

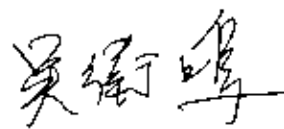


韶光荏苒，日月如梭，在指顧之際，又來到了精彩紛呈的時刻。第二十七屆澳門藝術節以“時間”為主題，並以“重塑想像·感受時代氣息”為宣傳口號，喻意表演藝術縱使經歷了千百年的沉澱、發展與變更，有些經典總是伴隨着我們的日常，存在於生活角落的某處，在增添時代氣息後又幻化為生命成長的索引。如今屆主視覺設計呈現的太陽意象，象徵日出日落，既變幻又恆常，是時間的指標與生活的依歸，文化藝術也如是。

藝術節將帶領觀眾打破時空限制，走進不同年代的光境，感受被時間淬煉出的文藝經典。今屆我們一共策劃二十七套精彩節目，分為七種不同焦點，包括“專題聚焦”、“新銳先鋒”、“跨界創作”、“閤府統請”、“傳統精萃”、“樂韻悠揚”及“視覺藝術”，總場次及各類延伸活動超過一百場，務求讓每位參與者流連忘返，在藝術節中接觸文化藝術的靈魂與精髓，體驗時間的美麗與哀愁。

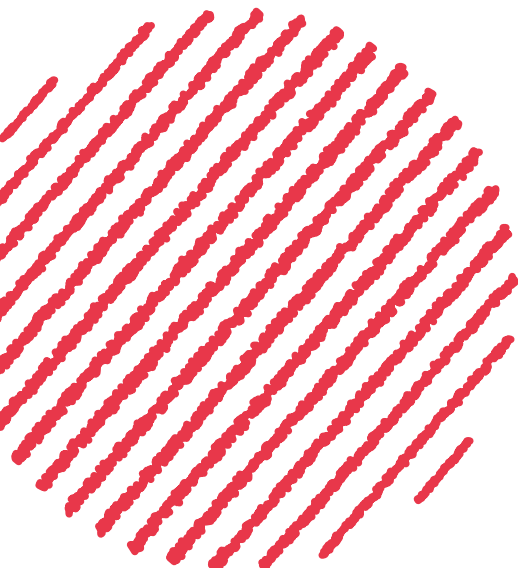
適逢今年是世界兩大文豪莎士比亞和湯顯祖逝世四百周年紀念，為向兩位文學巨匠致敬，今屆將帶來由美國莎士比亞劇院公司精心打造的莎翁大型經典浪漫喜劇《仲夏夜之夢》，為是次文化盛會揭開序幕。壓軸鉅獻由南非第三世界失序藝團以歌劇形式呈獻莎士比亞四大悲劇之一《馬克白》，配上重新改寫著名作曲家威爾第當年為此劇所創作的音樂；還有湯顯祖兩大名著將被搬上舞臺：最膾炙人口的經典大作《紫釵記》，由本地粵劇名伶朱振華與一眾精英獻演；被譽為中國四大古典戲劇之一《牡丹亭》則以越劇折子戲選段細膩道出愛情悲歡。其他精彩節目包括美國大師級導演羅伯特·威爾遜親身演繹二十世紀知名戲劇家貝克特的劇作《最後的錄音帶》；突破觀演的刻板印象、由一眾認知障礙人士透過最樸實無華的身體狀態演出《Disabled Theater》，及當代舞壇奇葩陶冶所領軍的陶身體劇場以《6》&《7》舞作展示出簡約美學的極致風格等，精彩可期。

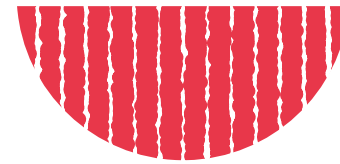
文化局一貫秉持引進國際精品，開啓觀眾視野，同時積極鼓勵本地創作，推廣藝術教育，紮實地為澳門累積深厚而永續的文化力量。本人誠意邀請您一起穿越今屆藝術節的時光隧道，感受文化的雋永涵養。



吳衛鳴

澳門特別行政區政府文化局局長





Swift fly the years, and the action-packed moment is once again about to flare up! Themed around “Time”, the 27th Macao Arts Festival (MAF) will fly under the slogan “Reshape Your Imagination. Experience the Spirit of the Times”, conveying the message that classics always go hand in hand with our lives. Though performing arts has undergone thousands of years of condensation, development and transformation, these classics, enriched by the spirit of the age, manage to provide guidance to our growth. The imagery of the sun featuring in the key vision of this year’s MAF, signifies sunrise and sunset, which are both transformative and permanent. It is the indication of time and reliance of life – just as culture and arts do.

MAF will usher spectators into surmounting the restrictions of space and time, and enable them to appreciate the classics refined through history. In this iteration, we shall orchestrate 27 fascinating programmes which are divided into seven distinctive categories, namely, “Thematic Highlights”, “Groundbreakers”, “Cross-Disciplinary Creations”, “Family Entertainment”, “Quintessence of Tradition”, “Concerts” and “Exhibitions”. The shows and outreach programmes, more than 100 in all, are set to satiate each and every spectator through an encounter with the soul and essence of culture and arts alongside a taste of beauty and sorrow in the passage of time.

This year marks the 400th anniversary of the death of the western world literary giant William Shakespeare and of Ming Dynasty’s famed Chinese playwright Tang Xianzu. MAF will present a number of their works in tribute to the two virtuosos. The cultural spectacular will kick off with Shakespeare’s romantic comedy, *A Midsummer Night’s Dream* rendered by the Shakespeare Theatre Company. *Macbeth*, one of Shakespeare’s four major tragedies, presented by Third World Bunfight from

South Africa in the form of opera, brings the Festival to a close. It will be seasoned by a rewritten and adapted score originally conceived by Giuseppe Verdi. Two of Tang’s tours de force will be staged: local Cantonese Opera maestro Chu Chan Wa and a number of professionals will interpret Tang’s widely admired *The Legend of the Purple Hairpin*. Meanwhile, *The Peony Pavilion*, recognised as one of the Four Great Chinese Classical Dramas, delicately portrays bittersweet love in the form of Yue Opera excerpts. Other highlights include renowned 20th century playwright Samuel Beckett’s *Krapp’s Last Tape* interpreted by consummate U.S. director Robert Wilson in person. To debunk stereotypes of disability and theatrical experience, a group of mentally challenged persons will perform in the *Disabled Theater* with their homespun bodies. Tao Ye, a talent in contemporary dance circles, will pilot TAO Dance Theater through “6” & “7”, presenting minimalism in dance. All these shows, among others, promise immense excitement.

The Cultural Affairs Bureau is dedicated to introducing tremendous international productions to widen audience’s horizons and to encouraging local artists as well as offering arts education, thereby accumulating a profound and sustainable element to Macao’s culture. You are hereby invited to taste the lasting flavour of culture by passing through the time tunnel presented by this year’s MAF.

Ung Vai Meng

President of the Cultural Affairs Bureau of the Macao SAR Government



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12 紫釵記 The Legend of the Purple Hairpin

14 互動劇場《微觀莎士比亞》 Micro-Shakespeare

16 短打莎士比亞 The Complete Works of William Shakespeare (Abridged)

18 《牡丹亭》折子戲專場 Excerpts of *The Peony Pavilion*

20 壓軸呈獻《馬克白》 Macbeth

24 新銳先鋒 GROUNDBREAKERS

26 舞蹈劇場《賞味期限》 Shelf Life

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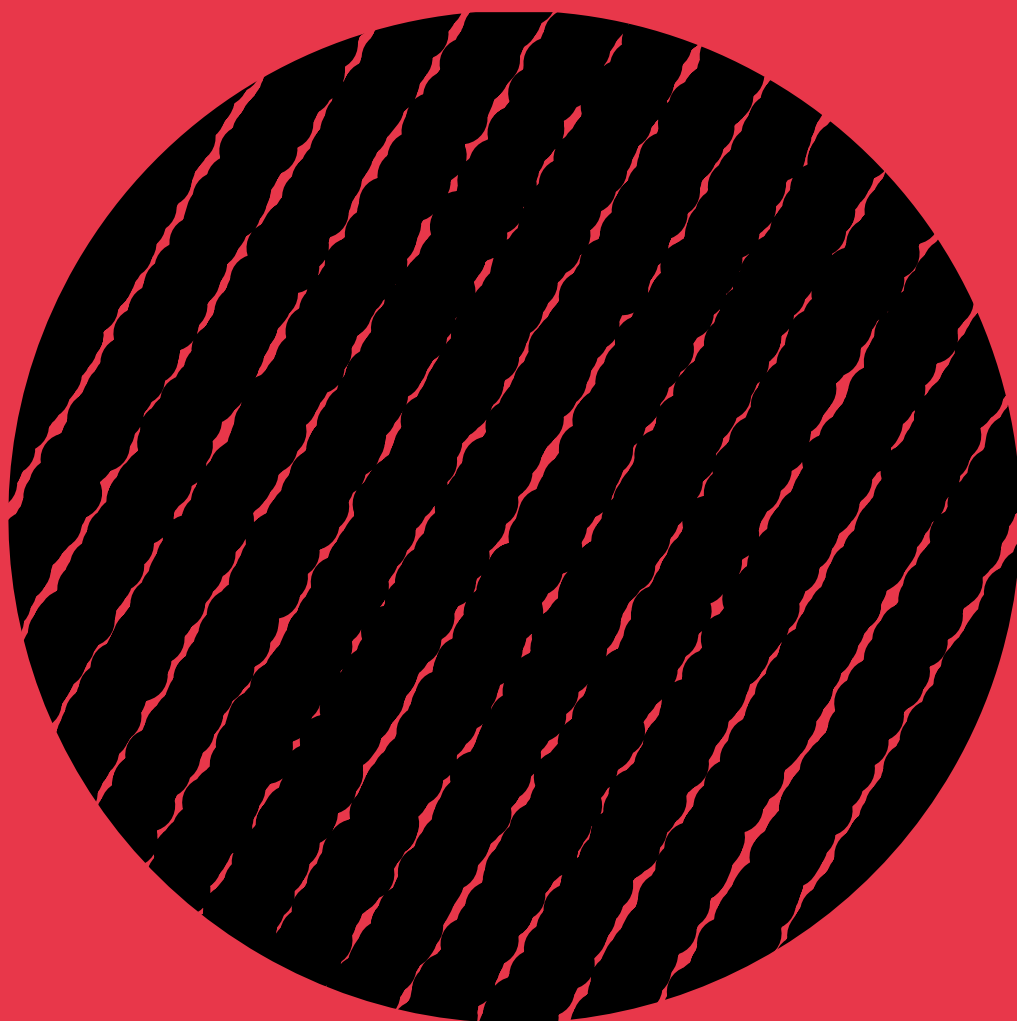
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專題聚焦
THEMATIC
HIGHLIGHTS

莎士比亞與湯顯祖

SHAKESPEARE AND

TANG XIANZU

同時代出生、同年逝世，東西方兩大文豪莎士比亞及湯顯祖被稱為戲劇界一大奇跡。兩者皆擅於探索人性悲歡，描繪愛情主題入骨三分。紀念兩位巨匠逝世四百周年，透過《仲夏夜之夢》及《牡丹亭》，且看莎士比亞與湯顯祖如何以浪漫入筆，訴說真愛無坦途。同時呈獻當代藝術家創意詮釋莎劇，展現全新時代氣息。

Born in the same times and departed in the same year, Shakespeare and Tang Xianzu, literary giants of the West and the East, have both been lauded as miracles in the world of theatre. They were adept at exploring the joys and sorrows of life and making incisive portrayals of romantic love. To commemorate the 400th anniversary of the dramatists' death, *A Midsummer Night's Dream* and *The Peony Pavilion* are presented to appreciate their dreamy narrations of the bumpy road to true love, as well as contemporary artists' creative interpretation of Shakespeare's theatre in the spirit of a new age.



開幕鉅獻
OPENING
PERFORMANCE

仲夏夜之夢

莎士比亞劇院公司（美國）

A Midsummer Night's Dream

Shakespeare Theatre Company (U.S.A.)

30
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莎翁經典之作 愛情傳奇再現

"It's the kind of gusty storm of a performance that satisfyingly renews
a very weathered play." – *The Washington Post*, U.S.A.

星期六、日 / Saturday, Sunday 晚上八時 / 8pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 380, 300, 250, 120

導演 **伊凡·麥斯威尼**

編舞 **彼德·璞琪**

重新編舞 **蘭茜·安德遜**

佈景設計 **李·沙維治**

佈景設計助理 **萊恩·荷威**

服裝設計 **珍尼花·穆勒**

燈光設計 **泰勒·米高萊**

原創音樂、音效設計 **費斯·柏頓**

假髮及化妝設計 **莉姬·盧卡斯**

駐場選角導演 **卡特·活迪爾**

原選角（紐約） **拜特選角公司、謝拜特（美國選角導演協會） / 積·保登（美國選角導演協會）**

文學經理、編劇 **德魯·希滕貝格**

（演員名單有待公佈）

所有美國地區劇場聯盟的佈景、服裝、燈光及音效設計師均由國際戲劇及舞臺工作者工會轄下的聯合佈景藝術家工會代表導演及編舞均屬美國舞臺導演及編舞協會



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Director **Ethan McSweeney**

Choreographer **Peter Pucci**

Choreography Re-creator **Nancy Anderson**

Scenic Design **Lee Savages**

Scenic Design Assistant **Ryan Howell**

Costume Design **Jennifer Moeller**

Lighting Design **Tyler Micoleau**

Original Music / Sound Design **Fitz Patton**

Wig and Make-up Design **Leah J. Loukas**

Resident Casting Director **Carter C. Wooddell**

Original New York Casting **Binder Casting, Jay Binder, CSA / Jack Bowden, CSA**

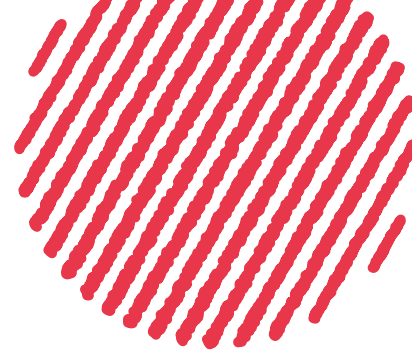
Literary Manager/ Dramaturgy **Drew Lichtenberg**

(Characters and Cast to be announced)

The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE. The Director and Choreographer are members of the Stage Directors and Choreographers Society, a national theatrical labour union.

英語演出，設中、葡文字幕 / Performed in English, with surtitles in Chinese and Portuguese
演出時間連中場休息約三小時 / Duration: approximately 3 hours, including one interval

FAM MEET **FAM PLAY** 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide



莎士比亞劇院公司曾獲八十五次美國享負盛名的海倫·海斯獎

Shakespeare Theatre Company has received 85 Helen Hayes Awards, one of the most prestigious awards in the United States

呈獻莎翁經典浪漫愛情喜劇，配合華麗細緻的舞臺和服裝，由蜚聲國際的美國百老匯導演伊凡·麥斯威尼以其獨特手法，融合夢想與現實、陰暗和奇觀，神秘的蛻變與文學的想像，為你帶來一場瀟灑愛、魔法及奇蹟的仲夏夢境！

《仲夏夜之夢》是英國偉大劇作家及文學家威廉·莎士比亞所創作的著名浪漫喜劇。故事圍繞仙王仙后和希臘雅典的四名戀人在人間展開的一系列愛情追逐，眾人在精靈帕克的調皮作弄下，命運演變成一場錯綜複雜的歷險故事，演出精彩絕倫，絕對是一場令你意猶未盡、再三回味的美夢。

莎士比亞劇院公司擅於透過富有想像力和平易近人的美國風格，尊重劇作家所使用的語言和意圖同時，以二十一世紀的觸覺呈現經典劇作。

Hermia loves Lysander and Helena loves Demetrius – but Demetrius is supposed to be marrying Hermia... When the Duke of Athens tries to enforce the marriage, the lovers take refuge in the woods and wander into the midst of a dispute between the king and queen of the fairies. William Shakespeare put some of his most dazzling dramatic poetry at the service of this teasing, glittering, hilarious and amazingly inventive comedic play, whose seriousness is only fleetingly glimpsed beneath its dream-like surface.

Internationally renowned director Ethan McSweeney's stunning "ghost light" production of ***A Midsummer Night's Dream***, set in the ruins of an abandoned theatre, intermingles dream and reality, shadow and spectacle, mysterious metamorphoses and literal flights of fancy in a feast for the imagination.

Don't miss this must-see classic filled with love, magic and wonder marking the 400th anniversary of the death of William Shakespeare!



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莎士比亞，一個戲劇關鍵字

文 / 林乃文

1590年代英國倫敦的公共劇場，有不同票價座位，從皇宮貴族到販夫走卒一律開放，都可以隨劇中人緊張、歡笑、咒罵、哀嘆、熱淚盈眶；他們隨《馴悍記》（*The Taming of the Shrew*）神遊帕多瓦（Padua），到《仲夏夜之夢》（*A Midsummer Night's Dream*）想像雅典及郊外森林滿地妖仙……好不風流瀟灑，非常對味，也滿足地理大發現之後人們對海外旺盛的好奇。

莎士比亞早期創作以春綻般明艷活潑、洋溢想像力的喜劇以及腥風血雨、題材驚悚的歷史劇而聲名大噪。中期他那昂揚的文藝復興心靈漸趨深沉……晚期創作的悲喜劇趨求和解。莎士比亞到今天已經成為一個戲劇關鍵字，而經過各自解讀，亦注定其意義紛繁而變動不居。

Shakespeare, a Key Word in Theatre

By Lin Nai-Wen

Public playhouses in London during the 1590s divided its seating arrangement into different price brackets, so that all manner of people from the Royal Family to street vendors could enjoy theatre and feel the tension, pleasure, anger, lament and tears expressed in the plays. Audiences followed the characters to Padua in *The Taming of the Shrew* and were immersed in the imagination of Fairyland and woodlands near Athens in *A Midsummer Night's Dream*. These plays fostered a sense of freedom and great pleasure in audiences, while also satisfying people's strong curiosity towards the outside world after the geographic discovery at that time.

Shakespeare's early plays, primarily the invigorating, light-hearted, highly imaginative comedies and the violent and frightening histories, gained him popular fame. His later works took a darker and deeper direction despite the strong influence of the Renaissance and the plays of his final period were tragicomedies searching for reconciliation. Today, Shakespeare has become a key word in theatre and his prominence remains unchallenged with so many different and ongoing interpretations all over the world.



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作者簡介

林乃文（台灣）

臺北藝術大學戲劇研究所碩士，現攻讀博士班。著作有《跨界劇場·人》、《妹妹與喵一日記不交換》（劇本）、《表演藝術達人祕笈》（合集）、《暗夜中的掌燈者》（合集）、《旅途中的音樂》（合集）。譯作《羅伯·勒帕吉—創作之翼》。編導劇場作品《絨／姦獸》、《影像世紀寓言》、《甚麼是小劇場示範說明會》。

全文請看 www.icm.gov.mo/fam 及《劇場·閱讀》2月號之《藝術節導賞手冊》

Author Profile

Lin Nai-Wen (Taiwan)

Lin holds a Master's degree from the Graduate Institute of Theatre Arts at Taipei National University of the Arts and is now a Ph.D. student. Her works include *Multi-disciplinary Theatre – Person, MeiMei & Meow* (script), *Tips for Performing Arts* (co-author), *Light-bearer in the Dark Night* (co-author), *Music in the Journey* (co-author). Translator of *Robert Lepage: Connecting Flights*. Director of *Silence, Fable of a Video Age* and *What is Experimental Theatre? Seminar and Demonstration*.

For full article, please visit www.icm.gov.mo/fam or see the "Introductory Text for Macao Arts Festival" in the February issue of *Performing Arts Forum*.

