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DON QUIXOTE

芭蕾舞剧
堂·吉珂德



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Compañía Nacional
de Danza



演出名称

西班牙国家舞蹈团 芭蕾舞剧《堂·吉珂德》
Compañía Nacional de Danza DON QUIXOTE, by José Carlos Martínez



巡演经纪: IBERARTE 巡演合作: 西班牙驻华大使馆文化处
Una Gira de IBERARTE Con la Colaboración de la Oficina de Cultura de la Embajada de España en China
a IBERARTE tour in collaboration with the Office of Culture at the Embassy of Spain in China

时间 | 地点

2025.10.18 | 19:30

2025.10.19 | 14:00

上海国际舞蹈中心大剧场
Shanghai International Dance Center Grand Theater

演出阵容

演出单位: 西班牙国家舞蹈团
Performed by Compañía Nacional de Danza

观演须知

演出时长:

第一幕: 42分钟

第二幕: 33分钟

第三幕: 34分钟

* 演出以现场为准

Duration:

Act I: 42 min

Act II: 33 min

Act III: 34 min

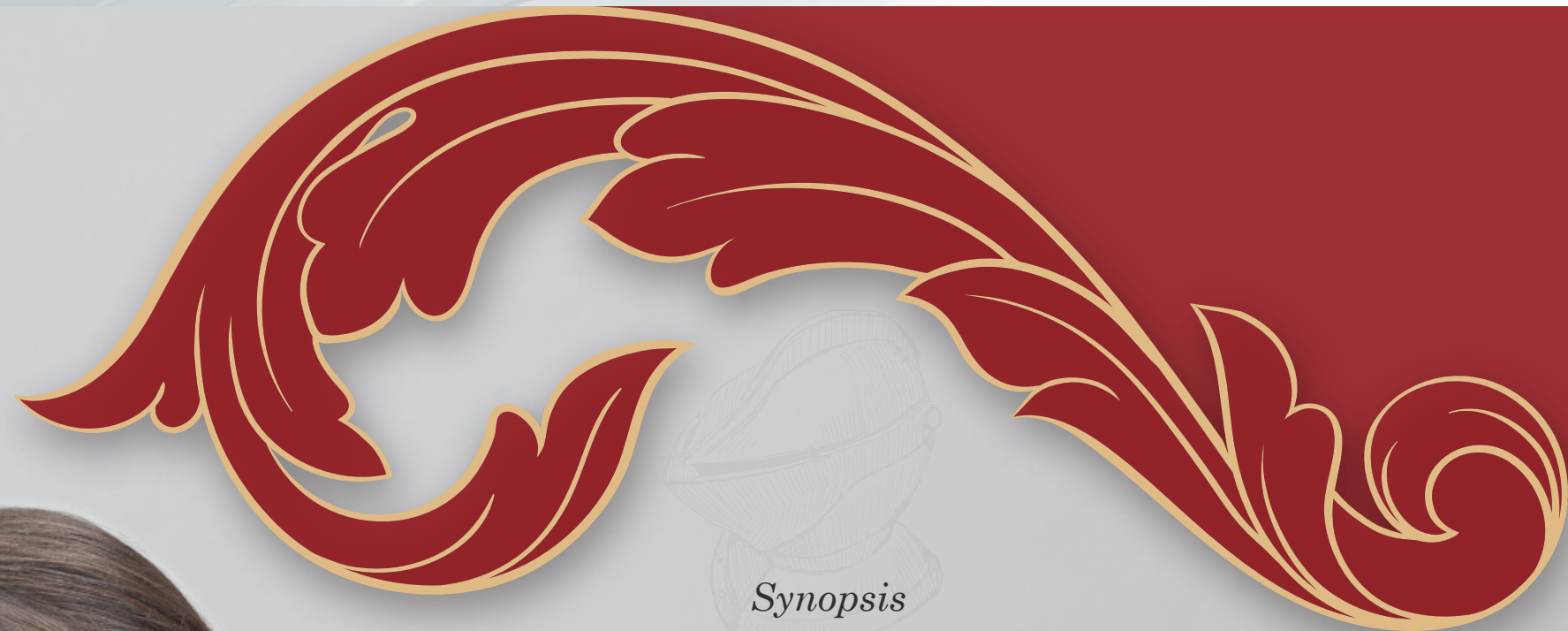
* Program subject to change.



