

33rd



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

*Ballet
Nacional
de España*

西班牙國立舞劇院

總監 荷西·安東尼奧
Director José Antonio



Lufthansa
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香港賽馬會
The Hong Kong Jockey Club



恒生銀行
HANG SENG BANK



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



節目詳情
Programme Details
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演出長約1小時50分鐘，
包括一節中場休息

Running time:
approximately 1 hour and 50 minutes
with one interval

香港文化中心大劇院
Grand Theatre, Hong Kong Cultural
Centre

17 - 20.3.2005

Ballet Nacional de España

西班牙國立舞劇院

總監 荷西·安東尼奧
Director José Antonio

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 PAGES.

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



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荷西·安東尼奧

總監

荷西·安東尼奧生於馬德里，自幼開始習舞，八歲即在布宜諾斯艾利斯登台。1964年他加入瑪莉亞·羅莎舞蹈團，開始他在西班牙的職業舞蹈生涯；一年後加入馬德里安東尼奧芭蕾舞團，成為首席舞者。

安東尼奧的編舞家生涯始於1972年，他與路易莎·阿蘭達創辦自己的剪影芭蕾舞團。1978年西班牙國立舞劇院成立時，他應邀加入，成為該團的主要舞者。

1982年他出任西班牙馬德里芭蕾舞團聯合總監兼首席舞者，三年後重返西班牙國立舞劇院，成為舞團的明星舞者。1986年，他出任西班牙國立舞劇院藝術總監，兩年後舞劇院受聘在紐約大都會歌劇院演出，取得巨大成功，奪得舞評人最佳外國演出獎。

他在西班牙國立舞劇院創作的作品，包括1985年的《迷宮》和《形單影隻》；1986年的《羅梅拉斯》、《鐵匠悲歌》、《卡斯蒂利亞》和《三角帽》；1988年的《跳慣的方登戈舞》、《扎拉班達》和《索萊亞》；1989年的《唐璜》；九十年代的《月亮浪漫曲》、《傳奇》和《卡門》。

荷西·安東尼奧的芭蕾舞曾在世界各地演出，近年他與基洛夫劇院、格拉那達藝術節和維羅納劇院合作，編排及製作舞蹈作品。

1997年，他應邀為重開的馬德里皇家劇院，編作了舞蹈作品《短暫人生》，並出任安達盧西亞舞蹈中心和安達盧西亞舞蹈團的總監；同年獲頒國家舞蹈獎。

安東尼奧繼續為不同的舞蹈團創作芭蕾舞，並於2004年成為西班牙國立舞劇院總監。

José Antonio

Director

Born in Madrid, José Antonio began to study dance at a very early age and debuted in Buenos Aires when he was eight years old. His professional career in Spain began in 1964 in the Compañía de María Rosa and a year later he joined the company Antonio y los Ballets de Madrid as the lead dancer.

Antonio's career as a choreographer began in 1972, when he started his own company with Luisa Aranda – Ballet Siluetas. However when the Ballet Nacional de España was founded in 1978, José Antonio was invited to join the company as the leading dancer.

In 1982 he accepted the position of co-director and principal dancer of the Spanish Ballet of Madrid, returning three years later to the Ballet Nacional de España, as the company's star dancer. In 1986 he was appointed to direct the Ballet Nacional de España and two years later the company staged an enormously successful engagement at the Metropolitan Theatre in New York, for which it was awarded the Critics' Prize for the Best Foreign Performance.

His creations for the Ballet Nacional de España include *Laberinto* and *Con mi soledad* in 1985; *Romeras*, *Martinete*, *Castilla* and *El Sombrero de Tres Picos* in 1986; *Fandango de Soler*, *Zarabanda* and *Soleá* in 1988; *Don Juan* in 1989; and *Romance de luna*, *La Leyenda* and *Carmen* during the 1990s.

José Antonio's ballets have been staged around the world; and more recently he has choreographed and produced work with the Kirov Theatre, the Granada Festival and the Teatro di Verona.

In 1997, he was invited to choreograph *La Vida Breve* for the re-opening of Madrid's Royal Theatre. He was also appointed to direct both the Andalusian Dance Centre and the Dance Company of Andalusia, and in the same year 1997, awarded the National Prize for Dance.

José Antonio has continued to choreograph ballets for different companies and in 2004 he became the Director of the Ballet Nacional de España.

西班牙國立舞劇院

西班牙文化部於1978年創立西班牙國立舞劇院，由安東尼奧·加德斯出任藝術總監，致力於重演西班牙編舞家們最具代表性的作品。1980年，安東尼奧·魯伊斯·索爾拿繼任藝術總監，並把自己編作的《三角帽》及《愛情巫師》等列為舞團的表演作品。



La Leyenda © Alberto Prieto

1983年，戲劇及娛樂總務司決定把當時兩個最著名的西班牙舞蹈團體——西班牙國立舞劇院和西班牙古典芭蕾舞團合併，並委任瑪莉亞·德阿維拉出任合併後的舞團總監。她於1986年9月離開舞團時，舞團又再分拆成兩個獨立的芭蕾舞團。

