



香港灣仔港灣道二號12字樓
12th Floor, 2 Harbour Road, Wanchai,
Hong Kong

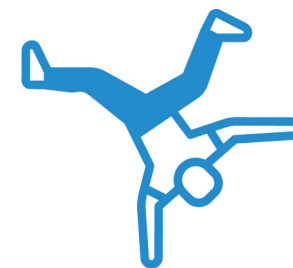
電話 Tel & WhatsApp: (852) 2828 4949

傳真 Fax: (852) 2824 2100

電郵 Email: enquiry@nolimits.hk



nolimits.hk



無限亮

NoLIMITS

Inclusiveness through the Arts 以藝術共融

2021 第三屆
3rd Edition

場刊 House Programme

聯合主辦 Co-presented by



香港藝術節
Hong Kong Arts Festival



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

香港藝術節 Hong Kong Arts Festival

感謝 would like to thank



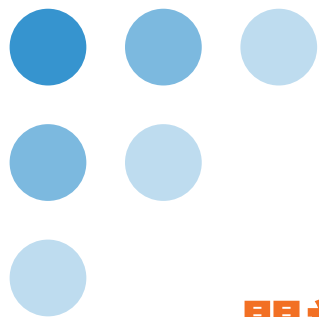
香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心同步同進 RIDING HIGH TOGETHER

聯合呈獻 for co-presenting

「無限亮」 及賽馬會「無限亮」教育及社區外展節目 “No Limits” and Jockey Club “No Limits” Education and Community Programme

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關於「無限亮」

「無限亮」計劃由香港藝術節及香港賽馬會慈善信託基金聯合呈獻，於2019年首辦，致力創造無障礙、無限制的環境，並透過藝術來探索及推動社會共融。

藝術超越人體極限，引發無限想像。2021年第三屆「無限亮」將呈獻精彩節目，包括音樂、舞蹈、戲劇及電影等。由一眾來自世界各地與本地不同能力藝術家，由心而發，從心而動，衝破身體限制，創造出無限精采的藝術世界，為觀眾帶來獨一無二的表演。

2021「無限亮」的精彩節目將主要通過網上平台呈現，讓身在家中的你和我都能無障礙地欣賞演出，透過網絡世界將共融的信息滲透至社區。

「無限亮」計劃亦同時透過多元的教育及社區外展節目，豐富社會各界的藝術體驗，並讓年輕人與不同能力人士一同分享藝術帶來的喜悅。

策略支持伙伴
Strategic Supporting
Partner



支持機構
Supporting
Organisations



About “No Limits”

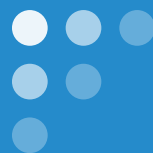
“No Limits”, first launched in 2019 and co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust, aims to create a barrier-free environment and explore and promote inclusiveness and understanding through the arts.

Art is not bound by one's ability but limited only by one's imagination. With the 2021 “No Limits”, you are invited to experience a series of programmes which cover music, dance, theatre and film by international and Hong Kong artists of different abilities that defy constraints and boundaries.

The 2021 “No Limits” will present a series of exciting, mainly online programmes for our artists and audiences to convene virtually, and to share the message of inclusiveness in the arts with society.

The project also invests heavily in arts education for young people; diverse arts experience are designed to nurture students' interest in the arts, and to enable them to share the joy of the arts together with people of different abilities.





香港藝術節

香港藝術節是一所非牟利機構，於1973年正式揭幕，是地區內舉足輕重的表演藝術節，亦是國際藝壇中重要的文化盛事。

香港藝術節於每年2月至3月期間呈獻眾多優秀本地及國際藝術家的演出，節目式式俱備，既顧及古典傳統口味，亦兼備大膽創新的表演形式。

香港藝術節多年來積極委約及製作本地全新的戲劇、音樂、室內歌劇及當代舞蹈創作，不少作品更已在香港及海外多度重演。

香港藝術節每年舉辦逾300項針對公眾及學生的「加料節目」和多元化藝術教育活動，致力豐富香港的文化生活。其中「青少年之友」已在過去29年為逾782,000位學生提供藝術體驗活動。

更多詳情，請瀏覽以下網頁：

香港藝術節：www.hk.artsfestival.org

藝術節「加料節目」：go.hkaf.org/2021plus

藝術節青少年之友：www.yfs.artsfestival.org

Hong Kong Arts Festival

HKAF, a non-profit organisation launched in 1973, is a major international arts festival committed to enriching the cultural life of the city.

HKAF presents in February and March every year leading local and international artists in all genres of the performing arts, placing equal importance on great traditions and contemporary creations.

HKAF also commissions and produces work in theatre, music, chamber opera and contemporary dance by Hong Kong's own creative talent and emerging artists, many of which have had successful subsequent runs in Hong Kong and overseas.

HKAF presents each year over 300 "PLUS" and educational activities that offer diverse arts experiences to the general public and students. Its "Young Friends" scheme has reached over 782,000 students in the past 29 years.

For more information, please visit:

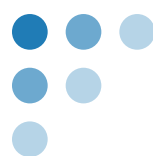
Hong Kong Arts Festival: www.hk.artsfestival.org

Hong Kong Arts Festival PLUS: go.hkaf.org/2021plus

Young Friends: www.yfs.artsfestival.org



獻辭



我很高興代表整個藝術節團隊，歡迎閣下欣賞第三屆「無限亮」演出。過去一年，疫情令表演藝術發展出不同的演出形式，亦改變了藝術家與觀眾的互動方式。上兩屆「無限亮」廣受好評，今屆我們在網上以至實體現場都籌備了一連串精采節目，繼續邀請大家一起分享藝術帶來的喜悅，一起探索通過藝術為不同能力人士創造共融空間的無限可能。今年「無限亮」除了為觀眾呈獻不同能力藝術家的優秀演出，也帶來多元化的網上社區及教育活動。

我們感謝香港賽馬會慈善信託基金一直支持，並與我們聯合呈獻這項富有意義的計劃，亦感謝香港展能藝術會在藝術通達服務方面提供意見和幫助。「無限亮」希望通過提供藝術通達服務讓不同能力人士都能參與我們的節目，並有難忘且具啟發性的體驗。最後在此感謝你的支持，讓我們得以繼續透過藝術宣揚共融精神。

何嘉坤

香港藝術節行政總監

Message

On behalf of the Hong Kong Arts Festival team, I am delighted to welcome you to the third edition of "No Limits". The pandemic has changed the ways performing arts are presented and how artists interact with audiences. After the well-received first and second editions, we have curated an exciting line-up of mainly online programmes this year. With "No Limits", we invite everyone to share the joy of the arts together and explore the endless possibilities of using the arts to create a welcoming space for people of different abilities. This is reflected in the exciting programmes featuring artists with different abilities, and in the diverse range of online community and education activities presented this year.

We are most grateful to The Hong Kong Jockey Club Charities Trust for co-presenting this meaningful project with us and for their continuous support. I am also appreciative of the support of the Arts with the Disabled Association Hong Kong for their assistance with arts accessibility services. With the different accessibility services provided for our programmes, I hope that everyone will each find the best entry point to enjoy the "No Limits" performances and find them inspiring and enjoyable. I offer my warm thanks to you for supporting us in the promotion of inclusiveness through the arts.

Tisa Ho

Executive Director
Hong Kong Arts Festival

獻辭



香港賽馬會慈善信託基金很高興連續三年支持「無限亮」計劃，讓全球不同能力的演藝精英盡展才華；市民可無限制地欣賞藝術，享受箇中樂趣。

本屆將在線上線下呈獻音樂、舞蹈、戲劇和電影等豐富節目，擴闊觀眾視野，啟發多元思維，充分體現「無限亮」精神，真正做到藝術無疆界；同時藉着教育及社區外展活動，提升藝術工作者以至業界的專業水平，促進本地共融藝術的發展；並藉此增加不同能力人士與公眾的互動，推動社會共融。

馬會在推動藝術文化及保育方面的工作一直不遺餘力，期望為香港注入藝術文化活力，豐富生活，並推動創意共融。這反映馬會秉持致力建設更美好社會的宗旨，以獨特綜合營運模式，透過賽馬及博彩帶來的稅收及慈善捐款，回饋社會。

在此感謝香港藝術節協會與香港展能藝術會對計劃的全力支持。祝願「無限亮」圓滿成功。

張亮

香港賽馬會
慈善及社區事務執行總監

Message

The Hong Kong Jockey Club Charities Trust is pleased to support the “No Limits” project for the third consecutive year to showcase the talents of differently-abled art maestros worldwide and make arts accessible for the enjoyment of all.

With a diverse offering of music, dance, theatre and documentaries, available both online and offline, “No Limits” goes beyond boundaries to broaden audiences’ vision and thought from various perspectives. Accompanying education and community programmes aim to empower arts practitioners, increase the sector’s capacity, advance inclusive local arts, and enhance the public’s interaction with artists of different abilities for a more inclusive society.

The Club is dedicated to building a culturally vibrant city, enriching lives and promoting social inclusion through the arts and heritage conservation. This reflects the Club’s strong commitment to its purpose – the betterment of society, which is made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

I would like to thank the Hong Kong Arts Festival Society and Arts with the Disabled Association Hong Kong for their wholehearted support, and wish this year’s “No Limits” resounding success.

Leong Cheung

Executive Director, Charities and Community
The Hong Kong Jockey Club

藝術通達服務

藝術通達服務為不同能力人士提供相應的輔助，讓他們可無障礙地欣賞演出，推動社會共融。

「無限亮」提供的藝術通達服務包括*：



口述影像

以言語描述影像，讓視障人士能夠掌握舞台上的視覺資訊，使整個觀賞體驗更立體。



歡迎導盲犬

歡迎導盲犬陪同視障人士進入觀賞範圍。



點字場刊

透過點字介紹節目資訊。



通達字幕(繁體中文)

利用文字描寫聲效和說話內容，讓聽障人士能夠掌握舞台上的聽覺資訊，有助投入現場氣氛。



手語傳譯

提供即時的香港手語傳譯，讓手語使用者能夠理解舞台上的說話內容。



劇場視形傳譯

在提供香港手語傳譯的同時輔以符合戲劇角色的身體動作及面部表情，確保手語使用者不會錯過演員的重要動作及表情。



簡易圖文版刊物

透過淺白的文字和圖片介紹節目資訊。



自在劇場

特意設計友善的觀賞環境，讓自閉特色、智力障礙及其他學習障礙人士能夠自在地享受演出。劇場內如燈光及音響等會作適當的調整，以緩和舞台效果帶來的感官刺激，亦容許觀眾在演出期間隨意進出劇場。劇場外更設有冷靜區，歡迎感到不安或不適的人士使用。



額外輪椅位

與場地特意安排，額外提供比一般演出更多輪椅座位。

Arts Accessibility Services

Arts can be enjoyed with different senses and by different means. We provide Arts Accessibility Services and facilities for persons with different abilities to enjoy our arts programmes.

Arts Accessibility Services provided by “No Limits” include*:



Audio Description

Describe visual information to enable people with visual impairment to conjure up images in their mind.



Guide Dog Friendly

Guide dogs accompanied by people with visual impairment are welcome to enter the audience space.



Braille Booklet

Programme information provided using braille.



Accessible Captions in English

Describe sounds and speech through text to help people with hearing impairment better understand the programmes and immerse themselves into the performance.



Hong Kong Sign Language Interpretation

Enable Hong Kong Sign Language users to better understand the programmes through on-site interpretation.



Theatrical Interpretation

Theatrical Interpretation not only translates the lines for Hong Kong Sign Language users, but also incorporates the body gestures and facial expressions of each character into the interpretation.



Easy-to-Read Booklet

Information provided using simple languages and pictures that are easily understood.



Relaxed Performance

A relaxed performance creates a supportive atmosphere through arrangements that include the adjustment of lights and sound, designated chill-out zones for anyone feeling overwhelmed during the show, and a welcoming attitude towards noise and movement from the audience.



Extra Wheelchair Seats

In collaboration with the venue provider, extra wheelchair seats will be made available.

*每場「無限亮」演出皆提供不同的藝術通達服務，詳情請參閱相關節目的內頁。

* Arts Accessibility Services differ between “No Limits” programmes. Please refer to the respective programme pages for details.

伍卓賢《無限遊樂場》 Playground by Ng Cheuk-yin

香港藝術節「無限亮」委約及製作
Commissioned and produced by the
Hong Kong Arts Festival "No Limits"

世界首演
World
Premiere

「無限亮」演出 “NO LIMITS” PERFORMANCES



「無限亮」網頁內首演
World Premiere on the "No Limits" website

四月
APR 16 8PM



節目長約1小時
Approximately 1 hour



請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

藝術通達服務 Arts Accessibility Services



同場加映演前節目
Pre-show Performance

向爵士樂大師雷·查爾斯致敬
Tribute to Ray Charles



節目長約20分鐘
Approximately 20 minutes

作曲家及音樂總監 Composer and Music Director	伍卓賢 Ng Cheuk-yin
指揮 Conductor	吳懷世 Wilson Ng Wai-sai
樂隊總監及鋼琴 Band Leader and Piano	雷柏熹 Patrick Lui Pak-hay
弦樂 Strings	True Colors Symphony
鍵盤 Keyboard	張貝芝 Joyce Cheung Pui-chih 扎斯維爾·路些諾 Jezrael Lucero
低音結他 Bass Guitar	黃德聰 Wong Tak-chung
結他 Guitar	林知秋 Wilson Lam Chi-chau
爵士鼓 Drums	李駿銚 Dean Li Chun-yiu
小號 Trumpet	林韋行 Oscar Lam Wai-hang 小潘蒂格·費迪南·蘇利安奴 Pantig Ferdinand Jr. Soriano
色士風 Saxophone	史葛·墨菲 Scott Murphy 程家慧 Chemie Ching Ka-wai
長號 Trombone	徐紹輝 Tony Tsui Siu-fai 蔡奕熙 Samson Tsoi Yik-hei
敲擊 Percussion	唐舜菁 Margie Tong Shun-ching
敲擊及長笛 Percussion and Flute	小費洛羅·尚南德 Floro Sernande Jr.
世界音樂 World Music	劉俊豪 Hakgwai Lau Chun-ho
胡琴 Huqin	張重雪 Zhang Chong-xue*
揚琴 Yangqin	張家翔 Chang Chia-hsiang*
中阮 Zhongruan	吳曼翎 Wu Man-lin*
笛子 Dizi	陳子旭 Chan Chi-yuk*
噴吶及管 Suona and Guan	馬瑋謙 Ma Wai-him*
敲擊 Percussion	廖倚苹 Liao Yi-ping*

*承蒙香港中樂團允許參與演出 With kind permission of the Hong Kong Chinese Orchestra



錄像導演 Video Director	陳健朗 Chan Kin-long	
音響工程師及混音師 Sound Engineer and Mixing	羅皓文 Thomas Lo	
母帶後期處理 Mastering	Simon Li at nOiz	
花好音樂有限公司 Flower Music	徐 蠻 Amanda Chui 洪樂曦 Ivy Hung Lok-hei	趙彥喬 Endarra Chiu Yin-kiu
譜務 Score Preparation	洪樂曦 Ivy Hung Lok-hei 謝大順 Tse Tai-shun	陳嘉璋 Bronwen Chan
True Colors Symphony		
彩排指揮 Rehearsal Conductor	吳 晉 Goh Ching	
小提琴1 Violin I	宋頌詩 Audrey Sung Song-shi 劉佩瑜 Connie Lau 丁怡杰 Ding Yi-jie 林子皓 Hugo Lam Tsz-ho 林卓衡 Lam Cheuk-hang	李少豪 James Lee Siu-ho 梁康裕 Leung Hong-yu 黎美倫 Lilian Lai Mei-lun 何承憲 Madison Ho Shing-hin 胡皓婷 Sophie Wu Ho-ting
小提琴2 Violin 2	陸煦琳 Cinnia Lok Hui-lam 潘穎珩 Davinia Poon Wing-hang 彭鈺承 Hugo Pang Yuk-shing 彭鈺林 Jayden Pang Yuk-lam	車婉媚 Jenny Cher Yuen-may 何頌勇 Linus Ho Stuart 吳泳千 Rain Go Wing-chin 葉皓翔 Yip Ho-cheung
中提琴 Viola	陳思睿 Cary Chan Si-rui 鄧浩研 Chris Tang Ho-yin 劉家翹 Ives Lau Ka-kiu	區浩鈞 Michael Au Ho-kwan 黃鋸渝 Natalie Wong Si-yu 李悅熒 Sabrina Li Yuet-ying
大提琴 Cello	Anusha Girish Cho 宋尚霖 Dave Sung Shang-lin	Elizabeth Won Jiho 歐惠雯 Emas Au
低音提琴 Bass	李文瀚 Marco Lee Man-hon	陳彥熹 Raphael Chan Yin-hei

演前節目：向爵士樂大師雷·查爾斯致敬 Pre-show Performance - Tribute to Ray Charles

歌手 Singer	鍵盤 Keyboard
朱茵怡 Sara Chu Yan-yi	扎斯維爾·路些諾 Jezrael Lucero
低音結他 Bass Guitar	爵士鼓 Drums
黃德聰 Wong Tak-chung	陳衍光 Samuel Chan

這場六十分鐘的音樂會，將呈獻由不同能力人士演奏伍卓賢創作的全新樂曲。音樂會由吳懷世指揮及香港 True Colors Symphony 的弦樂組擔綱演奏。此交響樂團成員包括不同能力人士、長者及少數族裔音樂家。此外，獲邀上台演奏的還有中樂、爵士樂、古典音樂和世界音樂的樂手。《無限遊樂場》憑這個陣容，盡顯各位樂手的特色之餘，也展現了音樂豐富多樣又和諧共鳴的特質。

《無限遊樂場》的音樂場景是我們全都熟悉的城市——香港。這座城市由不同族群背景的人士組成，充滿著各式各樣的文化、思想和信念。當這些東西共治一爐，便經常會迸發出各種有趣想法。城中的語言、傳統和建築，無不反映出這一點。而《無限遊樂場》就是要突顯「多元共融」的概念。

希望這場音樂會能成為一個遊樂場，讓不同文化的人士齊聚一堂，一起遊樂。獨樂樂不如眾樂樂，也希望各位觀眾和樂手在音樂遊樂場盡興以後，能將歡樂分享給他人。



The concert presents around 60 minutes of newly composed music, featuring the string section of True Colors Symphony, a Hong Kong-based orchestra composed of members of different abilities, seniors and musicians from ethnic minority groups. Musicians performing Chinese instruments, jazz music, classical music and world music will also be invited onstage to perform brand-new compositions by Ng Cheuk-yin under the baton of Wilson Ng. With this lineup, **Playground** offers a platform to showcase musicians' differences and also the diverse yet harmonic quality of music.

The context of the music of **Playground** is the city we are all familiar with—Hong Kong. The city is made up of people from different racial backgrounds, and is infused with diverse cultures, ideas and beliefs. When these come together they often throw up interesting ideas, reflected in the city's languages, traditions and architecture. **Playground** aims to highlight the idea of "Harmony in Diversity."

This concert hopes to serve as a common playground for people from different cultures to come together and have fun. We hope audiences and musicians alike will enjoy themselves with the musical encounters in this "playground" and find happiness in music.





樂章 Chapters

第一章 《期待已久的早晨》

Chapter One A Long-awaited Good Morning

第二章 《雜貨舖》

Chapter Two Grocery Store

第三章 《山》

Chapter Three Mountain

第四章 《大坑冇火龍》

Chapter Four Ain't No Fire Dragon in Tai Hang

第五章 《靈根》

Chapter Five Root

第六章 《逃》

Chapter Six Escape

第七章 《進行曲》

Chapter Seven March

© Charlotte Lam



伍卓賢 Ng Cheuk-yin

音樂總監及作曲
Music Director and Composer

音樂創作人、製作人、笙演奏家及無伴奏合唱藝術家。

伍卓賢為一舖清唱藝術總監，新融合音樂組合SIU2音樂總監及香港小交響樂團首位駐團藝術家。畢業於香港中文大學音樂系，主修作曲，其後到東京國際基督教大學研修日語，又到荷蘭Codarts藝術大學修讀爵士樂。

2012年獲香港藝術發展局頒發「年度最佳藝術家獎」，2013年及2009年分別憑雙笙協奏曲《在這城崩壞之前》和合唱劇場《石堅》取得CASH金帆獎最佳正統音樂作品獎。2014年及2019年兩度憑合唱作品《我唱出了世界的聲音》獲CASH金帆獎最廣泛演出獎（正統音樂）。2018年憑張敬軒《百年樹木》獲得叱咤樂壇流行榜頒獎典禮「我最喜愛的歌曲大獎」。

伍卓賢為不同藝術團體及歌手創作音樂，管弦樂作品有笙協奏曲《七月》（中樂）、民族管弦樂《唐響》、爵士鼓協奏曲《飛》及敲擊樂協奏曲《白》等。而為一舖清唱所創作的劇目有《石堅》、《香·天》、《阿飛正轉》及《維多利亞講》等。其他作品包括大型舞劇《倩女幽魂》、《白蛇》、《弟子規》、麥兜電影《噹噹伴我心》、幾米劇場音樂劇《如果我可以許一個願望》、合唱作品《我唱出了世界的聲音》、《音有愛》、《在我們長大之前》及《耳在天堂》等。流行曲包括張敬軒《見或不見》、《櫻花樹下》及陳奕迅《開不了心》等。伍卓賢亦曾推出個人無伴奏合唱專輯《兩個人總比一個人好》及《一人合唱團》。

伍卓賢 Ng Cheuk-yin

作曲家及音樂總監 Composer and Music Director

Ng Cheuk-yin is a composer, music producer, sheng performer and a cappella artist.

Ng is the artistic director of the Yat Po Singers, the first artist associate of the Hong Kong Sinfonietta and music director of the fusion band SIU2. After receiving a post-graduate degree from the Department of Music at the Chinese University of Hong Kong, he went on to study Japanese at the International Christian University in Tokyo and jazz music at Codarts University for the Arts in the Netherlands.

In 2012, Ng received the award for Best Artist from the Hong Kong Arts Development Council. In 2009 and 2013, he won Best Serious Composition in the CASH Golden Sail Music Awards for the theatrical choral concert **Rock Hard** and the double sheng concerto **Before the City Collapses** respectively. His choral work **Singing Voices of the World** was twice awarded the CASH Golden Sail Most Performed Works (Serious Music) Award, in 2014 and 2019. Ng also received the "My Favourite Song" award at the 2018 Ultimate Song Chart Awards Presentation.

Ng's major orchestral works include the sheng concerto for Chinese orchestra **The Seventh Month**, the drum-set concerto **Fly**, the Chinese orchestral work **Tang Resonating** and the Chinese percussion concerto **White**.

Other compositions by Ng include music for the dance drama **L'Amour immortel**, **Lady White of West Snake** and **Di Zi Gui**; music for the concert **Herbal, Vocal or Motional?**, a crossover collaboration between the Yat Po Singers and the Hong Kong Chinese Orchestra; and the Yat Po Singers' productions **Requiem HK**, **Pica Pica Choose**, **This Victoria Has No Secret**, and **Sing Sang Sung**. Other genre types include the film score for the McDull movie, **Pork of Music**; choral works **Before We Grow Up**, **Voices of the World**, **Music of Love** and **Ears in Heaven**; and pop songs **Meet Or Not To Meet** and **Under the Cherry Blossom Tree** by Hins Cheung and **Can't Get Happy** by Eason Chan.



© Jino Park_MOC



吳懷世 Wilson Ng Wai-sai

指揮
Conductor

吳懷世在香港出生，十一歲開始學吹長笛。攻讀指揮前，他曾在巴黎和洛桑研習長笛，並與里昂歌劇院芭蕾舞團於香港藝術節合作，擔任客席長笛獨奏家。後來，他在柏林藝術大學和蘇格蘭皇家音樂學院進修指揮，並獲挑選到美國阿斯本音樂節和日本太平洋音樂節擔任指揮。他也曾獲選參加伯納德·海汀克、大衛·津曼、羅傑·諾林頓等巨匠的大師班。吳懷世曾在多個比賽中獲獎，包括德國班伯格的馬勒指揮大賽，法蘭克福的蕭提國際指揮大賽，巴黎的國際史雲蘭諾夫指揮大賽，以及阿斯本音樂節指揮大獎。他二十八歲便擔任首爾愛樂樂團副指揮，2019年在首爾藝術中心樂團音樂節首次登場，也曾擔任韓國及世界各地多個管弦樂團的客席指揮。

2013年，吳懷世與黃家正在第41屆香港藝術節舉行了長笛與鋼琴音樂會。2014年，吳懷世在香港成立了馬勒樂團，並擔任藝術總監。為表揚他對藝術文化發展的貢獻，香港民政事務局局長於2017年向吳懷世頒發了嘉許狀；2018年，香港藝術發展局向他頒發了2017香港藝術發展獎——藝術新秀獎。

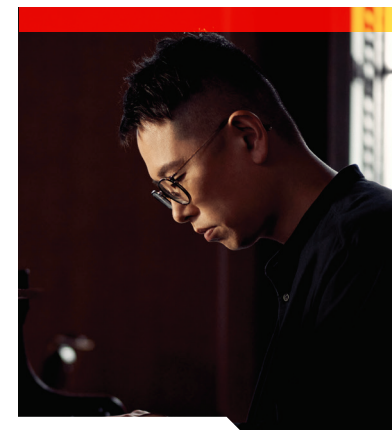
Born in Hong Kong, Wilson Ng took his first flute lessons at the age of 11. He studied flute in Paris and Lausanne and performed as a guest solo flautist with the Lyon National Opera Ballet at the Hong Kong Arts Festival before studying conducting. He later continued his conducting studies at the Universität der Künste Berlin and the Royal Conservatoire of Scotland, and was chosen for the conducting academies at the Pacific Music Festival and the Aspen Music Festival. He was also selected to join the masterclasses with Bernard Haitink, David Zinman and Roger Norrington. He has been a prizewinner at the Mahler Competition in Bamberg, the Sir Georg Solti International Conductors' Competition in Frankfurt, the Svetlanov International Conducting Competition in Paris and the James Conlon Conductor Prize at the Aspen Music Festival. Ng was appointed associate conductor of the Seoul Philharmonic Orchestra at the age of 28, making his debut at the Seoul Arts Center Orchestra Festival in 2019. He has also performed as guest conductor with numerous other orchestras in Korea and around the world.

In 2013, Wilson Ng performed a flute and piano recital with KaJeng Wong at the 41st Hong Kong Arts Festival. Ng founded the Gustav Mahler Orchestra in 2014, based in Hong Kong, of which he is artistic director. For his contributions to the development of arts and culture, he received a Certificate of Commendation from the Hong Kong Secretary for Home Affairs in 2017 and he received a Young Artist Award from the Hong Kong Arts Development Council in 2018.

True Colors Symphony

True Colors Symphony由樂苗基金成立，旨在發掘不同能力人士的音樂才華，創造不同形式的活動和表演，讓他們找到屬於自己的舞台。為讓不同背景的人彼此接觸及互動，True Colors Symphony招募的樂手包括兒童、青少年、成人、長者、少數族裔、視障人士、聽障人士、肢體殘障人士、自閉特色及有特殊學習需要的學生。作為全港最大的共融樂團，True Colors Symphony提倡「Be True, Be Colors」，深信「共融」除了與不同能力人士同行，還包括家庭同樂、長幼同學、中西同奏和師生同創。True Colors Symphony亦跟不同音樂家合作，攜手推廣共融，其中包括獨臂小提琴家殷兆基（加拿大）及聽障敲擊音樂家伊芙蓮·格妮女爵士（蘇格蘭）。

Founded by the PMA Music Foundation, True Colors Symphony aims to nurture the musical talent of the different abilities and provide them with various platforms to shine. Being the largest all-inclusive orchestra in Hong Kong, True Colors Symphony encourages interactions between people of different backgrounds. Members of True Colors Symphony include children, teenagers, adults, senior citizens, ethnic minorities, the visually impaired, hearing-impaired, physically impaired, students with autism spectrum disorder or other special educational needs. Advocating “Be True, Be Colors”, True Colors Symphony supports inclusion, celebrates differences, demonstrates abilities and excellence that can be achieved together. Renowned musicians the Symphony has collaborated with include one-handed Canadian violinist Adrian Anantawan and Scottish percussionist Dame Evelyn Glennie, who has excelled in her field despite her hearing loss.



