

33rd



香港藝術節
Hong Kong
Arts Festival
17.2-20.3 2005



Béjart Ballet
Lausanne
洛桑貝撒芭蕾舞團



UBS Wealth
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瑞銀財富管理



香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa

Chief Executive

Hong Kong Special Administrative Region



主席獻辭 Message from the Chairman



歡迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

香港藝術節的資助來自 The Hong Kong Arts Festival is made possible with the funding support of:



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



康樂及文化事務署
Leisure and Cultural Services Department

行政總監獻辭

Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier



HONG KONG TOURISM BOARD
香港旅遊發展局



香港藝術節
Hong Kong Arts Festival

Asia's world city

HONG KONG



Béjart Ballet Lausanne

洛桑貝撒芭蕾舞團

節目詳情
For programme details
Page 7 頁

演出長約1小時45分鐘，
包括一節中場休息

Running time:
approximately 1 hour and 45 minutes
including one interval

香港演藝學院歌劇院
Lyric Theatre,
Hong Kong Academy for Performing Arts

17 - 19.2.2005



導演／編舞

Director / Choreographer

莫里斯·貝撒

Maurice Béjart

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.



希臘舞七篇

音樂 提奧多雷克斯

Seven Greek Dances

Music Mikis Theodorakis

旅程

音樂 皮亞·亨利

The Journey

Music Pierre Henry

— 中場休息二十分鐘 20 minute interval —

火鳥

音樂 史達拉汶斯基

The Firebird

Music Igor Stravinsky

波雷羅舞曲

音樂 拉威爾

Bolero

Music Maurice Ravel

Swi+zerland
greets Hong Kong
瑞士向香港致意

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莫里斯·貝撒

莫里斯·貝撒1927年元旦生於法國馬賽，父親是哲學家加斯頓·貝爾格。貝撒的芭蕾舞根基深厚，初出道即與舞星珍玲·查拉、羅蘭·伯迪和倫敦國際芭蕾舞團合作，1949年隨加爾堡芭蕾舞團巡迴演出時，發現自己的編舞才能，返回巴黎後，隨即演出及編舞雙向發展。

1955年，他為法國明星芭蕾舞團編了創新里程的《孤獨者交響曲》，從此建立自己的編舞語言，擅長以舞蹈表達不同文明的傳統，且造詣日深，相繼推出《高電壓》、《普羅米修斯》、《三重奏鳴曲》等。1960年，他的《春之祭》取得巨大成功，同年在布魯塞爾成立「二十世紀芭蕾舞團」，並陸續創作《波雷羅舞曲》(1960)、《現代彌撒曲》(1967)及《火鳥》(1970)。他熱愛多元文化，以舞蹈表達不同文明的傳統，作品包括《巴克蒂》、《格洛斯坦》、《歌舞伎》、《迪布克》和《金字塔》等，採用的音樂廣泛，從華格納到貝遼士的作品都有。



© Philippe Paché

貝撒是天生的教師，1970年在布魯塞爾創辦「手印舞蹈學校」，七年後又在達喀爾辦同名學校。1987年，他將「二十世紀芭蕾舞團」轉為洛桑貝撒芭蕾舞團；1992年又在洛桑創辦舞坊學校和工作坊。同時間，貝撒為要「重新發現詮釋的本質」，遂縮減舞團規模，減少舞者，相繼推出嶄新的芭蕾舞作品，包括《天方夜譚》、《祭司住處……》、《孩子王》、《光》和《東京舞姿》。

除了執導戲劇、歌劇和電影，貝撒還從事寫作，曾出版小說、日記和戲劇。

榮譽

- 1986 日本天皇裕仁頒發「旭日勳章」
- 1988 比利時國王鮑德溫授予「王冠勳章」
- 1993 財團法人日本美術協會授予「高松宮殿下紀念世界文化賞」
- 1994 獲選為法國學院之美術學院自由成員
- 1995 教宗若望保祿二世授予「和平基金獎」
- 1999 稻盛財團授予「京都賞」

Maurice Béjart

Son of the philosopher Gaston Berger, Maurice Béjart was born on the 1 January 1927 in Marseille, France. Classically trained in ballet this provided Béjart with a foundation for his early career moving onto to work with Janine Charrat, Roland Petit and the London International Ballet. While touring with the Cullberg Ballet in 1949 he discovered his strength for choreography and on returning to Paris continued both as a dancer and choreographer.

In 1955 with the Ballets de l'Etoile, Béjart broke new ground with his *Symphonie pour un home seul* and from then on using a choreographic language of his own he went from strength to strength with *Haut Voltage*, *Prométhée* and *Sonate a Trios*. By 1960, with the impetus from his monumental triumph *The Rite of Spring*, he launched his own company the Ballet of the 20th Century in Brussels and in the following years created *Bolero* (1960), *Messe pour le temps présent* (1967) and *The Firebird* (1970). With a marked taste for cultural diversity, Béjart went on to create works which expressed the lore of different civilizations in the form of dance (*Bakti*, *Gloestan*, *Kabuki*, *Dibouk* and *Pyramide*) and illustrated a rich musical repertoire extending from Wagner to Boulez.

A natural teacher, in 1970 Béjart founded the Mudra School in Brussels and seven years later opened a school in Dakkar. The transformation of the Ballet of the 20th Century into the Béjart Ballet Lausanne took place in 1987 without any interruptions and in 1992 the Rudra School and Workshop was created in Lausanne. Around the same time in order to "rediscover the essence of the interpretation" the size of the company was trimmed down and there followed numerous new ballets including *A propos de Shéhérazade*, *Le Presbytère...*, *Enfant-Roi*, *Lumière* and *Tokyo Gesture*.

As well as directing plays, operas and films Maurice Béjart also writes and has published a novel, a personal diary and a play.

Accolades

- 1986 Order of the Rising Sun from the Emperor Hirohito of Japan
- 1988 Great Officer of the Order of the Crown from King Baudouin of the Belgians
- 1993 Premium Imperial Prize from the Japan Art Association
- 1994 Elected Free Member of the Fine Arts Academy of the French Institute
- 1995 Peace Foundation Prize from His Holiness Jean-Paul II
- 1999 Kyoto Prize from the Inamori Foundation



洛桑貝撒芭蕾舞團

1987年6月底，布魯塞爾「二十世紀芭蕾舞團」結束最後一次演出。六周後，貝撒芭蕾舞團迅即在洛桑排練，而這就是現在舉世聞名的洛桑貝撒芭蕾舞團。在那次迅速遷團的刺激下，莫里斯·貝撒開始打造一系列讓他一舉成名的新作，包括《紀念列寧格勒》、《牧神的午後前奏曲》、《華爾茲》及《頌歌》等，隨後又繼續

作世界巡演，足跡遍及以色列至日本、巴西至埃及等地，以及所有途經的國家。

過往，「二十世紀芭蕾舞團」的演出常以龐大陣容取勝，形象鮮明，仿如繪製巨型壁畫。然而，貝撒對這類大製作漸感厭倦，遂決定轉向較個人化的藝術形式，而舞團的舞者人數更減至三十五人。

洛桑貝撒芭蕾舞團經常作世界巡演，1998年曾赴意大利、法國、比利時和俄羅斯，以及重返莫斯科大劇院和克里姆林宮表演。為慶祝2000年新世紀來臨，舞團先後在凡爾賽及倫敦演出，其後又到羅馬尼亞、巴西、加拿大、西班牙和希臘巡演。

洛桑貝撒芭蕾舞團每年演出約一百二十場。

Béjart Ballet Lausanne

In late June 1987, the curtain came down for the very last time on the Ballet of the 20th Century in Brussels. Six weeks later, the Béjart Ballet began rehearsals in Lausanne to become the now famous Béjart Ballet Lausanne. Stimulated by this lightning removal, Maurice Béjart embarked upon a quick succession of new creations: *Souvenir de Léningrad*, *Prélude à l'Après-midi d'un Faune*,... *Et valse* and *Cantique* before keeping up his international vocation by travelling the world from Israel to Japan, Brazil to Egypt and a host of countries in between.