演出简介

西班牙国家舞蹈团演绎的芭蕾舞剧《堂·吉珂德》，改编自塞万提斯同名小说的片段，最初由“古典芭蕾之父”马里乌斯·彼季帕编舞、路德维希·明库斯作曲。现版则由巴黎国家歌剧院芭蕾舞团艺术总监何塞·卡洛斯·马丁内斯改编。在保留原著反封建与歌颂爱情内核的基础上，聚焦基特里娅与巴西利奥的爱情故事。基特里娅的父亲因巴西利奥的贫穷反对二人交往，转而安排女儿嫁给富有的卡马乔。最终，在堂·吉珂德的帮助下，有情人终成眷属。

彼季帕在最初版本中融入弗拉明戈、斗牛舞等西班牙民间舞蹈元素，将古典芭蕾的优雅与西班牙民间舞蹈的热情结合，创造“性格舞”与古典技巧的完美融合。婚礼双人舞成为国际赛事常备选段，其高难度动作是检验演员技术的“试金石”。而在新版中，何塞·卡洛斯·马丁内斯在保留经典编舞结构的同时，重新塑造了堂·吉珂德的形象，融入西班牙舞蹈精髓。他以彼季帕原始编舞为基础，结合多种版本，去除模式化的西班牙形象元素，让作品回归舞蹈本质。



Synopsis

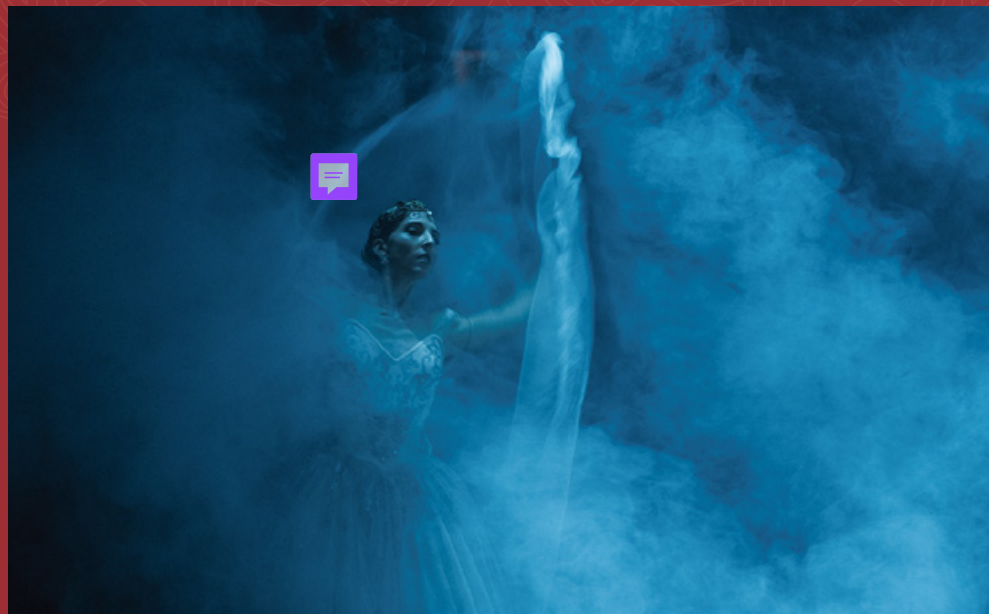
The *Don Quixote* Ballet by Marius Petipa was, together with *Swan Lake*, one of the most popular ballets in Russia, where it was created in 1869 upon a musical score by Ludwig Minkus. This colourful work broke with the world of supernatural and ethereal creatures that pervaded XIX Century classical ballet, replacing them with normal village people. The libretto is based on an episode in the second volume of Cervantes' *Don Quixote* (Chapter XXI, "In which Camacho's wedding is continued, with other delightful incidents"). The action here centres more around Quiteria and Basilio's stormy love affair than the adventures of Don Quixote and Sancho themselves. This version of José Carlos Martínez, who is at present directing Opera de Paris National Ballet, brings the Spanish flavor of the production at its best.

In the original version, Petipa broke away from traditional themes by incorporating elements of Spanish folk dances such as Flamenco, Paso Doble, and other regional styles, blending the elegance of classical ballet with the passion of Spanish folk dance to create a perfect fusion of "character dance" and classical technique. The wedding pas de deux became a staple selection in international competitions, with its highly challenging movements serving as a "touchstone" for testing performers' skills. In the new version, José Carlos Martínez focuses on preserving the classic choreographic structure while reimagining the character of *Don Quixote* and infusing it with the essence of Spanish dance. Building on Petipa's original choreography and drawing from multiple versions, he removes stereotypical Spanish imagery, allowing the work to return to the essence of dance.



