

33rd



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



莉拉·唐絲

Lila Downs



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.

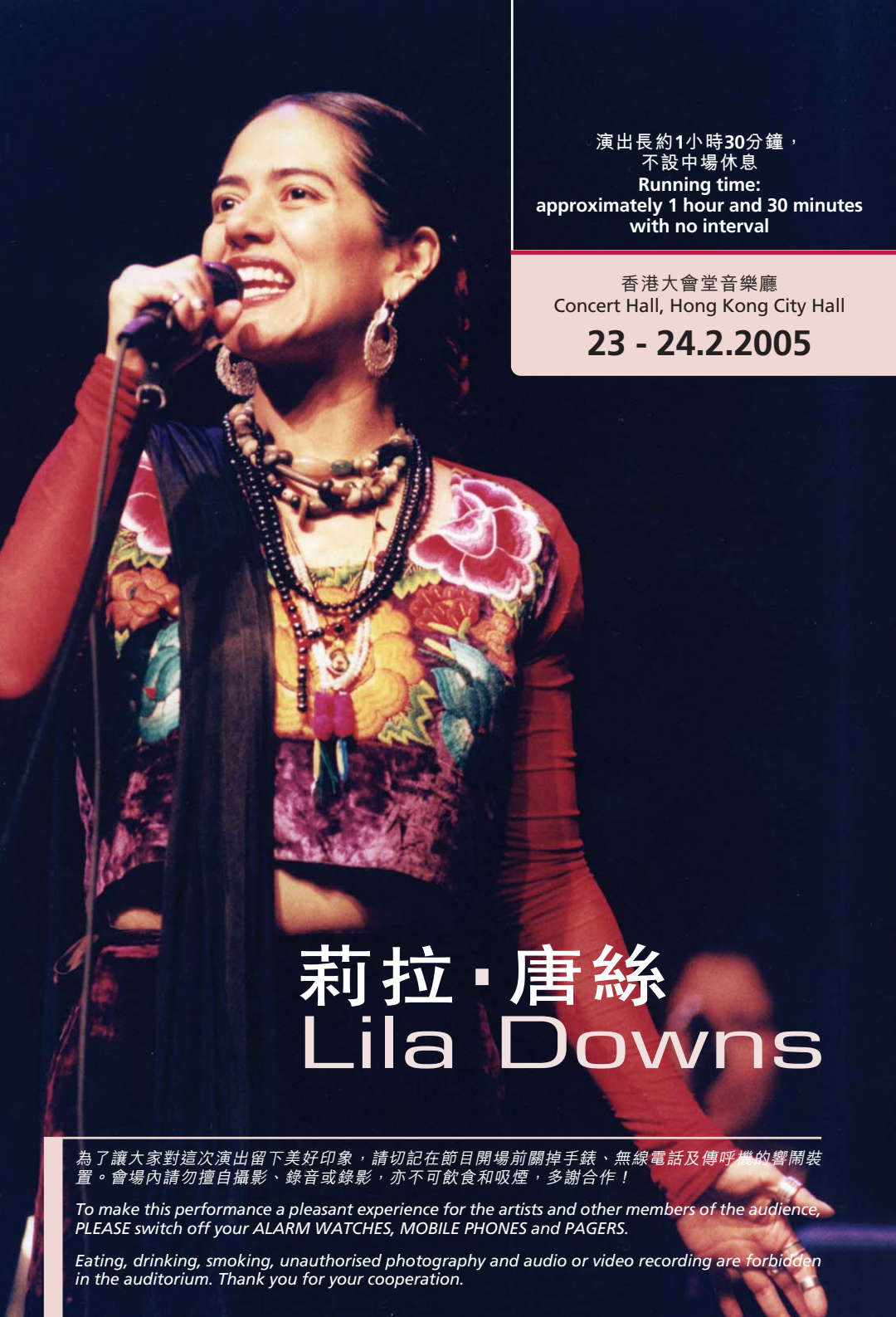
Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important 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



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

23 - 24.2.2005

莉拉·唐絲 Lila Downs

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.

