事，更喜歡她源源不絕的糖果。

鎮上只剩下小兄妹亨素和格蕾特，他們天天被鎖在家中以策安全。不過，他們非常掛念同學們，每天只對著彼此亦感到無聊，所以小兄妹暗中計劃外出，希望尋回友伴，畢竟那些大人似乎都沒有盡力去找。

亨素和格蕾特的父母為求溫飽日以繼夜工作，但能填飽肚子的從來只有麵包，小兄妹總吃不飽。每晚到睡覺時間，亨素和格蕾特都會等父母在沙發上睡著，不過今晚他們另有計劃，二人偷偷爬出家門，開展尋找友伴的冒險歷程。

他們走在大街上，看到無家可歸的人，還有一班自稱「烏鴉侍從」的男人。這時，一位非常迷人的女士在他們身邊經過，她很面善，但格蕾特沒有立即認出來，直到她向兩人遞出波板糖，才發現她就是那位討人喜愛的老師，於是便跟著老師來到市郊。

不知不覺間迷路的兩兄妹來到四野無人的森林裡。亨素很害怕，格蕾特卻很大膽，她叫哥哥把麵包屑丟在地上做標記，以便認出回家的路。亨素已經非常肚餓，但仍接著做。他們不知道有些烏鴉尾隨他們，麵包屑剛落在地上，烏鴉便一一啄起來吃掉。格蕾特發現後盡力把烏鴉嚇走，但牠們並不害怕。事實上，烏鴉正把他們引領到森林更深處。

高掛的彎月上有個明艷照人的女子，既神秘又熟悉。她迷惑了亨素和格蕾特，並唸咒喚出沙人，沙人把魔法沙子灑在小兄妹眼上，使他們沉沉睡去。

兄妹倆夢見父母找到他們，還因為太肚餓而夢到一席豪華盛宴，桌上放滿他們夢寐以求的烤肉。然而，彎月上的女子竟趁他們睡著時把麵粉灑在他們身上，像是要把他們煮來吃一樣……

～中場休息～



第二幕

亨素和格蕾特在森林裡睡著了，他們的父母和鄰居都在焦急地找他們。烏鴉圍著亨素和格蕾特，彎月上的女子喚出露水仙子把他們叫醒。

格蕾特首先醒來，看到樹上的波板糖和糖果，然後又看到一間以薑餅、糖霜和波板糖製成的屋子。她叫醒亨素一起走進屋裡，彎月上的女子緊隨其後。

小兄妹甫踏進屋，便看到琳瑯滿目的糖果和蛋糕，數量之多超乎想像。他們埋首在糖果堆中大吃特吃，直到窗外有人走過，門嘎吱一聲開了，他們便馬上躲起來。一個神秘女子走進來，她一邊脫下斗篷，一邊變成了另一個模樣——巫婆。

巫婆看到了亨素和格蕾特，二人雖然害怕，也只得聽從巫婆的話，從藏身處走出來，參觀她的家。格蕾特想離開，但巫婆說服他們留下來。

亨素發現了一間玩具屋，巫婆慫恿他到裡面看看。他進去後卻發現自己已被關進籠子裡，格蕾特也意識到他們已無處可逃。巫婆說道，接下來幾天她會把亨素養得肥肥白白，直到他的手指夠飽滿時，便會把他吃掉。巫婆命令格蕾特開始幹活，又教她如何撥旺爐火，因為她打算用火爐把亨素煮熟。

格蕾特設法從巫婆身上偷取籠子的鑰匙，成功把亨素放出來，二人隨即合力將巫婆推進火爐。

一切回歸平靜，小朋友紛紛跑出來，正是小兄妹的一班同學！巫婆一命嗚呼，魔咒也隨即解除。更值得欣喜的是，他們的父母也找到這裡來，大夥兒一家團聚，從此過著幸福快樂的生活。



Synopsis



Act One

Once upon a time...

There was a town where children had mysteriously been disappearing, one by one, ever since the arrival of a new teacher at the local school. She seemed nice enough and the children certainly enjoyed her stories, but they especially liked the seemingly endless supply of sweets she gave them.

There are now only two children left in the town, Hansel and Gretel. They are locked in their house every day for their own safety. However, they miss their school friends terribly and are bored with each other's company. So they hatch a plan to go and find their friends. After all, the adults don't seem to be doing much!

