

33<sup>rd</sup>



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

安徒生童話  
Hans Christian  
Andersen's

夜鶯

# The Nightingale



BRITISH  
COUNCIL



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



香港藝術節委約  
Commissioned by the Hong Kong  
Arts Festival



香港藝術節及黃土地劇團聯合製作  
Co-produced by the Hong Kong Arts  
Festival and the Yellow Earth Theatre



中英劇團協助製作  
In association with  
the Chung Ying Theatre

Performed in English and  
Cantonese with Chinese and  
English surtitles

英語及粵語演出，  
附中文字幕，  
演出長約1小時40分鐘，  
包括一節中場休息

Running time:  
approximately 1 hour and 40 minutes,  
including one interval

香港藝術中心壽臣劇院  
Shouson Theatre,  
Hong Kong Arts Centre

4 - 6.3.2005  
11 - 13.3.2005

# The 夜鶯 Nightingale

原著  
安徒生

Original Story  
Hans Christian Andersen

改編及導演  
謝家聲

Adapted and Directed by  
David Tse Ka-shing



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.

## 創作及製作人員

導演／編劇

謝家聲 (黃土地劇團)

戲劇顧問

古天農 (中英劇團)

作曲／音響設計

龔志成 (香港)

佈景及服裝設計

薛真・史坦基斯 (黃土地劇團)

編舞

楊惠美 (香港)

燈光設計

德格拉斯・庫爾特 (黃土地劇團)

翻譯

周偉強 (香港)

錄像

黃志偉 (香港)

動作指導

胡樹健 (黃土地劇團)

製作／舞台監督

羅絲・泰利 (黃土地劇團)

技術經理

呂偉基 (中英劇團)

舞台監督

巫曼君 (香港演藝學院) \*

執行舞台監督

陳采琦 (香港演藝學院) \*

錄像紀錄

阮佩文、謝祝校 (香港)

見習導演

韓國亮 (香港)

監製

香港藝術節

彼德・史泰夫斯 (黃土地劇團)

丁羽 (中英劇團)

## Creative and Production Team

Director / Script Writer

**David Tse Ka-shing** (Yellow Earth Theatre)

Dramaturge

**Ko Tin-lung** (Chung Ying Theatre)

Composer / Sound Designer

**Kung Chi-shing** (Hong Kong)

Set and Costume Designer

**Sigyn Stenqvist** (Yellow Earth Theatre)

Choreographer

**Yeung Wai-mei** (Hong Kong)

Lighting Designer

**Douglas Kuhrt** (Yellow Earth Theatre)

Translator

**Chow Wai-keung** (Hong Kong)

Video Artist

**John Wong** (Hong Kong)

Movement Captain

**Tom Wu** (Yellow Earth Theatre)

Production / Company Stage Manager, UK

**Ros Terry** (Yellow Earth Theatre)

Technical Manager, HK

**Eric Liu** (Chung Ying Theatre)

Stage Manager

**Katy Mo** (Hong Kong Academy for Performing Arts)

Deputy Stage Manager

**Kathy Chan** (Hong Kong Academy for Performing Arts)

Video Documentation

**Ellen Yuen and Rita Tse** (Hong Kong)

Trainee Director

**Kevin Han** (Hong Kong)

Producers

**Hong Kong Arts Festival**

**Peter Staves** (Yellow Earth Theatre)

**Ting Yu** (Chung Ying Theatre)

\* 承蒙香港演藝學院批准參與製作

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**演員** (出場序)

廚房女工／機械夜鶯／皇后  
湯川香繪

夜鶯／舞者／僕人  
廖詠詩

皇上  
胡樹健

丞相  
凌智豪

漁夫妻子／妃子／僕人  
郭蕙莊

漁夫／死神／太監／侍衛  
陳 康

**Cast** (in order of appearance)

*Maid / Artificial Nightingale / Empress*  
Kae Yukawa

*Nightingale / Dancer / Servant*  
Fiona Liu

*Emperor*  
Tom Wu

*Chamberlain*  
Michael Ning

*Fisherwoman / Lady / Servant*  
Nina Kwok

*Fisherman / Death / Eunuch / Guard*  
Johnny Tan

蒙「HCA 2005 (中國) 永遠的安徒生紀念活動組委會」支持  
With the support of Hans Christian Andersen 2005



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只有老百姓才知道在遠方森林裏的夜鶯神奇歌聲的秘密。不知所措的侍臣總管說服窮苦的廚房女傭，去把夜鶯帶進王宮來。在王宮裏，衣著華麗的侍臣們取笑那隻平凡的小鳥，但她一唱歌，他們就被懾住了。這隻鳥單純得迷人，贏得中國皇帝的歡心。

為了讓她陪伴左右，皇帝把她關在金籠裏。但在變幻無常的宮廷內，夜鶯很快就失寵，被一個新玩具取代。那個新玩具是一隻令人眼花繚亂，鑲着珠寶的機械鳥。夜鶯逃回森林裏去。然而，在死神要來取去皇帝的生命時，有誰可以拯救他那顆垂死的心呢？

《夜鶯》是一個關於愛、忠心和自由，使人精神振奮的奇妙故事。

Out in the forest, only the common people know the secrets of the nightingale's magic. The bumbling Lord Chamberlain persuades a young girl, the poor kitchen maid, to bring the nightingale to the imperial court. Inside, the fabulously dressed courtiers laugh at the plain little bird, but they are quickly silenced when she starts to sing. Pure and beautifully simple, the nightingale wins the Emperor of China's heart.