樂手

演唱

莉拉·唐絲

音樂總監／鋼琴／

次中音薩克斯管／單簧管

保羅·科恩

豎琴／小提琴／六雙弦結他

塞爾素·杜瓦蒂

結他

馬文·休厄爾

低音大提琴

布克·金

鼓／敲擊

亞羅·素爾卡

工作人員

前台技師

費爾南多·諾格茲

錄像／燈光

伊蓮娜·帕多

音響技師／巡迴經理

羅拔圖·卡巴尼羅

Musicians

Vocals

Lila Downs

Music Director / Piano /

Tenor Saxophone / Clarinet

Paul Cohen

Harp / Violin / Jarana

Celso Duarte

Guitar

Marvin J Sewell

Bass

Booker King

Drums / Percussion

Yayo Serka

Production Team

Front of House Engineer

Fernando Noguez

Video / Lighting

Elena Pardo

Monitor Engineer / Road Manager

Roberto Caballero

麗嘉酒店贊助樂隊成員之住宿

Accommodation for the artists is sponsored by



本節目音響器材由通利琴行贊助

The audio equipment is sponsored by



通利琴行

生命歌后莉拉·唐絲

安妮瑪麗·埃文斯

不管是在墨西哥某酒吧跟三數知己相聚，抑或面對數千名觀眾，莉拉·唐絲都把靈魂注入歌聲中，以她那跨越三個八度的嗓門和貫穿於歌詞中的一個個扣人心弦的故事，打動了聽者，征服了聽眾。

這位美籍墨西哥印第安裔歌手，歌唱的主題包括女性力量、身份認同問題、生老病死。當她唱歌時，她就變成她所歌唱的人物，在令人沉醉的表演中表達他們的心聲。



來自墨西哥瓦哈卡州塞拉馬德雷山區的唐絲說：「我猜，人們覺得，我確實希望成為某種媒介，某種與別不同的音樂人，傳達某種既與過去也與現在有關的信息。」

她說：「我是那種投入的歌手。我表演時，最重要的是完全忠於歌曲的精神。對那些不去分析我的人來說，他們被感動得哭了，音樂表達的情感令他們非常快樂。」

她的歌詞中抒寫身份認同的問題；這些歌曲，有的是西班牙語，有的是墨西哥印第安方言中的米斯泰克語和薩波特克語。她父親是美籍蘇格蘭攝影師和畫家，母親是印第安米斯泰克歌手。這種混血傳統，使她更明白尋找自身身份的意義。

近來，她上台都是穿墨西哥印第安傳統服裝，又把黑髮束成辮子，拖在背後，惟一的化妝是塗紅色唇膏。然而，要尋回自己的根也不是一樁易事，儘管唐絲生於瓦哈卡州，她卻在美國明尼蘇達州求學，少女時代是與父親在那裏度過的。

十六歲時父親逝世，之後她曾一度迴避自己的混血身份，黑髮染成金髮，並追隨「感恩的死者」樂隊，啪丸仔和沿街兜賣首飾，令她母親心急如焚。如今，她重新擁抱自己的混血傳統，把明尼蘇達州和她的墨西哥印第安傳統都當作家鄉，而兩個地方也都樂意把她當成本地人。

在早期的專輯中，她覺得自己有義務恪守墨西哥印第安傳統。近期，她的音樂風格變得不拘一格，受到跟她合作的眾多爵士樂手影響——他們已在她的音樂中留下印記。

是次在香港藝術節中獻唱的歌曲，大部份來自她最新推出的唱片《同一血源》。伴奏者有墨西哥／巴拉圭小提琴手和豎琴手塞素爾・杜瓦蒂；智利／古巴鼓手亞羅・素爾卡；來自紐約的鄉土爵士樂低音大提琴手布克・金，他是傳奇性人物，有海地和牙買加背景；來自芝加哥的藍調樂師馬文・休厄爾；還有來自新澤西州的薩克斯管演奏家保羅・科恩，他是唐絲的丈夫和創作拍檔，曾當過小丑演員。

唐絲所受的正統聲樂訓練，一如她那令人難忘的強烈感情，見諸她在各場音樂會中的出色表現。「在我們本地人的人生哲學中，我們相信實實在在地活在當下，並把這時刻變成生命中最寶貴的剎那，這便是我想嘗試去表達的」。