第一幕

卡斯蒂利亚某小镇的广场。客栈老板洛伦佐的女儿基特里娅，与邻居理发师巴西利奥情投意合。两人从小青梅竹马，但基特里娅的父亲却想拆散他们。这对恋人请求父亲同意他们的婚事，但因为巴西利奥很穷而被拒绝。原来父亲已经安排基特里娅嫁给富有且自负的贵族卡马乔。卡马乔向基特里娅求婚，但被她拒绝。广场上斗牛士们纷纷到来，堂·吉诃德和桑丘也来到客栈休息。堂·吉诃德看到基特里娅，将她错认成自己的梦中情人杜尔西内娅。客栈老板洛伦佐急着摆订婚宴，但巴西利奥竭力阻止，堂·吉诃德决定拔剑相助，决意护送这对恋人远走高飞。



ACT I

Square of a town in Castile. Quiteria, daughter of Lorenzo, the innkeeper, flirts with her neighbor Basilio, the barber. They both love each other since they were little but her father wants to separate them. The lovers ask him to approve their wedding, but he refuses because Basilio is poor and has arranged for his daughter to marry Camacho, a wealthy and vain nobleman. The latter courts Quiteria but she rejects him. The square comes alive with the arrival of the bullfighters. Don Quixote and Sancho Panza appear and go to refresh themselves at the inn. Don Quixote sees Quiteria and believes he has found Dulcinea again. The innkeeper wants to conclude his daughter's betrothal to Camacho as soon as possible, but Basilio gets in the way and Don Quixote decides to shield him to facilitate his escape with Quiteria.



第二幕

这对恋人掩藏在夜色之中。突然，一群吉普赛人出现，一眼认出了这对恋人，并热情接纳了他们。堂·吉珂德和桑丘来到吉普塞营地。不久后，洛伦佐和卡马乔也闯入营地，抓走了基特里娅，而巴西利奥则趁乱逃脱。堂·吉珂德选择站在恋人一方，望见几座风车，便认定是掳人的巨人，与之搏斗。他被其中一个风车击中，疲惫地倒下。遭受重击的堂·吉珂德从昏迷中苏醒，在幻觉中再次看到杜尔西内娅，身后跟随着丘比特和森林中的精灵们。



ACT II

The darkness of the night protects lovers. Suddenly a group of gypsies appears and, recognizing the couple, welcomes them with sympathy. Don Quixote and Sancho arrive at the place and shortly after Lorenzo and Camacho break into the camp, recovering Quiteria; Basilio manages to escape. Don Quixote takes sides with the lovers and with his spear confronts the windmills, mistaking them for giants. He is knocked out by one of them and falls exhausted. Upon waking up and under the effects of the blow, Don Quixote, in his hallucinations, sees his Dulcinea appear again, followed by Cupid and the dryads, unreal creatures that inhabit the forest.



第三幕

基特里娅和卡马乔的婚礼已经准备万全。堂·吉诃德、桑丘、斗牛士埃斯帕达以及他的恋人梅赛德斯都在贺客之列。在婚礼仪式开始时，一位神秘人物披着斗篷出现，他居然是巴西利奥。他拿出理发师的剃刀，佯装自杀。基特里娅希望至少满足这个年轻人的最后愿望——临死前与她订婚。堂·吉诃德为他求情。神父祝福了他们的结合，巴西利奥也顺势坦白了他的计谋。卡马乔面对事实无计可施，堂·吉诃德出面调解，劝洛伦佐父女言和，又举杯为新人贺喜。宴会散场时，堂·吉诃德与桑丘向所有人告别，继续踏上他们的冒险之旅，朝着梦想的方向前行。



ACT III

Everything is ready for the wedding between Quiteria and Camacho. Among the guests are Don Quixote and Sancho Panza, the bullfighter Espada, and Mercedes, his lover. A mysterious character, wrapped in a cape, is introduced at the beginning of the ceremony. It is Basilio, who shows his barber's razor and pretends to commit suicide. Quiteria wishes to at least fulfill the young man's last wish — that is, to be engaged with her — on the eve of his death. Don Quixote intercedes on his behalf. A priest blesses the union and Basilio confesses his ruse. Camacho surrenders to reality and Don Quixote intervenes so that Quiteria and his father can reconcile and the wedding between Quiteria and Basilio can be celebrated. At the end of the party, and after saying goodbye to everyone, the errant knight and his faithful squire will continue their adventures walking towards their dreams.