The signature style of the Ballet of the 20th Century was ballet on a grand scale where Béjart painted monumental frescos. Tired of great shows designed for vast theatres, Béjart decided to turn to a more personal form of work with a company now reduced to just 35 dancers.

In keeping with Maurice Béjart's international vocation to dance, his Béjart Ballet Lausanne regularly tours the world. In 1998 the company visited Italy, France, Belgium and Russia, as well as returning to the Bolshoi and the Kremlin Palace. To celebrate the turn of the new century the company were at Versailles moving onto perform in London before touring in Romania, Brazil, Canada, Spain and Greece.

The Béjart Ballet Lausanne stages around 120 performances every year.

希臘舞七篇 (1986)

編舞
音樂

莫里斯·貝撒

提奧多雷克斯

Issoun Kalos

Nacha t'Athanato Nero

Rodia Tetrakloni

Savvatovrado

Parapono

Sta per Volia

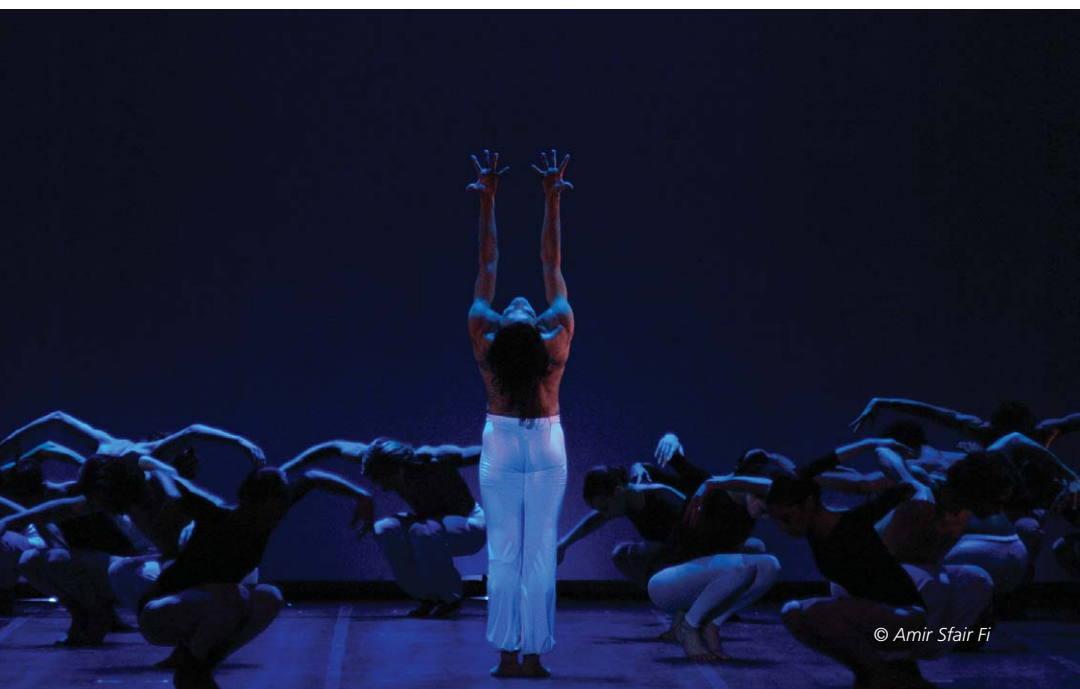
Dioti Den Synemorphotin

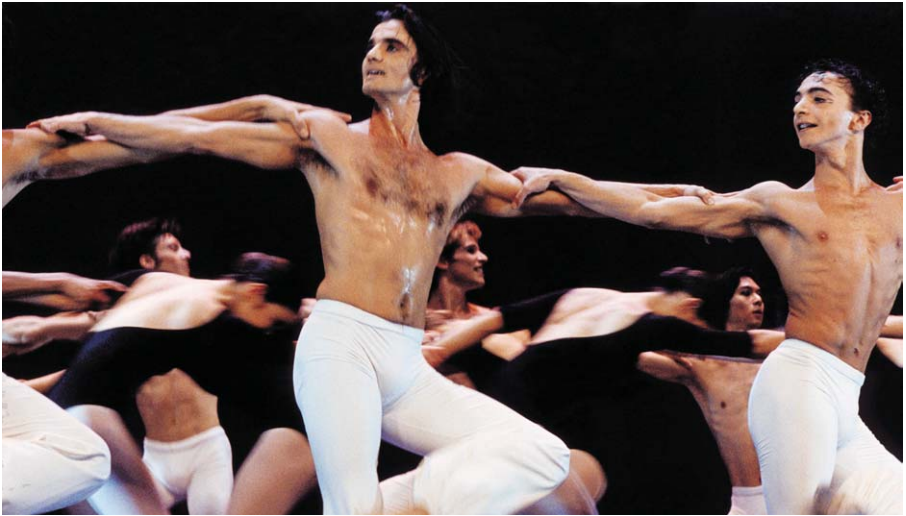
Klis'to Parathyro

這些希臘舞中，我盡量不留下真正的希臘「足印」。某些舞或有兩三個；其他則不着痕跡，而這些無疑是最成功、最希臘的！

當提奧多雷克斯帶來這些音樂時，我正在創作地中海組曲《塔拉薩》。收到這些音樂時，我興奮莫名，便決定採用。後來，我從九篇舞中選出七篇，舞蹈編排儼如數學般精確，有些則猶如巴赫賦格曲，旨在使希臘（或希臘人）充份呈現於這組芭蕾舞中，而直接借用的民族色彩和服飾等細枝末節，則盡可能取其精髓。

莫里斯·貝撒





Seven Greek Dances (1986)

Choreographer
Music

Maurice Béjart
Mikis Theodorakis

Issoun Kalos
Nacha t'Athanato Nero
Rodia Tetrakloni
Savvatovrado
Parapono
Sta per Volia
Dioti Den Synemorphotin
Klis'to Parathyro

For these *Greek Dances*, I sought to limit as much as possible any authentic Greek 'footprints'. Certain dances include two or three; others none at all, and these are certainly the most successful, the most Greek!

When Theodorakis brought me this music, I was working on a Mediterranean suite called *Thalassa*. I received the music with enthusiasm and it became the final selection. Later, seven dances were chosen out of the nine offered. The choreography was worked out with a sense of mathematical rigour. Certain dances were composed like Bach fugues to result in this ballet where Greece – or the Greeks – is even more present than are the borrowed aspects like the miniscule bits of folklore and costumes, which are reduced to essentials.

Maurice Béjart

旅程 (2005)

編舞 莫里斯·貝撒
音樂 皮亞·亨利

改編自《西藏生死書》

人死了……

六根未淨，不脫輪迴，難以遠離顛倒夢想，究竟涅槃。乃以中陰身，或安靜，或罣礙，或恐怖，於陰間徘徊浪蕩，直至最後，在旅程的終點，走出墳墓，重入俗世，各依因緣際會，成為其再世父母之子女。

人乃生……



© Ph. Pache

原創於1962年科隆；2005年重新編排並於香港藝術節首演

— 中場休息二十分鐘 —

The Journey (2005)

Choreographer **Maurice Béjart**
Music **Pierre Henry**

Based on *The Tibetan Book of the Dead*

A Man dies...

not having been released from the cycle of existence, and unable to achieve Nirvana, the extinction of desire and being, by the immersion of his consciousness in the Clear Light of the Ultimate Reality, he must wander the underworld with its visions of peace or terror before at last, at the end of this Journey, emerging from the gates of the womb to be reborn into the living world to the couple whom destiny has given him as father and mother.