But Hansel and Gretel's parents are working day and night to keep food on the table. And all there ever seems to be left to eat is bread. Hansel and Gretel are constantly hungry. Once ready for bed, Hansel and Gretel wait for their parents to fall asleep on the sofa, just like they do every night. But this night is different. Hansel and Gretel creep out of the house to find their friends, and their adventure begins.

They walk along the main street seeing people with no place to call their home, a gang of men calling themselves "The Ravens" and a very glamorous lady sweeps past them. She looks familiar and it isn't until she hands them both lollipops that Gretel recognises her as the school teacher they used to like. So they follow her all the way to the edge of town.

They lose their way and find they're alone in a forest. Hansel is frightened but Gretel is fearless and tells him to mark their pathway by dropping breadcrumbs on the ground so they can find their way back home. Hansel is already extremely hungry but does as he's told. Unknown to them both, as fast as they drop them, they are being picked up by birds, ravens in fact, that are following them. Once Gretel discovers this she tries to scare them off, but they're not frightened. In fact, they lead Hansel and Gretel deeper and deeper into the forest.

The moon begins to shine and cradled in it is a beguiling and beautiful woman. This mysterious, yet familiar, woman bewitches Hansel and Gretel and conjures up a Sandman who sprinkles magic sand in their eyes that sends them into a deep sleep.

They dream their parents have found them. And because they are so hungry they dream of a huge banquet with every roast dinner they could ever imagine. But as they sleep, the lady from the moon hovers above sieving flour onto them as though she was going to cook them...

~ Intermission ~

Act Two

Hansel and Gretel are sleeping in the forest. Their Mother, Father and neighbours are frantically searching for them. The ravens have gathered around Hansel and Gretel and the mysterious lady from the moon conjures up a Dew Drop Fairy to wake them up.

Gretel wakes first and notices lollipops and sweets in the trees. Then, she sees a house made from gingerbread, icing and candy canes. She wakes Hansel and they venture inside, followed closely by the lady from the moon.

Once inside Hansel and Gretel see more sweets, cakes and candy than they could ever imagine and eat as much as they can before they are interrupted by a figure walking past the window. They hide as they watch the door creak open. In walks the mysterious lady but as she takes off her cloak, she begins to turn into something else. A witch.

She sees Hansel and Gretel and although they're afraid she convinces them to come out from their hiding place. She shows them around her house. Gretel wants to leave, however the Witch convinces them to stay.

Hansel discovers a doll's house and the Witch encourages him to look inside. He does but finds he is imprisoned in a cage and Gretel realises there's no way out of the house now. The Witch explains that she'll fatten Hansel up over the next few days and when his finger feels plump enough she'll eat him. She sets Gretel to work and shows her how to stoke the fire in which she plans to cook Hansel.

Gretel tries to steal the key to the cage from the Witch. She succeeds and once she frees Hansel they both push the Witch in the oven!

All is still, until they begin to see children appearing all around them, their friends from school! By destroying the Witch they have broken her spell and more than that, their parents have found the gingerbread house. Everybody is re-united and they all live happily ever after.



**新視野
藝術節**

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ARTS FESTIVAL

19.10-18.11.2018



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開幕節目 Opening Programme



19-21/10

香港文化中心
Hong Kong Cultural Centre

導演及編舞
Director / Choreographer
Wayne McGregor

音樂
Music
Jamie xx

視覺概念
Visual Concept
Olafur Eliasson

幻之森
Tree Codes

一動生萬象 幻音綻十色
文學 | 舞蹈 | 空間 | 身體
全新視野

A flicker originates galaxies of shades and sounds
Fusing literature, dance, space and
bodily form into New Vision

Produced by Manchester International Festival, Paris Opera Ballet and Studio Wayne McGregor

© Rawl Deepnes © Jowl Chester Fildes

丹麥 | Denmark
Between Music 音與樂之間

馭水之音
AQUASONIC

26-28/10

沙田大會堂
Sha Tin Town Hall

扭轉科學定律 突破藝術範式
異度音聲 非同凡響

Bending laws of science, shifting paradigm of art
Sounds from an unheard underwater world