1986年至1993年，荷西·安東尼奧成為西班牙國立舞劇院的藝術總監，並為舞團創作了十七部新作。

1993年，國家舞台表演藝術協會委任了一個藝術總監團，由奧羅拉·龐斯、娜納·洛爾迦和維多利亞·尤根尼亞共同主持。這個新班子，曾推出多位西班牙編舞家的首演作品，包括安東尼奧·卡納萊斯的《呼號》。

1998年，芭蕾舞女星阿伊達·戈梅斯出任藝術總監。在接下來的三年間，西班牙國立舞劇院演出了佛蘭明高組曲《奧里潘多》、荷西·安東尼奧編作的新版《卡門》和安東尼奧·納賈羅編作的《海中仙女》等。2001年3月至2004年6月，埃爾韋拉·安德斯出任西班牙國立舞劇院的藝術總監，重演派拉·洛佩斯的《阿蘭胡茲協奏曲》，並為不少編舞作品作首演，包括安東尼奧·加德斯的《羊泉》。

西班牙國立舞劇院多年來參與的藝術節，包括意大利斯波萊托藝術節、里昂舞蹈雙年展和波哥大拉丁美洲戲劇節等。演出場地更不乏世界最著名劇院，例如紐約大都會歌劇院、倫敦大劇場、東京奧查德音樂廳、倫敦薩德勒泉劇院和柏林國立歌劇院。

西班牙國立舞劇院獲獎無數，包括1988年季度在紐約大都會歌劇院演出期間獲舞評人最佳外國演出獎；1991年獲日本評論家獎；1994年在墨西哥城芭蕾舞藝術劇院獲舞評人最佳演出獎；1999年獲西班牙《國家報》頒發西班牙最佳編舞獎，在西班牙赫雷斯—德拉弗龍特拉佛蘭明高節期間以安東尼奧·加德斯的《羊泉》獲舞評人獎和最觀眾歡迎獎。

荷西·安東尼奧於2004年重返西班牙國立舞劇院，獲文化部委任為總監。

德國漢莎航空公司為西班牙國立舞劇院提供航空服務。
Members of the Ballet Nacional de España are flown in by



Ballet Nacional de España

The Spanish Ministry of Culture created the Ballet Nacional de España in 1978. Its first Artistic Director, Antonio Gades, set about reviving the most representative pieces of Spanish choreographers. In 1980, Antonio Ruiz Soler was appointed Artistic Director incorporating his own choreographies into the repertoire which included *El Sombrero de Tres Picos* and *El Amor Brujo*.



By 1983, the Theatre and Entertainment General Directorate decided to combine the two permanent Spanish dance companies, the Ballet Nacional de España and the Spanish Classical Ballet, entrusting the joint company direction to Maria de Avila. When she left the company in September 1986 it once again became separated into two independent companies.

From 1986 to 1993 José Antonio became the Artistic Director of the Ballet Nacional de España. Under his direction he created 17 new works for the company.

In 1993 the National Institute for the Performing Scenic Arts, appointed an Artistic Direction team coordinated by Aurora Pons, Nana Lorca and Victoria Eugenia. This new team premiered works by Spanish choreographers including *Grito* by Antonio Canales.

The ballerina Aida Gómez was appointed as Artistic Director in 1998. For the next three years the company produced the flamenco suite *Oripandó*; a new version of the mythical *Carmen* created by José Antonio and *Nereidas* by Antonio Najarro among other works. From March 2001 to June 2004, with Elvira Andrés as Artistic Director, Ballet Nacional de España restored *Concierto de Aranjuez* by Pilar López and premiered several choreographies including *Fuenteovejuna* by Antonio Gades.

Over the years the Ballet Nacional de España has participated in various festivals including the Spoleto, the Lyon Biennial and the Bogota Latin-America Theatre Festival. It has also appeared at the world's most important theatres such as the Metropolitan Opera in New York, the London Coliseum, Tokyo's Orchard Hall, London's Sadler's Wells and Staatsoper Unter den Linden in Berlin.

The company has received many awards which include the Critics' Prize for the Best Foreign performance during the 1988 season at the New York Metropolitan; the Japanese Critics' Prize in 1991; the Critics' Prize for the Best Spectacle at the Bellas Artes Theatre in Mexico City in 1994; a prize awarded by the Spanish newspaper, *El País* (Tentaciones), for Spain's Best Choreography in 1999, and the Critics' and Audience Prizes at the VI Festival de Flamenco de Jerez de la Frontera, Spain, for *Fuenteovejuna* by Antonio Gades.

In 2004 José Antonio returned as Director to the BNE by appointment of the Ministry of Culture.