雷柏熹 Patrick Lui Pak-hay

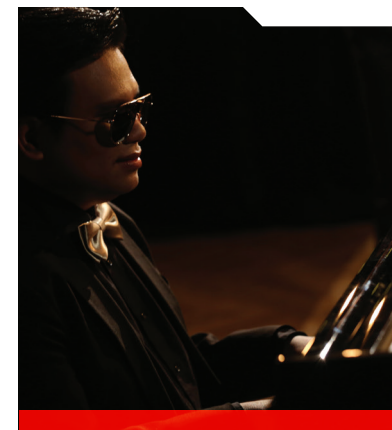
樂隊總監及鋼琴
Band Leader and Piano

雷柏熹身兼鋼琴手、作曲家、編曲家和監製，並屢獲殊榮。自從柏克萊音樂學院畢業後，他活躍於世界各地，演出足跡遍及北美、歐洲與亞洲。

雷柏熹曾為電影、電視節目和舞台製作提供原創音樂，亦常與本地樂隊RubberBand合作，其作品受廣泛好評。此外，他屢次與外地爵士樂團合作演出自己的原創作品，其爵士大樂團專輯《Sonder》於2020年發表。專輯於紐約灌錄，錄音、混音及母帶後期製作由兩屆格林美獎得主邁克·馬西阿諾包辦。

Patrick Lui is an award-winning pianist, composer, arranger, and producer. A graduate of Boston's Berklee College of Music, he has performed at concerts and festivals around the world in North America, Europe and Asia.

Lui has also composed for film, television and theatre. He is a frequent collaborator with the pop group RubberBand, and their works together have received wide acclaim. Lui also performs his compositions with his own big band as well as others abroad. His debut big band album, **Sonder**, was released by Sony in 2020. It was recorded in New York City and mixed and mastered by two-time Grammy award winner Mike Marciano.



扎斯維爾·路些諾 Jezrael Lucero

鍵盤
Keyboard

完美音感只是扎斯維爾·路些諾多種令人讚歎的能耐之一。據他2003年逝世的父親說，路些諾十三個月大便可唱法蘭·仙納杜拉的《夜裡陌生人》，兩歲便能用鋼琴彈奏古典協奏曲，四歲起便在酒店表演，在電視節目中亮相。路些諾是一位極有天分的爵士鋼琴家，十根手指在鍵盤上時如獨行螳螂高視闊步，時如狂亂蝗蟲你爭我奪。除了鋼琴，他還擅長唱歌、編曲、打鼓、結他和低音結他。除此之外，他自1985年5月1日早產出生起便雙目完全失明。

「成長是路些諾另一樣精通的事。以成熟程度來說，他玩音樂時更像一個四十五歲的人。」與路些諾亦師亦友，受人敬重的音響工程師兼樂手史基普·莫伊說。「他一踏上演奏台便散發出一種擋不住的魅力。我在世界各地跟一些重量級藝術家合作過，他們全都擁有這份魅力。史提夫·汪達有，雷·查爾斯有……這小子也有。」

Perfect pitch is just one of the many remarkable things about Jezrael Lucero. According to his late father—who died in 2003—Lucero was singing Frank Sinatra's **Strangers in the Night** at the age of 13 months; he was playing classical concertos on the piano at two; and he has been gigging in hotels and appearing on TV shows since he was four. As well as being a tremendously gifted jazz pianist, whose fingers can prance like a praying mantis or scramble like frenzied locusts on a keyboard, he's a singer, arranger, drummer, bass player, and guitarist. In addition to all this, he has been completely blind since his premature birth on 1 May 1985.

"Growing up is another thing Lucero has done exceedingly well. He plays more like a 45-year-old, in terms of maturity," says friend and mentor Skip Moy, a respected sound engineer and musician. "He also carries a certain charisma when he gets on a bandstand. I've worked with some fairly heavy-duty artists, globally, and those guys have that charisma you can carry. Stevie Wonder has it, Ray Charles has it... This kid has it."



荷蘭室內合唱團 Netherlands Chamber Choir 《忘》Forgotten

音樂 Music | 荷蘭 The Netherlands

香港藝術節「無限亮」委約錄製
This video recording was commissioned by
the Hong Kong Arts Festival “No Limits”

世界首映
On screen
for
the first time



© MelleMeivogel

「無限亮」網頁內播放 Available on the “No Limits” website

三月 8 10AM 31 11PM
MAR

藝術通達服務 Arts Accessibility Services



中、英文口述影像
Audio Description in Cantonese and English

節目長約1小時
Approximately 1 hour

荷蘭語對白，附中、英文字幕
Dialogues in Dutch with Chinese and English subtitles

請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

「無限亮」加料節目 Beyond Limits

藝術家分享 Meet-the-Artist
講者：提多·韋沙（荷蘭室內合唱團藝術與行政總監）
Speaker: Tido Visser (Artistic and Managing Director of the Netherlands Chamber Choir)
活動詳情請到第118頁。
Please refer to page 118 for more details.

首席指揮 Chief Conductor 彼得·迪克斯卓 Peter Dijkstra

演員 Actor 阿贊·埃德芬 Arjan Ederveen

木笛 Recorder 艾力克·波斯葛拉夫 Erik Bosgraaf

電子音樂 Electronics 喬里特·坦明葛 Jorrit Tamminga

導演 Director 提圖斯·提爾·格蘭尼斯迪治 Titus Tiel Groenestege

故事創作 Idea and Concept 提多·韋沙 Tido Visser

文本 Text 史賓偉士 Spinvis

荷蘭室內合唱團 Netherlands Chamber Choir

女高音 Soprano
安內特·蘭斯 Annet Lans
莫尼卡·蒙泰羅 Mónica Monteiro
艾爾瑪·迪卡 Elma Dekker
伯達妮·舒菲德 Bethany Shepherd

女中音 Alto
伊爾莎白·格里森 Elsbeth Gerritsen
瑪蓮·戈斯坦 Marleene Goldstein
多蓮·李維斯 Dorien Lievers
阿莎·奧臣 Åsa Olsson

男高音 Tenor
史提芬·貝格哈默 Stefan Berghammer
威廉·奈特 William Knight
安德烈·告魯士 André Cruz
馬提斯·荷根蒂克 Mattijs Hoogendijk

男低音 Bass
雅斯培·舒偉柏 Jasper Schweppe
安德魯·荷柏 Andrew Hopper
科里安·朱斯特 Florian Just
《忠誠與溫柔》獨唱 (Soloist in Troget och milt)
漢斯·韋耶斯 Hans Wijers

影片製作 Film Production

鳴謝 With thanks to	海蓮·高爾 Heleen Koele, 瑪莉塔·卡詩芝達 Mariët Kaasschieter, 安格斯·麥菲 Angus McPhee, 基斯·贊·迪·高寧 Kees Jan de Koning, 吉拉德·尼沙爾 Gilad Nezer
聲樂指導 Répétiteur	賓尼·齊拉格 Béni Csillag
技術監製 Technical Producer	傑慈可·維揚德 Jitske Weijand
監製 Producer	伊蓮·蘭格月 Eline Langejan 安娜·哈德 Anna Hart
影像導演／剪輯 Image Direction/Editing	安奴·范·伊美治特 Onno van Ameijde
攝影 Camera	力克斯·蘇平堡 Rieks Soepenbergh 馬爾津·楚爾堡 Marijn Zurburg 嘉蓮·迪克斯卓 Carrien Dijkstra 祖真·范德·海德 Jochem van der Heide
燈光設計 Lighting Design	提多·威爾舒特 Tiedo Wilschut
錄音與母帶處理 Audio Recording and Mastering	阿贊·范·阿塞爾特 Arjan van Asselt
英文字幕 English Subtitles	力克·迪·貝斯特 Rik de Best 哈利·帕爾曼斯 Harry Pallemans
英文翻譯 English Translation	利·米茲曼 Lee Mitzman

鳴謝：艾灣音樂劇院

《忘》由夏里遜－柏洛特製作。

2020年12月13日在阿姆斯特丹錄影。

With thanks to Muziekgebouw aan 't IJ

Forgotten is a Harrison Parrott production.

Recorded on 13 December 2020 in Amsterdam.

2019年，荷蘭室內合唱團首次演出《忘》。這個感動人心的節目，在國內和國際上都大獲讚賞。合唱團也證明了自己為何能在國際芸芸眾團中出類拔萃八十餘年，並展現了如何舉重若輕地把音樂與社會議題連結在一起。本製作的文本，由著名荷蘭通才史賓偉士撰寫；他從不迴避任何重大的人類課題，即使是禁忌題材也不例外。

當意念無法言詮，音樂便大派用場：這項演出由一系列縈繞的音樂驅動，包括當代合唱曲、木笛以至電子音樂。它們以各自獨特的風格，揭示認知障礙症患者所承受的諸般情緒。

認知障礙症是荷蘭的頭號殺手。荷蘭室內合唱團行政總監提多·韋沙就曾目睹其父在患上「利維體認知障礙症」後，狀態每況愈下，而他的父親是著名歌劇演員呂維·韋沙。這種認知障礙症的患者不但健忘，還會出現妄想、幻覺、猜疑等徵狀。呂維會在街道上看到湍急的河水流過，也會在屋頂上見到端坐的小人兒。他所承受的痛苦令人心碎，而他最親愛的人眼見這些痛苦卻無能為力，同樣令人心痛。無奈，這就是千千萬萬病人及照顧者的生活日常。呂維逝世五年後，在2019年荷蘭室內合唱團以音樂為載體，並提問：他經歷了甚麼？思想在何處完結，而宇宙又在何處開始？《忘》藉著音樂的波浪，讓我們滑向認知障礙症患者的內心最深處。

In 2019 the Netherlands Chamber Choir (Nederlands Kamerkoor) launched **Forgotten (Vergeten)**, a moving programme which was acclaimed both at home and abroad. The choir demonstrated why it has ranked among the world's finest ensembles for more than 80 years, and how it is able to effortlessly create connections between music and topical social themes. Texts of the production are written by renowned Dutch polymath Spinvis, who never shies away from the great human themes, taboo or otherwise.

Where words are inadequate, music steps in: the performance is driven by a haunting musical selection ranging from contemporary choral repertoire, to recorder and electronics, which would each refer in their own unique ways to shed light on the many emotions endured by someone with dementia.

Dementia is the most common cause of death in the Netherlands. Tido Visser, managing director of the Netherlands Chamber Choir, watched his father—the famous opera singer Lieuwe Visser—sink further and further into Lewy body dementia. This is a form of dementia that gives rise not only to forgetfulness, but also hallucinations, illusions and suspicion. Lieuwe saw swirling rivers rushing through the streets and saw little men sitting on the roof. His suffering was heart-breaking, and the powerlessness with which his nearest and dearest had to witness that suffering no less so. It is, alas, a daily reality for thousands of patients and their carers. In 2019, five years after Lieuwe's death, with music as the main ingredient, Netherlands Chamber Choir asked themselves the question: what did he go through? Where does the mind end and the universe begin? **Forgotten** is a journey through the furthest reaches of the dementia sufferer's mind, on waves of music.

故事大綱 Synopsis

《忘》是一齣描述認知障礙症的音樂劇場，透過音樂與文字，呈現箇中情緒起伏。節目由八個文字場景組成，文本由荷蘭唱作歌手史賓偉士撰寫。《忘》描述一位醫生的故事：他多年來治療認知障礙症患者，分享了病人各種淒酸、溫暖、有趣的故事。然而，這位醫生在某天覺察到，自己也開始出現認知障礙症的徵兆。本來只是影響他人的疾病，現在也開始折磨我們眼前的主人公。惡化、困惑、絕望不斷入侵，直到我們失去他，直到他消融在合唱團的歌聲中。

在籌備音樂會的過程中，創作人識別出認知障礙症的不同階段與徵狀——焦慮、妄想、健忘、猜疑、恐慌、迷亂等等。這些元素在節目中都有自己的獨特作用。

Forgotten is a theatrical concert about dementia, a rollercoaster of emotions, captured in music and text. The show is composed of eight textual tableaux, with words by Dutch singer-songwriter Spinvis. **Forgotten** tells the story of a doctor who has treated people with dementia for years, relating the poignant, heart-warming and amusing stories about his patients. But the doctor too becomes aware of the first signs of dementia in himself. What previously seemed to affect others now afflicts the person in front of us, as deterioration, confusion and despair take hold. Until we lose him. Until he is absorbed into the sounds of the choir.

While developing the concert, its creators identified various stages and manifestations of dementia—anxiety, hallucinations, forgetfulness, suspicion, panic, confusion and so on. Each of these elements is assigned its own role within the production.



曲目 Programme

大衛·梵尼詩

《給米高的信》

David Fennessy (1976 -)

Letter to Michael

布拉姆斯

《受患難的人，為何有光賜給他？》

Johannes Brahms (1833-1897)

Warum ist das Licht gegeben dem Muhseligen?
(Why has light been given to the weary of soul?)

簡·彼得斯·斯韋林克

《我年輕的生命到了盡頭》

Jan Pieterszoon Sweelinck (1562-1621)

Mein junges Leben hat ein End
(My young life is at an end)

凱雅·莎莉雅荷

《一年中的一天》

Kaija Saariaho (1952-)

Tag des Jahrs (Day of the year)

大衛·梵尼詩

《軍艦島副歌》

David Fennessy (1976-)

Hashima refrain

班乃奧蒂斯·高高拉斯

《聲音眩暈》

Panayiotis Kokoras (1974 -)

Sonic Vertigo

史賓偉士

《莫爾道河》

Spinvis (1961-)

Die Moltau

英格瓦·利德霍爾姆

《忠誠與溫柔》

Ingvar Lidholm (1921-2017)

Troget och milt (Faithfully and gently)





彼得·迪克斯卓
Peter Dijkstra

首席指揮
Chief Conductor

彼得·迪克斯卓是一位炙手可熱的合唱指揮，受訓於荷蘭海牙、德國科隆和瑞典斯德哥爾摩的音樂學院。2003年，他在斯德哥爾摩艾力克·艾力遜國際青年合唱指揮大賽中贏得首獎，自此展開國際音樂事業。2005至2016年間，迪克斯卓曾擔任慕尼黑巴伐利亞廣播電台合唱團藝術總監；而自2015年，他則一直擔任荷蘭室內合唱團首席指揮。迪克斯卓也經常擔任歐洲多個著名合唱團的客席指揮，包括柏林RIAS室樂合唱團、根特聲樂團、西德與北德廣播合唱團、德國西南廣播聲樂團、英國廣播公司合唱團和丹麥國家合唱團。

迪克斯卓曾獲以下管弦樂團邀約擔任客席指揮：巴伐利亞廣播電台交響樂團與廣播管弦樂團、柏林德意志交響樂團、鹿特丹愛樂樂團、蘇格蘭室樂團、日本愛樂交響樂團、瑞典電台管弦樂團等。他曾贏得兩項德國古典回聲獎和兩項法國金音叉唱片獎。其與瑞典電台合唱團錄製的布拉姆斯聖樂合唱曲集，則奪取了2015年的愛迪生古典音樂獎。迪克斯卓2007年在非洲巡迴表演時，曾指揮世界青年合唱團，現時也擔任科隆音樂學院的合唱指揮教授。

迪克斯卓是瑞典皇家音樂學院的榮譽會員。2013年，他榮獲表揚國際知名荷蘭音樂家的金提琴獎，並在2014年奪得尤金·約夫姆獎。



Peter Dijkstra is one of the world's most sought-after choral conductors. He studied at the conservatories of The Hague, Cologne and Stockholm, and in 2003 he won first prize at the Eric Ericson Competition in Stockholm, which launched his international career. Between 2005 and 2016 Dijkstra was artistic director of the Chor des Bayerischen Rundfunks in Munich. Since 2015, he has been chief conductor of the Netherlands Chamber Choir. Dijkstra is a regular guest of leading European choirs, such as the RIAS Kammerchor Berlin, Collegium Vocale Gent, the WDR and NDR Rundfunkchore, the SWR Vokalensemble, the BBC Singers and the Danish National Choir.

As guest conductor, he has led orchestras including the Symphonieorchester and Rundfunkorchester des Bayerischen Rundfunks, the Deutsches Symphonieorchester Berlin, Rotterdam Philharmonic, the Scottish Chamber Orchestra, the Japan Philharmonic Orchestra and the Swedish Radio Symphony Orchestra. He has won two Echo Klassik awards and two Diapasons d'Ors. His recording of Brahms Sacred Choral Works with the Swedish Radio Choir received the Edison Klassiek Award 2015. Peter Dijkstra conducted the World Youth Choir on their African tour in 2007 and is Professor of Choral Conducting at the Hochschule fur Musik in Cologne.

Peter Dijkstra is an honorary member of the Royal Swedish Music Academy and was awarded the Golden Violin 2013, a prize for internationally successful Dutch musicians, as well as the Eugen Jochum Prize in 2014.





提多·韋沙
Tido Visser

故事創作
Idea and Concept



提圖斯·提爾·
格蘭尼斯迪治
Titus Tiel
Groenestege

導演
Director

提多·韋沙自2013年擔任荷蘭室內合唱團藝術與行政總監。他最初以歌手身分展開音樂生涯，是仙后五重唱的創始人之一，並與此樂團灌錄了意大利作曲家卡洛·傑蘇阿爾多的牧歌全集。在他的帶領下，荷蘭室內合唱團曾呈獻多項革新的製作，包括《一百五十首詩篇》——該作曾在紐約林肯中心的白光音樂節，布魯塞爾的克拉勒藝術節及其他場合演出。最近，韋沙與荷蘭國家芭蕾舞團前首席舞蹈員馬爾津·拉德梅克合作，改編並執導了奧蘭多·拉絮斯的《聖彼得之淚》。

Tido Visser has been artistic and managing director of the Netherlands Chamber Choir since 2013. He began his musical career as a singer and was co-founder of the Kassiopeia Quintet, with which he recorded all of the madrigals of the Italian composer Carlo Gesualdo. Under his leadership, the choir has presented groundbreaking projects like **150 Psalms**, which has been performed at the Lincoln Center's White Light Festival in New York and the Klarafestival in Brussels, among others. He recently devised as director a version of Orlando Di Lasso's **Lagrima di San Pietro** with dancer Marijn Rademaker, former principal soloist of the Dutch National Ballet.

提圖斯·提爾·格蘭尼斯迪治畢業於烏特勒支藝術學院，1981年作為卡巴萊表演者開始演藝生涯。1998年，他與漢·輝馬及其他人士成立了犁劇團，製作了很多劇場表演，以及電視連續劇《范迪犁之家》。在同一年，他開始在阿姆斯特丹著名的Orkater音樂劇團與里亞·馬克斯合作。他們合作的成果包括《虛假圓舞曲》三部曲，描畫一對夫婦經歷生命中的三個階段：相戀、婚姻、老年。由該作品改編的電影在2007年獲提名艾美獎。

Titus Tiel Groenestege is a graduate of the Akademie voor Expressie in Utrecht, and started out in 1981 performing in cabaret. Together with Han Römer and others he formed De Ploeg company in 1998, producing numerous theatrical shows and the TV series **De Familie van der Ploeg**. In 1998, he started working with Ria Marks in Amsterdam's celebrated Orkater musical theatre company. Among their creations is **False Waltz**, a trilogy depicting the life of a couple through the three stages of their life: love, marriage, and old age, the film adaptation of which was nominated for an Emmy Award in 2007.

荷蘭室內合唱團 Netherlands Chamber Choir

過去八十餘年間，荷蘭室內合唱團一直在國際合唱舞台上有著舉足輕重的地位。自創立以來，樂團一向以大膽創新聞名，委約藝術家既包括著名作曲家，也不乏年輕人才。此外，樂團不斷尋求耳目一新的形式與令人振奮的合作夥伴，因而在荷蘭國內和國際上都贏得美譽。

合唱團十分著重實際參與和人才培育的工作。在一個有上千業餘合唱團和無數青年合唱團的國家，荷蘭室內合唱團積極提供培訓與工作坊，並在音樂會上「起用」這些合唱團作輔助表演。樂團也致力為有潛質的年輕歌手提供實習機會，讓他們得以在最高層次上創造和發展嶄新的音樂理念與風格。

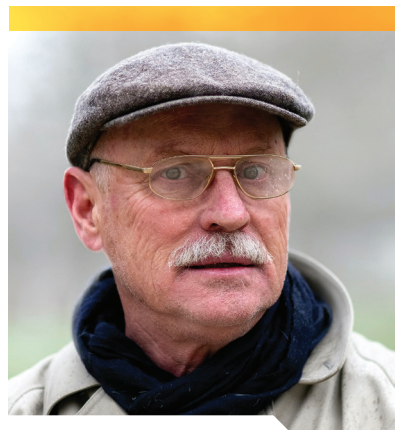
自2015年9月，荷蘭室內合唱團由總指揮彼得·迪克斯卓帶領演出。他是一位在世界各地炙手可熱的合唱團指揮家，以其澎湃上乘的表演著稱。合唱團的歷屆指揮中包括多個閃爍的名字，例如尤韋·葛羅諾斯泰、東努·卡尤斯特、史提芬·萊頓、里斯托·約斯特，以及合唱團創始人費利克斯·迪·諾貝爾。

For more than 80 years, the Netherlands Chamber Choir has been a major player in the international choral world. From its inception, the choir has had a reputation for adventurousness and innovation, commissioning works by both well-known composers and young talent, and continually searching for new formats and exciting collaborations. The choir has won acclaim in the Netherlands and farther afield.

Participation and talent development play a vital role in the choir's work. In a country with thousands of amateur choirs and numerous youth choirs, the Netherlands Chamber Choir provides coaching and workshops, and "adopts" choirs as support acts for their own concerts. It also invests in developing talent by offering traineeships to promising young singers, allowing them to create and develop new musical ideas and styles at the highest level possible.

Since September 2015, the Netherlands Chamber Choir has performed under the baton of chief conductor Peter Dijkstra. He is one of the most in-demand choral conductors worldwide and is known for his sparkling performances. His predecessors at the helm of the choir include such luminous names as Uwe Gronostay, Tonu Kaljuste, Stephen Layton, Risto Joost and founder Felix de Nobel.





阿贊·埃德芬
Arjan Ederveen

演員
Actor

自1981年從阿姆斯特丹戲劇與舞蹈學院畢業後，阿贊·埃德芬為荷蘭的電視和劇場創作、演出過很多節目。除了《三十分鐘》等得獎電視節目外，他也在荷蘭多齣優秀兒童電影中擔綱演出。

埃德芬曾與鹿特丹Ro劇院合作，在多齣兒童劇中演出。他也曾為數部電影的荷蘭版配音，包括《反斗奇兵》系列、《慈善星輝布公仔》，以及《鬼靈精怪大酒店》系列。

Since graduating from the Amsterdam Academy of Theatre and Dance in 1981, Arjan Ederveen has created many shows for Dutch television and theatre, in which he has also performed. As well as award-winning TV shows such as **30 Minuten**, Ederveen has also starred in a number of acclaimed Dutch children's films.

He has starred in several children's theatre shows in collaboration with Rotterdam's Ro Theater. Ederveen has also performed voice roles in the Dutch versions of movies such as the **Toy Story** series, **The Muppets** and the **Hotel Transylvania** series.



艾力克·波斯葛拉夫
Erik Bosgraaf

木笛
Recorder

艾力克·波斯葛拉夫被譽為一位技藝精湛、大膽開拓的木笛手。他作為獨奏家曾跟世界上多個著名管弦樂團合作，包括荷蘭電台愛樂樂團、墨爾本交響樂團、荷蘭室樂團、香港管弦樂團等。為他創作的作品約有一百首，當中包括二十首協奏曲。

自2006年，他灌錄了二十多張唱片，例如韓德爾、泰利曼、范瓦沙納的奏鳴曲全集，以及泰利曼和韋華第的協奏曲。2011年，波斯葛拉夫榮獲荷蘭最重要的古典音樂獎項：荷蘭音樂成就獎。

他曾於2014年來港參與第42屆香港藝術節柯迪凡托合奏團的演出。

Erik Bosgraaf is considered one of the world's most virtuosic and most adventurous recorder players. As a soloist, he has worked with some of the world's leading orchestras, including the Dutch Radio Philharmonic, the Melbourne Symphony Orchestra, the Netherlands Chamber Orchestra and the Hong Kong Philharmonic. He has had around 100 pieces composed for him, among them 20 concertos.

Since 2006, he has recorded more than 20 CDs such as the complete sonatas of Handel, Telemann and Van Wassenaer and concertos by Telemann and Vivaldi. In 2011 Bosgraaf received the Nederlandse Muziekprijs, the Netherlands' most important classical music prize.

He also performed in Ensemble Cordevento in the 42nd Hong Kong Arts Festival in 2014.

尼高拉斯·麥卡菲鋼琴示範演奏會 Nicholas McCarthy Piano Lecture Recitals 《單手、一戰、孤城》及《尼高拉斯·麥卡菲：我的故事》 One Hand, One War, One City and Nicholas McCarthy: My Story



© Paul Marc Mitchell

「無限亮」網頁內播放 Available on the "No Limits" website



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「無限亮」加料節目 Beyond Limits

講座：為左手鋼琴編作樂曲
Talk - Arranging and Composing for Left Hand Piano

講者：尼高拉斯·麥卡菲及茱莉·古栢
(《伽利略衛星》作曲家)
Speakers: Nicholas McCarthy and Julie Cooper
(Composer of **Galilean Moons**)

活動詳情請到第120頁。
Please refer to page 120 for more details.

工作坊系列 Workshop Series

尼高拉斯·麥卡菲鋼琴大師班
Nicholas McCarthy Piano Masterclass

活動詳情請到第121頁。
Please refer to page 121 for more details.

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影片監製與導演
Filming Producer & Director

亞歷山大·巴恩斯 Alexander Barnes

助理監製 Assistant Producer

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尼高拉斯·麥卡菲
Nicholas McCarthy

鋼琴
Piano

尼高拉斯·麥卡菲生於1989年，天生沒有右手。他的鋼琴學習起步較晚：十四歲時，他聽到一位朋友彈奏貝多芬的《華德斯坦》奏鳴曲，於是受到啟發開始學琴。儘管有人潑冷水，指他永遠無法成為一位鋼琴演奏家，但麥卡菲拒絕認命，更進入英國倫敦皇家音樂學院深造。他於2012年7月畢業時，成為了全球新聞熱點，皆因他是學院一百三十五年歷史中首位畢業的單手鋼琴家。

單手鋼琴演奏可追溯至十九世紀初，而在第一次世界大戰後，由於很多人在戰場上受傷，這個音樂領域便迅速發展。在不斷壯大的左手鋼琴世界中，麥卡菲無疑是最優秀的倡導人之一。

他曾在英國眾多場合演奏，包括多個重要場館，如皇家艾伯特音樂廳。他也曾在世界各地巡迴演出，包括法國、比利時、荷蘭、南非、馬爾他、哈薩克斯坦、日本、中國、韓國、美國，以及俄羅斯。

讓麥卡菲極為自豪的一次演出，是2012年的殘疾人奧運會閉幕式，他在八萬六千名現場觀眾及全球五億直播觀眾面前，與英國殘疾人士管弦樂團合作表演。麥卡菲的音樂會、唱片及傳媒訪問都得到很高評價；另一方面，他也透過音樂教育，不斷鼓勵年輕一代。

Nicholas McCarthy was born in 1989 without a right hand and only began to play the piano at the relatively late age of 14 after being inspired by a friend playing Beethoven's **Waldstein** Sonata. Despite being told that he would never succeed as a concert pianist, McCarthy refused to be discouraged and went on to study at the Royal College of Music in London. His graduation in July 2012 drew press headlines around the world, being the first one-handed pianist to graduate from the college in its 135-year history.

McCarthy is a champion of the dynamic world of left-hand alone repertoire, which dates to the early 19th Century and developed rapidly following the First World War as a result of the many injuries suffered on the battlefield.

He has performed extensively in the UK, and has played in major venues including the Royal Albert Hall. He has also toured and performed in France, Belgium, Holland, South Africa, Malta, Kazakhstan, Japan, China, South Korea, the US, and most recently, in Russia.

One of his proudest moments was performing with the British Paraorchestra at the closing ceremony of the 2012 Paralympic games in front of an audience of 86,000 people and half a billion viewers worldwide. McCarthy's concert performances, recordings and media features have drawn critical acclaim and he continues to encourage young people through his work in music education.

尼高拉斯·麥卡菲鋼琴示範演奏會

《單手、一戰、孤城》

Nicholas McCarthy Piano Lecture Recital One Hand, One War, One City

左手鋼琴曲目多彩多姿，《單手、一戰、孤城》帶領我們窺探箇中二百年的動盪歲月，並集中介紹第一批單手鋼琴家，例如保羅·維根斯坦。他在1913年首次以鋼琴演奏家身分在維也納演出，隨後卻在第一次世界大戰中失去了一隻手臂。戰後，他委約二十世紀多位顯赫作曲家為他譜寫左手樂曲，包括拉威爾、李察·史特勞斯、普羅科菲耶夫等。在這場示範演奏會中，尼高拉斯·麥卡菲將會概述左手鋼琴曲目的二百年歷史，並將演奏巴赫和史克里亞賓的作品。

An insight into 200 years of turbulent history in establishing a rich repertoire of music for the left hand piano, **One Hand, One War, One City** focuses on the first one-handed pianists such as Paul Wittgenstein, who made his debut as a concert pianist in 1913 in Vienna but lost his arm fighting in World War I and commissioned some of the most illustrious composers of the 20th century, including Ravel, Richard Strauss and Prokofiev, to compose for the left hand alone. In this lecture recital, Nicholas McCarthy will give a talk outlining the 200-year history of piano repertoire written for the left hand and will also feature works by Bach and Scriabin.