To keep her close, he imprisons the bird in a golden cage. But in the fickle court the nightingale is soon ousted by a new toy, a dazzling, jewel-encrusted mechanical bird. The nightingale escapes back to the forest. But when Death arrives to snatch the Emperor's life away, who will save his ailing heart?

*The Nightingale* is a wonderful, uplifting story about love, loyalty and freedom.





# 注入現代亞洲感性安徒生童話

謝家聲

《夜鶯》是安徒生關於亞洲的最著名故事之一，另一個是《皇帝的新衣》。當我有機會為香港藝術節改編其中一個故事時，我選擇了《夜鶯》，因為該故事的陰陽主題吸引我：自然與人工、愛與控制、自由與囚禁。這個放諸四海皆有意義的故事寫於1843年，然而，對於我們這個破碎、追求物質的現代世界，它顯得益發相應。

最初，我覺得可把夜鶯視為一名赤足的當代舞蹈演員，而那隻人工夜鶯則是一名穿着繃緊的芭蕾舞鞋的芭蕾舞女演員。由於這兩個角色分別來自中國和日本，我還想在編舞中摻入京劇和歌舞伎的元素。在倫敦籌備期間，我發現高跟鞋與芭蕾舞鞋傳達同樣的理念——兩者都把穿鞋者變成一個不自然的、步履不穩的女人，需要男人扶持。這不禁使人想起中國古代女人的小腳。我想尋找一種合適的肢體戲劇風格，寫劇本時，這一要求直接影響了我，令我在原著故事上加入了中國歷史這不光彩的一頁。

黃志偉的錄像，突出了兩隻夜鶯的不同世界；龔志成的原創音樂則為編舞和歌曲增色。在倫敦籌備期間，我認真探討以皮影戲和木偶來講故事的可能性，因為夜鶯主要是在夜裏歌唱的。對佈景設計師薛真·史坦基斯來說，困難在於如何把這些不同元素統合起來：錄像、高跟鞋、皮影木偶、古代宮廷，以及如何不必太多使用中國式裝飾風格就把自然最終戰勝人工這信念表現出來。

這是黃土地劇團第一次與香港藝術節和中英劇團合作（我曾以自由職業演員身份，參與中英劇團《咖哩盆菜釀薯條》的演出）。以中英雙語改編一個丹麥人寫的亞洲故事，似乎是天作之合！安徒生是在中國式裝飾風格全盛時期寫這個故事的，當時歐洲人把中國視為神秘的東方，充滿魔法和新奇事物。這種誤解，於今猶存——看看史提芬史匹堡監製的電影《小魔怪》的開頭就知道。事實上，《夜鶯》是安徒生在哥本哈根的蒂沃利公園參觀了中式建築之後，受到啟發，在兩天內寫就的。

我的改編，可以說是糾正過去，使故事具有現代亞洲的感性。例如，在原著中皇帝的宮殿全部是用陶瓷砌成的，我則把它搬進紫禁城的圍牆裏。黃土地劇團致力創作多元文化戲劇，旨在促進全球性的了解，而我希望英國和香港藝術家透過這次合作機會，有助於推動更多對話和交流。

在寫作《夜鶯》期間，安徒生非常着迷於瑞士著名歌手簡妮·林德，她可能是夜鶯這角色的原型。固然，安徒生喜歡男人抑或女人是學術界爭議未決的問題；夜鶯則人所共知，因能唱出感情豐富的戀歌，成為男性夜裏傾聽的對象。這齣戲中，我讓男女演員平分秋色，而作為一齣老少咸宜的戲，我希望避免提及這個具爭議性的課題。不過，未來的改編，也許會讓兩個男性扮演兩隻夜鶯哩。

據安徒生協會的說法，安徒生童話的傳播，比任何作者的作品都來得廣泛（僅有《聖經》的翻譯語種多於安徒生童話）。中國學生在學校裏讀他的作品，而總的來說，他在中國和日本均已家喻戶曉，大受歡迎。對於一個二百年前誕生於丹麥菲英島小城歐登塞，父親是鞋匠，母親是洗衣婦的人來說，這成績確然不俗。安徒生的抒情作品，為他贏得「菲英島夜鶯」的美名。我希望這齣戲像夜鶯的歌聲一樣，令所有永遠保持一顆年輕的心的人精神振奮。



# A Chinese Story with Universal Themes

David Tse Ka-shing

*The Nightingale* is one of Hans Christian Andersen's most famous Asian stories, the other being *The Emperor's New Clothes*. When the opportunity came to adapt one of them for the Hong Kong Arts Festival, I was drawn to *The Nightingale* because of its yin and yang themes: nature and artifice, love and control, freedom and captivity. This universal story was written in 1843, yet it feels increasingly relevant in our fragmented, materialistic world.

