

Compañía Nacional de Danza



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

4-5, 7-8 / 3 / 1998

演出約長2小時15分鐘

Running time: approximately 2 hours 15 minutes

首場演出由國際商業機器中國香港公司贊助
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三月七日之演出由何鴻燊博士贊助
March 7 performance is sponsored by

何鴻燊博士
Dr Stanley Ho

藝術節閉幕演出由恒生銀行贊助
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Members of the Compañía Nacional de Danza
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節目詳情，請見下頁：
3月4-5日（第13頁）
3月7-8日（第31頁）

Programme details are on the following pages:
3-4 March (page 13)
7-8 March (page 31)

香港藝術節協會

香港藝術節協會為非牟利機構及註冊公共慈善團體。1998年的預算為五千七百萬元，其中35%來自票房收入，20%來自贊助、捐助及廣告，45%來自香港藝術發展局、臨時市政局及香港賽馬會撥款資助。

1998年香港藝術節於2月10日至3月8日舉行，共有八百四十四名演出者在十六個場地演出一百一十場，其中八場為免費節目。另外有四個展覽。

HONG KONG ARTS FESTIVAL SOCIETY

The Hong Kong Arts Festival Society is a non-profit-making organisation and charitable institution. Its current budget is HK\$57 million, out of which 35% comes from ticket sales, 20% from sponsors, donors and advertising income, and 45% from grants provided by the Hong Kong Government through the Hong Kong Arts Development Council, the Provisional Urban Council and the Hong Kong Jockey Club.

The 1998 Festival is from 10 February - 8 March, with 844 artists in 110 performances, of which 8 are admission free, at 16 venues. There are also 4 exhibitions.

西班牙國家舞蹈團

Compañía Nacional de Danza



我很高興歡迎眾多來自世界各地的傑出藝術家，參與一九九八年香港藝術節的演出。

香港藝術節始於二十多年前，現已成為國際間深受讚賞的藝術節之一。每年，香港藝術節所安排的項目不但讓市民有機會認識和欣賞各門類的藝術，亦使本地的藝術工作者得以與舉世知名的藝術家切磋和互相交流。我深信藝術節在擴闊本港藝術的領域方面，會繼續作出貢獻，豐富市民對藝術文化的認識。

今年欣逢香港回歸祖國及特別行政區成立後的第一年，亦是香港藝術節銀禧紀念後的第一年，實在別具意義。我謹此預祝一九九八年香港藝術節一切順利，並在未來的日子繼續取得驕人成績。

It gives me great pleasure to welcome the many distinguished artists who have come from various parts of the world to perform in the 1998 Hong Kong Arts Festival.

Since its inception over two decades ago, the Hong Kong Arts Festival has established itself as one of the most acclaimed international arts festivals. Each year, the Festival brings much delight and enjoyment to many of us in the community and provides local artists with the opportunity to learn from interaction with internationally renowned artists. I have no doubt that the high artistic standards of the Festival will continue to widen the horizons of Hong Kong's cultural scene.

As 1998 marks the first year of our reunification with China and the establishment of the Hong Kong Special Administrative Region, it also celebrates the first year after the silver jubilee of the Hong Kong Arts Festival. On this special and remarkable occasion, I would like to offer my warmest wishes to the Festival for continued success in the years to come.

香港特別行政區行政長官

董建華

TUNG Chee Hwa
Chief Executive

西班牙國家舞蹈團

1990年6月，著名舞蹈家兼編舞家納霍·杜亞陶被委任為西班牙國家舞蹈團的藝術總監，為舞團的歷史翻開新的一頁。杜亞陶欲將現代舞的精神和舞蹈技巧融入芭蕾舞中，創造一種獨特的舞蹈語言，同時亦保留古典芭蕾的傳統風格。杜亞陶不但演出原有的高質素作品，更為舞團選取多個嶄新舞蹈。他亦以編舞家身份為舞團創作，曾贏得廣泛讚譽及多個獎項。

找出編舞、芭蕾以及生命真諦的平衡點對杜亞陶來說猶為重要。西班牙豐富的文化、民間傳說都是他創作的無限靈感之源。

西班牙國家舞蹈團成立於1979年，初時以西班牙國家古典芭蕾舞團為名，首位總監為維克托·區里。

在1983年，西班牙國家古典芭蕾舞團在當時總監瑪莉亞·德·亞維拉帶領下，將舞團的內部工作系統化，特別在編舞方面大開門戶，著名編舞家佐治·巴蘭治以及安東尼·帝陀均為其羅致。

瑪莉亞·德·亞維拉更特別邀請前北美著名舞蹈家兼編舞家利·巴羅往西班牙負責編舞，利·巴羅後來被委任為舞團副總監至1990年。

1987年，俄羅斯舞蹈家馬雅·皮利絲加雅獲委任為舞團藝術總監。

1990年，西班牙國家舞蹈團在杜亞陶帶領下，成功地邁向世界，成為一個享譽國際的芭蕾舞團。

多年以來，西班牙國家舞蹈團在西班牙本土及國外已建立名聲，曾在法國、奧地利、德國、瑞士、古巴、台灣、以色列、俄羅斯、墨西哥、意大利、委內瑞拉、日本、亞根廷、波多黎各、英國、加拿大、美國、秘魯、哥倫比亞、荷蘭、比利時、芬蘭、希臘及巴西等地表演。

COMPAÑIA NACIONAL DE DANZA

The appointment of renowned dancer and choreographer Nacho Duato as Artistic Director of Compañía Nacional de Danza in June 1990 has meant an innovative change in the company's history. It is Duato's firm intention to transform the Compañía into a ballet with a personality of its own in which, without neglecting the classical precepts, a more contemporary style is adopted. To achieve this, he will include new choreographic work in the Company's repertoire, created specially for it, together with other works of proven quality, recognized worldwide. Also, Nacho Duato contributes to the Compañía Nacional de Danza with his work as a choreographer, praised by critics all over the world and awarded prizes by the experts.

Duato is concerned with finding the balance between choreography, ballet and a way of life. As he sees it, the richness of Spanish culture and folklore constitutes an inexhaustible source for his works.

The Compañía Nacional de Danza was founded in 1979 under the name of Ballet Nacional de España Clásico, and its first Director was Victor Ullate.

In 1983 the direction of the Ballets Nacionales – Español y Clásico – was put under the charge of María de Avila, who systemised the internal work of the Ballet and placed special emphasis on opening its doors to choreographies, such as those of George Balanchine and Anthony Tudor.

María de Avila put Ray Barra, a North American dancer and choreographer living in Spain, in charge of a number of choreographies, and later offered him the post of Assistant Director, which he held until 1990.

In December 1987, Maya Plisetskaya, the extraordinary Russian dancer, was appointed the ballet's Artistic Director.