曲目 Programme

巴赫／古諾

保羅·維根斯坦編曲

《聖母頌》

Johann Sebastian Bach (1685-1750) /

Charles Gounod (1818-1893)

arr. Paul Wittgenstein (1887-1961)

Ave Maria

史克里亞賓

G小調左手前奏及夜曲，作品9

Alexander Scriabin (1872-1915)

Prelude and Nocturne in G minor for Left Hand, Op 9

巴赫

布拉姆斯編曲

D小調夏康舞曲

Johann Sebastian Bach (1685-1750)

arr. Johannes Brahms (1833-1897)

Chaconne in D minor

樂曲介紹 Programme Notes

1914年8月，第一次世界大戰爆發。當時二十七歲的保羅·維根斯坦捨棄了前途無量的鋼琴演奏家生涯，毅然應徵入伍，在奧匈帝國陸軍第六龍騎兵軍團擔任中尉。幾日後，他便隨軍起程奔赴邊境，前往正遭受俄羅斯帝國猛烈進攻的加利西亞省。兩軍激戰既迅猛而殘酷。應召不足三周，維根斯坦便身陷俄羅斯戰俘營，右臂嚴重受創。軍醫只想到一個方法救活他的性命：截肢。

簡而言之，這便是維根斯坦成為獨臂鋼琴家的經過。不幸中之大幸，維根斯坦家財萬貫，更有著永不放棄的性格（他的胞弟——著名哲學家路德維希·維根斯坦——也毫不遜色）。他決心繼續彈琴，並委約了多位作曲家，包括拉威爾、普羅科菲耶夫和布烈頓，為他譜寫只用左手彈奏的樂曲，而他也會自行改編樂曲。維根斯坦改編古諾的《聖母頌》——這首樂曲也是改編自巴赫《十二平均律鍵盤曲集》的C大調前奏曲；維根斯坦的版本，後來成為了二十世紀的鋼琴家在獨奏會中經常彈奏的作品。

維根斯坦說，最讓他滿足的是：「只用一隻手彈奏別人兩隻手也無法駕馭的樂曲」，但他也會鑽研以前的左手鋼琴樂曲。這些曲目有些是為沒有殘疾的鋼琴手加強技巧而創作，如車爾尼的左手練習曲（1843），有些則純粹為了挑戰而譜寫，如高道夫斯基的改編自蕭邦練習曲的練習曲（1914）。史克里亞賓的**G小調左手前奏及夜曲，作品9**（1894）屬於後者。當年，二十二歲的史克里亞賓因練習過度，右手暫時受傷。在夜曲中，蕭邦的影響顯而易見，但當中欣喜若狂與憂鬱哀怨的強烈氣氛，則全由史克里亞賓營造出來。

布拉姆斯改編的巴赫D小調小提琴獨奏組曲中宏偉的**D小調夏康舞曲**，則屬於另一略為不同的類別。布拉姆斯在寫給畢生好友（也是鋼琴家）克拉娜·舒曼的信中說：「在一行五線譜上，用一件小樂器，（巴赫）譜寫了一整個天地，充滿著最深刻的思想和最強烈的情感。」他在1852年3月將這首樂曲改編送給她，因為她的右手也受了傷——割損了一隻手指。這不但是兩位藝術家的心靈感應，也是一次個人考驗。布拉姆斯把自己的創作局限在左手，仿效了巴赫為那件「小樂器」——小提琴——四條弦線作曲時所運用的自律。用維根斯坦的話：「就像嘗試爬一座山……若你無法通過某條路抵達山峰，便從另一邊再嘗試」。



© Paul Marc Mitchell

When war broke out in August 1914, the 27-year old Paul Wittgenstein abandoned his promising career as a concert pianist and enlisted as a lieutenant in the Austro-Hungarian army's 6th Regiment of Dragoons. Days later he was on the way to the frontier province of Galicia, which the Imperial Russian Army had invaded with overwhelming force. The clash of the two armies was swift and savage. Less than three weeks after enlisting, Wittgenstein was in a Russian prison camp with a shattered right arm. The camp doctors saw only one way to save his life: to amputate.

That, in a nutshell, is how Paul Wittgenstein became a one-armed pianist. But with a huge family fortune and a personality that would not take no for an answer (his brother Ludwig Wittgenstein, the famous philosopher, was no less forceful), he was determined to keep playing. He commissioned Ravel, Prokofiev, Strauss and Britten, among many others, to write music for the left hand alone. And he made his own arrangements too. His own transcription of Gounod's **Ave Maria**—itself an adaptation of Bach's C major Prelude from The Well-Tempered Clavier—is the sort of piece that would be in the recital repertoire of any 20th century virtuoso.

Wittgenstein's greatest satisfaction, he said, was to "play pieces with only one hand that others could not manage with two." But he also explored existing piano music for the left hand—music written, like Carl Czerny's Studies for the Left Hand of 1843, to help two-handed pianists strengthen their technique, or, like Godowsky's Studies on Chopin Etudes of 1914, for the sheer challenge of it. Scriabin's **Prelude and Nocturne in G minor for Left Hand, Op 9** (1894) falls into the latter category. The 22-year-old Scriabin had suffered a (non-permanent) injury to his own right hand (he'd been practising too hard). Chopin is a clear influence but the atmosphere of rapturous, melancholy intensity that Scriabin generates is wholly his own.

Brahms's transcription of the mighty **Chaconne in D Minor** from Bach's D minor Partita for unaccompanied violin is in a slightly different class. "On one stave, for a small instrument, [Bach] writes a whole world of the deepest thoughts and most powerful feelings," wrote Brahms to his lifelong friend (and fellow-pianist) Clara Schumann. He created it as a gift for her in March 1852 after she, too, had suffered a right hand injury—a cut finger. It is both a meeting of creative minds and a personal challenge. By restricting himself to the left hand, Brahms copies Bach's self-discipline in writing for the four strings of that "small instrument", the violin. In Wittgenstein's words, it's "like trying to climb a mountain... if you cannot reach the summit by one route, you try again from the other side".

Programme Notes by **Richard Bratby**

尼高拉斯·麥卡菲鋼琴示範演奏會 《尼高拉斯·麥卡菲：我的故事》 Nicholas McCarthy Piano Lecture Recital Nicholas McCarthy: My Story

在《尼高拉斯·麥卡菲：我的故事》中，麥卡菲會談及自己的故事，強調永不放棄夢想與抱負的重要，以及如何專注於自己的目標。麥卡菲將會從他小時候說起，細訴他的成長經歷，並坦然談論自己的殘疾，以及堅毅不屈的精神——正是這種精神，使他成為一百三十五年來，首位從英國倫敦皇家音樂學院畢業的單手鋼琴演奏家。這場示範演奏會中，麥卡菲會表演史特勞斯、拉赫曼尼諾夫、巴托克等偉大作曲家的古典作品，以及一首新委約的樂曲——茱莉·古柏的《伽利略衛星》。

In **Nicholas McCarthy: My Story**, Nicholas McCarthy will give a personal talk, in which he emphasises the importance of never giving up on dreams and ambitions and how to focus on one's goals. McCarthy relates his inspiring story from the beginning, discusses his upbringing and talks openly about his disability and the spirit of perseverance that saw him become the first one-handed concert pianist to graduate from the Royal College of Music in its 135-year history. McCarthy will also perform works by some of the greatest composers of classical music, including Strauss, Rachmaninov and Bartók and also a newly commissioned piece, **Galilean Moons** by Julie Cooper.

曲目 Programme

李察·史特勞斯

J·曼編曲

「早晨」，作品27第四首

Richard Strauss (1864-1949)

arr. J. Mann

Morgen, Op 27 No 4

拉赫曼尼諾夫

尼高拉斯·麥卡菲編曲

G小調第五前奏曲，作品23

Sergei Rachmaninov (1873-1943)

arr. Nicholas McCarthy (1989 -)

Prelude in G minor, Op 23 No 5

巴托克

左手練習曲

Béla Bartók (1881-1945)

Étude for the Left Hand

茱莉·古柏

《伽利略衛星》

Julie Cooper (1970 -)

Galilean Moons

樂曲介紹 Programme Notes

「明天，太陽將再度照耀，
在我將行走的小徑上，
把我們再次幸運地結合，
在這陽光普照的大地上…」

「**早晨**」是一首情歌，創作於1894年5月，是理察·史特勞斯送給妻子寶蓮的結婚禮物。它的旋律如此優美，作曲家最初只安排了一台鋼琴伴奏，而歌手似乎也只是註解，猶如因驚歎而無言。後來，史特勞斯又將其改編成小提琴、歌手和管弦樂團的版本。而本次的演出，只用一隻手，便傳遞了作曲家用多人傳達的一切，讓人拍案叫絕。但是，真正令聽者著迷之處，是那份靜謐中隱藏的狂喜，令整首歌曲仿如一朵嬌柔的花朵，正慢慢盛放。

終其一生，有一首樂曲一直糾纏著拉赫曼尼諾夫，那就是他在1892年創作的升C小調前奏曲。後來，幾乎每場獨奏會，都一定會有觀眾要求演奏這首曲目，儘管那時他已創作了很多同樣精彩的前奏曲。1903年，拉赫曼尼諾夫創作了十首前奏曲，其一是**G小調第五前奏曲，作品23**。當中森然的進行曲旋律，不但包含了傾瀉如注的音符，也蘊涵著熱切渴求的慾望：如此精雕細琢，全為展現拉赫曼尼諾夫的神乎其技，以及他出名的一對大手。麥卡菲的改編版本，則讓箇中考驗更上一層樓。

同樣在1903年，巴托克即將從布達佩斯音樂學院畢業。當時他已是一位技藝精湛的鋼琴手，為了向恩師伊什特萬·湯曼表達謝意，他在1月創作了一首雷霆萬鈞兼浪漫詩意的左手鋼琴樂曲——**左手練習曲**。巴托克雖雙手健全，但就如他對母親所說，他想證明即使只用單手，他也可以讓樂曲聽起來像是「我正在用三隻手彈奏」。換言之，他是在炫耀精湛琴技，而且炫耀得很得體，揮灑自如、舉重若輕。在接下來的春季，巴托克在家鄉大聖尼古拉表演了這首作品，全場爆滿，觀眾更派出一個女子代表團，向這位年輕新星致送月桂花環，上面繫滿了紅色絲帶。

巴托克知道，藝術是不斷變化的，而麥卡菲也一直不遺餘力，為左手鋼琴委約和推廣新樂曲。《**伽利略衛星**》就是英國作曲家茱莉·古柏2019年為他譜寫的新作。古柏如此描述它：

「……這首鋼琴樂曲的聲景靈感來自尼古拉斯，當今世上唯一的單手鋼琴演奏家；樂曲也同時受到2019年7月岩士唐漫步月球五十周年所啟發。我一向對天文學心往神馳，後來認識了伽利略在1610年初發現的木星四顆最大的美麗衛星……」

一如往常，音樂細訴了餘下的故事。

“And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, blessed, again,
Upon this same sun-breathing earth...”

Richard Strauss's **Morgen** is a love song, written in May 1894 as a wedding gift to his wife Pauline. Its melody is so lovely that Strauss originally gave it to the piano with the singer merely commenting, as if speechless with wonder; a later version of the song was scored for violin, singer and orchestra. All the more extraordinary, then, that in the arrangement performed today, a single hand can convey everything that Strauss originally meant for several separate performers—though the real magic lies in the quiet ecstasy that makes the whole song resemble a delicate, slowly opening flower.

Sergei Rachmaninov was haunted throughout his life by a single composition: his Prelude in C sharp minor, written in 1892. In later years, he could rarely get to the end of a recital without audience members demanding that he play it—though by then he had written many more Preludes, all just as magnificent. The **Prelude in G minor, Op 23 No 5** is one of ten that he composed in 1903. Its brooding march melody embraces both yearning passion and torrential cascades of notes: all designed to demonstrate Rachmaninov's dazzling skill and famously huge hands. Nicholas McCarthy's transcription raises the challenge to a new level.

Also in 1903, Béla Bartók was about to graduate from the Budapest Conservatoire. He was already a superb pianist, and in January, as a thank you to his teacher István Thoman he composed a sweeping, grandly romantic piano piece for the left hand alone - **Étude for the Left Hand**. Bartók had both hands but (as he told his mother), he wanted to show that, even with one, he could make it sound “as if I was playing with three hands”. In other words, he was showing off, in epic style. Later that spring he played it to a sell-out crowd in his home town of Nagyszentmiklós. A delegation of girls from the audience presented the young star with a laurel wreath, tied with red ribbons.

Bartók knew that art never stands still, and Nicholas McCarthy has himself made a point of commissioning and championing new music for the left hand. **Galilean Moons** was composed for him in 2019 by the British composer Julie Cooper, who describes it as,

“...[A] piano soundscape inspired by Nicholas, who is currently the only one-handed concert pianist in the world, and also by the 50th Anniversary in July 2019 of Neil Armstrong walking on the moon. Fascinated by all things astronomical, I came across the beautiful four largest moons discovered in early 1610 by Galilei Galileo orbiting Jupiter...”

As ever, the music tells the rest of the story.

菲力斯·克立澤圓號二重奏及三重奏 Felix Klieser Horn Duo and Trio

開幕日期 Opening

三月
MAR 2 8PM

節目長約1小時30分鐘
Approximately 1 hour and 30 minutes

開幕節目
Opening
Programme

「無限亮」網頁內播放 Available on the "No Limits" website

三月
MAR 8 10AM 31 11PM

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「無限亮」加料節目 Beyond Limits

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講者：菲力斯·克立澤 (圓號)、瑪蒂娜·費爾澤 (鋼琴) 及安德烈·比洛 (小提琴)
Speakers: Felix Klieser (Horn), Martina Filjak (Piano) and Andrej Bielow (Violin)

活動詳情請到第118頁。
Please refer to page 118 for more details.

每個節目長約45分鐘
Approximately 45 minutes for each programme

英語主講，附中、英文字幕
Conducted in English with Chinese and English subtitles

請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

圓號 Horn

菲力斯·克立澤 Felix Klieser

鋼琴 Piano

瑪蒂娜·費爾澤 Martina Filjak

小提琴 Violin

安德烈·比洛 Andrej Bielow

影片製作 Film Production

製作公司 Production

Philo-media

錄音 Audio Recording

史提芬·加夫力克 Stefan Gawlick

錄影製作與攝影總監
Director of Video Production
and Camera

菲利普·奧爾 Philippe Ohl

攝影 Camera

安德烈亞斯·韋伯 Andreas Weber
安德烈亞斯·基爾布 Andreas Kielb

後期製作音響
Postproduction Audio

史提芬·加夫力克 Stefan Gawlick
菲利普·奧爾 Philippe Ohl

2020年12月4日於德國魏克斯海姆陶伯愛樂廳錄影。

由柏林Lee Music有限公司製作。

Recorded at Tauberphilharmonie Weikersheim (Germany) on 4 December 2020.

Produced by Lee Music GmbH in Berlin.





菲力斯·克立澤
Felix Klierer

圓號
Horn

菲力斯·克立澤是一位非凡的音樂家。他天生沒有雙臂，五歲開始學吹圓號，十三歲時入讀漢諾威音樂與戲劇學院。2014年，克立澤獲得德國古典回聲獎最佳年輕演奏家獎，並在同年出版自傳，詳述他精采的人生經歷。兩年後，他榮獲德國石荷州音樂節的伯恩斯坦獎。

2020/2021樂季，克立澤與多個重要的樂團合作，包括倫敦莫扎特演奏家樂團、薩爾斯堡室樂團、柏林愛樂室樂團、符騰堡州羅伊特林根愛樂樂團和波恩茅斯交響樂團。

2019年3月，克立澤與薩爾斯堡室樂團合作，灌錄了全套莫扎特圓號協奏曲，唱片經柏林古典唱片發行後，便長達三個月高踞德國古典音樂榜前十位。在此之前，他錄音作品包括有《遐想》（2013），收錄圓號與鋼琴作品，贏得德國古典回聲獎；《圓號協奏曲》（2015），其首張管弦樂唱片，收錄了莫扎特和海頓兄弟的作品；以及《圓號三重奏》（2017），與小提琴家安德烈·比洛、鋼琴家赫伯特·舒赫合作灌錄。

克立澤近年以獨奏家身份與多個樂團合作，包括薩爾斯堡室樂團、米蘭基金會威爾弟管弦樂團、斯洛文尼亞愛樂樂團，以及巴伐利亞廣播電台交響樂團室樂團。他也曾在多個地方表演室樂，包括梅克倫堡－波莫瑞音樂節、不萊梅大鐘音樂廳、埃森愛樂樂團、波恩貝多芬之家等。

An exceptional artist, born without arms, Felix Klierer, at the age of five, took his first horn lessons. Aged 13, he enrolled as a junior student at the University of Music and Theatre in Hannover. In 2014 Felix Klierer was awarded the Echo Klassik prize in the best young artist category and published his autobiography, detailing his fascinating life story. Two years later, he received the prestigious Leonard Bernstein Award from the Schleswig-Holstein Musik Festival.

Highlights of Klierer's 2020/2021 season are performances with the London Mozart Players, the Camerata Salzburg, the Philharmonisches Kammerorchester Berlin, the Württembergische Philharmonie Reutlingen and the Bournemouth Symphony Orchestra.

In March 2019 Felix Klierer's recording of the complete Mozart horn concertos with the Camerata Salzburg was released by Berlin Classics and spent three months in the Top 10 of the German classical music charts. His previous recordings include **Reveries**, with works for horn and piano (2013), winner of the Echo Klassik prize, and **Horn Concertos** (2015), his first orchestral CD, with works by Mozart and Joseph and Michael Haydn, and **Horn Trio** (2017), with the violinist Andrej Bielov and the pianist Herbert Schuch.

Felix Klierer has in recent years appeared as soloist with the Camerata Salzburg, the Fondazione Orchestra Sinfonica Milano Giuseppe Verdi, the Slovenska Filharmonija and the chamber orchestra of the Bavarian Radio Symphony Orchestra, among others. He has also made chamber music appearances at the Mecklenburg-Vorpommern Festival, the Glocke Bremen, the Essener Philharmonie, the Beethovenhaus Bonn and other venues.



瑪蒂娜·費爾澤
Martina Filjak

鋼琴
Piano

克羅地亞鋼琴家瑪蒂娜·費爾澤技藝精湛，而且表演充滿熱情與詩意，因而在國際樂壇揚名。她畢業於薩格勒布音樂學院，其後入讀維也納音樂學院和漢諾威音樂、戲劇與媒體大學深造。

2009年，費爾澤在克里夫蘭國際鋼琴大賽中勇奪第一名和貝多芬獎，因而受到國際樂壇關注。她在美國、德國和意大利曾與多個著名管弦樂團合作，並在紐約卡內基音樂廳、柏林音樂廳、維也納音樂協會大樓等著名場地擔任客席鋼琴家。

費爾澤亦與圓號手菲力斯·克立澤和小提琴家安德烈·比洛以室樂形式合作，三重奏的演出成績驕人。她近年分別在格勒本采爾的史坦納學校、菲斯滕費爾德布魯克會展中心、奧芬堡的上萊茵音樂廳、以及英戈爾施塔特的音樂協會演出。

費爾澤演奏的曲目涵蓋面很廣，從巴哈到貝里奧，還包括三十多首鋼琴協奏曲。此外，她也致力於研究較少為人所知的鋼琴文獻及各種音樂會模式。她灌錄過多張唱片，最新發行的是2020年的《光明與黑暗》。

Croatian pianist Martina Filjak has established herself internationally with her passionate, poetic playing and the brilliant technical mastery of her instrument. After graduating from the Music Academy in Zagreb, Filjak completed her studies at the Vienna Conservatory and at the Hanover University of Music, Drama and Media.

She garnered international attention in 2009 by winning first prize and the Beethoven Prize at the Cleveland International Piano Competition. Filjak has worked with renowned orchestras, particularly in the USA, Germany and Italy, and has been a guest at venues such as Carnegie Hall in New York, the Konzerthaus Berlin and the Musikverein Vienna.

She has successful chamber music collaboration with horn player Felix Klierer and violinist Andrej Bielov, with whom she performs as a trio. Recent performances include those at the Rudolf Steiner School in Grobenzell, at the event forum Furstenfeldbruck, at the Oberrheinhalle Offenburg and at the Konzertverein Ingolstadt.

Filjak's large repertoire ranges from Bach to Berio and includes more than 30 piano concertos. In addition, she is committed to researching less well-known piano literature and various concert formats. She has recorded several albums, most recently, **Light & Darkness**, which was released in January 2020.



安德烈·比洛
Andrej Bielow

小提琴
Violin

安德烈·比洛出生於1981年，是烏克蘭同輩中一位傑出音樂家。他曾以獨奏家身份與多個管弦樂團合作，包括新日本愛樂交響樂團、法國電台國家管弦樂團和巴伐利亞廣播電台交響樂團。

比洛演奏的曲目包括三十多首協奏曲及所有重要的奏鳴曲。2009年，他在倫敦著名的威格摩爾音樂廳舉行首次獨奏演出；2012年10月，他重返倫敦，在卡杜甘音樂廳表演亞諾的雙小提琴協奏曲。

比洛曾在多個國際賽事中贏得重要獎項，包括巴黎朗－蒂博國際比賽、慕尼黑ARD國際音樂比賽、漢諾威姚阿幸國際小提琴比賽，以及布雷西亞國際小提琴比賽。他將大量時間致力推廣室樂，並灌錄過二十多張唱片。

自2014年，他一直在格拉茨藝術大學教授小提琴，也是倫敦皇家音樂學院的客座導師。2005年，他與爵士結他手約翰·魏斯共同創立了MBF基金，向漢諾威音樂、戲劇及媒體大學一百三十多名貧困學生提供經濟援助。

Born in 1981, Andrej Bielow is one of the leading Ukrainian musicians of his generation. As a soloist, he has collaborated with orchestras such as the New Japan Philharmonic, the Orchestra National de Radio France and the Sinfonieorchester des Bayerischen Rundfunks.

His repertoire includes over 30 concertos and all the major sonatas. He gave his first London recital at Wigmore Hall in 2009 and performed Malcolm Arnold's concerto for two violins at Cadogan Hall in October 2012.

Andrej Bielow has won several major prizes at international competitions such as the Long-Thibaut Paris, ARD Munich, Hanover (Joachim), Citta di Brescia and others. He has devoted much of his career to chamber music, of which he is a passionate advocate, and has recorded over 20 albums.

Since 2014, Bielow has taught violin at the University of Arts in Graz and is a regular visiting teacher at the Royal Academy of Music in London. In 2005, together with jazz guitarist Johan Weiss, he founded the MBF Foundation, which provides financial support for over 130 needy students at the Hanover University of Music, Drama and Media.

菲力斯·克立澤圓號二重奏 Felix Klieser Horn Duo

曲目 Programme

舒曼

圓號二重奏慢板與快板，作品70

Robert Schumann (1810-1856)

Adagio and Allegro for Horn and Piano, Op 70

杜卡

鄉村歌曲

Paul Dukas (1865-1935)

Villanelle for Horn

李察·史特勞斯

C大調圓號二重奏行板

Richard Strauss (1864-1949)

Andante for Horn and Piano in C major

貝多芬

F大調圓號奏鳴曲，作品17

中庸的快板

稍快的慢板，接近行板

迴旋曲：中庸的快板

Ludwig van Beethoven (1770-1827)

Sonata for Horn and Piano in F major, Op 17

Allegro moderato

Poco Adagio, quasi Andante

Rondo: Allegro moderato



樂曲介紹 Programme Notes

圓號百年經典

儘管歷史悠久，圓號在十九世紀開始趕上現代歐洲管弦樂的發展。這要得益於1814年閥鍵的發明，圓號手藉按壓金屬閥鍵控制氣流，讓音高變得更容易掌握。舒曼等作曲家對圓號特別重視，並把它視為浪漫主義的一種象徵。舒曼也是首批探索閥鍵圓號新潛質的作曲家，並留下了不少與眾不同的作品，其中就包括在1849年創作的**圓號二重奏慢板與快板，作品70**。他的其中一個目標，是創作鋼琴與圓號等較受忽視的樂器合奏，擴展室樂的曲目。在舒曼的幻想世界中，有兩個截然不同的角色，他經常受兩者的激盪所吸引，並給他們起了名字：優西比烏代表他內向、理想的一面，而佛洛雷斯坦則擁有熱情、果敢、激動的人格。兩個角色塑造了這首樂曲能量奔湧與深情溫潤相互交替的特點。舒曼如此描述自己的這一人生階段：「在我的藝術生涯中，從沒試過這麼活躍，這麼愉快。」

菲力斯·克立澤大步踏前到1906年，吹奏法國作曲家杜卡的鄉村歌曲。這首作品是圓號曲目的另一里程碑。杜卡為了給巴黎音樂學院圓號學生創作參賽作品，一揮而就寫下了它（後來他成為該學院名師）。因此，樂曲有很多考驗技藝的部分。「**鄉村歌曲**」（Villanelle）不但指類似民謠的一種詩歌，也是一個（無伴奏）歌曲類型，歌詞描畫詩情畫意的田園風光。杜卡重塑這個概念，將其化作一首沒有歌詞、人聲的純音樂，卻洋溢着令人心曠神怡的旋律。

李察·史特勞斯的父親是歐洲音樂史上一位響噤的圓號家，曾在慕尼黑多場華格納首演中演奏，怪不得這種樂器為小史特勞斯塑造了獨特聲韻。在他的整個音樂創作生涯中，不論是傑出的管弦樂曲還是宏大的歌劇作品，我們都會邂逅澎湃激昂的圓號獨奏。史特勞斯創作**C大調圓號二重奏行板**，其實是為了慶祝1888年父親的銀婚紀念；而1889年，老史特勞斯退休，不再擔任慕尼黑宮廷樂團的首席圓號手。史特勞斯本打算將這段行板作為一首圓號鋼琴奏鳴曲的一部分，但從沒寫完。然而，這首行板本身旋律如行雲流水，已令聽者喜出望外。

貝多芬創作**F大調圓號奏鳴曲，作品17**時，心中也特別想起一位音樂家——技藝超群的圓號演奏家約翰·史迪殊。史迪殊更為人熟知的名字是潘圖，其捷克名字的意大利譯名。這首作品創作於較早的1800年，換言之，在寫下它時，閥鍵圓號還未出現。當年潘圖應當是用「自然圓號」來吹奏它，這需要一種不同的技巧，就是把一隻手放在圓號喇叭口內控制氣流，而潘圖對此已熟能生巧。

貝多芬在維也納時，是憑鋼琴技藝超卓揚名立萬。他喜愛把樂器的潛能推至極限，而潘圖對圓號也是同樣，因而啟發貝多芬創作了這首樂曲。他聲稱只用了一晚便寫就全曲，目的是要展露潘圖寬廣的表演風格（以及貝多芬自己的毫不遜色的鋼琴）。這首奏鳴曲中，第一樂章的圓號精神抖擻，簡短的第二樂章婉轉如歌，最終樂章則鮮活有力。在維也納首演時，觀眾太喜愛這首奏鳴曲了，竟然要求重奏整首樂曲。



A Century of Classics for the Horn

Although ancient in its origins, the horn began catching up with the modern European orchestra in the 19th century. A wider spectrum of pitches became more easily accessible with the invention in 1814 of a type of valve—the piece of metal that the player presses to control the air flow. Composers like Robert Schumann gave special attention to the horn and contributed to its identification with the Romantic perspective. He was also among the first to explore the new potential of the valve horn in such unusual pieces as the **Adagio and Allegro for Horn and Piano, Op 70** from 1849. One of his goals was to expand the chamber music literature for combinations of piano and underrepresented instruments like the horn. Schumann was often drawn to the drama generated by two vastly contrasting characters within his imagination. He gave them the names Eusebius (symbols for his introspective, dream-oriented side) and Florestan (a passionate, bold, agitated personality). This pair shapes the alternating spirit of restless energy and soulful warmth that shapes this music. “Never have I been more active, never happier in my art,” Schumann wrote about this period in his life.

Felix Klier leaps ahead to 1906 for the **Villanelle for Horn** by the French composer Paul Dukas. This is another landmark of the horn repertoire. Dukas wrote it very quickly as a competition piece for horn students at the Paris Conservatoire (where he became a famous teacher). It therefore contains many technical challenges. The word “villanelle” refers both to a type of poetry similar to a ballad and to a genre of song (for unaccompanied voices) based on lyrics describing an idyllic setting. Dukas remakes this idea into an instrumental piece that has no words or voices but overflows with delightful melodies.

Richard Strauss grew up as the son of one of the most famous horn players in European music history—his father performed at numerous Wagner premieres in Munich—so it is no wonder that the instrument helps define the signature Strauss sound. We encounter magnificent solo parts for the horn throughout his career, in his orchestral masterpieces and great operas alike. Indeed, Strauss composed the **Andante for Horn and Piano in C major** specifically to honour the silver wedding anniversary of his father in 1888; in 1889, Papa Strauss would retire from his post as principal hornist of the Munich Court Orchestra. Richard Strauss originally intended the Andante for Horn and Piano in C major to be part of a sonata for horn and piano but never completed it. But, even on its own, the Andante’s glowing lyrical flow more than satisfies.