紫釵記

朱振華與本地粵劇精英

The Legend of the Purple Hairpin

Chu Chan Wa and Macao Cantonese Opera Actors

7
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愛恨交纏的粵劇經典大作

A Cantonese Opera Classic of Love and Hate

星期六、日 / Saturday, Sunday 晚上七時三十分 / 7:30pm

永樂戲院 / Cinema Alegria

票價 / Tickets: 澳門幣 / MOP 150, 120

製作總監、導演 朱振華

角色及演員

李益 朱振華、李鳳兒、阮順娟、陳愛蓮

霍小玉 蘇麗英、易麗娟、鄭倩冰

黃衫客 鄧華超

韋夏卿 陸偉強

崔允明 趙興華

盧太尉 謝天雄

浣沙 馮寶雁、黃梅芬

盧燕貞 黃碧絲、陸燕華

霍夫人 馮瑞香

王哨兒 黃慧珍

劉公濟 周佩儀

侯景光 陳建忠

鮑三娘 王寶安

無相法師 陳卓濱

朱振華
Chu Chan Wa

Executive Producer and Director Chu Chan Wa

Characters and Cast

Li Yi Chu Chan Wa, Lei Fong I, Un Son Kun
and Chan Oi LinHuo Xiaoyu Sou Lai Ieng, Iek Lai Kun and
Cheang Sin Peng

Huangshanke Tang Va Chio

Wei Xiaqing Loc Vai Kiong

Cui Yunming Chio Heng Wa

Official Lu Che Tin Hong

Huan Sha Fong Pou Ngan and Wong Mui Fan

Lu Yanzhen Wong Pek Si and Lok In Wa

Mrs. Huo Fong Soi Heong

Wang Shaoer Wong Wai Chan

Liu Gongji Chao Pui I

Hou Jingguang Chan Kin Chung

Bao Sanniang Wong Pou On

Wuxiang Master Chan Cheok Pan

以紫釵為信物，譜出一段淒美動人的愛情故事。膾炙人口的粵劇作品《紫釵記》登陸本屆藝術節，一眾粵劇迷絕對不容錯過！

《紫釵記》由明代湯顯祖所著，此劇後來被唐滌生改編為粵劇。故事講述唐代士子李益赴長安應試期間，在元宵夜燈市邂逅霍小玉，拾得她遺下的紫玉燕釵，二人以釵定情，李益於當晚直接求親。及後李益高中狀元，他因婉拒盧太尉招親而被充軍塞外，李霍二人音訊斷絕。這對苦命鴛鴦在神秘的黃衫客相助下，共同對抗盧太尉的逼婚惡行。

湯顯祖是中國歷史上最著名的劇作家之一，創作成就非凡，被稱為“東方莎士比亞”。今年是湯顯祖忌辰四百周年紀念，特邀本澳資深粵劇曲藝名家朱振華聯同本地一眾粵劇精英，一起重溫大師級作品。

A tragic love story that begins with a purple hairpin memento. *The Legend of the Purple Hairpin* is coming to this year's Macao Arts Festival (MAF); having received widespread acclaim, it is a must-see for Cantonese Opera lovers.

The Legend of the Purple Hairpin was written by Tang Xianzu during the Ming Dynasty, later adapted by Tong Dik Sang into a Cantonese Opera. The play tells the story of a young scholar in the Tang Dynasty, Li Yi who travels to the capital Changan to take the national civil examination. During the Lantern Festival, he encounters Huo Xiaoyu in the night market and picks up the purple hairpin she leaves behind by chance. Using the hairpin as a token of love, Li proposes to her on that same night. However, “the course of true love never did run smooth”. With the assistance of a mysterious man in the yellow robe (*Huangshanke*), together they have to fight against the wicked plot of Official Lu.

Tang Xianzu is one of the most renowned playwrights in Chinese history. With such remarkable achievements, later generations regarded him as highly and influential as the greatest western playwright William Shakespeare. In commemoration of the 400th anniversary of the death of Tang Xianzu, MAF has specially invited local experienced Cantonese Opera expert, Chu Chan Wa along with other local talents from Cantonese Opera to present this classic masterpiece.

粵語演出，設中文字幕 / Performed in Cantonese, with surtitles in Chinese

演出時間連中場休息約三小時 / Duration: approximately 3 hours, including one interval

互動劇場《微觀莎士比亞》

理想劇團（西班牙）

Micro-Shakespeare

Laitrum Teatre (Spain)



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無法形容的演出，但很過癮的互動體驗！

A very difficult to explain show, but very fun of performing!

星期四至日 / Thursday to Sunday

下午十二時三十分至三時三十分 / 12:30pm to 3:30pm (12, 13/5) ; 下午三時至六時 / 3pm to 6pm (14, 15/5)

區華利前地 / Jorge Álvares Square

免費入場 / Free Admission

導演 托蒂·托羅尼

演員 托蒂·托羅尼、特謝爾·托羅尼

佈景設計 昆尼·杜明尼恩（河邊工房）

音樂剪接 艾伯特·唐達沙

服裝 小錫兵

製作 活門製作

Direction Toti Toronell

Actors Toti Toronell and Txell Toronell

Set Design Quim Domenec (La Fàbrica del Riu)

Music Editing Albert Dondarza

Wardrobe El soldadet de Plom

Production Produccions Trapa

八分鐘＋小箱子＝莎士比亞名劇？

打開箱子、戴上耳機、跟隨指令……“觀眾”搖身一變成為箱子劇場的幕後“演員”。在不知道故事內容的情況下，“演員”將透過耳機接收指令移動臺上物件，而坐在箱子劇場前的“觀眾”則透過耳機一邊聆聽莎士比亞的作品，一邊欣賞箱子劇場背後的“演員”為他上演的莎翁經典名劇。

《微觀莎士比亞》是理想劇團為英國倫敦皇家國家劇院創作的互動演出。該團成立於2007年，旨在尋找創新的手法及形式呈現不一樣的劇場體驗，帶給觀眾不一樣的觀感效果。

幽默、愛情、陰謀、死亡、復仇，“觀眾”變身“演員”……一場別開生面的互動演出，一個你從未見過的莎劇濃縮版本，千萬不要錯過這個好玩又奇趣的劇場體驗！

In **Micro-Shakespeare**, produced for the Royal National Theatre in London, **Laitrum Teatre** takes on a challenge that is by no means easy: to condense each of the vast and monumental works of William Shakespeare into five eight-minute pieces.

The “spectator” behind the box-theatre is going to receive instructions through the earpieces and move objects according to the instructions without knowing why he/she does and what he/she is doing.

The “spectators” who are in front of the box-theatre watching the show are enjoying a work of Shakespeare through the earpieces. The story becomes real thanks to the movements of the “actor”.

Shakespeare as you have never seen before... humour, love, scheme, death, revenge, the public converted to actors and a big ovation! Don't miss this face-to-face theatre masterpieces!

設五個箱子劇場，每劇場演出時間約八分鐘 / Five box-theatres in total, each visit takes around 8 minutes

提供語言：廣東話、普通話、葡文及英文 / Language: Available in Cantonese, Mandarin, Portuguese and English

FAM MEET **FAM PLAY** 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide



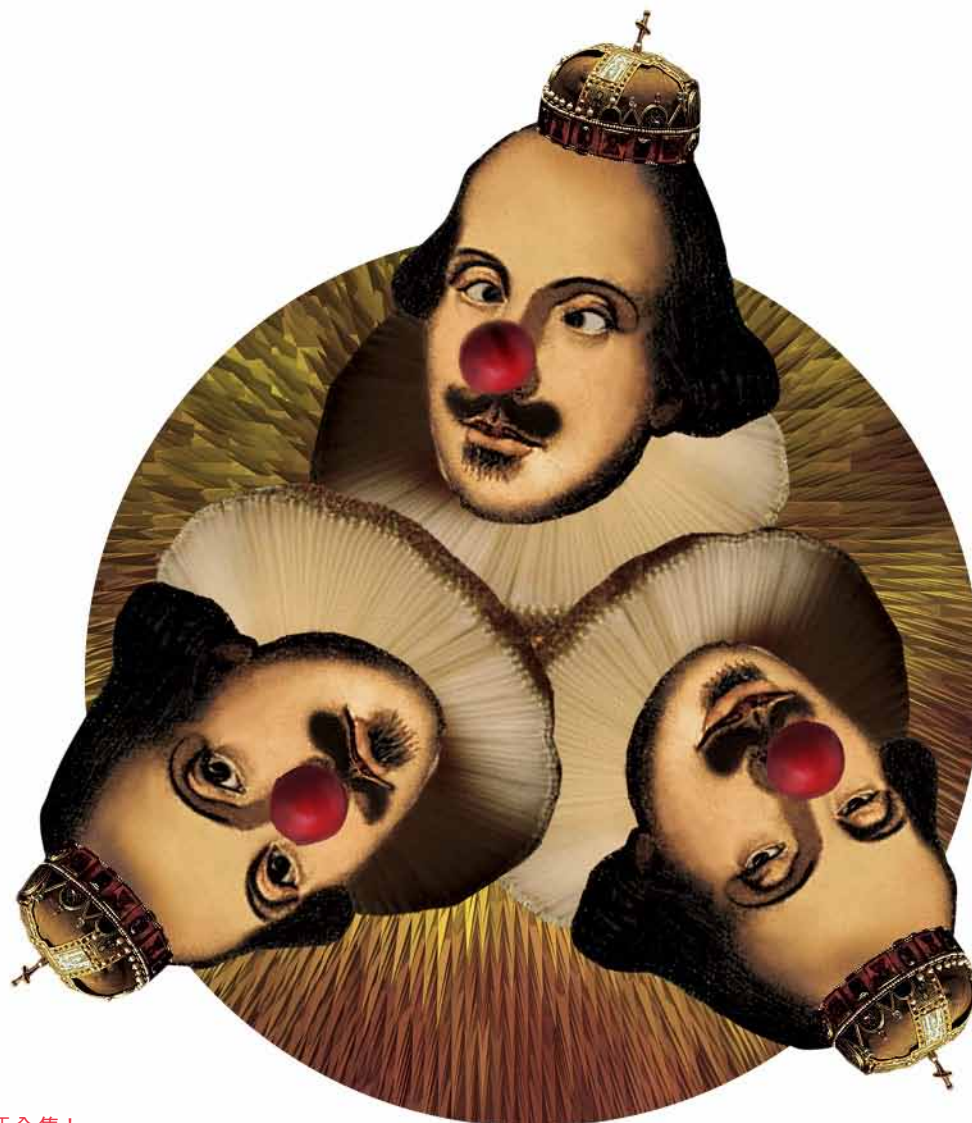
短打莎士比亞

葛多藝術會

The Complete Works of William Shakespeare (Abridged)

Godot Art Association

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一晚看完莎士比亞全集！

Complete Works of William Shakespeare presented in one evening!

星期五至日 / Friday to Sunday 晚上八時 / 8pm

演藝學院禮堂 / Macao Conservatory Auditorium

票價 / Tickets: 澳門幣 / MOP 180

導演 陳飛歷

舞臺及服裝設計 盧嘉穎

演員 曾韋迪、楊彬、蔡澤民

Director Philip Chan

Stage and Costume Design Lou Ka Weng

Artists Chang Wei Tek, leong Pan and Sam Choy

“To be or not to be.....”

縱使沒有看過莎士比亞的《哈姆雷特》，這句耳熟能詳的臺詞總有聽過吧？一個晚上，三位演員，《短打莎士比亞》以各種唱、做、唸、打、雜技、魔術等方式演繹莎翁的經典鉅著，讓大家笑破肚皮，從歡笑中認識“莎士比亞”。

《短打莎士比亞》由Reduced Shakespeare Company於二十多年前創作，至今仍在英國不同的戲劇節、學校、社區等演出，可見其藝術價值及成就。全劇把莎翁的《哈姆雷特》、《羅密歐與茱麗葉》、《李察三世》等三十七部名著，以幽默、諷刺的方式重新書寫，並由三位演員在舞臺上快速轉換角色來演繹故事。是次演出為全球首個中文版，以貼近生活的語言及本土元素重新創作，強調與觀眾的互動及共同創造，讓觀眾更有共鳴。

“To be or not to be...”

You have heard this well-known line from Shakespeare's *Hamlet*, haven't you? But how familiar are you with his works?

In the show, three artists will interpret Shakespeare's marvellous feats with varied approaches like singing, acting, speech, fencing, juggling and magic in one evening to familiarise audiences with Shakespeare in the shortest possible time.

Composed by the Reduced Shakespeare Company two decades ago, ***The Complete Works of William Shakespeare (Abridged)*** is still being staged in different drama festivals, schools and communities in the U.K., showcasing its artistic value and accomplishment. The work rewrites the 37 masterpieces by Shakespeare, like *Hamlet*, *Romeo and Juliet*, *Richard III* and others in a humorous and ironic fashion. Three artists rendered the performance by swiftly changing their characters on stage. Translated into the language of everyday life, the production to be staged this time stresses the interaction and collaborative composition of spectators with local elements to evoke resonance among the audience.

粵語演出，設中、英文字幕 / Performed in Cantonese, with surtitles in Chinese and English

演出時間連中場休息約一小時五十分 / Duration: approximately 1 hour and 50 minutes, including one interval

內容涉及不雅用語，未滿十三歲不宜觀看 / Not suitable for audiences under 13 years of age (contains coarse language)

於5月13日設演後分享會 / The Post-show Sharing Session is on 13 May, 2016

FAM MEET

FAM PLAY

詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide

《牡丹亭》折子戲專場

浙江小百花越劇團（中國內地）

Excerpts of *The Peony Pavilion*

Zhejiang Xiaobaihua Yue Opera Troupe (Mainland China)

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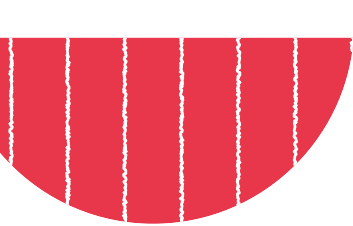
牡丹亭外夢已逝，生死之情欲難斷

A dream that emanates from Peony Pavilion leads
to a life-and-death love affair, that's irresistible

星期六 / Saturday 下午三時、晚上八時 / 3pm, 8pm

鄭家大屋 / Mandarin's House

票價 / Tickets: 澳門幣 / MOP 150



演員 徐葉娜、李霄雯、謝嬋

節目

《遊園驚夢》

《拾畫叫畫》

《幽媾》

Performers Xu Yena, Li Xiaowen and Xie Chan

Excerpts

A Stroll in the Garden and an Interrupted Dream

Finding a Portrait and Calling to the Portrait

A Romantic Encounter

越劇是中國第二大戲曲劇種，起源於浙江嵊州，流傳上海。越劇曲調婉轉柔美、細膩靈動，為第一批國家級非物質文化遺產。成立於1984年的浙江小百花越劇團以濃厚的江南藝術氣息、優美細膩的演繹盛譽海內外，是次載譽來澳必能令戲迷為之瘋狂。

《牡丹亭》，全名《牡丹亭還魂記》，此劇與《西廂記》、《寶娥冤》及《長生殿》並稱“中國四大經典戲劇”。故事講述杜麗娘與柳夢梅千絲萬縷、死去夢回的愛情故事，與湯顯祖其他三套同是描述夢境戀事的《紫釵記》、《邯鄲記》和《南柯記》合稱為“臨川四夢”。

《牡丹亭》為湯顯祖最著名的愛情戲劇作品，四百年來歷演不衰，深受越劇迷追捧。

Originating from Shengzhou, Zhejiang and later popularised in Shanghai, Yue Opera is now the second major opera genre in China. With its tender, elegant and nimble melodies, Yue Opera is inscribed on the First National List of Intangible Cultural Heritage in China. Established in 1984, Zhejiang Xiaobaihua Yue Opera Troupe has gained international acclaim through its intense Jiangnan art ambience as well as its graceful and elegant performing style. The Troupe's will certainly thrill fans of Yue Opera in Macao this time.

The Peony Pavilion, is recognised as one of the Four Great Chinese Classical Dramas. Through dream and death, *The Peony Pavilion* narrates the entangled romance of Du Linian and Liu Mengmei, and is classified with Tang's other three dream-based dramas, *The Legend of the Purple Hairpin*, *Record of Handan* and *Record of Southern Bough* as the “Four Dreams of Linchuan”.

As the most famous romantic play of Tang, *The Peony Pavilion* has been staged repeatedly over nearly four centuries and still enjoys unfading popularity among Yue opera lovers.



徐葉娜
Xu Yena



李霄雯
Li Xiaowen



謝嬋
Xie Chan

浙江嵊州方言演出，設中文字幕 / Performed in Shengzhou dialect (Zhejiang), with surtitles in Chinese
演出時間約一小時三十分，不設中場休息。 / Duration: approximately 1 hour and 30 minutes, no interval

FAM MOTION 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide





壓軸呈獻
CLOSING
PERFORMANCE

馬克白

第三世界失序藝團（南非）

Macbeth

Third World Bunfight (South Africa)

“這威爾第《馬克白》的改編作品，力量和原創性均無庸置疑”——英國《電訊報》

“There can be no denying the power and originality of this astonishing appropriation of Verdi's Macbeth” – *The Telegraph*, United Kingdom

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©Nicky Newman

星期六、日 / Saturday, Sunday 晚上八時 / 8pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 380, 300, 250, 120

概念、設計、導演 **布雷特·貝利**

音樂 **法比齊奧·卡索爾**（改編自威爾第）

指揮 **彼姆·柏度域**

燈光設計 **菲莉絲·羅斯**

編舞 **娜塔莉·費雪**

角色及演員

馬克白 **奧雲·瑪施寧**

馬克白夫人 **諾布林高·麥基薩**

班戈 **奧圖·邁迪**



意大利文演出，設中、葡、英文字幕 / Performed in Italian, with surtitles in Chinese, Portuguese and English
演出時間約一小時四十分，不設中場休息 / Duration: approximately 1 hour and 40 minutes, no interval

於5月29日設演後分享會 / The Post-show Sharing Session is on 29 May, 2016

FAM MEET **FAM PLAY** **FAM MOTION** 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide

Concept, Design and Direction **Brett Bailey**

Music **Fabrizio Cassol** (after Verdi)

Conductor **Premil Petrovic**

Lighting Design **Felice Ross**

Choreography **Natalie Fisher**

Characters and Cast

Macbeth **Owen Metsileng**

Lady Macbeth **Nobulumko Mngxekeza**

Banquo **Otto Maidi**





此劇是對威爾第《馬克白》的一次大膽改編，將這個圍繞貪婪、暴政和懊悔的莎士比亞故事的背景，移至剛果民主共和國東部。在這個跨國陰謀、種族衝突、冷血軍隊、血礦以及誘人的中國進口商品盛行的國度，剛果軍閥馬克白將軍與他野心勃勃的妻子弒君奪權，攫取這片四分五裂的土地，施以各種暴行。

南非編劇兼**第三世界失序藝團**設計師、導演和美術指導布雷特·貝利匠心獨運的破格之作，為我們提供了探索世界的視野，尤其是非洲的後殖民處境，還有歷史上以至當代非洲和西方的關係。

比利時作曲家法比齊奧·卡索爾重編威爾第的曲目，由十位來自南非的歌劇演唱家聯同赫赫有名的巴爾幹半島“無疆界管弦樂團”同臺演出。這部驚喜的改編之作不容錯過。

In this radical take on Verdi's *Macbeth*, Shakespeare's story of greed, tyranny and remorse is set in the eastern provinces of the Democratic Republic of Congo (DRC), amongst the wars and ruthless exploitation that tear that invisible corner of the world apart.

Within a milieu of multinational double-dealings, ethnic conflict, ruthless militia, “blood minerals” and glittering Chinese imports, a Congolese warlord, General Macbeth, and his ambitious wife murder the king and unleash atrocities on the crumbling province that they seize.

South African playwright, designer, director and artistic director of **Third World Bunfight** Brett Bailey's idiosyncratic, iconoclastic works focus a probing lens on the world we live in; in particular the post-colonial landscape of Africa, and the historical and contemporary relations between Africa and the West.

For this not to miss astonishing appropriation of Verdi's *Macbeth*, Verdi's score has been rewritten and adapted for twelve onstage musicians by Belgian composer, Fabrizio Cassol, performed by an ensemble of ten South African opera singers, and the renowned trans-Balkan “No Borders Orchestra” conducted by Serbian conductor, Premil Petrovic.



馬克白謀殺了睡眠，而又是誰謀殺了馬克白？

文 / 白斐嵐

幾年前以爭議作品《Exhibit B》捲入激烈種族衝突的南非藝術家布雷特·貝利，在其第三世界失序藝團 2014年新作《馬克白》中倒收起不少銳利鋒芒。承襲莎翁原著與威爾第歌劇兩大經典，這場發生在十一世紀蘇格蘭，摻雜了神秘巫術、陰謀毒殺的血腥奪權之爭，在貝利重新詮釋下，被置放於戰火不斷的剛果民主共和國。樹林中揮之不去的巫語，如今成了掌控一切的資本魔力。

……每位改編者皆企圖在莎翁所創之迷人世界中，找尋與其所處時代的連結。威爾第隱約暗示了以象徵“國族正統”之凱旋合唱為全劇畫下光明結局。但在貝利所看見的剛果，軍事與跨國企業勾結，殺戮何來正義？又哪有正統秩序可言？舞臺上名牌充斥、光彩奪目如MV演唱會，又像暴發戶炫富的場景，與資本背後的剝削形成劇烈反差。馬克白喚醒了殺戮，卻只是為了實現資本主義的意志，令人無比唏噓。

Macbeth Does Murder Sleep – But Who Murders Macbeth?