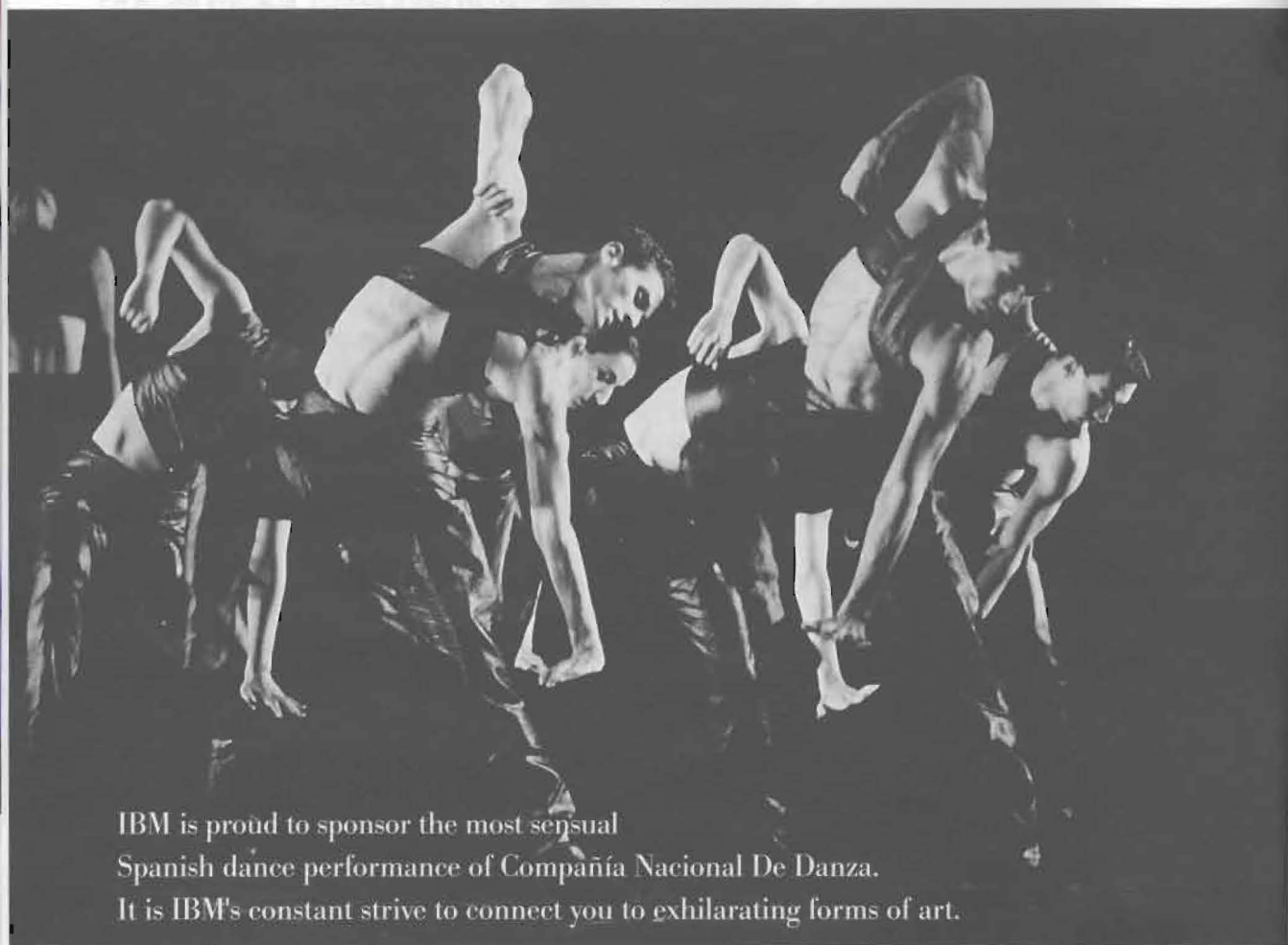
As of 1990, the Compañía Nacional de Danza, under the artistic direction of Nacho Duato, has started on a new path, consolidating as a stable company, occupying a well-earned place in the international dancing panorama.

Throughout these years the Compañía Nacional de Danza has built up a solid reputation, giving a great number of performances both in Spain and in foreign countries, such as France, Austria, Germany, Switzerland, Cuba, Taiwan, Israel, Russia, Mexico, Italy, Venezuela, Japan, Argentina, Puerto Rico, the United Kingdom, Canada, the USA, Peru, Colombia, Holland, Belgium, Finland, Greece and Brazil.

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西班牙國家舞蹈團 COMPANHIA NACIONAL DE DANZA

Nacho Duato, 藝術總監 Artistic Director

首席舞蹈員 Principal Dancers

Mar Baudesson, Emmanuelle Berard,
Emmanuelle Broncin,
Catherine Habasque, José Cruz,
Thomas Klein, Patrick de Bana,
Kim McCarthy, Demond Hart

第一舞蹈員 First Dancers

Carmen Molina, M^o Luisa Ramos,
José Antonio Quiroga, Hans Tino

獨舞 Soloists

Marta Alvarez, Montserrat García,
África Guzmán, Eva López Crevillén,
Sofía Sancho, Yoko Taira,
Luis Martín Oya

群舞 Corps de Ballet

Iratxe Ansa, Cati Arteaga,
Bertha Bermúdez, Nathalie Buisson,
M^o Europa Guzmán,
Cristina Hortigüela, Mar Llorente,
Elia Lozano, Ruth Maroto,
Muriel Romero, Susana Ruiz,
Alexandra Scott, Lesley Telford,
J Manuel Armas,
J Antonio Beguiristáin, Antonio Calero,
Nicolo Fonte, Nicolas Maire,

Sebastien Mari, Tino Morán,
Livio Panieri, Ivano Rossetti,
José Vicente Sales

藝術總監私人助理

Assistant to the Artistic Director
Carlos Iturrioz

芭蕾舞導師 Ballet Mistress

Irena Milovan

導師 Répétiteur

Kevin Irving

琴師 Pianist

Jeronimo Maesso

製作 Production

Isabel Sánchez

宣傳 Promotion

Maite Villanueva

技術統籌 Technical Coordination

Miguel Ángel Camacho

行政 Administration

Carmen Arranz

秘書 Secretary

Teresa Puig, Lola Revilla,
Luis Tomás Vargas, Mercedes Zazo

舞台助理 Stage Hands

Marcelo Suárez, Luis García

電工 Electricians

Florencio Sánchez, Lucas González

音響 Sound

Jesús Santos, Pedro Álvaro,
Ignacio Rodríguez, José M^o Pulido,
Javier Cabellos, Rafa Giménez

貯物 Storehouse

Reyes Sánchez

服裝 Wardrobe

Ismael Aznar, Genoveva Bon,
Juana Cuesta

道具 Properties

José Luis Mora

物理治療師 Physiotherapists

Mateo Martín, Francisco Manzanera

接待 Concierges

Miguel Ángel Cruz, Teresa Morató



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

納曹·杜亞陶 Nacho Duato

7/3/1998

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



Compañía Nacional de Danza

1998 Hong Kong Arts Festival

*March 7 performance is brought to you
by the courtesy of*

Dr Stanley Ho



納曹·杜亞陶

藝術總監

納曹·杜亞陶出生於西班牙巴倫西亞，十八歲時在倫敦蘭伯特學校開始接受其專業芭蕾舞訓練；後赴布魯塞爾的穆德拉學院深造，師承莫里斯·貝雅

爾；在紐約的阿爾文·艾利美國舞蹈中心完成他的舞蹈課程。

1980年，杜亞陶跟位於斯德哥爾摩的卡爾伯格芭蕾舞團，簽了他的首張專業舞蹈員合約。一年後，他得到依利·凱利安賞識，被邀請加入荷蘭舞蹈劇團，迅即成為該舞蹈團的要員。1987年，他獲頒發VSCD舞蹈金獎。