她的歌曲通常很陰暗。在上世紀九十年代末，她抒情年輕人為了進入美國而跋山涉水，死在險峻的路途上。唐絲了解這些年輕人的父母和他們的悲傷，也了解他們想知道自己的孩子是怎樣死去的。「我運氣好，可以越過墨西哥邊境。但很不幸，很多米斯泰克人不能像我這樣來來去去。我發現自己處於一個非常特殊的位置。因此，我嘗試充份利用這點，嘗試去解釋，嘗試像一個翻譯家那樣，盡可能把不同的聲音傳達出來，把故事講出來」。

她覺得一般美國人對墨西哥人的看法固於各種固有觀念，把墨西哥人看成是落後和赤貧的，而不去審視他們經歷的來龍去脈、他們豐富的精神生活和他們觀看世界的方法。

「我較看重非常陰暗非常悲哀的故事，因為這是一些人們不願知道的故事。我認為正視這點很重要，這也是墨西哥文化的一部份。對死亡的崇敬、對生命循環的崇敬，是我們日常生活的一部份。我不讓它吞沒我，我總是嘗試在生命中維持一種平衡，我也看到正在出現的非常正面的事物」。

唐絲的藝術生涯，開始於墨西哥酒廊，然後逐步發展。現在，她頻頻穿梭於美洲和歐洲。2002年的電影《筆姬別戀》使她聲名鶴起，電影由莎瑪・希雅主演，講述已故藝術家和女性主義偶像芙烈達・卡盧的故事。電影插曲《Burn it Blue》獲提名競逐奧斯卡，唐絲更在電影中短暫亮相，高歌一曲探戈。她在奧斯卡金像獎頒獎禮上的獻唱，繞樑三日，盡現風采。

今次是唐絲首次訪港。她將在舞台上解說獻唱的歌曲，以便觀眾可以了解歌中故事。雖然很多歌曲的主題都極嚴肅，但是另一些卻極有趣，例如她翻唱被里奇・瓦倫斯唱紅的《La Bamba》一曲。

「在《同一血源》這張唱片中，我為女性力量背後的那股力量獻唱。我們能夠賦予我們子宮中的果實以生命，這本身就是人性。這是連結我們的東西。同樣，我也要通過我一生中非常喜愛的一些歌曲，來表達我們之間美妙的差異」。



A Clear Identity from a Mix of Cultures

Annemarie Evans

Whether it's in a Mexican bar with a few of her friends or to an audience of thousands, Lila Downs pours her soul into her songs, captivating listeners, sweeping them away with a voice that spans three octaves and with stories of the individuals that populate her lyrics.

The Indian Mexican/American sings of the strength of women, the issue of identity, death and the cycle of life and as she sings she takes on the characters of those people to get their message across in a mesmerizing performance.

"I guess what people are sensing is that I truly hope to be a kind of conduit, one other musical being that is delivering a message that has something to do with the past and the present as well," said Downs, from the Sierra Madre Mountains of her native Mexican state of Oaxaca.

"I kind of lose myself. When I perform it's very important to me to be completely honest with the spirit of the song. For some people who don't analyse me they're swept away by their feelings and are crying and are very happy about what they're feeling from the music."

The issue of identity pervades her lyrics, sung in Spanish and the Mexican Indian languages of Mixtec and Zapotec. The daughter of a Scottish-American cinematographer and painter, and a Mixtec-Indian singer, Downs knows all about finding where you belong from her mixed heritage.

These days she appears on stage in traditional Mexican Indian dress, her black hair in braids down her back with red lipstick her only makeup. But it took her a while to come to terms with where she belonged having been born in Oaxaca, but had her formative years and education in Minnesota with her father.

After her father's death when she was 16, she eschewed her mixed roots, dying her hair blond, following the Grateful Dead, popping pills and selling jewellery on the streets and horrifying her mother. Now she embraces her mixed heritage, sees both Minnesota and her Mexican Indian heritage as home and is welcomed as a native in either.

In her earlier albums she felt a sense of obligation to her Mexican Indian roots. These days her music style is far more eclectic, having been influenced by the variety of jazz musicians who work with her and have put their imprint on her sound.

