

新視野
藝術節

NEW VISION
ARTS FESTIVAL

19.10-18.11.2018



英國國家舞蹈大獎
最佳編舞（現代舞）
National Dance Award for
Best Modern Choreography



愛爾蘭時報劇場獎
（最佳製作及服裝設計）
Irish Times Theatre Awards for
Best Production & Costume Design



愛爾蘭 | Ireland

TEAC
DAMSA
舞宅之人



癡鵝湖
SWAN LAKE
/Loch na hEala

Co-production by Michael Keegan-Dolan; Sadler's Wells Theatre London; Colours International Dance Festival, Theaterhaus Stuttgart; Dublin Theatre Festival; Theatre de la Ville, Luxembourg.
由米高·基謹杜蘭、倫敦沙德勒之井劇院、Colours國際舞蹈節、斯圖加特大劇院、都柏林戲劇節、盧森堡劇院聯合製作



Culture Ireland
Cultúr Éireann

International touring is supported by Culture Ireland
國際巡迴演出由「愛爾蘭文化」支持

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愛爾蘭 | Ireland

TEAC
DAMSA
舞宅之人

癩鵝湖 SWAN LAKE /Loch na hEala

16-17.11 五 Fri - 六 Sat 8pm
18.11 日 Sun 3pm

葵青劇院演藝廳
Kwai Tsing Theatre Auditorium

英語演出，附中文字幕
In English with Chinese surtitles

節目全長約1小時15分鐘，不設中場休息
The programme runs for approximately 1 hour 15 minutes without intermission

11月16日設演後藝人談，歡迎觀眾留步參與
There will be a meet-the-artist session after the 16 November performance
All are welcome to attend

本節目有不雅用語及吸煙場面
This programme contains coarse language and smoking scenes



別怕黑

每逢冬季，隨著白晝漸短，夜晚越黑越長，我屋子四周的湖泊便有數千隻遷徙的天鵝出沒。近來，這群天鵝的身影與濃重的夜色，開始潛進我對於《天鵝湖》這齣愛情悲劇的想像。

基督教文化往往被壓縮成為簡單的概念——上帝是善良的，蓄著銀鬚子，處於光明；魔鬼是邪惡的，伏在黑暗。這種過份簡化事物本質的看法，可以造成很多痛苦與困惑。黑暗，意即沒有光；這是我們辨識光的基本方法。

抑鬱症跟大部分疾病一樣，往往因為持續的失衡狀態而起，並通常與生活裡無法解決的矛盾有關。長期積壓的悲傷教人動彈不得，最後我們積憂成疾。要解憂去疾，大都需要從根本上改變。改變有如不速之客，卻是生命中無可避免的；大自然不斷運作，尋求平衡，好讓生命一直延展下去。當抑鬱症找上門，它就是要求我們改變。

抑鬱症的本質是迫使你停下來，有足夠時間去聽你內在的聲音。在黑暗中，我們的肉眼再沒有可以看的；在寂靜中，我們的耳朵再沒有可以聽的。當我們的感官再無執取，內在世界便會甦醒，開始悄聲對我們說話；這時候，請務必細心聆聽。

每個故事裡的黑暗面都在教我們一些東西。別懼怕黑暗，它是你的朋友。

**《癩鵝湖》編劇、導演及編舞
米高·基謹杜蘭**



Don't be afraid of the dark

Every winter, as the days grow short and the nights grow long and dark, thousands of migrating swans appear on the many lakes that surround the house where I live. In recent times the presence of these swans and that darkness began to merge in my imagination with the love story and tragedy, that is *Swan Lake*.

Much of Christian culture has been reduced to a simple notion that God is good, has a white beard and lives in the light and the devil is bad and sits in the dark. This reductive view of the nature of things can be the root of much suffering and confusion. Darkness is the absence of light. Fundamentally it is how we know what light is.

Depression like most illnesses can be a consequence of a continued state of imbalance, often connected with unresolved events from our lives. The accumulated sadness eventually immobilises us and can make us sick. This sickness often requires a fundamental change to move it. Change, no matter how unwelcome, is an inevitable part of life; nature's forces are constantly moving, seeking to find balance so that life can continue to endlessly unfold. When depression visits us it is asking us to change.