© Jens Peter Engedal

古典鎢絲燈泡當主角
沉浸光影的貼身體驗

Incandescent lamps taking centre stage
An immersive journey in light and shadow

英國 | UK
Michael Hulls 邁克爾·赫爾斯
A Sadler's Wells Production



Light 光 舞·動

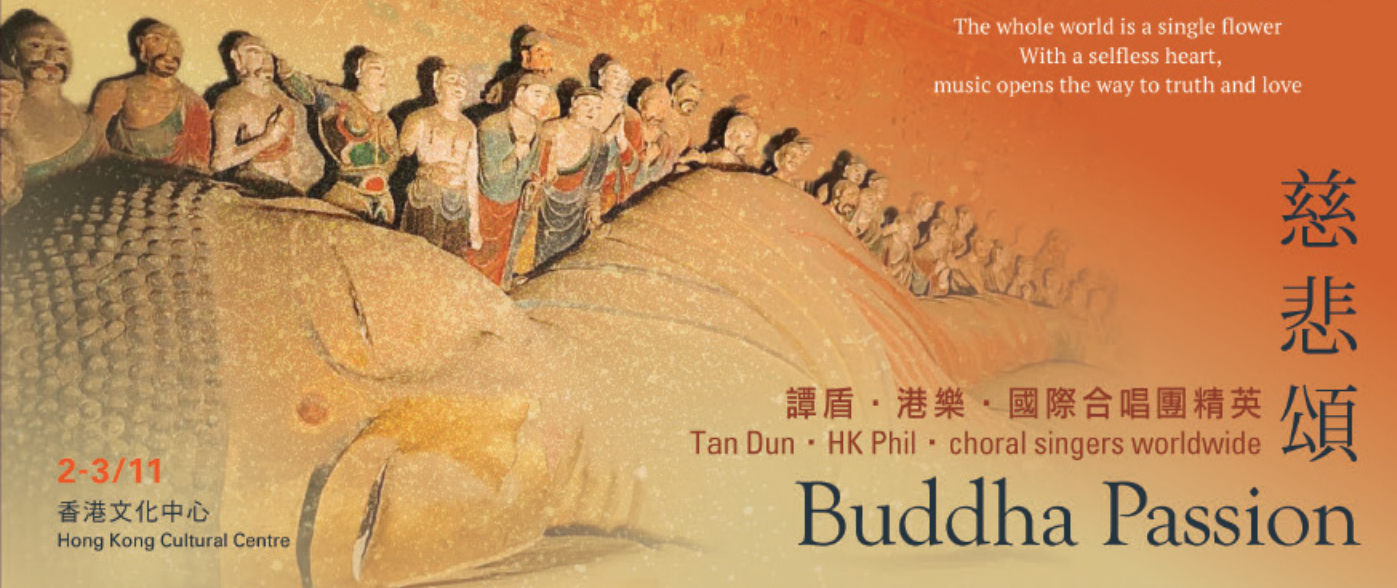
1-4/11

葵青劇院
Kwai Tsing Theatre

© Stephen White

慈悲喜捨 世界一花
以音樂詮釋真理 以大愛啟迪人心

The whole world is a single flower
With a selfless heart,
music opens the way to truth and love



2-3/11

香港文化中心
Hong Kong Cultural Centre

譚盾·港樂·國際合唱團精英
Tan Dun · HK Phil · choral singers worldwide

慈悲頌 Buddha Passion

慈悲頌

美國 | USA

Du Yun & Royce Vavrek 杜韻·羅伊斯·瓦弗瑞克

ANGEL'S BONE 天使之骨

罪與罰 靈與慾 直搗人性荒蕪之地
Guilt and conscience
Pounding at the desolate edges of humanity

10-11/11

葵青劇院
Kwai Tsing Theatre



© Cory Weaver

幕後小趣事 Fun Facts

- 在巡迴演出期間，亨素會吃掉約五十個紙杯蛋糕
- 為了確保演出順利，基斯杜化·漢臣堅持先把所有可食用的道具測試一遍才讓舞者食用，當中包括茶餅、雞腿和蛋白甜餅
- 在搭建舞台主景前，劇組會先製作一個小模型作參考，過程需時數月，其後模型會成為技術人員的玩具屋
- 服飾和頭飾團隊一共有 12 人，分別在格拉斯哥、紐卡素、倫敦和漢普郡工作
- 服裝布料購自英國、德國和法國
- 劇中一共有 52 套戲服，還未包括劇中所有家長和孩子的服裝
- 製作戲服用了超過二百種不同類型的布料
- 戲服將存放在劇團的服裝部，留待日後巡迴演出使用
- 請特別留意母親和神秘女士所穿的古怪手造拖鞋
- 巫婆的裙有八層，以一十多米的布料製成
- 劇中巫婆替換了一次假髮