Her most recent album is *Una Sangre – One Blood*, from which she will be singing most of the songs at her Hong Kong Arts Festival performances. Accompanying Downs will be Celso Duarte, a Mexican/Paraguayan violinist and harp player; Chilean/Cuban drummer Yayo Serka; legendary funk bass player Booker King from New York, whose background is Haitian and Jamaican; Marvin Sewell, a Blues man from Chicago and saxophonist Paul Cohen from New Jersey, who used to work as a clown, and is her husband and creative partner.

Downs' vocal training shows through in her concerts, as does a remarkable emotional intensity. "In our native philosophy people believe in really living in the moment and in making that moment the most precious of your life, and that's what I'm trying to portray."

Her songs are often dark. In the late 1990s she sung of the young men who died making the journey across treacherous terrain in a bid to enter the US. Downs knew their parents and their grief and the need to find out how their boys had died. "I've been very privileged to cross this border. Unfortunately many of the Mixtec people are not able to go back and forth the way that I am. So it's a very particular place that I'm found in. So I've tried to make the most of it and tried to explain, tried to become like a translator of different voices as much as I can to narrate the story."

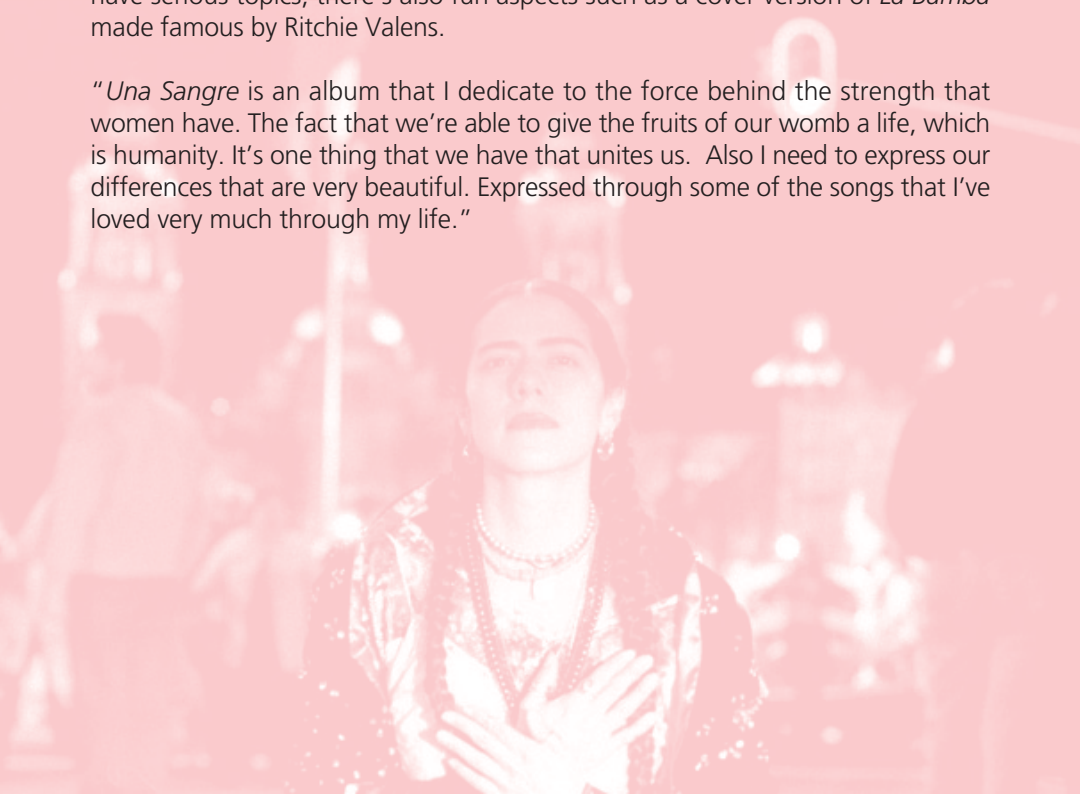
In the US, she feels, the general perception of Mexicans is based on stereotypes that see their southern neighbours as backward and very poor, instead of looking at the history of their stories, the richness of their spirituality and the way in which they look at the world.

"I tend to look at stories that are very dark and very sad because these are the stories that no one wishes to look at. I think it's important to look at that side and I think it's part of Mexican culture to look at that side as well. The veneration of death, the veneration of the cycle of life is part of our daily life. I don't let it take me down, I try always keep a balance in my life and also look to the very positive things that are coming."