By Siraya Pai

With his controversial *Exhibit B*, South African artist Brett Bailey was entangled in an acute racial conflict, but hid his light under a bushel in the direction of his new work *Macbeth*, which was performed by Third World Bunfight in 2014. Inheriting the legacy of two classics – Shakespeare’s source text and Verdi’s opera, Bailey reinterpreted this conspiratorial bloody coup comprising murder and mysterious witchcraft in 11th century Scotland, and set it against the backdrop of the Democratic Republic of the Congo (DRC) in warfare. The witches’ spell, which lingers in the woods, is now superseded by the omnipotent charm of capital.

...Each adapter intends to seek the linkage between the wondrous universe that the Bard created with the era he or she is in. Verdi draws a bright conclusion to his opera with a hymn to victory, which implies the restoration of an orthodox regime. However, Bailey represents the collusion between military forces and multinational enterprises in DRC. How could the slaughter be justified? Where is the natural order? Luxury brands abounded on stage as in a flamboyant concert or nouveau riche’s collection display in stark contrast to the exploitation underneath capitalism. Devastatingly, Macbeth has awakened killings only to realise the will of capitalism.



作者簡介

白斐嵐（台灣）

終日與各式鍵盤為伍之樂手與文字工作者。臺灣大學外文系畢業，並於伊利諾大學香檳分校戲劇所取得戲劇理論碩士學位。翻譯作品包括《帕克特 X 藝術家—220件合作計畫》、《身心合一：後史坦尼斯拉夫斯基的跨文化演技》。現為表演藝術評論台專案評論人、天下獨立評論專欄作家，同時也是瘋戲樂 Cabaret 鋼琴樂手。

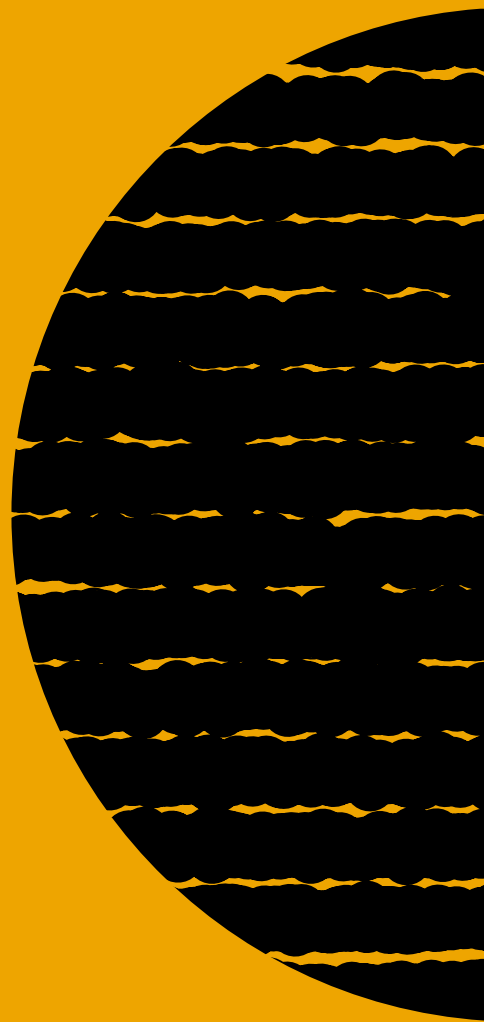
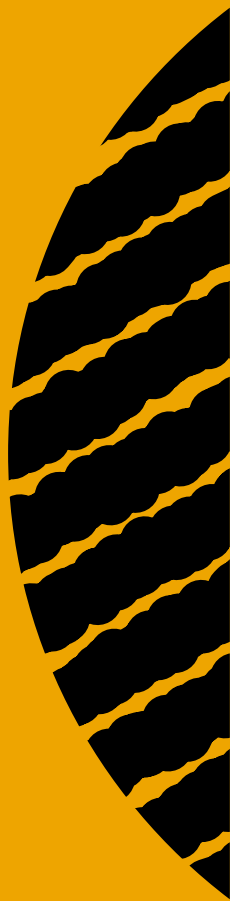
全文請看 www.icm.gov.mo/fam 及《劇場·閱讀》2月號之《藝術節導賞手冊》

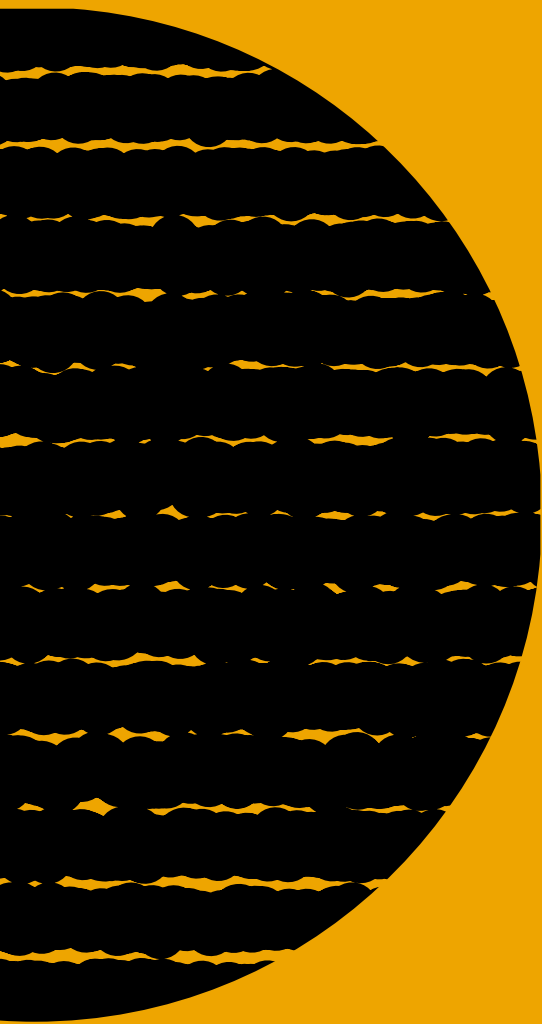
Author Profile

Siraya Pai (Taiwan)

Siraya Pai is a freelance writer, translator, theatre critique and musician in Taiwan. She received her B.A. in Literature from National Taiwan University and later received her M.A. in Theatre with the specialisation in Musical Theater from the University of Illinois at Urbana Champaign. Her articles can also be seen in *ARTCO*, *CommonWealth Opinions*, *Performing Arts Review*, and *ARTALKS*. She plays piano in an independent music band Coca Koala and regular cabaret performances with Studio M.

For full article, please visit www.icm.gov.mo/fam or see the “Introductory Text for Macao Arts Festival” in the February issue of *Performing Arts Forum*.





新銳先鋒 GROUNDBREAKERS

極致簡約 ULTRA MINIMALISM

捨棄華麗服裝，不需絢爛舞臺，減少繁複道具或劇情。他們以肢體、以主題、以概念直接展現張力。劇場大師羅伯特·威爾遜、編舞家傑羅姆·貝爾及勅使川原三郎等當代藝術家以不同的簡約方式創造開放的意象空間，邀請觀眾和作品本身共同想像、思考。

With no fancy costumes or stage-setting, with simple props and modest plots, contemporary artists highlight the dramatic tensions through their bodies, themes or concepts. Master dramatist Robert Wilson, together with choreographers Jérôme Bel and Saburo Teshigawara created, with different approaches to minimalism, open spaces of imagery that spur viewers' imagination and pondering of the works.

舞蹈劇場《賞味期限》

黃翠絲、毛維及周文慶

Shelf Life

Tracy Wong, Mao Wei and Justin Chow

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人與人的關係若然變質，會變成什麼樣子？

What if the relationship between individuals deteriorates?

星期六、日 / Saturday, Sunday 晚上八時 / 8pm

舊法院大樓二樓（需步行上樓） / Old Court Building – 2nd floor (no elevator)

票價 / Tickets: 澳門幣 / MOP 180

食物開始腐爛，鐵開始生鏽，玫瑰開始枯萎，
蜜蜂仍拼命地吮吸……
但是現在，在這朵花上，蜜蜂吮吸的是毒汁，
蜜蜂知道這一點，因為毒汁是苦澀的。

每一件物品都有一個保質期，保質期過了，便會被遺棄或銷毀。那麼，人與人之間又是否存在賞味期限呢？

《賞味期限》於2014年在澳門首演，其後與香港著名視覺藝術家周文慶聯合重新創作。此作以雙人舞為主要旋律及以不同的動作質感帶出情緒的糾結，並利用非線性且關聯的敘事方式呈現人與人之間複雜微妙的關係。作品同時亦融合了不同的視覺與裝置藝術，視覺藝術從背景走到幕前，時而介入或脫離於舞蹈之中，讓觀眾在兩者間尋找相互的關係與記錄，營造另一種觀賞體驗，打破一般舞蹈劇場的格局。

*Food begins to rot, iron begins to rust and the rose begins to wither.
But the bee is still desperately sucking it...
What the bee is sucking from the flower is nonetheless poisonous.
The bee knows it, for the poison is bitter.*

Everything has a shelf life. It will be abandoned or disposed of once it has expired. Does a shelf life exist for the relationship between individuals?

The Macao debut of ***Shelf Life*** was staged in 2014 before it was presented again in partnership with renowned Hong Kong visual artist Justin Chow. The work presents emotional entanglement expressed through partner dance using different movement dynamics as well as the subtly complicated relationship between non-linear but connected narratives. The work fuses a variety of visual arts and installations, presenting them on stage by extracting them from the background, by intervening in or breaking away from the dance. Hence viewers can trace the mutual relationship and history between the two. This innovative viewing experience finds a new expression in dance theatre.

演出時間約一小時，不設中場休息 / Duration: approximately 1 hour, no interval

於4月30日設演後分享會 / The Post-show Sharing Session is on 30 April, 2016

編舞 毛維、黃翠絲

視覺與裝置藝術 周文慶

作曲及音效設計 曾恆勝

燈光設計 陳家豪

舞臺監督及執行舞臺監督 吳家進

舞臺監督助理及行政管理 孫正琪

舞蹈員 毛維、黃翠絲

Choreography **Mao Wei and Tracy Wong**

Visual and Installation **Justin Chow**

Music Composition and Sound Design

Tsing Hang Sing

Lighting Design **Ivan Chan**

Stage Manager and Deputy Stage Manager

Ng Ka Chon

Assistant to Stage Manager and Administrative

Manager **Sun Cheng Kei**

Dancers **Mao Wei and Tracy Wong**



毛維
Mao Wei



黃翠絲
Tracy Wong



周文慶
Justin Chow

Disabled Theater

傑羅姆·貝爾（法國）與霍拉舞蹈團（瑞士）
Jérôme Bel (France) and Theater HORA (Switzerland)

13
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© Hugo Glendinning

“他們的演出樸實無華、全情投入，令人感到愉快。”——英國《泰晤士報》
“It’s a pleasure to watch some of them dive into motion with artless, hair thrashing passion”
– *The Times*, United Kingdom



星期五至日 / Friday to Sunday 晚上八時 / 8pm (13, 14/5) ; 下午三時 / 3pm (15/5)

舊法院大樓二樓（需步行上樓） / Old Court Building – 2nd floor (no elevator)

票價 / Tickets: 澳門幣 / MOP 200

由傑羅姆·貝爾及霍拉舞蹈團製作的《Disabled Theater》被提名2013年柏林戲劇匯演

Disabled Theater by Jérôme Bel and Theater HORA was nominated for the Theatertreffen Berlin 2013

法國著名編舞家**傑羅姆·貝爾**自早期作品開始，已對一些“再現”背後的東西深感興趣。在他的舞蹈作品中，舞蹈與劇場的規則就像文字中的語法一樣，經分析後才演繹人前。

貝爾與瑞士**霍拉舞蹈團**的認知障礙演員攜手打造《**Disabled Theater**》，揭示外界對這些被認為不擅生產之人的排斥，導致他們邊緣化。此劇呈現了認知障礙人士有能力對再現機制提出疑問，同時點出社會不分化的存在方式。《**Disabled Theater**》於2012年首演後，隨即受到公眾的討論及讚賞，劇中提出該類人士在社會再現的重要課題，並為觀眾呈現一個充滿生氣、反映現實及積極向上的表演。

Since his early works renowned French choreographer **Jérôme Bel** has been interested in what stands beyond representation. In his choreographies, the rules of dance and theatre are treated like the syntax of a language that is analysed and eventually put into play.

With **Disabled Theater**, in which Bel worked with mentally disabled actors from Swiss company **Theater HORA**, he sheds light on the dynamics of exclusion that leads to the marginalisation of those who are considered unable to produce, exposing how, on the contrary, they are able to question the very mechanisms of representation, and to hint at existence as a non-partitioned mode of presence. *Disabled Theater* debuted in 2012 and received sparking debate and praise. It raises important questions about the representation of disability in the public domain and presents a wonderfully alive, brutally honest and highly provocative performance.

演出含瑞士德文及英文，設中、葡文字幕 / Performed in Swiss German and English, with surtitles in Chinese and Portuguese

演出時間約一小時三十分，不設中場休息 / Duration: approximately 1 hour and 30 minutes, no interval

於5月14日設演後分享會 / The Post-show Sharing Session is on 14 May, 2016

FAM MEET **FAM MOTION** 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide

WWW.FRENCHMAY.COM

概念 傑羅姆·貝爾

演出 雷莫·貝格、羅亞·伯德爾、

詹尼·布魯默、達米安·百爾、馬蒂亞斯·百嘉、

尼古拉·瓜歷、馬蒂亞斯·格蘭金、

朱莉亞·侯賽曼、薩拉·赫斯、

蒂齊阿納·柏亞諾、法比耶納·維利格、

雷莫·薩雲唐尼勞

戲劇指導 馬塞爾·貝基爾

製作經理 凱蒂·吉恩莎

霍拉舞蹈團藝術總監 米高·埃爾伯

霍拉舞蹈團總經理 吉安卡洛·馬爾思

行政管理 康尼·瑪莉露琪

巡迴演出製作/統籌 霍拉舞蹈團－蘇黎世基金會

聯合製作 霍拉舞蹈團、傑羅姆·貝爾、

伯恩“生存”藝術家、布魯塞爾藝術家、

第十三屆巴塞爾文獻展、阿維儂戲劇節、

魯爾藝術節、巴黎秋季藝術節、

巴黎龐比度中心現場表演、

拉帕蒂一日內瓦藝術節、柏林赫爾爾河岸劇場

Concept Jérôme Bel

By and With Remo Beuggert, Noha Badir,

Gianni Blumer, Damian Bright, Matthias Brucker,

Nikolai Gralak, Matthias Grandjean,

Julia Häusermann, Sara Hess, Tiziana Pagliaro,

Fabienne Villiger and Remo Zarentonello

Dramaturgy Marcel Bugiel

Producing Manager Ketty Ghnassia

Artistic Director of Theater HORA Michael Elber

General Manager of Theater HORA

Giancarlo Marinucci

Administration Conny Marinucci

Production / Organisation of the tour

Theater HORA – Stiftung Züriwerk (Zurich)

Co-production Theater HORA,

R.B. Jérôme Bel, Festival AUAWIRLEBEN (Bern),

Kunstenfestivaldesarts (Brussels),

DOCUMENTA (13), Festival d'Avignon,

Ruhrtriennale, Festival d'Automne à Paris,

Les Spectacles vivants – Centre Pompidou (Paris),

La Bâtie – Festival de Genève,

HAU Hebbel am Ufer (Berlin)

《6》&《7》

陶身體劇場（中國內地）

6 & 7

TAO Dance Theater (Mainland China)

15
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©Fan Xi

“陶冶或許已冒升為中國最偉大的編舞家”——中國《Time Out 北京》
“非凡動人”——美國《紐約時報》

“Tao may just emerge as China's greatest choreographer” –
Time Out Beijing, China
“Extraordinary and appealing” – *New York Times, U.S.A.*

星期日 / Sunday 晚上八時 / 8pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 300, 250, 180, 120



《6》

編舞 陶冶

音樂 小河

燈光 艾倫·路格

執行燈光 馬悅

委約單位 諾爾蘭歌劇院

支持機構 Umeå 2014、瑞典藝術委員會、

瑞典藝術資助委員會（西博滕區）、

中國文學藝術基金會

《7》

編舞 陶冶

人聲設計 陶冶

燈光 馬悅

委約單位 英國沙德勒之井舞蹈劇院，並由

澳洲阿德萊德慶典中心提供額外資助；由沙德勒

之井劇院的“新浪潮聯盟”計劃提供項目支持。

演出時間連中場休息約一小時二十分 / Duration: approximately 1 hour and 20 minutes, including one interval

於5月15日設演後分享會 / The Post-show Sharing Session is on 15 May, 2016

FAM MEET

詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide

6

Choreography **Tao Ye**

Music **Xiao He**

Lighting **Ellen Ruge**

Deputy Lighting **Ma Yue**

Commissioned by **NorrlandsOperan**

Supported by **Umeå 2014, Swedish Arts Council,
Swedish Arts Grants Committee Region Vasterbotten, and
China Literature and Art Foundation**

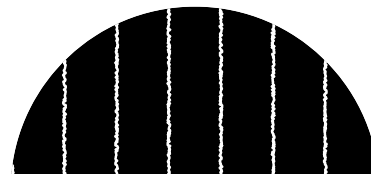
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Choreography **Tao Ye**

Vocal Design **Tao Ye**

Lighting **Ma Yue**

Commissioned by **Sadler's Wells with additional support from Adelaide
Festival Centre with development support from Sadler's
Wells New Wave Associates Programme**





編舞家陶冶為當代舞臺上一顆新生之星。其**陶身體劇場**致力追求肢體運動的極限，發展出一種形式嚴謹、簡約抽象並可讓觀眾任意聯想的舞蹈風格，備受關注。舞作《6》和《7》中，陶冶延續其數字系列作品，探究人類肢體的潛能，突破敘事或表現的框架，展示單純視覺形式的舞蹈，令人眼前一亮。

作品《6》中的六個舞者步調一致，在瑞典燈光師艾倫·路格設計的不斷變化的燈光佈景和中國獨立民謠搖滾樂手小河特邀創作的音樂伴隨下，帶來生動迷幻的表演。作品《7》以七位舞者發出的聲音作音景，表現出陶冶對式樣、精確度和肢體極限的偏好。

A rising star of contemporary dance in China, choreographer Tao Ye with his **TAO Dance Theater** has successfully drawn the attention of the globe. He is well known for seeking possibilities of body to its limits as well as developing a dance style of formally rigorous, reduced abstractions that are nonetheless open to free association by the audience. In **6 & 7**, Tao Ye continues his numbered series that explore the potential of the human body as a purely visual form, free from the constraints of story-telling or representation.

In **6**, his six dancers move in dynamic and hypnotising unison, in a shifting landscape of light created by Swedish lighting designer Ellen Ruge and accompanied by specially commissioned music from Chinese indie-folk-rock composer Xiao He. **7** continues Tao Ye's fascination with pattern, precision and physical extremes, and is distinguished by a soundscape of acoustic effects generated by the seven dancers' own voices.

讓身體成為通道

文 / 樊香君

……以執著與專注聞名的編舞家陶冶，將動作作為形式的觀念推展極致，兩支作品被設定的規則很清楚，一整排人怎樣也不分離，關節扭動、身軀擺盪、前後傾仰，幾乎是同一組動作的重複、變形、再重複。然而，當我們聽慣“後現代舞蹈在動作的排列組合上以一種冷靜、中性、不帶情感的風格聞名”，隨著時代與地域不同，發展至今已不盡然如此……陶冶《6》的重複卻體現著一種去個人、固執與頑強的味道，大約隱含著某種生存處境。相對來說，《7》則透過服裝、燈光與聲音轉換氛圍，向冷靜、中性等後現代舞蹈關鍵特質靠攏。

Let Body Be A Passage

By Fan Xiang-chun

Tao Ye is a choreographer known for his unyielding and attentive style; additionally he even carries the idea of “changing movements to forms” to an extreme. The rules of his two works are clear. Dancers twist their joints and rock their bodies without leaving their procession. They make almost the same set of movements of transforming and repeating them all over again. However, even if “postmodern dance has a reputation for its calm, neutral and unemotional choreography”, it has evolved to be more inclusive as time goes by with variations from one region to another. The repetition in Tao Ye’s 6 shows shades of a loss of self-awareness, stubbornness and inflexibility, alluding to some type of living situation. In contrast, the work 7, represents postmodern dance’s typical characteristics, such as calmness and neutrality, in its shifts of ambience through clothing, lighting and sound.

作者簡介

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臺北藝術大學舞蹈研究所博士生、表演藝術評論台專案評論人。文章散見於表演藝術雜誌、國藝會Fly Global 網站。

全文請看www.icm.gov.mo/fam及《劇場·閱讀》2月號之《藝術節導賞手冊》

Author Profile

Fan Xiang-chun (Taiwan)

Fan Xiang-chun is a Ph.D. student from the Graduate Institute of Dance, Taipei National University of the Arts and a critic of *Performing Arts Review*. Fan’s works have been published in *Performing Arts Review* and posted on the website of the National Culture and Arts Foundation’s Fly Global project.