主创团队

Creative Team

编舞

何塞·卡洛斯·马丁内斯
(灵感源自马里乌斯·彼季帕与亚历山大·戈斯基版本)

音乐

路德维希·明库斯

音乐录音

马德里自治区管弦乐团 (ORCAM)
何塞·玛丽亚·莫雷诺指挥

编舞助理、舞台调度

埃尔娜·马塔莫罗斯

舞美设计

劳尔·加西亚·格雷罗

服装设计

卡门·格拉内尔

灯光设计

尼古拉斯·菲施特尔 (A.A.I.)

角色造型、妆发

卢·瓦莱丽·杜布依

波莱罗与方丹戈舞段编舞

梅特·奇科

Choreography

José Carlos Martínez (inspired on the versions of Marius Petipa and Alexander Gorski)

Music

Ludwig Minkus

Musical recording

ORCAM (Orquesta de la Comunidad de Madrid)
conducted by José María Moreno

Choreography Assistant and Staging

Elna Matamoros

Set Design

Raúl García Guerrero

Costumes

Carmen Granell

Lighting Design

Nicolás Fichtel (A.A.I.)

Characterization, make up and wigs

Lou Valérie Dubuis

Additional Choreography of Bolero and Fandango

Mayte Chico





制作团队

Production Team

舞美制作
尼欧舞美工作室

Scenery
Neo Set S.L.

服装制作
寇内霍定制
西班牙国家舞蹈团服装部

Costumes
Tailoring Cornejo
CND wardrobe

演出用具及道具
阿尔瓦哈卡工作室

Performing Utility / Props
Estudio Albahaca S.L

幕布视觉设计
赫拉尔多·特罗蒂

Laying out infographic curtains
Gerardo Trotti

芭蕾舞裙制作
伊纳基·科沃斯

Tutus bases
Iñaki Cobos

染色与定型
玛丽亚·卡尔德隆

Dyes and settings
María Calderón

幕布制作
普罗森公司

Curtains
Proescen S.L.

假发制作
露·瓦莱丽·杜比

Wigs
Lou Valérie Dubuis



西班牙国家舞蹈团

Compañía Nacional
de Danza

西班牙国家舞蹈团 (CND) 成立于1979年, 最初名为国家古典芭蕾舞团, 由维克多·乌里亚特担任首任艺术总监。1983年2月, 玛丽亚·德·阿维拉担任西班牙国家芭蕾舞团和西班牙古典芭蕾舞团的总监, 特别注重引入乔治·巴兰钦和安东尼·图德等编舞家的作品。此外, 玛丽亚·德·阿维拉委约当时居住在西班牙的美国舞蹈家兼编舞家雷·巴拉创作, 雷·巴拉后来被任命为总监, 并一直担任该职位至1990年12月。

1987年12月, 杰出的俄罗斯舞蹈家玛雅·普利谢茨卡娅担任芭蕾艺术总监。1990年6月至2010年7月, 纳乔·杜阿托担任更名后的西班牙国家舞蹈团艺术总监, 他在这一职位上任职长达20年。他的加入为舞团带来了创新性的变革, 舞团的剧目不仅包括经久不衰的经典作品, 还加入了新的原创编舞作品。2010年8月, 赫韦·帕利托接替杜阿托担任艺术总监。2011年9月, 何塞·卡洛斯·马丁内斯担任西班牙国家舞蹈团团团长。2019年9月至2024年8月, 华金·德·卢斯就任总监。

2024年6月, 隶属于西班牙文化部的国家艺术与表演艺术研究所 (INAEM) 宣布任命穆里埃尔·罗梅罗为舞团的新任艺术总监。



The Compañía Nacional de Danza

Compañía Nacional
de Danza



The Compañía Nacional de Danza (CND) was founded in 1979 under the name Ballet Clásico Nacional and headed by Víctor Ullate as its first director. In February 1983, María de Ávila took on the directorship of both the Ballet Nacional Español and the Ballet Clásico Español, placing special emphasis on opening the doors to choreographers such as George Balanchine and Antony Tudor. Furthermore, María de Ávila commissioned choreographies to the American dancer and choreographer Ray Barra, at the time resident in Spain. She later offered him the post as full-time director, which he accepted and held until December 1990.