Downs began singing in Mexican bars, then her career grew and she is now in demand across America and Europe. Her fame increased in 2002 as a result of the movie *Frida*, starring Salma Hayek, about late artist and feminist icon Frida Kahlo. The singer briefly appears singing a tango and sang at the Academy Awards after the song *Burn it Blue* was nominated for an Oscar.

It's Downs' first trip to Hong Kong. She'll be giving a translation for her songs from the stage, so that the audience can follow her stories. While many of her songs have serious topics, there's also fun aspects such as a cover version of *La Bamba* made famous by Ritchie Valens.

"*Una Sangre* is an album that I dedicate to the force behind the strength that women have. The fact that we're able to give the fruits of our womb a life, which is humanity. It's one thing that we have that unites us. Also I need to express our differences that are very beautiful. Expressed through some of the songs that I've loved very much through my life."



莉拉·唐絲

演唱

展現拉丁文化是莉拉·唐絲一生激情投身的事業。這位美籍墨西哥裔歌手利用自己創作動力所探討的東西，是共識而非分歧。她糅合正式的聲樂訓練與極端的情感力度，其出色的音域，廣泛而多樣的程度，一如與她合作的不同音樂家。

當拉丁文化崛起於美國，電影和音樂成為不斷擴展的全球化教育之主導，唐絲以其抒情傾向突出她所屬的傳統。她說：「墨西哥文化在美國可以說是看不見的，因為墨西哥人在美國是工人階級和下等工人階級。我們都不願正視這點，因為對我們墨西哥人來說，這是痛苦的；如果你不是墨西哥人，你往往不會注視它。因此，現在於電影和音樂中出現墨西哥文化復興的苗頭，是令人欣喜的。大家都對我們印第安的根源加深了解，這是前所未有的。」



最近，唐絲遷往紐約市，這是一個與她成長的明尼蘇達州和出生的墨西哥瓦哈卡州塞拉馬德雷山區迥異的世界。她生活在這些不同的環境中，八歲起就步其母親舞台生涯之後塵，演唱墨西哥民歌。她的歌唱生涯不斷演進，少女時代在洛杉磯學習聲樂，然後考入瓦哈卡市藝術學院，最後畢業於明尼蘇達州立大學，獲聲樂和人類學雙學位。唐絲在追隨「感恩的死者」樂隊，開始自己的遊牧生涯時，愈發鍾情自己一直熱愛的民歌傳統。穿鄉過鎮的流浪途中，她靠自製和出售首飾賺取盤川。

唐絲最大的天賦，是能夠以抒唱深刻個人化的歌曲，來表達普遍性的感情。她既嚴肅介入政治和社會問題，又不忘性別問題。唐絲承擔作為一位具影響力的社會人士的責任，擁有毋庸置疑的正直人格，但她沒有忽視享受生活。她最初三張唱片《薩恩杜加舞》、《邊界》和《生命樹》全都從社會和個人角度，透視女性權利的問題。她的最新專輯《同一血源》既是這個傳統的延續，也是她最多樣化的努力，旨在聚合各種風格和聲音，製作一張豐富動人、兼收並蓄的唱片。

在社會評論方面，唐絲的音樂還瀰漫着一種顯著的精神特質。它不是高高在上的神聖理念，而是強烈的社區意識及其與歷史的關係。對莉拉·唐絲來說，今昔墨西哥文化對世界均有莫大教益，而她本人則孜孜不倦致力跟世人分享這一文化。

Lila Downs

Vocals

For Lila Downs, expressing Latin culture has been a lifelong passion. The Mexican-American singer uses her creative impulses to explore what brings us together rather than what divides us. Combining formal vocal training with an extreme emotional intensity, her remarkable voice is as varied in range as the musicians with whom she performs.

Accompanying the surge in Latin culture in America, with film and music leading the way in our expanding global education, Downs' lyrical penchant highlights her heritage. "Mexican culture in the US is kind of invisible, because it's the working and sub-working class in this country," she says. "It's a side we all don't want to look at because it's painful – for us being Mexican, and when you're not Mexican, you often don't notice it. That is what's so beautiful about having a renaissance of Mexico through certain films and music; people are learning more about our Indian roots, which wasn't happening before."