A Man is born...

*Created in Cologne in 1962
Recreated in 2005 to premiere at the Hong Kong Arts Festival*

— 20 minutes interval —

火鳥 (1970)

編舞

莫里斯·貝撒

音樂

史達拉汶斯基

服裝設計

喬利·魯斯坦

羅渣·伯納德



- 火鳥，從灰燼中再生的鳳凰。
- 不死之鳥，象徵生命與歡愉，光彩不減，力量永存。

在一次訪談中，史達拉汶斯基曾公開表示，他寧可演奏管弦樂組曲，也不想演出全齣芭蕾舞。自此，這個完全依據原樂總譜寫成的芭蕾舞故事，似乎要化為灰燼，只餘下純音樂。當然，從編舞角度而言，它絕對適合芭蕾舞演出，只是要將其複雜的場面細節表露無遺，則已不可能。這不是以新故事取代原有故事，或改寫原有故事便能決解的問題。倒不如擺脫貫穿於一系列樂譜「拍子」的情感，僅抽出作品中最令人印象深刻的兩項要素：

- 俄羅斯音樂家史達拉汶斯基
- 音樂革命家史達拉汶斯基

而舞蹈就能抽象地表現出這兩項常存於其音樂作品的重要元素。這種抽象表現主要是與俄羅斯有關的深切情感，其次是與音樂傳統的某種斷裂，這種斷裂透過不尋常的節奏「噪音」呈現出來，在作品中引起適度反響。

- 火鳥，從灰燼中再生的鳳凰。
- 詩人，猶如革命家，也是火鳥。

莫里斯·貝撒

The Firebird (1970)

Choreographer

Maurice Béjart

Music

Igor Stravinsky

Costume Designers

Joëlle Roustan

Roger Bernard

- The Firebird is the phoenix which rises from its ashes.
- The Bird of Life and Joy, immortal, whose splendour and force remain indestructible, untarnished.

In an interview, Igor Stravinsky said he preferred to see the Orchestral Suite used rather than the full version of the ballet, which he disavowed rather openly. Since then, the story of the ballet, which follows the original score exactly, seems precarious and that which remains is pure music. This is of course appropriate to a certain choreographic vision, but incapable of following the ins and outs of a complicated scenario. It is not then a question of replacing the story with another, nor of transforming it. Let us rather try to disengage the emotion that runs through the succession of 'numbers' of the score and retrieve two significant elements that impress in the creation:

- Stravinsky, Russian musician
- Stravinsky, Revolutionary musician

The dance then would be the abstract expression of these two elements, which are always present in the music. Namely a profound sentiment relating to Russia and secondly a certain rupture with musical tradition that is translated through an unaccustomed rhythmic violence, which provokes in the work a sensed backwash.

- The Firebird is the phoenix that is reborn from its ashes.
- The poet, like the revolutionary, is a Firebird.

Maurice Béjart

波雷羅舞曲 (1960)

編舞 莫里斯·貝撒
音樂 拉威爾

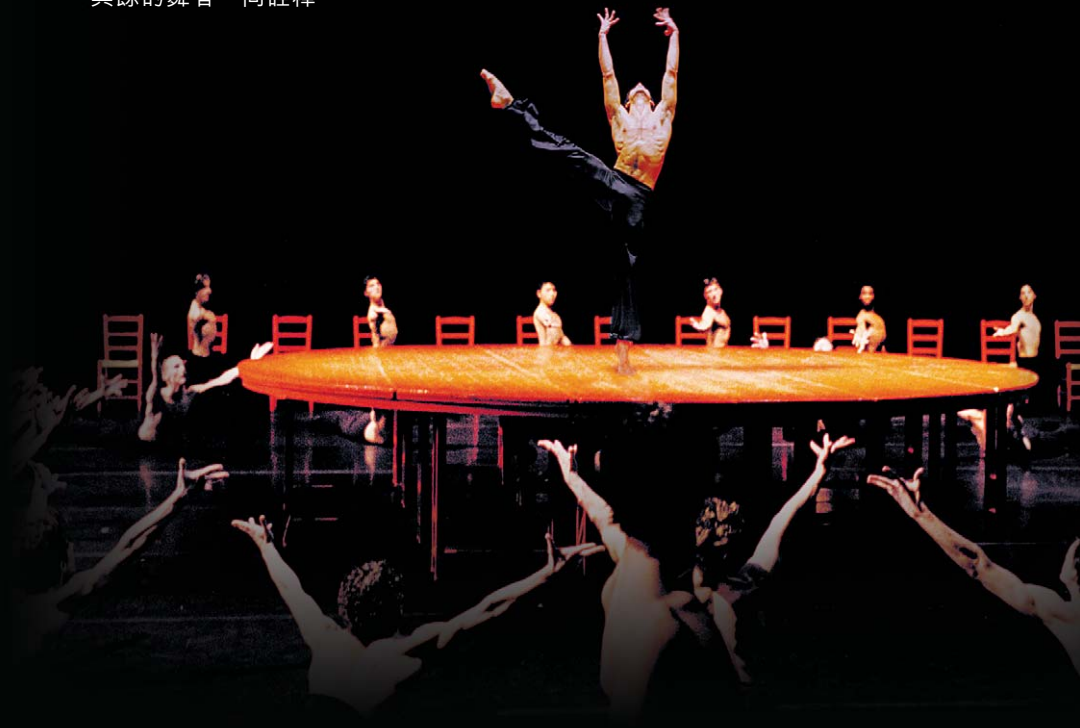
拉威爾曾說：「我的《波雷羅舞曲》應刻上這句話：『把它嵌入你腦中』。」

他認真地補充：「1928年，在魯賓斯坦夫人（即著名俄羅斯舞者及演員伊達·魯賓斯坦）的委託下，我為管弦樂寫了《波雷羅舞曲》。這支舞曲只有一個樂章，不管是旋律、和聲，還是節奏都頗為適中，且始終如一。此曲毋須以鈴鼓製造節奏，惟一多變的元素則是漸強的管弦樂。」

莫里斯·貝撒對拉威爾這部作品作進一步闡釋：「這原本耳熟能詳的音樂，卻因其簡單樸實而歷久常新。一種源自東方而非西班牙的旋律，不斷增加音量和張力，吞噬整個音響空間，淹沒一切，直至旋律終結。」

不想進一步描劃這舞作，貝撒以迥異風格，將這支芭蕾舞與《春之祭》的精神再次聯繫起來；只是編舞手法完全相反。他摒棄一切別致的表面技巧，只表達那獨一無二的神髓……但這力量何等非凡！

貝撒把音樂的中心角色，時而交給女舞者演繹，時而交給男舞者發揮，而節奏則由其餘的舞者一同詮釋。





Bolero (1960)