Grito © Fernando Marcos

呼號

編舞
音樂

安東尼奧·卡納萊斯
荷西·班德拉
荷西·卡洛斯·戈梅斯
荷西·希梅內斯

閃

編舞
音樂

荷西·安東尼奧
查諾·多明格茲

塔蘭托(難捨難離)

編舞
音樂

安東尼奧·卡納萊斯
荷西·希梅內斯

— 中場休息十五分鐘 —

傳奇

編舞
音樂

隆德尼亞及歡愉調
方當果舞曲的夢幻

荷西·安東尼奧
荷西·安東尼奧·羅德里格茲
胡安·雷克納
拉斐爾·馬尼內利



La Leyenda © Alberto Prieto

Grito

Choreographer
Music

Antonio Canales
José M^a Bandera
José Carlos Gómez
José Jiménez 'El Viejin'

Malunó

Choreographer
Music

José Antonio
Chano Domínguez

Taranto (Ni contigo ni sin ti)

Choreographer
Music

Antonio Canales
José Jiménez 'El Viejin'

– 15 minute interval –

La Leyenda

Choreographer
Music

Rondeña and Alegrías
Embrujo del Fandango

José Antonio
José Antonio Rodríguez
Juan Requena
Rafael Marinelli

呼號

編舞
音樂

安東尼奧·卡納萊斯
荷西·班達拉
荷西·卡洛斯·戈梅斯
荷西·希梅尼斯
沙治奧·斯皮內利
佩德羅·莫雷諾
安娜·拉科馬
岡薩雷斯
加拉多

燈光設計
服裝設計
服裝製作

舞鞋

舞者

歡愉調

艾絲特·胡拉多

孤調

弗蘭·貝拉斯科、
馬里亞諾·貝納爾、克里斯蒂安·盧扎諾

女舞者

莎拉·阿爾康、克里絲蒂娜·戈梅斯、
艾斯米拉達·古蒂爾雷茲、阿茲森娜·休伊多布羅、
塔瑪拉·洛佩茲、弗里達·馬德奧、
艾絲特爾拉·昆坦納、安佩羅·魯伊斯、佩涅洛佩·桑切斯
荷西·曼紐爾·布佐、弗蘭斯高·賈維亞·卡羅巴洛、
占姆·卡瓦、塞爾希奧·加西亞、戴維·加西亞、
荷西·曼紐爾·加西亞、艾華度·馬丁尼斯、
荷西·梅里洛、喬那坦·米羅、普爾·瓦奎羅

男舞者

樂師

恩里奎·伯馬德茲、喬納森·伯馬德茲、
戴維·塞里杜拉、伊莎貝爾·索托、維森特·蓋羅、
耶索·索托、沙治奧·馬丁內茲、皮德羅·翁蒂維羅斯

1997年12月9日在拉斯帕爾馬斯
佩雷斯·加多斯劇院作世界首演

安東尼奧·卡納萊斯為西班牙國
立舞蹈劇院創作這支芭蕾舞，表
演各種類型的佛蘭明高：斷續
調、孤調、歡愉調和探戈。



Grito © Fernando Marcos

Grito*Choreography**Music***Antonio Canales****José M^a Bandera****José Carlos Gómez****José Jiménez 'El Viejín'****Sergio Spinelli****Pedro Moreno****Ana Lacoma****González****Gallardo***Lighting Design**Costume Design**Costume Production**Shoes***Dancers***Alegrías***Esther Jurado***Soleá***Francisco Velasco, Mariano Bernal****Christian Lozano***Women***Jéssica de Diego, Cristina Gómez, Eva Gonzalo****Esmeralda Gutiérrez, Azucena Huidobro****Tamara López, Frida Madeo, Estrella Quintanar****Amparo Ruiz, Penélope Sánchez***Men***José Manuel Buzón, Francisco Javier Caraballo****Jaime Cava, Sergio García, David García****José Manuel García, Eduardo Martínez****José Merino, Jonatan Miró, Pol Vaquero****Musicians****Enrique Bermúdez, Jonathan Bermúdez****David Cerreduela 'Caracolillo', Isabel Soto****Vicente Gelo, Jesús Soto 'El Almendro'****Sergio Martínez, Pedro Ontiveros**

World Premiere on 9 December 1997 at the Teatro Pérez Galdós, Las Palmas

Antonio Canales created this ballet for the Ballet Nacional de España. The ballet goes briefly through the different types of flamenco: Seguirillas, Soleá, Alegrías and Tangos.

**閃**

編舞

音樂

燈光／服裝設計

服裝製作

舞鞋

舞者

荷西·安東尼奧

查諾·多明格茲

荷西·安東尼奧

佩特拉·波特

Arte y Fyl

米格爾·安赫爾·科爾巴喬

對西班牙人來說，佛蘭明高是心跳和令人振奮的力量，代表着生命的精髓。《閃》是荷西·安東尼奧創作的獨舞作品，其節奏猶如其標題所示，令人屏息。

Malunó

Choreography

Music

Lighting and

Costume Design

Costume Production

Shoes

Dancer

José Antonio

Chano Domínguez

José Antonio

Petra Porter

Arte y Fyl

Miguel Ángel Corbacho

For the Spaniards, flamenco is the heartbeat and stimulating force which represents the very essence of living. *Malunó*, a Romany word which means lightning, is a solo piece created by José Antonio with breathtaking rhythms in keeping with its title.