With her recent move to New York, Downs is a world away from her dual upbringing in Minnesota and the Sierra Madre Mountains of Oaxaca. Living in such varied environments, she took after her mother's stage career by singing mariachi tunes at age eight. Her career continued to evolve, studying voice as a teenager in Los Angeles and then in Oaxaca City at Bellas Artes, before graduating with a double degree in voice and anthropology from the University of Minnesota. Her constant love for folk traditions was enhanced when she began her own nomadic travels following the Grateful Dead, making and selling jewellery to afford to roam from town to town.

Downs' greatest creative asset is her ability to touch the universal by singing about the deeply personal. Engaging in the serious side of politics and social issues she is equally focused on the topic of gender. Downs has taken on the responsibility of being a powerful social figure with undeniable integrity, but she doesn't forget to have fun. Her first three releases – *La Sandunga*, *Border* (La Linea), and *Tree of Life* (Yutu Tata) – all tackle the subject of the empowerment of females, from both a social as well as individual perspective. Her latest release, *Una Sangre – One Blood*, continues this tradition and is her most diverse effort to date drawing on a host of styles and sounds to produce a rich, appealing and eclectic album.

Within all of this social commentary, an eminent spiritual quality pervades Downs' music. It's not some lofty ideal of divinity, but rather a strong sense of community and its relationship with history. To Lila Downs, both ancient and modern Mexican culture has much to teach the world, and she fully engages in sharing that information.



保羅·科恩

音樂總監／鋼琴／次中音薩克斯管／單簧管

保羅·科恩生於新澤西州，在哈佛福德學院修讀心理學和美術，然後在林格寧·布魯斯小丑學院受訓，開始其雜耍演員和馬戲團小丑的生涯。他加盟法國「影像之井」馬戲團期間，開始學吹薩克斯管；接着遷居墨西哥，繼續自學音樂，學彈鋼琴，最近還學吹單簧管。他以編曲和樂師身份，參與錄製莉拉·唐絲的所有唱片。他自己則曾錄製名為《新小夢》的唱片，收錄他自己作曲的多首次中音薩克斯管樂曲。

Paul Cohen

Music Director / Piano / Tenor Saxophone / Clarinet

Paul Cohen, a New Jersey native, studied psychology and fine arts at Haverford College before attending the Ringling Bros Clown College and embarking on a career as a juggler and circus clown.

He began playing the saxophone while performing in a French circus, Les Puits aux Images, and migrated to Mexico to continue his self-taught musical studies on piano, and more recently, the clarinet. He has participated in all of Lila Downs' recordings as arranger and musician, and has also recorded a CD of many of his own compositions on tenor saxophone entitled *New Minor Dream*.



塞爾素·杜瓦蒂

豎琴／小提琴／六雙弦結他

塞爾素·杜瓦蒂很早就跟父親——世界著名的巴拉圭豎琴手塞爾素·杜瓦蒂·岡薩雷斯學習豎琴和拉丁美洲音樂。1985年他十歲時，首次隨杜瓦蒂家族作世界巡演。後來，他往日本各大城市巡演，十二歲就錄製首張唱片。他在巴拉圭隨杜瓦蒂家族表演後，重返墨西哥，在奧林·約利茲利文化中心和墨西哥城國家音樂學校學習小提琴。他加入「安迪納形象」樂團，並往美國各大學巡演；在路德學院灌錄唱

片，往後五年，其足跡遍及歐洲、北美洲、中美洲和南美洲各地。1998年，他在東京舉辦首次獨奏會，然後隨莉拉·唐絲巡演，演奏豎琴、小提琴、結他和六雙弦結他，並為她的唱片當伴奏。他也為電影和電視錄製音樂。

