

33rd



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

Poncho Sanchez

Latin Jazz Band

龐曹·桑切斯
拉丁爵士樂團



CATHAY PACIFIC
國泰航空公司



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



Poncho Sanchez

Latin Jazz Band

龐曹·桑切斯
拉丁爵士樂團

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

香港文化中心音樂廳
Concert Hall,
Hong Kong Cultural Centre
17 - 18.3.2005



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.

樂團成員

康加鼓及樂隊領班
鋼琴及音樂總監
蒂姆巴爾鼓
低音大提琴
小手鼓及古巴六弦結他
薩克斯管及長笛
小號及翼號
長號
中音薩克斯管

龐曹·桑切斯
戴維·托里斯
喬治·奧爾蒂斯
托尼·班特
薩爾·瓦斯克斯
史葛·馬田
塞拉芬·埃格拉
弗朗西斯科·托里斯
戴維·厄克迪

技術監督
經理人

拉利·桑切斯
占姆·卡西爾

Band Members

Congas and Band Leader
Piano and Musical Director
Timbales
Bass
Bongos / Trés
Saxophones / Flute
Trumpet / Flugelhorn
Trombone
Baritone Saxophone

Poncho Sanchez
David Torres
George Ortiz
Tony Banda
Sal Vasquez
Scott Martin
Serafin Aguilar
Francisco Torres
David Urquidi

Technical Manager
Artist Manager

Larry Sanchez
Jim Cassell

17.3.2005 (四Thur)

演後藝人談 Meet-the-Artist (Post-Performance)

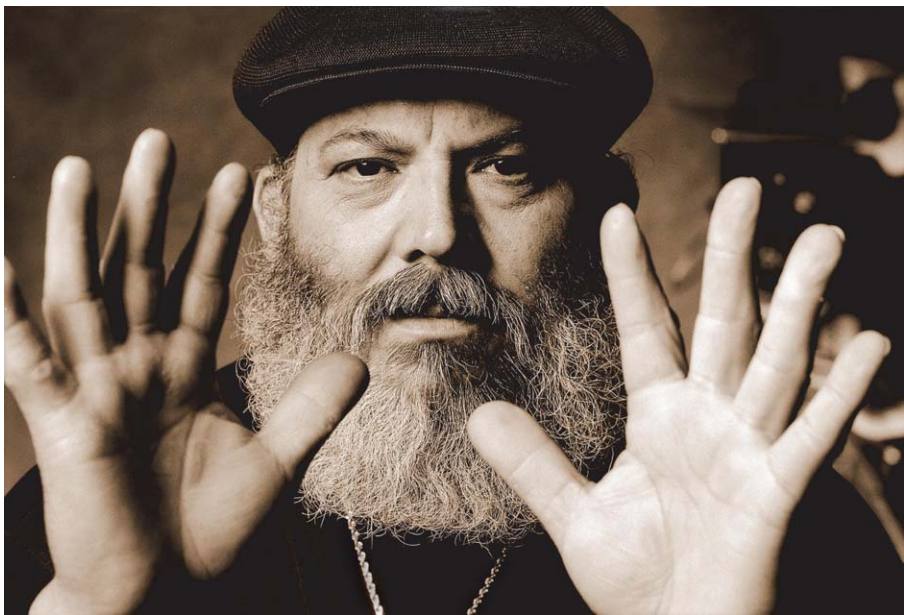
歡迎觀眾演出後留步，與龐曹·桑切斯見面

If you would like to meet Poncho Sanchez, please stay behind in the auditorium after the performance

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龐曹·桑切斯

龐曹·桑切斯在南加州長大，深受諸如狄托·普恩特、狄托·盧迪格斯、馬奇托、蒙戈·桑塔瑪利亞及卡爾·傑德的熱帶拉丁音樂，以至節奏藍調等每天霸佔大氣電波的音樂所影響。

二十世紀六十年代，桑切斯還是一個十來歲的少年，家中聽慣哥哥姐姐大玩節拍強勁的薩爾薩音樂，出外則加入附近社區的樂隊擔任歌手，演奏節奏藍調及搖滾樂，特別擅長模仿著名歌手占士·布朗。桑切斯及後迷上康加鼓，銳意發展自己的「非洲—古巴音樂」節奏風格。