In December 1987, the outstanding Russian dancer Maya Plisetskaya took her post as artistic ballet director. In June 1990, Nacho Duato was installed as artistic director of what was now called the Compañía Nacional de Danza; a position he held for twenty years, up to July 2010. His incorporation brought about an innovative change to the company's history and make up, with the inclusion of new, original choreographies within its repertoire, together with long-standing tried and tested works. In August 2010, Hervé Palito succeeded Duato as artistic director for one year. In September 2011, José Carlos Martínez took the helm as director of the Compañía Nacional de Danza, holding the post for eight years. Joaquín De Luz took office as director in 2019 for five years, until August 2024.

In June 2024, INAEM, dependent on the Ministry of Culture, announces the appointment of Muriel Romero as the new director of the company.



穆里尔·罗梅罗，早年随艾丽西亚·蒙特阿古多·罗斯学习古典舞、西班牙舞和音乐。11岁时赴马德里进入玛丽亚·德·阿维拉执掌的国家舞蹈学校，师从洛拉·德·阿维拉继续深造。期间，以自学考试身份修习古典舞课程，所有科目均获优异评价。14岁斩获巴塞罗那古典舞比赛全国一等奖，15岁在洛桑国际芭蕾舞大赛中夺得巴黎特别奖。

16岁时，她加入玛雅·普丽谢茨卡娅领导的国家舞蹈团，在一众经典剧目中担任主角，例如马里乌斯·彼季帕的《帕基塔》、米歇尔·福金的《仙女们》、乔治·巴兰钦的《四种气质》等。同年参加莫斯科国际芭蕾舞比赛连获三奖：米哈伊尔·巴里什尼科夫奖、评论家奖及观众奖，并由此登上国际舞台，成为慕尼黑巴伐利亚国家芭蕾舞团首席独舞演员，她不断拓展自己的演出剧目，将19世纪至20世纪的作品也纳入其中。

1993年，她先后在曼海姆国家剧院、圣彼得堡马林斯基剧院明星晚会亮相，并以柏林德意志歌剧院首席芭蕾舞者的身份奠定了她的古典舞事业基础。1995年，她回归纳乔·杜阿托领导的西班牙国家舞蹈团，与伊日·基里安、欧哈德·纳哈林、威廉·福赛斯等20世纪编舞大师合作。

2008年，她与作曲家巴勃罗·帕拉西奥在马德里共同创立斯托科斯研究所。这个跨学科项目融合了舞蹈、音乐、数学、实验心理学与人工智能等多个领域。其舞台创作开创了独特的肢体美学观——将肢体视为声音、影像与光线交互辐射的源头。她的作品屡受邀约，亮相欧、美、亚、非洲各大艺术节。

此外，她还参与并推动了多个欧洲舞蹈领域的知名项目，合作机构包括米兰理工大学、热那亚大学（帕格尼尼之家）、考文垂大学及福赛斯公司旗下的“动态银行”（Motion Bank）。在这些项目的框架下研发的新技法与新技术，既能服务于舞蹈创作与教学，也能通过数字手段保存欧洲编舞遗产。

2021年，她获得了罗马西班牙皇家学院表演艺术奖学金，在国立现代艺术美术馆与布拉曼特小教堂展开有关造型艺术、舞蹈、交互音乐与人工智能的跨界研究。这些研究成果被运用于巴勃罗·帕拉西奥配乐的多媒介编舞作品《隐秘共振》，该作以剧场版与电影版双形式呈现。

2022年，穆里尔·罗梅罗携斯托科斯研究所的新作《具身机器》登陆巴塞罗那鲜花市场剧院首演。近年，她也致力于“欧洲地平线”计划下的新型国际项目研发。

穆里尔·罗梅罗

艺术总监



Muriel Romero began her studies in classical dance, spanish dance and music with Alicia Monteagudo Ros. At the age of 11, she moved to Madrid to enter the National Dance School directed by María de Ávila, where she continued her training with teacher Lola de Ávila. In parallel, she studied classical dance in the free exam category, obtaining Honors in all her courses. At the age of 14 she won the 1st National Prize for Classical Dance in the City of Barcelona competition and at the age of 15 she obtained the Prix du Paris in the prestigious international competition Prix de Lausanne.