For full article, please visit www.icm.gov.mo/fam or see the “Introductory Text for Macao Arts Festival” in the February issue of *Performing Arts Forum*.

迷戀

勅使川原三郎與佐東利穗子（日本）

Obsession

Saburo Teshigawara and Rihoko Sato (Japan)

20
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“瑪莎葛蘭姆、摩斯康寧漢、約翰凱吉、大野一雄、碧娜鮑許……，如果你錯過了以上所有的大師，千萬不要錯過認識勅使川原三郎這位當代大師的機會！”——林懷民

“Martha Graham, Merce Cunningham, John Cage, Kazuo Ohno, Pina Bausch..... If you miss them all, you cannot miss Saburo Teshigawara, this contemporary master choreographer” – Lin Hwai-Min

星期五 / Friday 晚上八時 / 8pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 300, 250, 180, 120

編舞及舞臺、燈光和服裝設計 **勅使川原三郎**

表演者 **佐東利穗子、勅使川原三郎**

編曲 **勅使川原三郎**

技術協調 / 燈光助理 **塞爾焦·帕西尼亞**

音效操作 **添·偉特**

舞臺監督 **馬可斯·保斯**

服裝 **鱗川枝理**

製作 **KARAS**

巡演監製 **理查·卡斯泰利－“流行”媒體藝術創作機構**

曲目

伊薩伊 **小提琴獨奏奏鳴曲 作品27**

演奏 **芬妮·克拉瑪吉蘭德（伊薩伊唱片）**

Choreography, Set Design, Lighting Design, Costume Design

Saburo Teshigawara

Performers **Rihoko Sato and**

Saburo Teshigawara

Music Compilation **Saburo Teshigawara**

Technical Coordination / Lighting Assistant

Sérgio Pessanha

Sound Operation **Tim Wright**

Stage Manager **Markus Both**

Wardrobe **Eri Wanikawa**

Production **KARAS**

Production, Tours **Richard Castelli – Epidemic**

Additional Music

E. Ysaÿe **Sonatas for Solo Violin, op. 27**

Performed by Fanny Clamagirand (Ysaÿe Records)



演出時間約一小時，不設中場休息 / Duration: approximately 1 hour, no interval



詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide



著名日本編舞**勅使川原三郎**的雙人舞作品《**迷戀**》，創作靈感來自路易斯·布紐爾執導的超現實主義電影短片《**安德魯之犬**》。《迷戀》在2009年法國聖布里厄的搖滾藝術節期間於國家劇院的Passerelle劇場首演，其後在幾個國際藝術節上出現。雙人舞演繹意志清醒的人如何被內心的痴迷所困。只有盲目地愛，妄想才會變成現實，而在死亡面前，愛情幻化為四季。

勅使川原三郎和宮田佳於1985年成立KARAS，旨在找尋“新式美感”。翌年，KARAS 在法國深受好評，其後席捲美國、歐洲、亞洲及大洋洲等。勅使川原三郎作品中的藝術語言，為日本乃至國外的當代舞蹈創作的全新發展路向。利用音樂、動作、美術及影像等藝術元素的互動，他們塑造出一個帶有強烈構圖感和高度立體感的詩意空間，繼而增添其作品中動作語言的原創意味。

Renowned Japanese choreographer **Saburo Teshigawara's** work, ***Obsession***, is inspired by the surrealist short film *Un chien Andalou* by Luis Buñuel. The work was featured in several international festivals since its premiere at La Passerelle, Scène Nationale as part of the Art Rock Festival in Saint Brieuc (France) in 2009. In the duet, an inner obsession tears apart the conscious. Impossible desires become reality only through irrational love. Love is crystallised into the seasons by death...

Saburo Teshigawara formed KARAS with Kei Miyata in 1985. The aim of the group was to search for a “new form of beauty”. The following year, KARAS first won great acclaim in France, and then in other European countries, Asia, Oceania and the U.S. Saburo Teshigawara has developed an artistic language in his works which contains a new orientation for contemporary dance in Japan and beyond. In the interaction of diverse artistic elements – music, movement, fine art, film – the choreographer and his company create poetic spaces that inspire the originality of his language of movement, with an impressive sense of composition and a high sculptural sensitivity.



讓身體成為通道

文 / 樊香君

畢業於造型美術學校的勅使川原三郎，其創作被譽為日本當代舞蹈史里程碑，在當代舞蹈領域展現日本精神。作品中，他看似從身體動作出發，卻不囿於外相，無論是優雅流暢的身體線條，或是末梢歇斯底里的急速震顫，皆源於一種內外通透的肉身共振，振動因子可能來自於外在環境，也可能來自於內在心念，當下身體運動只是如實呈現生命的恆動實相。他與KARAS的新作《迷戀》便是一例，悠揚與糾結並存的提琴聲彷彿貫穿勅使川原三郎無形無狀的肉身，於是感受到慾望、音樂與精神的同時流串，生命意志與身體意識的拉扯、搏鬥與漂浮，就此，肉身與視覺、音樂共同為存在當下，體現。

Let Body Be A Passage

By Fan Xiang-chun

Graduated from a school of plastic arts, Saburo Teshigawara has created works that are considered milestones in Japan's contemporary history of dance and the embodiment of Japanese spirit in contemporary dance. Teshigawara's works are based on, but not limited to physical presentations. His elegantly smooth movements and frenetic shivers at the extremities derive unanimously from an internal-external resonant vibration. The vibration may originate from an external environment or the inner heart, and his physical movements simply represent the expression of the dynamics of life. A case in point is *Obsession*, a new work of Teshigawara and KARAS, where pleasant and unsettling fiddle music seemingly penetrate Teshigawara's shapeless body, forming an impression of desires, music and spirits concurrently running around, as if there was a tug-of-war, or a struggle between mind and body. In this fashion, body, vision and music co-exist for the purpose of presentation.

作者簡介

樊香君（台灣）

臺北藝術大學舞蹈研究所博士生、表演藝術評論台專案評論人。文章散見於表演藝術雜誌、國藝會Fly Global 網站。

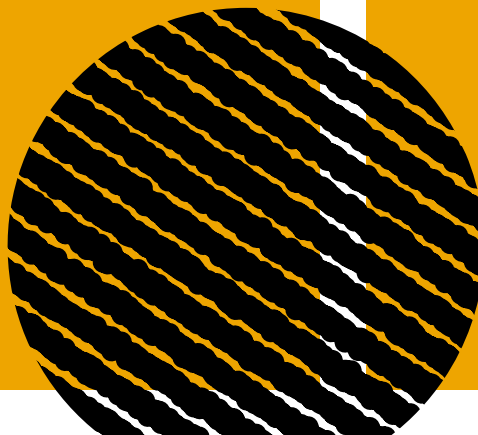
全文請看 www.icm.gov.mo/fam 及《劇場·閱讀》2月號之《藝術節導賞手冊》

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最後的錄音帶

羅伯特·威爾遜（美國）

Krapp's Last Tape

Robert Wilson (U.S.A.)

文本 薩繆爾·貝克特
Text Samuel Beckett

“在《最後的錄音帶》，威爾遜先生帶來了大師級的演出。”——美國《紐約時報》
“一切盡是美妙及壯麗地呈現。”——意大利《團結報》

“In Krapp's Last Tape, Mr. Wilson gave a tour de force performance” – New York Times, U.S.A.
“Everything is done magically, magnificently.” – L'Unità, Italy

© Lucie Jansch

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星期六、日 / Saturday, Sunday 晚上八時 / 8pm

澳門文化中心小劇院 / Macao Cultural Centre Small Auditorium

票價 / Tickets: 澳門幣 / MOP 200, 150



文本 **薩繆爾·貝克特**
導演、佈景設計和燈光概念 **羅伯特·威爾遜**
服裝設計和舞臺設計協作 **亞思**
燈光設計 **艾傑·偉斯伯**
音效設計 **彼得·謝羅內、傑斯·艾殊**
副導演 **蘇珍·史多克**
助理導演 **查理·謝明**
技術總監 **萊茵哈德·畢克塞爾**
燈光監督 **阿里伯圖·薩格雷蒂**
音控 **紀堯姆·杜勒**
舞臺監督 **泰斯·波扎諾**
化妝 **歌地亞·巴斯蒂亞**
巡演經理 **羅拉·阿托尼**
項目出品 **“改變”表演藝術**
委約 **盧森堡大劇院、意大利斯波萊托藝術節**
製作 **Fondazione CRT Milano**

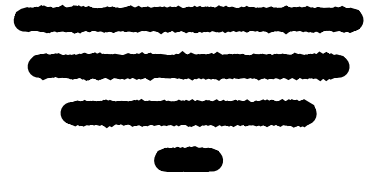


羅伯特·威爾遜
Robert Wilson



薩繆爾·貝克特
Samuel Beckett

Text **Samuel Beckett**
Direction, Set Design and Lighting Concept
Robert Wilson
Costume Design and Collaborator to Set Design
Yashi
Lighting Design **A.J. Weissbard**
Sound Design **Peter Cerone and Jesse Ash**
Associate Director **Sue Jane Stoker**
Assistant Director **Charles Chemin**
Technical Director **Reinhard Bichsel**
Lighting Supervisor **Aliberto Sagretti**
Sound Engineer **Guillaume Dulac**
Stage Manager **Thaiz Bozano**
Make-up **Claudia Bastia**
Tour Manager **Laura Artoni**
A project by **Change Performing Arts**
Commissioned by **Grand Théâtre de Luxembourg** and
Spoletto52 Festival dei 2 Mondi
Produced by **Fondazione CRT Milano**



英語演出，設中、葡文字幕 / Performed in English, with surtitles in Chinese and Portuguese
演出時間約一小時十分，不設中場休息 / Duration: approximately 1 hour and 10 minutes, no interval

FAM MEET 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide





七十歲生日那天，老人獨自坐在自己的“小窩”中，準備為過去一年所發生的事錄音，自他年輕時便開始以這種方式度過生日。他一邊準備著，一邊聽著自己三十多年前製作的一段錄音，那一年或許是他人生中最後的快樂時光。

世界知名戲劇及歌劇導演**羅伯特·威爾遜**在短短一小時內以輕描淡寫的方式演繹荒謬劇作家**薩繆爾·貝克特**的名作《**最後的錄音帶**》，描繪一種既特別又普遍的世界觀。是次演出是他繼2000年演出獨腳戲《**哈姆雷特**》後第二次擔任演員。作品為威爾遜提供一個展現演藝才華的獨特機會，盡顯其個人風格，配以環環相扣的聲光動作，彷彿自成一體。這種架構為觀眾的即興回應留有大量空間，使威爾遜的現場表演更加扣人心弦。

An old man sitting alone in his “den” on the day of his 70th birthday gets ready to make a recording about the past year of his life, as he has done on every birthday since he was young. Getting ready to make the new recording, he listens to a recording he made some 30 years before, at the end of a year that was perhaps the last truly happy one in his life.

World-renowned theatre and opera director **Robert Wilson** not only directs and designs, but also performs absurd theatre playwright **Samuel Beckett**’s famous work, ***Krapp’s Last Tape***, his first appearance as an actor since his *Hamlet: a monologue*, last performed in 2000. The work provides a unique opportunity for his performing talent, being a blend of Wilson’s signature highly detailed and rigorous integration of movement, lighting and sound, and within that framework, a structure that leaves a great deal of freedom for the spontaneity of response that makes his live performance so exciting.

In the brief hour of this work, Robert Wilson presents Beckett’s work in a few simple strokes to paint a vision of the world that is very particular and at the same time, universal.

回到往昔——貝克特x威爾遜的回憶與迴音

文 / 陳恆輝

在這部作品中，貝克特敢於面對自己，再一次利用他擅長的意識流筆法，追憶那似水的年華。回憶、回味、反思、悔疚……他的往事、感情甚至愛都藏在這些錄音帶裡，藏在這些冷冰冰的物件裡面。我相信他下筆的時候，提起了不少勇氣，因為他寫下母親離世以及和他愛過但薄命的表親佩姬·辛克萊（Peggy Sinclair）的戀愛事。而他亦將自己在海邊看見“異象”的真實經歷寫在劇中，可見本劇是他那段生活的“紀錄”。

場景是一個像聲音資料庫般的空間，具體化了原著劇本中的情景。而光線及顏色的運用，更是威爾遜式的，這已經遠離了貝克特的光與影的單向暗黑氛圍。但威爾遜卻能把握貝克特式的靜止及各個動態的神采，在戲開首的十五分鐘，觀眾只聽見及看見雷雨聲效與他那緩慢的動作，而他的一舉一動極像默片演員的動作。白面的典型威爾遜式的化妝，加強了異化的功能，成功地在觀眾面前建構一個“距離”。

Reminiscence – Memory & Echo in Samuel Beckett x Robert Wilson Collaboration

By Andrew Chan

In this work, Samuel Beckett bravely listens to his own heart. Once again he searches through his past within the stream of consciousness, a narrative mode that he has mastered. The protagonist recounts, recollects, contemplates and regrets the past. His memory, feelings and even love are hidden in these stony tapes. I am convinced that he plucked up his courage before he wrote about his mother's passing and his romance with his ill-fated cousin Peggy Sinclair. He also wrote in the play a "vision" that he saw at the seacoast in real life. These show that the theatrical work is the "chronicle" of his experience.

The set of the stage play is like an audio archive that portrays the plotline of the original script. The Wilson-styled lighting and colour signifies a retreat from Beckett's predominantly gloomy mood. Yet Wilson is capable of grasping the features of both stillness and action in Beckett's works. In the first fifteen minutes of the play, spectators can only hear and see the audio effects of a thunderstorm and the actor's slow motion. The protagonist's every movement is like those in silent films. The typical Wilson-styled make-up featuring a white face strengthens the estrangement effect, hence it distances the characters from the audience.

作者簡介

陳恆輝（香港）

愛麗絲劇場實驗室藝術總監，劇場導演，藝評人。曾獲香港舞台劇獎及香港小劇場獎最佳導演獎。近期導演作品有《終局》及《十方一念》。

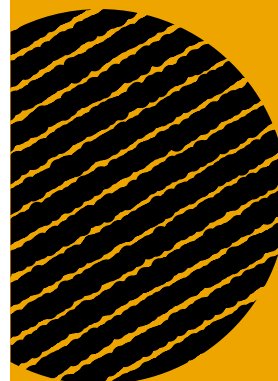
全文請看 www.icm.gov.mo/fam 及《劇場·閱讀》2月號之《藝術節導賞手冊》

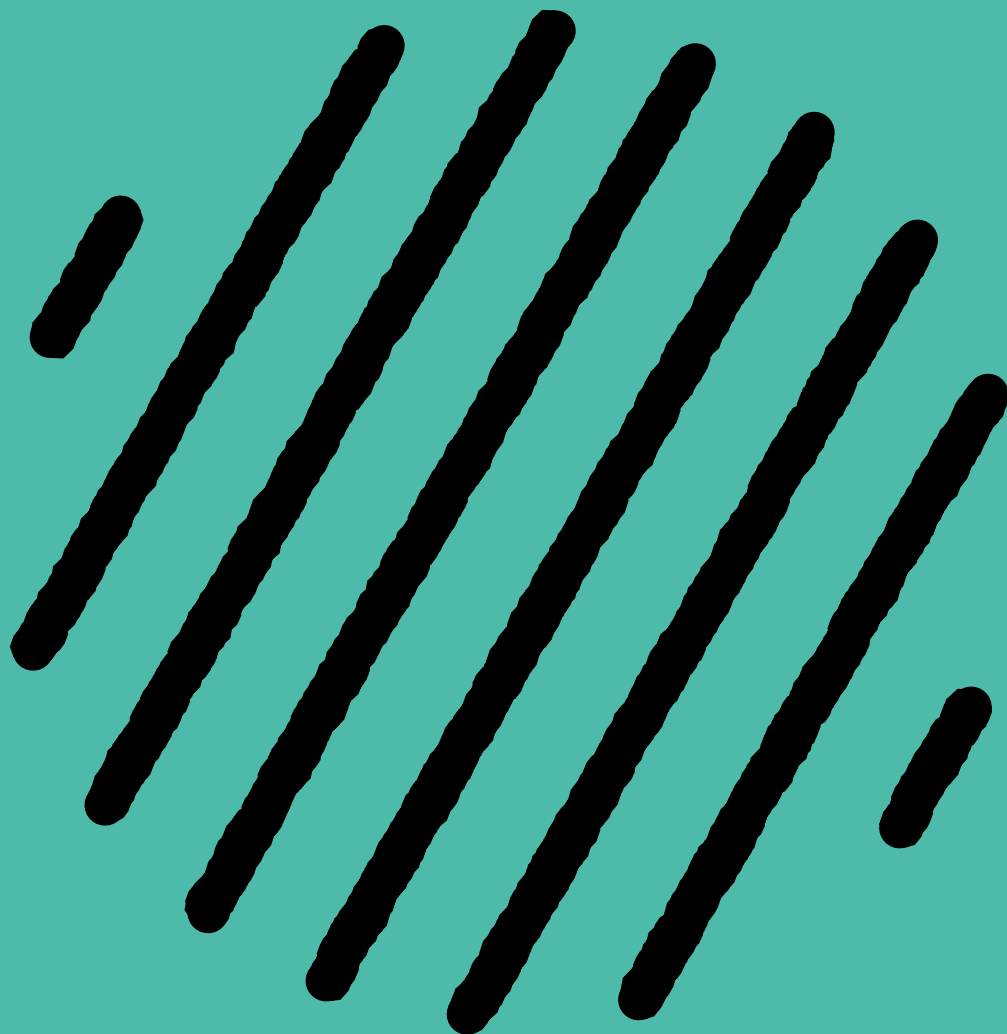
Author Profile

Andrew Chan (Hong Kong)

Andrew Chan is the artistic director of Alice Theatre Laboratory as well as a theatre director and critic. He was honoured as the Best Director at the Hong Kong Drama Awards and the Hong Kong Theatre Libre. His recent works include *Endgame* and *Once the Muse Speaks*.

For full article, please visit www.icm.gov.mo/fam or see the "Introductory Text for Macao Arts Festival" in the February issue of *Performing Arts Forum*.







跨界創作 CROSS-DISCIPLINARY CREATIONS

樂 無 界 限
MUSIC KNOWS NO BOUNDARY

不同的媒材碰撞一起，會迸發出甚麼火

花？創作者突破限制，尋求跨界，巧妙

運用肢體動作、錄像、繪本等多樣媒介，

延伸音樂界限，你會發現藝術創作的多

樣姿態。

What if mixing different kinds of

mediums? In an attempt to expand

musical boundaries, creators seek to

transcend limits and work with various

forms of media such as physical

movements, videos and illustrations,

leading viewers to discover the diversity

of art creation.

繪本音樂劇場《亂世童話》

破繭計劃協會

The Fairy Tales from the World of Chaos

Breakthrough Association

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亂世之下，人鬼不分，誰來救贖你的靈魂？

We can't tell human from ghosts in chaos – who will salvage your soul?

星期五、六 / Friday, Saturday 晚上八時 / 8pm

崗頂劇院 / Dom Pedro V Theatre

票價 / Tickets: 澳門幣 / MOP 180, 150

辦公室的上司，竟是披着人皮的妖，服從就得捨棄做人，反抗則九死一生，問你，如何抉擇？

未來世界，記憶可下載，可修改，可刪除，但他，為何還要帶着痛苦回憶活下去？

明末亂世，荒林之中，吃人將軍遇上神秘小童，最後誰勝誰敗？

《亂世童話》是繼2015年的《異色童話》後另一全新破格之作，由三個故事組成，分別是《努力工作》、《收藏家》及《餓鬼》，並仿照童話的故事架構來探討社會及人性等嚴肅課題，冷酷、哀愁、黑色幽默，是非一般的童話創作。結合精緻音樂、奇巧故事及極具風格的繪圖來述說故事，教人反思。

由破繭計劃協會製作的《亂世童話》，集合文學、劇場及音樂界人才，攜手創作，各展所長，繼續以嶄新創作形式擦出藝術火花。

Your boss, to your surprise, is a goblin disguised in human form. Obedience means abandonment of humanity, while revolt will incur menacing peril to your life – what is your choice?

Memory can be downloaded, amended or deleted in the future world. But then why does he live with such preserved misery?

Amid the chaos in the late Ming Dynasty, a flesh-eating General encounters a mysterious child in a forest – who will be victorious?

The Fairy Tales from the World of Chaos is a ground-breaking production that follows 2015's *The Bizarre Fairy Tales*. Composed of three stories – *Diligent Work*, *Collector* and *Hungry Ghost* – the performance surveys serious issues concerning society and humanity, based on the framework of fairy tales. Blending callousness, sorrow and black humour, it is an extraordinary fairy tale narrative with exquisite music, fantastic stories and distinctive drawings that calls for contemplation.