Initially, I thought that the nightingale could be portrayed as a barefoot contemporary dancer and the artificial nightingale as a ballerina wearing tight ballet shoes. Since these two characters are from China and Japan, I also wanted Beijing Opera and Kabuki to influence the choreography. During workshops in London, I discovered that high heels conveyed the same idea as ballet shoes — both transform the wearer into an artificially unstable woman in need of male support. The connection with female foot binding in ancient China became apparent. A quest to find a suitable physical theatre style directly affected the writing and allowed me to introduce an infamous chapter of Chinese history to the original story.

John Wong's video highlights the different worlds of the two nightingales while Kung Chi-shing's original music supports both the choreography by Yuen Wai-mei and the songs. During workshops in London, I was keen to explore shadow play lit by Douglas Kuhrt and puppetry to tell the story since the nightingale sings principally at night. The challenge for the set designer, Sigyn Stenqvist, was how to unify these disparate elements: video, high heels, shadow puppetry, the ancient court of the imperial palace, and the ultimate triumph of nature over artifice without using too much chinoiserie.

This is the first time the Yellow Earth Theatre (YET) has collaborated with the Hong Kong Arts Festival and the Chung Ying Theatre (with whom I worked as a freelance actor on *Cross-mopolitan*). A British Chinese bilingual adaptation of a Danish Asian story feels a suitably fitting project! Andersen wrote his story during the height of chinoiserie, when Europeans viewed China as the mysterious east full of magic and exotica. This pernicious attitude continues to this day — see where Spielberg set the beginning of *Gremlins*. Indeed, *Nattergalen* (*The Nightingale*) was written by Andersen in two days after an inspiring visit to the Chinese buildings in the Tivoli Gardens, Copenhagen.



My adaptation is one way of reclaiming that past so that a modern Asian sensibility can be brought to bear on the story, for example in the original the Emperor's palace was made entirely of porcelain, whereas I have set it inside the walls of the Forbidden City. YET is committed to creating multicultural theatre that improves global understanding, and I hope this opportunity for the UK and Hong Kong artists to work together will encourage further dialogue and exchange.

During the writing of *Nattergalen*, Andersen was infatuated with the famous Swedish singer, Jenny Lind, who was probably the inspiration for the character of the nightingale. However, Andersen's sexuality is a moot point amongst academics, and nightingales are celebrated for the rich love-song of the male heard chiefly at night. For this production, I wanted to have an equal mix of men and women in the cast, and as a family show, I wanted to avoid raising this controversial subject. However, future revivals may well have male actors playing the two nightingales.

According to the Hans Christian Andersen Foundation, his stories have become more widespread than any other author (only the Bible has been translated into more languages). He is read by Chinese students in school and, on the whole, is well-known and appreciated in China and Japan. Not bad for someone born 200 years ago in the small Danish town of Odense on the Island of Funen, the son of a shoemaker and a washerwoman. Andersen's lyrical writing has earned him the title of 'The Nightingale from Funen', and I hope this production will sing to the spirits of all who are young at heart.





## 安徒生 (1805-1875)

2005年是世界著名童話作家安徒生誕辰二百周年。

安徒生生於丹麥歐登塞，父親是一名窮鞋匠。他童年沒有受過什麼教育，且患上癲癇症。在父母的鼓勵下，他自己編寫童話，並製作木偶戲。由此開始他那巨大的影響力……

安徒生以超過一百五十個童話故事聞名於世，它們不僅為兒童所喜，也為成人所愛。安徒生常常用口語化的風格講故事，但背後卻有複雜的道德寓意。他筆下的很多人物，都是在經歷了痛苦和衝突之後獲得幸福。

在他為人喜愛的故事中，最為世界各地兒童和成人讀者所津津樂道的，莫過於《美人魚》、《醜小鴨》、《夜鶯》和《皇帝的新衣》等。

## Hans Christian Andersen (1805-1875)

In 2005 the world will celebrate the bicentenary of the birth of one of the most celebrated and favourite of children's authors, Hans Christian Andersen.

Hans Christian Andersen was born in Odense, Denmark to a poor shoemaker's family. As a child he received little education and suffered from hysterical attacks that were diagnosed as epilepsy. Encouraged by his parents he composed his own fairy tales and arranged puppet theatre shows. And so began his rich legacy ....

Most famous for his more than 150 fairy stories, which were not meant merely for children but for adults as well, Andersen frequently used a colloquial style that disguised the sophisticated moral teachings of his tales. Many of Andersen's fairy stories depict characters who gain happiness in life after suffering and conflicts.