- Over the course of the tour, Hansel will eat around 50 cupcakes
- To make sure they're suitable for our dancers, Christopher Hampson insists on testing all of our edible props before approving them for the show. This includes teacakes, chicken legs and meringues
- Before creating the main set, a small scale model is created it takes several months and is something of a doll house for the technicians to play with
- There are 12 people working on costumes and headresses in Glasgow, Newcastle, London and Hampshire
- The fabrics are bought from the UK, Germany and France
- There are 52 different costumes on stage, not including all of the mothers, fathers and children
- Over 200 different types of fabric are used in the production
- Costumes are stored in our wardrobe department to be revived for future tours
- Look out for the eccentric handmade slippers on the mother and mysterious lady
- The Witch's dress has 8 layers in its skirt, consisting of over 30 metres of fabric
- The Witch has 3 wig changes throughout the performance



藝術總監

基斯杜化·漢臣

基斯杜化·漢臣於 2012 年 8 月加入蘇格蘭芭蕾舞團，出任藝術總監，2015 年 6 月獲委任為藝術總監兼行政總裁。

基斯杜化於英國皇家芭蕾舞學院受訓，在該校開展其編舞事業，其後在英國國家芭蕾舞團演出至 1999 年，並為該團創作了多個得獎作品，包括《雙協奏曲》、《常動曲》、《鄉村花園》、《大協奏曲》和《胡桃夾子》。

基斯杜化為新西蘭皇家芭蕾舞團創作的《羅密歐與茱麗葉》，獲提名 2005 年羅蘭士·奧莉花最佳舞蹈新作獎；他為捷克國家芭蕾舞團創作的《吉賽爾》，自 2004 年首演後至今仍年年上演。基斯杜化在 2006 年為美國亞特蘭大芭蕾舞團創作《賈科薩小交響樂團》，該劇在紐約巡迴演出後，2007 年在英國由英國國家芭蕾舞團作首度演出。

2007 年，基斯杜化為新西蘭皇家芭蕾舞團創作《仙履奇緣》，該劇隨即獲《紐西蘭先驅報》譽為最佳新作，2009 年獲新西蘭電視台轉播。其作品在澳洲、中國、美國和歐洲各國均有上演。其它委約作品包括《致羅曼》（2009 年，英國皇家芭蕾舞團）、《六重奏》（2010 年，黑芭蕾舞團 / 倫敦皇家歌劇院 2）、《剪影》（2010 年，新西蘭皇家芭蕾舞團）、《春之祭》（2011 年，亞特蘭大芭蕾舞團）及《斯特里維》（2012 年，黑芭蕾舞團 / 倫敦皇家歌劇院 2）。

基斯杜化是布拉格國際芭蕾大師班的創辦人之一，並曾為以下多個舞團或比賽擔任客席導師：英國國家芭蕾舞團、皇家瑞典芭蕾舞團、新西蘭皇家芭蕾舞團、香港芭蕾舞團、亞特蘭大芭蕾舞團、馬修·伯恩的新冒險舞團及珍妮特國際芭蕾舞比賽。基斯杜化的作品更獲納入英國皇家舞蹈學院「獨舞獎勵」考試範圍。



Artistic Director

Christopher Hampson

Christopher Hampson joined Scottish Ballet as Artistic Director in August 2012 and was appointed Artistic Director / CEO of Scottish Ballet in June 2015.

Hampson trained at the Royal Ballet School. His choreographic work began there and continued at English National Ballet (ENB), where he danced until 1999 and for whom he subsequently created numerous award-winning works, including *Double Concerto*, *Perpetuum Mobile*, *Country Garden*, *Concerto Grosso* and *The Nutcracker*.