Choreographer Maurice Béjart

Music Maurice Ravel

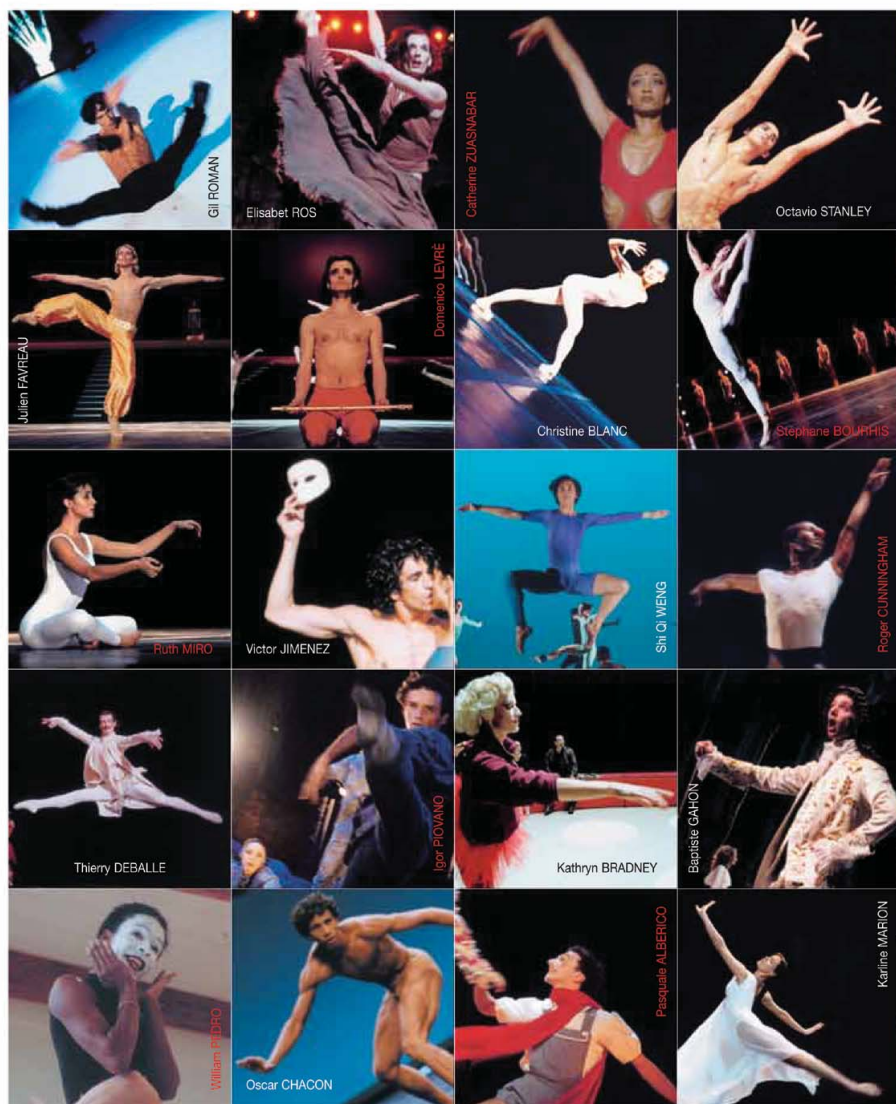
"My *Bolero*," said Ravel "should carry the inscription: Imbed this well in your head."

More seriously, he explained: "In 1928, at the demand of Mme Rubinstein (Ida Rubinstein, celebrated Russian dancer and actress), I composed a bolero for orchestra. It is a dance in one movement, much moderated and constantly uniform, as much in the melody as in the harmony and rhythm, the latter marked without cease by the tambourine. The only element of diversity is carried by the orchestral crescendo."

Maurice Béjart went into greater detail about his view of this work by Ravel: "The music is overly familiar and yet always new thanks to its simplicity. A melody (Oriental and not Spanish in origin) turns tirelessly on itself, proceeding to augment in volume and intensity, devouring sonorous space and engulfing to the end of the melody."

Without wishing to describe this ballet further, in a very different style Maurice Béjart connects again with the spirit of *The Rite of Spring* in the sense that, inversely to most of what is illustrated choreographically in *Bolero*, Béjart repudiates all the facilities of picturesque exterior to express uniquely the essential. ...but with what force!

Maurice Béjart entrusts the central role of Melody, sometimes to a female dancer, sometimes to a male. Rhythm is interpreted by a group of dancers.





吉爾·羅曼

助理總監

吉爾·羅曼出生於法國南部阿萊斯，七歲便到蒙特彼埃上舞蹈課，稍後入讀蒙地卡羅葛麗絲王妃學院。

1979年加入「二十世紀芭蕾舞團」以來，羅曼在莫里斯·貝撒的所有作品中都有份擔綱演出，憑擔任《未來世代會館》的主角嶄露頭角。其他演出如《魔鬼圓舞曲》及《琵琶笑》亦相當出色，在其眾多角色之中，尤以《狄布克》的安南最為突出。



1992年他參演了貝撒導演的電影《關於戲劇演員的詭論》；1991年又在貝撒的舞台劇《A6-Roc》中飾演A先生。

羅曼曾編作《習慣不是我的》(1995)、《關於比拉的內省》(1997)和《鯨魚超音波》(2003)。之後，他為慶祝貝撒五十年的舞蹈事業編作了《哲人賭坊》(2004)。

2004年12月，貝撒以《六個尋找舞者的角色》獻給羅曼，在這個作品重現了羅曼過去二十五年首席舞者生涯中演過的六個主要角色。

1993年起，吉爾·羅曼出任洛桑貝撒芭蕾舞團助理總監。

Gil Roman

Assistant Director

Gil Roman was born in Ales, in the south of France. At seven he attended dance classes in Montpellier, and later became a student of the Princess Grace Academy, Monte Carlo.

Joining the Ballet of the 20th Century in 1979, Gil Roman danced in all of Maurice Béjart's works, and first attracted attention in the central role of *Messe pour le Temps futur*. Other successes followed in *Mephisto Waltz*, *Piaf*, and above all *Dibouk* in which he danced the role of Hanan.

In 1992 he danced in the film *Paradoxe sur le Comédien* directed by Maurice Béjart, and took the part of Mr A in Béjart's stage play *A6-Roc* (1991, Théâtre Vidy Lausanne).

Roman has choreographed *L'Habit ne fait pas le moine* (1995, Lausanne), *Réflexion sur Béla* (1997, Lausanne) and *Echographie d'une Baleine* (2003, Lausanne). In 2004, for the 50th anniversary of Maurice Béjart's career, he created *Casino des Esprits*.

In December 2004, Maurice Béjart dedicated an evening performance to Gil Roman, directing a show entitled *Six Characters in Search of a Dancer* in which he presented six of Roman's most significant roles over the last 25 years.

Gil Roman has been the Assistant Director of the Béjart Ballet Lausanne since 1993.

帕斯夸萊·阿貝里科 舞者

阿貝里科生於意大利卡塞塔，1992至2000年入讀瑪麗亞·富斯科國家舞蹈學院，獲文憑畢業後赴洛桑貝撒舞坊學校深造。1995至1999年於那不勒斯芭蕾舞團擔任舞者，2000年加入洛桑貝撒芭蕾舞團。

埃莎·扎基亞·阿什 舞者

阿什生於紐約羅徹斯特，於德拉珀舞蹈劇場習舞，後於紐約市美國芭蕾舞學校受訓。1996至2003年於紐約市芭蕾舞團當舞者，2003年9月加入洛桑貝撒芭蕾舞團。

克里絲汀·布蘭克 舞者

布蘭克1986年參加洛桑舞蹈大賽，獲獎學金赴巴黎歌劇院芭蕾舞學校深造一年，後加入洛桑貝撒芭蕾舞團，憑《馬拉美Ⅲ》、《雙人舞藝術》、《日誌Ⅱ》和《胡桃夾子》中出色的演出廣受讚賞。

斯蒂芬·布爾希斯 舞者

布爾希斯1972年生於法國土倫，十一歲開始習舞，曾於阿維儂國家舞蹈學院受訓，後加入琉森劇團，1994年在紀念華格納逝世一百周年的國際音樂節上初嘗編舞滋味，1996年加入洛桑貝撒芭蕾舞團。

凱瑟琳·布拉德尼 舞者／綵排導師

布拉德尼生於美國，在紐約師隨安妮·赫巴德和戴維·霍華德，後加入匹茲堡芭蕾舞團；1987年加入洛桑貝撒芭蕾舞團，經常擔任主要角色。布拉德尼身為獨舞員，亦兼任綵排導師。此外，她也是史圖加芭蕾舞團、東京芭蕾舞團、多佛舞蹈學院、卡茨基爾芭蕾舞劇團、佛羅倫斯舞蹈學院，以及意大利帕爾馬芭蕾舞團的客座導師。