Produced by Breakthrough Association, *The Fairy Tales from the World of Chaos* assembles talent from literary, theatrical and musical circles. Through this collaboration they are able to put their strengths into full play and generate new artistic momentum with an innovative mode of composition. The performance elevates to a higher degree the excellence of promising local artists.

粵語演出，不設字幕 / Performed in Cantonese, no surtitles

演出時間約一小時，不設中場休息 / Duration: approximately 1 hour, no interval

內容涉及敏感題材，未滿十三歲不宜觀看 / Not suitable for audiences under 13 years of age (contains sensitive scene)

於5月6日設演後分享會 / The Post-show Sharing Session is on 6 May, 2016

藝術總監 李峻一

導演 莫倩婷

故事創作 李峻一、寂然、鄧曉炯

作曲、填詞 李峻一

編曲、樂隊領班 瑞·菲利彼·雷斯

繪本創作 霍凱盛、袁志偉、林揚權

歌手、演員 馮夏賢、黃栢豪、

吳杭捷、關若斐、Water Singers

Artistic Director Joe Lei

Director Jenny Mok

Story Creation Joe Lei, Eric Chau and Joe Tang

Music and Lyrics Joe Lei

Musical Arrangements and Band Leader

Rui Filipe Reis

Drawings Eric Fok, Un Chi Wai and

Lam leong Kun

Singers and Performers Beilosi Fung,

Wong Pak Hou, Kenny Ng,

Ines Kuan and the Water Singers



李峻一
Joe Lei



莫倩婷
Jenny Mok

《淨土之旅》音樂會

雲霓文化藝術傳播協會

Journey to the Last Frontier – Concert

Yun Yi Arts & Cultural Communications Association

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非一般的南極藝術破冰音樂之旅

An icebreaking art and musical journey to Antarctica

星期六 / Saturday 晚上八時 / 8pm

崗頂劇院 / Dom Pedro V Theatre

票價 / Tickets: 澳門幣 / MOP 180, 150

現場電子音樂 阿爾瓦羅·巴波沙、
 祖些·阿伯度·高美士
 錄像及剪輯 阿爾瓦羅·巴波沙
 鋼琴獨奏 項成

香港創樂團
 指揮、中提琴 凌藝廉

Live Electronics Álvaro Barbosa
 and José Alberto Gomes
 Video and Editing Álvaro Barbosa
 Piano Solo Hong Seng

Hong Kong New Music Ensemble
 Conductor, Viola William Lane

2012年，駐澳的聲音藝術家阿爾瓦羅·巴波沙與樂器設計師維克多·加瑪乘搭一艘二十世紀七十年代用來研究海洋學的船隻勇闖南極，進行為期十日的破冰之旅。他們穿梭南極半島一帶的島嶼，並利用高解析度數碼科技收集了影片及聲音。巴波沙更透過相機捕捉了南極自然生態及把照片結集成書，與大眾分享這趟藝術探險之旅的豐碩成果。

是次音樂會主要演奏巴波沙的音樂作品，由本地樂師及香港創樂團攜手演出，屆時將運用加瑪設計的樂器及巴波沙發明的互動聲音裝置（極端弦線鐘樂）演奏電子音樂作品。現場更播放於南極攝製的短片及錄製的聲音，令人彷如置身於南極島嶼之中，感受大自然。

一場淨化心靈的實驗性音樂會，豈能錯過！

In 2012, Macao-based sound artist Álvaro Barbosa and Musical Instrument Designer Victor Gama embarked on a former 1970s oceanographic boat to begin a ten-day expedition to the Antarctic continent. Drifting between the islands off the Antarctic Peninsula, they collected video and audio recordings with high resolution digital technology. Through his camera lens, Barbosa captured the overwhelming natural beauty of Antarctica and published a book of photographs to share with the public a collection of inspiring images from this artistic expedition.

This concert features music pieces selected and composed by Barbosa, and played jointly by local musicians and the Hong Kong New Music Ensemble. They will perform original electronic compositions with a musical instruments designed by Gama and the interactive sound device (the Radial Wind Chimes) invented and patented by Barbosa. Footage and sounds recorded on the Antarctic Peninsula will also be played during this performance, transporting the audience to the majestic nature of the Antarctic Peninsula.

Don't miss this uplifting experimental concert experience!

演出時間約五十分，不設中場休息 / Duration: approximately 50 minutes, no interval



音樂劇場《雙・對》

曼努埃拉・阿澤維多、埃爾德・貢薩爾維斯、維克多・胡戈・龐特斯（葡萄牙）

COPPIA

Manuela Azevedo, Hélder Gonçalves and Victor Hugo Pontes (Portugal)

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“令人拍案叫絕，精彩絕倫的演出”——葡萄牙《波爾圖》
“A standing ovation and a remarkable show” – Porto, Portugal

星期五、六 / Friday, Saturday 晚上八時 / 8pm (27/5) ; 下午三時 / 3pm (28/5)

金沙劇場 / Sands Theatre

票價 / Tickets: 澳門幣 / MOP 200, 150, 100



在這個合作計劃中，葡萄牙著名流行音樂組合Clã的主音**曼努埃拉·阿澤維多**給了兩位老戰友：音樂指導**埃爾德·貢薩爾維斯**、導演及舞臺設計的**維克多·胡戈·龐特斯**一個大挑戰。這個經常並肩而行的三人組合中便設計出《**COPPIA**》，一個成雙成對方能成就的音樂旅程。

“Coppia”意指一樣、一雙、一對。這詞亦令人即時聯想到一對情深意重的愛侶，亦可用以描述專業、藝術或家族伙伴。同時這拉丁古字“coppia”與現代英語“copy”的意思有著明顯關聯，如：複製品、反映、重複。《COPPIA》這一場在網球場起舞與彈奏音樂的演出，以大衛·伯恩、沙治奧·哥迪奧、基拔圖·基爾、索尼和雪兒、Clã等的音樂作為開場歌曲，去探索這詞彙所有表達和表現的可能性。

For this joint venture, **Manuela Azevedo**, vocalist of renowned Portuguese pop music group Clã, challenged a couple of old accomplices – **Hélder Gonçalves** for the musical direction, and **Victor Hugo Pontes** for the direction and set design. And this way, in a trio, but always side by side, **COPPIA** was designed – a journey that only makes sense together, as a pair.

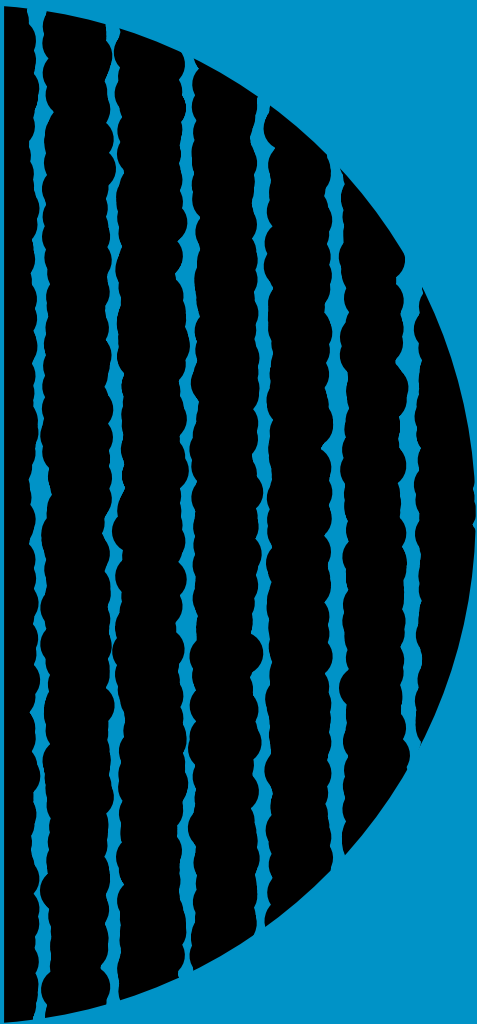
“Coppia” means pair, double, couple. And if the word immediately refers to the idea of an amorous couple, space is left for other pairs, such as the professional, the artistic or the familial. And there is also the obvious association of the Latin ancient word “coppia” with the modern word “copy” and its meanings – replica, reflection, and repetition. The idea of exploring all these possibilities of expression and of doing so by using as a starting point songs by David Byrne, Sérgio Godinho, Gilberto Gil, Sonny & Cher, Clã and others became the central idea of **COPPIA**, a show in which dance and music play in a tennis court.

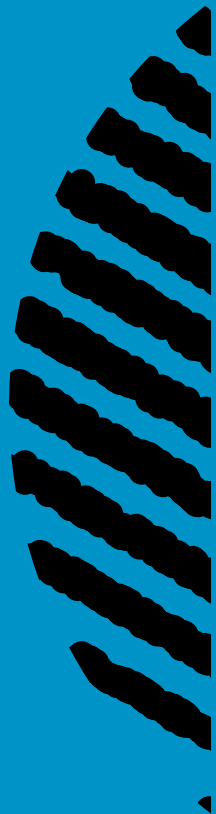
葡語演出，設中、英文字幕 / Performed in Portuguese, with surtitles in Chinese and English
演出時間約一小時三十分，不設中場休息 / Duration: approximately 1 hour and 30 minutes, no interval

聯合創作 **曼努埃拉·阿澤維多、
埃爾德·貢薩爾維斯、維克多·胡戈·龐特斯**
音樂指導 **埃爾德·貢薩爾維斯**
導演及舞臺設計 **維克多·胡戈·龐特斯**
技術指導 **威爾瑪·穆蒂尼奧**
燈光設計 **努諾·梅拉**
燈光操作 **里卡多·桑托斯**
音效設計 **納爾遜·卡瓦略**
演出者 **埃爾德·貢薩爾維斯、瓊娜·卡斯特羅、
曼努埃拉·阿澤維多、瓦爾特·費爾南德斯**
聯合製作 **貝倫文化中心、“專有名詞”藝術團**

Co-Creation **Manuela Azevedo,
Hélder Gonçalves and Victor Hugo Pontes**
Musical Direction **Hélder Gonçalves**
Direction and Set Design **Victor Hugo Pontes**
Technical Direction **Wilma Moutinho**
Lighting Design **Nuno Meira**
Lighting Operation **Ricardo Santos**
Sound Design **Nelson Carvalho**
Performers **Hélder Gonçalves, Joana Castro,
Manuela Azevedo and Valter Fernandes**
Co-Production **Centro Cultural de Belém
and Nome Próprio**







閤府統請 FAMILY ENTERTAINMENT

走入精心改裝的劇場或生活空間，不同
年齡層的觀眾皆可親近藝術，豐富生活。

除了社區演出、兒童偶劇，還有溜冰舞蹈、
動物劇場等，一家大小一起體驗多樣藝
術風景。

Walking into delicately renovated theatres
or living spaces, audiences of different
ages can get close to arts to enrich their
lives. In addition to community shows,
the Festival features children's puppetry,
skating dance and animal theatre. Family
visitors can therefore experience the
diversity of artistic beauty.

BB 保你大

澳門葡人之家協會

In Chants

Casa de Portugal em Macau

一個為小孩而設的精彩奇幻感官體驗！

A wonderful sensory experience for your kids!

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星期日、一 / Sunday, Monday 上午十一時、下午三時及五時三十分 / 11am, 3pm, 5:30pm

演藝學院禮堂 / Macao Conservatory Auditorium

票價 / Tickets: 澳門幣 / MOP 200 (親子套票 / Children Package), 100 (旁觀票 / Observer)

藝術與舞臺指導 艾莉莎·維拉薩

作曲 托馬斯·拉莫斯

樂手 托馬斯·拉莫斯、米格爾·安德拉德

演員與操作員 艾莉莎·維拉薩

構建與製作 澳門葡人之家協會

Artistic Direction and Staging Elisa Vilaça

Music Composer Tomás Ramos de Deus

Musicians Tomás Ramos de Deus and Miguel Andrade

Actor and Manipulator Elisa Vilaça

Construction and Production Casa de Portugal em Macau

由澳門葡人之家協會製作的《BB保你大》，以六個默劇小故事，配合現場音樂作背景，造就不同故事的主旋律。孩子與父母或家人坐在墊子上，天花上掛著太陽、雲朵及雀鳥，與演員和樂師互動。演員以各種操作技術控制木偶，賦予不同故事生命與靈魂，並以道具與燈光締造奇幻時刻。花園則充滿了色彩繽紛的花朵及熱情的小動物，羽毛蓬鬆的大飛鳥，在水坑游泳的逗趣青蛙，以及在海中暢泳的海豚，開殼的牡蠣，以及各式各樣的魚——這一切都能在這裡看到。

In Chants consists of six mimed mini stories accompanied by a set of short live musical compositions which serve as motto for the different tales. Babies and toddlers sit with their parents or family on a patchwork mat, where the actor and musicians interact with them in a set made of clouds, a sun and birds suspended from the ceiling. Different types of puppets with varied manipulation techniques give life and soul to the stories, and the use of different props and lighting create magic moments. Gardens populated by colourful flowers with affectionate animals, majestic birds with fluffy feathers, funny frogs playing in puddles, and even the seabed where gentle dolphins, oysters that open and fish, many fish, all can be found.

備註

- 親子套票：包含一張幼童票及一張成人票，幼童須由成人陪同參與。如需上臺者，須脫鞋並坐在地上。
- 旁觀票：適合6歲或以上觀眾，只限坐於指定觀眾區域觀賞演出。

Remarks

- Children Package: Include one child ticket and one adult ticket. The child must be accompanied by the adult. They are requested to take off their shoes and sit on the floor if they are in the stage area.
- Observer: Suitable for audiences aged 6 and above. The audience presenting this ticket will be seated in designated area.

親子節目：對象為6個月至3歲兒童 / Suitable for audiences between 6 months and 3 years of age
演出時間約四十分，不設中場休息 / Duration: approximately 40 minutes, no interval



羊咩咩・郁郁拱

添·史普納（英國）

The Assembly of Animals

Tim Spooner (United Kingdom)

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©Paul Blackmore

“絕對是精彩絕倫，令人著迷的演出。”——美國《兒童劇場評論》

“Absolutely fascinating, undeniably bonkers” – *The Children's Theatre Reviews*, U.S.A.

星期四至日 / Thursday to Sunday 晚上八時 / 8pm (5,6/5) ; 下午三時及五時 / 3pm, 5pm (7,8/5)

舊法院大樓二樓（需步行上樓） / Old Court Building – 2nd Floor (no elevator)

票價 / Tickets: 澳門幣 / MOP 200



添·史普納是一名視覺藝術家和表演策劃人。自2010年以來，他曾參與一系列“雕塑演出”，作品融合科學實驗與偶劇。他擅長運用聲音、電力與日常生活中毫不起眼的材料，構成動物或靜物之組合，在表演中生氣勃勃。而他別樹一格、獨一無二的演出，揭示物件內在生命，從而加深我們對物質世界的認識。史普納的作品按不同的環境因地制宜，一般均以非語言形式表達，適合任何年齡的觀眾。他曾以偶劇、舞蹈及視覺藝術的方式，於英國及歐洲等地的畫廊、劇院工作室及音樂節中表演。

《羊咩咩·郁郁拱》是添·史普納的拿手作品：純手工製作、低技術，卻又充滿魔幻色彩。它有如一系列實驗示範，以收集，裝配及重組不同尺寸和形式的物件，賦予這些巧奪天工的“動物”生命力。磁鐵、發動機、充氣物、發光液體和其他機件，令這個複雜的裝置充滿動感與活力。觀眾獲邀在演出後近距離探索各樣物件，親自窺探當中奧秘。

演出由得到歐盟文化計劃資助的青竹藝術行政製作，並由TJP-阿爾薩斯-斯特拉斯堡國家戲劇中心聯合製作，獲英格蘭藝術委員經由國家彩票支持，及劍橋藝術中心提供的額外支持。

Tim Spooner is a visual artist and performance maker. Since 2010 he has presented a series of “performed sculptures” which fuse scientific experimentation together with puppetry. Creating vibrating compositions of living and inanimate matter through a combination of sound, electricity and often mundane everyday materials, his idiosyncratic and unique performances attempt to expand our understanding of the physical world by revealing the inner life of objects. Adaptable to different environments, Spooner’s work – usually non-verbal and suitable for all ages – has been presented in puppetry, dance and visual art contexts at galleries, studio theatres and festivals across the U.K. and Europe.

Exemplifying the low-tech, handmade yet magical quality of Spooner’s work, **The Assembly of Animals** is a series of demonstrated experiments, where the performers assemble, reorganise and animate an array of ingeniously constructed “animals” of very different sizes and forms. Magnets, motors, inflating objects, travelling glowing liquid and other mechanisms give this complex installation a movement and life of its own. After the performance, the audience is invited to explore the objects more closely and to discover the ways they function.

Produced by Artsadmin for Bamboo funded through the EU Culture Programme.

Co-produced by TJP-Centre Dramatique National d’Alsace-Strasbourg. Supported by the National Lottery through Arts Council England with additional support from Cambridge Junction.

演出時間約三十分，不設中場休息 / Duration: approximately 30 minutes, no interval

FAM MEET 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide

創作 添·史普納
燈光設計 馬蒂·郎索恩
操作員 添·史普納、娜塔莎·普利迪卡、
馬蒂·郎索恩
監製 瑪軒娜·蒂飛力、尼基·齊奧斯

Creation Tim Spooner
Lighting Design Marty Langthorne
Operators Tim Spooner, Natacha Poledica
and Marty Langthorne
Producers Marine Thévenet
and Nicky Childs



冰上飛翔

自由冰舞舞團（加拿大）

Glide

Le Patin Libre (Canada)

7
= 8
/ 5



“解放身體，活用空間，令人心醉神迷。”——英國《衛報》

“A pure body rush of liberation and space.” – *The Guardian*, United Kingdom

星期六、日 / Saturday, Sunday 下午一時、晚上八時 / 1pm, 8pm

佳景溜冰場 / Future Bright Ice Rink

免費入場 / Free admission



自由冰舞舞團是全球首個亦是當今唯一一個溜冰舞蹈團。它始於加拿大的冰湖上，一群國際級溜冰選手放棄爭取獎牌的比賽生涯，決心將溜冰技藝昇華並融入舞蹈動作中。其花式溜冰藝術屢獲殊榮，為一場結合街頭舞蹈神韻與當代舞的非凡演出。

本節目乃自由冰舞舞團特地為亞洲首演而設，匯聚了團隊近十年備受讚賞的演出。從早期表演的原始生命力到近期作品《垂直影響》中精湛超群的技术，此節目完美呈現了當代新興溜冰藝術的創意。

Le Patin Libre is the world's first and only contemporary ice skating company.

It was founded on frozen ponds in Canada, when a bunch of international level figure skaters decided to quit sparkles and medals and turned their athletic virtuosity into a legitimate mean of choreographic expression.

This short programme by Le Patin Libre was specially created for their first show in Asia. It is a compilation of the most acclaimed performances created by the company in the last ten years. From the raw energy of the early experiences to the sophistication of *Vertical Influences*, this programme is perfect to discover the new emerging art form of contemporary ice skating.

The virtuosity of award-winning figure skating joyfully meets the attitude of street dance and the sophistication of contemporary performance.

演出時間約四十五分，不設中場休息 / Duration: approximately 45 minutes, no interval

FAM MEET 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide

創辦人、藝術總監、技術總監和溜冰藝術家

亞歷山大·哈梅爾

聯合導演、溜冰藝術家 帕斯卡爾·祖迪

溜冰藝術家、音樂總監、作曲 賈斯明·博伊文

溜冰藝術家 森莫利·巴亞、泰萊·迪尼

概念 自由冰舞舞團

演出者 亞歷山大·哈梅爾、帕斯卡爾·祖迪、

賈斯明·博伊文、森莫利·巴亞、泰萊·迪尼

Founder, Artistic Director, Technical Director and

Skating Artist **Alexandre Hamel**

Co-director, Skating Artist **Pascale Jodoin**

Skating Artist, Musical Director, Composer

Jasmin Boivin

Skating Artists **Samory Ba and Taylor Dilley**

Concept **Le Patin Libre**

Performers **Alexandre Hamel, Pascale Jodoin,**

Jasmin Boivin, Samory Ba and Taylor Dilley



百藝看館

綜合文藝演出

Outdoor Performing Arts Showcase

20
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22
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星期五至日 / Friday to Sunday 晚上六時三十分 / 6:30pm

祐漢公園 / Iao Hon Garden

免費入場 / Free Admission

如萬花筒般繽紛多彩的《百藝看館》為每年澳門藝術節走進社區的一項重頭節目，旨在呈現藝術的多樣性及趣味，讓藝術在社區中百花齊放。

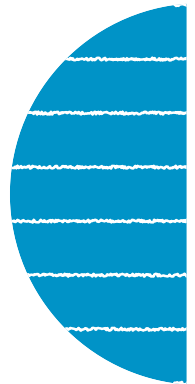
今年《百藝看館》將再次登陸祐漢公園，一連三晚免費為觀眾帶來本地及海外多個藝團五花八門的精彩表演，包括小丑雜技、泰國傳統舞蹈、步操管樂表演、兒童劇及偶劇等，帶動社區中的藝術氣氛，讓市民感受藝術融入生活的樂趣。

(節目將於藝術節網站公佈)

The kaleidoscopic Outdoor Performing Arts Showcase is presented by the Macao Arts Festival for the community annually. This showcase demonstrates the diversity and excitement of performance, whereby a variety of art expression flourishes in the neighbourhood.