Depression, by its nature, forces you to be still long enough to hear what you are trying to tell yourself. In the dark we can see nothing with our external eyes. In silence there is nothing to hear with our external ears. When our senses have nothing on which to attach, our internal world wakes up and starts to speak to us quietly. When this happens it is important to listen carefully.

The darkness in any story is there to teach us something. Don't be afraid of the dark, it is your friend.

Michael Keegan-Dolan
Writer, Director and Choreographer of *Swan Lake* / *Loch na hEala*

米高·基謹杜蘭

編劇、導演、編舞

米高·基謹杜蘭生於愛爾蘭，2016 年創立「舞宅之人」（Teač Darísa），致力與其文化根源、本土傳統、語言和愛爾蘭深厚的音樂底蘊建立更密切的聯繫。Teač Darísa 是古愛爾蘭文，意即「舞蹈之家」，正好展現了米高的創作歷程，孜孜不懈讓作品與其根源相融無間。舞團首齣作品《癡鵝湖》正體現了這點。

《癡鵝湖》重新演繹柴可夫斯基的殿堂級作品，糅合舞蹈、傳統說唱、民謠和戲劇，風格獨樹一幟。2016 年在都柏林戲劇節首演後好評如潮，獲《愛爾蘭時報》評為「驚艷之作，扣人心弦、令人不安卻又美得教人傾倒」。2017 年贏得愛爾蘭時報劇場獎最佳製作獎，其後又獲英國國家舞蹈獎最佳編舞（現代舞）獎。

《癡鵝湖》在 2017 年展開巡迴演出，登上悉尼歌劇院、斯圖加特大劇院和莫斯科國家劇院等舞台。2018 年更進一步，在紐西蘭藝術節、首爾 LG 藝術中心、盧森堡大劇院和愛爾蘭國立劇院等演出，延續米高敢於破舊立新的創作方向。

1997 至 2015 年間，米高擔任優獸舞團藝術總監，備受讚譽，先後創作了三齣奧利弗獎提名作品：《吉賽爾》（2003）、《公牛》（2005）、《春之祭》（2009）。《吉賽爾》在 2004 年贏得愛爾蘭時報劇場獎；《公牛》在 2008 年榮獲英國藝評人全國舞蹈獎。《足跡》獲得 2013 年紐約貝絲獎最佳製作獎，並全球巡演三年。同年，米高改編 2009 年舊作《春之祭》成為《木偶的命運》，先於倫敦沙德勒之井劇院首演，其後在德國舞動藝術節、愛爾蘭高威藝術節、布里斯本國際藝術節、墨爾本國際藝術節演出。

米高曾與不少世界頂尖劇團合作。2012 年，英國國家歌劇院重新製作韓德爾的《凱撒大帝》，在倫敦大劇院演出，由米高負責導演和編舞。2015 年，他與北歐著名民謠音樂家阿里·穆勒合作，為哥德堡歌劇院舞蹈團炮製原創作品《呼嚶》。米高在 2015/2016 劇季出任沙德勒之井劇院國家青年舞蹈團的客席藝術總監，曾參與創作《無罪》。2017 年，他接受慕尼黑黑園丁廣場劇院舞蹈團委託，為德沃夏克的《第八交響曲》編舞。

米高教學經驗豐富，為世界各地不同舞蹈團主持工作坊，合作伙伴包括賀飛雪·謝克特舞團、杉湖當代芭蕾舞團和日內瓦青年芭蕾舞團。他曾任倫敦巴比肯藝術中心的協約藝術家，現為沙德勒之井劇院的協約藝術家。

Michael Keegan-Dolan

Writer, Director, Choreographer

Michael Keegan-Dolan founded Teač Daírsa in 2016 as a means to forge a deeper connection with his cultural roots, native traditions, language and the rich musical heritage of Ireland. Teač Daírsa, "House of the Dance" in Classical Irish, reflects Michael's ongoing creative journey, further fusing his work to the place from which it originates. This is exemplified in its first production, *Swan Lake / Loch na hEala*.