Taranto © Kazuhiro Yamamoto

塔蘭托 (難捨難離)

編舞

安東尼奧·卡納萊斯

音樂

荷西·希梅尼斯

燈光設計

沙治奧·斯皮內利

服裝設計

佩德羅·莫雷諾

服裝製作

安娜·拉科馬、岡薩雷斯

舞鞋

貝爾特蘭

舞者

克里絲蒂娜·戈梅斯、馬里亞諾·貝納爾

(3月17、19(日場)及20日)

艾絲特·胡拉多、克里斯蒂安·盧扎諾

(3月18及19(夜場)日)

樂師

恩里奎·伯馬德茲、喬納森·伯馬德茲、

戴維·塞里杜拉、維森特·蓋羅、伊莎貝爾·索托、

耶索·索托、沙治奧·馬丁內茲

2003年9月26日於東京奧查德音樂廳作世界首演

《塔蘭托》取自「塔蘭塔」，後者是一種深沉的煤礦歌曲。

塔蘭塔是一種自由型的唱法，摒棄有秩序及連續的節拍。為了在舞蹈中演繹這種特色，《塔蘭托》汲取了塔蘭塔歌唱節奏的裝飾唱腔，再加以調整，成為四拍的節奏段落。這支編作於二十一世紀初，通常有結他伴奏和歌手詠唱的雙人舞，是眾多佛蘭明高中的一支「深舞」。

安東尼奧·卡納萊斯用這支舞來探討一個男人和一個女人的激情。激情的力量把他們拉到一塊，也是同一激情造成他們的衝突並迫使他們分離。

再次，佛蘭明高被用於闡釋生命的語言。

— 中場休息十五分鐘 —

Taranto (Ni contigo ni sin ti)

Choreography

Music

Lighting Design

Costume Design

Costume Production

Shoes

Antonio Canales**José Jiménez 'El Viejín'****Sergio Spinelli****Pedro Moreno****Ana Lacoma and González****Beltrán*****Dancers*****Cristina Gómez and Mariano Bernal**

(17, 19 (matinee) and 20 Mar)

Esther Jurado and Christian Lozano

(18 and 19 (evening) Mar)

Musicians**Enrique Bermúdez, Jonathan Bermúdez****David Cerreduela 'Caracolillo', Vicente Gelo****Isabel Soto, Jesús Soto 'El Almendro'****Sergio Martínez**

World Premiere on 26 September 2003 at the Orchard Hall, Tokyo

Taranto comes from Taranta, a profound song from the mines.

Taranta is a free type of singing, which does not follow a succession of beats in ordered sequences. In order to make it possible to interpret this in dance, the melismata of the Taranta singing rhythms were absorbed and adjusted to four-time rhythmic sequences to produce *Taranto*. This creation at the beginning in the 21st Century, makes this a 'baile hondo' within the varieties of flamenco. It is always accompanied by guitar and singing.

Antonio Canales uses this choreography to explore the passions of a man and a woman. The strength of a passion that drags them together and the conflict of that same passion that forces them apart.

Once again flamenco is used to interpret the language of life.

– 15 minute interval –

傳奇

編舞

音樂

隆德尼亞及歡愉調

方當果舞曲的夢幻

燈光設計

服裝設計

服裝製作

舞鞋

荷西·安東尼奧

荷西·安東尼奧·羅德里格茲

胡安·雷克納

拉裴爾·馬尼內利

胡安·高梅斯·哥尼祖·柏洛馬·干特里拉斯

佩德羅·莫雷諾

‘El Salao’

岡薩雷斯

Arte y Fyl

舞者

女人

不朽者

·引子

·探戈

·方當果舞曲的夢幻

·隆德尼亞

女舞者

男舞者

烏蘇拉·洛佩茲

愛蓮娜·阿迦多

愛蓮娜·阿迦多、全體舞者

烏蘇拉·洛佩茲、愛蓮娜·阿迦多

烏蘇拉·洛佩茲

艾絲特·胡拉多、塔瑪拉·洛佩茲、艾絲特爾拉·昆坦納

馬里亞諾·貝納爾、戴維·加西亞、

克里斯蒂安·盧扎諾、喬那坦·米羅

樂師

結他

佛蘭明高歌手

敲擊

恩里奎·伯馬德茲、喬納森·伯馬德茲、戴維·塞里杜拉

維森特·蓋羅、耶索·索托

沙治奧·加西亞

·孤調

米格爾·安赫爾·科爾巴喬、弗蘭斯高·維拉斯科、

普爾·瓦奎羅

·歡愉調

烏蘇拉·洛佩茲、愛蓮娜·阿迦多

樂師

結他

佛蘭明高歌手

恩里奎·伯馬德茲、喬納森·伯馬德茲、戴維·塞里杜拉

維森特·蓋羅、耶索·索托

·進化舞

女舞者

莎拉·阿爾康、伊娃·岡扎洛、阿茲森娜·休伊多布羅、

塔瑪拉·洛佩茲、費麗達·瑪德奧、

安佩羅·魯伊斯、艾絲特爾拉·昆坦納、

佩涅洛佩·桑切斯

男舞者

馬里亞諾·貝納爾、荷西·曼紐爾·布佐、占姆·卡瓦、

克里斯蒂安·盧扎諾、埃度阿多·馬丁內茲、

艾爾弗雷多·梅里達、荷西·梅里洛、喬那坦·米羅

- 夢幻步 烏蘇拉·洛佩茲、愛蓮娜·阿迦多
- 倫巴舞 莎拉·阿爾康、阿茲森娜·休伊多布羅、
- 女舞者 塔瑪拉·洛佩茲、費麗達·瑪德奧、
- 男舞者 艾絲特爾拉·昆坦納、安娜羅·魯伊斯
- 米格爾·安赫爾·科爾巴喬、馬里亞諾·貝納爾、
- 占姆·卡瓦、克里斯蒂安·盧扎諾、
- 埃度阿多·馬丁內茲、艾爾弗雷多·梅里達、普爾·瓦奎羅
- 塞吉利亞 烏蘇拉·洛佩茲、愛蓮娜·阿迦多、米高安捷·哥巴曹
- 及全體舞者