奧迪·布雷索茨 舞者

布雷索茨生於瑞士穆東，1998年起受訓於洛桑貝撒舞坊學校，2000年9月加入洛桑貝撒芭蕾舞團。

朱利亞諾·卡登 舞者

卡登生於意大利那不勒斯，先後於那不勒斯馬拉富斯科學院和洛桑貝撒舞坊學校受訓，曾於意大利卡洛·費利斯劇團擔任舞者，2002年9月加入洛桑貝撒芭蕾舞團。

奧斯卡·查康 舞者

查康生於哥倫比亞卡利，先後於哥倫比亞古典芭蕾舞學院和洛桑貝撒舞坊學校受訓，2004年9月加入洛桑貝撒芭蕾舞團。

雪蓮·查索特 舞者

查索特生於法國昂熱，1988年起受訓於昂熱音樂學院，1992至1996年入讀馬賽羅蘭·伯迪舞蹈學校，1998年9月加入洛桑貝撒芭蕾舞團。

露西安娜·克羅亞托 舞者

克羅亞托生於阿根廷聖達菲，先後受訓於布宜諾斯艾利斯科倫劇院和洛桑貝撒舞坊學校，曾於貝撒「M舞團」擔任舞者，2003年9月加入洛桑貝撒芭蕾舞團。

羅渣·坎寧安 舞者

坎寧安生於馬里蘭州巴爾的摩，先後於美國芭蕾舞學校及巴爾的摩藝術學校習舞。1989至1998年於波士頓芭蕾舞團擔任舞者，後加入洛桑貝撒芭蕾舞團。

提也爾·德巴利 舞者

德巴利生於巴黎，1981至1989年受訓於巴黎歌劇院舞蹈學校，1989年起於蒙地卡羅芭蕾舞團擔任舞者，1998年9月加入洛桑貝撒芭蕾舞團。

埃美莉·德爾比 舞者

德爾比生於巴黎，1995至1999年入讀巴黎高等音樂學院，1999年4至8月於巴黎歌劇院芭蕾舞團擔任舞者，同年9月加入洛桑貝撒芭蕾舞團。

盧莎·戴姪絲·岡扎利斯 舞者

岡扎利斯生於墨西哥城，先後於墨西哥國家獨立大學舞蹈學院和紐約美國芭蕾舞學校習舞。她還於紐約卡內基音樂廳、墨西哥歌劇院、墨西哥國家獨立大學音樂學院，以及巴黎歌劇院芭蕾舞學校修讀聲樂課程。她曾於紐約市芭蕾舞團和墨西哥歌劇院芭蕾舞團擔任舞者，演出不同角色，2000年9月加入洛桑貝撒芭蕾舞團。

朱利恩·法夫羅 舞者

法夫羅生於法國羅謝爾，曾於羅謝爾國立舞蹈學校學習古典舞和現代舞，後於洛桑貝撒舞坊學校進修，1995年8月加入洛桑貝撒芭蕾舞團，曾擔任《X突變》、《埃爾頓·伯格》、《絲綢之路》和《光》獨舞員。

巴蒂斯泰·加杭 舞者

加杭生於法國豐特奈勒孔特，1988至1994年受訓於拉羅謝爾國家舞蹈及音樂學校，隨後兩年於洛桑貝撒舞坊學校習舞，1996年9月加入洛桑貝撒芭蕾舞團。

長谷川真理子 舞者

長谷川生於日本東京，1983至1994年入讀日本松山芭蕾舞學校；1995至1996年於倫敦中央芭蕾舞學校習舞；1997至1999年受訓於洛桑貝撒舞坊學校；1999年9月加入洛桑貝撒芭蕾舞團。

尼爾·詹森 舞者

詹森生於比利時哈蒙特，先後受訓於貝林根喬斯·尼古拉·科恩克利基芭蕾舞學校、安特衛普斯特登利克芭蕾舞學院，以及洛桑貝撒舞坊學校，2002年1月加入洛桑貝撒芭蕾舞團。

維克托·希門尼斯 舞者

希門尼斯生於西班牙馬德里，先後受訓於馬德里戲劇舞蹈學院及維克托·烏拉塔舞蹈學校，曾於維克托·烏拉塔舞團擔任獨舞員十年，2002年9月加入洛桑貝撒芭蕾舞團。

斯塞·卡巴·盧尤特 舞者

盧尤特生於新喀里多尼亞首府努美阿，曾於努美阿西爾維亞·盧尤特舞蹈學校習舞；1995至1998年在阿維農國家舞蹈學院深造；1998年起受訓於洛桑貝撒舞坊學校；1999年9月加入洛桑貝撒芭蕾舞團。

拉埃蒂茨婭·萊斯卡 舞者

萊斯卡生於法國巴黎，先後受訓於巴黎音樂學院、馬賽國立高等舞蹈學校，以及洛桑貝撒舞坊學校，2002年9月加入洛桑貝撒芭蕾舞團。

多梅尼科·萊弗里 舞者

萊弗里是首個獲蒙地卡羅格雷斯公主舞蹈學院頒發約翰·古爾平獎學金的得主，1986年加入巴斯勒芭蕾舞團，擔任獨舞員；1991年加入洛桑貝撒芭蕾舞團後，獲貝撒特別編寫不少獨舞角色。

維托·盧西亞尼 舞者

盧西亞尼生於意大利馬查尼塞豐迪，1987至1991年於切科斯基學校習舞；1991至1995年赴羅馬歌劇院深造；1995年起受訓於洛桑貝撒舞坊學校；1997年9月加入洛桑貝撒芭蕾舞團。

卡琳·馬里翁 舞者

馬里翁1986年受訓於法國阿訥西國家音樂及舞蹈學院，1995年加入法國南希及洛蘭國家芭蕾舞團，1997年加入洛桑貝撒芭蕾舞團。

弗朗索瓦·莫杜特 舞者

莫杜特生於法國卡昂，受訓於巴黎高等音樂學院，後赴巴黎歌劇院舞蹈學校深造，先後於佛羅倫斯國家芭蕾舞團和波爾多大劇院擔任舞者，2003年9月加入洛桑貝撒芭蕾舞團。

露絲·米羅 舞者

米羅生於西班牙薩拉戈薩，曾於馬德里維克托·烏拉塔舞蹈學校受訓，後於維克托·烏拉塔舞團擔任首席舞蹈員十年，2002年9月加入洛桑貝撒芭蕾舞團。

達芙妮·莫伊亞西 舞者

莫伊亞西生於塞浦路斯利馬索爾，先後隨利馬索爾的納迪娜·洛伊齊杜·康城的羅茜娜·系塔亞習舞，後於洛桑貝撒舞坊學校受訓，2002年9月加入洛桑貝撒芭蕾舞團。

Keisuke Nasuno 舞者

Nasuno生於日本大阪，1997至1999年受訓於洛桑貝撒舞坊學校，2000年9月加入洛桑貝撒芭蕾舞團。

威廉·皮德羅 舞者

皮德羅生於巴西里約熱內盧，先後於瑪麗亞·奧倫瓦市政舞蹈學校、蒙地卡羅格雷斯公主舞蹈學院、洛桑貝撒舞坊學校受訓。他曾於貝撒「M舞團」擔任舞者，2004年1月加入洛桑貝撒芭蕾舞團。

伊戈·皮奧瓦諾 舞者／綵排導師

皮奧瓦諾曾獲獎學金赴意大利新都靈劇院進修，後於卡拉·弗拉西舞團、維羅納露天歌劇場（並於奇亞瓦里大賽中摘金）、威尼斯芭蕾舞團擔任舞者，最後加入洛桑貝撒芭蕾舞團，擔任獨舞員和綵排導師。此外，他也是多佛舞蹈學院、卡茨基爾芭蕾舞劇團、佛羅倫斯舞蹈學院、帕爾馬芭蕾舞團，以及特納舞蹈學校的客座導師。