1975年，桑切斯碰上改變他生命的機遇：電顫琴手卡爾·傑德那享負盛名的拉丁爵士樂隊邀請他加入。桑切斯回想起和傑德一起的歲月時說：「我感到十分自豪，十分有份量，而我多麼想和傑德同場演出！對我來說，那是榮譽，可說是美夢成真！」他接着說：「蒙戈·桑塔瑪利亞一直都是我最喜歡的康加鼓手，所以我仿效他的打法；他的鼓強勁有力，態度認真，每一場和傑德同場的演奏會中，我都懷着一樣的態度。」

二十多年來，桑切斯成為全世界最成功的拉丁爵士樂隊領班之一，欣然接受演繹拉丁風格的重要角色。為世界引介拉丁音樂的他年來獲獎無數，包括1999年憑《Latin Soul》獲頒格林美獎及Billboard音樂大獎。過去兩年，他先後亮相《爵士時代雜誌》和《爵士教育學報》（國際爵士教育協會出版之期刊），成為封面人物。樂隊以他為首推出的二十一張專輯，已令他晉身藝術水準最穩定的世界知名爵士樂手行列。其巡迴演出的足跡遍及美國、日本，以至歐洲。



Poncho Sanchez

Growing up in southern California, Poncho Sanchez was nurtured by the twin musical influences of tropical Latin music, including Tito Puente, Tito Rodriguez, Machito, Mongo Santamaria and Cal Tjader; and the Rhythm and Blues (R&B) sounds that dominated the radio airwaves of the day.

As a teenager in the 1960s he was a singer in a neighbourhood band that played R&B and rock 'n' roll material; his speciality being a flashy imitation of James Brown. Meanwhile at home he was hearing the strong rhythms of salsa in the music played by his older brothers and sisters. Later Sanchez became fascinated with conga drumming and was determined to make the Afro-Cuban rhythmic style his own.

The chance of a lifetime came along in 1975 when he was asked to join vibraphonist Cal Tjader's popular Latin jazz group. "I was very proud and I was so much into being with Cal, it was an honour – a dream come true for me," he recalls of his years with Tjader. "Mongo [Santamaria] had always been my favourite conga drummer, so I approached it in the way Mongo would have. He played strong and hard and very seriously. I went into every gig with Cal with that in mind."

Now with over two decades as one of the most successful Latin jazz band leaders in the world, Poncho Sanchez has gracefully accepted the role as one of the cherished idiom's most important practitioners. A worthy ambassador for Latin music, he had racked up an array of awards including a Grammy and *Billboard* Awards in 1999 for his excellent *Latin Soul* CD.

In the past two years, his now famous visage has graced the covers of such publications as *Jazz Times* and *Jazz Education Journal*, the prestigious journal of the International Association for Jazz Education. His 21 albums as a leader, including 19 for Concord Picante, have established him as the most artistically consistent and popular Latin jazz artists in the world, bar none. His touring schedule takes him from coast-to-coast in the US and from Japan to Europe.



硬橋硬馬的 節拍樂聖

安妮瑪莉·伊雲斯

如果他們不是聽到離座手舞足蹈，他們也一定在骨子裏興奮難耐！——這是龐曹·桑切斯向香港觀眾作出的保證。這兩晚，他和他的樂隊會為大家獻上火辣辣、頂呱呱、扣人心弦的拉丁爵士樂及薩爾薩音樂。

桑切斯原籍德州拉雷多，家中十一兄弟姐妹中排行最幼。「我聽了哥哥和姐姐那些拉丁薩爾薩及爵士傳奇樂手（大部份來自紐約）的唱片之後，強勁的節拍感驅使我後來玩上康加鼓和蒂姆巴爾鼓。那是我十三歲讀中三時的事。」

說到影響桑切斯的樂人，他提及電顫琴手卡爾·傑德。1975年，他已經是傑德樂隊的樂手。當年，傑德樂隊的康加鼓手正要離隊，桑切斯抓緊這個機會，加入了樂隊。兩人的關係一直維持到七年後傑德逝世。

