

33rd



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

Brad Mehldau Trio
布拉德·梅爾度三重奏



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





演出長約1小時30分鐘，
不設中場休息

Running time:
approximately 1 hour and 30 minutes
with no interval

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

22.2.2005

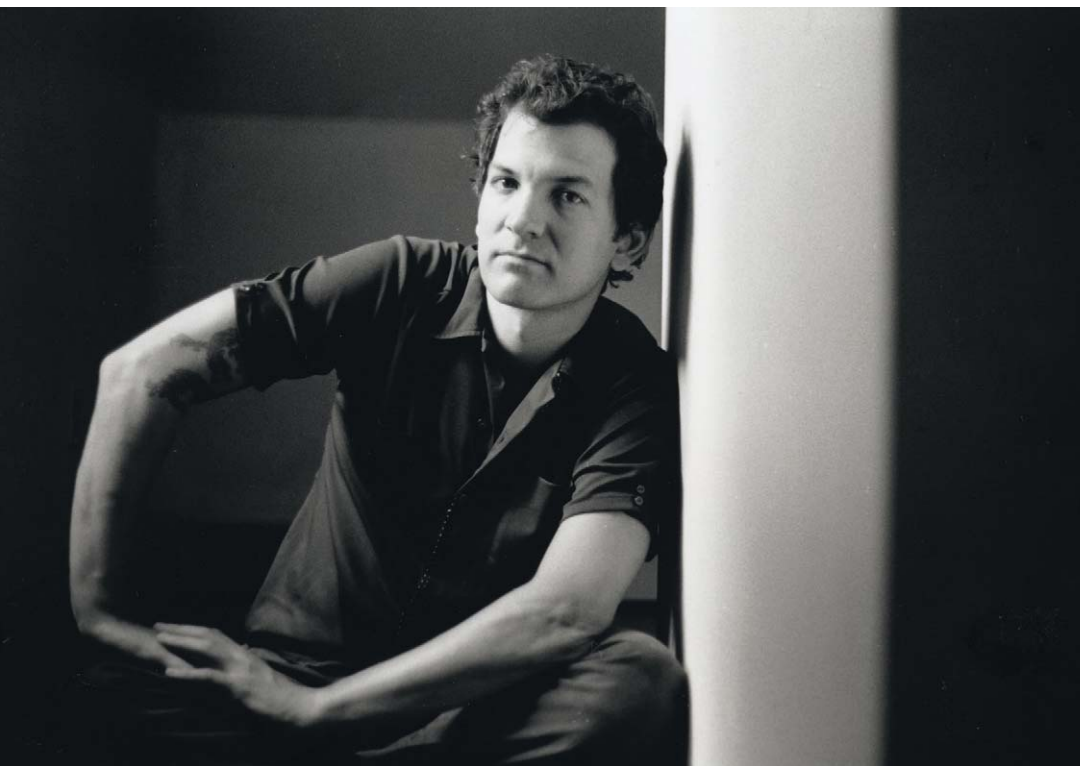
Brad Mehldau Trio

布拉德·梅爾度三重奏

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.



布拉德·梅爾度三重奏 Brad Mehldau Trio

鋼琴

布拉德·梅爾度

Piano

Brad Mehldau

低音大提琴

拉里·格拿戴亞

Bass

Larry Grenadier

鼓

杰夫·巴拉德

Drums

Jeff Ballard

麗嘉酒店贊助布拉德·梅爾度三重奏之住宿

Accommodation for the Brad Mehldau Trio is sponsored by



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布拉德·梅爾度訪談

- 查理斯·馬丁
- 布拉德·梅爾度

□ 你的新專輯收錄了Radiohead的《偏執狂機器人》。我們已很久沒有在爵士樂中聽到流行音樂了，除了少許的「披頭四」和史蒂夫·雲達。例如，來自七十年代的爵士樂藝術家，一般都不玩Led Zeppelin或土風火合唱團的歌曲。這種趨勢近期似乎有所改變。何解？

■ 我覺得，如今一切都變得細碎，爵士樂中也沒有一種特別優越的風格，這也沒問題。但我認為在爵士樂中，以往樂師所選的音樂材料，其重要性有時被誇大了。真正重要的，是他或她在演繹和即興表演時怎樣豐富這些材料。

當我選擇一首歌來演奏時，我總是對它有感覺的。它往往是某首我熟悉已久的歌，雖然不全都如此。一首歌能引起某人的感情共鳴，總是有許多原因的。

另一個決定我選擇歌曲的因素，是我能否找一個引人入勝的演繹手法，以及找到對這首歌作即興表演的方式。實際上，這些才是真正影響我決定的因素。因為我作為聽眾時，也有如此期望的。至於誰人或何時寫作這首歌，在實際表演中並不重要。