Swan Lake / Loch na hEala re-imagines Tchaikovsky's masterpiece as a unique fusion of dance, traditional storytelling, folk music and theatre. It premiered at the 2016 Dublin Theatre Festival to universal acclaim – *The Irish Times* called it "a stunning piece of theatre, simultaneously compelling, disturbing and breathtakingly beautiful." It won the Irish Times Theatre Award for Best Production in 2017 and Best Modern Choreography at the National Dance Awards.

Swan Lake / Loch na hEala toured in 2017 to, among others, Sydney Opera House, Theaterhaus Stuttgart, and to Theatre of Nations, Moscow. In 2018 it has toured extensively, including to New Zealand Festival, LG Arts Center Seoul, Grand Théâtre de la Ville de Luxembourg, and the Irish National Theatre, and continues the tradition of ground-breaking productions for which Michael is reputed.

Michael rose to acclaim as the artistic director of Fabulous Beast Dance Theatre (1997–2015), creating three Olivier Award-nominated productions: *Giselle* (2003), *The Bull* (2005), and *The Rite of Spring* (2009). In 2004, *Giselle* won an Irish Times Theatre Award and *The Bull* received a UK Critic's Circle Dance Award in 2008. *Rian*, created in 2011, won the Bessie Award (New York Dance and Performance Award) for Best Production in 2013, and toured internationally for three years. Fabulous Beast presented a Stravinsky Double Bill in 2013, a reinvention of their 2009 production of *The Rite of Spring* with a new production of *Petrushka*. It premiered at Sadler's Wells, London before touring to the Movimentos Festival, Germany, the Galway International Arts Festival, Brisbane Festival and Melbourne International Arts Festival.

Michael has collaborated with some of the world's foremost companies. In 2012 he directed and choreographed a new production of Handel's *Julius Caesar* at the London Coliseum, for English National Opera. In 2015 he created an original piece, *The Big Noise*, for the Göteborg Opera working closely with celebrated Nordic folk musician, Ale Möller. As Guest Artistic Director of the National Youth Dance Company at Sadler's Wells London for the 2015/16 season, Michael was involved in the creation of *In-Nocentes*. In 2017, he set a new work to Dvořák's *8th Symphony* for the Dance Company at the Gärtnerplatztheater, Munich. Michael has extensive experience in teaching and has led workshops for different companies around the world, including the Hofesh Shechter Company, Cedar Lake Contemporary Ballet and the Ballet Junior de Genève.

Michael was an associate artist at the Barbican Centre, London and is now an associate at Sadler's Wells London.



舞宅之人

過去十七年裡，米高·基謹杜蘭的想像世界住了一隻靈獸，名叫「奇幻怪獸」；牠有異於一般動物，非比尋常。2014 年冬天，怪獸變得疲憊又虛弱，翌年春天就斷命了。經過連月的哀思，新生命終於誕生。

米高的創作不曾間斷，一直努力糅合和探索文化根源、民間音樂、語言與家鄉傳統。適逢《癡鵝湖》逐漸成形，他為新藝團取名 *Teač Damsa* ——源自傳統愛爾蘭文，意即「舞蹈之宅」，反映米高作品與家鄉深厚的關係。《癡鵝湖》是米高的洪爐——亦即「舞宅之人」——首部作品。

Teač Damsa

In the winter of 2014, the Fabulous Beast, a mythical creature that had lived in the imagination of Michael Keegan-Dolan for 17 years, grew weary and unwell. The following spring this extraordinary a-zoological beast expired and after months of mourning its passing, something new began to appear.

In supporting Michael's ongoing creative journey of forging deeper connections with his cultural roots, folk music, language and native traditions and coinciding with the development of *Swan Lake / Loch na hEala*, the new company name was decided.

Teač Damsa is derived from the original Irish way of writing *Teach Damhsa* (pronounced Chak Dowsa). It means "House of Dance", and reflects Michael's wish to deepen the connection between his dancing and the place from which it originates.