Ludwig van Beethoven also had a particular musician in mind when he composed his **Sonata for Horn and Piano in F major, Op 17**: the virtuoso Jan Václav Stich—better known as Giovanni Punto (the Italian version of his Czech name). This is an early piece, dating from 1800, which means it was written before the appearance of the valve horn. Punto would have played it with a so-called “natural horn”, which requires a different technique of placing the hand in the horn to manipulate air control, which Punto had mastered.

Beethoven had made his name in Vienna as a brilliant pianist who loved to push the instrument’s limits. Punto inspired him by doing the same with the horn. Beethoven wrote this piece—in one night, he claimed—to show off Punto’s range of performance styles (along with his own at the piano). These include alert horn calls in the first movement, songlike phrasing in the short second movement, and dancing energy in the finale. At the premiere in Vienna, the audience loved the sonata so much that they demanded an encore of the entire piece.

菲力斯·克立澤圓號三重奏

Felix Klieser Horn Trio

曲目 Programme

杜維諾依

第一圓號三重奏

慢板

小快板

Frederic Duvernoy (1765-1838)

Trio for Horn, Violin and Piano No 1

Adagio

Allegretto

布拉姆斯

降E大調圓號三重奏，作品40

行板

諧謔曲（快板）

憂鬱的慢板

終曲（活潑的快板）

Johannes Brahms (1833-1897)

Trio for Horn, Violin and Piano in E-flat major, Op 40

Andante

Scherzo (Allegro)

Adagio mesto

Finale (Allegro con brio)

樂曲介紹 Programme Notes

與古典音樂同進化的古老樂器

圓號的原型，可追溯到人類已知最早的樂器之一——號角。最初的號角很可能就是由各種動物的犄角製成。隨後，號角漸漸用於狩獵及其他需要響亮信號的活動（例如旅行與郵遞）。然而，隨著演奏技巧漸趨繁複，這種樂器成為了歐洲管弦樂團的重要一員。

法國圓號演奏家兼作曲家杜維諾依，在圓號的發展中擔當了重要角色。1765年出生的他，因富有表現力的嫺熟技藝因而日漸成名。杜維諾依在巴黎歌劇院管弦樂團擔任樂師，卻比劇院內一些歌唱家更為人熟悉，就連拿破崙也是他的擁躉。

杜維諾依的圓號是自學成才。當時的主流傳統，把樂手分為擅長高音和擅長低音兩種。杜維諾依另闢蹊徑，開創一種專注於中音的先進技藝，尤其適合演奏溫暖的旋律。這首迷人的**第一圓號三重奏**，是他在1820年後創作給圓號、小提琴、鋼琴的三首室樂作品之一。樂曲短小精悍，只有兩個樂章：第一樂章緩慢而平靜，第二樂章則拍子較快。

圓號在管弦樂中日漸受到重視，但在三重奏這種室樂類型中卻仍不多見。布拉姆斯對圓號情有獨鍾。1865年，他為圓號、小提琴和鋼琴譜寫了**降E大調圓號三重奏，作品40**，很多人都認為這是最出色的圓號室樂作品。這首三重奏從第一樂章就呈現出濃厚的浪漫主義色彩，而菲力斯·克立澤就是被這浪漫核心深深吸引。一種輕快的氣氛在第二樂章呈現，但整首樂曲的精粹在於沉重而憂鬱的慢板，在這一樂章，時間好像停滯了。據說，布拉姆斯藉此為他剛逝世的母親表達哀慟之情。最終樂章取材自一首民謠，令樂曲擺脫痛苦回憶，邁向歡欣結局。

An Ancient Instrument Evolves along with Classical Music

The ancestors of the horn can be found among the very earliest instruments known to humans. They were likely created from using the literal horns of various animals. The horn later became associated with hunting and other activities that required strong signals (such as travel and postal delivery). But, as more sophisticated techniques evolved, the instrument became an important member of the European orchestra.

The French horn player and composer Frédéric-Nicolas Duvernoy played a major role in this development. Born in 1765, he grew famous through his expressive mastery of the instrument. Duvernoy belonged to the opera orchestra in Paris and was better known even than some of its singers. He could name Napoleon among his fans.

Duvernoy had taught himself to play the horn. The dominant tradition divided players into those who focused on the instrument's high range and others who were more comfortable with its low notes. Duvernoy pioneered a more advanced technique centred in the middle range, which was especially suitable for warm melodies. This charming **Trio for Horn, Violin and Piano No 1** is the first of three chamber compositions for horn, violin and piano from after 1820. It is a brief work containing only two movements, the first slow and calm and the second at a faster pace.

While the horn gained increasing presence in the orchestra, it remained a rarity in such chamber music genres as the trio. Johannes Brahms had a special fondness for the horn. In 1865 he wrote the **Trio for Horn, Violin and Piano in E-flat major, Op 40**, believed by many to be the greatest chamber composition for the instrument. Felix Klieser has a deep attraction to the Romantic tone at the heart of this Trio, which emerges in the very first movement. A playful spirit enters in the second movement, but the heart of the whole work lies in the mournful Adagio, in which time itself seems to stop. It is believed that Brahms here grieves the recent death of his mother. A folk song serves as the basis for the last movement, which leads the way beyond painful memories to a cheerful conclusion.



樂曲介紹 湯馬士·梅
Programme Notes by Thomas May

不休止舞團 Restless Dance Theatre

《看透黑暗》 Seeing Through Darkness



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「無限亮」加料節目 Beyond Limits

藝術家分享 Meet-the-Artist

講者：米雪·賴恩（不休止舞團藝術總監）
Speaker: Michelle Ryan (Artistic Director of Restless Dance Theatre)

活動詳情請到第120頁。
Please refer to page 120 for more details.

藝術總監 / 導演 Artistic Director / Director 米雪·賴恩 Michelle Ryan

燈光設計 Lighting Design 喬夫·科巴姆 Geoff Cobham

服裝設計 Costume Design 美琪·威爾遜 Meg Wilson

音樂 Music 希拉莉·克萊尼格 Hilary Kleinig
艾米莉·圖諾克 Emily Tulloch

舞者 Dancers 嘉芙蓮·阿當斯 Kathryn Adams
基斯·戴克 Chris Dyke
簡娜·佐治奧 Jianna Georgiou
米高·荷迪爾 Michael Hodyl
阿歷斯·路克 Alexis Luke
米高·諾布爾 Michael Noble

副導演 Assistant Director 萊麗莎·麥高雲 Larissa McGowan

攝錄 Videography 麥特·拜恩 Matt Byrne



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《看透黑暗》由不休止舞團藝術總監米雪·賴恩執導，嘗試以身體回應法國表現主義畫家喬治·魯奧的作品。舞團的六位舞者在南澳美術館表演，身旁是魯奧的畫作。光、影與身體律動，把畫家筆下充滿人性的單色畫變作栩栩如生的舞姿。

賴恩說：「魯奧筆下不完美的人體形態和不安的靈魂，與殘疾人士的感覺和他人對其的認知產生共鳴。有些人會感到抵觸，而另一些則看見差異中的美。」

「一個人的經驗由多個層面建構而成，既有璀璨奪目的喜樂與成就，又有揮之不去的痛苦與失落。然而最終，我們留下來的的是甚麼？」

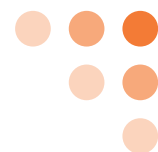
這次表演大膽運用戲劇化的光影效果，光弧圍繞著舞者，仿似太陽的軌跡，描繪整場演出，刻畫整個空間。

Directed by Michelle Ryan, artistic director of Restless Dance Theatre, **Seeing Through Darkness** is a physical response to the works of French expressionist artist Georges Rouault. The company's six dancers perform in the Art Gallery of South Australia alongside the works of Rouault, with the artist's influential monochromatic portrayals of humanity brought to life through lighting, shadow and movement.

Ryan says, "The imperfect form of the human body and the troubled soul of the works of Rouault resonate with how people with disabilities can feel and be perceived. Some may be confronted while others may see beauty in difference."

"There are many facets that create the human experience. Some are vibrant flashes of joy and achievement while others are the lingering remains of pain and loss. But ultimately, what do we leave behind?"

The performance is supported by the dramatic use of light and bold shadow work. The result sees light arc around the performers, mimicking the way the sun tracks and allowing the performance and space to be painted by light.



© Matt Byrne

不休止舞團

不休止舞團自成立以來，已製作超過三十多個大型演出，並舉辦過很多大型社區工作坊。舞團由澳洲頂尖舞蹈家米雪·賴恩擔任藝術總監，一直創作真實、直率而不受約束的高水準舞劇。它是澳洲重要舞團之一，一直與不同能力的青年合作，共同製作強調不同能力的傑出共融舞劇。舞團以不同媒介，向多元受眾呈現真實的舞劇，效果經常出人意表。不休止舞團的一眾舞者，令澳洲的舞蹈界更多元和更具活力。他們創作的作品新穎非凡，擴闊了舞蹈本身的定義。

不休止舞團踏上一趟試圖理解「地方之靈」的旅程，並恪守如下箴言：「我們深知此地古老，初民之靈依然在此呼吸。今天，世代延綿的文化之靈依舊活現，我們奉上尊敬。不休止舞團感謝加爾納族的諸多氏族，我們在摸索其祖先足跡時，必將心懷敬意，輕步而行。」

Restless Dance Theatre

Since its inception the company has mounted over 30 major productions and many major community workshop programs. Led by artistic director Michelle Ryan, one of Australia's leading dance artists, Restless Dance Theatre creates high-quality real, raw and uninhibited dance theatre. It is Australia's foremost dance company working with artists with and without disabilities to collaborate on outstanding inclusive dance theatre that is informed by disability. The company presents unexpectedly real dance theatre works in multiple mediums to diverse audiences. Restless artists enliven and diversify Australian dance. The dancers create original and remarkable work that broadens the definition of what dance is.

Restless Dance Theatre has begun a journey of understanding the Spirit of Place, with the following maxim. "We know this place is ancient and that the living spirit of the First Peoples still breathes here. We respect the continuing living spirit of culture which lives through their generations today. Restless acknowledges the family clans of the Kurna Nation and we shall walk softly and with respect as we feel the footprints of their ancestors."

© Shane Reid



米雪·賴恩
Michelle Ryan

藝術總監 / 導演
Artistic Director / Director

米雪·賴恩已馳騁藝壇三十餘年。她先在坎培拉加入了梅麗爾·坦卡德舞團，繼而隨後者前往阿德萊德加入澳洲舞蹈劇團，並在共事七年後成為坦卡德的助手，與她同赴歐洲。賴恩也是小派別舞團的創始成員，並在北方舞蹈團任職五年，期間擔任過不同職務。她在2011年重返幕前，為比利時當代芭蕾舞團的編舞阿蘭·普拉特擔任客席藝術家，出演《斷章取「藝」——獻給碧娜》。隨後，她曾在倫敦無界限藝術節和墨爾本莫爾特豪斯劇院演出，並在阿德萊德藝術中心參演「轉矩秀」的《親密》。該製作不但贏得了2015年澳洲舞蹈獎的獨立舞蹈獎項，賴恩更憑借精湛演出榮獲阿德萊德藝評人獎。

2013年，賴恩獲委任成為不休止舞團的藝術總監，自此為舞團創作了多部作品，包括《懸而未決》、《親密空間》及《看透黑暗》。其中《親密空間》贏取了紅寶石獎藝術創新與企業獎、阿德萊德藝評人獎最佳專業組別獎，並提名赫爾普曼獎和紅寶石獎最佳新作。2015年，賴恩入選南澳洲榮譽女性名冊；2020年，她成為澳洲藝術理事會獎舞蹈獎得主。在所有作品中，她都頌揚多元共融。

Michelle Ryan has enjoyed a career spanning over 30 years in the arts. She joined Meryl Tankard in Canberra and Adelaide as part of Tankard's Australian Dance Theatre for seven years, after which she accompanied Tankard in Europe as her assistant. Ryan was also a founding member of Splintergroup and worked at Dancenorth for five years in various capacities. She returned to performing in 2011 as a guest artist for Alain Plattel in **Out of Context — for Pina** by Les Ballet C de la B. She performed in London at the Unlimited Festival, at the Melbourne Malthouse Theatre and the Adelaide Festival Centre in Torque Show's **Intimacy**. The production won the 2015 Australian Dance Award for Independent Dance and Ryan received the Adelaide Critics Circle Award for her performance.

Michelle Ryan was appointed artistic director of Restless Dance Theatre in 2013 and has created multiple works for the company including **In the Balance**, **Intimate Space** and **Seeing Through Darkness**. **Intimate Space** received a Ruby Award for Arts Innovation and Enterprise, an Adelaide Critics Award for Best Professional Group and nominations for a Helpmann Award and Ruby Award for Best New Work. In 2015, Ryan was inducted into the South Australian Women's Honour Roll and was the recipient of the 2020 Australia Council for the Arts Dance Award. She celebrates diversity in all elements of her work.

破光舞團 Kinetic Light

《降臨》 DESCENT

香港首映
In Hong Kong
for
the first time

© Jay Newman/BRITT

「無限亮」網頁內播放 Available on the "No Limits" website

三月 8 10AM 31 11PM
MAR



節目長約1小時
Approximately 1 hour



請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

藝術通達服務 Arts Accessibility Services



中、英文口述影像
Audio Description in Cantonese and English

資料搜集／導演／構思
Researched, Directed and
Conceived by

愛麗絲·謝帕德 Alice Sheppard

編舞及演出
Choreographer and Performance

愛麗絲·謝帕德 與 羅勞爾·羅遜合作
Alice Sheppard, in collaboration with Laurel Lawson

燈光及錄像設計
Lighting and Video Designer

米高·瑪格 Michael Maag

服裝及化妝設計
Costume and Makeup Designer

羅勞爾·羅遜 Laurel Lawson

影片製作 Film Production

聯合導演 Co-Directors

米高·瑪格 及 愛麗絲·謝帕德
Michael Maag and Alice Sheppard

監製 Producer

殘障舞蹈工場有限公司，商業名稱：破光舞團
DISABILITY DANCE WORKS, LCC. dba Kinetic Light

剪接 Editor

賽娜·古拉雅 Shaina Ghuraya

攝影／攝錄工程師
Camera and Video Engineers

實驗多媒體演藝中心攝錄團隊
攝錄總工程師艾力·布魯克，聯同米克·貝婁和賴恩·詹金斯
The Empac Video Team
Eric Brucker, Lead Video Engineer with Mick Bellow
and Ryan Jenkins

Audimance應用程式設計
Audimance Design

羅勞爾·羅遜 Laurel Lawson

Audimance音響／混音
Audimance Content Sound
Designer/Mixer

安迪·史萊特 Andy Slater

英文口述影像
Audio Description in English

雪兒·葛林 Cheryl Green

地點：紐約州特洛伊市倫斯勒理工學院「居迪斯·R·普里姆實驗多媒體演藝中心」
Location: The Curtis R. Priem Experimental Media and Performing Arts
Center, Rensselaer Polytechnic Institute, Troy, New York

Music: Jeanrenaud, Joan. Visual Music. With performers PC Muñoz and William Winant. Deconet Records 2016. With the kind permission of the composer. **Song of Songs** by Karen Tanaka is used by arrangement with G. Schirmer Inc. publisher and copyright owner. **Empty Infinity** by Cornelius Dufallo. Journaling. Innova Recordings 2012, is used by kind permission of the composer. **Waiting**, by Joan Jeanrenaud. Strange Toys. Talking House Records 2008. With the kind permission of the composer. Music Editing by Dan Wool. Video design and projection images inspired by selected sculptures of Auguste Rodin and created by Michael Maag. Original images provided by Stanford University's Iris and B. Gerald Cantor Center For Visual Arts. Additional video courtesy of EMPAC / Eric Brucker and Ryan Jenkins. RAMP Design Team: Sara Hendren, Yevgeniya Zastavker, and Katie Butler, Daniel Daugherty, Duncan Hall, Andrew Holmes, Erica Lee, Scott Mackinlay, Apurva Raman, March Saper, Alexander Scott, Kimberly Winter, Rachel Yang, Jingyi Xu, with support from Olin College. Ramp Engineering and Fabrication: Rooster Productions, LLC a small employee-owned scene shop located in Martinez, CA.



第一幕

- (I) 在一個天與水的世界，維納斯與安朵美達相遇。安朵美達現身高峰之上，狂亂又充滿戒備。她的守護靈在一旁默默觀察。當安朵美達小心翼翼地探索周圍環境時，被維納斯從下抓住並深深吸引。維納斯再次出現在自己未被驚擾的世界。跟隨守護靈的指引，她逐漸被吸引。
- (II) 我們看見斜台的出現，水在其上蕩漾，石頭成形，斜台有了生命。
- (III) 守護靈進入維納斯與安朵美達的身體，她們在另一個不同的世界相遇。維納斯推開自己的欲望，安朵美達則苦苦向維納斯懇求。在斜台與輪椅上下，兩位舞者彼此糾纏，對這份聯繫時而接受，時而拒絕。
- (IV) 守護靈與身體交織，維納斯選擇了安朵美達，安朵美達接受了維納斯。斜台與守護靈引導著她們，讓她們轉向命中註定的彼此。

第二幕

- (I) 安朵美達與維納斯不再拒絕，徹底擁抱彼此。燈光與斜台把她們帶往一個夢幻空間。
- (II) 這對戀人一回來就被無情地拆散。安朵美達再次退回山峰，並試圖將身後的維納斯拉上來。守護靈離開了她們的身體，從旁觀察。安朵美達與維納斯各自在自己的世界中，相互探尋著對方，期望能再次結合。
- (III) 守護靈離開了維納斯與安朵美達的身體。斜台讓維納斯與安朵美達翻滾、顛簸。她們只有彼此。

Act 1

- (I) In a world of sky and water, Andromeda and Venus meet. Andromeda discovers herself at the peak, frantic and guarded. Her spirit guide observes. As she cautiously explores her environment, she is grabbed from below by Venus and drawn in. Venus reemerges in her world, inhabiting her environment unperturbed. Following her spirit guide, she is gradually intrigued.
- (II) We see the ramp become itself. The waters undulate across its surface; rocks form; the ramp is alive.
- (III) As the spirit guides slip into their bodies, Venus and Andromeda meet in a different world. Venus pushes her desire behind her; Andromeda pleads with Venus. Under and over the ramp and their chairs, the dancers wrap themselves around each other, accepting and rejecting their connection.
- (IV) Spirit guides and bodies intertwined, Venus chooses Andromeda; Andromeda accepts Venus. The ramp and spirit guides take them and turn them slowly, inevitably towards each other.

Act 2

- (I) Andromeda and Venus yield to each other. Light and the ramp transport them to a dream space.
- (II) Upon their return, a separation rakes the lovers apart. Andromeda again retreats to the peak, pulling Venus up after her. The spirit guides separate from their bodies and observe. Each spying the other in their respective homelands, Andromeda and Venus seek to reconnect.
- (III) The spirit guides leave Andromeda's and Venus' bodies. Tossed and turned by the ramp, Venus and Andromeda have only each other.

藝術總監的話

本人懷着喜悅的心情，謹代表破光舞團，向各位呈獻《降臨》。若你是第一次觀賞《降臨》，歡迎你！若你已看過《降臨》，希望你會再次愛上維納斯和安朵美達。

特別鳴謝是次《降臨》影片全球首播的舉辦單位「無限亮」，亦感激明尼蘇達大學諾斯洛普演藝中心和沃克藝術中心支持本次影片的創作。

這個演出在幾個方面都有所突破。儘管我們一向喜愛在網上直播表演，但從沒想過有一日，這會成為向你們呈獻心愛作品的主要方式。這齣影片得以問世，全賴居迪斯·R·普里姆實驗多媒體演藝中心一眾工作人員的精心安排與鼎力相助。我們在該中心逗留期間，開始嘗試以五部攝錄機作通達網上直播。此後，我們便以那些素材為基礎，製作成你們今天觀賞的內容。

從一開始，《降臨》就是驗證通達與口述影像交融性的作品。今天的影片會以不同通達模式播放，我們為此深感自豪，同時誠邀各位以聲音與影像兩種藝術形式來體驗《降臨》。

我想特別講一講舞台上的斜台。這座斜台是特別為《降臨》訂製的。它是一件藝術品，也是關於動作潛能與動態體現的設計實驗。它還是舞作中一位活躍的參與者，帶來新的動作與新的動線，絕非只具功能而已。《降臨》的故事，一部分就是舞者與斜台互動的故事。

《降臨》也是一個關於維納斯與安朵美達的故事，她們是羅丹作品「梳妝的維納斯與安朵美達」中兩個交纏的主人公。無人知曉羅丹為什麼會把這兩個人物放在一起，因為她倆並非來自同一個神話世界。

《降臨》為她倆的愛情大膽想像了一個故事。我們選取了羅丹的部分雕塑作品，作為舞蹈語彙的基礎。當破光舞團的藝術家化身成維納斯（傳統上以白人演繹）與安朵美達（經典記載為埃塞俄比亞人，但傳統上以白人演繹），《降臨》也是在對抗西歐藝術史中對有色人種的抹除。

《降臨》邀請了多位建築師和設計師，為殘疾創新，讓缺陷能夠以令人愉悅、最有美感的方式呈現，而非運用科技去正常化、遮掩或克服障礙。破光舞團致力於讓通達成為所有作品的默認組成部分，而不是一個次要的輔助技術。我們邀請藝術家及文化工作者把通達當作是美學來思考。

要成就這樣的一個演出，實在有賴很多人的善心與幫助。本人謹向以下人士表達深切謝意：破光舞團同仁、為我們打氣的親友、我們的贊助商與支持者，還有我們的觀眾。我們十分高興可以與你分享《降臨》。



愛麗絲·謝帕德

Artistic Director's Note

On behalf of Kinetic Light, it is my joy to share **DESCENT** with you. If you are seeing **DESCENT** for the first time, welcome! If you have seen **DESCENT** before, I hope you will fall in love with Venus and Andromeda again.

We celebrate "No Limits", its organisers, and the international premiere of the film **DESCENT**. We thank Northrop, University of Minnesota and Walker Art Center for supporting the creation of this film.

This show breaks ground on several fronts. While we've always loved livestreaming our performances, we never considered that online would one day be the primary way of sharing our beloved work with you. That we can make this film at all is due to the brilliance and generosity of the folks at the Curtis R. Priem Experimental Media and Performing Arts Center. During our stay there, we began our practice of accessible livestreaming with a five camera shoot. We were then able to use that footage as the basis of what you will see.

Since its very beginning, **DESCENT** has become a kind of proving ground for the intertwined practices of access and audio description. We are proud to offer tonight's film in multiple accessible modes.

We invite you to experience **DESCENT** as both a sonic and a visual art form.

And then, there's the ramp. Created specifically for this piece, the ramp is an artistic object and design experiment in kinetic potential and embodiment. It is also an active partner in the dance, generating new movements and new lines; it is not intended to be used functionally at all. The story of **DESCENT** is, in part, the story of the interactions of dancers and ramp.

DESCENT is also the story of Venus and Andromeda, the figures who lie intertwined in Auguste Rodin's Toilette of Venus and Andromeda. No one knows why Rodin placed these two figures together; they do not belong to the same mythological worlds.

DESCENT dreams up a story for their love, using select Rodin sculptures as the basis of its movement vocabulary. As Kinetic Light's artists embody the figures of Venus (traditionally interpreted as white) and Andromeda (described in classical texts as Ethiopian, but traditionally drawn as white), **DESCENT** counters the erasure of race in Western European histories of art.

DESCENT invites architects and designers to innovate at the edge of disability for maximum aesthetic and pleasurable expression of impairment instead of using technology to normalise, hide, or overcome. Kinetic Light is committed to access as being an integral part of our works, not a secondary accommodation. We invite artists and cultural works to think of access as an aesthetic.

A performance like this is made possible by many hearts and hands. I would like to send a heartfelt thank you to the Kinetic Light team, to our friends and families who cheered us on, to our funders and supporters, and to you, our audience. We are thrilled to share **DESCENT** with you.

Alice Sheppard

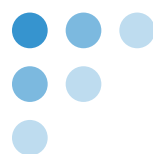


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破光舞團 Kinetic Light

破光舞團於2016年由愛麗絲·謝帕德創立，致力融合殘障、舞蹈、設計、身分認同、科技等多個領域，並根據每個計劃與不同藝術家合作。透過以不同的角度探討殘障人士與有色人種的歷史、文化及藝術作品，破光舞團提倡把交織障礙作為創作動力，並把通達作為一種美學，這是創造變革人心的藝術和推動展能藝術運動所必不可少的條件。破光舞團的藝術家包括愛麗絲·謝帕德、羅勞爾·羅遜、米高·瑪格和傑倫·賀文。

Founded by Alice Sheppard in 2016, Kinetic Light is a project-based ensemble, working at the intersections of disability, dance, design, identity, and technology. Through nuanced investment in the histories, cultures, and artistic work of disabled people and people of colour, it promotes intersectional disability as a creative force and access as an aesthetic critical to creating transformative art and advancing the disability arts movement. Kinetic Light artists include Alice Sheppard, Laurel Lawson, Michael Maag, and Jerron Herman.



© Beverlie Lord



愛麗絲·謝帕德
Alice Sheppard

藝術總監、編舞及演出
Artistic Director, Choreographer and Performer

愛麗絲·謝帕德是破光舞團的藝術總監，也是舞團的編舞及舞者。因為一場打賭，謝帕德辭掉了終身教授職位，追隨吉蒂·倫恩和無限舞蹈劇場學舞。隨後，謝帕德加入軸心舞團，並成為核心成員，參與全國巡演之餘，也在舞團的教育與外展項目中擔任導師。成為獨立舞者後，謝帕德參與了不少舞蹈製作的演出，包括英國的威爾斯芭蕾舞團 / GDance、馬克·布魯舞蹈團等。在美國，她曾與馬迦尼·弗赫特、MBDance、無限舞蹈劇場、史提夫·派克斯頓等合作。她也曾獲軸心舞團、完整半徑舞團、MOMENTA舞團等邀請，擔任客席藝術家。謝帕德也曾在美國各地進行獨舞表演及學術主題演講。

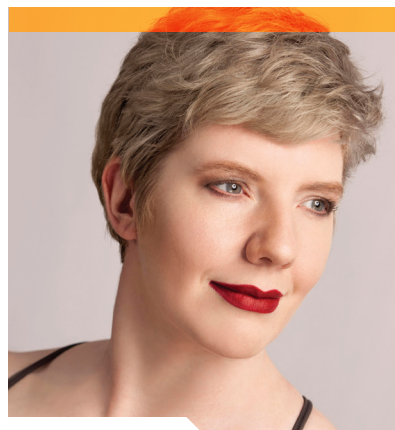
身為美國藝術家，「創意資本」得獎者和貝斯獎獲獎編舞家，謝帕德創作的舞蹈動作挑戰一般人對殘疾與舞蹈身體的理解。她一直關心展能藝術、文化、歷史等課題，其委約作品常探討殘疾、性別、種族之間的複雜關係。在安德魯·W·梅隆基金會的支持下，她參與了2018年軸心舞團編舞實驗室。

謝帕德的文章曾刊登於《紐約時報》以及《變革者》、《活動研究》、《表演期刊》等期刊。

Alice Sheppard is the artistic director of Kinetic Light, and also a choreographer and dancer in the company. Accepting the outcome of a dare, Sheppard resigned from her tenured professorship to train with Kitty Lunn and Infinity Dance Theater. After an apprenticeship, Sheppard joined AXIS Dance Company, of which she became a core company member, toured nationally, and taught in the company's education and outreach programs. Since becoming an independent dance artist, she has danced in projects with Ballet Cymru/GDance, and Marc Brew Company in the United Kingdom. In the USA, she has worked with Marjani Forté, MBDance, Infinity Dance Theater and Steve Paxton. As a guest artist, she has danced with AXIS Dance Company, Full Radius Dance, and MOMENTA Dance Company. Sheppard has also performed as a solo artist and keynote academic speaker throughout the USA.

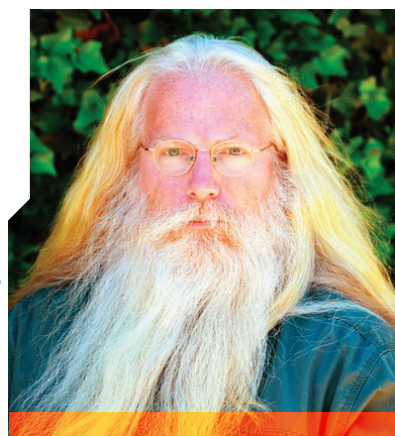
A USA Artist, Creative Capital grantee, and Bessie Award-winner, Sheppard creates movement that challenges conventional understandings of disabled and dancing bodies. Engaging with disability arts, culture and history, Sheppard's commissioned work attends to the complex intersections of disability, gender, and race. She was a 2018 AXIS Dance Company Choreo-Lab Participant, made possible with the support of the Andrew W. Mellon Foundation.

Her writing has appeared in the New York Times and such journals as Catalyst and the Movement Research and Performance Journal.