Once again staged in Lao Hon Garden, this year's **Outdoor Performing Arts Showcase** features plenty of distinctive spectacles including juggle, traditional Thai dance, a marching band, children's theatre and puppet theatre staged by local and foreign performance groups in three consecutive evenings for free. The gala creates an artistic ambience in the local community, thus audiences can experience the fun of life expressed through art in the fusion of these magnificent performances.

(Programme to be announced on the MAF website)



兒童偶劇《圈圈》

足跡

Circles

Step Out

20
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22
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海豚一生轉圈圈，誰為你唱海之歌？

Dolphin whirls through life. Who will sing an ocean song for you?

星期五至日 / Friday to Sunday 晚上八時 / 8pm (20/5) ; 下午三時 / 3pm (21, 22/5)

舊法院大樓二樓（需步行上樓） / Old Court Building – 2nd floor (no elevator)

票價 / Tickets: 澳門幣 / MOP 180

有一天，圖書館來了本新書叫《最受歡迎的動物》，牛牛以為自己是最受歡迎的動物，結果竟然是熊貓和小海豚，於是牛牛決定去看看牠們有多厲害，一段尋找“最受歡迎的動物”歷險之旅正式開始。

《圈圈》以偶劇、兒歌、立體書、現場音樂演奏、互動展覽及導覽等表演形式，啟發及反思人類的日常生活方式，並與小朋友及家長一起展開生命教育的旅程。是次演出結合劇場和展覽，引領觀眾進入牛牛的想像裡，看看海洋環境與海洋生物之間的關係，從而帶出“海洋保育”的議題。

足跡成立於2001年，致力於劇場創作、藝術教育及跨界交流，相信劇場可以提供想像與改變的動力。近年常在澳門、台灣的學校和社區中，透過劇場與小朋友一起思考與生活息息相關的社會議題。

One day, a new book called *The Most Popular Animal* is introduced to the library. Cow thinks that it is the most popular animal, but as it turns out Panda and Dolphin are. Thus Cow decides to take a look at how magnificent these animals are and hence begins an adventure to search for “the most popular animal”.

Circles will inspire thoughts about the way mankind lives, using puppet theatre, nursery rhymes, pop-up books, live music performance, interactive exhibition and guided tours, thus initiating a journey of life education with children and parents. On this occasion, performance and exhibition are combined – “theatre and exhibition are blended into one”. The audience is guided to explore Cow's imagination and survey the relationship between marine environment and life in order to bring out the issues of “marine conservation”.

Established in 2001, Step Out has been working on theatre, art education and interdisciplinary interaction for fifteen years. Its founders believe that theatre can provide a springboard to imagination and change. Through theatre in schools and communities in Macao and Taiwan, the group has highlighted social issues closely related to life with children in recent years.

粵語演出，不設字幕 / Performed in Cantonese, no surtitles

親子節目：對象為4至10歲兒童 / Suitable for audiences between 4 and 10 years of age

演出時間約四十分，不設中場休息 / Duration: approximately 40 minutes, no interval

FAM MEET **FAM PLUS** 詳情請參閱藝術節延伸活動指南 / Please refer to the MAF Outreach Programme Guide

* 於5月21日（下午三時）演出附設口述影像及劇場視形傳譯。如需此服務，購票時請提示售票員。

* Audio Description and Theatrical Interpretation will be provided on 21 May, 2016 (3pm). Please inform the staff when purchasing.

通達伙伴 / Accessibility Partner

聯合編導 盧頌寧、莫兆忠

演員、戲偶及道具設計 盧頌寧

展覽策劃 莫兆忠

現場演奏、音響設計 劉志強

燈光設計 杜國康

舞臺設計 黃愛國

平面設計 鄭志偉

監製 鄭冬

顧問 黑潮海洋文教基金會（台灣）

Co-directors Lou Chong Neng and

Mok Sio Chong

Performer, Puppet and Props Design

Lou Chong Neng

Exhibition Curator Mok Sio Chong

Live Music Performance and Sound Design

Lao Chi Keong

Lighting Design Ketamine Tou

Stage Design Cola Wong

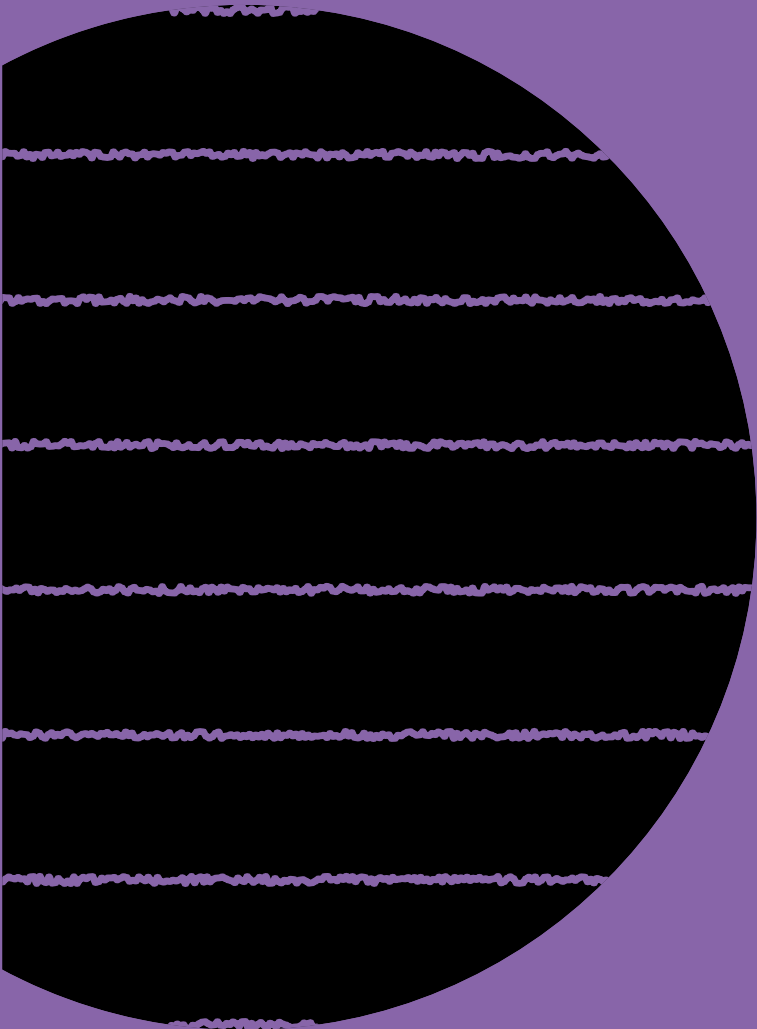
Graphic Design Cheang Chi Wai

Producer Cheang Tong

Consultant Kuroshio Ocean Education Foundation

(Taiwan)







傳統精萃 QUINTESSENCE OF TRADITION

經時代洗禮，傳統藝術更顯光華。越劇樂音婉轉柔美，粵劇唱做唸打，集愛恨情仇於一戲。土生土語話劇繼續嬉笑怒罵、針砭時弊。本屆藝術節特選中國內地及本澳傳統藝術，觀眾可一窺蘊含其中之文化精萃。

Traditional forms of art become increasingly precious through the ages over time. A story of love, hate and revenge could be told with circuitously mellow tunes typical of Yue Opera, as well as through the singing, acting, speech and fencing of Cantonese Opera. Meanwhile, sarcasm continues to characterise Patuá theatre, which is presented in amusing and accusatory tones. This year, the Macao Arts Festival showcases handpicked traditional art pieces from the Mainland and Macao, providing audience with a glimpse into the cultural essence that sustains the series of creations.

青少年粵劇《穆桂英大破洪州》

Mu Guiying Battling in Hongzhou

澳門街坊會聯合總會青少年粵劇培訓班
Macao Kaifong Cantonese Opera Juvenile's Troupe



11/5

文場武打精彩連場，粵劇新星盡顯功架

A fantastic show featuring the rising stars of Cantonese opera

星期日 / Sunday 晚上七時三十分 / 7:30pm

永樂戲院 / Cinema Alegria

票價 / Tickets: 澳門幣 / MOP 120, 100



年紀輕輕，踏上臺板卻個個功架十足，一眾粵戲新星將演出文場武打兼具的著名劇目《穆桂英大破洪州》。

楊門女將英勇事蹟家喻戶曉，《**穆桂英大破洪州**》講述北宋仁宗年間，遼軍犯境，楊延昭被困於洪州。穆桂英因中寇准之激將法，不顧自身有孕，掛帥領兵，與夫君楊宗保前往救援。宗保受遼兵挑釁，私自出兵卻鐵羽而歸，桂英無奈杖打宗保四十，以正軍紀，二人因而生隙。幸好最終宗保被桂英真誠感動，冰釋前嫌，夫妻同心，勇破敵軍，以解洪洲之困。

澳門街坊會聯合總會青少年粵劇培訓班多年來積極推動澳門粵劇文化發展，培養青少年對粵劇的興趣，提高他們對粵劇的正確認識，為粵劇文化的傳承貢獻力量。

Young as they are, the performer's professionalism shines on stage. The rising stars of Cantonese opera will present *Mu Guiying Battling in Hongzhou*, a celebrated work composed of both singing section and martial arts section.

The heroic deeds of the female generals of the Yang family are well-known in China. ***Mu Guiying Battling in Hongzhou*** narrates a story that happened during Renzong's reign in the Northern Song Dynasty. The Liao forces invaded the nation and trapped Yang Yanzhao in Hongzhou. Despite her pregnancy, Mu Guiying is urged by Kou Zhun into leading an army to rescue Yang Yanzhao, with her husband Yang Zongbao. Despite life is not a bed of roses, they finally defeat their enemy and save Yang Yanzhao.

Macao Kaifong Cantonese Opera Juvenile's Troupe have been actively pushing forward the development of Macao's Cantonese opera culture, nurturing youth's interest in Cantonese opera and improving their understanding of it.

粵語演出，設中文字幕 / Performed in Cantonese, with surtitles in Chinese
演出時間連中場休息約兩小時三十分 / Duration: approximately 2 hours and 30 minutes, including one interval

劇本整理 楊賢安
藝術總監 羅杏冰
總導演 李秋元
執行導演 張春園、黃曉丹、陳日雲、鄧志明
前臺監督 梁筠儀
後臺監督 溫榮基
化妝 麥穗秀
佈景裝置 張堅志、黃長順
服裝 吳玉英、林婉怡

角色及演員

穆桂英 莫穎霖、張雪茵 / 楊宗保 湯志華
余太君 譚穎嘉 / 楊延昭 江偉林
寇准 張春園 / 趙德芳 鄧志明
遺孀 麥曉柔 / 楊洪 莫少雯
楊義 李思瑩 / 探子 鍾宇澤 / 番邦探子 吳宇成

Script Coordinator Yeong Yn On
Artistic Director Lo Hang Peng
Director Li Qiuyuan
Deputy Directors Zhang Chunyuan,
Huang Xiaodan, Chen Riyun and Deng Zhiming
Front Stage Manager Leong Kuan I
Back Stage Manager Wan Wing Kee
Make-up Mai Suixiu
Set Installation Cheong Kin Chi
and Huang Changshun
Costumes Ng Iok Ieng and Lam Un I

Characters and Cast

Mu Guiying Mok Weng Lam and Cheong Sut Ian
Yang Zongbao Tong Chi Wa
She Taijun Tam Weng Ka
Yang Yanzhao Kong Wai Lam
Kou Zhun Zhang Chunyuan
Zhao Defang Deng Zhiming
Huang Xiang Mak Hio Iao
Yang Hong Maggie Mok
Yang Yi Lei Si Ieng
Scout Chong U Chak
Foreign Scout Ng U Seng

茶夢傳

澳門土生土語話劇團

A Tea for a Dream

Dóci Papiaçám di Macau Drama Group

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年度話劇盛會 豈可錯過？

You cannot miss this annual theatre extravaganza!

星期六、日 / Saturday, Sunday 晚上七時三十分 / 7:30pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 250, 180, 120

編導 飛文基

Director Miguel de Senna Fernandes

那個我們一直夢寐以求和期待的美好世界，經過現代社會的流轉、變遷和發展，已經一去不復再。假如這是個關於不再存在的昔日澳門的故事，那麼我們該如何自處和面對現在模糊失焦的前景？

嬉笑怒罵，諷刺時弊，是土生土語話劇的重要特色。每年一眾本地土生葡人演員必定於澳門藝術節上演一套全新佳作，內容幽默詼諧，既充滿本土氣息，又結合社會時事和人文情懷，反映出澳門生活面貌，期望向觀眾發放連串笑彈之際，也引發深度思考。

土生土語話劇現已被列入為澳門非物質文化遺產名錄，澳門土生土語是一種主要源自古老葡萄牙語的澳門方言，混合了馬來語、西班牙語、果亞語及英語的字詞和文法。普遍認為此獨特的語言於十七世紀中已出現。十九世紀起，粵語亦對澳門土生土語產生了重大影響，反映出澳門是多元文化發展的平臺。

The wonderful world we have been dreaming of has slipped away forever, due to the transition, change and development of modern society. What if this is a story about the past Macao that no longer exists, how will we face and deal with the unforeseeable future?

Humour and sarcasm are the major features of Patuá Theatre. Every year, local Macanese actors stage an original play for the Macao Arts Festival, featuring an amusing plot and rich local atmosphere; their play integrates current social events and love of humanity, reflecting life aspects in Macao. Patuá Theatre not only prompts laughter but also provides food for thoughts.

Inscribed on the List of Macao SAR Intangible Cultural Heritage, Patuá theatre is performed in creole language derived from ancient Portuguese with the influence of Malay, Spanish, the language of Goa and English in terms of vocabulary and grammar. Generally, it is believed that this creole emerged in the 17th century. From the 19th century, Cantonese had also posed a significant influence on Patuá, showing Macao is a platform for diverse cultural exchange.

陸游與唐琬

浙江小百花越劇團（中國內地）

Lu You and Tang Wan

Zhejiang Xiaobaihua Yue Opera Troupe (Mainland China)



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全國首屈一指的女子越劇團

A top female Yue Opera troupe in China

星期四 / Thursday 晚上八時 / 8pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 280, 200, 100



曾有人說，如果一輩子只能看一部越劇，那非《陸游與唐琬》不可。此經典浪漫劇目首創於1989年，融合了家國情懷與風月愛情。是次演出，沿用**小百花越劇團**一貫的詩意唯美風格，把江南濃鬱的優美、抒情、典雅、細膩的藝術特色及戲曲的美學精神發揮到極致。

越劇於一百多年前發源於浙江嵊州，當今中國第二大地方戲曲劇種，深受廣大觀眾喜愛。其唱腔優美婉約，音樂清新明麗，表演融合內心體驗，兼顧程式，但不勾臉譜，更接近音樂劇。越劇以女子越劇為主，舞臺上的行當角色，均由女子扮演。尤其是由女子扮演的青年男性角色，其俊秀飄逸、溫文爾雅的氣質之美，為中國戲曲藝術中獨樹一幟的藝術魅力。

It has been said that if you only get to watch one Yue opera in your life, it must be *Lu You and Tang Wan*. Created in 1989, the romantic classic boasts an integration of national and love themes.

Presented by **Zhejiang Xiaobaihua Yue Opera Troupe**, the show delivers rich artistic features that emanate from the southern region of the Yangtze River and the aesthetic spirits of opera, in Xiaobaihua's typical poetic and perfectionist style.

Yue opera originated from the city of Shengzhou, Zhejiang province more than a hundred years ago. Recognised as China's second major opera genre, it enjoys extensive popularity in the nation. The performers sing in a conservatively elegant vocal style accompanied by inspiring and vibrant music. The performance takes into account both inner feelings and the standardised art-expressing rules, but it requires no face-painting, making Yue opera more resemble to musical. Noteworthily, Sheng (male role) in Yue Opera played by a female presents an elegant and gentle style, which is a unique artistic characteristic in the field of Chinese opera.

浙江嵊州方言演出，設中、葡、英文字幕 / Performed in Shengzhou dialect (Zhejiang), with surtitles in Chinese, Portuguese and English
演出時間連中場休息約兩小時三十分 / Duration: approximately 2 hours and 30 minutes, including one interval

監製 茅威濤
編劇 顧錫東
導演 楊小青
唱腔設計 胡夢橋
作曲 吳小平、顧達昌
配器 趙震方
舞美設計 劉杏林
燈光設計 周正平
服裝及化妝設計 藍玲
藝術指導 金寶花
責任編輯 張思聰、馮潔
舞美設計（1989年版） 羅志摩
編舞 狄小文
領唱 王濱梅

角色及演員

陸游 蔡浙飛 / 唐琬 陳輝玲 / 唐夫人 洪瑛
陸宰 董柯娣 / 陸仲高 邵雁 / 唐仲俊 吳春燕
趙士程 江瑤 / 柳三娘 張韋
小鴻 朱丹萍 / 小雁 熊琦

Producer **Mao Weitao**
Playwright **Gu Xidong**
Director **Yang Xiaoqing**
Vocal Design **Hu Mengqiao**
Composers **Wu Xiaoping and Gu Dachang**
Instrumentation **Zhao Zhenfang**
Stage Design **Liu Xingping**
Lighting Design **Zhou Zhengping**
Costume and Make-up Design **Lang Ling**
Artistic Director **Jin Baohua**
Editors in Charge **Zhang Sicong and Feng Jie**
Original Stage Design (1989 version) **Luo Zhimo**
Choreography **Di Xiaowen**
Lead Vocalist **Wang Binmei**

Characters and Cast

Lu You **Cai Zhefei** / Tang Wan **Chen Huiling**
Mrs. Tang **Hong Ying** / Lu Zai **Dong Kedi**
Lu Zhonggao **Shao Yan** / Tang Zhongjun **Wu Chunyan**
Zhao Shicheng **Jiang Yao** / Liu Sanniang **Zhang Yu**
Xiao Hong **Zhu Danping** / Xiao Yan **Xiong Qi**



水滸英雄之某甲某乙

曉角話劇研進社

Someone in "Outlaws of the Marsh"

Hiu Kok Drama Association

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這是個沒有英雄的年代，也是個處處英雄的年代

This is an era where heroes could be found nowhere and everywhere

星期五、六 / Friday, Saturday 晚上八時 / 8pm

澳門文化中心小劇院 / Macao Cultural Centre Small Auditorium

票價 / Tickets: 澳門幣 / MOP 200, 150

編劇 李宇樑

導演 許國權

監製 楊彬

粵劇藝術指導 盧少貞

擊樂領班 鄧子健

燈光設計 梁順裕

佈景設計 龍展鵬

服裝設計 盧嘉穎

合作團體 澳門新鳴聲粵劇曲藝會、

澳門東方武術學會（戲劇曲藝組）

主要演員 源汶儀、劉宇亨、張家樵、吳嘉偉、

張如意、江欣儀、梁展鴻、嚴小惠、霍嘉珩、

梁翠瑜、陳海燕、金好

Playwright Lawrence Li

Director Hui Koc Kun

Producer leong Pan

Cantonese Opera Artistic Director Lou Sio Cheng

Percussion Leader Albert Tang

Lighting Design Sam Leong

Set Design Eric Long

Costume Design Lou Ka Weng

Collaborative Groups San Meng Seng Chinese

Opera and Musical Arts Association of Macao

and Oriental Martial Arts Association of Macao

(Chinese Opera Group)

Performers Iun Man I, Lao U Hang,

Cheong Ka Chio, Ng Ka Wai, Cheong U I,

Graça Kong, Endy Leong, Sio Wai Im,

Fok Ka Hang, Leong Choi U, Chan Hoi In,

Smile Kam

《水滸英雄之某甲某乙》實非水滸正傳，乃是排名第一百零九、一百一十的兩名公差的猛漢外傳。話說那大英雄宋江因怒殺閻，被判充軍江州。押解途中，兩名公差領教了宋江的英雄本色。一路下來，大英雄與小公差遭遇風風光光的事蹟，見盡叱咤吒的好漢。三人經過一趟押解路程，儼然成了沆瀣一氣、臭味相投的三人組。