□ 你選擇曲目的態度，從開始到現在可有大改變？

■ 沒變。我從來沒作過考量。情況往往是，我碰到一首歌，試着演奏，行就行，不行就算了。但是，行不行，有時並非立即就能定奪。

□ 在你的伴奏生涯中，參與的範圍頗為廣泛：你的合作者包括威利·納爾遜和佩里科·薩比特這樣的音樂家。誰對你影響最大？

■ 我對結他手彼得·伯恩斯坦印象最深，至今還經常在他的樂隊中演奏，而每次總是十分沉醉。在曲調分句法、歌曲選擇和作曲方面，他一直是我的楷模。此外，結他手庫特·羅森溫克爾也令我非常難忘，他是一位全能音樂人，是獨特個性的楷模。多年來我與他合作無間，剛剛還參與其新專輯《深歌》的錄音。至於在不同場合與鼓手古米·科布和已故的比利·希金斯合作，也令我感受強烈且回味無窮。而薩克斯管手祖舒亞·列文則是我如何成為樂隊領班的楷模。

□ 卡內基音樂廳委約你為偉大的女高音芮妮·芙萊明作曲。你將如何完成這項任務？

■ 他們給我惟一的指引是，必須為聲樂和鋼琴而作。我選擇里基和露易絲·博根的詩歌作詞，我已完成了其中六首歌，可能還會再寫兩首。

□ 這些作品會否有即興表演，抑或全部事先譜寫？

■ 全部事先寫好，不涉及即興。要描述自己的音樂風格是十分困難的，但可以說，肯定會反映我對古典藝術歌曲的喜愛，多年來我一直對它情有獨鍾。我認為，在音樂上，不同聽眾會聽出不同的旨趣。在鋼琴作品中，有古典元素；在節奏與和聲中，往往有爵士樂元素；而在某些情況下，曲調的分句法會有流行音樂元素。我曾試圖仿效像瓊妮·蜜雪兒這樣有趣的流行歌手，她的曲調分句法極富節奏感。當我作曲時，我也會考慮到芮妮·芙萊明獨有的優美嗓門。

□ 你最近改變了三重奏的陣容。

■ 我更換了鼓手——我現在與杰夫·巴拉德合作，與他共事是非常令人振奮的。巴拉德是位強勁有力的鼓手，我很早就欣賞他，更曾在不同場合與他同台演出。巴拉德和低音大提琴手拉里·格拿戴亞在音樂上是老相識（他們在高中時已認識了），這也解釋了他們的合作是如何親密無間。

我和前鼓手喬治·羅西共事十年，我倆都覺得該告一段落了。羅西想多鑽研鋼琴（他是一位非常出色的鋼琴演奏家），也想多點作曲。

中譯：黃燦然

A Few Words with Brad Mehldau

- Charles Martin
- Brad Mehldau

□ Your new album has the Radiohead song *Paranoid Android*. For a long time you didn't hear many pop tunes in jazz, apart from the odd Beatles or Stevie Wonder tune. Jazz artists who came of age in the 1970's, say, didn't generally play Led Zeppelin or Earth, Wind & Fire. That seems to have changed of late. What's going on?

■ I think everything is splintered now, and there's not one particular ethos in jazz that takes precedence over another one; that's fine really. I would say though, that with jazz, the importance of the material the musician chooses is sometimes overblown. What's really important is what he or she brings to the material in their interpretation and improvisation.

When I'm choosing a song to play, I always have an emotional connection to it. Often it's a song I've known for a long time, although not always. There are lots of reasons why a song resonates emotionally with someone.

The next factor is whether I can find a compelling way to interpret that song, and a way to improvise on it. Those are really the only factors that guide my decision making. That's what I look for as a listener – who wrote the song or when it was composed doesn't matter so much in the actual performance.

□ Has your approach to choosing repertoire changed much since you started out?

■ It hasn't changed. It's never been calculated. It's more a case of when it occurs to me to try a particular song, I try it, and then it either works or it doesn't. Sometimes it's not clear immediately if it works or not.

□ Your career as a sideman is pretty wide-ranging; you've played with people as diverse as Willie Nelson and Perico Sambeat. Who has made a particular impression on you?