杜亞陶的才華不止於舞蹈，他對編舞也具有強烈興趣。杜亞陶在1983年首次編舞已極之成功。他為西班牙作曲家德爾·馬爾·博納特所寫的西班牙／加泰隆尼亞音樂所編的舞：《賈迪坦》獲在科隆舉行的國際編舞家工作坊大獎。

杜亞陶積極參與舞蹈表演的同時，也為荷蘭舞蹈劇團編排了超過十二個舞蹈作品，包括：《珍貴的舞》（查維斯）、《尤察尼》（雷斯皮基）、《西納海》（克塞納基斯／萬杰利斯）、《波羅羅舞曲》（拉威爾）、《沙丘》（博內）、《麥迪加西斯之歌》（拉威爾）、《拉佩特斯》（音樂出自華格納的《韋森當克歌曲》）等等。杜亞陶經常跟畫家／設計師沃爾特·諾比緊密合作，並從他身上得到靈感。

Nacho Duato

Artistic Director

Born in Valencia, Spain, Nacho Duato started professional ballet training with the Rambert School in London at 18, studied further at Maurice Béjart's Mudra School in Brussels and completed his dance education at the Alvin Ailey American Dance Centre in New York.

In 1980 Duato signed his first professional contract with the Cullberg Ballet in Stockholm and a year later Jiri Kylián brought him to the Nederlands Dans Theater in Holland, where he was quickly incorporated into the company and repertoire.

For his achievements as a dancer he received the VSCD Gouden Dansprijs (Golden Dance Award) in 1987.

Duato's natural talent had him soon look beyond the limitations of a dancer and turn towards choreography. His first attempt in 1983 turned into a major success: *Jardi Tancat* to Spanish/Catalan music by compatriot Mª del Mar Bonet won him the first prize at the International Choreographic Workshop (Internationaler Choreographischer Wettbewerb) at Cologne.

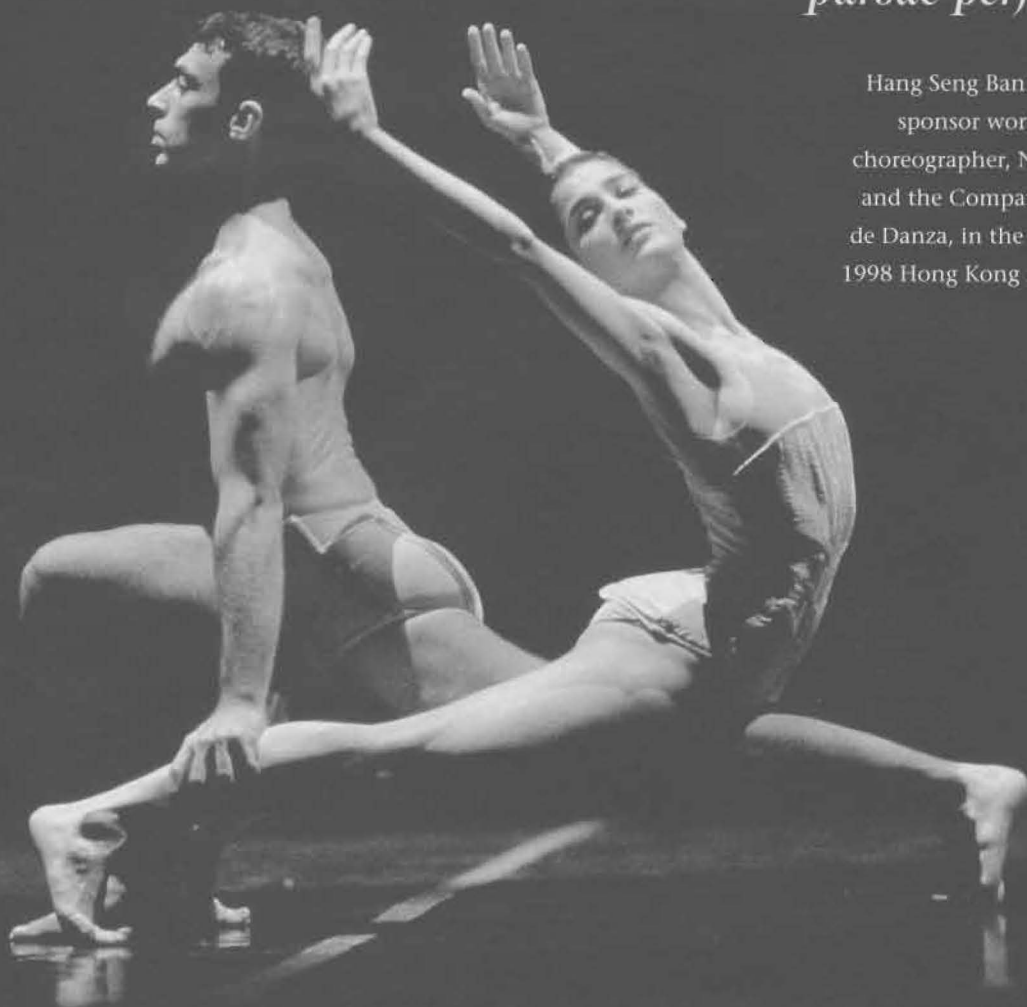
Without reducing his responsibilities as a dancer, Duato has created more than a dozen works for the two companies of the Nederlands Dans Theater: *Danza y Rito* (Chávez), *Ucelli* (Respighi), *Synaphai* (Xenakis/Vangelis), *Bolero* (Ravel), *Arenal* (Bonet), *Chansons Madecasses* (Ravel), *Raptus* (to Richard Wagner's *Wesendonck Lieder*), and others. For almost every work, painter/designer Walter Nobbe proved a constantly inspiring and reliable collaborator.

In 1988 Nacho Duato was named Resident Choreographer for Nederlands Dans Theater, following Hans van Manen and Jiri Kylián.

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Hang Seng Bank is proud to
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choreographer, Nacho Duato
and the Compañía Nacional
de Danza, in the finale of the
1998 Hong Kong Arts Festival.



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杜亞陶在1988年繼漢斯·范·曼倫以及依利·凱利安後，成為荷蘭舞蹈劇團的駐團編舞者。

隨著世界各地的舞團日益繁多的委約編舞，杜亞陶在事業發展上亦需要作出取捨。曾表演杜氏的作品的舞團，包括卡爾伯格芭蕾舞團、加拿大芭蕾舞團、蒙地卡羅芭蕾舞團、德國歌劇芭蕾舞團、澳洲芭蕾舞團、太平洋西北芭蕾舞團、史圖加芭蕾舞團、古爾目內芭蕾舞團、因特羅舞蹈團、芝加哥哈巴德街舞蹈團、日內瓦芭蕾舞大劇團、埃森音樂劇團、芬蘭歌劇芭蕾舞團等等。

1990年6月，杜亞陶得到西班牙文化部轄下的國家表演藝術及音樂所的邀請，成為國家舞蹈團的藝術總監；他並且為該舞蹈團創作了以下作品：《抒情音樂會》（羅德里戈）、《作品編號皮亞特》（貝多芬）、《空虛》（滙演）、《齊來》（勒熱夫斯基）、《地中海》（滙演）、《誘惑》（伊格萊西亞斯）、《獨個兒一秒鐘》（薩蒂）、《德貝里》（伊格萊西亞斯）、《伊哥斯》（米庫斯）、《零和零》（伊格萊西亞斯）、《已逝》及跟阿爾貝托·伊格萊西亞斯第四度合作的《真我》等。《真我》在1996年4月在桑坦德的坎塔夫里亞皇宮音樂節中作首次演出。該劇是跟巴黎伊夫連的聖康坦劇團聯合製作。

1995年，他獲得法國駐西班牙領事館頒發榮譽文化獎。

With the growing demand of international companies requesting his work for their repertoire, Duato had to take a decisive step towards choosing his future career. His ballets form part of the repertoire of companies like Cullberg Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens, Les Ballets de Monte-Carlo, Deutsche Opera Ballet, Australian Ballet, Pacific Northwest Ballet, Stuttgart Ballet, Ballet Gulbenkian, Introdans, Chicago Hubbard Street Dance Co., Ballet Grand Theatre du Genève, Musik Theater Essen and Finnish Opera Ballet.