當今出入劇院的藝術家和觀眾，沒多少親眼見過卡門·阿瑪雅的現場表演。有幸親眼目睹的人，都會把他們的觀賞經驗總結為一個詞：「力量」。確實，她的舞蹈強、緊、快、嚴。這一切都凝聚在劇照中，這些劇照逐漸形成了作為西班牙人氣質總體象徵的佛蘭明高藝術的神話：卡門在舞台上，雙臂向後，頭向前傾，彷彿隨時就要衝刺；卡門一身男人打扮；卡門穿典型的扇開的裙子，揚起赤裸、剛健得難以置信的雙臂，卡門把裙裾踢向高空……

然而，像荷西·安東尼奧這種在喧鬧舞台之外認識她本人的人，同樣可以證明這位剛夠五英尺高的敏感女人脆弱和人性的一面。《傳奇》來自這些伴有遜謙的個人敬意的回憶，是荷西·安東尼奧懷着深情和欽佩編作的舞蹈。這個作品，無意冒充傳記，也不打算模仿（卡門是如此獨特，任何模仿企圖都是徒勞的），而僅僅是企圖象徵性地描述她的生命與藝術、力量與脆弱、輝煌與孤獨中的某些時刻。在此對立當中，只有她是她自己的對手。

有鑑於此，安東尼奧不得不求助於雙重性，將卡門一分為二，兩個人格既對立又互補。一個是血肉之軀的卡門，一個是不朽的藝術家卡門，後者從巴塞隆那的佛蘭明高小酒館開始其藝術生涯，搖身變成美洲舞台上的明星，又突然香消玉隕，留下其無盡的裙裾之餘輝，讓我們永遠拜倒。

羅莎利亞·戈梅斯

La Leyenda

Concept / Choreography
Music

Rondeña and Alegrías
Embrujo del Fandango

Lighting Design

Costume Design
Costume Production

Shoes

José Antonio
José Antonio Rodríguez
Juan Requena
Rafael Marinelli
Juan Gómez Cornejo
Paloma Contreras
Pedro Moreno
'El Salao'
González
Arte y Fyl

Of the artists and audiences who frequent today's theatres, very few actually saw Carmen Amaya in a live performance. Those who did have that privilege define the experience with a single word: 'strength'. Her dancing was, in fact, strong, intense, fast and stern. And all of this comes across in the pictures that have gradually forged this myth of Flamenco art, this universal symbol of Spanish temperament: Carmen on stage, arms back and head forward, as if ready to charge; Carmen dressed like a man; Carmen in typical flounced costume, flaunting her bare, incredibly muscular arms; Carmen kicking the train of her dress to heaven on high...

Those who like José Antonio knew her personally outside the clamour of the stage, however, can also attest to the fragility and humanity of this high-strung woman who was barely five feet tall. *La Leyenda* (The Legend) springs from these memories in a modest personal tribute; a piece created by José Antonio with affection and admiration. The work professes no biographic or mimetic intention – Carmen was so utterly unique that any attempt at imitation would be futile – but simply attempts to portray an allegory of certain moments of her life and art, her strength and frailty, her grandeur and solitude, a dichotomy of which she and only she could be the antithesis.

In this awareness, the choreographer has had to resort to duality, germination, to splitting the woman into two personalities, both opposite and complementary. Carmen, the woman in flesh and blood and Carmen, the immortal artist who ventured from Barcelona's 'tablaos' to the fame of the American stage, only to suddenly and unexpectedly depart leaving behind the afterglow of her endless train for us to embrace, forever.

Rosalía Gómez

Dancers

The Woman
The Immortal

- Introduction
- Tangos
- Embrujo del Fandango
- Rondeña
 - Women
 - Men

Musicians

Guitarists

Flamenco singers

Percussion

- Soleá

- Alegrías

Musicians

Guitarists

Flamenco singers

- Evolución

Women

Men

- Ensueño

- Rumba

Women

Men

- Seguiriya

Úrsula López

Elena Algado

Elena Algado and the full company

Úrsula López and **Elena Algado**

Úrsula López

Esther Jurado, Tamara López

Estrella Quintanar

Mariano Bernal, David García

Christian Lozano, Jonatan Miró

Enrique Bermúdez

Jonathan Bermúdez

David Cerreduela 'Caracolillo'

Vicente Gelo

Jesús Soto 'El Almendro'

Sergio García

Miguel Ángel Corbacho

Francisco Velasco, Pol Vaquero

Úrsula López and **Elena Algado**

Enrique Bermúdez

Jonathan Bermúdez

David Cerreduela 'Caracolillo'

Vicente Gelo

Jesús Soto 'El Almendro'