Swan Lake / Loch na hEala is the first production forged in the cauldron that is now *Teač Damsa*.

Slow Moving Clouds

Slow Moving Clouds 是來自愛爾蘭都柏林的樂隊，把愛爾蘭和北歐傳統民謠結合後龐克的持續音、巴洛克弦樂和高亢的假音唱腔，動人的音聲一新耳目。2016 年，他們為「舞宅之人」的《癡鵝湖》作曲，雅俗共賞，在 2016 年都柏林戲劇節首演大獲好評，更獲得 2017 年愛爾蘭時報劇場獎最佳製作獎；現正於世界各地巡演，由 Slow Moving Clouds 現場伴奏。

《癡鵝湖》曲目源自樂隊 2015 年的首張專輯《Os》，風格與冰島後搖滾傳奇樂隊「釋格若斯」和愛爾蘭人氣組合「暮色」頗有契合之處。《愛爾蘭時報》讚揚《Os》「層次豐富，令人著迷，造詣精湛」；樂評雜誌《fRoots》則評為「富感染力，令人亢奮而格調獨特」。

Slow Moving Clouds 近年的重點演出包括：都柏林「3 舞台」劇場（與鋼琴家魯多維科·伊諾第合作）、悉尼歌劇院（與舞宅之人合作《癡鵝湖》）、愛爾蘭科克「安全港的聲音」藝術節（與樂隊「國民」合作）。樂隊巡演之餘，並在 2018 年 9 月推出第二張專輯《星隕》。

Slow Moving Clouds 成員包括：

艾基（鍵盤琴、演唱）

丹尼·達亞蒙（小提琴）

奇雲·墨菲（大提琴、演唱）

Slow Moving Clouds are a band based in Dublin, Ireland. They bring together roots in the Irish and Nordic folk traditions with post-punk drones, baroque strings, and soaring falsetto vocals – creating an immersive, atmospheric sound unlike anything you’ve heard before.

In 2016 Slow Moving Clouds created the score for Teac Dairisa's *Swan Lake / Loch na hEala* which premiered to critical and popular acclaim at the 2016 Dublin Theatre Festival, and was awarded Best Production at the 2017 Irish Theatre Awards. It is currently touring internationally with Slow Moving Clouds performing the score live.

This work was built on their critically acclaimed 2015 debut album, *Os*, which drew comparisons to Icelandic post-rock legends *Sigur Ros* and Irish traditional supergroup *The Gloaming*. *Os* was hailed as “rich, intriguing and accomplished” by Jim Carroll (*The Irish Times*); and “emotive, euphoric and unique music” by Steve Hunt (*fRoots*). Recent live highlights include performances at the 3Arena, Dublin (with Ludovico Einaudi), Sydney Opera House (with Teac Dairisa's *Swan Lake / Loch na hEala*), and *Sounds from a Safe Harbour*, Cork (with The National). While touring around the world, the band has released their second album *Starfall* in September 2018.

Slow Moving Clouds are:

Aki (nyckelharpa, vocals)

Danny Diamond (fiddle)

Kevin Murphy (cello, vocals)