Since June 1990, invited by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture, Nacho Duato has been Artistic Director of Compañía Nacional de Danza, where he created the following works: *Concierto Madrigal* (J. Rodrigo), *Opus Piat* (Beethoven), *Empty* (collage), *Coming Together* (F. Rzewski), *Mediterrania* (collage), *Cautiva* (A. Iglesias), *Alone, for a second* (E. Satie), *Tabulae* (A. Iglesias), *Ecos* (S. Micus), *Cero sobre Cero* (A. Iglesias), *Por Vos Muero* and *Self*, his fourth creation with Alberto Iglesias that was premièred last April at Palacio de Festivales de Cantabria in Santander. This ballet is a co-production with Théâtre de Saint-Quentin-En-Yvelines in Paris.

In 1995 he received the honour of Chevalier dans l'Ordre des Arts et des Lettres from the French.

依利·凱利安

編舞

現年五十一歲的依利·凱利安在布拉格出生，九歲開始便在國家芭蕾舞學院學習舞蹈，十五歲進入布拉格音樂學院，師承佐拉·申貝羅娃。1967年，凱利安得到英國文化協會資助，前赴倫敦皇家芭蕾舞學院深造，值此機會接觸到當時舞蹈編排的最新發展。1968年，約翰·克蘭科邀請他加入史圖加芭蕾舞團。

Jirí Kylián

Choreographer

Jirí Kylián was born in Prague in 1947. At the age of nine, he began to study dance at the School of the National Ballet. At 15 he was accepted at the Prague Conservatory where he was trained by, amongst others, Zora Semberova. With a grant from the British Council, in 1967 he went to the Royal Ballet School in London, where he came in contact with the most recent developments of contemporary choreography. In 1968 John Cranko engaged him for the Stuttgart Ballet.

為所編的《矛盾》是他第一個作品。1972年，凱利安得到荷蘭舞蹈劇團邀請，為舞蹈團編了名為《觀眾》的大型舞蹈作品，亦為他首個大型舞蹈劇作品。往後凱利安也經常與該舞蹈團合作，並於1975年，成為該舞蹈團編舞家及藝術總監之一。從75年起，凱利安為荷蘭舞蹈團編排過超過50個芭蕾舞劇，而這些劇目更在世界各地由不同的舞蹈團演繹出來。

漢斯·范·曼倫

編舞

在尼沃出生的漢斯·范·曼倫，在1951年，首次跟索妮·加斯克爾開始學習芭蕾舞，後來他獲得師傅加斯克爾的邀請，加入音樂芭蕾舞團。1952年，他加入了由弗朗索瓦絲·阿德雷領導的荷蘭歌劇芭蕾舞團，並且在1957年，為芭蕾舞劇《Feestgericht》首次編舞。他後來成為巴黎羅蘭·佩蒂特舞蹈團的舞蹈員，在1960年返回荷蘭，以舞蹈員和編舞家身份加入荷蘭舞蹈劇團，於1971年成為該團的藝術總監和編舞家。他為該舞蹈團先後創作了四十餘芭蕾舞作品，令該舞蹈團享譽國際。之後兩年，曼倫成為自由身編舞家。1973年，曼倫成為阿姆斯特丹國家芭蕾舞團的製作人及編舞家。1988年，他返回荷蘭舞蹈劇團，成為駐團編舞家。

曾演繹他的芭蕾舞作品之舞蹈團包括：柏林歌劇團、侯斯頓芭蕾舞團、加拿大國家芭蕾舞團、賓夕凡尼亞芭蕾舞團、皇家芭蕾舞團、丹麥皇家芭蕾舞團、維也納歌劇團、科隆舞蹈團以及阿爾文·艾列舞蹈團等。

His first piece, *Paradox*, was choreographed for the Noverre Society. In 1973, following an invitation by Nederlands Dans Theater, he created his first work *Viewers* for this company to which he returned frequently from there on. He was announced Co-Artistic Director and choreographer of the company in 1975. Since then, Kylián has created more than 50 ballets for Nederlands Dans Theater, many of them danced by companies all over the world.

Hans Van Manen

Choreography

Hans van Manen was born in Nieuwer. In 1951 van Manen had his first ballet classes from Sonia Gaskell, who invited him to join her group Ballet Recital. In 1952 he joined the Nederlands Opera Ballet, under Françoise Adret, for which he created his first ballet *Feestgericht* in 1957. Later he was engaged as a dancer with Roland Petit's company in Paris, returning to Nederlands in 1960 as a dancer and choreographer, and in 1971 as Artistic Director and choreographer. He created for this company almost 40 ballets, bringing with them international recognition to Nederlands Dans Theater. He then worked as a free-lance choreographer until 1973, when he joined Het Nationale Ballet in Amsterdam as producer and choreographer. In 1988 he returned to Nederlands Dans Theater as Resident Choreographer.

His ballets have been performed by the Opera of Berlin, Houston Ballet, Canadian National Ballet, Pennsylvania Ballet, the Royal Ballet, the Danish Royal Ballet, the Opera of Wien, Transforum of Köln and Alvin Ailey.

西班牙國家舞蹈團
一九九八年三月四日、五日

COMPañÍA NACIONAL DE DANZA
4-5 MARCH 1998

小精靈

Duende

—— 中場休息 15 分鐘 15-minute Interval ——

死去來兮

Petite Mort

—— 中場休息 15 分鐘 15-minute Interval ——

地中海

Mediterrània



© CARLOS CORTÉS

請勿在場內錄音、錄影、攝影、吸煙或飲食。在節目進行期間，請關掉鬧錶、無線電話或傳呼機之響鬧裝置。多謝各位合作。

Please refrain from recording, filming, taking photographs, and also from eating or drinking in the auditorium. Please ensure that your alarm watches, mobile phones and pagers are switched off during the performance. Thank you for your cooperation.