Jéssica de Diego, Eva Gonzalo, Azucena Huidobro

Tamara López, Frida Madeo, Amparo Ruiz

Estrella Quintanar, Penélope Sánchez

Mariano Bernal, José Manuel Buzón, Jaime Cava

Christian Lozano, Eduardo Martínez

Alfredo Mérida, José Merino, Jonatan Miró

Úrsula López and **Elena Algado**

Jéssica de Diego, Azucena Huidobro, Tamara López

Frida Madeo, Estrella Quintanar, Amparo Ruiz

Miguel Ángel Corbacho, Mariano Bernal

Jaime Cava, Christian Lozano, Eduardo Martínez

Alfredo Mérida, Pol Vaquero

Úrsula López, Elena Algado

Miguel Ángel Corbacho and full company

**費爾南多·羅梅羅** 佛蘭明高導師及助理總監

佛蘭明高舞者和編舞家費爾南多·羅梅羅，十六歲時在塞維勒以獨舞者身份開始其演藝生涯。他曾參與眾多國際演出，其最矚目的舞蹈演出包括荷西·安東尼奧編舞的《阿爾韋尼斯組曲》、《觸摸探戈》、《安達盧西亞狗》和《短暫人生》等。

1999年他在華盛頓歌劇院上演的《熙德》、2000年在塞維勒上演的《茶花女》中擔任主角，後者的音樂總監是普拉西多·杜鳴高。

在羅梅羅的職業生涯中，他為各種舞蹈團編作不少作品，包括最近為帕科·佩納舞團編排、在悉尼歌劇院首演的《佛蘭明高演唱會》(2003)和在倫敦薩德勒泉首演的《歌聲與迴聲》(2002)；還有為洛斯基倫舞團編排、在第二十五屆塞維勒雙年展上首演的《愛麗絲夢遊仙境》(2004)。

他曾多次獲獎，包括1998年在馬德里舉行的西班牙舞蹈及佛蘭明高編舞比賽編舞冠軍和傑出舞者獎，以及1999年在赫雷斯－德拉弗龍特拉舉行的西班牙舞蹈及佛蘭明高編舞比賽的編舞冠軍。

羅梅羅2004年出任西班牙國立舞劇院助理總監。

Fernando Romero *Flamenco Master and Assistant Director*

Fernando Romero, flamenco dancer and choreographer, began his career as a soloist at age 16 in Seville. He has participated in numerous shows internationally and his most notable performances as a dancer include *Suite Albéniz*, *Tientos Tangos*, *El perro andaluz* and *La Vida Breve* with choreography by José Antonio in Madrid. In 1999 he danced the lead roles in *El Cid* for the Washington Opera and *La Traviata* in Seville, under the musical direction of Plácido Domingo, in 2000.

In his professional career, Romero has choreographed many works for a variety of companies, most recently *Flamenco in Concert*, which premiered at the Sydney Opera House (2003) and *Voces y ecos*, which premiered at the Sadler's Wells in London (2002), both for the Paco Peña Company; and *Alicia en el País de las Maravillas* for the Los Ulen Company, which premiered at the 25th Seville Biennial (2004).

He has received several awards, among them the First Prize for Choreography and Outstanding Dancer Awards in the 1998 Spanish Dance and Flamenco Choreography Competition in Madrid, and First Prize for Choreography in the Spanish Dance and Flamenco Choreography Competition in Jerez de la Frontera in 1999.

Fernando Romero became Assistant Director of the Ballet Nacional de España in 2004.



烏蘇拉·洛佩茲 首席舞者

烏蘇拉·洛佩茲1976年生於科爾多瓦省蒙蒂利亞市，在馬拉加音樂舞蹈學院學習古典舞和西班牙舞，1997年畢業於塞維勒高等音樂舞蹈學院。

她十八歲參加在意大利斯波萊托藝術節上演的歌劇《卡門》的演出，從此踏上職業舞蹈生涯。1996年起，加入安達盧西亞舞蹈團，演出馬諾萊特、賈維亞·拉托雷、伊娃·葉瓦布埃納等編舞家的作品，包括在荷西·安東尼奧的《悲愴舞曲》和《閃》中擔演獨舞。

2004年，她在塞維勒第十三屆佛蘭明高雙年展和里昂舞蹈中心上演的《唐璜佛蘭明高》和《不對稱》中擔演獨舞。

洛佩茲在世界各地教授佛蘭明高課程，並於2004年11月加入西班牙國立舞劇院，擔任首席舞者。

Úrsula López *Principal Dancer*

Úrsula López was born in Montilla, Cordoba, in 1976, and studied Classical and Spanish Dance at the Malaga Conservatory of Music and Dance, and graduated from the Higher Conservatory of Music and Dance in Seville in 1997.

At 18 she began her professional career by dancing in the opera *Carmen* at the Spoleto Festival in Italy. From 1996, she joined the Andalusia Dance Company dancing shows by Manolete, Javier Latorre and Eva Yervabuena including solos in *Vals Patético* and *Malunó* by José Antonio.

In 2004, she was a soloist in *El Don Juan Flamenco* and *Asimetrías* as part of the XIII Flamenco Biennial in Seville and La Maison de la Danse, Lyon.