Of his most well-loved stories *The Little Mermaid*, *The Ugly Duckling*, *The Nightingale* and *The Emperor's New Clothes* have charmed and delighted children and adults around the world.



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work-in-progress, in association with  
Half Moon YPT, London

## 黃土地劇團

黃土地劇團成立於1995年，由五位東亞表演者創辦。劇團慣以東亞的觀點，探討各種普遍性主題，以融合東西方戲劇技巧的演出，頌揚多元文化。劇團的劇目，既有新作品，也有對經典的重新闡釋，但都着重探討當代經驗與多元文化遺產之間的關係。黃土地劇團還開設教育工作坊、駐團藝術家和社區項目，作為其外展活動。

## Yellow Earth Theatre

Yellow Earth Theatre was founded by five East Asian performers in 1995. The company produces work that explores universal themes from an East Asian perspective, celebrating cultural diversity through an integration of theatre skills from the East and the West. The range of work covers both new writing and the reinterpretation of classics, with an emphasis on exploring the links between contemporary experience and multicultural heritage. The company also runs educational workshops, residencies and community projects as part of its outreach programme.



## 中英劇團

中英劇團成立於1979年，最初是英國文化協會的附屬組織，1982年正式註冊成為非牟利獨立團體，現由香港藝術發展局資助。中英劇團為本地最資深的職業劇團之一，在藝術、行政和技術範疇都為業界及社會人士所認同。

中英劇團於現任藝術總監古天農帶領下，除了致力發展原創劇及培育本地新進劇作家，每年亦會製作不同類型的演出，讓劇團在藝術探索和文化交流上，向普羅大眾推介高質素和具國際視野的劇目。此外，中英劇團亦積極開拓資源，使藝術理想的追求可享有更大的自主權。

## Chung Ying Theatre

Established in 1979, Chung Ying Theatre was a subsidiary organisation under the British Council, and became a non-profit making independent organisation in 1982. The company is currently subsidised by the Hong Kong Arts Development Council. As a professional theatre organisation in Hong Kong, the artistic, administrative and technical capacity of Chung Ying is highly appreciated by both the artistic community and society in general.

Under the leadership of its artistic director, Ko Tin-lung, the company is active in promoting original plays as one of its missions. Chung Ying has been conducting 'Play Ground' and 'Play-In-Progress' projects to offer young playwrights opportunities and occasions for experimentation. Through producing different genres of work, Chung Ying is dedicated to promoting superior quality plays for their audiences. The company endeavours to explore new development resources in order to achieve greater autonomy in pursuing its artistic goals.



## 謝家聲

導演／編劇

謝家聲修讀法律，後在英國羅斯·布魯福德學院學習戲劇表演；曾擔任萊斯特海馬克特劇場導演，並當隨李少華、及在參與《蝴蝶君》演出期間隨關鴻鈞學習京劇造手。在東亞形體戲劇的啟發下，1995年他成為黃土地劇團藝術總監。其他工作包括：參與中英劇團《咖哩盆菜釀薯條》的演出、於香港演藝學院任教，以及在英國廣播公司第四台推出開拓性的連續劇《外賣餐館以外》，探討英國華裔的生活。

2004年，他奪得「乘風」藝術成就獎，並參加在大英圖書館舉行的「倫敦偉大的一天」展覽。黃土地劇團亦奪得首屆的明珠獎。

他為黃土地劇團執導的作品包括《夜鶯》、《58》、《朋友》、《李爾的女兒們》、《羅生門》、《為贏而玩》（獲塞恩斯伯里百貨商店與蘇豪劇場合辦的「結帳」獎）、《新界》（獲《出街》雜誌評論家獎）及《西藏侵襲》；在丹麥加德斯賈克特劇院執導《動物農莊》；在波爾卡劇院執導《健介的王國》；在萊斯特海馬克特劇場執導《睡美人之屋》和《鐵路與舞》；以及為國家青年音樂劇場工作坊執導的音樂劇《木蘭》。謝家聲也是演員、作家、導師和節目主持人。

## David Tse Ka-shing

Director / Script Writer

David Tse Ka-shing read law before training as an actor, at Rose Bruford College, and a director, at the Leicester Haymarket Theatre. He studied Beijing Opera movement with Lee Siu-wah and during a production for *M Butterfly* with Jamie Guan. Inspired by East Asian physical theatre, Tse became Artistic Director of Yellow Earth Theatre (YET) in 1995. His freelance work includes acting for Chung Ying (*Cross-mopolitan*), teaching at the Hong Kong Academy for Performing Arts and presenting a groundbreaking series on BBC Radio 4 exploring British-born Chinese lives: *Beyond the Takeaway*.

In 2004, Tse received the Windrush Award for Arts Achievement and was part of an historic arts group photo at the British Library, *A Great Day in London*. YET received the inaugural Pearl Award for Creative Endeavour in 2004.