創作人員 Creative Personnel



編劇、導演、編舞
Writer, Director, Choreographer

米高·基謹杜蘭
Michael Keegan-Dolan



佈景設計 Set Design

沙賓·達根
Sabine Dargent



服裝設計 Costume Design

申慧美 Hyemi Shin



燈光設計 Lighting Design

亞當·施化文
Adam Silverman

音樂 Music

Slow Moving Clouds

演出 Cast



米高·墨菲
飾演 聖人
Mikel Murfi
As The Holy Man



韋卓·波里爾
飾演 芬安娜
Rachel Poirier
As Finola



亞歷斯·里昂赫史伯格
飾演 占美·奧懷利
Alex Leonhartsberger
As Jimmy O'Reilly



伊莉莎白·陶曼
飾演 蘭·奧懷利
Elizabeth Cameron Dalman
As Nancy O'Reilly



安娜·卡舒芭
飾演 芬安娜姊妹 / 天鵝
Anna Kaszuba
As Finola's Sister/Swan



卡爾絲·史提頓
飾演 芬安娜姊妹 / 天鵝
Carys Staton
As Finola's Sister/Swan



賴狄莎·史柏斯
飾演 芬安娜姊妹 / 天鵝
Latisha Sparks
As Finola's Sister/Swan



卡亞·柏德歷
飾演 觀察者一 / 莉迪美娜
Keir Patrick
As The First Watcher/Lyudmilla



禪·謝弗遜
飾演 觀察者二 / 溫妮
Zen Jefferson
As The Second Watcher/Winnie



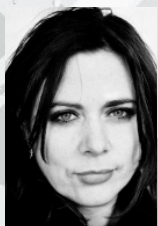
艾力·尼文
飾演 觀察者三 / 瑪嘉烈
Erik Nevin
As The Third Watcher/Margaret

演出 Cast



艾基
演奏 鍵豎琴

Aki
Musician (Nyckelharpa)



瑪莉·芭諾卡
演奏 大提琴

Mary Barnecutt
Musician (Cello)



丹尼·達亞蒙
演奏 小提琴

Danny Diamond
Musician (Fiddle)

製作團隊 Production Team

監製 Producer

莊尼·奧懷利
Johnny O'Reilly

製作經理 Production Manager

麗莎·瑪浩妮
Lisa Mahony

舞團行政 Company Administrator

嘉芙蓮·芬 Catherine Finn

舞團舞台監督

Company Stage Manager

瑪麗娜·姬爾比
Marina Kilby

執行舞台監督

Deputy Stage Manager

茜娜·哥馬克
Sinead Cormack

服裝監督 Costume Supervisor

阿曼達·多諾芬
Amanda Donovan

聲效監督 Sound Manager

珊迪娜·奧瑪浩妮
Sandra O'Mahony

燈光監督 Lighting Manager

史提芬·杜特
Stephen Dodd

來自都柏林的新聲

白得雲

愛爾蘭民族音樂大概是現今最為世人認識的世界音樂種類，在香港，就算世界音樂的表演並不普及，數年前 Paddy Moloney 親率他的 The Chieftains 酋長樂隊到訪時，也是一票難求。對許多人來說，源自塞爾特文化（Celtic culture）的音樂，早已超越淺嘗異國風情的層次，成為他們心中主流音樂語言的一份子。

把塞爾特音樂推向世界音樂舞台中心的其中一個最重要因素，是二十世紀六十年代出現的民族音樂復興運動，這個運動讓人們重新注視來自民間本土的藝術形式。雖然當時的政治氣候，特別是美國的民權運動，為這個追求「人民的聲音」的訴求帶來實際的動力，但運動的成功，亦有很大部份歸功於 Pete Seeger 與 Bob Dylan 等唱作歌手，把民族音樂推向前台。

塞爾特文化當然不只局限在愛爾蘭民族音樂當中，從威爾斯開始，以至蘇格蘭、英格蘭、法國與西班牙的一些地區，它們共同構成了今日我們所知道的塞爾特文化傳統。但是愛爾蘭民族音樂的樂手，往往能夠把塞爾特文化的特質，融合到其他音樂類型當中，令到各有喜好的當代觀眾眼前一亮。從 The Dubliners 到 The Pogues，從 Michael Flatley 與他的「大河之舞」到 Altan 民謠樂團，各地的觀眾都能感受到來自愛爾蘭的藝術家，往往能夠成功地把傳統、流行與現代的品味，共冶一爐。

以都柏林為基地的 Slow Moving Clouds 民謠樂隊，把愛爾蘭與北歐的傳統融合一起，獨樹一幟。樂隊的三位樂手，並非演奏常見的愛爾蘭豎琴、風笛、手鼓、或八弦琴等樂器。這個三人組合，除了使用常見的愛爾蘭小提琴與大提琴以外，還加上一個瑞典的鍵豎琴 Nyckelharpa（一種通過鍵杆按弦的弦樂器）。更為特別的，是鍵豎琴的樂手 Aki，其實來自芬蘭，另外再加上來自都柏林的小提琴樂手 Danny Diamond，以及來自科克的大提琴手 Kevin Murphy 兩位愛爾蘭樂手組成樂隊。