■ The guitarist Peter Bernstein made a big impression on me, and I still play in his groups fairly regularly, which I always enjoy immensely. He's been a model for me on the importance of melodic phrasing, choosing good songs and

composition as well. Also the guitarist Kurt Rosenwinkel is big for me, as a complete musician, someone who is a model of individuality. I've gotten to work with him over the years and just recorded on his new record, *Deep Song*. The experience of playing with the drummers Jimmy Cobb and the late Billy Higgins on different occasions was very powerful and profound for me. Joshua Redman, the saxophonist, was a great model for me on how to be a band leader when I worked with him.

□ You were commissioned by Carnegie Hall to write music for the great soprano, Renee Fleming. How are you approaching that?

■ The only guidelines were that it should be for voice and piano. I've chosen texts from Rilke and Louise Bogan, and I've completed six songs and will probably write two more.

□ Will the work involve improvisation, or will it all be written out?

■ It's completely written out, and doesn't involve improvisation at all. It's hard to describe your own music stylistically, but it definitely reflects my love for classical art songs that I've listened to for years. I would say that musically different listeners might hear different things. There's a classical element in the piano writing, there's a jazz element in the rhythm and harmony sometimes, and there's a pop aspect to the way the melodies are phrased in some cases. I was trying to emulate the way an interesting pop singer like Joni Mitchell phrases her melodies rhythmically. As I write, I'm also thinking about Renee Fleming's voice and the particular beauty it has.

□ You've made a change in your line-up recently.

■ I've made a switch in the drum chair – now I'm playing with Jeff Ballard, who I'm very excited to be working with. Jeff is a dynamic, powerful drummer whom I've admired for years, and I've gotten to play with him in different contexts over time. Jeff and Larry Grenadier, my bass player, have a very long relationship musically – they've known each other since high school – and that informs how they play together.

I worked with my former drummer, Jorge Rossy, for ten years, and we felt it was time to move on. Jorge wants to pursue the piano more – he's a very fine piano player – and become more involved in composition.

布拉德·梅爾度

鋼琴

跟不少同輩一樣，布拉德·梅爾度投身爵士音樂前，曾接受古典音樂訓練。他年僅四歲已開始習琴，六歲正式上鋼琴課，一直至十四歲。少年時，他聽搖滾樂，較爵士樂更多。

梅爾度1988年移居紐約，往後多年跟不同風格的音樂人合作，並以伴奏身份錄製唱片。此時，他開始發展獨特非凡的音樂風格，從同儕間汲取音樂養份，兼收並蓄，例如：音樂領班彼得·伯恩斯坦、傑西·戴維斯及戴維·桑切斯，還有其他經常合作的音樂人，如馬克·端納、庫特·羅森溫克爾、佩里科·薩比特、里安·帕加、阿維斯海·科恩及克里斯·波特等。此外，梅爾度也遇到日後組成三重奏的另外兩名成員拉里·格拿戴亞及喬治·羅西，並與他們合作。他首次亮相國際樂壇，是以祖舒亞·列文四重奏的成員身份，跟他們錄製大碟《心緒搖晃》，並一同到歐美巡迴演出一年半。

梅爾度曾錄製鋼琴獨奏專輯《輓歌集》，另有一張同時收錄鋼琴獨奏及三重奏的《地方》。此兩張可說是概念大碟，都以原創音樂元素組成，並由不同主題整合。另外，梅爾度有張名為《廣板》的大碟，是跟才情洋溢的監製瓊·布里翁的合作成果。

梅爾度的音樂風格鮮明對立。他一方面創意滿懷，是即興演奏的能手，隨手把未經琢磨的音樂意念，即時化為叫人贊歎的美妙樂章；他另一方面，鍾情音樂的結構之美，並直接以自己的演奏反映出來。在他最有感染力的演奏中，真正領航的是其音樂意念。他邊彈奏，邊把意念層層解開，當中的結構似在述說自己的故事。無論是在開章躍然而起，結尾油然而終，抑或刻意留白，每一音符均意態豐富。梅爾度的雙重風格：即興演奏家及形式主義者，重疊而共生，令他的作品看似有序之混沌。

梅爾度曾成為法國紀錄片《爵士樂系列》的受訪對象之一，其演奏的《只怪我年輕》（《三重奏的藝術》第一輯的主打曲）更出現在電影《大開眼戒》中，同時也收錄在電影原聲大碟。他曾為法國電影《我老婆是演員》作曲配樂，最近獲卡內基音樂廳委約，創作歌曲及鋼琴樂譜，並跟著名古典女高音芮妮·芙萊明合作。



Brad Mehldau

Piano

Brad Mehldau, like many of his contemporaries, began his career with a classical training, long before he was exposed to jazz. He started experimenting with the piano when he was just four, began taking lessons when he was six and continued until he was 14. As a youngster he listened more to rock than jazz.