Lopez gives Flamenco classes worldwide and in November 2004, she joined the Ballet Nacional de España as a principal dancer.

**愛蓮娜·阿迦多** 首席舞者

愛蓮娜·阿迦多1977年生於巴塞隆拿，十三歲開始在穆爾西亞高等舞蹈學院學習西班牙舞，1995年畢業。隨後兩年，她參加安東尼奧·卡納萊斯和哈維爾·拉托雷在「國際舞蹈節」主辦的佛蘭明高工作坊。1996年，她加入彩色舞蹈團，1999年轉投安達盧西亞舞蹈團。

2004年，她在桑坦德省帕拉萊達堡藝術節首演的《三角帽》和在聖塞瓦斯蒂安藝術節首演的《奇尼塔斯咖啡館》中，以及在塞維勒第十三屆佛蘭明高雙年展和里昂舞蹈中心上演的《不對稱》中演出。

她於2004年11月加入西班牙國立舞劇院，擔任首席舞者。

Elena Algado *Principal Dancer*

Elena Algado was born in Barcelona in 1977. At the age 13, she studied Spanish Dance at the Higher Conservatory of Murcia, graduating in 1995. For the next two years, she took part in Flamenco workshops created by Antonio Canales and Javier Latorre for International Dance Day. In 1996, she joined the Color Danza Company before moving in 1999 to the Andalusia Dance Company.

In 2004 she danced in the premieres of *El Sombrero de Tres Picos* and *Café de Chinitas* at the Festivals of Castell de Peralada, Santander and San Sebastián; and in *Asimetrías* as part of the XIII Flamenco Biennial, Seville and the Festival La Maison de la Danse, Lyon.

She joined the Ballet Nacional de España as a principal dancer in November 2004.



米格爾·安赫爾·科爾巴喬 *首席舞者*

米格爾·安赫爾·科爾巴喬1977年生於塞維勒，八歲開始習舞，十六歲開始職業舞蹈生涯，在不同舞蹈團擔當舞者。

1999年，他加入安達盧西亞舞蹈團，擔演各種角色，包括在《閃》中表演獨舞。2002年，科爾巴喬參演在馬拉加首演的《傳奇》，然後於2002/03舞季參加國際巡演。2004年，他在桑坦德省帕拉萊達堡藝術節和聖塞瓦斯蒂安藝術節首演的《三角帽》和《奇尼塔斯咖啡館》中演出。

除了隨舞劇院演出，他還以自己的作品參加格拉納達佛蘭明高新秀藝術節和塞維勒的阿拉奇佛蘭明高節。

他於2004年11月加入西班牙國立舞劇院，擔任首席舞者。

Miguel Ángel Corbacho *Principal Dancer*

Miguel Ángel Corbacho was born in Seville in 1977. He studied dancing from the age of eight and began dancing professionally at age 16 with many different companies.

In 1999, he joined the Andalusia Dance Company where he danced the solo role in *Malunó* among other roles. In 2002 Corbacho danced in the premiere of *La Leyenda* in Malaga, before touring internationally in 2002/03. In 2004 he danced in the premieres of *El Sombrero de Tres Picos* and *Café de Chinitas* at the Festivals of Castell de Peralada, Santander and San Sebastian.

Apart from dancing with the company, he also took part in the Granada Festival of Promising Young Flamenco Artists and in the Arachi Flamenca in Seville, with his own show.

Corbacho joined the Ballet Nacional de España as a principal dancer in November 2004.



艾絲特·胡拉多 一級舞者

艾絲特·胡拉多1979年生於奧維耶多省，在塞維勒皇家職業舞蹈學院學習西班牙舞。1997年，她開始在安達盧西亞舞蹈團當舞者，先後加入瑪麗亞·帕奇斯、賈維亞·巴龍和胡安·安德斯·馬亞等人的舞蹈團。

1998年，她加入西班牙國立舞劇院的伴舞隊，並在《呼號》、《詩人》、《卡門》和《波雷羅》等演出中擔任主要舞者。2001年，她晉升為獨舞，2003年成為一級舞者。

Esther Jurado *First Dancer*

Born in Oviedo in 1979, Esther Jurado studied Spanish Dance at the Royal Professional Dance Conservatory in Seville. In 1997 she began dancing for the Andalusian Dance Company before going on to dance with the María Pagés, Javier Barón and Juan Andrés Maya companies.

In 1998 she joined the corps de ballet of the Ballet Nacional de España and danced the leading roles in *Grito*, *Poeta*, *Carmen* and *Bolero*. In 2001 she was promoted to soloist, and in 2003 she became a first dancer.



奧斯卡·希梅內斯 一級舞者

奧斯卡·希梅內斯八歲即在馬德里皇家高級戲劇舞蹈學院學習西班牙舞，1985年十六歲時加入荷西·塔馬約舞蹈團。一年後，他加入西班牙國立舞劇院，直到1989年。

希梅內斯曾在多個舞蹈團擔任主要舞者和獨舞。1993年重返西班牙國立舞劇院擔演獨舞，1994年1月被委任為主要舞者。1999年8月加入盧納雷斯舞蹈團，後轉投埃爾維拉·安德雷斯舞蹈團，並在《血婚》中擔演萊昂納多一角。2001年，他重返西班牙國立舞劇院，擔任一級舞者。

Óscar Jiménez *First Dancer*

Óscar Jiménez began studying Spanish Dance at the age of eight at the Madrid Advanced Royal School of Drama and Dance before going on in 1985, at age 16, to dance with the José Tamayo Company. A year later he joined the Ballet Nacional de España, where he remained until 1989.