Hampson's *Romeo and Juliet*, created for the Royal New Zealand Ballet (RNZB), was nominated for a Laurence Olivier Award (Best New Dance Production 2005) and his production of *Giselle* for the Czech National Ballet has been performed every year since its premiere in 2004. Hampson created *Sinfonietta Giocosa* for the Atlanta Ballet (USA) in 2006 and after a New York tour it received its UK premiere with ENB in 2007.

He created *Cinderella* for RNZB in 2007, which was subsequently hailed as Best New Production by the *New Zealand Herald* and televised by TVNZ in 2009. His work has toured Australia, China, the USA and throughout Europe. Other commissions include *Dear Norman* (Royal Ballet, 2009), *Sextet* (Ballet Black/ROH2, 2010), *Silhouette* (RNZB, 2010), *The Rite of Spring* (Atlanta Ballet, 2011), and *Storyville* (Ballet Black/ROH2, 2012).

Hampson is co-founder of the International Ballet Masterclasses in Prague and has been a guest teacher for English National Ballet, Royal Swedish Ballet, Royal New Zealand Ballet, Hong Kong Ballet, Atlanta Ballet, Matthew Bourne's New Adventures and the Genée International Ballet Competition. Hampson's work now forms part of the Solo Seal Award for the Royal Academy of Dance.



英格伯·漢普汀克

英格伯·漢普汀克，德國作曲家，1854年9月生於德國萊恩省錫格堡，最著名作品為歌劇《糖果屋》。

英格伯從小學習鋼琴，7歲便創作了第一首曲目，13歲時初試啼聲創作舞台作品，寫成兩部歌唱劇。父母不贊成他發展音樂事業，鼓勵他修讀建築，但他沒有放棄，1872年起在科隆音樂與舞蹈學院師從費迪南·希勒和伊西多·塞斯，兩年後獲頒獎學金到慕尼黑深造，先後投到法蘭茲·拉赫納和約瑟夫·萊茵伯格門下。1879年，英格伯獲頒柏林孟德爾遜基金會首個孟德爾遜獎學金。他其後遠赴意大利，在拿坡里結識了作曲家理察·華格納，華格納邀請他到拜羅伊特共事。1880至1881年間，英格伯協助華格納創作歌劇《帕西法爾》，並當上其子齊格菲的音樂老師。

英格伯主要以其歌劇《糖果屋》聞名於世。1890年，他在法蘭克福開始創作該劇，一切始於他為外甥女在家中演出的木偶劇伴奏。其後，他利用妹妹阿德爾海特·維特根據此《格林童話》故事改編的歌劇，創作出一個包含16首歌曲的歌唱劇，以鋼琴伴奏，輔以對話。1891年伊始，他已著手編寫完整的管弦樂曲。

1893年12月23日，該劇在威瑪首演。當時的指揮理察·史特勞斯稱之為「無與倫比的傑作……全劇原創而新穎，充滿德國風情」。《糖果屋》集華格納的作曲技巧和德國傳統民謠的特色於一身，獨樹一幟，甫上演即大受歡迎。

《糖果屋》一直是英格伯最為人喜愛的作品，1923年獲倫敦皇家歌劇院選為第一部在電台完整播出的劇目，八年後成為第一部在紐約大都會歌劇院直播的劇目，時至今日依然是各地觀眾的寵兒。



Composer

Engelbert Humperdinck

Engelbert Humperdinck was a German composer born at Siegburg in the Rhine Province in September 1854, best known for his opera *Hänsel und Gretel*.

After receiving piano lessons, Humperdinck produced his first composition when he was 7 years old. His first attempts at works for the stage were two Singspiele written at the age of 13. His parents disapproved of his plans for a career in music and encouraged him to study architecture. However he began taking music classes under Ferdinand Hiller and Isidor Seiss at the Cologne Conservatory of Music and Dance in 1872. Two years later, he won a scholarship that enabled him to go to Munich, where he studied with Franz Lachner and later with Josef Rheinberger. In 1879, he won the first Mendelssohn Scholarship given by the Mendelssohn foundation in Berlin. He went to Italy and became acquainted with Richard Wagner in Naples, who then invited him to join him in Bayreuth and during 1880 and 1881 Humperdinck assisted in the production of *Parsifal*. He also acted as music tutor to Siegfried, Wagner's son.