羅勞爾·羅遜
Laurel Lawson

聯合編舞及演出
**Choreographic Collaborator
& Performer**



米高·瑪格
Michael Maag

燈光及錄像設計
**Lighting and
Video Designer**

羅勞爾·羅遜是破光舞團的協作編舞、舞者、設計師及工程師。她是主要的服裝與化妝設計師，並且跟 Top End 的保羅·舒爾特合作，設計出她和愛麗絲·謝帕德演出時使用的輪椅，以及參與其他視覺及技術設計等工作。她也是舞團應用程式Audimance的產品設計師及負責人。該程式專為視障觀眾提供口述影像，為業界帶來了革命性的改變。

在排練室以外，羅遜是精品工程顧問公司「CyCore系統」的首席科技總監及共同創辦人。該公司專為全球客戶解決牽涉多個範疇的大小新難題。羅遜也是美國女子傷殘冰中曲棍球隊的成員。

Laurel Lawson is a choreographic collaborator, dancer, designer and engineer with Kinetic Light. She is the primary costume and makeup designer and, in collaboration with Top End's Paul Schulte, designed the wheelchairs that she and Alice Sheppard use in performance, as well as contributing other visual and technical design. She is also the product designer and lead for Audimance, the company's app, which revolutionises audio description for non-visual audiences.

Beyond the studio, Lawson is CTO and co-founder of CyCore Systems, a boutique engineering consultancy which specialises in solving novel, multi-realm problems of all sizes for a global clientele. She is also a member of the USA women's para ice hockey team.

米高·瑪格是破光舞團的投影及燈光設計師。瑪格為美國各地的戲劇、舞蹈、音樂劇、歌劇及天文館設計燈光、錄像和投影。他曾為劇院、博物館和天文館定製投影用的光學部件，也為服裝和佈景設計及製作電子和燈光裝置。

身為輪椅使用者，瑪格致力將展能藝術家的領域擴大到劇場後台的技術與設計崗位。他現時是俄勒岡莎士比亞戲劇節的駐節燈光設計師，其設計在過去二十年間見諸戲劇節舞台及美國其他地方。

Michael Maag is projection and lighting designer for Kinetic Light. Maag designs at the intersection of lighting, video, and projection for theatre, dance, musicals, opera, and planetariums across the USA. Maag has built custom optics for projections in theatres, museums and planetariums; he also designs and builds electronics and lighting for costumes and scenery.

As a wheelchair user, Maag is passionate about bringing the perspective of a disabled artist to technical theatre and design. He is currently the resident lighting designer at the Oregon Shakespeare Festival. His designs have been seen on the Festival's stages for the last 20 years and elsewhere in the USA.

陪伴工廠劇團

Factory Compagnia Transadriatica

《醜小鴨日記》Diary of an Ugly Duckling



香港首映
In Hong Kong
for
the first time

「無限亮」網頁內播放 Available on the "No Limits" website



三月 8 10AM 31 11PM
MAR



演出長約1小時
Approximately 1 hour



請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

藝術通達服務 Arts Accessibility Services



中、英文口述影像
Audio Description in Cantonese and English

導演及編劇 Director and writer**東尼奧·迪·尼托 Tonio De Nitto****及 with****伊拉莉雅·卡魯奇 Ilaria Carlucci****法比奧·蒂內拉 Fabio Tinella****路卡·柏斯托利 Luca Pastore****弗蘭切斯卡·迪·帕斯誇利 Francesca De Pasquale****編舞 Choreographer****安娜瑪莉亞·迪·菲力比 Annamaria De Filippi****舞台設計 Scenography****羅貝塔·多莉·普度 Roberta Dori Puddu****服裝 Costumes****拉比·羅 Lapi Lou****音樂 Music****寶羅·柯萊特 Paolo Coletta****燈光 Lighting****大衛·阿辛尼奧 Davide Arsenio****製作 Production****陪伴工廠劇團 Factory Compagnia Transadriatica****托斯卡納帷幕基金會 Fondazione Sipario Toscana****TIR舞團 TIR danza****獎項 Awards****黑山第二十五屆科托爾兒童戲劇節
XXV Kotor Festival of Theatre for Children, Montenegro****伊朗第二十四屆國際兒童及青年戲劇節
XXIV International Festival for Children and Youth Theatre**

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故事大綱

陪伴工廠劇團結合戲劇與舞蹈，根據安徒生經典童話，創作出了《醜小鴨日記》。這一嶄新劇作繼續探討多樣性、身分、融合等議題，一如該劇團過往作品中不一樣的《灰姑娘》，以及莎士比亞《馴悍記》中與世人格格不入的凱瑟麗娜。

本作以日記形式，講述了一個耳熟能詳的故事：小天鵝被誤作小鴨，經歷了一生不同階段，終於發現了自己，以及安身立命之道。

「小鴨」在家中被排擠，在學校受欺負，體驗過轉瞬即逝之愛，更經歷了可怕的戰爭與捕獵。在安徒生的童話中，主人公看見湖中的倒影，因而發現了自己的真實身分；在這個改編故事中，生活在殘酷世界裡的醜小鴨也必須正視自己，接受自己，才能克服困難，完成蛻變。本作向我們展示了一個道理：不要試圖隱藏生命中積累的傷疤，反而應當珍惜它們。

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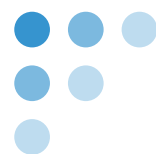


Synopsis

Diary of an Ugly Duckling combines theatre and dance to adapt Hans-Christian Andersen's classic fairy tale for a new show in which Factory Compagnia Transadriatica continues to investigate diversity, identity and integration. This follows on from the company's atypical **Cinderella** and the awkward, misaligned Catherine in its production of Shakespeare's **The Taming of the Shrew**.

The adaptation tells in diary form the familiar story of the young swan, mistakenly believed to be a duckling, in various stages of her life, in which she discovers herself, and her place in the world.

Rejected by her family, bullied at school, the "duckling" experiences unexpected love and the horrors of war and hunting. It is a hostile world she will be able to surmount only when she looks herself in the eye and accept herself as she is, just like the hero of Andersen's fairy tale who discovers his true identity by looking at his mirror image in the lake. The production shows we should not try to hide the scars we accumulate in life, but rather to treasure them.



陪伴工廠劇團

2010年，三位藝術家朋友東尼奧·迪·尼托、寶拉·里奧尼、法比奧·蒂內拉共同創辦了陪伴工廠劇團。他們曾製作多齣作品，並參與過不少國際合作項目及藝術節。劇團曾數度與劇作家法蘭西斯高·尼科利尼合作，包括2012年的《羅密歐與茱麗葉》和2015年的《馴悍記》，後者曾在羅馬印度劇院和卡斯特羅維拉里的劇場之春戲劇節中演出。

自2016年，該劇團致力於實踐多元參與，製作了多個傷健合作作品，包括《醜小鴨日記》。這是他們二度跟TIR舞團和托斯卡納帷幕基金會合作。此製作曾在法國、羅馬尼亞、西班牙、瑞士、黑山和伊朗巡演，並贏得多個獎項。

2018年，劇團也曾上演由尼科利尼改編莫里哀的《恨世者》。翌年，劇團上演了另一齣改編作品——阿爾弗雷德·雅里的《愚比王》，共有十二位意大利和希臘的傷健演員參與。2019年，劇團沿用《醜小鴨日記》演員，與帷幕基金會共同製作了新劇《小飛俠》，由列卡度·史柏努羅編劇，芭芭拉·托瑪編舞。2020年，《馬提與祖父》在意大利最赫赫有名的兒童劇場獎項埃俄洛獎中，贏得年度最佳演出獎。

Factory Compagnia Transadriatica

Factory Compagnia Transadriatica was founded in 2010 by three artists and friends Tonio De Nitto, Paola Leone and Fabio Tinella, and has since mounted numerous productions, international cooperation projects and festivals. It has collaborated on a number of occasions with playwright Francesco Niccolini, including on **Romeo and Juliet** (2012) and **The Taming of the Shrew** (2015), which was performed at the Teatro India in Rome and the Primavera dei Teatri festival in Castrovillari.

Since 2016, the company has focused on diversity and has staged productions bringing together actors with and without disabilities, such as **Diary of an Ugly Duckling**, its second collaboration with TIR Danza and the Fondazione Sipario Toscana. The show has toured in France, Romania, Spain, Switzerland, Montenegro and Iran, winning numerous prizes.

The company has also staged, in 2018, a new adaptation of Molière's **The Misanthrope**, by Francesco Niccolini, and the following year, a new adaptation of Alfred Jarry's **King Ubu (Ubu roi)**, with 12 Italian and Greek actors with and without disabilities. In 2019, the company reunited the cast of **Diary of an Ugly Duckling** for a new show, **Peter Pan** co-produced with the Fondazione Sipario, in collaboration with playwright Riccardo Spagnulo and choreographer Barbara Toma. In 2020, the show **Mattia and His Grandfather** won the solo prize for best show of the year in the Eolo Awards, Italy's most prestigious awards for children's theatre.



東尼奧·迪·尼托 Tonio De Nitto

導演及編劇
Director and Writer

東尼奧·迪·尼托1979年出生於意大利萊切，他的劇場生涯從萊切的歌力雅劇團開始，並與該劇團合作了超過十年。2009年，他共同創立了陪伴工廠劇團，執導過莎士比亞的「三部曲」：《仲夏夜之夢》、《羅密歐與茱麗葉》和《馴悍記》。他也曾為劇團執導《憤世者》、《灰姑娘》及《醜小鴨日記》；其中《醜小鴨日記》曾在愛丁堡上演，也曾希臘、突尼斯、西班牙、北馬其頓、黑山、瑞士等國演出。2013年起，尼托同時擔任諾沃利市立劇院的藝術總監。他現時也是萊切國際兒童節和庫帕劇院當代戲劇節的藝術總監。

Born in 1979, Tonio De Nitto started working in theatre with Teatro Koreja in Lecce, with whom he worked for more than ten years. In 2009, he co-founded Factory Compagnia Transadriatica, directing a Shakespearean "trilogy" of **A Midsummer's Night Dream, Romeo and Juliet** and **The Taming of the Shrew**. He has also directed for the company **The Misanthrope, Cinderella** and **Diary of an Ugly Duckling**. The latter has been performed in Edinburgh and at other festivals in Greece, Tunisia, Spain, North Macedonia, Montenegro and Switzerland. Since 2013, he has been artistic director of the Municipal Theatre in Novoli and he also serves as artistic director of Lecce's international children's festival KIDS and the I Teatri della Cupa contemporary theatre festival.



法比奧·蒂內拉 Fabio Tinella

演出者
Performer



弗蘭切斯卡·迪· 帕斯誇利 Francesca De Pasquale

演出者
Performer

法比奧·蒂內拉1981年在法薩諾出生，受訓於羅馬第一大學戲劇中心。他在贏取某歐洲青年演員獎學金後，曾受業於芭芭拉·維莫蓮、艾圖路·齊里羅、凱茜·馬尚、愛瑪·但丁，以及凱撒·布里門下，並曾在蒙特利爾與留下的人戲劇工作室、馬加比劇團及音樂兵工廠合作。2009年，他與東尼奧·迪·尼托一同創立了陪伴工廠劇團，參演過劇團至今為止每一部製作。2006至2011年間，他也參與了萊切歌力雅劇團的多項大型製作，並在2009年贏得劇評人獎項。

Born in Fasano in 1981, Fabio Tinella studied at the Ateneo della Sapienza Theatre Centre in Rome. After winning a European scholarship for young actors, he studied with Barbara Valmorin, Arturo Cirillo, Cathy Marchand, Emma Dante and Cesar Brie and worked with Quellercherestano, Maccabeteatro and L'Arsenal à musique in Montreal. In 2009 he founded Factory Compagnia Transadriatica together with Tonio De Nitto and has acted in all of its productions to date. From 2006 to 2011, he was also involved in several major productions by Teatro Koreja in Lecce, winning a Critics' Award in 2009.

弗蘭切斯卡·迪·帕斯誇利是一位舞者，患有唐氏綜合症。她畢業於萊切大學，主修戲劇史，也曾就讀馬利埃的明鏡舞蹈學校，現時受訓於編舞卡特莉娜·卡普瑞里奧的舞蹈學校。2016年，迪·帕斯誇爾成為陪伴工廠劇團職業舞者，演出《醜小鴨日記》，並隨團在羅馬尼亞、黑山、伊朗巡演。她憑此劇在黑山贏得最佳演出者獎，又在伊朗奪得評判團優異獎。

A dancer with Down's Syndrome, Francesca De Pasquale is a graduate in Theatre History of the University of Lecce, and has also studied at the Lo Specchio dance school in Maglie. In 2016 she started as a professional dancer for Factory Compagnia Transadriatica in **Diary of an Ugly Duckling**. She has toured with the show in Montenegro, where she won a best performer award, Romania and Iran, where she got a special mention from the jury. She currently attends choreographer Caterina Caprioglio's dance school.



伊拉莉雅·卡魯奇
Ilaria Carlucci

演出者
Performer



伊拉莉雅·卡魯奇1987年在萊切出生，中學時期已熱愛戲劇。在羅馬讀書時，她曾參加不少由演員和編劇主持的工作坊，包括歌迪奧·迪·馬利奧、塔瑪拉·巴托利尼和馬里奧·柏路達。卡魯奇在里亞爾托路線劇場培訓中心畢業後，於2013年4月在羅馬演出了自己的短篇劇場項目《加密身體》。2016年以來，她參演過陪伴工廠劇團三項製作：《醜小鴨日記》、《東門之旅》及《憤世者》，全都由東尼奧·迪·尼托執導。

Born in Lecce in 1987, Ilaria Carlucci developed a passion for theatre in secondary school. While studying in Rome, she also attended workshops by actors and playwrights such as Claudio de Maglio, Tamara Bartolini and Mario Perrotta. After attending the Percorsi Rialto Theatre Training Centre, in April 2013 she performed her own short theatre project **Encrypted Body (Corpo cifrato)** in Rome. Since 2016, she has acted in three productions by Factory Compagnia Transadriatica – **Diary of an Ugly Duckling**, **The East Gate Trip** and **The Misanthrope**, all directed by Tonio De Nitto.



路卡·柏斯托利
Luca Pastore

演出者
Performer

路卡·柏斯托利1999年開始參與劇場演出。從羅馬蒸氣馬戲團戲劇學校畢業後，他開始飾演小丑，在意大利多項活動與街頭節慶中表演。他首次參與陪伴工廠劇團演出是2008年由東尼奧·迪·尼托執導的《仲夏夜之夢》，隨後雙方曾數度合作。他也曾在2012年參演泰蘭馬勒劇團的《格魯克》，並在2014年參與了陪伴工廠的監獄劇場計劃《我嘗試》。

Luca Pastore started in theatre in 1999. After attending the Circo a Vapore theatre school in Rome, he started to take on clown roles, performing in numerous events and street festivals in Italy. He first performed for Factory Compagnia Transadriatica in 2008 in **A Midsummer's Night Dream**, directed by Tonio De Nitto, the first of several collaborations. He has also worked with Terrammare Theatre in the show **Gluck** in 2012, and in 2014 he took part in Factory's prison theatre project, **I Try (Ioci Provo)**.

《點字音樂》Braille Music (2017)



香港首映
In Hong Kong
for
the first time

現場放映會 In-Venue Screening

大館賽馬會立方綜藝館
Auditorium JC Cube, Tai Kwun

三月 6 5PM | 三月 7 5PM*

*粵語配音 Cantonese Dubbing

藝術通達服務 Arts Accessibility Services



中、英文口述影像
Audio Description in Cantonese and English

「無限亮」網頁內播放
Available on the "No Limits" website

三月 8 10AM | 31 11PM

藝術通達服務 Arts Accessibility Services



中、英文口述影像
Audio Description in Cantonese and English

節目長約1小時20分鐘
Approximately 1 hour and 20 minutes

英語對白，附粵語配音及中、英文字幕
Dialogues in English with Cantonese Dubbing, Chinese and English subtitles

請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

導演 Director	米高·侯斯 Michael House	
故事編輯 Story Editor	茱麗葉·安德魯斯 Juliette Andrews	
演員 Cast	馬可·艾方 Marc Aufrant	維多利亞·奧華里 Victoria Oruwari
	彼得·博查 Peter Boshier	卡露蓮·歷斯登 Caroline Risdon
	湯姆·布倫 Tom Bullen	葛利絲·歷斯登 Grace Risdon
	素兒·狄遜 Zoe Dixon	占士·歷斯登 James Risdon
	莉絲·賀吉絲 Liz Hargest	凱文·薩沙貝 Kevin Satizabal
	安迪·侯活 Andy Howard	巴魯治·茲華斯他 Baluji Shivastav
	樂珊·謝克 Roxane Jeseck	尼克·泰勒 Nick Taylor
	多米尼克·利維克 Dominique Levacque	羅米·圖爾迪夫 Rommy Turtev
	大衛·艾帕希文·理杜 David Aprahamian Liddle	馬修·華斯夫 Matthew Wadsworth
製片 Producer	米高·侯斯 Michael House	
監製 Executive Producer	米克·侯斯 Mike House	
策劃 Associate Producer	莎拉·佛曼德 Sarah Vermande	
音樂 Music	素兒·狄遜 Zoe Dixon	米高·侯斯 Michael House
攝影 Cinematography	艾拉·芬奇 Ella Finch	格雷格·哈格斯特 Greg Hargest
	米高·侯斯 Michael House	
剪接 Film Editing	米高·侯斯 Michael House	
混音 Sound Mixer	約翰·李·安東尼·史葛特 John Lee Anthony Scott	
音樂監督 Music Supervisors	彼得·博查 Peter Boshier	尼克·泰勒 Nick Taylor
資料搜集 Researcher	艾拉·芬奇 Ella Finch	
廣東話配音 Cantonese Dubbing	唯奧亞洲製作公司 Voasia Production Co.	



故事大綱 Synopsis

六位視障專業樂師，年齡由十七到六十五歲不等，在倫敦一間錄音室聚首一堂，共同創作、錄製一部音樂作品，向路易·布萊葉致敬。布萊葉是十九世紀法國的失明音樂家兼教育家，他發明了一套依靠觸摸的讀寫系統。這項發明令世界徹底改變，點字系統的英文名「Braille」就是以他命名。影片中出現的失明人士，有來自世界各地的視障樂師、歷史學者及專業音樂人，共同訴說這位著名發明家的生涯。

Six blind professional musicians ranging in age from 17 to 65 come together in a London recording studio to create and record a musical tribute to Louis Braille. The film reveals the musical life of the famous inventor of the tactile reading and writing system which bears his name. Featuring an all-blind cast on camera, an international group of visually impaired musicians, historians and music professionals come together to share and pay tribute to the blind French 19th century musician and educator whose invention changed the world forever.

《希望》Hope

詞：艾蜜莉·狄金生 Word: Emily Dickinson | 音樂：素兒·狄遜 Music: Zoe Dixon

《希望》由作曲家素兒·狄遜根據艾蜜莉·狄金生的名詩創作，為鋼琴、人聲、魯特琴、木笛、長笛、單簧管與塔布拉鼓而作。此曲是向路易·布萊葉致敬。

《點字音樂》記錄了《希望》的創作過程。因為參與者全部是視障人士，這首曲目由創作、綵排到灌錄，全都採用布萊葉點字系統。歌曲曾在倫敦由一群視障職業樂師演出，所有相關收益都如數贈予英國一個專門幫助年輕失明樂手的慈善團體。

Hope is a song written by composer Zoe Dixon. She sets to music the famous poem by Emily Dickinson, arranging a work for piano, voice, lute, recorder, flute, clarinet and tabla. The song was written to honour Louis Braille.

The film documents the creation of **Hope**, which is composed, rehearsed and recorded entirely using braille. The song is performed by an all-blind group of professional musicians in London. All proceeds from the song sales were given to a UK charity which helps young blind musicians.

「希望」是有羽毛之物 棲息於靈魂裏， 並唱着無詞之歌， 且永不止息。	“ Hope ” is the thing with feathers That perches in the soul, And sings the tune without the words, And never stops at all.
而在狂風中聽來最甜美； 以至惱怒的定必是 那可以摧逼這隻溫暖眾生的 小鳥的暴風雨。	And sweetest in the Gale is heard; And sore must be the storm That could abash the little Bird That kept so many warm.
我在最寒冷之地 和最陌生之海聽過這旋律； 然而，儘管身處絕境，牠也從不 向我乞討一丁點兒甚麼。	I've heard it in the chilliest land And on the strangest Sea; Yet, never, in Extremity, It asked a crumb of me.
—艾蜜莉·狄金生	- Emily Dickinson

中譯 Chinese Translation
謝傲霜 Stella Tse

導演的話 Director's Message

藝術不限於視覺媒介。事實上，我覺得對於某些事，肉眼只能看到表象，而非視覺媒介（如音樂）的藝術工作者，則可以窺見表象之下的本質。我認為小王子的格言在藝術方面絕對真確——「本質的東西，用眼睛是看不見的」。與一眾藝術家製作《點字音樂》是很棒的經驗。他們全都是視障人士，但這並非我拍攝此片的動機；其實，是這些樂師的熱情、創意和專業，令我對這個項目產生興趣，而拍攝過程的確讓我滿心歡喜。我只是按下了攝錄機的錄影按鈕，他們便創造了奇蹟。就如同任何專業人士一樣，影片中的樂師會借助工具達至成功，而他們的工具就是點字——人類一項極偉大的發明。但願各位觀眾忘掉這齣電影全由失明人士演出。但願你的興趣和感動，是因為他們的藝術造詣，而非他們的視覺障礙。

Art is not limited to visual media. In fact, I feel artists who work in non-visual media, such as music, tap into things the eye only skims the surface of. The Little Prince's maxim—"what is essential is invisible to the eye"—is, in my opinion, certainly the case with art. Working with the artists making **Braille Music** was wonderful, and the fact they all had a visual impairment was not my motivation for making this film; it was rather the passion, creativity and professionalism of these musicians which interested me in the project and which made the experience so gratifying for me. I really just pressed record on the camera and they made the magic happen. As with any professional, those in this film use tools that help them succeed; in this case the tool is braille, which is one of humankind's greatest inventions. I hope that you forget that this film features only blind people; I hope you forget that because you are moved and interested in them as artists, not as blind people.

米高·侯斯 Michael House

© Michael House

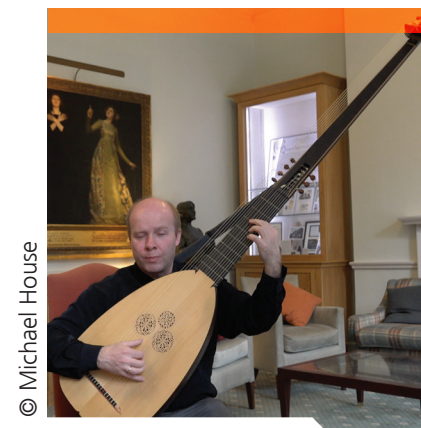


米高·侯斯 Michael House

導演
Director and Producer

米高·侯斯既是導演，也是作曲家和樂手。他生於美國加州，但在法國和英國居住過二十餘年。《點字音樂》是侯斯第八齣紀錄長片。他的影片曾在數十個國家放映，也曾多個國際電影節播放，如美國科羅拉多州特柳賴德電影節和BFI倫敦電影節。

Filmmaker, composer and musician Michael House is from California but has lived in France and the UK for more than 20 years. **Braille Music** is House's eighth feature-length documentary. His films have been screened in dozens of countries and at international festivals such as Telluride in Colorado and the BFI London Film Festival.



© Michael House

馬修·華斯夫 Matthew Wadsworth

魯特琴
Lute



© Michael House

維多利亞·奧華里 Victoria Oruwari

女高音
Soprano

馬修·華斯夫受訓於倫敦皇家音樂學院，師從奈傑爾·諾斯學習魯特琴；此外也受業於海牙皇家音樂學院。他曾在英國、歐洲大陸、北美多個主要音樂廳及音樂節中作獨奏和室樂表演。華斯夫合作過的歌唱家包括：女高音卡露蓮·桑普森、茱莉亞·道爾、愛瑪·柯克比，假聲男高音基斯杜化·安斯利，男高音詹姆士·基爾基斯，男中音彼得·哈維。

2018年7月，華斯夫演出了一首由作曲家史提芬·高斯為他撰寫的大魯特琴協奏曲。這系列首演地點包括香港，而合作樂隊包括蘇格蘭室樂團和英國北部室樂團。

Matthew Wadsworth studied lute at London's Royal Academy of Music with Nigel North, and also at the Royal Conservatory of Music in The Hague. He has appeared as a soloist and chamber musician at many major concert halls and festivals in the UK, Europe and North America. Wadsworth's collaborations with singers include sopranos Carolyn Sampson, Julia Doyle and Emma Kirkby, counter-tenor Christopher Ainslie, tenor James Gilchrist and baritone Peter Harvey.

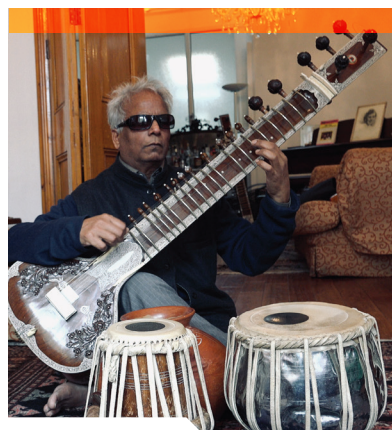
In July 2018, Wadsworth gave the first performances of a new concerto for theorbo, written for him by composer Stephen Goss. This included the premiere in Hong Kong in 2018, and performances with the Scottish Chamber Orchestra and Northern Chamber Orchestra.

維多利亞·奧華里生於尼日利亞，現居倫敦。她多才多藝，可演繹不同類型作品，包括藝術歌曲、歌劇詠歎調、音樂劇歌曲、傳統民謠及爵士樂曲等。

奧華里曾跟英國殘疾人士管弦樂團、珀斯交響樂團、伯明翰交響樂團等合作演出。她也曾在格雷艾劇場製作的《三毛錢歌劇》中飾演皮丘姆太太，該劇原著為布萊希特，作曲為庫爾特·魏爾。紐西蘭心態影片公司曾為她拍攝了一齣紀錄片，介紹她的生平與音樂。她也曾在奧克蘭的「心態信託基金頒獎晚會」獻唱，由當地的皇家海軍銅管樂隊伴奏。

Soprano Victoria Oruwari is a Nigerian-born, London-based singer whose versatile repertoire covers art songs, operatic arias, songs from musical theatre, traditional folksongs and jazz.

Oruwari has performed with the British Paraorchestra, the Perth Symphony Orchestra, the Birmingham Symphony Orchestra, and has played Mrs Peachum in Graeae Theatre's production of Kurt Weill and Bertolt Brecht's **The Threepenny Opera**. She has been featured in a documentary by Attitude Pictures about her life and her music and also sang at the Attitude Trust Awards Night in Auckland, New Zealand, where she was accompanied by the Royal Navy Brass Band.



巴魯治·茲華斯他
Baluji Shrivastav

塔布拉鼓
Tabla

巴魯治·茲華斯他是印度音樂史上一位傑出演奏家，西塔爾琴、低音西塔琴、迪爾魯巴琴、帕卡瓦甲鼓、塔布拉鼓樣樣精通。他不但為電影、舞蹈、戲劇作曲，也曾為西方管弦樂團及印度樂團創作音樂。倫敦《標準晚報》稱他為「明星西塔琴手」，而他曾跟「大舉進攻」、「瘋子」、「鴿子」等樂隊及夏其拉、史提夫·溫達等歌星合作灌錄。

茲華斯他也與自己的爵士樂團「爵士定向/ 重新定向」灌錄過數張唱片。2008年，他創立了巴魯基音樂基金，以支持和資助視障樂手。在英女王壽辰九十周年的授勳名單中，希瓦斯塔夫獲頒官佐勳章，以表揚他對音樂的貢獻。

Baluji Shrivastav is one of the greatest instrumentalists India has ever produced, excelling in sitar, surbahar, dilruba, pakhavaj and tabla. He has composed for film, dance and theatre and also original works for Western orchestra and Indian ensembles. Called the “sitarist to the stars” by London’s Evening Standard, he has recorded with Massive Attack, Madness, Doves, Shakira, Stevie Wonder, among others.

He has also recorded several albums with his own jazz ensemble, Jazz Orient/Re-Orient. He established the Baluji Music Foundation in 2008 to recognise and support blind musicians. For his services to music, Shrivastav was awarded an OBE in the Queen’s 90th Birthday Honours List in 2016.

占士·歷斯登曾在倫敦的國王廣場、聖馬田堂、攝政庭、韓德爾故居博物館、財政部音樂學會等場館演出。他也曾擔任獨奏家，跟布拉格室樂團、捷克室樂大師團及倫敦室樂團合作。

歷斯登一直與英國殘疾人士管弦樂團合作無間，曾於伯明翰交響樂廳、倫敦伊利沙白女王音樂廳、布里斯托天象館及布魯塞爾一個TED講座亮相，並於2012年殘疾人奧運會閉幕式中與酷玩樂隊同台演出。他本人也曾是一位殘奧會選手，於1996年在亞特蘭大代表英國視障人士門球隊參賽。

Recorder player James Risdon has performed at King’s Place, St Martin-in-the-Fields, Regent Hall, The Handel House Museum and the Treasury Music Society in London. He has also appeared as soloist with the Prague Chamber Orchestra, Czech Virtuosi, and London Musici.