《小精靈》 DUENDE

編舞：納寶·杜亞陶 *Choreography: Nacho Duato* 音樂：德布西 *Music: Claude Debussy*
舞台：和特·路比 *Sets: Walter Nobbe* 服裝：蘇珊·安格 *Costumes: Susan Unger*
燈光設計：尼古拉斯·弗斯杜爾 *Lighting Design: Nicolás Fischtel*

1991年11月21日由荷蘭舞蹈團於海牙AT&T舞蹈劇院作世界首演，西班牙國家舞蹈團於92年12月11日在馬德里薩蘇埃拉劇院首演。

Premiered by Nederlands Dans Theater at AT&T Danstheater in The Hague, 21 November 1991

Premiered by Compañía Nacional de Danza at Teatro de la Zarzuela in Madrid, 11 December 1992

4 / 3 / 1998

5 / 3 / 1998

田園曲 *Pastorale*

音樂：長笛、中提琴及豎琴奏鳴曲之第一部份(1916)

Music: 1st part from the *Sonata for flute, viola and harp* (1916)

舞蹈員 *Dancers*: Alexandra Scott, África Guzmán,
Patrick de Bana

舞蹈員 *Dancers*: Emmanuelle Broncin, Ruth Maroto,
Livio Panieri

牧神 *Syrinx*

音樂：長笛獨奏(1912-13)

Music: Solo for flute (1912-13)

舞蹈員 *Dancers*: Eva López Crevillen,
Antonio Calero

舞蹈員 *Dancers*: Muriel Romero,
Nicolo Fonte

終曲 *Finale*

音樂：長笛、中提琴及豎琴奏鳴曲之第三部份(1916)

Music: 3rd part from the *Sonata for flute, viola and harp* (1916)

舞蹈員 *Dancers*: Kim McCarthy, José Manuel Armas,
Luis Martín Oya

舞蹈員 *Dancers*: Kim McCarthy, José Manuel Armas,
Luis Martín Oya

神聖之舞 *Danse Sacrée*

音樂：神聖之舞，為豎琴及弦樂團而作(1904)

Music: *Danse Sacrée*, for harp and string orchestra (1904)

舞蹈員 *Dancers*: Emmanuelle Berard, Patrick de Bana, Catherine
Habasque, Antonio Calero, Nathalie Buisson,
José Antonio Beguiristáin

舞蹈員 *Dancers*: Lesley Telford, Livio Panieri,
Cristina Hortigüela, Nicolo Fonte, Iratxe Ansa,
Ivano Rossetti

世俗之舞 *Danse Profane*

音樂：世俗之舞，為豎琴及弦樂團而作(1904)

Music: *Danse Profane*, for harp and string orchestra (1904)

群舞 Entire cast

服裝 *Costumes made by: Company's Wardrobe*

佈景 *Sets made by: Carmina Burana*

《死去來兮》 PETITE MORT

編舞：依利·凱利安

Choreography: Jiri Kylián

音樂：莫扎特

A大調鋼琴協奏曲 K 488：柔板；C大調鋼琴協奏曲 K 467：慢板

Music: **Wolfgang Amadeus Mozart**

Piano Concerto in A Major K 488, Adagio; Piano Concerto in C Major K 467, Andante

服裝：祖奇·域沙

Costumes: **Joke Visser**

舞台及燈光設計：祖柏·加寶

Settings and Light Design: **Joop Caboort**

1991年8月23日在荷蘭舞蹈團為慶祝薩爾斯堡節作世界首演。

1995年11月16日西班牙國家舞蹈團於桑坦德·坎泰布里亞節大劇院作首度演出《死去來兮》。

World premiered by Nederlands Dans Theater at Salzburg Festival, 23 August, 1991.

Premiered by Compañía Nacional de Danza at Palacio de Festivales de Cantabria in Santander, 16 November 1995

4-5 / 3 / 1998

舞蹈員 Dancers: Eva López Crevillén, Nicolo Fonte,

Catherine Habasque, Sebastien Mari,

Mar Baudesson, José Antonio Beguriistain,

Cristina Hortigüela, Luis Martin Oya,

Emmanuelle Broncin, Patrick de Bana,

Muriel Romero, Livio Panieri

佈景 Sets made by: **Tajuela**

圓環裙製作 Hoop skirt made by: **Daniel Moreno**

服裝 Costumes made by: **Sastrería de la Compañía**

圓環裙服飾 Hoop skirt costumes: **Ana Lacoma**

《地中海》 MEDITERRANIA

編舞：納曹·杜亞陶 *Choreography: Nacho Duato*

音樂：梅索、博內特、格里格斯、杰勒德、佩利、亞得、巴沙林奧

Music: Jerónimo Maesso, M^a del Mar Bonet, Peter Griggs, Lisa Gerrard,

Brendan Perry, Juan Alberto Arteche, Javier Paxariño

舞台：納曹·杜亞陶 *Setting: Nacho Duato*

服裝：路易斯·迪夫達、毛迪斯都·林巴 *Costumes: Luis Devota and Modesto Lomba*

燈光設計：尼古拉斯·弗斯杜爾 *Light Design: Nicolás Fischtel*

1992年7月9日西班牙國家舞蹈團於巴倫西亞大劇院作世界首演。

World premiered by Compañía Nacional de Danza at Teatro Principal de Valencia, 10 July 1992

4 / 3 / 1998

5 / 3 / 1998

序 Introduction

梅索 J Maesso

舞蹈員 *Dancers*: Mar Baudesson, Emmanuelle Berard,
Bertha Bermúdez, Nathalie Buisson, África Guzmán,
Cristina Hortigüela, Eva López Crevillén, Muriel Romero,
Alexandra Scott

舞蹈員 *Dancers*: Mar Baudesson, Emmanuelle Berard,
Bertha Bermúdez, Nathalie Buisson, África Guzmán,
Cristina Hortigüela, Eva López Crevillén, Ruth Maroto,
Alexandra Scott, Lesley Telford

花園 The Garden

博內特 M^a del Mar Bonet

舞蹈員 *Dancers*: Emmanuelle Broncin,
Catherine Habasque

舞蹈員 *Dancers*: Emmanuelle Broncin,
Catherine Habasque

稻米之舞 Rice Dance

格里格斯 P Griggs

舞蹈員 *Dancers*: José Manuel Armas, Thomas Klein,
Antonio Calero, Nicolo Fonte, Nicolas Maire,
Luis Martín Oya, Kim McCarthy, Ivano Rossetti

舞蹈員 *Dancers*: José Manuel Armas, José Antonio Beguiristáin,
Antonio Calero, Nicolo Fonte, Thomas Klein, Nicolás Maire,
Luis Martín Oya, Ivano Rossetti

棕櫚樹 Palm Trees

a) 杰勒德及佩利 L Gerrard, B Perry; b) 傳統音樂 Traditional

舞蹈員 *Dancers*: Patrick de Bana, Emmanuelle Berard,
Bertha Bermúdez, Emmanuelle Broncin, Nathalie Buisson,
Catherine Habasque, Muriel Romero, Alexandra Scott,
José Manuel Armas, José Antonio Beguiristáin, Antonio Calero,
Nicolo Fonte, Thomas Klein, Luis Martín Oya, Ivano Rossetti

舞蹈員 *Dancers*: Patrick de Bana, Emmanuelle Berard,
Emmanuelle Broncin, Nathalie Buisson, Christina Hortigüela,
Ruth Maroto, Alexandra Scott, Lesley Telford, José Manuel Armas,
José Antonio Beguiristáin, Antonio Calero, Nicolo Fonte,
Thomas Klein, Luis Martín Oya, Ivano Rossetti