His reputation rests highly on his opera *Hänsel und Gretel*, which he began work on in Frankfurt in 1890. It all started when he was accompanying a puppet show his nieces were giving at home. Then, using a libretto by his sister Adelheid Wette loosely based on the version of the fairy tale by the Brothers Grimm, he composed a Singspiel of 16 songs with piano accompaniment and connecting dialogue. By the start of 1891 he had begun working on a complete orchestration.

On 23 December 1893, the opera premiered in Weimar. Richard Strauss, conductor, called it "a masterpiece of the highest quality... all of it original, new, and so authentically German."

With such original synthesis of Wagnerian techniques and traditional German folk songs, *Hänsel und Gretel* was an instant and overwhelming success.

Hänsel und Gretel has always been Humperdinck's most beloved work. In 1923 it was chosen by the Royal Opera House (London) to be their first complete radio opera broadcast and eight years later, it was the first opera transmitted live from the Metropolitan Opera (New York). To this day it remains a worldwide favourite.



蘇格蘭芭蕾舞團舞蹈員
Dancers from Scottish Ballet



首席舞蹈員 Principals

Constance Devernay
Bethany Kingsley-Garner
Christopher Harrison
Sophie Martin
Andrew Peasgood

獨舞員 Soloists

Marge Hendrick
Jamiel Laurence
Luke Schaufuss
Nicholas Shoesmith

第一舞蹈員 First Artists

Thomas Edwards
Evan Loudon
Bruno Micchiardi
Rimbaud Patron
Claire Souet
Madeline Squire
Constant Vigier

舞蹈員 Artists

Javier Andreu
Jerome Anthony Barnes
Barnaby Rook Bishop
Aisling Brangan
Matthew Broadbent
Nicole Conti
Grace Horler

Pascal Johnson
Alice Kawalek
Roseanna Leney
Amy McEntee
Melissa Parsons
Grace Paulley
Jamie Reid

Simon Schilgen
Kayla-Maree Tarantolo
Mia Thompson
Eado Turgeman

香港兒童舞蹈員
Young Dancers from Hong Kong



李昕倚 Victoria Lee Yan-ye
李芷萱 Rachel Lee Tsz-huen
李東曉 Sophie Lee Tung-hiu
吳浚嘉 Bella Ng Bui-ka
何茵蕎 Ingrid Ho Yan-kiu
何曉瑩 Ho Hiu-ying

余蔚堯 Uranus U Wai-yiu
陳菲比 Phoebe Chan
郭嘉珈 Kwok Ka-ka
莫子穎 Hannah Mok
曹嘉瑜 Justina Tso Ka-yu
區樂晴 Katelyn Au Lok-ching

張曦雪 Megan Cheung Hei-suet
曾曉嵐 Cecilia Tsang Hoi-nam
鄭睿怡 Stella Chang Yui-yi
潘曉桐 Clover Poon Hiu-tung



創作及製作團隊 Creative & Production Team

行政總裁 / 藝術總監 CEO / Artistic Director

Christopher Hampson

行政總監 Executive Director

Steven Roth

舞團經理 / 巡演監製 Company Manager / International Tour Producer

Amy Dolan

排演總監 Rehearsal Director

Oliver Rydout

排演助理 Rehearsal Assistant

Tamarin Stott

舞團鋼琴師 Company Pianist

Brian Prentice

技術總監 Technical Director

Matt Strachan

製作經理 Production Manager

Tim Palmer

執行電機主管 Deputy Chief Electrician

Iain Levee

音效技術人員 Sound Technician

Dan Evans

技術人員 Technicians

Kieran Kenning, Archie McLaren, Graeme Shepherd

鞦韆技術人員 Swing Technician

Stevie Winning

舞台監督 Stage Manager

Sheelagh McCabe

執行舞台監督 Deputy Stage Manager

Zoe Hayward

服裝總監 Head of Wardrobe

Mary Mullen

服裝 Wardrobe Technicians

Beth Hicks, Ciara Nolan

兒童舞蹈員排演導師 Young Dancers' Rehearsal Instructor

Sophie Martin

物理治療師 Physiotherapist

Martin Lanfear