此劇透過原小說和歷史上根本名不經傳的兩個小人物，以巧妙、逗趣的語言和手法來處理劇中這堆英雄的“糊塗賬”，既諷刺現實社會的諸多嘴臉，也顛覆了人們對水滸英雄的刻板印象，將其去神格化，畢竟英雄也是人。

適逢今年是中國明代戲劇作家及文學家湯顯祖逝世四百周年，是次演出特別邀請本澳粵劇曲藝團體及人士，合力打造一齣融合中、西表演形式的新時代喜劇。

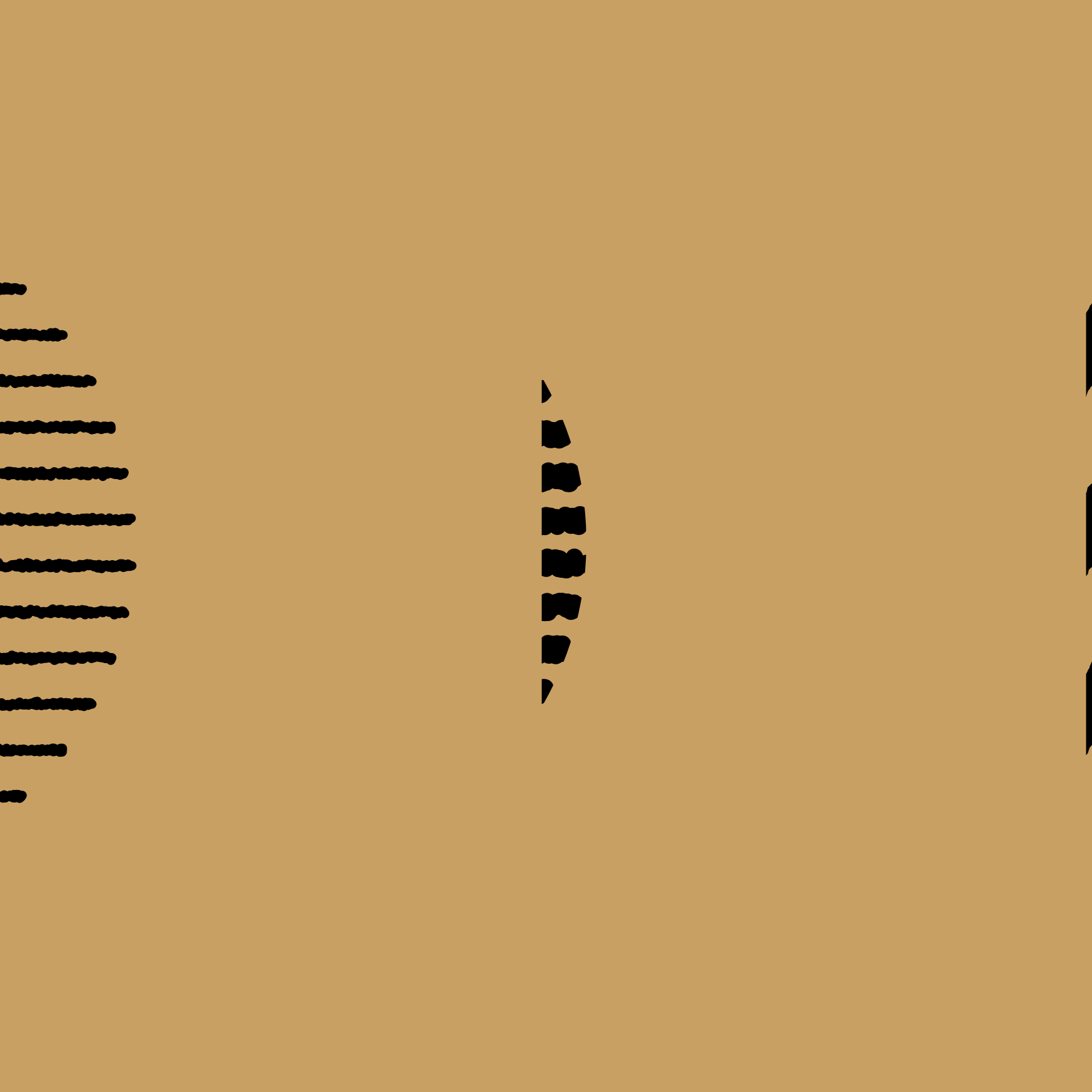
Someone in “Outlaws of the Marsh”, a story omitted by the original version of *Outlaws of the Marsh*, is its sequel about two officials ranked as the 109th and 110th heroes. It was said that the hero Song Jiang murdered Yan out of anger and was exiled to Jiangzhou. While being escorted into exile, the two officials learnt the heroism of Song Jiang. It is a story about a great hero and two mediocre civil servants. They have gone through many ups and downs together, and witnessed several other heroic figures. The trio befriended each other after the escort, and they became bound to each other due to shared interests.

This drama narrates the story of two unfamiliar characters in the original novel and their history with witty and interesting language, to bring together this “comedic journey”. The drama addresses down-to-earth issues through satire, and subverts the stereotypes of heroes in *Outlaws of the Marsh*, removing their sacredness: after all, heroes are humans.

In commemoration of the 400th anniversary of the death of Tang Xianzu, the great Ming Dynasty opera playwright, Macao Cantonese opera groups and individuals were invited to perform in this drama, in order to forge a comedy blending Chinese and Western styles and mark the new era.

粵語演出，設中、葡、英文字幕 / Performed in Cantonese, with surtitles in Chinese, Portuguese and English
演出時間連中場休息約二小時十五分 / Duration: approximately 2 hours and 15 minutes, including one interval

於5月27日設演後分享會 / The Post-show Sharing Session is on 27 May, 2016





樂韻悠揚
CONCERTS

《小城故事·甜蜜蜜》

—陳潔麗再現鄧麗君經典音樂會

澳門中樂團

Teresa Teng's Classics by Lily Chen

Macao Chinese Orchestra



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鄧麗君經典金曲柔情再現
Greatest Classics of Teresa Teng

星期二 / Tuesday 晚上八時 / 8pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 300, 250, 180, 120

指揮 彭家鵬

演唱 陳潔麗



彭家鵬
Pang Ka Pang



陳潔麗
Lily Chen

Conductor **Pang Ka Pang**Vocal **Lily Chen**

部分曲目

小城故事

甜蜜蜜

但願人長久

漫步人生路

假如我是真的

在水一方

(演出曲目或有更改)

2013年及2012年陳潔麗榮獲“IFPI香港唱片銷量大獎”之十大銷量本地歌手(2013)及

十大銷量廣東唱片(2012)

Lily Chen Won Ten Best Sales Local Artistes (2013) and Ten Best Sales Releases, Cantonese (2012) of

“IFPI Hong Kong Top Sales Music Award”

《小城故事》、《甜蜜蜜》、《但願人長久》……首首鄧麗君經典金曲，你怎可錯過？

有“HiFi靚聲天后”之稱的陳潔麗，載譽重臨澳門。憑著其清麗甜美的聲線、清純真摯的演唱風格及絲絲入扣的演繹，深深打動一眾樂迷。她曾先後推出十數張個人專輯，備受行內人士及聽眾讚賞，成為近年最受歡迎的“發燒碟”天后之一，是樂壇不可多得的天籟之聲。

是次音樂會由音樂總監兼首席指揮彭家鵬率領澳門中樂團，以中國民族樂器伴奏流行樂曲，配上陳潔麗脫俗婉雅的歌聲，可謂天衣無縫，互相輝映。

Story of a Small Town, Your Sweet Smile, Wishing We Last Forever... how could you miss these classics of Teresa Teng?

Lily Chen, known as the “HiFi Queen with the Sweet Voice”, will return to thrill audiences in Macao. With her elegant and sweet voice as well as her natural, meticulous and impressive interpretation, Chen has touched countless music lovers. She has released more than ten solo albums which were highly acclaimed within the music industry. She is one of those rare singers with the “sound of heaven”.

On this occasion, the Macao Chinese Orchestra will, under the baton of Pang Ka Pang, accompany pop music with traditional Chinese instruments. Together with the beautiful voice of Lily Chen, this seamless combination will certainly furnish an unforgettable evening.

演出時間連中場休息約兩小時 / Duration: approximately 2 hours, including one interval

Programme Highlights

Story of a Small Town

Your Sweet Smile

Wishing We Last Forever

Strolling Down the Path of Life

If I Were for Real

On the Other Margin

(Subject to change)



穆洛娃與澳門樂團

Mullova and Macao Orchestra

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“她的演出振奮人心，絕對是古典音樂的明日之星”——美國《赫芬頓郵報》

“Very exhilarating, obviously where classical music’s future lies.” – *Huffington Post*, U.S.A.

星期日 / Sunday 晚上八時 / 8pm

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / MOP 350, 300, 200, 100

指揮 呂嘉

小提琴 維托尼亞·穆洛娃

曲目

蕭斯塔科維奇

A小調第一小提琴協奏曲 作品 77

D小調第五交響曲 作品 47

Conductor Lü Jia

Viktoria Mullova, Violin

Programme

D. Shostakovich

Violin Concerto No. 1 in A minor, Op. 77

Symphony No. 5 in D minor, Op. 47

有二十世紀交響樂大師美譽的蕭斯塔科維奇，一生共寫了十五部交響曲，其音樂作品既融合了後浪漫主義和新古典主義風格，亦富有二十世紀的不協調音色及半音階的創作手法，對前蘇聯的音樂發展有著深遠影響。

當年，蕭斯塔科維奇處於斯大林的統治時期，曾遭受政府兩次譴責。為回應第一次譴責，他寫了《第五交響曲》作為“一位蘇聯藝術家對合理批評所作出實際且創意的回覆”。此部混合了嚴肅、憂鬱及悲哀氣氛的作品可說是其音樂創作生涯中的分水嶺。而《第一小提琴協奏曲》則創作於第二次譴責期間，於八年後方能首演。作曲家運用自己的名字“DSCH”作為音樂動機，亦是六首協奏曲中編制最大的一首。

是次音樂會邀請了俄羅斯傳奇小提琴家維托尼亞·穆洛娃獻技。穆洛娃外表冷峻、氣質孤傲，但內心對音樂包涵著熾烈的激情，常被稱作是音樂界的“冰女王”。是次她將首度與澳門樂團合作，由首席指揮呂嘉特地為其配上蕭斯塔科維奇的經典曲目，不容錯過。

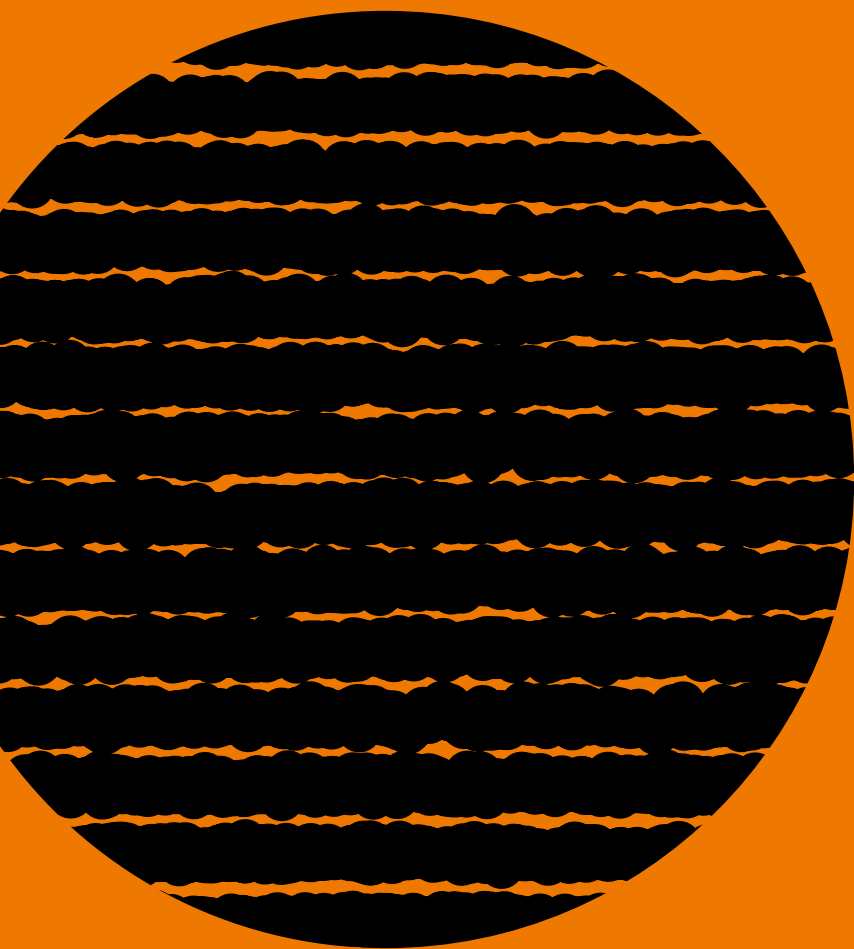
Known as the great symphonist of the 20th century, Shostakovich wrote fifteen symphonies in his lifetime. His works show the influence of post-Romanticism and neo-classicism, while also featuring an element of discordance and chromaticism of the 20th century. His music had a profound impact on music development in the former Soviet Union.

Shostakovich was denounced twice by Stalin during his reign. In response to the first denunciation, he composed the Symphony No. 5 as “A Soviet Artist’s Practical Creative Reply to Just Criticism”. This work, which is largely grave, sombre and sad, can be seen as the watershed in his music career. Violin Concerto No. 1 was written during his second denunciation, and its premiere was held eight years after completion. Shostakovich represented himself in the work with the “DSCH” motif; this work is also the largest orchestration among six concertos.

Legendary Russian violist Viktoria Mullova has been invited to perform in this concert. Her austere appearance, in contrast with her burning passion for music, has earned her the title of “Ice Queen” of music. For her first cooperation with Macao Orchestra, Maestro Lü Jia has specially chosen the masterpieces from Dmitri Shostakovich. Don’t miss this rare chance to see this splendid collaboration.

演出時間連中場休息約一小時四十分 / Duration: approximately 1 hour and 40 minutes, including one interval





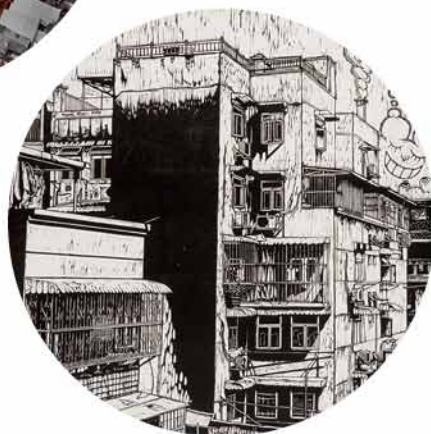
視覺藝術
EXHIBITIONS

2016 澳門視覺藝術年展

西方媒材類

Macao Annual Visual Arts Exhibition 2016

Western Media Category



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上午十時至晚上八時(逢星期一休館) / 10am to 8pm (Closed on Mondays)

舊法院大樓 / Old Court Building

免費入場 / Free admission

展現本地創意的年度藝壇盛事《澳門視覺藝術年展》，以推動本地視覺藝術發展為宗旨，一直鼓勵創新，著重發掘本地藝術領域人才，多年來均獲澳門藝術家的積極支持及參與。自2013年起，澳門視覺藝術年展分別以“中國書畫類”及“西方媒材類”兩大板塊，以隔年輪替的方式進行作品徵集，透過展覽搭建交流平台，讓本地藝術家展現才華，運用不同的媒材創作具本土特色的視覺藝術作品。

2016年的澳門視覺藝術年展以西方媒材類為徵集種類，邀請了專家擔任評審委員，精選出八十三件展出作品，包括：繪畫、攝影、版畫、陶瓷、雕塑、混合媒材及錄像等創作項目，與本澳藝術家攜手呈現西方媒材多元與創新的面貌。

詳情請瀏覽：www.macauart.net/TS/

In an endeavour to unleash the creativity this major event is presented for members of the local art circle. The **Macao Annual Visual Arts Exhibition**, with its mission to promote local visual art development, encourage innovation and cultivation of home-grown art talent, has been enthusiastically received and supported by Macao artists for many years. From 2013, the exhibition has been divided into two categories, namely, “Chinese Painting and Calligraphy” and “Western Media”, and has accepted applications for each category in alternate years, giving artists an exchange platform to showcase their talent, as well as inspire them to create visual art with local features through a variety of media and techniques.

The 2016 Macao Annual Visual Arts Exhibition is dedicated to Western Media category, with exhibits varying from painting, photography, printmaking, ceramic, sculpture, mixed media and video recording. The jury panel, comprised of experts from related fields, has selected a total of 83 works for the exhibition, to display the diversity and innovation in local western media art.

For more information, please visit: www.macauart.net/TS/



紅船清揚一

細說粵劇文化之美

The Enchanting Red Boat – An Episode of the Cantonese Opera Culture

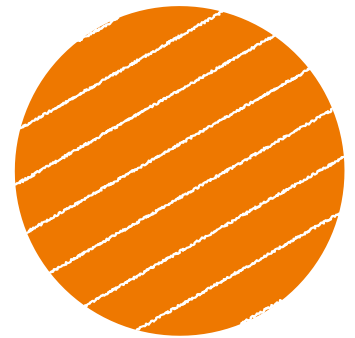


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上午十時至下午六時（逢星期一休館） / 10am to 6pm (Closed on Mondays)

澳門博物館 / Macao Museum

票價 / Tickets: 澳門幣 / MOP 15 (成人 / Adult), 8 (學生證持有人 / Student Card Holder)



粵劇在澳門和廣東省珠江三角洲一帶是廣受民間喜愛的一種表演藝術，發軔於明末清初，壯大於晚清時期。上世紀初，粵劇的聲腔、表演和劇目更是推陳出新，名優輩出，可以說是粵劇的黃金時代，影響遍及海外。

“粵劇”於2006年入選《澳門非物質文化遺產預備名錄》和《國家級非物質文化遺產名錄》，2009年入選《人類非物質文化遺產代表作名錄》，足見其藝術價值及重要性。

本次展覽將展出澳門博物館具代表性的粵劇文物藏品，從粵劇歷史、澳門粵劇發展、名伶生平和表現手法各方面，帶領觀眾走進聲色迷人的回顧旅程，細意領略傳統藝術之美。

Cantonese Opera is one of the performing arts popular in Macao and the Pearl River Delta in Guangdong Province. It originated in the late Ming and early Qing Dynasty and burgeoned in the late Qing Dynasty. The early 20th century can be viewed as the golden age of Cantonese Opera, when vocal techniques, performance and repertoires reached new heights, along with the emergence of famous Cantonese Opera maestros. During this period the influence of Cantonese Opera spread internationally.

Cantonese Opera was inscribed on the Tentative List of Macao SAR Intangible Cultural Heritage and the National List of Intangible Cultural Heritage in 2006, as well as the Representative List of Intangible Cultural Heritage of Humanity in 2009, testifying to its significant artistic value.

For this exhibition, Macao Museum has selected the most representative artifacts related to Cantonese Opera for display. Exhibition-goers can contemplate the beauty of traditional art through the enchanting nostalgia of Cantonese Opera, development of Macao Cantonese Opera, Opera Maestros' life and skills and other features.





購票指南 BOOKING GUIDE



購票 TICKETING

- 門票於3月13日（星期日）上午十時起在澳門售票網公開發售（首日售票當日上午九時在各售票點派籌）；
- 電話及網上訂票（本地及海外）：3月13日中午十二時起，才開通此項服務；
- 首日售票各場節目，每人每次每場最多限購十張門票，但以下節目除外：《羊咩咩·郁郁拱》及兒童偶劇《團圓》每人每次每場最多限購四張門票；《BB保你大》每人每次每場最多限購兩套親子套票及兩張旁觀票。

- Tickets are available through the Macau Ticketing Network from 10am on 13 March, 2016 (Sunday); the queuing vouchers will be distributed from 9am on the same day;
- Telephone and online bookings (local and oversea) are available from 12pm on 13 March, 2016.
- On the first day of ticket sales, ticket purchases are limited to a maximum of 10 tickets per performance per person, except below shows:
For *The Assembly of Animals and Circles*, ticket purchases are limited to a maximum of 4 tickets per performance per person;
For *In Chants*, ticket purchases are limited to a maximum of 2 Children Packages and 2 Observer tickets per performance per person.

特別門票安排 SPECIAL TICKET ARRANGEMENTS

《BB保你大》專為6個月至3歲幼童而設，將設有“親子套票”及“旁觀票”兩款門票。此節目不設任何購票優惠。

- 親子套票 - 包含一張幼童票及一張成人票，幼童須由成人陪同參與。如需上臺者，須脫鞋並坐在地。
- 旁觀票 - 適合6歲或以上觀眾，只限坐於指定觀眾區域觀賞演出。

In Chants

The show is designed for children aged from 6 months to 3 years old. There are two types of ticket – "Children Package" and "Observer". All discounts are not applicable to this show.