In 1988 Mehldau moved to New York where he worked with a variety of musicians over the following years and made several recordings as a sideman. During that period he began to develop his own style which he attributes to the influence of his musical peers, specifically band leaders Peter Bernstein, Jessie Davis and David Sanchez as well as other musicians he worked with including – Mark Turner, Kurt Rosenwinkel, Perico Sambeat, Leon Parker, Avishai Cohen and Chris Potter, to name a few. In addition he met and played with his future trio mates, Larry Grenadier and Jorge Rossy in several projects. Mehldau's first major international exposure came as a member of the Joshua Redman Quartet, with which he recorded *MoodSwing* and toured the US and Europe for a year and a half.

As well as recording with the trio, Mehldau has a solo piano recording entitled *Elegiac Cycle*, and a record called *Places* that includes both solo piano and trio songs. *Elegiac Cycle* and *Places* might be called 'concept' albums. They are made up exclusively of original material and have central themes that hover over the compositions. Other Mehldau recordings include *Largo*, a collaborative effort with the innovative musician and producer Jon Brion.

Mehldau's musical personality forms a dichotomy. He is first and foremost an improviser, and greatly cherishes the surprise and wonder that can occur from a spontaneous musical idea that is expressed directly, in real time. But he also has a deep fascination for the formal architecture of music, and it informs everything he plays. In his most inspired playing, the actual structure of his musical thought serves as an expressive device. As he plays, he listens to how ideas unwind, and the order in which they reveal themselves. Each tune has a strongly felt narrative arch, whether it expresses itself in a beginning, an



end, or something left intentionally open-ended. The two sides of Mehldau's personality – the improviser and the formalist – play off each other, and the effect is often something like controlled chaos.

Brad Mehldau is also the subject of a French documentary entitled *Jazz Collection: Brad Mehldau*, and his performance of *Blame It On My Youth*, the lead track from *Art Of The Trio, Vol 1*, is featured in the film *Eyes Wide Shut* and its companion soundtrack on Warner Sunset. Mehldau has composed and recorded the score to the French film, *Me Femme et une Actrice*. He is currently working on a commission from Carnegie Hall to compose a set of songs for voice and piano, with the acclaimed classical soprano, Renee Fleming.



拉里·格拿戴亞

低音大提琴

拉里·格拿戴亞在史丹福大學取得英國文學學士學位，移居美國東岸後加入加里·伯頓樂團，並隨隊到歐美巡迴演出。其後他搬到紐約市，先後跟喬·亨德森、貝蒂·卡特、帕特·梅思尼及約翰·斯科菲爾德組合合作。

過去數年，當布拉德·梅爾度三重奏沒有錄音或演出時，格拿戴亞主要跟帕特·梅思尼三重奏巡迴演出及錄製唱片。

Larry Grenadier

Bass

Larry Grenadier attended Stanford University where he received a BA degree in English Literature. After moving to the East Coast of the US he played with the Gary Burton Band, touring the US and Europe. Since moving to New York he has played with Joe Henderson, Betty Carter, Pat Metheny and the John Scofield Group.

For the past year when not touring and recording with the Brad Mehldau Trio, Grenadier tours and records with the Pat Metheny Trio.

杰夫·巴拉德

鼓

杰夫·巴拉德於加州聖克魯斯成長。1988至1990年，他隨雷·查理斯四處巡演，及後移居紐約。從那時起，他便與不少高手一起玩音樂，其中包括劉·當奴遜、丹尼洛·佩雷斯、切克·哥利亞及祖舒亞·列文等，不一而足。

杰夫·巴拉德現時除了是布拉德·梅爾度三重奏的成員，也是FLY音樂組合（成員還包括馬克·端納及拉利·格列納迪亞）和祖舒亞·列文彈性樂隊的聯合領班。

Jeff Ballard

Drums

Jeff Ballard grew up in Santa Cruz, California. From 1988 to 1990 he toured with Ray Charles before moving to New York. Since then, he has played and recorded with Lou Donaldson, Danilo Perez, Chick Corea and Joshua Redman to name a few.

Currently, as well as being a member of the Brad Melhdau trio, he is a co-leader of the collective group FLY (featuring Mark Turner, Larry Grenadier and Jeff Ballard) and Joshua Redman's Elastic Band.

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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 Jesús 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			藝術節講座 Festival Talks
 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	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
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana							15/01 《奧塞羅》 Othello
							31/01 唱嚮文字 Writing Indie Lyrics
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia							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, 05/03 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle
							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 巧手結他工作坊 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 德國波恩貝多芬故居博物館圖片展 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

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