伊麗莎貝·羅斯 舞者

羅斯1969年生於巴塞隆拿，師隨帕斯托拉·馬托斯，後於巴塞隆拿戲劇學院高等舞蹈學校學習古典舞、現代舞、爵士舞、佛蘭明哥舞和戲劇，後加入瓦龍皇家芭蕾舞團，1991年加入薩拉戈薩芭蕾舞團，並參與演出諾思·威廉·科西、肖爾茨及莫霍維奇等編舞家的作品，1997年加入洛桑貝撒芭蕾舞團。

亞歷山德羅·夏塔雷拉 舞者

夏塔雷拉生於意大利那不勒斯，先後於那不勒斯舞蹈學校、聖卡洛斯劇院和洛桑貝撒舞坊學校受訓，2002年9月加入洛桑貝撒芭蕾舞團。

卡特琳娜·沙金納 舞者

沙金納生於烏克蘭基輔，先後於基輔專業舞蹈學校和洛桑貝撒舞坊學校受訓，2003年6月加入洛桑貝撒芭蕾舞團。

奧克塔維奧·斯坦利 舞者

斯坦利生於布宜諾斯艾利斯，當他還是科倫最高劇院學院的學生時，獲莫里斯·貝撒面試，並在其鼓勵下於1997年赴洛桑貝撒舞坊學校深造，後於巴黎歌劇院舞蹈學校進修。他在非常成功的《唐吉訶德與手風琴》巡演中擔當主角，2000年9月加入洛桑貝撒芭蕾舞團。

丹尼斯·瓦斯科斯 舞者

瓦斯科斯生於科西嘉南部薩爾泰納，1993至1997年於塔布斯國家舞蹈學院習舞，1997至1998年於蒙德馬桑國家音樂學院深造，後於洛桑貝撒舞坊學校受訓。1995至1999年於那不勒斯芭蕾舞團擔任舞者，2000年8月加入洛桑貝撒芭蕾舞團。

馬田·維德 舞者

維德生於格陵蘭烏馬拉卡，1978至1988年於丹麥皇家芭蕾舞學校習舞，後於皇家丹麥芭蕾舞團擔任舞者至2000年，同年6月加入洛桑貝撒芭蕾舞團。

Weng Shiqi 舞者

Weng Shiqi生於上海，先後於上海舞蹈學院、上海戲曲學院附屬舞蹈學校和洛桑貝撒舞坊學校受訓，2003年9月加入洛桑貝撒芭蕾舞團。

凱瑟琳·朱亞斯納巴 舞者

朱亞斯納巴生於古巴，八歲起練習體操，1987年考入古巴國家芭蕾舞學校，時年十二。十五歲時加入古巴國家芭蕾舞團，1997年獲邀加入洛桑貝撒芭蕾舞團，擔任客席舞者，並將貝撒的風格融會貫通。

Pasquale Alberico *Dancer*

A native of Marcianise (Caserta) in Italy, Pasquale Alberico earned a Diploma at the Maria Fusco National Academy of Dance where he studied from 1992 to 2000, before going on to attend the Rudra Béjart Workshop School in Lausanne. From 1995 to 1999 he danced with the Ballet of Naples and in 2000 joined the Béjart Ballet Lausanne.

Aesha Zakia Ash *Dancer*

A native of Rochester, New York, where she studied at the Draper Dance Theatre, Aesha Zakia Ash later trained at the American Ballet School in New York City. From 1996 to 2003 Ash danced with the New York City Ballet and joined the Béjart Ballet Lausanne in September 2003.

Christine Blanc *Dancer*

Participation in the Prix de Lausanne in 1986 earned Christine Blanc a one-year scholarship to study at the Ballet School of the Paris Opera. Thereafter she joined the Béjart Ballet Lausanne, where she has distinguished herself in *Mallarmé III*, *The Art of the Pas de Deux*, *Journal II* and *The Nutcracker*.

Stéphane Bourhis *Dancer*

Born in Toulon, France, in 1972, Stéphane Bourhis began dancing at the age of 11. He attended the National Conservatory of Dance in Avignon before joining the Theatre of Lucerne. In 1994 Bourhis tried his hand at choreography for the International Festival of Music celebrating the centenary of Wagner. He joined the Béjart Ballet Lausanne in 1996.

Kathryn Bradney *Dancer / Rehearsal Coach*

American Kathryn Bradney studied dance in New York under Anne Hebard and David Howard before joining the Pittsburgh Ballet Theater. She joined the Béjart Ballet Lausanne in 1987 and has danced many of the principal roles. A soloist, she also directs rehearsals for the Ballet. In addition Bradney has been a visiting instructor at the Stuttgart Ballet, the Tokyo Ballet, the Dover Dance Academy, Catskill Ballet Theatre, the Florence Academy of Dance and the Parma Ballet, Italy.

Aude Bretholz *Dancer*

A native of Moudon, Switzerland, Aude Bretholz trained at the Rudra Béjart Workshop School in Lausanne from 1998 to 2000. She has been with the Béjart Ballet Lausanne since September 2000.

Giuliano Cardone *Dancer*

A native of Naples, Italy, Giuliano Cardone trained at the Marafusco Neopolitan Academy and the Rudra Béjart Workshop School in Lausanne. Cardone danced with the Carlo Felice Theatre in Italy, before joining the Béjart Ballet Lausanne in September 2002.

Oscar Chacon *Dancer*

A native of Cali, Colombia, Oscar Chacon received his training at the Colombia Institute of Classical Ballet and the Rudra Béjart Workshop School in Lausanne. He has been with the Béjart Ballet Lausanne since September 2004.

Céline Chazot *Dancer*

Originally from Angers in France, Céline Chazot trained at the Conservatory of Angers from 1988 to 1992 and at the Roland Petit School of Dance at Marseille from 1992 to 1996. She has been with the Béjart Ballet Lausanne since September 1998.

Luciana Croatto *Dancer*

A native of Santa Fe, Argentina, Luciana Croatto trained at the Teatro Colon in Buenos Aires and at the Rudra Béjart Workshop School in Lausanne. Croatto danced with Compagnie M before joining the Béjart Ballet Lausanne in September 2003.

Roger Cunningham *Dancer*

A native of Baltimore, Maryland, Roger Cunningham trained at the School of American Ballet and at the Baltimore School for the Arts. From 1989 to 1998 he danced with the Boston Ballet before joining the Béjart Ballet Lausanne.

Thierry Deballe *Dancer*

Born in Paris, Thierry Deballe trained at the Paris Opera School of Dance from 1981 to 1989. He danced with the Ballet de Monte Carlo from 1989 to 1998 and joined the Béjart Ballet Lausanne in September 1998.

Emilie Delbée *Dancer*

A native Parisian, Emilie Delbée studied at the Superior Conservatory of Paris from 1995 to 1999. She danced with the Paris Opera Ballet from April to August of 1999, before joining the Béjart Ballet Lausanne in September of the same year.

Luisa Diaz Gonzalez *Dancer*

A native of Mexico City, Luisa Diaz Gonzalez studied at the School of Dance at the National Independent University of Mexico and at the American Ballet School of Dance in New York. While in New York she also took singing courses at Carnegie Hall, the Opera of Mexico and the School of Music at the National Independent University of Mexico, as well as at the School of Dance of the Paris Opera. She has danced various roles with the New York City Ballet and the Opera of Mexico. She joined the Béjart Ballet Lausanne in September 2000.

Julien Favreau *Dancer*

Born in La Rochelle, France, Julien Favreau studied classical and modern dance at the National School of Dance in his hometown, before attending the Rudra Béjart Workshop School in Lausanne. He joined the Béjart Ballet Lausanne in August 1995 and as soloist has participated in creating *Mutation X*, *Elton Berg*, *The Silk Road* and *Lumière*.