4 / 3 / 1998

5 / 3 / 1998

橘子樹 Orange Tree

亞得·巴沙林奧 J A Arteché-J Paxariño

舞蹈員 Dancers: Mar Baudesson,
Kim McCarthy

舞蹈員 Dancers: Mar Baudesson,
Kim McCarthy

火 Fire

梅索 J Maesso

舞蹈員 Dancers: Mar Baudesson, Emmanuelle Berard,
Bertha Bermúdez, Emmanuelle Broncin, Nathalie Buisson,
África Guzmán, Catherine Habasque, Cristina Hortigüela,
Eva López Crevillén, Muriel Romero, Alexandra Scott,
José Manuel Armas, Patrick de Bana,
José Antonio Beguiristáin, Antonio Calero, Nicolo Fonte,
Thomas Klein, Nicolás Maire, Sebastien Mari,
Luis Martín Oya, Kim McCarthy, Ivano Rossetti

舞蹈員 Dancers: Mar Baudesson, Emmanuelle Berard,
Bertha Bermúdez, Emmanuelle Broncin, Nathalie Buisson,
África Guzmán, Cristina Hortigüela,
Eva López Crevillén, Ruth Maroto, Alexandra Scott,
Lesley Telford, José Manuel Armas, Patrick de Bana,
José Antonio Beguiristáin, Antonio Calero, Nicolo Fonte,
Thomas Klein, Nicolás Maire, Sebastien Mari,
Luis Martín Oya, Kim McCarthy, Ivano Rossetti

錄音 Musical Recording: III. *Magnetic Fields*, Radio Iceland-

IV. a) *The Serpents Egg*. Dead Can Dance, b) *Window*. Nafas – V. *Carauari*. Finis Africae

服裝 Costumes made by: Company's Wardrobe

道具 Properties made by: Armetul and Company Props

佈景 Sets made by: Enrique López Corella, Alberto Valencia and Carmina Burana

製作贊助商 Production sponsored by: Valencian Community, Generalitat Valencia, ITVA

《小精靈》

杜亞陶編舞幾乎全都是先選擇音樂，其中尤以《小精靈》情況最為明顯，因為這個舞的靈感全部來自音樂。多年以前，杜亞陶已迷上了德布西寫的音樂，因為這位作曲家能夠將大自然的音律融合於曲譜中。每當杜亞陶欣賞德布西的音樂時，腦海都會湧現不同的形狀，而不是人、關係或者任何事件。所以，他認為《小精靈》幾乎是他的一件雕塑作品：每一個軀體、動作都和音符配合得天衣無縫。

小精靈字面可解作小矮人和小神仙，像那些夜晚會替小孩子執拾玩具的，但小精靈也可解作一個淘氣、頑皮的孩子。一個能散發無窮精力與魅力，像擁有如魔術般的吸引力的人，也可說是擁有小精靈。在西班牙南部昂達魯西亞就有傳說，指弗拉曼柯舞存在有小精靈。弗拉曼柯舞像魔咒般，就好像黑人音樂有「靈魂」一樣。

二十世紀初，德布西還是名不經傳，當大家突然聽到他那種完全迥異的聲音時，有著奇怪、美麗以至如魔術般的感受，顯露出德布西複雜的文化情結。德布西的音樂展現出古典及浪漫音樂之源泉，也與短敘事詩、民謠、阿拉伯、東方及奴隸文化，甚至爵士樂也有著這種聯繫。

古典主義可以單純解釋作「給形式祝聖」，如此一來，浪漫主義經常解作感情的表達。不過，德布西與這兩個概念的關係便不是經常那麼簡單，形式和感情在他的音樂中不可或缺，但都是經過一個階段逐漸產生的結果，並不單作字面解釋。在他為作曲家而寫的賦條中，德布西如此寫道：「紀律一定要在自由中找尋。」這也是他認為最重要的。

德布西是印象派時期的一份子。印象派畫家如莫奈重視光線的運用，而德布西則對音響的質素及效果感興趣。德布西認為史達拉汶斯基擴闊了聲音國度被規限的疆界，這亦可在德布西自己的作品內反映出來。

《死去來兮》

《死去來兮》乃捷克編舞家依利·凱利安最令人印象深刻的作品之一，於1991年在荷蘭舞蹈劇場首演。這齣舞蹈乃為薩爾斯堡節莫扎特逝世二百週年而作，他特別選取莫扎特兩首最美麗且廣泛流傳的鋼琴協奏曲中的慢板樂章。「這個審慎的選擇不應該被視作一個狂想或者未曾經過深思熟慮的決定，而是我個人對自己

Duende

Duato's 'ideas' for a choreography are almost always preceded by his choice in music, which characterises his working method. This applies to *Duende* in particular, because the music was the only source of inspiration for this ballet. Long ago Duato fell in love with Debussy, especially because of the way the composer makes nature sound in music. When he listens to this music, Duato visualises shapes, not people, relationships or events. This is why he considers *Duende* as an almost sculptural work: a body, a movement, that goes with the tune.

Duende literally means elves and fairies, like the ones who tidy up children's toys at night, but it can also mean rascal, a naughty child. One can also possess duende, when radiating energy and great charm, almost having a magical attraction. In Andalusia it is said flamenco has duende, which can hardly be translated into another language. Flamenco has a touch of 'spell', one might say, like the way black music has 'soul'.

At the beginning of the 20th century Debussy was an unknown composer, and the public was suddenly listening to absolutely different sounds. Strange, beautiful and magical, as they must have been, these sounds have identified his complex cultural roots. Debussy's music reveals classic and romantic origins – apart from connections with lay music, folk songs, Arab, eastern and slave cultures, and even with jazz.

Classicism may simply be explained as consecrated to form. In this sense, Romanticism is usually defined as the expression of emotions. However, the relationship between Debussy and these two concepts is not always as simple. Form and emotion are always present in his music, but more as the result of a process of insinuation than one of definition. In one of his rules for composers, Debussy wrote: "Discipline must be looked for in freedom", this could be considered his first command.

Debussy is frequently identified with the impressionist artistic movement: but whereas painters like Monet gave a great importance to light, Debussy was mainly interested in the quality and effect of sound. Comments of Debussy about Stravinsky were that "he was widening the borders of the allowed in the empire of sound", and this could undoubtedly be referred to in his own work.

Petite Mort

The prestigious Czech choreographer Jiri Kylián relies on Compañía Nacional de Danza to perform one of his most impressive choreographies. His work *Petite Mort* was staged for the first time by the Nederlands Dans Theater in 1991. Kylián created this ballet especially for the Salzburg Festival in commemoration of the second centenary of Mozart's death. For this work he chose the slow tempos of two of Mozart's most beautiful and popular piano concertos. "This

生活及工作在那個沒有甚麼是神聖的，殘酷與專制也並不罕見的世界的一種宣洩。這個舞傳遞的意念是兩個古代的裸體軀幹，他們的頭及除了四肢都遭斬掉，明顯是被刻意傷殘，但卻無損他們的美麗，藉此反映創造者的偉大靈性力量。」

舞蹈編排包括六男六女和六個較虛幻的形象。後者除了伴舞外，有時亦展現強烈的反叛和倔強。他們以象徵主義姿態出現，較單純作討論更真實。暴力、性慾、活力、寂靜、愚蠢和脆弱——所有這些元素各自扮演一個決定性的角色。《死去來兮》字面上解作微小死亡，而法文及阿拉伯文則可譯作情慾高潮。

《地中海》

音樂通常是我創作新芭蕾舞的靈感來源，今次卻是海洋、陽光、火焰及它們在我國文化上代表的意義，還有那肥沃的土地，引發我為《地中海》編舞的靈感。這齣舞乃獻給巴倫西亞社會。