For YET, Tse has staged *The Nightingale*, *58*, *Friends*, *Lear's Daughters*, *Rashomon*, *Play to Win* (winner of the Sainsbury's Checkout Award with the Soho Theatre), *New Territories* (Time Out Critics' Choice) and *Tibetan Inroads*. His freelance directing includes *Animal Farm* at Gadesjacket Theatre, Denmark; *Kensuke's Kingdom* at Polka Theatre; *House of Sleeping Beauties* and *Dance & the Railroad* at the Leicester Haymarket; and a LAB workshop of *Mulan* for the National Youth Music Theatre. Tse also freelances as an actor, writer, teacher and presenter.



## 古天農

戲劇顧問

古天農自1993年出任中英劇團藝術總監至今，先後執導多齣劇作，包括《留守太平間》(首演、重演及日本演出)、《係嘅特首》及《咖喱盆菜釀薯條》；演出《香港電影第一Take——黎民偉·開麥拉!》及《幸遇先生蔡》。

除了中英劇團，他亦為香港戲劇協會執導《承受清風》及演出《金池塘》，於香港中文大學《中大人家》擔任導演，以及主持香港電台電視節目《頭條新聞》。他曾榮獲1991年香港藝術家年獎之舞台導演獎、1994年香港戲劇協會十年傑出成就獎，以及於1995年憑《芳草校園》獲第四屆香港舞台劇獎最佳導演(喜劇／鬧劇)獎。

## Ko Tin-lung

Dramaturge

As Artistic Director of the Chung Ying Theatre Company since 1993, Ko Tin-lung has written and directed numerous productions, including *Alive in the Mortuary* (Premiere, Re-run, Third-run and the Japan performance), *Hong Kong Mansion is Falling Down* and *Cross-mopolitan*. He has also appeared in *Action! Mr Lai!* and *What a Blissful Encounter, Mr Ts'ai*.

Apart from working with Chung Ying, Ko has directed *Inherit the Wind* for the Hong Kong Federation of Drama Societies and *Of Phoenix Lineage* for the Chinese University of Hong Kong. He has also performed in the Hong Kong Federation of Drama Societies' *On Golden Pond* and is one of the hosts for *Headliner* on Radio Television Hong Kong TV.

Ko Tin-lung has received a number of awards including the Stage Director of the Year Award from the Hong Kong Artists Guild in 1991 and the Ten Years Outstanding Achievement Award from the Hong Kong Federation of Drama Societies in 1994. He was also awarded the Best Director (Comedy/Farce) at the 4th Hong Kong Drama Awards for his work on *The School and I*.





## 龔志成

作曲／音響設計

龔志成於美國研習古典音樂及作曲，老師包括著名作曲家George Crumb及Allen Trubitt。他1987年與彼德小話組成盒子樂隊，創作了一系列音樂劇場作品。過去十年，龔志成的作品包括電影配樂及音樂劇場創作，包括《行行重行行》、《浮橋》、《迷走都市》及《M園》。他擅用不同音樂風格和劇場元素表達現代都市人複雜而矛盾的內心情感。

另外龔氏曾為多個舞蹈團和劇團創作音樂，出版的唱片有《盒子返屋企》、《行行重行行》、《水深5x6》和《Blue Silence / Fish Dreams》。過往十多年，他透過不同的音樂風格、即興創作和戲劇藝術的實驗，以不同音樂與電子樂器的可能性來發展他的音樂理想。

## Kung Chi-shing

Composer / Sound Designer

Born and raised in Hong Kong, Kung Chi-shing studied classical music and composition in the US. Returning to Hong Kong in the mid-1980s, Kung founded the seminal music and performance group BOX, with Peter Stuart. As a composer and performer, Kung focuses on experimentation with different formats including pop, classical and improvisational music and theatre art.

Since 1996 he has created, composed and staged four full-length music theatre pieces: *Destiny Travels Limited*, *The Floating Bridge*, *City Inside a Broken Sky* and *M Garden*. He has composed music for original productions by the Toronto Dance Theatre, City Contemporary Dance Company, Hong Kong Ballet, Chung Ying Theatre Company, and Taipei Dance Forum, among others.

He has performed his music in productions locally and in Taiwan, Japan, Cuba, Tashkent, New York, London, Berlin and Venice. Kung's recordings on CD include *Destiny Travels Limited*, *Blue Silence/Fish Dreams*, *Box Go Home* and *The Box: Full Fathom Five*.

## 薛真·史坦基斯

佈景及服裝設計

薛真·史坦基斯大學時修讀美術，再於聖馬丁中央學院修讀舞台設計，曾為黃土地劇團的作品《58》和《李爾的女兒們》設計燈光。

她最近的設計作品包括《給大馬士革》(斯德哥爾摩卡奧斯劇場)、《動物農莊》(丹麥加德斯賈克特劇院)、《Out of Our Heads》(抒情劇院，並在英國巡演)、《連線》與《越位》(和合舞團)、《愛及其他童話》(猩紅劇場，並在英國及國際巡演)、《克瓦德拉特120號》(斯德哥爾摩即興劇場)，又為皇家阿爾拔劇院的《倫敦另類髮展》設計服裝。

## Sigyn Stenqvist

Set and Costume Designer

Sigyn Stenqvist has worked with the Yellow Earth Theatre on *58* and *Lear's Daughters*.