His work with the Great British Paraorchestra has seen him perform at venues including the Symphony Hall in Birmingham, the Queen Elizabeth Hall in London, the Bristol Planetarium, at a TED Talk in Brussels and at the 2012 Paralympic closing ceremony with Coldplay. He is also himself a former Paralympian, having been part of the Great Britain goalball team at the 1996 games in Atlanta.

占士·歷斯登
James Risdon

木笛
Recorder



《結 CRUX》CRUX (2017)



現場放映會 In-Venue Screening

大館賽馬會立方綜藝館
Auditorium JC Cube, Tai Kwun

三月 6 8PM | 三月 7 2PM
MAR 6 8PM | MAR 7 2PM

藝術通達服務 Arts Accessibility Services



中文口述影像 Audio Description in Cantonese

「無限亮」網頁內播放 Available on the “No Limits” website

三月 8 10AM - 31 11PM
MAR 8 10AM - 31 11PM

藝術通達服務 Arts Accessibility Services



中文口述影像 Audio Description in Cantonese

節目長約1小時30分鐘
Approximately 1 hour and 30 minutes

粵語對白，附中、英文字幕
Dialogues in Cantonese with Chinese and English subtitles

請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

「無限亮」加料節目 Beyond Limits

藝術家分享 Meet-the-Artist

講者：何善中（導演及製片）和黎志偉（主角）
Speakers: Bernard Ho (Director and Producer) and Lai Chi-wai (Featuring)

活動詳情請到第120頁。
Please refer to page 120 for more details.

導演及製片
Director and Producer 何善中 Bernard Ho

執行監製
Executive Producer 鄧鉅榮 Ringo Tang

主角
Featuring 黎志偉 Lai Chi-wai

製作
Produced by Zentral Production

協力製作
Coordinated by Agogofilm

《結CRUX》紀錄片主要製作贊助 Major production sponsor of the documentary CRUX:
勵駿公益關懷基金 Legend Charity Foundation

鳴謝所有參與《結CRUX》的義工
With thanks to all volunteers who participated in CRUX

黃偉建	Wong Wai-kin	劉澄鋒	Jeffery Lau	何偉強	Dicky Ho
李靜芬醫生	Dr. Carina Li	詹益源	Leslie Tsim	黎佩詩	Jovy Lai
紀嘉文	Gi Ki-man	廖人龍	Liu Yan-lung	張貴良	KL Cheung
林成業	Thomas Lam	翁錦成	Yung Kam-sing	郭治	Moe Kwok
曾進傑	Tsang Chun-kit	司徒慎行	Vee Szeto	陳玉奇	Yuki Chan
鄧晨金	SK Tang	黃炎偉	Bylson Wong	鍾潔冰	Freeiz Chung
梁超賢	Leung Chiu-yin	王利民	Quincy Wong	饒文山	Sony Yiu
何翠詩	Tracy Ho	歐智峰	Au Chi-fung	黃雪歡	Shirly Wong
古偉牧	Prentice Koo	王榮斌	Wong Wing-pan	吳倩彤	Ng Sin-tung
陳錦卓	Adrien Chan	吳嘉諾	Kanok Ng	胡倩如	Hu Qian-ru
胡浩堂	Wu Ho-tong	余懷瀚	John Yu	何錦偉	Ho Kam-wai
梁淑美	Leung Shuk-mei	詹愷健	Hoikin Tsim	劉雪芳	Cindy Lau Shuet-fong
梁祖游	Joseph Leung	葉德煒	Oscar Yip	(仙姐)	
李雪雯	Suetman Li	汪習文	Jackey Wang		
游嘉俊	Yau Ka-chun	汪旭東	Ronald Wong		

攝影組 Camera Team

何善中	Bernard Ho	周煒城	Mac Chau Wai-shing	蘇衡	So Hang
鄧鉅榮	Ringo Tang	葉修良	Sau Ip	高志強	Alfred Ko
林富強	Christ Lam	梁文龍	Thomas Leung	楊虹	Anna Yeung
馮良斌	Fung Leung-pan	陸惠珠	Winnie Lak	達達豪	Tat Tat Ho
吳德崧	Karl Eros Ng	胡卓豪	Wu Cheuk-ho	莊瑋靄	Irene Chong Wai-oi
周煒	Around Chow	張盛春	Taco Cheung	容智傑	Eddie Yung Chi-kit

故事大綱 Synopsis

意外後體悟 生命本無常

曾勇奪四屆「亞洲攀石錦標賽」冠軍，多屆「全國攀岩錦標賽」冠軍，在「世界攀石巡迴賽」排名第八的黎志偉，一度是運動攀登界的天之驕子。在攀石場上如日方中之際，卻在2011年12月9日的月全蝕晚上，因一場交通意外導致下半身癱瘓。當時太太正懷著七個月的身孕，兒子快要出生。世事無常，令人難以接受，黎志偉身心飽受煎熬，前路頓變黑暗，經歷了種種低潮，對生命有了別一番體悟。

天下無難事 團結就是力量

為了太太，為了兒子，為了自己，黎志偉擇日重生。他選擇在交通意外的五周年（即2016年12月9日），坐在輪椅上，用自己一雙手，以繩索攀爬，登上獅子山頂。他在獅子山懸崖底設定了一個起點，而要去到這個起點，本身也困難重重。

人生最難得的，是遇到一班肯陪你癡狂的朋友。當黎志偉說出自己的夢想後，約三十多位朋友願意義務相助。攀爬當日，他要在義工團隊的協助下，由義工背著他，並連同輪椅先抵達獅子山頂，然後再從崖頂遊繩下降約一百米，才可到達起點。發生意外前，黎志偉不用半小時，就可攀完那約百米的石牆。究竟這一次，他能否順利完成，解開心結？

逆境求存 以生命影響生命

導演兼製片何善中把這命名為「結CRUX」的行動，由籌備到終結，用鏡頭一一紀錄下來，製成同名紀實電影。《結CRUX》絕不是鼓吹英雄主義的紀錄片，而是以生命影響生命的平凡小故事。它很小，因為只關乎一個人的夢想，但是，卻牽動了一群香港人的心，然後，集結了大家的力量，完成了夢想。參與的人們無不意外地發現，在協助別人追夢的同時，自己的心結也漸漸解開。

影片無意把主角過份英雄化，但他確實擁有超強的意志，清晰的思路及堅毅的生命力。希望透過影片，大家可以重新思考逆境的意義。身體的殘缺並不可懼，內心的成見才真正禁錮人生。上天不會給我們無法承受的考驗，每個人的內心都有轉變的力量。只要你想，隨時都可重新開始。





© Zentral Production

Winner of many international climbing championships and once ranked eighth in the world, Hong Kong climber Lai Chi-wai's promising career appeared to be over when he was paralysed in a devastating car accident on 9 December 2011. The crash left him at rock bottom, at a time his wife was seven months pregnant with their first child.

Now confined to a wheelchair, Lai was resolved not to allow his disability to dictate what he could do with his life. On the fifth anniversary of the accident, he vowed to haul himself and his wheelchair to the top of Hong Kong's Lion Rock Mountain, using only his arm strength.

The film documents this herculean feat, offering a reflection on the nature of adversity. Physical disability need not limit us in the ways we often believe they do and the power of transformation is innate in humans, Lai's courage being testament to it. His experience shows that, with perseverance and dedication, it is always possible for people to triumph over adversities.

The film is titled **CRUX**, meaning "connection" or "knot", after the name Lai gave his mission to climb the emblematic mountain. The Chinese character "結" is often associated with the notion of crux: unity, the binding of relationships, connections and feelings of melancholy. "Crux" is also a term that describes the most challenging point in climbing and mountaineering.

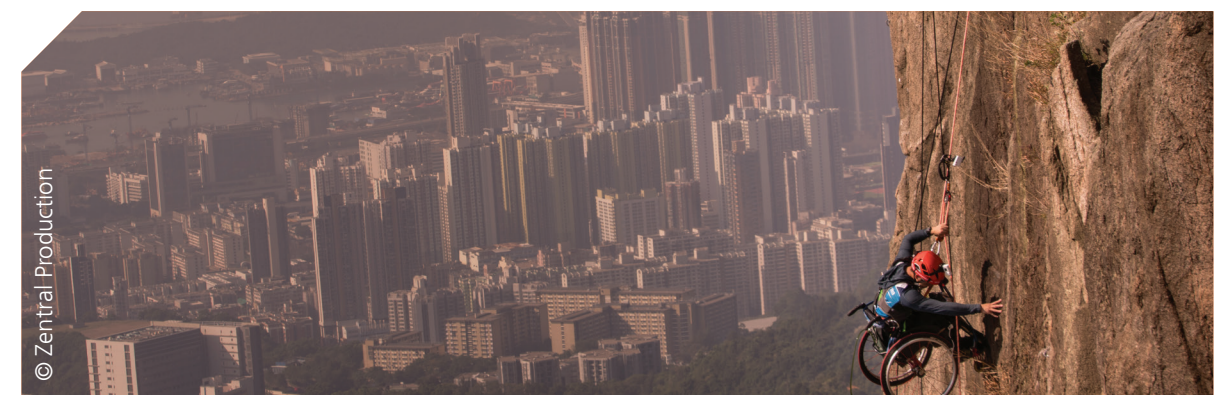


何善中
Bernard Ho

導演及製片
Director and Producer

香港土生土長，熱愛藝術及運動，曾任職本地媒體的設計師及美術總監，其後投身專業拍攝工作。2015年拍攝及製作超級越野跑紀錄短片《S47》，翌年1月於香港首映。2016年6月，《S47》獲選為班夫中國（Banff China）「陽光跑步電影節」香港唯一入圍影片，於北京、上海、深圳及廣州展映。短片不僅贏得本地及國內觀眾的熱烈好評，還引發了運動界跑友的激烈討論，被國內媒體形容為「熱門爭議電影」。當時，黎志偉出席香港全能運動學會十週年典禮暨《S47》放映會作分享嘉賓，二人因而結緣，促成了後來電影《結CRUX》的拍攝。

Formerly a magazine art director, Hong Kong filmmaker Bernard Ho has a strong passion for the arts and sport. In 2015, he independently produced **S47**, a short documentary about ultra-endurance racing, which premiered in Hong Kong on January 2016. It was the only Hong Kong film selected for screening at the Banff China Sunshine Running Film Festival. Subsequently screened in Beijing, Shanghai, Shenzhen and Guangzhou, the film was hailed as a "popular and controversial movie". In 2017, Ho independently directed, produced and edited his first feature-length documentary, **CRUX**, about Lai Chi-wai, a former champion rock climber from Hong Kong, now confined to a wheelchair after a car crash.



© Zentral Production



黎志偉
Lai Chi-wai

主角
Featuring

前香港精英運動員，四屆亞洲攀石冠軍，香港第一位能登上世界排名第八的攀石運動員。2011年因車禍令當時28歲的他從此下半身癱瘓。突如其來的人生逆轉並沒有將黎志偉打垮，反而憑著過往專業運動員鍛練出來的堅毅意志，支撐他走過人生低谷，翻越高牆，繼續有意義的人生。他不但重拾攀石教練的工作，亦透過分享自身經歷去鼓勵他人，2014年更獲頒香港十大傑出青年殊榮。

車禍發生後第五年的同一天，黎志偉坐著輪椅，單憑雙手之力，再次攀上獅子山頂峯，解開五年來的心結。是次過程更拍成紀錄片《結CRUX》；其後，以其戲劇性的人性作為藍本，監製港產片《獅子山上》。

2018年，黎志偉憑著以輪椅登獅子山的勵志創舉，成為第一位華人獲提名競逐有「運動界奧斯卡」之稱的「勞倫斯最佳運動時刻獎」，與世界級健兒競逐此殊榮，對手包括網壇名將費特拿和拿度。

A former Hong Kong elite athlete, Lai Chi-wai is a four-time winner of the Asian Rock Climbing Championships and the first Hongkonger to rank eighth in the world. In 2011, at the age of 28, a traffic accident left him paraplegic. But Lai was unbowed by the ordeal. He summoned the strength and perseverance that had made him a professional athlete to help him negotiate his darkest days. He started working again as a rock-climbing coach, and has related his life experience to encourage others. For all this, he was named one of Hong Kong's Ten Outstanding Young Persons in 2014.

On the fifth anniversary of the fateful accident, Lai used his bare hands to climb to the top of Lion Rock in his wheelchair. This act untied the "knot" in his heart. The entire process was recorded in a documentary, **CRUX**, and later a feature film, **Lion Rock**, starring Alex Lam as Lai.

His extraordinary feat of climbing Lion Rock in the wheelchair made Lai the first Chinese athlete to be nominated for the Laureus World's Best Sporting Moment award, where he featured alongside stars such as tennis greats Roger Federer and Rafael Nadal.

《這一站太短》A Journey Too Short (2020節目重啟 restaging of the 2020 programme)



「無限亮」網頁內首播
Available on the "No Limits" website from

四月 16 8PM
APR

節目長約1小時15分鐘
Approximately 1 hour and 15 minutes

粵語及英語演出
Performed in Cantonese and English

請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any kind of screen recording, shooting or recording with cameras, smartphones or any kind of recording devices is strictly prohibited.

攝影工作坊及網上展覽 Photography Workshop and Online Exhibition

由心光學校學生及校友以《這一站太短》音樂歌曲為靈感，在導師劉天麟的指導下拍攝一系列相片。校友藉著對不同事物的感覺和記憶，在導師的口述及技術支援下，透過鏡頭與音樂和世界連繫。

Inspired by the classic hymns featured in **A Journey Too Short**, the students and alumns of Ebenezer School took photos prompted by their different senses and impressions under the guidance of Dick Lau, the photography tutor. The workshop aims to enable visually impaired artists to connect music with the world.

「無限亮」網頁內展覽
Available on the "No Limits" website from

三月 2 10AM
MAR

藝術通達服務
Arts Accessibility Services



中、英文口述影像
Audio Description in Cantonese and English

網上展覽
Online Exhibition



人們往往會因為很多原因自我限制。《這一站太短》卻告訴我們：即使身心受限，人依然可以憑毅力及努力克服困難。

榮譽音樂總監陳偉光教授特別甄選二十七首富生命哲學的經典聖詩，部分聖詩的原作者因殘疾在逆境中度過一生。但他們沒有自暴自棄，反而努力證明自己的能力。本場演出由多位本地音樂家及合唱團聯共同演出，其中包括視障演奏家和歌唱家，希望能為觀眾帶來希望和勇氣。

音樂以外，更有特意策劃的攝影工作坊，讓心光學校學生以音樂會歌曲為靈感，在導師指導下拍攝一系列相片，詳情請到「無限亮」網站了解更多。

We all tend to restrict ourselves for many reasons. **A Journey Too Short** is a concert to show that even when facing physical and mental challenges, we can still overcome difficulties with perseverance and hard work.

Honorary Music Director Professor Victor Chan has selected and rearranged 27 philosophical hymns for this concert. The original composers of the hymns faced various difficulties throughout their lives due to physical challenges. Instead of giving up, they worked hard to prove their talent. We hope that their performance which is performed by professional musicians and local choirs will bring hope and courage to the audience.

Beyond the music, there is a special photography workshop for the students of Ebenezer School. With the help of their coach, they took the performed hymns as inspiration and shot a series of photos which will be screened during the concert. For more details, please go to the "No Limits" website.

網上展覽
Online Exhibition



曲目 Programme

序曲 | 親愛主

第一部分： 如雲彩般的見證人 (希伯來書12:1)

- (I) 走過人生曠野路
這世界非我家
安穩在耶穌手中
- (II) 開我的眼
開我的眼使我看見
- (III) 這是我的，我的詩歌
有福的確據
憐憫之父
- (IV) 新天已來臨
斜陽日影去
無盡白日那地方
- (V) 生命更自由豐富
耶穌一來
當轉眼仰望耶穌
- (VI) 唯獨主知道一切
主若許可...
我知誰掌管明天
應許之詩

第二部份： 到了時候...就全知道 (哥林多前書13:12)

靜靜從主
更親近恩主
我靈鎮靜
耶穌恩友
奇異恩典
基督在前方
祂的怒氣
我知誰掌管前途
後必知清
主不忍棄我
靜靜從主

第三部分： 你的日子如何，力量也必如何 (申命記33:25)

靠近主
每一天
主活著

Prelude | Precious Lord

Part 1: A Cloud of Witnesses (Hebrew 12:1)

Pilgrim Thro' This Barren Land
This World Is Not My Home
Safe in the Arms of Jesus

Open My Eyes
Open My Eyes That I May See

This is My Story, This in My Song
Blessed Assurance
Panis Angelicus

O Glorious Dawning
Beyond the Sunset
No Night There

Life More Abundant and Free
Then Jesus Came
Turn Your Eyes Upon Jesus

Something God Alone Can See
If God Wills ...
I Know Who Holds Tomorrow
A Hymn of Promise

Part 2: Some Time... We'll Understand (1 Corinthians 13:12)

Still, Still with Thee
I Am Thine, O Lord
Be Still My Soul
What a Friend We Have in Jesus
Amazing Grace
Going Home
For His Anger
I Know Who Holds the Future
Not Now, But in the Coming Years
O Love that Wilt Not Let Me Go
Still, Still with Thee

Part 3: As Thy Days, Thy Strength shall be in Measure (Deuteronomy 33:25)

Close to Thee
Day by Day
He Lives

演出曲目由中文及英文演唱，中文譯文僅作參考
All pieces are performed in English and Chinese; Chinese translation is for reference only

演出曲目詳情
Details of the programme



榮譽音樂總監 / 概念設計 / 編曲 / 作曲 Honorary Music Director / Concept Designer / Arranger / Composer			陳偉光教授 Professor Victor Chan Wai-kwong		
指揮 Conductor			楊欣諾 Felix Yeung		
鋼琴 Piano			羅乃新 Nancy Loo		林澤耀 Lam Chak-yiu
			李 昇 Lee Shing		劉亦強 Lau Yik-keung
風琴 Organ			黃健瑜 Wong Kin-yu		
中提琴 Viola			陳敏聰 Ringo Chan		
男高音 Tenor			劉卓熙 Sanders Lau		
女高音 Soprano			李顯葵 Li Hin-kwai		
女中音 / 女聲二重唱 Mezzo Soprano / Female Duet			蔡晞忻 Megan Tsoi Hei-yan		蔡樂詩 Choi Lok-sze
合唱團 Choirs			Die Konzertisten (DK)		心光合唱團 Ebenezer Choir (I
合唱錄音製作 Chorus Recording Producer			劉卓熙 Sanders Lau (DK)		
合唱指導 Chorus Master			鄭臻賢(心光合唱團) Jasmin Cheng (EC)		
攝影指導及展覽策展 Photography Coach and Exhibition Curator			劉天麟 Dick Lau Tin-lun		
影片製作 Video Production			溥創有限公司 Bubbles Creations Limited		
錄音及混音 Recording and Audio Mixing			鄭汝森 Anthony Cheng Yu-sum (Takumi Works)		
錄音統籌 Recording Coordinators			倪嘉偉 Carvid Ngai		吳穎璋 Winnie Ng
			黃潔釵 Janet Wong		
場地支持 Venue Support			觀潮浸信會 Kwun Tong Swatow Baptist Church		
心光合唱團成員 Members of Ebenezer Choir					
陳 靖 Chan Ching*		余雅琳 Shue Nga-lam*		許佳琦 Xu Kai-ki*	
朱納滂 Chu Nap-tung*		施恩傑 Sze Yan-kit#		余安琳 Yue On-lam*	
林澤耀 Lam Chak-yiu*		謝淑美 May Tse Shuk-mei#			
羅紫勳 Greta Lo Chi-fan#		黃凱霖 Wong Hoi-lam*			

*現屆學生Current Students

#校友Alumnus

*現屆學生Current Students
#校友Alumnus

榮譽音樂總監的話

天路客，傾情生命詩篇，心中想往錫安大道；曠野行，何竟有主同在，教我天天學唱新歌。

在聖詩文學裏，我們看見歷世追隨主的門徒，每天都在學唱這歌。可知道，這歌所唱誦的，原是一份走窄路的堅持；這歌所見證的，是一種世人看為「愚拙」的頑固。

這歌一點不好唱，但前來的人卻代代不絕。他們「傾情盡意，齊擲華冠，忘形高歌」，他們執意相信，日子不論多壞，主總不誤事，因為「祂的美意本是如此」。

天路客，曠野行。回頭看，盡是荊棘旅途，荒誕人生。然而，路雖不好走，力雖不能勝，卻無阻他們執意迎難，心中熾熱。是「盼望」，叫他們誇過眼前的荒誕；是「相信」，讓他們認定所有的空白，一天都要被細意填上。生命最終的構圖，定必井然有序，令人讚嘆！

《這一站太短》，為你選來的，正是訴說這種故事的二十七首經典聖詩，它們的作者芬妮·克羅斯比、李梅爾、喬治·馬得勝等，都是一輩子活在視障、殘障、及種種人生的困苦與制約下。這些「如雲彩般的見證人」，今天仍然在微聲中，向你我訴說著他們「心中盼望的因由」。

正是這寶貴的聖詩傳統，教我們一窺歷世的信徒，是如何在他們所行經的歲月裏，持定真、善、美，常存信、望、愛。他們不但服事了當世的人，也為後世的我們，留下了美好的榜樣。

陳偉光教授

Honorary Music Director's Note

Pilgrims, devoted to the song of life, in whose hearts are the highways to Zion; Through this barren land, with the Lord by my side, teaching me new hymns each day.

In the field of hymnology, we see generations of the Lord's disciples learning to sing this hymn every day. It praises persistence on a narrow path; it witnesses a form of stubbornness seen by many as foolish.

Despite its difficulty, this hymn has never waned in popularity. As in the words of Charles Wesley, "till [they] cast [their] crowns before Thee, lost in wonder, love, and praise", those who sing it carry the staunch conviction that God has never failed them, even on the worst of days, "for so it seemed good in His sight".

Pilgrims through this barren land—looking back, they see only their turbulent journeys and absurd lives. And yet, no matter how difficult the road, no matter how powerless the defeat, the determination and light within their hearts have never diminished. "Hope" called them to overcome absurdity; "faith" helped them to accept life's blank spaces and fill them with meaning. The final puzzle of life must neatly fall into place—praise be!

A Journey Too Short brings you 27 hymns that tell a similar story. Composers like Fanny Crosby, Helen Lemmel and George Matheson all lived challenging lives hampered by disabilities of various forms. Yet this "enormous cloud of witnesses" is still quietly telling their stories and the "reason of the hope" within them.

This precious tradition of hymns offers us a glimpse into how believers across the ages have held onto truth, kindness, beauty, faith, hope and love in their lifetimes. Their creators have not only served the people of their own generations, but also remain exemplary models for us to follow today.



Professor Victor Chan



陳偉光教授
Professor Victor Chan

榮譽音樂總監 / 概念設計 / 編曲 / 作曲
Honorary Music Director / Concept Designer /
Arranger / Composer

陳偉光至今已完成超過二百多部作品，類型多樣，包括歌劇、管弦樂、室內樂、器樂獨奏曲、合唱及獨唱歌曲等，其中不少已灌錄及出版。陳偉光的主要作品以管弦樂居多，包括了應九七回歸慶典、世界銀行及國際貨幣基金組織年會、中國建國五十週年慶典、及法國電台管弦樂團而委約的原創音樂。自一九八九年至今，陳偉光一直任教香港中文大學，歷任作曲教授、通識教育主任、及「崇基學院」院長。二零一九年獲大學授予「音樂系榮休教授」。

三十多年來，陳偉光恆常地為自己所屬的教會寫作，寫過數以百計的禮儀聖頌、與各類型的聖樂作品。他坦言正是這些「每週習作」，教他學會了一切作曲該懂的事情。陳偉光的聖詩創作可見於《恩頌聖歌》、《華人聖頌》、《世紀頌讚》、《普天頌讚》、《雙語頌讚曲集》、《香港聲樂作品集》、《華人聖頌集：陳偉光作品專輯》等詩本，並收錄在不同的唱片專輯中。

陳偉光最愛禱告默想的寧靜時刻。在平日的生活中，他也十分享受下廚及做各樣的家務。

As a composer, Victor Chan has produced over 200 works to date, ranging from opera, orchestral music, to numerous chamber works, choral pieces and songs, many of which are recorded and published. Major works of his include commissions for the 1997 Hong Kong Reunification, the Annual Meetings of the World Bank Group / International Monetary Fund, the 50th anniversary of the founding of the People's Republic of China, and the Philharmonic Orchestra of Radio France, etc. Chan joined the Chinese University of Hong Kong in 1989, having served as Professor in Composition, Dean of General Education and Head of the Chung Chi College. He is currently Professor Emeritus of the Department of Music.

Chan has been writing regularly for his own church since the 1990's, and has produced hundreds of anthems and choral arrangements. He believes that these are the weekly exercises that, over the years, taught him everything he has to know about composing. His hymns and arrangements could be found in **Hymns of Universal Praise, Century Praise, Sounds of Grace, Chinese Praise**, and several anthem collections.

Chan enjoys quiet moments of prayer and meditation. He also loves cooking and doing all kinds of housework.



楊欣諾
Felix Yeung

指揮
Conductor

指揮楊欣諾屢獲殊榮。他現為香港聖公會教省及聖約翰座堂的音樂總監；也是香港的頂尖室內合唱團 Die Konzertisten (DK) 之音樂總監。楊氏為2015 香港藝術發展局「藝術新秀獎（音樂）」得主。他將於2022 年蘭柏會議出任音樂總監。

楊氏曾指揮DK 演出巴赫《聖馬太受難曲》、浦賽爾《狄多與依尼亞斯》、佛瑞《安魂曲》、伯恩斯坦《奇切斯特詩篇》及布魯克納《E小調彌撒曲》等。楊氏過去亦多次為香港藝術節合唱團及DK 擔任合唱指導，演出藝術節節目。

作為英國皇家音樂學院的傑出年輕校友，楊氏獲頒該學院副院士榮譽（ARAM）。他於學院隨 Patrick Russill 及 Paul Brough 學藝，以優異成績考獲音樂碩士學位，並以其畢業獨奏演出中的出色表現，獲頒學院最高榮譽的 DipRAM 名銜，又成功考獲 LRAM 合唱指揮教學文憑。

Award-winning conductor Felix Yeung currently combines his office as Director of Music at St John's Cathedral and Provincial Music Director of Hong Kong Sheng Kung Hui. He is also Music Director of Die Konzertisten, one of Hong Kong's foremost chamber choirs. Yueng was given the Award for Young Artist (Music) in 2015 by the Hong Kong Arts Development Council. He is appointed as the Director of Music of Lambeth Conference 2022.

Yeung has conducted Die Konzertisten in performances of Bach's **St Matthew Passion**, Purcell's **Dido and Aeneas**, Fauré's **Requiem**, Bernstein's **Chichester Psalms**, and Bruckner's **Mass in E minor** among others. As chorusmaster of the Hong Kong Arts Festival Chorus and Die Konzertisten, Felix has prepared these choirs for numerous performances in the Hong Kong Arts Festival.

Yeung is an Associate of the Royal Academy of Music, where he obtained an MMus with distinction under the tutelage of conductors Patrick Russill and Paul Brough. He was awarded the Academy's coveted premier prix, the DipRAM, for outstanding performance in his final recital, and has obtained the LRAM diploma in choral conducting pedagogy.



羅乃新
Nancy Loo

鋼琴
Piano

羅乃新是本港其中一位最多面的藝術家：她既是鋼琴家，亦是電台節目主持、戲劇演員和作家。她於1978年獲選為香港十大傑出青年。作為鋼琴演奏家，她曾在英國、歐洲、北美洲及東南亞各地舉行演奏會及與不同樂團合作。她現任教於香港演藝學院及香港中文大學，並經常應邀主持音樂講座、大師班和出任鋼琴比賽評判，亦為香港電台第四台主持音樂節目《自投羅網》和兒童古典音樂節目《親親童樂日》。

Nancy Loo is one of Hong Kong's most versatile artists, as a pianist, radio programme host, actress and writer. She was a recipient of the Ten Outstanding Young Persons Award in 1978. As a pianist, Loo has given solo recitals and performed with orchestras in the UK, Europe, North America and Asia. She currently teaches piano at The Hong Kong Academy for Performing Arts and The Chinese University of Hong Kong, and she is often invited to host music talks and master-classes, and to serve as a juror for piano competitions. She is the presenter of the music programme **Cantilena**, and the classical music radio show for children, **Children's Corner**, both on Radio 4 of Radio Television Hong Kong.