時至今日，桑切斯已是全世界最忙碌的拉丁爵士樂隊領班之一，熱情的聽眾，讓他的表演足跡遍及美國，以至亞洲各地。表面看來，頻密的演出足以令他身心俱疲，但他從聽眾身上獲得很大的樂趣。

他說：「我們從聽眾那裏得回來的，是一種natural high（自然亢奮），令我們所有人都深感興奮。我們釋放出和從聽眾收回來的能量，令我們感覺良好，讓我們的演奏更上一層樓。」

桑切斯的演出有力而感性；據其自述，那歸功於他能活用不同的音樂風格，包括一種叫做「布加魯」——由喬·古巴等紐約樂手首倡的拉丁樂和搖滾樂混合體。

桑切斯說：「我惟一懂得的演出方法就是強勁有力，當然也要有感覺。不過，今天我年紀大了，人學精了，我學懂做樂隊領班；即是說，我要和聽眾打交道，要和他們說話，感受他們的感受，我現在也比以前多唱了歌，人們喜歡這樣。我是一個硬橋硬馬的樂手，但我也是樂隊領班。」

儘管桑切斯已創造出他自身獨特的音樂經驗，但據他稱，奧蒂斯·雷丁、雷·查理斯、小號手迪齊·吉萊斯皮、蒙戈·桑塔瑪利亞及四屆格林美獎得主樂隊領班迪托·普恩特等人，都對他的音樂風格有着深遠影響。

「我音樂的核心源自薩爾薩、拉丁爵士樂和騷靈。我想我演奏的薩爾薩和拉丁音樂已愈來愈流行，因為全世界所有人都能領會和享受這類音樂提供的節拍、感情和能量感。再者，世界各地也愈來愈多拉丁裔人居住。」

對於有機會跟去年六月去世的失明鋼琴師雷·查理斯攜手錄製鐳射唱片，桑切斯深表慶幸：「（跟雷·查理斯合作）當然是我的榮幸，令我好夢成真。我清楚他的音樂和我的可以配合得很好。雷·查理斯喜歡爵士樂和很多其他音樂類型，和他合奏是真正快慰的事，而他對唱片的最終成績也感愜意。」

桑切斯跟其他打蒂姆巴爾鼓、彈低音大提琴、吹小號、吹中音薩克斯管、吹薩克斯管、吹長號、打小手鼓和彈鋼琴的音樂家一起演出，在台上扭動身軀時，常令人想起占士·布朗。

上世紀六十年代，桑切斯還是加州的中學生時，已是布朗的忠實樂迷。當時他是一支樂隊的領隊，於中學舞會和婚禮演出，經常擺出扭腰王布朗的招牌姿勢。桑切斯說：「我從未直接跟布朗談過話，但別人跟我說他十分喜歡我的唱片。」

桑切斯愛上布朗的音樂，直可追溯至他聽哥哥姐姐唱片的少年歲月。他說：「我喜歡五十年代的節奏藍調，尤其鍾愛六十年代的騷靈音樂，那實在太出色了。他們用很多管樂，歌詞表現那時代的思想，編曲也棒。」

香港聽眾享受他們的音樂，但可能比西方聽眾來得含蓄一點。不過，桑切斯很有信心可以令香港人聽到離開座位，手舞足蹈。

「對，我不覺得有多困難，因為我們已慣於為所有人提供節奏、快樂和高質素音樂。無論他們會否站起來手舞足蹈一番，他們骨子裏已在騰雲駕霧哩。」

場刊中譯：朗天

The Man with the Music

Annemarie Evans

If they're not dancing in their seats, they'll be dancing in their heads. That's the promise to Hong Kongers from band leader Poncho Sanchez who'll be serving up two nights of hot, funky and infectious Latin jazz and salsa rhythms.

Sanchez originates from Laredo, Texas, and was the youngest of 11 children. "When I was listening to the records of my brothers and sisters of many great Latin salsa and jazz legends mostly from New York, I was driven to play conga and timbales by the driving rhythms. This was when I was in the 9th grade and 13 years old."

Among his influences he counts vibraphonist Cal Tjader, whose band he played in back in 1975. Tjader's conga player was leaving and Sanchez grabbed the opportunity to play in his band, a relationship that stayed until his idol's death seven years later.