Her other recent design work includes *To Damascus* for the Kaos Theatre, Stockholm; *Animal Farm* for Gadesjakket, Denmark; *Out of Our Heads* for the Lyric Theatre and UK tour; *Wired* and *Off Side* with the Combination Dance Company; *Love and Other Fairytales* for the Scarlet Theatre, UK and international tour; *120 Kvaderat* for Stockholm's Impro Theatre and costumes for the *London Alternative Hairshow* at the Royal Albert Hall.

Stenqvist studied theatre design at Central St Martin's College and has a previous degree in Fine Art.



© Cheung Chi-wai

## 楊惠美

編舞／舞者

楊惠美1990年於香港演藝學院畢業，獲沙田扶輪社獎學金赴美留學，後獲美國愛荷華大學舞蹈藝術碩士，並為註冊瑜伽導師。

她1996年與陳敏兒創立雙妹嘜舞蹈劇場，獲邀參加亞洲多個舞蹈節如1998年本地之「各自各舞蹈節」、東京「世界舞蹈2000」國際舞蹈節、韓國漢城國際舞蹈節及2001年台北皇冠藝術節。

楊惠美個人創作包括2000年香港藝術節委約作品《五種靜默》及為城市當代舞蹈團節目「脫衣秀」之《上流、下流》，更憑此作品榮獲香港舞蹈聯盟頒發2001年香港舞蹈年獎。同年以獨舞《水袖的探戈》隨小亞細亞舞蹈網於墨爾本、台北、東京、大阪及漢城巡迴演出，並於2002及2003年之丹麥萬象藝術節和2003年菲律賓國際女性劇場藝術節演出。她的近期作品包括《心花·怒放》、《女巫之歌》及舞蹈錄像《愛未》。她為2003年香港傑出舞蹈藝術家之一。

2004年她於香港新視野藝術節發表獨舞作品《捕捉流水》，2005年憑此作品再次獲香港舞蹈聯盟頒發香港舞蹈年獎。

## Yeung Wai-mei

Choreographer / Dancer

Yeung Wai-mei graduated from the School of Dance of the Hong Kong Academy for Performing Arts in 1990 and received her Masters degree at the University of Iowa, US.

She co-founded McMuiMui Dansemble with Abby Chan in 1996, and was then invited to participate in the 1998 Hong Kong All Independent Dance Series; the World Dance 2000, Tokyo; the 2000 Seoul International Dance Festival and the 2001 Crown Arts Festival in Taipei.

Yeung's work includes *Alone for a Second*, a work commissioned by 2000 Hong Kong Arts Festival, and *Upstream, Downstream* which won the 2001 Hong Kong Dance Award. In 2001, she toured her solo work *Tango With Water Sleeves* with the Little Asia Dance Exchange Network to Melbourne, Taipei, Tokyo, Osaka and Seoul. Other invitations have included the 2002 and 2003 Asian Image Festival of Copenhagen, Denmark; and the Philippines 2003 International Woman Theatre Festival. At the 2004 Hong Kong New Vision Festival, she presented her solo piece *Spiritual Girl*, for which she has just received the 2005 Hong Kong Dance Alliance Award.

In 2003, she was included in the Hong Kong Dance Hall of Fame, as an outstanding local choreographer.

## 德格拉斯·庫爾特

燈光設計

德格拉斯·庫爾特為黃土地劇團設計燈光的作品包括《58》、《李爾的女兒們》、《羅生門》、《屠夫的皮膚》及《落葉的叮嚀》。

他最近為倫敦各劇團設計燈光的作品則包括《Zipp!》(公爵夫人劇院)、《迷人艾黛》(喜劇劇院)、《家鄉與美女》(抒情劇院)、《無味舞會》(倫敦白廳劇院)及《鐵路與舞》(萊斯特海馬克特劇場)。

除了倫敦，庫爾特也曾為曼城皇家交流劇團的《居所》、溫莎皇家劇院的《得意節目》與《倫敦組曲》、利物浦常民劇團的《鵝媽媽》、西約克郡劇院的《無證公義》及吉爾福德劇院的《愛戀趣事》等設計燈光。

庫爾特曾隨俄羅斯小丑大師斯拉法，巡迴演出《白雪雪》。

## Douglas Kuhrt

Lighting Designer

Douglas Kuhrt has worked with the Yellow Earth Theatre on *58*, *Lear's Daughters*, *Rashomon*, *The Butcher's Skin* and *Whisper of a Leaf Falling*.

His other recent designs for London theatres include *Zipp!* for the Duchess; *Fascinating Aida* for the Comedy; *Home and Beauty* for the Lyric; *The Slow Drag* for the Whitehall; and *The Dance* and *The Railroad* for the Leicester Haymarket.