我希望藉這舞表達內心一些親密的感覺和影像，正視我的根源的存在。雖然我在國外停留了一段頗長的時間，受到許多不同文化所影響，但血脈裏流動的仍然是西班牙的血。

我避免採用民謠或者任何與歷史有聯繫的軼事，角色的影射來表達信息，而是藉舞蹈的動作、風景帶來的感受、人物的敏銳觸覺及只有短暫生命的昆蟲毫無保留的崇拜，將整個社會勾勒出來。

此舞沒有利用巧妙的音樂、服裝及舞台佈景，旨在營造一種反覆歸真的感覺。這樣做看來有點冰冷，和日常生活中人人都生氣勃勃比較，情況更是明顯；但我真的希望單憑舞蹈動作來表達生命力。

我運用了敲擊樂、風聲，當中夾雜著拍打水聲來反映巴倫西亞文化，亦藉此找出更接近土地的動作，源出於地球的力量。這樣，一些較溫柔的動作便有著更強烈的對比。

我深切希望能追溯我的根源，我嘗試超越表層，深入探究，發現根源在於富有頑皮感覺及鄉土精神的土地，而這些往往和海洋有密切關係。

我將這套芭蕾舞獻給所有和我一樣，對地中海有著如親人般密切感覺的朋友。——納喬·杜亞爾

deliberate choice should not be seen as a provocation or thoughtlessness, but as my personal way to acknowledge the fact that I am living and working in a world where nothing is sacred, and where brutality and arbitrariness are commonplaces. This work should convey the idea of two ancient torsos, their heads and limbs cut off – evidence of a deliberate mutilation – however, unable to destroy their beauty, thus reflecting the spiritual power of their creator."

The choreography presents six men, six women and six foils. The foils play the role of dancing partners and sometimes seem to be more rebellious and obstinate than a partner of flesh and blood. They visualize a symbolism which is more real than a line of argument. Aggression, sexuality, energy, silence, foolishness and vulnerability – all these elements play a significant role. Petite Mort, which literally means small death, is also a paraphrase for orgasm in such languages as French and Arabic.

Mediterrania

It is usually music which inspires me when creating a new ballet. On this occasion, the sea and its light, the fire and its meaning in our own culture, as well as the fertility of land have been my sources of inspiration to create this choreography dedicated to the Valencian Community.

With this work I would like to express some intimate feelings and images: the presence of my roots whose very essence – even having been abroad for long periods of time and influenced by various other cultures – I always felt in the blood of my veins.

I have avoided using folk elements, historic references, anecdotes or allusions to characters, trying to communicate, through movement, the sensuality of the landscape, the sensitivity of its inhabitants and their uninhibited worship to the ephemeral, so characteristic of this Community.

Overlooking the stereotype has meant to go without the artifice of music, costumes and scenography in order to reach a simplification. This may seem somewhat cold if compared with the exuberancy in the daily lives of our people; but I do hope to express that vitality through movement.

In order to achieve this I have used percussion and wind sounds always wrapped up with the constant beating of water. I did this not only because they identify Valencian culture, but also because they have helped me to find out movements closer to the earth, of a telluric strength, and therefore to get a better contrast for the most delicate movements.

I have simply wanted deeply to retrace my roots and those of my ancestors. I have tried to peel the orange to get to its flesh, the ludic and sensual spirit of this land, always intimately related to the sea.

I dedicate this ballet to those who, like myself, feel accomplices with the Mediterranean. — Nacho Duato

真我

Self

中場休息 15 分鐘 15-minute Interval

幻想曲

Fantasia

中場休息 15 分鐘 15-minute Interval

已逝

Por Vos Muero



請勿在場內錄音、錄影、攝影、吸煙或飲食。在節目進行期間，請關掉鬧錶、無線電話或傳呼機之響鬧裝置。多謝各位合作。

Please refrain from recording, filming, taking photographs, and also from eating or drinking in the auditorium. Please ensure that your alarm watches, mobile phones and pagers are switched off during the performance. Thank you for your cooperation.

《真我》 SELF

編舞：納曹·杜亞陶 *Choreography: Nacho Duato* 音樂：艾伯圖·伊格萊西亞斯 *Music: Alberto Iglesias*

舞台及服裝：納曹·杜亞陶 *Setting and Costumes: Nacho Duato*

燈光設計：Miguel Ángel Camacho *Light Design: Miguel Ángel Camacho*

1997年4月17日西班牙國家舞蹈團於桑坦德坎泰布里亞節大劇院作世界首演。

與巴黎伊芙蓮聖昆廷劇院聯合製作。

World premiered by Compañía Nacional de Danza at the Palacio de Festivales de Cantabria, Santander, 17 April 1997

In collaboration with Théâtre de Saint-Quentin-En-Yvelines, Paris.

7-8 / 3 / 1998 夜場evening

舞蹈員 *Dancers*: Bertha Bermúdez, Patrick de Bana,
Emmanuelle Berard, Thomas Klein, África Guzmán,
Luis Martín Oya, Cristina Hortigüela, Kim McCarthy,
Catherine Habasque, Antonio Calero, Lesley Telford

8 / 3 / 1998 日場matinée

舞蹈員 *Dancers*: Emmanuelle Broncin, Patrick de Bana,
Eva López Crevillén, Thomas Klein, Ruth Maroto, Nicolo Fonte,
Muriel Romero, Kim McCarthy, Alexandra Scott,
Ivano Rossetti, Mar Baudesson

佈景 *Scenery made by: Pinto's*

服裝 *Costumes made by: Company's Wardrobe*

《幻想曲》 FANTASÍA

編舞：漢斯·范·曼倫 *Choreography: Hans van Manen*

音樂：巴赫

Music: Johan Sebastian Bach: Chorale Prelude Ich ruf zu Dir BWV 639 Präludium in A-minor Fantasie, BWV 922

設計及服裝：基蘇·迪加 *Decor and costumes: Keso Dekker*

燈光：祖柏·加波特 *Light: Joop Caboort*

舞台：米亞·雲妮瑪 *Staging: Mea Venema*

《幻想曲》1993年4月15日在荷蘭AT&T舞蹈劇院作全世界首演，西班牙國家舞團在1996年11月22日於馬德里薩蘇埃拉劇院首度演出。

World premiered by Nederlands Dans Theater at AT&T Danstheater, The Hague, 15 April 1993

Premiered by Compañía Nacional de Danza at Teatro de la Zarzuela, Madrid, 22 November 1996

7 / 3 / 1998 夜場evening, 8 / 3 / 1998 日場matinée

舞蹈員 *Dancers*: Lesley Telford, Kim McCarthy,
Mar Baudesson, Patrick de Bana, Ruth Maroto, Nicolo Fonte

8 / 3 / 1998 夜場evening

舞蹈員 *Dancers*: Nathalie Buisson, Livio Panieri, Bertha Bermúdez,
Demond Hart, Eva López Crevillén, Ivano Rossetti

服裝 *Costumes made by: Maty*

《已逝》 POR VOS MUERO

編舞：納曹·杜亞陶 Choreography: **Nacho Duato**

音樂：十五及十六世紀西班牙文藝復興音樂

Music: Old Spanish Music – 15th and 16th centuries –

Cançons de la Catalunya mil·lenària and España – El Mestre, Popular of Catalonia by La Capella Reial de Catalunya, directed by Jordi Savall; *Canciones Y Danzas de España*, and *España, Antología de la Música Española*

舞台設計：納曹·杜亞陶 Setting: **Nacho Duato**

服裝：納曹·杜亞陶、依斯姆·亞斯納 Costumes: **Nacho Duato** (in cooperation with **Ismael Aznar**)

燈光設計：尼古拉斯·弗斯杜爾 Light Design: **Nicolás Fischtel**

文本 Text: **Garcilaso de la Vega** 聲樂 Voice: **Miguel Bosé**

西班牙國家舞蹈團 1996 年 4 月 11 日在馬德里劇院作世界性首演。

World premiered by Compañía Nacional de Danza at Teatro de Madrid, 11 April 1996.