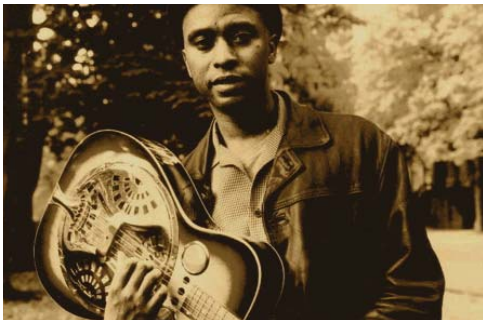
杜瓦蒂對眾多拉丁美洲樂器和敲擊樂器有廣泛的認識，在豎琴的風格和技術方面有極高的造詣。他經常參加哥倫比亞、委內瑞拉和墨西哥等地舉辦的國際豎琴節。

Celso Duarte

Harp / Violin / Jarana

Celso Duarte began studying harp and Latin American music at an early age with his father, the world-renown Paraguayan harpist Celso Duarte Gonzalez. In 1985 he began his first international tour with the Duarte Family at age 10. Later, he toured Japan's major cities, recording his first album at the age of 12. After performing with the Duarte Family in Paraguay, he returned to Mexico and studied violin at the Ollin Yolliztli Cultural Center and the National School of Music in Mexico City. He joined the ensemble Imagen Andina and began touring US universities; recorded an album at Luther College, and for the next five years toured throughout Europe, North, Central and South America. In 1998 Celso performed his first solo recital in Tokyo and joined Lila Downs on tour, playing harp, violin, guitar and jarana, as well as recording on her albums. He has also recorded music for films and television.

Celso Duarte has a comprehensive knowledge of many Latin American and percussion instruments, as well as an extensive knowledge of harp styles and techniques. Duarte is now a regular performer at the international harp festivals of Colombia, Venezuela and Mexico.



馬文·休厄爾

結他

馬文·休厄爾生於芝加哥，跟當地眾多地下室樂隊廝混，學會彈結他。上中學時，他隨「馬爾坎X社會學院大樂隊」表演，並與芝加哥眾多著名音樂家合作。他在芝加哥羅斯福大學學習作曲，1992年在紐約與「傑克·德約翰尼特的特輯」樂隊演出，是他首次參加重要爵士樂隊的表

演。大約同一時期，他與爵士樂大提琴手戴德列·默里和爵士樂低音提琴手弗雷德·霍普金斯等人同台演出；1993年，他在漢尼巴爾·彼得森作曲的歌劇《非洲畫像》中擔任藍調滑奏結他手。

1995年起的六年間，休厄爾隨卡桑德拉·威爾遜登台，演奏各種弦樂器，最後成為她的音樂總監。2001年夏天，他與阿尼·德弗蘭科隨塞庫·森迪亞塔巡演。如今，休厄爾大部份時間為他自己的馬文·休厄爾樂隊作曲。他曾在紐約市各地表演，現正準備以個人名義推出唱片。

Marvin J Sewell

Guitar

Marvin Sewell was born and raised in Chicago. He learned to play the guitar by hanging out with many Chicago basement bands. In high school, he started playing with the Malcolm X Community College Big Band as well as playing with many famous Chicago musicians. At Roosevelt University, Chicago, he studied composition, and in 1992 Sewell made his first major jazz band debut in New York with Jack DeJohnette's Special Edition. Around the same time he was playing with jazz cellist Deidre Murray and Jazz bassist Fred Hopkins, and in 1993 he played blues slide guitar in Hannibal Peterson's opera *African Portraits*.

For six years from 1995 Sewell played a variety of stringed instruments with Cassandra Wilson, eventually becoming her music director. In summer 2001 he went on tour with Sekou Sundiata along with Ani Difranco. Today, Sewell spends most of his time writing music for his own band, The Marvin Sewell Group. He has performed all over New York and is preparing his debut recording under his own name.

布克·金

低音大提琴

布克·金生於紐約市，畢業於五城學院，並在鮑勃·坎寧罕、理查德·戴維斯和霍默·門什指導下學習倍低音大提琴。邀他錄製唱片的音樂人有珍·西貝里、安傑利克·基德約、凱利斯、格蘭特·格林、桑塔納和德馮克特大樂隊等。他演奏電子低音結他和低音大提琴。



Booker King

Bass

A native of New York, Booker King graduated from Five Towns College and studied double bass under Bob Cunningham, Richard Davis and Homer Mensch. He has recorded with Jane Siberry, Angelique Kidjo, Kelis, Grant Green Jr, Santana, and the Defunkt Big Band among other artists. King plays electric and upright bass.