樂隊為 Michael Keegan-Dolan 編舞的《癲鵝湖》所編創的音樂，正是 Slow Moving Clouds 樂隊追求那種混合聲景的最佳寫照。他們的音樂，能夠把愛爾蘭與芬蘭的傳統，與現代世界音樂的特點，有機地結合在一起。當中包括重新編排的愛爾蘭與北歐傳統旋律，如〈巴黎陣雨〉、〈卡里尼安〉與〈寂靜遺憾〉等，再配合從不同音樂類型捕捉靈感的新創作，例如其中一段名為〈拇指琴〉的音樂，是在模仿非洲拇指琴聲響的持續音型襯托下，奏出一段北歐風格的旋律。

把 Slow Moving Clouds 樂隊所探索的音樂，簡單歸類為傳統的創作，顯然並不恰當。這不是我們可以在酒館與鄉郊酒吧中，可以經常聽到的傳統愛爾蘭和芬蘭音樂。樂隊帶給觀眾的聲調，結合新、舊世界的口味，挑戰我們對民族音樂的固有認知。也許就是為著這個原因，音樂能夠與「舞宅之人」重新演繹的經典文本，完美地結合起來。

New Sound from Dublin

Christopher Pak

Irish folk music is arguably the best-known world music genre around the globe. Even in a place like Hong Kong where performance of world music is not particularly common, Paddy Moloney and The Chieftains performed sold-out concerts here just a couple of years ago. For many people, music from the Celtic World has already gone beyond the notion of “exotic flavour” and has become part of their mainstream music vocabulary.

One of the most important factors that have brought Celtic music to the main stage of world music is the revival of folk music since the 1960s. This revival movement reflected the growing awareness among people of artistic forms with a more grassroots character. Although the search for “music of the people” partly resembled its strength from the political current of the time, in particular the Civil Rights Movement in the United States, it was singer-songwriters like Pete Seeger and Bob Dylan who have brought folk music to the front stage.

Of course, Celtic culture is not restricted to Irish music. Wales, parts of Scotland and England, as well as some areas in France and Spain, all form the Celtic cultural heritage that we know today. However, it is Irish musicians who can always fuse different musical tastes with their Celtic root and enlighten contemporary audience of all walks. From The Dubliners to The Pogues, from Michael Flatley and his Riverdance to the Altan, audiences around the world enjoy a successful fusion of traditional, popular and modern tastes in the performances of these Irish artists.

The Dublin-based band Slow Moving Clouds is unique in the sense that it combines Irish and Nordic traditions. Do not expect to see iconic music instruments like the Irish harp, uilleann pipes, bodhrán, or bouzouki. Instead the three-member band adds a Swedish nyckelharpa, a string instrument that employs key-actuated tangents to change the pitch, on top of the conventional combination of Irish fiddle and cello. Adding to this unique combination is that Aki, the only non-Irish member of the group who plays the nyckelharpa, is actually from Finland, although the other two members of the group include fiddler Danny Diamond from Dublin and cellist Kevin Murphy from Cork.

The music presented by Slow Moving Clouds for Michael Keegan-Dolan’s *Swan Lake / Loch na hEala* demonstrates the approach of the band to create a hybrid soundscape that combines Irish and Finnish traditions with the current idiom of world music. It includes arrangements of traditional Irish and Nordic tunes like “Downfall of Paris”, “Karelian” and “Hiljainen Suru” (Quiet Sorrow), as well as new music composed by the band in a variety of styles that draw inspirations from various folk traditions, including the piece “Mbira” that features a tune with Nordic flavour over an ostinato-like pattern inspired by the African mbira.

It is quite obvious that the music explored by Slow Moving Clouds should not be interpreted as tradition or heritage. This is not the type of traditional Irish or Finnish music that you may encounter in taverns or village bars. The sonic effects of their music challenge our conventional sense of folk music and give us a taste of the old and new worlds. And perhaps this is why their music perfectly matches Teac Damsa’s reinterpretation of the all-time classic.