黃健瑜
Wong Kin-yu

風琴
Organ

黃健瑜多年來為香港中文大學、香港演藝學院及香港浸會大學之風琴教師，亦任香港聖樂團伴奏及循道會九龍堂風琴師逾三十載。黃氏於中文大學畢業後赴笈倫敦皇家音樂學院，隨韓偉志及栢德理學習風琴演奏及鋼琴伴奏，獲學院頒發基拿及理察士兩項風琴演奏獎。

Wong Kin-yu is a long-time organ teacher at the CUHK, the HKAPA and the HKBU. For more than 30 years, she has served as the accompanist of the Hong Kong Oratorio Society and the organist of the Kowloon Methodist Church. While studying at the Royal Academy of Music, London, she was awarded the Frederick Keene and Henry Richards organ prizes for her outstanding achievements.



李昇
Lee Shing

鋼琴
Piano

李昇專注於古典音樂演奏，希望透過自己的經歷勉勵年青人，宣揚「珍惜所擁有」的人生觀，以音樂影響生命。李昇曾獲得展能藝術發展基金資助，先後到奧地利薩爾茨堡及維也納學習及交流。近年分別得到著名鋼琴家羅乃新及金美雪的指導，更獲邀前往美國紐約卡內基大廳演出。

Lee Shing focuses on classical music, hoping that his experience can inspire young people, helping them to cultivate their will and values towards life. In 2013, Lee was sponsored by the Artists with Disability Development Fund to further study music in Salzburg and Vienna. Lee has also studied piano under the mentorship of the renowned pianists, Nancy Loo and Michelle Kim. In 2015, he represented Hong Kong to perform at the Carnegie Hall.



林澤耀
Lam Chak-yiu

鋼琴
Piano

林澤耀是心光學校中四展能組（輕度智力障礙）學生。他三個月大時確診患有視網膜細胞瘤致全失明。林澤耀自幼喜愛彈奏鋼琴，由現任心光恩望學校校長王天玲發掘其音樂天份，其後師承張俊軒、吳子慧、仇燕明。

Lam Chak-yiu is a Form Four student at Ebenezer School with mild intellectual disabilities. He was diagnosed with retinoblastoma when he was three months old and lost all vision. Lam demonstrated a passion for the piano at an early age. His talent was discovered by Wong Tin-ling, the current principal of Ebenezer New Hope School. Lam has then studied the piano with Cheung Chu-hin, Ng Tsz-wai and Cho Yin-ming.



劉亦強
Lau Yik-keung

鋼琴
Piano

劉亦強患有先天小眼球症致全失明，同時是輕度智力障礙人士，2001至2013年就讀心光學校。他自小熱愛音樂，先後跟隨鄧祺、仇燕明、劉彥昭等學習鋼琴。他「過耳不忘」的天份幫助他獲得英國皇家音樂學院八級鋼琴考試及八級聲樂考試的優異成績。

Lau Yik-keung studied at Ebenezer School from 2001 to 2013. He was born with mild intellectual disabilities and microphthalmos, which led to a complete loss of vision. Passionate about music from an early age, he has studied the piano with Tang Ki, Cho Yin-ming and Lau Yin-chiu. His auditory memory allows him to recall almost every song he has ever heard. Lau has obtained a distinction in the ABRSM Grade 8 Piano and vocal examinations.



陳敏聰
Ringo Chan

中提琴
Viola

陳敏聰現為香港小交響樂團及羅曼四重奏的中提琴手，曾於多個國家演出，當中包括美國卡內基音樂廳、日本凸版印刷音樂堂及上海音樂廳。陳氏畢業於辛辛那提大學音樂學院，師承川崎雅夫與嘉芙蓮·卡蘿博士。

Violist of both the Hong Kong Sinfonietta and the Romer String Quartet, Ringo Chan has performed all around the world and has made appearances in famous concert halls including the Carnegie Hall, the Toppan Hall and the Shanghai Concert Hall. Chan graduated from the University of Cincinnati College-Conservatory of Music under the tutelage of Masao Kawasaki and Dr. Catharine Carroll.



劉卓熙
Sanders Lau

男高音、合唱錄音製作
Tenor, Chorus Recording
Producer

劉卓熙是集指揮、歌者、講者、導師於一身的合唱音樂家。劉氏現為本港室樂合唱團 Die Konzertisten (DK) 之駐團指揮。在他指導下，DK 多次與國際知名指揮家合作，包括萊頓、高恩、畢特等。他亦研習「鑑古演奏」，經常指揮 DK 及其樂團演出早期音樂。古典音樂以外，劉氏自2016年擔任「陳輝陽 x 女聲合唱」指揮。

Sanders Lau is a multifaceted choral musician and a much sought-after conductor, singer, speaker, and clinician. He is Resident Conductor of Die Konzertisten (DK). With a specialised interest in “historically informed performances”, Sanders regularly performs early music with DK and its orchestra. He has prepared the choir for such renowned conductors as Stephen Layton, Jonathan Cohen, and John Butt among others. Sanders is also known for his work with Chan Fai Young x Women’s Choir.



李顯葵
Li Hin-kwai

女高音
Soprano

李顯葵1996至2007年就讀心光學校，培養了對音樂的濃厚興趣，現時於明愛白英奇專業學校修讀音樂研習高級文憑課程。她先後獲得「李冰聲樂發展基金」，以及心光盲人院暨學校「視障音樂專才計劃」資助學習聲樂，師承林俊和黃卓兒。

Li Hin-kwai developed her interest in music during her years at Ebenezer School from 1996 to 2007, and she is currently studying for Higher Diploma in Music Studies programme at the Caritas Bianchi College of Careers. She has studied vocal training with Albert Lim-chun and Wong Cheuk-ye, with scholarship sponsored by “Lee Bing Vocal Music Development Fund Award” and “Ebenezer Music Academy”.



蔡晞忻
Tsoi Hei-yan Megan

女高音、女聲二重唱
Soprano, Female Duet

蔡晞忻是聖士提反女子中學中四學生，現時接受心光學校的視障學童支援服務。她五歲確診虹膜炎，現時雖僅餘50%視力，卻不減熱愛唱歌的興趣。她自2014年起學習聲樂，師承陳愛堅。

Tsoi Hei-yan Megan is a Form Four student at St. Stephen's Girls' College who is currently enrolled in Ebenezer School's "Resource Support Programme". At the age of five she was diagnosed with uveitis, an autoimmune disease which has reduced her visual acuity to about 50%. This visual impairment has not hindered her passion for singing however, and she began vocal training in 2014 under the tutelage of soprano Penelope Chan.



蔡樂詩
Choi Lok-sze

女高音、女聲二重唱
Soprano, Female Duet

蔡樂詩六歲入讀心光學校，其後於英華女學校修畢高中課程，現正修讀香港城市大學語言學及翻譯學士課程。她先天患有視網膜退化，八歲開始視力減弱，現在只剩光感，十七歲開始學習聲樂，師承陳愛堅。她曾參演大型音樂劇《震動心弦》(2013) 和《奮青樂與路》(2017)。

Choi Lok-sze entered Ebenezer School at the age of six, and later completed the HKDSE as a student of Ying Wa Girls' School. She is currently enrolled in the Bachelor of Arts in Linguistics and Translation programme at the City University of Hong Kong. She was born with a retinal degenerative disease, which caused her vision to deteriorate at the age of eight. At present, she can only perceive light and shadows. She started vocal training at the age of 17 under the tutelage of soprano Penelope Chan, and she participated in the musicals **The Awakening** (2013) and **Sing Out** (2017).

Die Konzertisten

Die Konzertisten 成立於2008年，為香港頂尖的室樂合唱團之一，演唱曲目廣泛：由文藝復興調音樂到巴洛克鉅作、浪漫派精萃，以至全新委約的當代作品。

Die Konzertisten 經常邀請國際知名音樂家來港合作，包括指揮家萊頓、高恩、畢特、利靈、高貝利、陳雲紅、巴洛克大提琴家狄皓、巴洛克長笛家盧茨、假聲男高音戴維士及米德等；亦經常獲邀演出香港藝術節節目，包括：《法國世紀樂團：白遼士150》(2019)、《白蛇傳》(2019)、愛沙尼亞國家交響樂團及男聲合唱團(2018)、德布西《佩利亞斯與梅麗桑德》(2018)、盛宗亮歌劇《紅樓夢》(2017)、翩娜·包殊烏珀塔爾舞蹈劇場《死而復生的伊菲格尼》(2014)、布列頓百歲誕辰紀念音樂會(2013)。其他曾合作的藝團包括：香港小交響樂團、香港兒童合唱團、香港電台第四台、香港作曲家聯會、PRISM室樂音樂節、香港城市室樂團等。

Now in its 11th season, Die Konzertisten is recognised as one of Hong Kong's foremost chamber choirs. The choir's repertoire ranges from Renaissance polyphony and Baroque masterpieces to Romantic delicacies and newly commissioned works.

Die Kozertisten regularly collaborates with internationally distinguished artists, including conductors such as Stephen Layton, Jonathan Cohen, John Butt, Helmuth Rilling, Nicholas Cleobury, Chen Yun-hung, as well as baroque cellist Viola de Hoog, baroque flautist Marten Root, and countertenors Iestyn Davies and Tim Mead. Die Kozertisten also regularly appears in the Hong Kong Arts Festival's programmes, including **Les Siecles: BERLIOZ 150** (2019), **Madame White Snake** (2019), the Estonian National Symphony Orchestra & Male Choir (2018), Debussy's **Pelleas et Melisande** (2018), **Dream of the Red Chamber** (2017), Tanztheater Wuppertal Pina Bausch - **Iphigenia in Tauris** (2014), and The Britten 100 Project (2013). The choir has also been invited to work with other prominent local musical organisations, such as the Hong Kong Sinfonietta, the Hong Kong Children's Choir, RTHK4, the Hong Kong Composers' Guild, the PRISM Chamber Music Festival, and the Hong Kong City Chamber Orchestra.





心光合唱團 Ebenezer Choir

心光合唱團由心光學校不同年級的學生及舊生組成。合唱團旨在培養學生唱歌興趣，進而發展歌唱技巧及合作性。過去曾參與多個公開演出，並參與不同的籌款及推廣公眾教育活動。

「心光」於1897年由德國喜迪堪援助盲人協會創立，為一所非牟利機構，以基督教信仰為服務基石，一直為視障（及／或兼有多重障礙）兒童、青年人及年老視障人士提供完善的教育、復康、就業訓練及寄宿服務，並十分著重視障青年人畢業後的發展。「心光」一直與政府、本地及海外志願團體和有關政府部門交流合作，從而提高對視障服務之水平。本著致力培育視障兒童及青少年的目標，讓他們有機會發揮潛能回饋社會，傲澤社群，成為「心光」的驕傲。

The Ebenezer Choir is comprised of students from both primary and secondary sections and alumnus of the Ebenezer School. The choir aims to develop students' interest in singing, and cultivate their singing skills and teamwork. The choir has showcased their musical talent on numerous occasions and in various locations, and has also participated in different fundraising and public educational activities.

The Ebenezer School and Home for the Visually Impaired was founded in 1897 by Hildesheimer Blindenmission, Germany, a charitable agency which bases all its activities in the Christian faith. The school provides comprehensive educational, rehabilitation, career and boarding services for children with visual impairments, with or without intellectual and/or other disabilities, as well as residential care and nursing facilities for the visually impaired elderly. The school also provides employment training to visually impaired students and youth, and works to develop job opportunities for its graduates. It engages with other voluntary and government agencies at local, regional and international levels to maintain, improve and provide services to the visually impaired and deliver public education. Ebenezer is committed to "Nurturing PRIDE for a Better World", not only for the visually impaired but also for the community as a whole.

賽馬會「無限亮」
教育及社區外展節目

JOCKEY CLUB

“NO LIMITS”
EDUCATION
AND COMMUNITY
PROGRAMME

由香港藝術節及香港賽馬會慈善信託基金聯合主辦的賽馬會「無限亮」教育及社區外展節目，銳意把共融藝術理念拓展到社區，豐富青少年、不同能力人士、藝術家等的藝術體驗，讓所有人一同欣賞、參與及擁抱藝術。外展節目形式多樣，包括：

1. 網上圓桌討論：與本地、海外的藝術及社區工作者及有興趣人士探討藝術如何促進不同能力人士的身心靈健康
2. 藝術家進駐計劃：鼓勵不同能力人士與藝術家擺脫疫情限制，透過網上平台一起編作出屬於眾人的劇目
3. 「無限亮」加料節目：通過藝術家分享及講座豐富對藝術家創作及技藝的理解
4. 工作坊系列：豐富本地藝術家、教育工作者及公眾對表演技巧和共融教育的認識
5. 「不用眼睛找到你」巡迴演出：與青少年探討如何突破個人限制及建立共融社會
6. 劇場通達服務知多少：深入淺出介紹各式各樣劇場常見的通達服務

Co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust, the Jockey Club "No Limits" Education and Community Programme is designed to provide opportunities for people with different abilities to appreciate, embrace and take part in the arts. It brings together local youth, people with different abilities and artists to promote inclusiveness through the arts. Different types of programmes include:

1. Online Roundtable Discussion with arts and health practitioners, administrators and members of the public, exploring how the arts can contribute to the well-being of people with different abilities
2. Artists-in-Residence Programme, which encourages people with different abilities to experience art in the company of the artists, and take part in an online devising theatre project
3. Beyond Limits, offering "more than great performance" experiences to participants through exclusive interviews with artists and talks
4. Workshop Series, demonstrating inclusive arts teaching methods to arts practitioners and the general public
5. "Found without Seeing" Touring Performances, exploring ways to break down barriers and build an inclusive society
6. Education Kit: Arts Accessibility Services in Theatre, introducing different services and facilities commonly seen in theatres

時間表 Timetable

2020年

11月－12月

November–December

巡迴演出 Touring Performances

「不用眼睛找到你」 "Found without Seeing"

1月－3月

January - March

藝術家進駐計劃 Artists-in-Residence Programme

網上工作坊及綵排（盞鬼劇團） Online Workshops & Rehearsals (Hijinx)

1月

January

劇場通達服務知多少 Education Kit: Arts Accessibility Services in Theatre

可於「無限亮」網頁參閱

Available on the "No Limits" website

3月2日

2 March

《這一站太短》網上攝影展覽

A Journey Too Short Online Photography Exhibition

3月6日

6 March

藝術家進駐計劃 Artists-in-Residence Programme

網上展演（盞鬼劇團） Online Showcase (Hijinx)

3月13日

13 March

工作坊系列 Workshop Series

編作劇場工作坊（盞鬼劇團） Devising Theatre Workshop (Hijinx)

導師培訓工作坊（盞鬼劇團） Train-the-Trainer Workshop (Hijinx)

3月15日-31日

15 - 31 March

工作坊系列 Workshop Series

尼高拉斯·麥卡菲鋼琴大師班

Nicholas McCarthy Piano Masterclass

「無限亮」加料節目 Beyond Limits

藝術家分享 Meet-the-Artist

《結CRUX》CRUX

不休止舞團 Restless Dance Theatre

荷蘭室樂合唱團 Netherlands Chamber Choir

菲力斯·克立澤圓號二重奏及三重奏 Felix Klieser Horn Duo and Trio

講座 Talk

為左手鋼琴編作樂曲

Arranging and Composing for the Left Hand Piano

3月27日

27 March

工作坊系列 Workshop Series

「連結」舞蹈劇場工作坊（不休止舞團）

"Links" Dance Theatre Workshop (Restless Dance Theatre)

導師培訓工作坊（不休止舞團）

Train-the-Trainer Workshop (Restless Dance Theatre)

3月31日

31 March

網上圓桌討論 Online Roundtable Discussion

藝術與身心靈：不同能力人士的身體與精神健康

Arts and Well-being: Healthy Body and Mind for People with Different Abilities

網上圓桌討論 Online Roundtable Discussion

藝術與身心靈：不同能力人士的身體與精神健康 Arts and Well-being: Healthy Body and Mind for People with Different Abilities

圓桌討論將匯聚本地及海外的藝術與社區工作者，共同探討藝術如何提昇不同能力人士的身心健康。

各個講者將分享如何透過藝術讓各界人士從自身能力、身體與精神健康等方面得到全方位的提昇。是次討論為寶貴機會，讓來自不同國家、社區、領域的工作者在網上聚首，分享各自經驗，促進社區共融。

Bringing together a group of local and overseas practitioners from the fields of Arts and Health, this Roundtable Discussion explores how the Arts can contribute to the well-being of people with different abilities in society.

Speakers will share the best practices in using the Arts to empower possibilities of all, regardless of their ability, contributing to a healthy body and mind. The Roundtable will offer a valuable opportunity for experience sharing from different communities.

日期：2021年3月31日（星期三）

Date: 31 March 2021 (Wed)

時間：下午3時至5時半

Time: 15:00 - 17:30

網上直播

Livestreaming

語言 Language

英文及廣東話
(提供即時傳譯服務)
English and Cantonese
(with simultaneous
interpretation)

通達服務 Accessible Services



香港手語傳譯、英語即時字幕
Hong Kong Sign Language Interpretation,
CART Captioning in English

報名方法 Registration

此乃免費活動，須網上登記
This is a free event.
Registration is required.

活動報名詳情及報名
Event details and
registration



主持人 Moderator



錢黃碧君教授 (香港)
Prof Teresa Tsien B.K. (Hong Kong)

香港理工大學活齡學院名譽顧問
Honorary consultant of the Institute of
Active Ageing at Hong Kong Polytechnic
University

錢黃碧君是現任印度尼西亞若斯帕提大學客席教授，香港理工大學活齡學院及生物醫學工程學系賽馬會智齡匯名譽顧問，亦兼職任教中文大學臨床老年學碩士課程。曾任香港理工大學應用社會科學系實務教授（老年學）及活齡學院創院總監。她的研究及文章重點包括認知障礙症及護老長者服務、積極老年、長者終身學習、長者友善城市設計、樂齡科技及銀髮產業等。

Prof Teresa Tsien is a visiting professor at Respati University of Indonesia, an honorary consultant of the Institute of Active Ageing and the Jockey Club Smart Ageing Hub of the Department of Bio-Medical Engineering at Hong Kong Polytechnic University (HKPU). She also lectures part time on the MSc in Clinical Gerontology and End of Life Programme, Department of Medicine at the Chinese University of Hong Kong. Tsien is the former Professor of Practice (Gerontology) of the Department of Applied Social Sciences and the first Director of the Institute of Active Ageing of the HKPU. She has conducted research and published numerous articles and papers on social work and ageing, active ageing, gerontechnology, age-friendly cities and dementia caregiving.

講者 Speakers



何天虹教授 (香港)
Prof Rainbow Ho Tin-hung
(Hong Kong)

香港大學行為健康教研中心總監及
表達藝術治療碩士課程總監
Director of Centre on Behavioral Health
and Master of Expressive Arts Therapy
Program at The University of Hong Kong

藝術以促進全人健康的無限可能：從藝術作品到研究數據 Unlimited Possibilities of Arts for Holistic Wellbeing: From Artworks to Research Data

何天虹為研究者、治療師、教授及表演藝術家，專長為表達藝術治療及身心醫學研究，在國際期刊及書籍發表超過二百篇學術論文。她曾獲美國舞蹈治療協會頒發研究獎（2015，2019）及傑出成就獎（2015）；澳洲、新西蘭及亞洲藝術治療協會的研究及發展獎（2016）；以及香港大學社會科學學院的傑出教師獎（2015）及傑出研究獎（2020）。

Prof Rainbow Ho has many years' experience as a researcher, therapist, professor and performing artist. She has more than 200 publications in peer-reviewed journals and academic books and has been the principal investigator of numerous research projects related to creative and expressive arts therapy, mind-body medicine, spirituality and physical activity for healthy and clinical populations. Ho has received the Outstanding Achievement Award (2015) and Research Award (2015, 2019) from the American Dance Therapy Association and the Outstanding Teaching Award (2015) and Research Award (2020) from the Faculty of Social Sciences at the University of Hong Kong; and also the Research and Development Award from the Australia, New Zealand and Asia Arts Therapy Association (2016).

講者 Speakers



梁曉盈女士 (香港)

Ms Angel Leung (Hong Kong)

香港創意藝術治療中心創辦人
Founder of Institute for Creative Arts Therapy

生命因藝術綻放光彩

Let the Arts Enrich Your Life

梁曉盈是美國及加拿大註冊音樂治療師及註冊初生嬰兒深切治療部音樂治療師，從事音樂治療多年，服務對象包括學齡前言語遲緩的兒童，有智力和情緒障礙的青少年，以及患有認知障礙的長者。梁曉盈是香港創意藝術治療中心的創辦人之一，現於不同機構提供音樂治療服務及講座。她積極參與推廣，增進各界人士對音樂治療的認知和理解，並對音樂治療在不同應用下的成效作研究。

Angel Leung is a music therapist with credentials in the United States and Canada, and a NICU-certified music therapist. She has over 10 years of experience working as a music therapist in the US and Hong Kong, providing services to a range of people, from children with intellectual disabilities to adults with mental health issues and senior citizens with neurocognitive disorders. As well as being an active clinician, she is a great advocate for creative arts therapy services in the Hong Kong community. She is the co-founder of the Institute for Creative Arts Therapy (HK), and is a lecturer at a number of higher education institutes in Hong Kong.



提多·韋沙先生 (荷蘭)

Mr Tido Visser (The Netherlands)

荷蘭室內合唱團藝術與行政總監
Artistic and Managing Director of the Netherlands Chamber Choir

藝術開啟改變

The Arts: Starting Change

提多·韋沙是荷蘭室內合唱團藝術總監及佈景指導。他最初以歌手身分展開音樂生涯，是仙后五重唱的創始人之一，並與此樂團灌錄了意大利作曲家卡洛·傑蘇阿爾多的牧歌全集。在音樂產業浸淫五年後，他成為了阿姆斯特丹競賽古樂團總監。2013年，韋沙接過著名的荷蘭室內合唱團藝術總監一職。在他的帶領下，合唱團呈獻過多項革新製作，如《一百五十首詩篇》和《忘》，並在紐約、布魯塞爾、香港、阿德萊德等多地巡演。《忘》是2021年「無限亮」節目之一。

Tido Visser is artistic director of the Netherlands Chamber Choir, and also scenic director. He began his musical career as a singer and was co-founder of the Kassiopeia Quintet, with whom he recorded all of the madrigals of the Italian composer Carlo Gesualdo. After five years in the music industry, he took on the position of director of the Combattimento Consort Amsterdam. In 2013, Visser took the helm of the renowned Netherlands Chamber Choir. Under his leadership the choir presented groundbreaking projects like **150 Psalms** and **Forgotten**, appearing in New York, Brussels, Hong Kong and Adelaide, among other locations. **Forgotten** is one of the programmes in 2021 "No Limits".



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班·柏堤－韋德先生

(英國威爾斯)

Mr Ben Pettitt-Wade

(Wales, United Kingdom)

盞鬼劇團藝術總監

Artistic Director of Hijinx

藝術作為"治療" vs 藝術作為"產品"

Art as Therapy vs Art as Product

得獎導演班·柏堤－韋德，二十多年來一直與學習障礙和患自閉特色的藝術家合作。他曾為盞鬼劇團編作和執導多部作品。在最近舉行的國際網上直播戲劇節「線上好戲節」中，他憑《變形記》贏得了最佳導演獎；這齣劇作在新冠肺炎流行期間，透過Zoom創作和表演。盞鬼劇團獲邀參與2021年「無限亮」藝術家進駐計劃，舉辦一系列網上編作劇場工作坊及網上展演。

Ben Pettitt-Wade is an award-winning director who has worked with artists with learning disability and/or autism for more than 20 years. He has devised and directed numerous productions for Hijinx. He recently won Best Director at The Good The@tre Festival, an international festival of live online theatre, for **Metamorphosis**, which was created and presented on Zoom during the Covid-19 pandemic. Hijinx is invited to participate in the Artists-in-Residence programme in 2021 "No Limits", leading a series of online devising theatre workshops and creating a public showcase online.



凱瑟琳·卡茜迪女士

(英國蘇格蘭)

Ms Catherine Cassidy

(Scotland, United Kingdom)

蘇格蘭芭蕾舞團執行總監

Director of Engagement of Scottish Ballet

蘇格蘭芭蕾舞團健康計劃：舞蹈對患神經系統疾病人士之益處

Scottish Ballet Health: The Benefits of Dance for those Living with Neurological Conditions

凱瑟琳·卡茜迪1998年畢業於伯明翰大學，曾於英國海內外任編舞、舞蹈員及製作人。她擅長將舞蹈廣泛運用於各類社區項目，從健康、教育項目到體制改良均有涉足，在此方面已有逾二十年專業經驗。在卡茜迪任蘇格蘭芭蕾舞團執行總監的十年中，她確保了觀眾在台上的所見所聞即是他們在社區或舞蹈工作室的親身體驗。在她的領導下，蘇格蘭芭蕾舞團在用舞蹈推廣健康方面成為業界翹楚。

Catherine Cassidy has over 20 years' professional experience of using dance in a wide range of community settings, from health to education and reformation. In her 10 years as Director of Engagement at Scottish Ballet, she has ensured that what audiences see and hear on the stage is what they will be participating in within their communities or dance studios. She has led the company to become a specialist in dance health. Catherine graduated from the University of Birmingham in 1998 and has worked both nationally and internationally as a choreographer, dance artist and producer.

藝術家進駐計劃 Artists-in-Residence Programme



「無限亮」邀請英國威爾斯盞鬼劇團 (Hijinx) 於1月至3月期間在網上舉辦一個嶄新的編作劇場工作坊，豐富不同能力人士的劇場經驗。因應疫情，盞鬼劇團和本地藝術家透過網上進行編作劇場的練習及分享，與計劃參加者共同創作網上展演。

Hijinx from Wales has been invited to enrich the theatre experiences of people with different abilities by holding a series of newly developed online devising theatre workshops. Due to the pandemic, the Hijinx artistic team and local collaborator guide the participants through the devising process online in the creation of the final online Showcase.

活動時間表 Programme Timeline

1月－2月
January to February

由盞鬼劇團和本地藝術家帶領網上工作坊
Online workshops led by Hijinx and local artist

2月－3月
February to March

由盞鬼劇團和本地藝術家帶領網上綵排
Online rehearsals led by Hijinx and local artist

3月6日
6 March

網上展演
Online Showcase



盞鬼劇團 Hijinx

來自英國威爾斯的盞鬼劇團享譽國際，致力推廣共融藝術。盞鬼劇團秉持劇場屬於所有人的信念，與不同能力的演員協同編作，尤其是有學習障礙與自閉特色的人士。其作品率性且充滿活力，拓闊大眾對劇場的既有觀感。2020年，劇團更突破疫情的封鎖限制，運用Zoom網上平台創作了網上互動演出《變形記》，並在英國及德國的網上藝術節大獲好評。

Based in Wales, Hijinx is one of the UK's leading theatre companies, with an international reputation for excellence in its work with artists with learning disabilities and/or autism. Such artists are at the heart of Hijinx's work and they constantly challenge perceptions of what theatre can be and how it should be made. Hijinx's work is bold, vibrant, anarchic and honest because their artists are bold, vibrant, anarchic and honest. Breaking through the limits of lockdown, Hijinx created a reinterpretation of Franz Kafka's **Metamorphosis** in 2020 via a Zoom webinar, and has performed it to critical acclaim in online festivals in the UK and Germany, attracting over 1,000 viewers.



網上展演《你OK嗎？》 Online Showcase - Are You OK?

我們起床、我們穿衣、我們刷牙、我們吃早餐、我們喝水、我們運動、我們再喝水、我們栽花、我們望窗外。如果走運，我們還可以出門，見人——隔著社交距離。我們笑，我們哭。我們上床睡覺，然後醒來後再從頭來過。但，我們OK嗎？

一群來自香港和英國威爾斯，背景大不相同的表演者，對封城下的世界做出思考：生活有何改變亦或一如既往？最讓我們想念的人和事是什麼？如何在不能和彼此一起時互相幫助？

《你OK嗎？》是一齣實時演出，其創作通過Zoom網上平台實現，表演也是演員在自家透過Zoom完成。

We get up, we get dressed, we brush our teeth, we eat our breakfast, we drink some water, we exercise, we drink again, we grow plants, we look out our window. If we are lucky, we go outside, we see people - at a distance. We laugh, we cry. We go to bed. Then we do it all over again. But are we OK?

A diverse group of performers from Hong Kong and Wales (UK) reflect on a world in lockdown, on how life has changed or stayed the same, on what and who we miss, on how we can help each other without being able to be with each other.

Are you OK? is a live performance, created on Zoom and presented via Zoom from the performers' own homes.