These days Sanchez is one of the busiest Latin Jazz band leaders in the world, with a live performance timetable that takes him across the US and out to Asia, to keep his fans happy. His schedule looks exhausting on paper, but Sanchez derives a lot of pleasure from his audience.

"What we get back from the audience is a natural high that makes all of us feel good. The energy we deliver and get back from the audience makes us feel good and play even better," he said.

Sanchez plays hard but sensitively, he says, using a whole variety of influences including boogaloo, a hybrid of Latin and rock that was started by artists including Joe Cuba in New York.

"The only way I know how to play is strong and hard, but sensitive also. But, now that I'm older and wiser I have also learned to be a band leader which means I relate to the audience, talk to them, feel what they are feeling. I also sing a little more now which people like. I am the hard driving player, but also the band leader," Sanchez said.

While Sanchez has created a unique musical experience of his own, he says Otis Redding, Ray Charles, big-cheeked trumpet player Dizzy Gillespie, conguero Mongo Santamaria and four-times Grammy award-winning band leader Tito Puente, have all had a role in helping to create the sounds of his band.

"The core of my music comes from salsa, Latin jazz and soul. I think salsa and the Latin music I cover is more and more popular because all people of all countries relate and enjoy the rhythms, feelings and energy this music provides. Also, there are more and more Latin people in all parts of the world today."

Sanchez was delighted to do a joint CD with blind piano player Ray Charles, who died in June last year. "Of course it was an honour and a dream come true [to play with Ray Charles]. I knew his and my music would work very well together and Ray Charles liked Latin as well as many other types of music. It was a real pleasure working with him and he was also happy with the final CD result."

On stage with the other musicians playing timbales, bass, trumpet, baritone sax, saxophone, trombone, bongo and piano, the bearded conga player is renowned for his James Brown moves.

Sanchez has been a keen fan of James Brown since his schooldays in California where he was front man for a band and learned to do the king of funk's hip-swinging moves on stage, while cutting his teeth with sets at weddings and high school dances in the 1960s. "I've never talked to James Brown directly," Sanchez says, "but I have heard from other people that he really likes my CDs."

Sanchez's love of James Brown's music stems from those early days of listening to the records of his brothers and sisters. "I loved the R&B of the 1950s, but especially 1960s Soul music because the music has such a strong groove. They used lots of horns, the words had a lot to say about the times, and great arrangements," he said.

Hong Kong audiences enjoy their music, but are perhaps a little more sedate than concert audiences in the West. Still Sanchez is confident he'll have them out of their seats.

"Yes, I think it will be easy because we give all people great pleasure, rhythm, fun, and high quality with our music. Whether they are up dancing or not, they will be dancing in their heads."



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

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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 ExxonMobil 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 埃克森美孚新視野 – (東主有喜) ExxonMobil Vision – Come Out & Play	
27 Sun							
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 《拜金國際俱樂部》 Material Girls	
9 Wed	8:00 莫扎特安魂曲 The Mozart Requiem					8:00	
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
勒使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana							15/01 《奧塞羅》 Othello
《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			31/01 唱嚮文字 Writing Indie Lyrics
		◆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 ※ 8:00 ※ 13:00 / ※ 8:00 《夜鶯》 The Nightingale ※ 8:00		※ 8:00 ※ 3:00 / ※ 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City	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
遊園劇場 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		◆ 8:00 ◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆ 8:00 ※ 8:00 ※ 3:00 / ※ 8:00 《夜鶯》 The Nightingale ※ 8:00		◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping ※ 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			05/02 品嘗視覺・相・像 Visual Expressions in Indie Art
		◆ 8:00 ◆ 8:00 荷蘭舞蹈劇場 III Nederlands Dans Theater III		香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zheleznova		香港藝術節委約 Commissioned by the Hong Kong Arts Festival	19/02 與貝多芬共舞：九大交響曲 The Nine Symphonies of Beethoven – Master of the Dance
崑劇《長生殿》 Kun Opera The Palace of Eternal Youth							19/02 《今夜歌舞昇平》新上海的音樂文化 Music Culture of Shanghai Revisited
荷蘭舞蹈劇場 III Nederlands Dans Theater III							示範講座 Lecture Demonstrations
							24/02 音樂在挪威：從文化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 香港有冇「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