7-8 / 3 / 1998 夜場 evening

舞蹈員 Dancers: Mar Baudesson, Emmanuelle Berard,
Emmanuelle Broncin, África Guzmán, Alexandra Scott,
Lesley Telford, Patrick de Bana, Antonio Calero,
José Antonio Beguiristáin, Nicolo Fonte, Demond Hart,
Luis Martín Oya

8 / 3 / 1998 日場 matinée

舞蹈員 Dancers: Bertha Bermúdez, Catherine Habasque,
Cristina Hortigüela, Eva López Crevillén, Ruth Maroto,
Muriel Romero, José Manuel Armas, José Antonio Beguiristáin,
Thomas Klein, Nicolás Maire, Kim McCarthy,
Ivano Rossetti

佈景 Scenery made by: **Enrique López Corella** and **Tajnetá**

服裝 Costumes made by: **Company's Wardrobe**

《真我》

《真我》是納曹·杜亞陶和現代巴斯克作曲家艾伯圖·伊格萊西亞沙第四度合作的作品。他們曾經在93年的《誘惑》、94年的《德貝里》及95年的《零和零》中合作。

在一個物質漸漸凌駕生活的世界，人類對真實世界的瞭解已變得模稜兩可。有些東西好像擺放在人和他對自己的觀念中間，人與人之間深存隔閡，因此，現在正是適當的時刻，探索人類的內心世界，保存人心裏面最寶貴的純真，縱然它看來像躲藏在一層深不可測的厚霧中間。這個每一個人都擁有的自己存在於每一個人有生之年，意味著我們每一個人都有一個真實世界。

Self

Self is the fourth collaboration between Nacho Duato and Alberto Iglesias. Iglesias has worked with Duato on *Cautiva* (1993), *Tabulae* (1994) and *Cero sobre Cero* (1995).

In a world where worries of a material kind seem to take over our lives, the human being as such is being relegated to a marginal place within our comprehension of reality. Something seems to place itself between each human being and his conception of himself and other people in their own right. This seems, therefore, to be the right moment to reflect on the human being's essence, as something which preserves its value, despite appearing hidden behind a thick fog composed of factors foreign to its very centre. That person who each of us carries within oneself accompanies one throughout one's existence and implies the true reality for each one of us.

《幻想曲》

范曼倫以眾讚歌前奏曲為幻想曲配樂，選取由布索尼改編的巴赫作品。舞台設計基蘇·迪加利用黑色作舞台主調，再以一雙雙透明翅膀穿插其間，舞台下方亮著無數紅色小燈，三位舞蹈女郎就在燈光掩映下出場。她們整齊有致、波瀾起伏的扭屁股動作吸引著男舞者，他們以節奏明快的舞蹈回應，極具震撼性。然後，調子變得嚴肅認真起來，男女舞者面向對方站著，時間像悠然而止，就像一場比賽即將揭幕，這一刻便是風雨欲來的一剎。

雙人舞隨之而來，調子主要是熱情奔放的，透著一股年青、活力充沛的氣氛，間中又會走來一群舞者穿插其中如是這般數次，跟著又是另一段雙人舞。這段舞更是震撼激動，當然也有溫柔 and 狂放的場面。最令人詫異的是這一刻巴赫的音樂聽來突然變得像貝多芬的一樣，節奏緩慢起來，情況就像1973年范曼倫為丹麥國家芭蕾舞團編排的同名舞蹈一樣，一對對的舞者並列，女的被拋到半空，一個輪著一個的，直至她們全都緊密地結合起來，表演一場懺服人心的舞蹈。二十年後一場編排酷似的選段，令范曼倫的創作以另一形式，再一次活生生呈現出來。

Fantasia

Van Manen set *Fantasia* to a chorale prelude, prelude, and chorale adaptation in Busoni's piano adaptation of Bach. The set designer, Keso Dekker, designed a black framework – with transparent wings that protrude slightly onto the stage and are marked at the bottom by little red lights – in which three women appear. Their sensual undulating hip movements made in unison entice the men, whose response in allegro is powerful, almost robust. Then the tone becomes more serious. Both sexes take up positions opposite each other. They stand frozen for a moment on opposite sides of the stage, face to face, as if at the beginning of a competition, waiting.

A duet follows. Its tone, mainly lyrical, has a youthful, fresh accent. After a powerful, then often repeated, intermezzo by the group, another duet follows. This time it is powerful and militant, although there are also moments of tenderness and abandonment. Then a wonder takes place. The intensive sounds of Bach's piano suddenly begin to resemble those of Beethoven, of his Adagio Hammerklavier to which Van Manen set his ballet of the same name for dancers of the Dutch National Ballet in 1973. Here too the women of the couples are lifted into the air one by one until they form a closely knit collective that together performs a very subdued dance. In this literal excerpt, 20 years later, Van Manen's creation again comes to life but in another form.

時間、地點皆已改變，動作卻似曾相識。這一瞬間的回憶對舞者而言有著如一項給予偉大發明的崇高榮譽，尤其最後一段開幕舞明顯看出時間並無靜止。范曼倫的編舞風格深受舞者影響而蛻變，無論深度和震撼力，都比前更勝一籌。

伊莎貝·蘭絲

1993年4月

Time and place have changed, the action is the same. This brief flashback is as much a grand invention as it is a tribute to the dancers. That time has not stood still is also evident in the exquisite closing duet which again clearly demonstrates that Van Manen's style has evolved under the influence of these dancers: it has been rejuvenated without loss of depth or power.

Isabelle Lanze, Trouw, April 1993

《已逝》

這齣舞的靈感來自十五及十六世紀西班牙文藝復興音樂，以及西班牙著名詩人加爾西拉索·德·拉維加的詩體，兩者將本來屬於現代的當代舞蹈《已逝》帶回屬於過去的歷史時空。

十五及十六世紀時期的舞蹈，展現西班牙民族文化獨特的一面，包括所有社會制度，因此可以如實反映當時的文化。《已逝》創作的目的是對舞蹈在古代民族社會大事中所扮演的重要角色致敬。

中譯：鄧如欣、鄧麗兒

Por Vos Muero

In this work, Duato was inspired by old Spanish music of the 15th and 16th centuries together with some of the most beautiful verses of the Spanish poet Garcilaso de la Vega. Music and poetry connect the obvious contemporary dance of *Por Vos Muero* to his historic reference.

In the 15th and 16th centuries, dances formed part of the cultural expression of people, including all social hierarchies; and therefore they produced an honest reflection of the culture of that time. *Por Vos Muero* wishes to pay tribute to the very important role that dance played in every sort of social event during those ancient times.

Programme material provided by artist