- Children Package – Include one child ticket and one adult ticket. The child must be accompanied by the adult. They are requested to take off their shoes and sit on the floor if they are in the stage area.
- Observer – Suitable for audiences aged 6 and above. The audience presenting this ticket will be seated in designated area.

購票優惠 TICKET DISCOUNTS

Early Bird 早購七折優惠

3月13日至20日期間，凡以下列方式購買門票，即可享受七折的早購優惠。3月21日起以下列方式購買門票，可享八折優惠。

- 一次購買四場不同場次門票；
- 一次購買十張或以上同場門票（團體票）；
- 全日制學生證（每位學生每場只限購買一張指定區域的優惠門票）；
- 教師證（每位持證人每場只限購買一張優惠門票）

開閉幕節目獨享優惠

- 憑中銀全幣種信用卡或中銀卡購買開幕節目《仲夏夜之夢》或閉幕節目《馬克白》的任何張數門票，可享七折優惠。

八折優惠

- 憑中銀全幣種信用卡或中銀卡購買非開幕或閉幕節目的任何張數門票；
- 憑工銀澳門、澳門商業銀行、華僑永亨銀行、大豐銀行之萬事達卡、VISA卡或銀聯卡購買任何張數門票。

半價優惠

憑頭老咭或殘疾評估登記證購買藝術節門票可享半價優惠（每位持證人每場只限購買一張優惠門票）。

“Early Bird” Discounts

Purchasers meeting one or more of the criteria below will receive a discount of 30% when buying tickets between 13 March and 20 March, or a discount of 20% when buying tickets on or after 21 March:

- Purchasing tickets for at least 4 different performances;
- Purchasing 10 or more tickets for the same performance;
- Presenting a valid full-time Student Card (one ticket per performance in designated seating area);
- Presenting a Teacher Card (each card holder is allowed to purchase one discounted ticket per performance).

Exclusive discount for Opening and Closing Performances

Get a 30% discount on tickets for *A Midsummer Night's Dream* or *Macbeth* by presenting a BOC Multi-Currency Credit Card or BOC Card.

20% discount available for all shows when:

- Presenting a BOC Multi-Currency Credit Card or BOC Card (not applicable to *A Midsummer Night's Dream* and *Macbeth*);
- Presenting a MasterCard, VISA Card or UnionPay Card from ICBC (Macau), BCM Bank, OCBC Wing Hang or Tai Fung Bank.

50% discount

Enjoy 50% discount by presenting a Macao Senior Citizen Card or a Disability Assessment Registration Card (each card holder is allowed to purchase one discounted ticket per performance).

精選優惠 SPECIAL OFFER

藝術·生活*

凡一次性購票滿澳門幣800元（按折扣後淨價計算），即可獲澳門美高梅優惠券乙張，於指定餐廳及水療享受多項獨家推廣優惠。多買多送，送完即止。優惠期由2016年3月14日至6月30日。

獨家優惠包括：

- 於甜點餐廳享用任何下午茶套餐可獲贈馬卡龍一盒（價值澳門幣135元）
- 於盛事餐廳享用自助午餐可獲買二送一優惠（適用於星期一至五）
- 於水療預訂任何60分鐘按摩療程可免費獲贈30分鐘中式足部按壓理療或全身磨砂療程

* 以上活動受相關條款及細則約束（詳情請參閱澳門藝術節官方網站）。

* 如有任何爭議，澳門特別行政區政府文化局及澳門美高梅保留優惠之解釋權及最終決定權。

“Leisure & Art” offer*

For each purchase over MOP800 (net price after discount), customers can receive one discount voucher, enjoying exclusive offers at selected restaurants and spa at MGM MACAU. Vouchers are limited while stocks last. (valid from 14 March until 30 June, 2016)

Exclusive offers include:

- Receive a complimentary box of Macaroon (priced at MOP135) by ordering any Afternoon Tea Set at Pastry Bar
- Buy-2-get-1-free lunch buffet at Rossio(valid from Mondays to Fridays)



- Receive a complimentary 30 minutes Chinese Foot Massage or Body Scrub by booking any 60 minutes massage at The Spa

* Terms and Conditions apply to the above offer. Please refer to the Macao Arts Festival official website;

* The Cultural Affairs Bureau of the Macao S.A.R. Government and MGM MACAU reserve the right of interpretation and final decision regarding any dispute concerning these Terms and Conditions.

免費及不設劃位節目須知 FREE PERFORMANCES AND GENERAL SEATING

各免費節目及於舊法院大樓、演藝學院禮堂及鄭家大屋之演出均不設劃位，先到先得，請提早到場。

Seating for all of the free admission venues and for the performances in the Old Court Building, the Macao Conservatory Auditorium and the Mandarin's House is not assigned and is available on a first come, first served basis.

免費巴士 FREE TRANSPORTATION

澳門文化中心之節目完場後設有免費巴士前往亞馬喇前地、高士德、筷子基和台山。

Free buses to the Praça Ferreira Amaral, Costa, Fai Chi Kei, and Toi San will be available outside the Macao Cultural Centre after every performance.

觀眾須知 NOTICE

1. 觀眾務請提前十分鐘到達表演現場（為免影響演出，主辦單位有權決定遲到者的入場時間及方式）。
2. 6歲以下兒童謝絕入場（《BB保你大》、兒童偶劇《團圓》節目除外），主辦單位有權要求出示相關證明文件，並有權拒絕未滿6歲之兒童進場觀看節目。
3. 演出期間請關閉手提電話及其他響鬧裝置。
4. 演出場內嚴禁吸煙及飲食，並不得攜帶危險物品、飲料、食物及膠袋等進場。
5. 未經許可，不得錄音、錄影或拍照，以免影響演出及其他觀眾。
6. 主辦單位保留臨時更改原定節目及演出者的權利。
7. 如遇惡劣天氣，請密切留意文化局及藝術節網頁、Facebook專頁及“澳門文化局”微信帳號的公告。

1. The organiser strongly urges audience members to arrive on time. The organiser reserves the right to determine at what time and in what manner latecomers are admitted;
2. Children under the age of 6 will not be admitted to MAF performances (except to *In Chants and Circles*). The organiser reserves the right to request and to examine the valid ID of any child to determine his or her age and to deny admission to any child when proof of minimum age cannot be provided;
3. To avoid undue disturbance to the performers and members of the audience, please silence all beeping devices and mobile phones before the programme begins and keep silent and remain seated throughout the performance;
4. Smoking, eating, drinking or the possession of plastic bags or objects considered dangerous is prohibited in performance venues;
5. Cameras and recording devices are strictly prohibited, unless expressly authorised by the organiser;
6. The organiser reserves the right to change the programme and/or the cast of performers at any time.
7. In case of inclement weather conditions, please visit ICM website, MAF website, and MAF Facebook page.

購票地點 COUNTER SALES

澳門

荷蘭園正街71號B地下
俾利喇街108號皇宮大廈地下B鋪（即大家樂旁）
台山巴坡沙大馬路176-186號地下
氹仔孫逸仙大馬路267號利民大廈地下F
冼星海大馬路文化中心

Macau Ticketing Network

- 71-B, Av. do Conselheiro Ferreira de Almeida, G/F
- 108, Rua de Francisco Xavier Pereira, Edf. Palácio, G/F (Next to Café de Coral)
- 176-186, Av. Artur Tamagnini Barbosa, D. Julieta Bldg, G/F
- 267, Av. Dr. Sun Yat-Sen, Lei Man Bldg, G/F F, Taipa
- Macao Cultural Centre, Av. Xian Xing Hai, G/F

香港

西營盤正街18號啟正中心17字樓2號室（西營盤地鐵站B1出口）
電話：(852) 2380 5083 傳真：(852) 2391 6339

珠海

珠海市香洲區珠海大道8號華發商都A3011中影國際影城
電話：(86-756) 869 8882 傳真：(86-756) 869 8822

中山

中山市東區博愛五路2號文化藝術中心
電話：(86-760) 8880 0088 傳真：(86-760) 8833 1886

深圳

深圳市羅湖區嘉賓路太平洋商貿大廈B座908室
電話：(86-400) 628 2188 / (86-755) 8231 2912 傳真：(86-755) 8231 3878

購票熱線及網址 TICKETING HOTLINES AND WEBSITES

澳門：(853) 2855 5555
香港：(852) 2380 5083
內地：(86) 139 269 11111
購票網址：www.macauticket.com

Macao: (853) 2855 5555
Hong Kong: (852) 2380 5083
Pearl River Delta Region: (86) 139 269 11111
Online Ticketing: www.macauticket.com

節目查詢 ENQUIRIES

電話：(853) 8399 6699（辦公時間）
網址：www.icm.gov.mo/fam
電郵：fam@icm.gov.mo

Telephone: (853) 8399 6699 (during office hours)
Festival Website: www.icm.gov.mo/fam
Festival Email: fam@icm.gov.mo



澳門文化遺產
PATRIMÓNIO
CULTURAL
DE MACAU

崗頂劇院 DOM PEDRO V THEATRE

地址 / Address: 崗頂前地 / Largo de Santo Agostinho, Macao

公共汽車 / Buses: 3, 3X, 4, 6A, 8A, 18A, 19, 26A, 33 (於新馬路下車步行約10分鐘 / Get off at Av. de Almeida Ribeiro and walk up to the venue – around 10 minutes)

原稱伯多祿五世劇院，建於1860年，是中國第一所西式劇院，供音樂等文藝演出之用，也是當年葡人社群舉行重要活動的場所。

Built in 1860, the Dom Pedro V Theatre was the first western-style theatre in China. It has survived as a highly significant cultural landmark in the context of the local Macanese community and remains a venue for important public events and celebrations.



舊法院大樓 OLD COURT BUILDING

地址 / Address: 南灣大馬路 / Avenida da Praia Grande, Macao

公共汽車 / Buses: 2, 5, 6A, 7, 16, 28B (於南灣大馬路時代下車步行約5分鐘 / Get off at Praia Grande, Si Toi and walk to the venue – around 5 minutes); 2, 3A, 5, 7, 8A, 10, 10A, 11, 21A, 26A, 33 (於中區殷皇子馬路下車步行約5分鐘 / Get off at Centro, Infante D. Henrique and walk to the venue – around 5 minutes)

法院大樓於1951年落成，原是澳門政府合署大廈，被評為“具建築藝術價值的建築物”並受到保護。大樓已被選址興建澳門新中央圖書館，即將成為澳門文化新地標。

Built in 1951, the Court Building originally served as the Macao Government Offices. Designated as a “building of architectural and artistic value”, it is now destined to become the future home of the Macao Central Library.



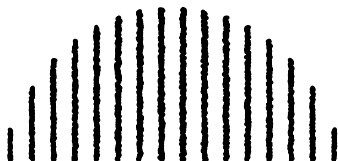
澳門演藝學院 MACAO CONSERVATORY

地址 / Address: 高士德大馬路14-16號 / 14-16, Av. de Horta e Costa, Macao

公共汽車 / Buses: 5, 6A, 9, 9A, 12, 22, 23, 25, 25X, 28C, 32 (於高士德培正學校下車步行約3分鐘 / Get off at Pui Ching Middle School and walk to the venue – around 3 minutes)

建於1930年，底層走廊以直方柱支撐，一樓扇形拱則以花柱頭圓柱支撐，每幢的正面中間部分均有突出的陽台，反映出十九世紀末本地流行的古典主義風格的元素，加上地下層走廊、一樓欄杆及花園圍牆的幾何化裝飾，可知建築物屬於折衷主義風格。

Built in 1930, this building is supported by straight square columns on the ground floor, while the first floor features fantail arches and supported by round columns decorated with flower patterns on the capitals, and prominent balconies. Using elements of classicism popular in late 19th century of Macao, the geometric patterns on the porches on the ground floor and on the upper floor railings and garden walls suggest the building was designed in the eclectic style.





澳門博物館 MACAO MUSEUM

地址 / Address: 澳門博物館前地 / Praça do Museu de Macau, Macao

公共汽車 / Buses: 8A, 18, 18A, 19, 26 (於白鴿巢前地下車步行約15分鐘 / Get off at Praça Luís Camões and walk up to the venue – around 15 minutes) ; 3, 3X, 4, 6A, 8A, 18A, 19, 26A, 33 (於新馬路下車步行約20分鐘 / Get off at Av. de Almeida Ribeiro and walk up to the venue – around 20 minutes)

澳門博物館坐落在世界文化遺產大炮台，是一間展示澳門歷史和多元文化的博物館，樓高三層，1998年落成開幕。

The Macao Museum is located in the UNESCO World Heritage-listed Mount Fortress. Its three levels are dedicated to the history and culture of Macao. The vast number of historically and culturally significant objects in the Museum's collection demonstrates the ways of life of the various communities that have inhabited the city along the centuries. The Museum opened in 1998.



澳門文化中心 MACAO CULTURAL CENTRE

地址 / Address: 澳門新口岸填海區冼星海大馬路 / Av. Xian Xing Hai, NAPE, Macao
公共汽車 / Buses: 3A, 8, 10A, 12, 17

澳門文化中心是本地藝術文化地標，除了為本澳及海外團體提供優質和專業的演出場地，更積極普及多元化的演藝節目及文藝活動，不斷豐富城市的藝術文化氛圍。

The Macao Cultural Centre (MCC), one of the city's cultural landmarks, offers professionally equipped venues and facilities for local and overseas performing groups. Presenting a diverse array of performances and workshops, the MCC plays an important role in enhancing the quality of life in Macao.



祐漢公園 IAO HON GARDEN

地址 / Address: 市場街 / Rua do Mercado de Iao Hon, Macao

公共汽車 / Buses: 2, 6A, 7, 10B, 12, 19, 22, 30, 34

祐漢公園是北區居民的日常休憩場所。公園自2007年至今一直成為澳門藝術節《百藝看館》的演出場地，節目豐富，吸引眾多市民觀賞。

As a day to day leisure area for residents living in the district of Iao Hon, Iao Hon Garden has served as the venue for the *Outdoor Performing Arts Showcase* of the Macao Arts Festival since 2007. Rich in content, the showcase attracts a host of residents to the garden.



區華利前地 JORGE ÁLVARES SQUARE

地址 / Address: 南灣大馬路 / Avenida da Praia Grande

公共汽車 / Buses: 6B, 9, 9A, 18, 23, 28B, 32
(於區華利前地下車 / Get off at Praça de Jorge Álvares) ; 2, 5, 6A 7, 16, 28B (於南灣大馬路時代下車步行約5分鐘 / Get off at Praia Grande, Si Toi and walk to the venue – around 5 minutes)

區華利前地位於南灣大馬路舊法院大樓前，現為南灣區市中心的公園，是區內市民及遊客的休憩區。園內種植了數十棵榕樹，綠草如茵，並設有碑像紀念葡萄牙航海探險家區華利。

Located at the centre of the Praia Grande area in front of the Old Court Building, the Jorge Álvares Square serves as a recreation area for locals and visitors. The Square features beautiful banyan trees and a monument to the Portuguese explorer Jorge Álvares.



永樂戲院 CINEMA ALEGRIA

地址 / Address: 鏡湖馬路85號E地下 / 85E, Estrada do Repouso, Macao

公共汽車 / Buses: 8, 8A, 26

位於新橋區的永樂戲院於1952年建成，是澳門現存歷史最悠久的戲院。永樂戲院亦是澳門粵劇界的重要演出場地，經常有粵劇界代表到此表演。

Located in the San Kio district, this cinema was built in 1952 and of all the cinemas currently operating in Macao it possesses the longest history. The Cinema Alegria is also an important performance venue in Macao's Cantonese Opera circles.



金沙劇場 SANDS THEATRE

地址 / Address: 蒙地卡羅前地203號 / 203, Largo de Monte Carlo, Macao

公共汽車 / Buses: 3A, 8, 10A, 12, 17 (於孫逸仙大馬路金沙酒店下車 / Get off at Av. Dr. Sun Yat-Sen, Sands)

金沙劇場位於澳門金沙酒店三樓，於2007年啟用，並設有六百五十多個座位。主要作為藝術表演及演唱會場地，由傳統中國舞蹈、歌劇表演，以至搖滾及廣東流行曲音樂會應有盡有，為觀眾提供精彩視聽娛樂。

The Sands Theatre, which opened in 2007, is located on the 3rd floor of the Sands Macau Hotel. This 650-seat theatre is mainly used for artistic performances and concerts, providing the audiences spectacular audio-visual experiences.



佳景溜冰場 FUTURE BRIGHT ICE RINK

地址 / Address: 白鴿巢麗豪花園地下 / Praça Luis de Camos, Macau

公共汽車 / Buses: 8A, 18, 18A, 19, 26 (於白鴿巢前地下車步行約3分鐘 / Get off at Praça Luis Camões and walk to the venue – around 3 minutes)

澳門首個及唯一一個真雪溜冰場，佔地面積達一萬一千平方呎，設有專業製冰及冰面平整設備。

Occupying 11,000 square feet, the Future Bright Ice Rink is the first and the only real ice rink in Macao. It provides adequate and modern facilities for customers to enjoy ice skating.



鄭家大屋 MANDARIN'S HOUSE

地址 / Address: 龍頭左巷10號 / 10, Travessa de António da Silva

公共汽車 / Buses: 18, 28B (於亞婆井前地下車步行約3分鐘 / Get off at Largo do Lilau and walk to the venue – around 3 minutes)

鄭家大屋約於1869年前建成，為一院落式大宅，是中國近代著名思想家鄭觀應的故居，佔地近四千平方米，是澳門少見的家族式建築群，經長年修復後2010年對外開放。

Built before 1869, the Mandarin's House is the former residence of Zheng Guanying, a renowned modern Chinese philosopher. It is a traditional Chinese residential compound occupying an area of some 4,000 square metres. Following years of extensive renovation, the Mandarin's House officially opened to the public in 2010.



	戲劇 Theatre		舞蹈 Dance	音樂 Music	展覽及綜藝節目 Exhibition & Miscellaneous
30/4 六 Sat					
1/5 日 Sun	青少年粵劇 《穆桂英大破洪州》 Mu Guiying Battling in Hongzhou P.64 本地 Local	開幕鉅獻 《仲夏夜之夢》 A Midsummer Night's Dream P.8	舞蹈劇場《賞味期限》 Shelf Life P.26 本地 Local	BB 保你大 In Chants P.52 本地 Local	
2/5 一 Mon					
5/5 四 Thur					
6/5 五 Fri	羊咩咩·郁郁拱 The Assembly of Animals P.54	紫釵記 The Legend of the Purple Hairpin P.12 本地 Local		繪本音樂劇場 《亂世童話》 The Fairy Tales from the World of Chaos P.44 本地 Local	
7/5 六 Sat		茶夢傳 A Tea for a Dream P.66 本地 Local	冰上飛翔 Glide P.56		
8/5 日 Sun					
12/5 四 Thur	陸游與唐琬 Lu You and Tang Wan P.68				
13/5 五 Fri					
14/5 六 Sat	《牡丹亭》 折子戲專場 Excerpts of The Peony Pavilion P.18	互動劇場 《微觀莎士比亞》 Micro-Shakespeare P.14	短打莎士比亞 The Complete Works of William Shakespeare (Abridged) P.16 本地 Local	Disabled Theater P.28	2016 澳門視覺藝術年展 西方媒材類 Macao Annual Visual Arts Exhibition 2016 Western Media Category P.80 本地 Local
15/5 日 Sun				《6》&《7》 6 & 7 P.30	
7/8 日 Sun					

	戲劇 Theatre	舞蹈 Dance	音樂 Music	展覽及綜藝節目 Exhibition & Miscellaneous
17/5 二 Tue			《小城故事·甜蜜蜜》 ——陳潔麗再現鄧麗君經典音樂會 Teresa Teng's Classics by Lily Chen P.14 本地 Local	
20/5 五 Fri		迷戀 Obsession P.34		
21/5 六 Sat	兒童偶劇《圈圈》 Circles P.60 本地 Local	最後的錄音帶 Krapp's Last Tape P.38	《淨土之旅》音樂會 Journey to the Last Frontier – Concert P.46 本地 Local	百藝看館 Outdoor Performing Arts Showcase P.58
22/5 日 Sun			穆洛娃與澳門樂團 Mullova and Macao Orchestra P.16 本地 Local	
27/5 五 Fri	水滸英雄之 某甲某乙 Someone in "Outlaws of the Marsh" P.10 本地 Local		音樂劇場《雙·對》 COPPIA P.48	
28/5 六 Sat			壓軸呈獻《馬克白》 Macbeth P.20	紅船清揚— 細說粵劇文化之美 The Enchanting Red Boat – An Episode of the Cantonese Opera Culture P.82 本地 Local
29/5 日 Sun				
30/5 一 Mon				
9/10 日 Sun				



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