亞羅·素爾卡

鼓／敲擊

亞羅·素爾卡生於智利火地島，最初在一些安第斯山區傳統民間樂隊中當敲擊樂手和在不同的爵士樂隊中當鼓手，後於智利天主教大學修讀古典音樂，1990年赴古巴進修音樂四年。在夏灣拿期間，他曾有幸與爵士樂界和古巴黑人音樂界的著名藝術家同台表演。



他返回智利兩年後，赴紐約定居，當獨立鼓手維生，嘗試不同的風格。他曾與爵士樂薩克斯管演奏家巴比·華特遜、藍調歌手弗蘭基·派利斯、奇科奧法里爾樂團、沃嘉紀念浸信會唱詩班和多位饒舌歌手及嘻哈歌手同台演出。

Yayo Serka

Drums / Percussion

Born in Tierra del Fuego, Chile, Yayo began playing percussion for traditional Andean folk groups and drums for different jazz bands. He studied classical music at the Catholic University of Chile and in 1990 he went to Cuba where he attended music school for four years. During that time in Havana, he had the opportunity to work with renowned artists from the jazz and Afro-Cuban music scene.

After returning to Chile for two years, Serka settled in New York and has worked as an independent drummer in the downtown music scene, working in a variety of styles. He has performed with jazz saxophonist Bobby Watson; blues singer, Frankie Paris; the Chico O'Farrill Orchestra; the gospel choir of the Walker Memorial Baptist Church and various rap and hip-hop artists, among others.

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Lufthansa German Airlines
Luk Kwok Hotel Hong Kong
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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
	7:30 		
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 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America	
		◆ 7:45	8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital
		+ 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
8:00 魏松與香港管弦樂團 Wei Song with HKPO			8:00 莉拉·唐絲 Lila Downs
8:00 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 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play

三月
March

8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle			
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 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 ◆ 7:45 ◆ 7:45 《小王子復仇記》 Little Prince Hamlet	7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan 7:30 《雙仙拜月亭》The Blessing of the Moon 7:30 《琵琶亭》The Pipa
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			
	7:30 ◆		8:00 《拜金國際俱樂部》 Material Girls
8:00 莫扎特安魂曲 The Mozart Requiem			
8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			8:00 巴西結他四重奏 Brazilian Guitar Quartet
	7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 伊薩依四重奏 Ysaye Quartet
	2:30/ 7:30		8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan
			8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital
		+ 7:45 兩極室樂團 Ensemble Antipodes	
8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	◆ 7:45	
	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45 ◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesus Betz	
	2:30/ 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
演藝學院歌劇院 Lyric Theatre, HKAPA	▼ 7:45 《法吻》 ▼ 7:45 <i>The French Kiss</i>	▼ 7:45 洛桑貝撒芭蕾舞團 Béjart Ballet Lausanne	▼ 3:00 / ▼ 7:45 ▼ 3:00 / ▼ 7:45	◆ 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	◆ 8:00 費素爾・塞伊鋼琴奏樂會 Fazil Say Piano Recital	
8:00 勸使川原三郎 / 渡島舞團《風花》 Saburo Teshigahara / KARAS Kazahana	8:00 《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia	8:00 《彈跳飛人黨》 La Syncope du 7	◆ 聖約翰座堂 St. John's Cathedral ※藝術中心青苔劇院 Shousun Theatre, H K Arts Centre ▲葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision - i-City	* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision - i-City	
7:30 遊園劇坊 《知夢莎華 – 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 俄羅斯東正教合唱團 Russian Orthodox Choir	* 8:00 《夜鶯》 The Nightingale	* 3:00 / * 6:00 * 3:00 / * 6:00	◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow	
7:30 崑崙《長生殿》 Kun Opera The Palace of Eternal Youth	◆ 8:00 荷蘭舞蹈劇場III Nederlands Dans Theater III	◆ 8:00 荷蘭舞蹈劇場III Nederlands Dans Theater III	* 8:00 《夜鶯》 The Nightingale	* 3:00 / * 6:00 * 3:00 / * 6:00	◆ 7:30 《帝女花》 Princess Chang Ping	
8:00 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 Zhelezznova	▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zhelezznova				