Baptiste Gahon *Dancer*

A native of Fontenay le Comte, France, Baptiste Gahon trained at the National School of Dance and Music in La Rochelle from 1988 to 1994. For the next two years he studied at the Rudra Béjart Workshop School in Lausanne before joining the Béjart Ballet Lausanne in September 1996.

Mariko Hasegawa *Dancer*

A native of Tokyo, Japan, Mariko Hasegawa trained at the Matsuyama Ballet School in Japan from 1983 to 1994; the Central School of Ballet in London from 1995 to 1996 and at the Rudra Béjart Workshop School in Lausanne from 1997 to 1999. She has been with the Béjart Ballet Lausanne since September 1999.

Neel Jansen *Dancer*

A native of Hamont, Belgium, Neel Jansen received his dance training at the Josée Nicola Konenklijke Ballet School in Beringen; the Stedenlijk Institute for Ballet in Anvers and the Rudra Béjart Workshop School in Lausanne. Jensen joined the Béjart Ballet Lausanne in January 2002.

Victor Jimenez *Dancer*

In his hometown of Madrid, Spain, Victor Jimenez trained at the Dramatic Art Conservatory of Dance and the Victor Ulatte School of Dance. After ten years as a soloist with the Victor Ulatte Company, he joined the Béjart Ballet Lausanne in September 2002.

Sthan Kabar Louet *Dancer*

A native of Noumea, New Caledonia, Sthan Kabar Louet studied at the Sylvia Louet School of Dance in his hometown and from 1995 to 1998 at the National Conservatory of Dance at Avignon, as well as at the Rudra Béjart Workshop School in Lausanne from 1998 to 1999. He has been with the Béjart Ballet Lausanne since September 1999.

Laetitia Lescat *Dancer*

A native of Paris, France, Laetitia Lescat was trained at the Paris Conservatory and at the National Superior School of Dance at Marseille, as well as at the Rudra Béjart Workshop School in Lausanne. She joined the Béjart Ballet Lausanne in September 2002.

Domenico Levrè *Dancer*

The first recipient of the John Gilpin Scholarship awarded by the Academy of Princess Grace of Monaco, Domenico Levrè joined the Basler Ballet in 1986 as a soloist. Since 1991 Maurice Béjart has used Levrè to create solo roles at the Béjart Ballet Lausanne.

Vito Luciani *Dancer*

A native of Marcianise Fondi, Italy, Vito Luciani trained at the Chekowsky School from 1987 to 1991; the Opera Theatre of Rome from 1991 to 1995 and the Rudra Béjart Workshop School in Lausanne from 1995 to 1997. He joined the Béjart Ballet Lausanne in September 1997.

Karline Marion *Dancer*

Karline Marion trained from 1986 at the National Conservatory of Music and Dance at Annecy in France. Marion joined the National Ballet of Nancy and Lorraine in 1995 and the Béjart Ballet Lausanne in 1997.

François Mauduit *Dancer*

Originally from Caen, France, François Mauduit studied at the Superior Conservatory of Paris, and at the School of Dance at the Paris Opera. He has danced with the National Ballet of Florence, the Grand Theatre of Bordeaux and since September 2003 with the Béjart Ballet Lausanne.

Ruth Miro *Dancer*

A native of Saragosse, Spain, Ruth Miro was trained at the Victor Ulatte School of Dance in Madrid. She spent 10 years with the Victor Ulatte Company, where she was the Premiere Dancer. Miro has been with the Béjart Ballet Lausanne since September 2002.

Dafni Mouyiassi *Dancer*

A native of Limassol, Cyprus, Dafni Mouyiassi trained with Nadina Loizidou at Limassol; Rosella Hightower at Cannes, and at the Rudra Béjart Workshop School in Lausanne before joining the Béjart Ballet Lausanne in September 2002.

Keisuke Nasuno *Dancer*

A native of Osaka, Japan, Keisuke Nasuno trained at the Rudra Béjart Workshop School in Lausanne from 1997 to 1999, before joining the Béjart Ballet Lausanne in September 2000.

William Pedro *Dancer*

Originally from Rio de Janeiro, Brazil, William Pedro trained at the Maria Olenva Municipal School of Dance, the Princess Grace Academy of Dance in Monte Carlo as well as at the Rudra Béjart Workshop School in Lausanne. He danced under Béjart in Compagnie M and joined the Béjart Ballet Lausanne in January 2004.

Igor Piovano *Dancer / Rehearsal Coach*

Associated with the New Turin Theatre in Italy on a scholarship, Igor Piovano later danced with Carla Fracci in her eponymous dance company; then at the Verona Arena (where he won the Gold Medal at the Chiavari Competition); at the Venice Ballet Company before joining Béjart Ballet Lausanne. A soloist, he also acts as rehearsal master for the company. He has been a visiting instructor at the Dover Dance Academy, Catskill Ballet Theater, the Academy of Dance of Florence, Ballet Parma and the Terna Dance School in Italy.

Elisabet Ros *Dancer*

Born in 1969 in Barcelona, Elisabet Ros began her dance studies with Pastora Martos before attending the Superior School of Dance of the Barcelona Institute of Theatre where she studied both classical, modern and jazz dance, flamenco and theatre. Ros was with Royal Ballet of the Walloon, Belgium. In 1991, she joined the Ballet of Zaragoza, where she danced in works by such choreographers as North, Forsythe, Sholz and Mohovich. She joined Béjart Ballet Lausanne in 1997.

Alessandro Schiattarella *Dancer*

A native of Naples, Italy, Alessandro Schiattarella was trained at the School of Dance Movement; the San Carlos Theatre at Naples and the Rudra Béjart Workshop School at Lausanne. He has been with the Béjart Ballet Lausanne since September 2002.

Kateryna Shalkina *Dancer*

A native of Kiev, Ukraine, Kateryna Shalkina trained at the Professional School of Dance in Kiev and at the Rudra Béjart Workshop School at Lausanne. She joined the Béjart Ballet Lausanne in June 2003.

Octavio Stanley *Dancer*

A native of Buenos Aires, Octavio Stanley was still a student at the Superior Institute of Art of Teatro Colon when he was interviewed by Maurice Béjart, who encouraged him to attend his school at Lausanne in 1997 and later to take a course at the School of Dance of Paris Opera. His dancing in a principal role in the triumphant tour of *Che, Quichotte y Bandonéon* led to his joining Béjart Ballet Lausanne in September 2000.

Denis Vasquez *Dancer*

Born in Sartene in southern Corsica, Denis Vasquez trained at the National Conservatory of Dance of Tarbes from 1993 to 1997; at the National Conservatory of Mont de Marsan from 1997 to 1998 and at the Rudra Béjart Workshop School at Lausanne. He danced with the Ballet of Naples from 1995 to 1999 before joining the Béjart Ballet Lausanne in August 2000.

Martin Vedel *Dancer*

Born in Umanak, Greenland, Martin Vedel studied at the Royal Danish Ballet School from 1978 to 1988. He danced with the Royal Danish Ballet from 1988 to 2000, and joined the Béjart Ballet Lausanne in June 2000.

Weng Shiqi *Dancer*

Originally from Shanghai, Weng Shiqi trained at the Shanghai Dance School; the Shanghai Xiqu and Dance University, and the Rudra Béjart Workshop School at Lausanne. He joined the Béjart Ballet Lausanne in September 2003.

Catherine Zuasnabar *Dancer*

A Cuban, Catherine Zuasnabar entered the National School of Ballet of Cuba in 1987 at the age of 12, after spending four years as a gymnast. At the age of 15, she joined the National Ballet of Cuba in 1997. Invited as a guest artist by Béjart Ballet Lausanne she integrated into the Béjart style.