He became the leading dancer and soloist with several companies before returning in 1993 to the Ballet Nacional de España as a soloist, and in January 1994 was appointed as a leading dancer. In August 1999 he joined the Lunares Company and later the Elvira Andrés Company, in which he played the role of Leonardo in *Bodas de Sangre*, before returning to the Ballet Nacional de España in 20001 as a first dancer.

**弗蘭斯高·維拉斯科** 一級舞者

弗蘭斯高·維拉斯科在家鄉塞維勒的馬蒂爾德·科拉爾舞蹈學院開始習舞，1990年畢業於塞維勒音樂舞蹈學院，主修西班牙舞。

他於1990年至1997年加入西班牙國立舞劇院，在《美狄亞》、《吉塔尼拉》和《木屐舞》等演出中擔任主角。

1998年他在薩爾蘇埃拉劇院參加《詩人》的首演，後往布宜諾斯艾利斯的科隆劇院教授西班牙舞。2000年他參加在大都會歌劇院的千禧年匯演；以及《愛情巫師》在洛杉磯交響樂舞蹈音樂會的首演；8月參加《普羅米修斯》在馬德里劇院第四十六屆藝術節的首演。

2001年重返西班牙國立舞劇院，擔任一級舞者。

Francisco Velasco *First Dancer*

Francisco Velasco began his studies at the Matilde Coral School of Dancing in his hometown Seville, and went on to graduate in Spanish Dance from the Seville Conservatory of Music and Dance, in 1990.

From 1990 to 1997 he joined the Ballet Nacional de España where he danced the leading roles in *Medea*, *La Gitanilla* and *Zapateado*, among others.

In 1998 he premiered *Poeta* at the Zarzuela Theatre before going on to teach Spanish Dance in Buenos Aires. In 2000 he took part in the Millennium Gala at the Metropolitan Opera House; premiered *El Amor Brujo* at the Symphonic Choreographic Concerts, Los Angeles and *Prometeo* in August at the opening of the XLVI Festival of the Merida Theatre.

In 2001 he rejoined the Ballet Nacional de España as a first dancer.

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一級舞者 First Dancers

獨舞 Soloists



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Tamara López



Penélope Sánchez



Mariano Bernal



Jesús Córdoba



Alberto Ferrero



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結他 *Guitarists*



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西班牙國立舞劇院 Ballet Nacional de España



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Principal Dancers

Úrsula López, Elena Algado, Miguel Ángel Corbacho

一級舞者
First Dancers

Esther Jurado, Óscar Jiménez, Francisco Velasco

獨舞
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結他
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The Mammals
The Marco Polo Hong Kong Hotel
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Morn Creations Ltd
MTR Corporation
Naxos Digital Services Ltd
New Territories Association
of Societies
Norwegian Representative Office
The Panic
Parsons Music Ltd
Patsville Company Ltd
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The Peninsula Hong Kong
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PMC Connection (Hong Kong)
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Sha Tin Town Hall
Shanghai Commercial Bank
Shanghai Fraternity Association HK Ltd
Shun Cheong Record Co Ltd
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香港藝術節協會

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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 <i>Otello</i>	◆ 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 《今夜歌舞昇平－上海、爵士、老歌》 All That Shanghai Jazz		
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		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		
	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	7:30	+ 7:45 兩極室樂團 Ensemble Antipodes	
		◆ 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 Jesús Betz	
	2:30/ 7:30	◆ 3:00/ ◆ 7:45	
	7:30		

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		▼ 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		
 洛桑貝撒芭蕾舞團 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 Teshigahara / KARAS Kazahana				 ◆ 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 ◆ 3:00 / ◆ 8:00		
		◆ 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 ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		
		◆ 俄羅斯東正教合唱團 Russian Orthodox Choir		 ◆ 8:00 ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		
		◆ 遊園劇坊 《知夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream		 ◆ 8:00 ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		
		◆ 崑劇《長生殿》 Kun Opera The Palace of Eternal Youth		 ◆ 8:00 ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		
荷蘭舞劇場III Nederlands Dans Theater III		香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zheleznova		 ◆ 8:00 ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 3:00 / ◆ 8:00 ◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆ 7:30 《帝女花》 Princess Chang Ping		

加料節目 Festival Plus	
藝術節講座 Festival Talks	
07/01	同聲歡聚美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America
15/01	《奧塞羅》 Otelio
31/01	唱響文字 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：九大文響曲 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	巴西絃四重奏 The Brazilian Guitar Quartet
12/03	伊薩依四重奏 The Ysaye 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	貝多芬故居博物館大師介紹圖片展內容 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	荷蘭舞劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction
18 - 30/04	羽荷蘭海牙舞踊大師師會面 Kylilan Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylilan's new work in The Hague

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