At the age of 16, she joined the cast of the National Dance Company under the direction of Maya Plisetskaya, where she had the opportunity to dance a wide repertoire of classical ballet, performing leading roles in works such as *Paquita* by Marius Petipa, *Les Sylphides* by Michel Fokine and *The Four Temperaments* by George Balanchine. In that same year, she entered the renowned International Ballet Competition in Moscow, winning three awards: Mijail Baryshnikov Prize, Critics' Prize and Audience Prize. It was as a result of this competition that she made the international leap as first soloist of the Bayerische Staatsballett in Munich, expanding her repertoire with works from the 19th and 20th centuries.

In 1993 she performed at the National theater in Mannheim, at the Star Gala at the Mariinski Theater in Saint Petersburg and consolidated her classical dance career as a prima ballerina at the Deutsche Oper Berlin. In 1995 she returned to the Compañía Nacional de Danza under the direction of Nacho Duato, where she worked with choreographers of the 20th century, such as J. Kylián, O. Naharin and W. Forsythe.

In 2008 she founded the Stocos Institute in Madrid, together with the composer Pablo Palacio, a transdisciplinary project that combines dance, music, mathematics, experimental psychology and artificial intelligence. In her scenic creations she has developed an original vision of the body, as a place from which sound, image and light emanate interactively. Many of his works have been performed in festivals in countries in Europe, America, Africa and Asia.

In addition, she has participated and promoted successful and prestigious European projects in the field of dance, together with other institutions such as the Polytechnic of Milan, the University of Genoa (Casa Paganini), the Conventry University or the Motion Bank, the dance project and technology from the Forsythe Company. In the context of these projects, she has developed new techniques and technologies aimed at both the creation and teaching of dance, as well as the preservation of European choreographic heritage through new technologies.

In 2021 she enjoys a scholarship in performing arts modality at the Royal Academy of Spain in Rome, where she develops research on the relationship between plastic arts, dance, interactive music and artificial intelligence, which is reflected in the choreographic work *Risonance Occulte* with music by Pablo Palacio, distributed in different stage and film formats, in the Galleria Nazionale d'Arte Moderna and in the Tempio de Bramante in the city of Rome.

In 2022, she presents a new production with the Stocos Institute of the play *Embodied Machine*, premiering at the Mercat de les Flors (Barcelona). In recent years she has worked on a new international project of the Horizon Europe program.

Muriel Romero

Art Director



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何塞·卡洛斯·马丁内斯

编舞



何塞·卡洛斯·马丁内斯的芭蕾生涯启蒙于西班牙卡塔赫纳的皮拉尔·莫利纳舞校。1984年，他进入夏纳罗塞拉·海托华国际舞蹈中心深造。1987年，荣获洛桑国际芭蕾舞比赛金奖后，他加入巴黎歌剧院芭蕾舞校。1988年，经鲁道夫·努里耶夫亲自遴选，成为巴黎歌剧院芭蕾舞团群舞演员，并于1992年晋升首席舞者。同年，他斩获瓦尔纳国际芭蕾舞比赛金奖。1997年5月27日，获巴黎歌剧院芭蕾舞团最高荣誉“明星舞者”头衔。

马丁内斯曾获奖项包括：包括AROP奖（巴黎国家歌剧院推广协会颁发的青年艺术家奖）、卡尔波奖、意大利《舞蹈与舞蹈》奖、莱奥尼德·马西内-波西塔诺奖、西班牙国家舞蹈奖、卡塔赫纳市金质奖章、法中优雅艺术人才奖、瓦伦西亚舞台艺术最佳舞者奖、编舞作品《天堂的孩子》荣膺伯努瓦舞蹈奖，以及瓦伦西亚舞蹈奖。法国政府授予其艺术与文学司令官勋章。

作为舞者，马丁内斯擅长演绎古典与新古典芭蕾经典剧目，并与20世纪诸多编舞大师多次合作，包括莫里斯·贝嘉、皮娜·鲍什、马茨·埃克、威廉·福赛斯等，其中多位大师曾为其量身创作舞蹈作品。