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Aesha Zakia Ash	Christine Blanc	Kathryn Bradney	Aude Bretholz
Céline Chazot	Luciana Croatto	Emilie Delbée	Luisa Diaz Gonzales
Mariko Hasegawa	Laetitia Lescat	Karline Marion	Ruth Miro
Dafni Mouyiassi	Elisabet Ros	Katernyna Shalkina	Catherine Zuasnar

男舞者 *Male Dancers*

Pasquale Alberico	Stéphane Bourhis	Giuliano Cardone
Oscar Chacon	Roger Cunningham	Thierry Deballe
Julien Favreau	Baptiste Gahon	Neel Jansen
Victor Jimenez	Sthan Kabar Louet	Domenico Levrè
Vito Luciani	François Mauduit	Keisuke Nasuno
William Pedro	Igor Piovano	Gil Roman
Alessandro Schiattarella	Octavio Stanley	Denis Vasquez
Martin Vedel	Weng Shiqi	

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節目表 Programme Calendar

節目詳情，請瀏覽 www.hk.artsfestival.org
For programme details, please go to

二月
February

文化中心音樂廳 Concert Hall, HK Cultural Centre		文化中心大劇院 Grand Theatre, HK Cultural Centre		◆文化中心劇場 Studio Theatre, HK Cultural Centre +香港大會堂劇院 Theatre, HK City Hall		香港大會堂音樂廳 Concert Hall, HK City Hall	
16 Wed							
17 Thu		7:30					
18 Fri	8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30	波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello	◆ 7:45			
19 Sat		7:30		◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America			
20 Sun				◆ 7:45		8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital	
21 Mon							
22 Tue				+ 7:45 埃克森美孚新視野 - 清風銅管五重奏 ExonMobil Vision - The Fresh Air Brass Quintet		8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio	
23 Wed						8:00	
24 Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO					8:00 莉拉·唐絲 Lila Downs	
25 Fri		7:30					
26 Sat	利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra	7:30	《今夜歌舞昇平 - 上海、爵士、老歌》 All That Shanghai Jazz			8:00	
27 Sun						8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play	
28 Mon							

三月
March

1 Tue	8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle						
2 Wed							
3 Thu	8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲	7:30		◆ 7:45		7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan	
4 Fri	8:00 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30		◆ 7:45		7:30 《雙仙拜月亭》The Blessing of the Moon	
5 Sat	8:00	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber		◆ 7:45 《小王子復仇記》 Little Prince Hamlet		7:30 《琵琶亭》The Pipa	
6 Sun	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama	7:30					
7 Mon		7:30					
8 Tue		7:30				8:00	
9 Wed	8:00 莫扎特安魂曲 The Mozart Requiem					8:00 《拜金國際俱樂部》 Material Girls	
10 Thu	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama					8:00	
11 Fri		7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto				8:00 巴西結他四重奏 Brazilian Guitar Quartet	
12 Sat		2:30/ 7:30				8:00 伊薩依四重奏 Ysaye Quartet	
13 Sun						8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan	
14 Mon						8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital	
15 Tue							
16 Wed				+ 7:45 兩極室樂團 Ensemble Antipodes			
17 Thu	8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30		◆ 7:45			
18 Fri	8:00	7:30 西班牙國立舞劇院 Ballet Nacional de España		◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesus Betz			
19 Sat		2:30/ 7:30		◆ 7:45			
20 Sun		7:30		◆ 3:00/ ◆ 7:45			

戲劇 Theatre	音樂 Music	爵士樂 / 世界音樂 Jazz / World	歌劇 / 中國戲曲 Opera / Chinese Opera	娛樂節目 Entertainment	舞蹈 Dance	埃克森美孚新視野 ExxonMobil Vision	加料節目 Festival Plus
演藝學院歌劇院 Lyric Theatre, HKAPA		▼演藝學院戲劇院 Drama Theatre, HKAPA		◆沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall ※藝術中心麥高利小劇場 McAulay Studio, HK Arts Centre		藝術講座 Festival Talks 07/01 同聲歡美美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America 15/01 《奧塞羅》 Othello 31/01 唱嚮文字 Writing Indie Lyrics 04/02 美國的拉丁精神：龐普·桑切斯、莉拉·唐絲 The Latin Spirit in America: Lila Downs and Poncho Sanchez 05/02 品嘗視覺·相·像 Visual Expressions in Indie Art 19/02 與貝多芬共舞：九大交響曲 The Nine Symphonies of Beethoven – Master of the Dance 19/02 《今夜歌舞昇平》新上海的音樂文化 Music Culture of Shanghai Revisited 示範講座 Lecture Demonstrations 24/02 音樂在挪威：從文法黃金時代到工業石油時代 The Music of Norway from a cultural 'golden age' to an industrial 'oil age' 28/02 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle 05/03 音樂會前講座 Pre-concert Talks 22/02 清風銅管五重奏 The Fresh Air Brass Quintet 11/03 巴西結他四重奏 The Brazilian Guitar Quartet 12/03 伊薩依四重奏 The Ysaÿe Quartet 16/03 兩極室樂團 The Ensemble Antipodes 工作坊 Workshops 21/01 巧手給他工作坊 Guitar Workshop 13/02 亞洲舞蹈劇場新勢力 New Asian Movement Technique 16/03 西班牙國立舞劇院 Ballet Nacional de España 17/02-07/04 閱讀我城：文學x城市 i-City Reading Workshop 18/03 荷蘭舞蹈劇場 III 芭蕾舞訓練、現代舞訓練、工作坊 Nederlands Dans Theater III Classical Training, Contemporary Training, Workshop 展覽 Exhibitions 17/02-20/03 2005年香港藝術節節目圖片展 Photographic Exhibition of the 2005 Hong Kong Arts Festival 17/02-20/03 貝多芬及其D小調第九交響曲，作品125 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany 展覽導賞團 Exhibition Guided Tours 19/02 貝多芬故居博物館代表介紹圖片展內容 Walk through the Exhibition with a Beethoven-Haus Representative 沙龍 Salon Sessions 15/01 文學「變身」 Adapting from Literature 15/01 從距離中看香港劇場 Hong Kong Theatre from a Distance 22/01 香港有沒有「政治劇場」？ Do We Have 'Political Theatre' in Hong Kong? 05/03 中國先鋒劇場 Contemporary Theatre in China 特別節目 Special Programmes 18/03 荷蘭舞蹈劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction 18-30/04 到荷蘭海牙與舞蹈大師會面 Kylán Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylán's new work in The Hague	
洛桑貝徹芭蕾舞團 Béjart Ballet Lausanne		▼7:45 《法吻》 7:45 The French Kiss ▼7:45 ▼3:00 / 7:45 ▼3:00 / 7:45		◆8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital			
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana							
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia				※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 / 8:00			
《彈跳飛人黨》 La Syncope du 7		◆聖約翰座堂 St. John's Cathedral ●藝術中心壽臣劇院 Shouson Theatre, H K Arts Centre ▲葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre ※8:00 ※13:00 / 8:00 《夜鶯》 8:00 The Nightingale ※8:00		※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 / 8:00 ◆7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆7:30 《帝女花》 Princess Chang Ping ※8:00 ※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 / 8:00 ※3:00 / 8:00			
遊園劇場 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		◆8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆8:00 ※8:00 ※3:00 / 8:00 《夜鶯》 8:00 The Nightingale ※8:00					
崑劇《長生殿》 Kun Opera The Palace of Eternal Youth				香港藝術節委約 Commissioned by the Hong Kong Arts Festival			
荷蘭舞蹈劇場III Nederlands Dans Theater III		▲7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zheleznova ▲2:45 / 7:45		節目詳情請參閱藝術節加料節目小冊子或瀏覽藝術節網頁 For details please refer to our booklet of Festival Plus or Festival Website			