「無限亮」網頁內首播
Livestreaming on the "No Limits" website

三月
MAR 6 8PM

節目長約45分鐘
Approximately 45 minutes

粵語及英語演出，附中、英文即時字幕
Performed in Cantonese and English with CART
Captioning in Chinese and English

創作及導演
班·柏堤—韋德(盞鬼劇團)

助理導演及文本整理
李婉晶(香港)

作曲
迪克·艾殊菲(盞鬼劇團)

演員及編作者
(來自香港的參加者)

大 瑋、尹麗儀、伍家慧、吳紹毅、
李佩貞、周浩樑、周浩輝、周啟禧、
區洛思、梁嘉宜、梁嘉洳、章鈴朗、
陳芷穎、曾琮梅、皓 兒、楊思樂、
黎旭霖、盧勁馳、穎 瑤、鄺俊杰、
蘇勝展

(盞鬼劇團)

蓮茜·科士打、米雪·麥泰倫、
理察·紐納姆、奧雲·普伊、
詩雁·沃克、菲兒·韋根

製作團隊
(盞鬼劇團)

製作經理 湯姆·艾爾斯
高級監製 埃利斯·萊特布魯克
副監製 祈亮思·莫爾
技術助理 山姆·鍾斯

(香港)

藝術家助理 賈亦勤及李誠願
技術助理 余沛豪

Creative Concept and Director
Ben Pettitt-Wade (Hijinx)

Assistant Director and Text Editor
Michelle Li (Hong Kong)

Composer
Tic Ashfield (Hijinx)

Devising Performers
(Participants from Hong Kong)

YK, Wan Lai-yee, Kathy Ng, Sam Ng, Crystal Lee,
Terry Chau, Philip Chow, Gethin Chow,
Aranza Russell Terre, Theresa Leung, Sally Leung,
Cheung Ling-long Angel, Karen Chan, Lemon Tsang,
Leung Ho-hei, Yeung Sze-lok Llyr, Lai Yuk-lam,
Clayton Lo, Harmony Timbre, Ben Kwong ,
Hsu Sing-chin

(Hijinx)

Lindsay Foster, Michelle McTernan,
Richard Newnham, Owen Pugh,
Sian Walker, Faye Wiggan

Production Team
(Hijinx)

Production Manager Tom Ayres
Senior Producer Ellis Wrightbrook
Assistant Producer Carys Mol
Technical Assistant Sam Jones

(Hong Kong)

Artist Assistant Karen Ka and Dominic Lee
Technical Assistant Yu Pui-ho



班·柏堤－韋德
Ben Pettitt-Wade

創作及導演
Creative Concept and Director

得獎導演班·柏堤－韋德，二十多年來一直與學習障礙和患自閉特色的藝術家合作。

他曾為盞鬼劇團編作和導演多部作品，包括《遇見弗爾德》。該劇作在國際巡迴演出中大放異彩，曾翻譯成十一種語言，在歐洲、美國、韓國、中國等地演出。2019年，柏堤－韋德與卡莉·堤亞拉共同執導《任務控制》，這是盞鬼劇團與威爾斯國家劇院的合作項目，多達八十多個不同能力人士參與，在卡迪夫的親王國球場上演。

在最近舉行的國際網上直播戲劇節「線上好戲節」中，他憑《變形記》贏得了最佳導演獎；這齣劇作在新冠肺炎流行期間，透過 Zoom 網上平台創作和表演。

Ben Pettitt-Wade is an award-winning director who has worked with artists with learning disability and/or autism for more than 20 years.

He has devised and directed numerous productions for Hijinx, including **Meet Fred**, an international touring phenomenon, which has been translated into 11 languages and has toured Europe, the USA, South Korea and China. In 2019 Pettitt-Wade co-directed with Kully Thiarai **Mission Control**, a Hijinx and National Theatre Wales collaboration with an inclusive cast of over 80, which was staged at the Principality Stadium in Cardiff.

He recently won Best Director at The Good The@tre Festival, an international festival of live online theatre, for **Metamorphosis**, which was created and presented on Zoom during the Covid-19 pandemic.

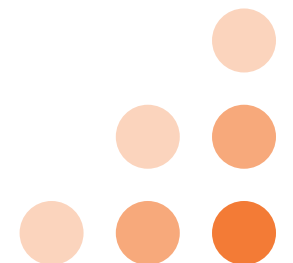


李婉晶
Michelle Li

助理導演及文本整理
Assistant Director and Text Editor

李婉晶為天台製作創辦人及聯合藝術總監。畢業於倫敦大學金匠學院演出創作碩士學位課程，並於香港大學取得英語研究（榮譽）學士學位。李氏為香港跨領域表演者及劇場工作者，曾於英國、希臘及意大利西西里創作環境劇場作品，現於本地繼續發展其演藝及創作事業。最近參與本地製作包括：天台製作《山下的證詞》、《復仇變奏曲》、《不是女僕》、《消失的海岸線》、《牛奶與蜜糖》、《行為淪喪》、《一連串的突發事件》，香港藝術節《炫舞場》、《綠野仙蹤排練日誌》（「無限亮」外展節目），同流《魚躍記》、《魂遊你左右》及 Theatre Noir Foundation 百老匯音樂劇《13》（首演及重演）。

Michelle Li is the founder and co-artistic director of Rooftop Productions. She holds an MA in Performance Making from Goldsmiths, University of London, and a BA in English Studies from the University of Hong Kong. As well as a playwright, she is a theatre director, a performer, singer, producer and theatre educator. Her recent local works include, for Rooftop Productions, **Testimony, The Furies Variations, Not The Maids, Lost Shoreline, Milk and Honey, The Beautiful Ones, A Series of Unexpected Events**; and for the Hong Kong Arts Festival: **Danz Up** and **A Rehearsal Log of The Wizard of Oz** ("No Limits" Outreach Programme).



「無限亮」加料節目 Beyond Limits

「無限亮」加料節目豐富觀眾及參加者對藝術家的創作及技藝的理解，拓展觀眾，呈現共融藝術的魅力所在。

Beyond Limits offers more than great performance experiences to the participants and aims at enhancing the audience's understanding of the artists' creative ideas, the production and technical aspects of the performances, and the outstanding technique of the performers.

「無限亮」網頁內播放 Available on the "No Limits" website

藝術通達服務
Arts Accessibility Services



三月 15 10AM — 31 11PM
MAR

菲力斯·克立澤圓號二重奏及三重奏 Felix Klieser Horn Duo and Trio

講者：菲力斯·克立澤（圓號）、
瑪蒂娜·費爾澤（鋼琴）及安德烈·比洛（小提琴）
Speakers: Felix Klieser (Horn),
Martina Filjak (Piano) and Andrej Bielow (Violin)

英語主講，附中、英文字幕
Conducted in English with Chinese and English subtitles



荷蘭室內合唱團《忘》 Netherlands Chamber Choir – Forgotten

講者：提多·韋沙（荷蘭室內合唱團藝術與行政總監）
Speaker: Tido Visser (Artistic and Managing
Director of the Netherlands Chamber Choir)

英語主講，附中、英文字幕
Conducted in English with Chinese and English subtitles



香港展能藝術會的宗旨是「藝術同參與·傷健共展能」。我們深信每個人都有創作藝術的潛能，欣賞藝術是每一個人的權利。我們致力推廣殘疾人士有平等機會參與和創作藝術，期望透過藝術，締造一個共融的社會。

Arts with the Disabled Association Hong Kong believes that everyone has the potential for artistic creation and that every individual has the right to appreciate art. Through our mission 'Arts are for Everyone', we are committed to promoting equal opportunities among people with disabilities, allowing them to have equal access to and excel in the arts, and to advocating an inclusive society through the arts.

聯絡 Contact

2855 9548
adahk.org.hk

ada@adahk.org.hk
香港展能藝術會



香港展能藝術會
Arts with the Disabled
Association Hong Kong

工作重點：

- 普及藝術
- 藝術教育
- 專業發展
- 藝術通達
- 推廣共融
- 社會企業
- 國際網絡

Our Focus:

- Broad-based arts service
- Arts education
- Professional development
- Arts accessibility
- Social inclusion
- Social enterprise
- International network



不休止舞團《看透黑暗》 Restless Dance Theatre - Seeing Through Darkness

講者：米雪·賴恩（不休止舞團藝術總監）
Speaker: Michelle Ryan (Artistic Director of
Restless Dance Theatre)

英語主講，附中、英文字幕
Conducted in English with Chinese and English subtitles



紀錄片：《結CRUX》 Documentary: CRUX

講者：何善中（導演及製片）及黎志偉（主角）
Speakers: Bernard Ho (Director and Producer) and
Lai Chi-wai (Featuring)

粵語主講，附中、英文字幕
Conducted in Cantonese with Chinese and English subtitles



場地支持 Venue Support

總統戲院 President Theatre

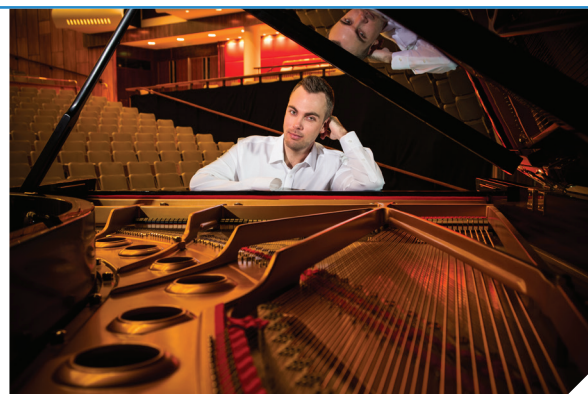
講座 Talk

尼高拉斯·麥卡菲鋼琴示範演奏會 Nicholas McCarthy Piano Lecture Recitals

為左手鋼琴編作樂曲
Arranging and Composing for Left Hand Piano

尼高拉斯·麥卡菲與茱莉·古栢對談
Nicholas McCarthy in conversation with Julie Cooper

英語主講，附中、英文字幕
Conducted in English with Chinese and English subtitles



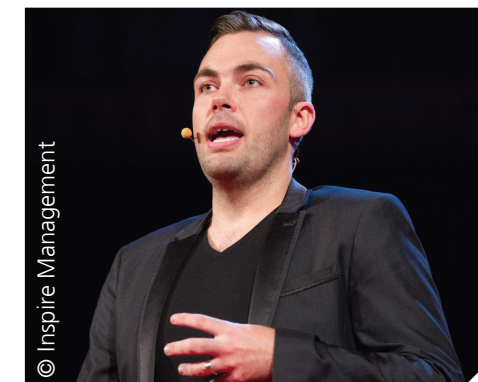
工作坊系列 Workshop Series

一系列的工作坊豐富本地藝術家、教育工作者、業內人士及公眾對表演技巧和共融教育的認識，有助我們推展更具包容的學習環境。

These specially designed workshops offer local artists, educators, arts practitioners and the general public the opportunity to gain insights and practical experiences, fostering an inclusive education environment in Hong Kong.

尼高拉斯·麥卡菲鋼琴大師班 Nicholas McCarthy Piano Masterclass

尼高拉斯·麥卡菲是英國倫敦皇家音樂學院建校一百三十五年來，首位畢業的單手鋼琴家，亦在世界各地的巡迴表演中獲得高度評價。他致力推廣音樂藝術教育，鼓勵年輕人欣賞古典音樂。麥卡菲將在大師班與四位本地年輕鋼琴手傳授彈奏的技巧和心得。四位本地鋼琴手的背景和學習鋼琴的經歷各有不同，其中兩位是視障人士，另外兩位是國際鋼琴比賽的參賽者。觀眾萬勿錯過！



Nicholas McCarthy was the first one-handed pianist to graduate from the Royal College of Music in its 135-year history. He has toured the world to critical acclaim. McCarthy has also devoted himself to music education, encouraging young people to appreciate classical music. In this masterclass, he will teach piano techniques and share ideas with four young local pianists. All four pianists come from different backgrounds, with varying experiences of learning piano. Two of them are visually impaired while the other two have participated in international competitions. A unique experience not to be missed!

主持 Moderator
劉卓熙 Sanders Lau

本地鋼琴手 Local Pianists

陳虹霏 Jojo Chan Hung-fei

林澤耀 Jason Lam Chak-yiu

龍文軒 Manhin Lung

林俊濤 Isaac Lam

場地及技術支援
Venue and Technical Support

通利琴行 Tom Lee Music

特別鳴謝羅乃新女士及心光盲人院暨學校鄭臻賢老師
Special thanks to Ms Nancy Loo and Ms Jasmin Cheng from the
Ebenezer School & Home for the Visually Impaired

「無限亮」網頁內播放
Available on the "No Limits" website

三月 15 10AM 31 11PM
MAR

節目長約1小時30分鐘
Approximately 1 hour and 30 minutes

英語主講，附中、英文字幕
Conducted in English with
Chinese and English subtitles

編作劇場工作坊 Devising Theatre Workshop

一個有趣的互動工作坊，由盞鬼劇團藝術總監班·柏堤－韋德和藝術家理察·紐納姆主持。柏堤－韋德和紐納姆將會分享一些該劇團專門為線上教學打造的遊戲和練習，也是劇團為英國的神經多樣性成人提供戲劇訓練時所使用的。工作坊的最後環節，是成員以小組形式編作各自的場景，並跟其他小組分享。



A fun interactive session led by Hijinx's artistic director Ben Pettitt-Wade and associate artist Richard Newnham. Pettitt-Wade and Newnham will demonstrate some of the games and exercises that the company has adapted for online use in its drama training for neurodivergent adults in the UK. At the end of the session, participants will work in small groups to devise their own scenes, which they will then share with each other.

日期：13/3 (六)	Date: 13/3 (Sat)
時間：下午4時至6時	Time: 4pm – 6pm
平台：Zoom網上平台	Platform: Zoom
名額：20	Quota: 20
活動現已截止報名	Registration is now closed

導師 Tutors

班·柏堤－韋德及理察·紐納姆
Ben Pettitt-Wade and
Richard Newnham

對象 Target

十六歲或以上不同能力人士
People 16 years old or
above of all abilities

英語主講，附粵語即時傳譯
Conducted in English with
simultaneous interpretation
in Cantonese

有關盞鬼劇團 About Hijinx

盞鬼劇團是一個來自英國威爾斯的專業劇團，致力為有學習障礙或自閉特色的人士開拓、製作和推廣出色作品。

Hijinx is a professional theatre company from Wales, UK that works to pioneer, produce and promote opportunities for actors with learning disabilities and/or autism to create outstanding productions.

導師培訓工作坊 Train-the-Trainer Workshop

盞鬼劇團的創作方式——如何為不同能力人士創作編作劇場

Hijinx's Approach to Devising Theatre – How to Create Devising Theatre for People with Different Abilities?

第一部分

全面介紹盞鬼劇團，包括它的成立，以及其訓練模式如何幫助劇團構想作品。接著是與盞鬼劇團的問答環節，由本地劇場構作賴閃芳主持。

第二部分

盞鬼劇團將示範其編作過程，並分享如何把它改良至網上使用。本工作坊由盞鬼劇團藝術總監班·柏堤－韋德主持，參加者將在實踐過程中，理解盞鬼劇團的創作方式，學習與有學習障礙或自閉特色的藝術家合作時，如何確保其聲音成為作品核心。參加者還可通過此工作坊，習得一系列關於共融編作劇場的實用技巧。

Part One

A presentation on all aspects of Hijinx's work, how it was set up, and how the company's training model informs the devising process of its productions. Followed by a Q&A with Hijinx hosted by the local dramaturg Lai Sim-fong.

Part Two

A demonstration of the Hijinx devising process and a discussion on how it has been adapted to work online. The workshop will be a practical session led by Hijinx's Artistic Director Ben Pettitt-Wade. Participants will gain an insight into the processes used to ensure that the voices of artists with learning disability and/or autism are at the heart of Hijinx's productions and go away equipped to devise inclusive performances.

日期：13/3 (六)	Date: 13/3 (Sat)
時間：第一部分 晚上7時30分至8時30分 第二部分 晚上8時45分至10時	Time: Part One 7:30pm – 8:30pm Part Two 8:45pm – 10pm
平台：Zoom網上平台	Platform: Zoom
名額：100 (第一部分) 15 (第二部分)	Quota: 100 (Part One) 15 (Part Two)
活動現已截止報名	Registration is now closed

導師 Tutors

班·柏堤－韋德
Ben Pettitt-Wade

對象 Target

藝術工作者、社會服務工作者，以及服務有學習障礙和自閉特色的機構、場館及藝術團體
Arts practitioners, social care providers,
organisations connected to learning disability/
autism, venues, arts organisations

英語主講，附粵語即時傳譯
Conducted in English with
simultaneous interpretation
in Cantonese

導師培訓工作坊（第一部分）影片將於四月上載至「無限亮」網站內供公眾觀看。

The recording of the Train-the-Trainer workshop (Part One) will be available on the "No Limits" website in April.

藝術通達服務
Arts Accessibility Services



「連結」舞蹈劇場工作坊 “Links” Dance Theatre Workshops

不休止舞團相信，藉着舞蹈，兒童可以流暢地跟任何人溝通，而殘疾兒童也可發揮所長。

本舞蹈劇場工作坊適合八至十四歲不同能力兒童。參加者將會在一個安全又好玩的環境下共同創造不同動作，把他們的想法化作舞姿。

毋需經驗，有興趣即可參與。

Restless believes that through dance, children can speak eloquently to everyone, and children with disability can excel.

This dance theatre workshop for 8- to 14-year-olds of all abilities involves creating movement in a safe and fun environment where the participants' ideas become dance.

No experience is necessary, just the desire to take part.



日期：27/3 (六)

時間：A班 早上10時至11時
B班 下午12時至1時

Platform：Zoom網上平台

名額：20

報名截止日期：12/3 (五Fri)

Date: 27/3 (Sat)

Time: Session A 10am – 11am
Session B 12pm – 1pm

Platform: Zoom

Quota: 20

Registration Deadline: 12/3 (Fri)

導師 Tutors

愛瑪·斯托克斯及邦妮·威廉斯
Emma Stokes and
Bonnie Williams

對象 Target

八至十四歲不同能力兒童
8- to 14-year-olds of all
abilities

英語主講，附粵語即時傳譯
Conducted in English with
simultaneous interpretation
in Cantonese

有關不休止舞團 About Restless Dance Theatre

不休止舞團強調善用，通過與殘疾藝術家的齊心協力，創作率真、傑出的共融舞蹈劇。

Restless Dance Theatre collaboratively creates outstanding inclusive dance theatre informed by disability.

導師培訓工作坊 Train-the-Trainer Workshop

如何構思及主持針對殘疾人士的舞蹈劇場工作坊

Creating and Presenting a Dance Theatre Workshop for People with Disability

本工作坊着重實踐。不休止舞團將帶領參加者體驗他們如何主持舞蹈劇場工作坊。工作坊由三部分組成：

- 構思
- 實操
- 評鑑

This workshop is delivered as a practical workshop and guides people through the way Restless leads their dance theatre workshops. The session will be broken down into three components:

- Planning
- Delivery
- Evaluation

日期：27/3 (六)

時間：下午4時30分至6時30分

平台：Zoom網上平台

名額：100

報名截止日期：12/3 (五)

Date: 27/3 (Sat)

Time: 4:30pm – 6:30pm

Platform: Zoom

Quota: 100

Registration Deadline: 12/3 (Fri)

導師 Tutors

祖·柯倫及愛瑪·斯托克斯
Jo Curren and Emma Stokes

對象 Target

教師與舞蹈劇場創作者
Teachers and dance theatre makers

英語主講，附粵語即時傳譯
Conducted in English with
simultaneous interpretation
in Cantonese



免費參與「連結」舞蹈劇場工作坊及導師培訓工作坊，需預先到「無限亮」網站登記

Free to join. Registration for the "Links" Dance Theatre Workshops and Train-the-Trainer Workshop are required on the "No Limits" website

如欲查詢有關藝術通達服務，歡迎與我們聯絡。

For enquires about Arts Accessibility Services, please contact us.

電郵 Email: outreach@nolimits.hk

電話 Tel & Whatsapp: 2828 4949

想要了解更多工作坊系列活動詳情，歡迎瀏覽「無限亮」網站

Please visit to the "No Limits" website for more details of the workshop series

有時候最需要無障礙的，可能不單是環境設施，而是人的心。
Sometimes, barrier-free access to the human heart is as important as access to facilities.

From the perspective of the visually impaired, this dance video explores one's limitations and the distance between one another. The choreographer uses dance to depict the relationship between visually impaired people and guide dogs, and how they achieve tacit understanding. Everyone has different abilities and limitations. By taking our first step to connect with others, we can break through the barriers and begin to build an inclusive society, and the first barrier to overcome is our mindset.



編舞 Choreographer	黃美玉 Rebecca Wong Mei-yuk
劇場構作 Dramaturge	阮韻珊 Melody Yuen
音響設計 Sound Designer	簡僖進 Kan Hei-chun
佈景及服裝設計 Set and Costume Designer	許安怡 Hui On-yee
錄像導演及剪接 Director and Editing	秦紹良 Ziv Chun
攝影及燈光 Videographer and Lighting	梁展皓 Felix Leong
幕後花絮攝影 Making-of Videographer	何東盛 Thomson Ho Tung-shing
製作經理 Production Manager	戴采倩 Tai Tsoi-sin
表演者 Performer	蔡樂詩 Choi Lok-sze 李家祺 Lee Ka-ki 盧敬燊 Lo King-san 陸慧珊 Vivian Luk Wai-shan Bene (導盲犬 Guide Dog)

觀後感 Thoughts from audiences

"In 'Synchronisation', the two dancers manifested the interaction between the protagonist, Wing-yan, and the guide dog, Bene. This allowed me to understand more about another aspect of the visually-impaired artist, Lok-sze. The tacit understanding between Bene and her, as well as her positive attitude, make me understand more about visually-impaired people."

同學 Student

"My favorite part is the beginning of the video. The dance was elegant, to show how the people-in-need are lonely without conversation in their lives. I can surely understand this feeling. It can make people understand how they feel in heart."

同學 Student

"The performance allowed the students to have a preliminary understanding when they watched it, making it easier to comprehend and grasp. Also, watching the video allowed us to watch the movements and expressions of the dancers in greater detail. What impressed me most was that the imagination and abilities of the visually-impaired people are even stronger than ordinary people."

老師 Teacher

“After all, people with disabilities have the same abilities as ordinary people. The interaction between Lok Sze and the dancers is precisely a prime example of inclusion.”

同學 Student

"The performance allowed me to reflect and learn to respect different people."

同學 Student







劇場通達服務知多少 Education Kit : Arts Accessibility Services in Theatre

「劇場通達服務知多少」介紹各式各樣劇場常見的通達服務，讓大家了解每項服務背後的理念、準備工作及應用情況後，對不同能力人士的需要和通達服務多一份理解。



“Education Kit: Arts Accessibility Services in Theatre” introduces different services and facilities commonly seen in theatres that enhance differently abled people’s experience when viewing live performances, and to raise awareness of the availability of accessibility services, as well as promoting understanding of persons with limitations.

欣賞演出的通達服務



Arts Accessibility Services for appreciating performances

-  — 口述影像 Audio Description
-  — 通達字幕 Accessible Captions
-  — 香港手語傳譯和劇場視形傳譯
Hong Kong Sign Language and Theatrical Interpretation
-  — 自在劇場 Relaxed Performance
-  — 觸感導賞 Touch Tour
-  — 歡迎導盲犬 Guide Dog Friendly

無障礙節目刊物 Barrier-free Publications

-  — 點字場刊 Braille House Programme
-  — 簡易圖文版 Easy-to-Read version

表演場地的無障礙設施 Barrier-free facilities in venue

-  — 基本無障礙設施 Basic Access Facilities
-  — 輪椅觀眾席 Wheelchair Seats

「劇場通達服務知多少」以生動有趣的圖片介紹不同的通達服務 "Education Kit: Arts Accessibility Services in Theatre" introduces different accessibility services with lively and interesting pictures

現場口述影像 Live Audio Description

在觀看現場演出時，視障觀眾可以通過耳機聆聽口述影像員對節目的現場介紹，包括各種舞台效果、畫面、演員走位及動作的描述。

While watching performances, people with visual impairment can use headphones for live audio descriptions. Audio describers will introduce the live show, including different stage effects, performers’ actions and positions.



自在劇場 Relaxed Performance

歡迎任何人士，適合自閉特色、智力障礙及其他學習障礙人士。

Everyone is welcome. Relaxed performances are suitable for people with learning disorders, intellectual disabilities and those on the autism spectrum.



劇場視形傳譯 Theatrical Interpretation

在音樂節目中，劇場視形傳譯員會按歌曲的節奏比畫，同時透過臉部表情表達歌詞的喜怒哀樂。

In musical programmes, theatrical interpreters will sign to the rhythm of the music. They will also use facial expressions to deliver the emotions of the lyrics.



觸感導賞 Touch Tour

視障人士在演出前由導賞員帶領踏上舞台，親手觸摸佈景、戲服和道具，加深印象。

Before the show starts, the visually impaired can partake of a guided stage tour, and feel the sets, costumes and props themselves.



完整版本的「劇場通達服務知多少」刊物可到「無限亮」網站內參閱。
Please visit the “No Limits” website for the full version of the “Education Kit: Arts Accessibility Services in Theatre”.





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Hong Kong Arts Festival

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⁺ 榮譽節目顧問
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地址：香港灣仔港灣道2號12樓

電話：2824 3555 | 傳真：2824 3798/3722 | 電子郵件：afgen@hkaf.org | 節目查詢熱線：2824 2430

Address: Room 1205, 12th Floor, 2 Harbour Road, Wanchai, Hong Kong

Tel: 2824 3555 | Fax: 2824 3798/3722 | Email: afgen@hkaf.org | Programme Enquiry Hotline: 2824 2430

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2021年2月更新

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* Contract Staff

In alphabetical order

Updated February 2021

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- The remarks made by the guest speakers and the audience in the programme are merely personal opinions and should not be taken as the views of "No Limits", Hong Kong Arts Festival and other related organisations.
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- All programme arrangements are subject to the latest announcement on the "No Limits" website and its Facebook page.

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"No Limits" Enquiry Hotline & Whatsapp

  **2828 4949**

星期一至五 Mon-Fri

09:30-13:00, 14:00-18:00

電郵 Email:

enquiry@nolimits.hk



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To receive news about the 2022 "No Limits",
please provide your email address on our website.



2021「無限亮」節目時間表 2021 "No Limits" Programme Calendar

3月MAR

2/3
(二Tue)6/3
(六Sat)7/3
(日Sun)8/3
(一Mon)31/3
(三Wed)

4月APR

16/4
(五Fri)

開幕節目 Opening Programme

菲力斯·克立澤
圓號二重奏及三重奏
Felix Klieser Horn Duo and Trio



| 8pm

網上播放 Online Screening

紀錄片：《點字音樂》
Documentary: **Braille Music**



大館賽馬會立方綜藝館
Auditorium JC Cube, Tai Kwun

LIVE

現場放映會 In-Venue Screening



| 5pm

紀錄片：《結CRUX》
Documentary: **CRUX**



大館賽馬會立方綜藝館
Auditorium JC Cube, Tai Kwun

LIVE

現場放映會 In-Venue Screening



| 8pm

藝術家進駐計劃：
網上展演（盞鬼劇團）
Artists-in-Residence Programme
– Online Showcase (Hijinx)

| 8pm

網上直播 Online Livestreaming

紀錄片：《點字音樂》（粵語配音）
Documentary: **Braille Music** (Cantonese Dubbing)



大館賽馬會立方綜藝館
Auditorium JC Cube, Tai Kwun

LIVE

現場放映會 In-Venue Screening



| 5pm

紀錄片：《結CRUX》
Documentary: **CRUX**



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| 2pm

荷蘭室內合唱團《忘》
Netherlands Chamber Choir - **Forgotten**



網上播放 Online Screening

菲力斯·克立澤圓號二重奏及三重奏
Felix Klieser Horn Duo and Trio



網上播放 Online Screening

尼高拉斯·麥卡菲鋼琴示範演奏會
《單手、一戰、孤城》及《尼高拉斯·麥卡菲：我的故事》
Nicholas McCarthy Piano Lecture Recitals
One Hand, One War, One City and
Nicholas McCarthy: My Story



網上播放 Online Screening

紀錄片：《點字音樂》
Documentary: **Braille Music**



網上播放 Online Screening

紀錄片：《結CRUX》
Documentary: **CRUX**



網上播放 Online Screening

圓桌討論：藝術與身心靈
Roundtable Discussion –
Arts and Well-being



| 3pm

網上直播 Online Livestreaming

節目由3月8日上午10時至3月31日下午11時期間播放
Programmes are available from 8/3 10am to 31/3 11pm

不休止舞團《看透黑暗》
Restless Dance Theatre -
Seeing Through Darkness



網上播放 Online Screening

破光舞團《降臨》
Kinetic Light – **DESCENT**



網上播放 Online Screening

陪伴工廠劇團《醜小鴨日記》
Factory Compagnia Transadriatica -
Diary of an Ugly Duckling



網上播放 Online Screening

伍卓賢《無限遊樂場》
Playground by Ng Cheuk-yin



| 8pm

網上播放 Online Screening

《這一站太短》(2020節目重啟)
A Journey Too Short
(restaging of the 2020 programme)



| 8pm

網上播放 Online Screening

紀錄片 Documentary

音樂 Music

舞蹈 Dance

戲劇 Theatre

外展活動 Outreach Activity

表演場地資料
About the Performance
Venue

大館 Tai Kwun
中環荷李活道10號
10 Hollywood Road, Central
3559 2600