他曾以客座艺术家身份亮相世界顶级芭蕾舞团。

作为编舞，马丁内斯创作作品包括：《我的挚爱》（2002）、《德利布组曲》（2003）、为巴黎歌剧院芭蕾舞学校创作的《斯卡拉穆奇》（2005）、《间歌1号》（2005）、《独舞》（2006）、《缺席的气息》（2007）、为巴黎歌剧院芭蕾舞团创作的《天堂的孩子》（2008）、《双乐章序曲》及《斯卡拉蒂双人舞》（2009）、2010年为上海芭蕾舞团创排的《马可·波罗——最后的使命》（2010）、为波士顿芭蕾舞团创作的《共鸣》（2014）、为罗马歌剧院创排的《海盗》、为萨格勒布芭蕾舞团创排的《吉赛尔》（2022）。

在西班牙国家舞蹈团任职期间，他于2012年创作《奏鸣曲》，2013年推出《雷蒙达》选段及《吉赛尔》第二幕新版。2015年，编排《堂·吉珂德》组曲，同年12月指导舞团完成该剧的全剧首演。2018年为庆祝舞团成立40周年，全新创作《胡桃夹子》。

2011年9月至2019年9月，马丁内斯担任西班牙国家舞蹈团艺术总监。2019年起，他成为自由编舞家与导师，同年成为首位为维也纳爱乐乐团新年音乐会编舞的西班牙艺术家。2022年12月至今，他担任巴黎国家歌剧院舞蹈总监。

José Carlos Martínez

Choreography

José Carlos Martínez began his ballet studies in Cartagena, under Pilar Molina, continuing in 1984 at the Centre de Danse International Rosella Hightower in Cannes. In 1987, he won the Lausanne Prize and joined the Paris Opera Ballet School. In 1988, he was personally selected by Rudolf Nureyev to join the Ballet Company of the Paris Opera as a corps de ballet dancer. In 1992, he was promoted to Principal Dancer and won the Gold Medal in the International Competition of Varna. On 27th May 1997, he was appointed *Etoile* of Paris Opera Ballet, the highest category a dancer can rise to.

During his career José Carlos Martínez was awarded numerous prizes such as the Prix de l'AROP, the Prix Carpeaux, the Premio Danza & Danza, the Prix Léonide Massine-Positano, the Spanish National Dance Prize, the Gold Medal of the City of Cartagena, the Prize Elegance et Talent France/Chine, Scenic Arts Prize for the best dancer (Valencia), Benois de la Danse for his choreography *Les Enfants du Paradis*, Prize Dansa València. He is Commandeur de l'Ordre des Arts et des Lettres (France).

Jose Carlos Martínez's repertoire as a dancer is characterized by the famous choreographies of classical and neo-classical ballet. Apart from that he has worked with most of the important choreographers of the 20th Century such as Maurice Bejart, Pina Bausch, Mats Ek, William Forsythe, many of them creating on him.

As a guest he has performed with many of the world's most prestigious ballet companies.

As a choreographer José Carlos Martínez created *Mi Favorita* (2002), *Delibes Suite* (2003), *Scaramouche* (2005) for students of the Paris Opera Ballet School, *Paréntesis 1* (2005), *Soli-Ter* (2006), *El Olor de la Ausencia* (2007), *Les Enfants du Paradis* (2008) for Paris Opera Ballet, *Ouverture en Deux mouvements* and *Scarlatti pas de deux* (2009), *Marco Polo*, *The Last Mission* (2010) for Shanghai Ballet, *Resonance* (2014) for the Boston Ballet, *The Corsair* for the Roma Ópera (2022) and *Giselle* for the Zagreb Ballet (2022).

For Compañía Nacional de Danza de España he has created *Sonatas* (2012) and in 2013 he staged his versions of *Raymonda Divertimento* and *Giselle* for the CND (step two, second act). In 2015 he staged his version of *Don Quixote Suite*, announcing the premiere of the complete ballet by the CND for December of that same year. Finally in 2018, he premiered *The Nutcracker* to celebrate 40 years of the CND.

José Carlos Martínez has been Artistic Director of the National Dance Company from September 2011 to September 2019.

Since 2019 he has been a freelance teacher and choreographer, having been the first Spaniard in history to choreograph the Wiener Philharmoniker's New Year's Concert at the end of that same year. In December 2022, he assumed the position of Dance Director of the Paris National Opera, a position he currently holds.