Outside London he has designed *Habitat* at the Royal Exchange, Manchester; *Party Piece* and *London Suite* at the Theatre Royal, Windsor; *Mother Goose* at the Liverpool Everyman; *Naked Justice* at the West Yorkshire Playhouse and *Funny About Love* at the Guildford Playhouse, among others.

Kuhrt has toured extensively with Slava's *Snowshow*.





## 周偉強

翻譯

周偉強1983年加入中英劇團並開始投身劇場工作，1986至1993年任職演員，1993年入讀香港演藝學院戲劇學院，主修導演，1996年畢業後再加入中英任演員至1998年。

近期執導及翻譯作品包括湛青劇社《愛家婆娘》；執導及演出一條褲製作《人到無求品自高》；執導、翻譯並演出香港音樂劇協會《邊邊正傳》；並參與多個戲劇演出。

周氏現為一條褲製作主席、香港舞台劇獎評審員及香港演藝學院人文學科系兼職講師。

## Chow Wai-keung

Translator

Chow Wai Keung started working in the professional theatre when he joined Chung Ying Theatre in 1983. In 1996 he obtained his BFA (Hons) in Directing from the Hong Kong Academy for Performing Arts.

Recently he has directed and translated *The Odd Couple – Female Version* for Novice Theatre; directed and performed in *Be a Gentleman of No Desire* for Pants Production; directed, translated and performed in *Pippin* for the HK Musical Theatre Federation; and appeared in various theatre productions.

He is the Chairman of Pants Production; a panel member for the Hong Kong Drama Awards and a part-time teacher at the Hong Kong Academy for Performing Arts.

## 郭蕙莊

漁夫妻子／妃子／僕人



郭蕙莊曾就讀英國華威大學，後在山景戲劇藝術學院受訓，曾參與演出的戲劇包括在華威藝術中心演出的《酒神》和《吉卜賽人》、在科克倫劇場演出的《人類的生活》及《其他悲劇》、在行為煽動家劇院演出的《初戀》、在變色龍藝術劇院演出的《凱利的地獄》、參與黃土地劇團的《逃亡者》和《中國派對》之圍讀和在阿科拉劇院演出的《同樣古老的激情》等。她還在多部電影中亮相，包括《西巴林卡》和《枯木》等。

## Nina Kwok

*Fisherwoman / Lady / Servant*

Nina Kwok studied at Warwick University and then trained at Mountview Academy of Theatre Arts. Kwok's theatre credits include *Dionysus* and *Gypsy* at the Warwick Art Centre; *Human Lives* and *Other Tragedies* at the Cochrane Theatre; *First Love* for Act Provocateur; *Kelly's Hell* for Chameleon Arts; *58* for the Yellow Earth Theatre, as well as rehearsal reading of *Fugitives* and *Chinese Party* and *The Same Old Passion* at the Arcola Theatre. She has appeared in several films including *Sibalinka* and *Dead Wood*.

## 廖詠詩

夜鶯／舞者／僕人



廖詠詩先後於香港中文大學獲音樂文學士（榮譽），主修聲樂、香港演藝學院獲深造文憑（戲劇），主修表演、及英國福德表演學校獲專業文憑，主修音樂劇。先後考獲倫敦聖三一音樂學院 L.T.C.L.（聲樂）及英國皇家音樂學院八級聲樂證書。聲樂師隨陳少君女士及塞里斯·德弗里爾。

## Fiona Liu

*Nightingale / Dancer / Servant*

Fiona Liu graduated in musical theatre from the Guildford School of Acting, UK, in 2003. She obtained a BA (Hons) in Music (vocal) from the Chinese University of Hong Kong and an Advanced Diploma in Drama from the Hong Kong Academy for Performing Arts. Liu passed the Trinity College London LTCL in Voice Performance and the Associated Board of the Royal Schools of Music (Grade 8), Singing with Distinction, having studied with Chan Siu-kwan and Ceris Deverill. Her recent credits include *Man of La Mancha*, *Jack the Ripper: The Musical* and *A Little Night Music*.



## 凌智豪

承相

凌智豪畢業於香港演藝學院戲劇學院，主修表演。2003年9月加入中英劇團擔任全職演員，演出作品包括中英劇團《火之鳥》、《男人老狗之狗唔狗得起》（首演及「甲申版」）、《架勢堂》、《係嘅特首》（兼任副導演）、《雪夜頌》、《香港電影第一Take——黎民偉·開麥拉!》、《十一隻貓》、《靈機一觸》；香港演藝學院《情敵》、《家》、《情迷老闆娘》，並憑《情迷老闆娘》獲提名2000年香港舞台劇獎最佳男配角獎；以及四人編幫《好好心·分分手》等。凌智豪亦為自作業劇團創辦人之一，曾參演該團之創作《狂人日記》。

## Michael Ning

Chamberlain

Michael Ning graduated from the Hong Kong Academy for Performing Arts (APA), majoring in Acting, and joined the Chung Ying Theatre as a full-time actor in September 2003. He has performed in a number of productions including Chung Ying's *The Phoenix, Men & Dogs* (Premiere and 2004 Version), *Kung Fu Clan*, *Hong Kong Mansion is Falling Down* (also as Assistant Director), *When Snow Falls, Action! Mr Lai!*, *Eleven Cats and A Knack Click*, and *The Rival, Family and Mirandarina* for the APA.