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埃尔娜·马塔莫罗斯

编舞助理、舞台调度

埃尔娜·马塔莫罗斯，现任西班牙国家芭蕾舞团芭蕾导师，苏黎世艺术大学客座教授及研究员。受母亲卡米娜·奥卡尼亚的芭蕾启蒙，她承袭了丹麦学派的奥古斯特·布农维尔学派，曾赴纽约乔弗里芭蕾舞校深造，师从威廉·伯曼、大卫·霍华德等名家。她获马德里自治大学哲学系艺术美学与理论专业国际博士学位，并作为富布莱特学者取得纽约大学舞蹈教育硕士学位。

马塔莫罗斯在全球音乐学院、专业院团及高等学府执教芭蕾超过20年。她曾任西班牙国家舞蹈团的芭蕾导师，当时舞团艺术总监为何塞·卡洛斯·马丁内斯。任职期间，成功复排多部经典作品，如《垂死天鹅》，该作品由福金在哥本哈根于1925年创作，并于2016年由叶莲娜·沃斯特罗蒂娜在帕尔马的雷焦剧院重新首演。作为芭蕾导师，她曾参与巴兰钦、科拉利、托尼·法布尔、福赛斯、加利利、马辛、佩罗、彼季帕及马丁内斯等编舞家的作品。然而，她主要专注于在国际舞台上重新演绎和重排奥古斯特·布农维尔的浪漫主义作品。近年，在欧洲多国院团排演马丁内斯版《堂·吉珂德》。

马塔莫罗斯曾主编西班牙国家舞蹈团《编舞家与舞蹈风格教育丛书》，2019年起执笔西班牙国家芭蕾舞团《舞林札记》系列公益出版物，致力青少年舞蹈普及。其合作机构涵盖罗意威基金会、富布莱特委员会、奥地利科学基金、马奇基金会、法兰克福音乐与表演艺术大学、马克斯·普朗克经验美学研究所及纳瓦拉大学等。学术著作包括《奥古斯特·布农维尔：历史与风格》(Akal出版, 2008)、《舞蹈与服饰》(Alexander Verlag Berlin出版, 2021)，编有《卡门/加德斯25周年纪念集》(Autor基金会, 2008)，并长期为西班牙文化周刊《文化报》撰稿。

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Elna Matamoros

Choreography Assistant and Staging

Elna Matamoros is a Ballet Master at the Ballet Nacional de España (BNE) and a Visiting Lecturer and Researcher at the Zürcher Hochschule der Künste (ZHdK-Zurich University of the Arts, Switzerland). She received her ballet training from her mother, Carmina Ocaña, following the Danish School of August Bournonville. She continued her studies at the Joffrey Ballet School in New York, as well as with Wilhelm Burmann and David Howard among others. She holds a PhD in Aesthetics and Theory of the Arts with International Mention from the Faculty of Philosophy of the Universidad Autónoma de Madrid and a Master of Arts in Dance Education from New York University as a Fulbright Scholar.

She has been teaching ballet at conservatories, schools, universities and professional companies around the world for more than two decades. Matamoros was a Ballet Master at the Compañía Nacional de Danza under the artistic direction of José Carlos Martínez and has carried out relevant choreographic revivals such as the version of *The Dying Swan* that Fokine prepared in Copenhagen in 1925, re-premiered by Elena Vostrotina at the Reggion Theater in Parma in 2016. As a Ballet Master she has also been responsible for ballets by George Balanchine, Jean Coralli, Tony Fabre, William Forsythe, Itzik Galili, Léonide Massine, Jules Perrot, Marius Petipa or Martínez himself among other choreographers. However, she has mainly focused on restaging and rehearsing internationally the romantic repertoire of August Bournonville. In recent years, she has staged J.C. Martínez's *Don Quixote* in several European companies.

Elna Matamoros was in charge of the series Cuadernos Educativos de la CND about choreographers, dance styles, historical ballets... and since 2019, she is the author of the collection BNE nos cuenta, free publications of the BNE to bring young people closer to the world of dance. She collaborates with the Loewe Foundation, Fulbright Commission, Austrian Science Fund, Fundación March, Hochschule für Musik und Darstellende Kunst Frankfurt am Main (HfMDK, Frankfurt University of Music and Performing Arts), Max Planck Institute for Empirical Aesthetics or Universidad de Navarra, among other institutions. She is the author of *Augusto Bournonville, Historia y Estilo* (Akal, 2008) and *Dance & Costumes* (Alexander Verlag Berlin, 2021), and editor of *Carmen/Gades, 25 años* (Fundación Autor, 2008), as well as a frequent lecturer and contributor to *El Cultural*.







SCEA

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上海对外文化交流有限公司

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