In *Mirandarina* Michael Ning was nominated for the Best Supporting Actor (Comedy/Farce) at the 2000 Hong Kong Drama Awards. As one of the founders of the Ji Jok Yip Theatre Company, he appeared in its debut production of *The Diary of a Madman*.



## 陳康

漁夫／死神／太監／侍衛

陳康2001年畢業於香港演藝學院，主修表演。畢業後，他從事各種戲劇工作，包括前台、後台、學校巡演、導演，但主要是當演員。他最近完成了兩部戲《背叛》和《安提戈涅》。

## Johnny Tan

Fisherman / Death / Eunuch / Guard

Johnny Tan graduated from the Hong Kong Academy for Performing Arts in 2001 having majored in Acting. Since then he has taken on a range of theatrical jobs including front stage, back stage, school touring, directing, but mostly acting. Recently he has completed two shows *Betrayal* and *Antigone*.



## 胡樹健

動作指導／皇上

胡樹健生於香港新界，在倫敦蘇豪區長大。十歲開始習武和學雜技。1988年他代表英國參加中國的國際武術大賽，獲得一枚金牌和兩枚銅牌。

他曾在倫敦市政廳音樂戲劇學校受訓三年，是黃土地劇團的創團成員之一。此後，他參加眾多戲劇、電視和電影的演出，最近參與演出的電影是佳·烈治的新片《左輪手槍》。

## Tom Wu

*Emperor*

Tom Wu was born in the New Territories, Hong Kong, and grew up in London's Soho. At the age of 10 he began practising martial arts and acrobatics. In 1988 he competed for Britain at China's International Wu-shu (Martial Arts) Tournament and was awarded a Gold and two Bronze Medals.

Wu trained at the Guildhall School of Music and Drama for three years, and is a founder member of the Yellow Earth Theatre. He has performed in many theatre productions, television and feature films, most recently in Guy Ritchie's forthcoming movie *Revolver*.



## 湯川香繪

廚房女工／機械夜鶯／皇后

湯川曾在英國BRIT表演藝術學校受訓。她最近參加的舞台表演包括在愛丁堡國王劇院演出的《阿拉丁》(Qdos製作)、在皇家宮廷劇院演出的《舊袋》、在蘇豪劇場演出的《朋友》、在半月劇場和波爾卡劇院演出的《又咩又咩的黃狗》、在貝爾法斯特歌劇院和奧爾巴尼劇院演出的《源於玻璃》。

湯川近期參與的銀幕演出包括柯里廣告、特拉維斯音樂錄像《《美麗職業》》、英國廣播公司電台一台宣傳廣告和T-Mobile廣告，以及擔任美國有線新聞網和探索頻道的旁白。

場刊中譯：黃燦然

## Kae Yukawa

*Maid / Artificial Nightingale / Empress*

Kae Yukawa trained at BRIT School for Performing Arts. Her recent stage credits include *Aladdin* at King's Theatre, Edinburgh with Qdos Productions; *Old Bags* at the Royal Court; *Friends* at the Soho Theatre with the Yellow Earth Theatre; *Baa Moo Yellow Dog* at the Half Moon and the Polka Theatres; *Born of Glass* at the Lyric Theatre, Belfast, and the Albany Theatre.

Yukawa's recent screen credits include a Curry's commercial; Travis Music Video (*Beautiful Occupation*); BBC Radio One Station Identification and a T-Mobile Commercial, as well as voice-over credits for Ant Energy for CNN and the Discovery Channel.



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# 節目表 Programme Calendar

節目詳情，請瀏覽 [www.hk.artsfestival.org](http://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 ◆ 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 ExxonMobil Vision – The Fresh Air Brass Quintet	8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio
			8:00 莉拉·唐絲 Lila Downs
8:00 魏松與香港管弦樂團 Wei Song with HKPO	7:30 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》 ExxonMobil 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		
	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
8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band		+ 7:45 兩極室樂團 Ensemble Antipodes	
	7:30	◆ 7:45	
	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	
	2:30/ 7:30	◆ 7:45	
	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		<b>藝術講座 Festival Talks</b> 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 <b>示範講座 Lecture Demonstrations</b> 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 <b>音樂會前講座 Pre-concert Talks</b> 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 <b>工作坊 Workshops</b> 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 <b>展覽 Exhibitions</b> 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 <b>展覽導賞團 Exhibition Guided Tours</b> 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 <b>沙龍 Salon Sessions</b> 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 <b>特別節目 Special Programmes</b> 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	
洛桑貝微芭蕾舞團 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		<b>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</b> For details please refer to our booklet of Festival Plus or Festival Website			