Compagnia 意大利艾德芭蕾舞團
Aterballetto
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
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.

Charles Lee

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
Message from the Executive Director

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
Compagnia 意大利艾德芭蕾舞團
Aterballetto

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.
2005年3月11日（星期五）
演出長約2小時10分，包括兩節中場休息

婚禮
編舞：莫羅·比戈哲堤
音樂：史達拉汶斯基

— 休息十五分鐘 —

逼迫
編舞：莫羅·比戈哲堤
音樂：赫爾穆特·拉克曼
舒伯特

— 休息十五分鐘 —

羅西尼皇牌
編舞：莫羅·比戈哲堤
音樂：羅西尼
鋼琴演奏：布魯諾·莫雷蒂

11 March 2005 (Friday)
Running time: approximately 2 hours 10 minutes, including two intervals

Les Noces
Choreographer Mauro Bigonzetti
Music Igor Stravinsky

— 15 minute interval —

Pression
Choreographer Mauro Bigonzetti
Music Helmut Lachenmann
Franz Schubert

— 15 minute interval —

Rossini Cards
Choreographer Mauro Bigonzetti
Music Gioacchino Rossini
Piano Bruno Moretti

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婚禮

編舞：莫羅·比戈哲堤
音樂：史達拉汶斯基
編劇顧問：尼古拉·勒薩阿迪
佈景設計：法布里齊奧·蒙蒂奇
服裝設計：基斯杜化·米勒

洛伊絲·斯旺戴爾
卡洛·塞里
比阿特麗斯·米爾及羅拔圖·
贊莫拉諾（第一雙人舞）
阿申·阿塔簡及華特·馬太尼
（第二雙人舞）
斯維瓦·伯蒂
阿德里安·布瓦桑尼
艾娜·布羅克茲
蒂鮑特·切拉迪
斯蒂芬妮亞·菲格莉奧絲
蘇珊娜·賈羅拉
西里爾·格里塞特
瑪麗格·利柏
瓦萊里奧·朗戈
保羅·曼喬拉
莉莎·馬蒂尼
弗朗西絲卡·佩尼格爾
阿歷克西斯·奧利夫艾拉

2002年於雷焦艾米利亞瓦萊劇院作世界首演

《婚禮》探討戀愛達至高峯時蘊藏的曖昧，就是戀愛雙方作出山盟海誓的那一剎。我們不禁要問：面對二十一世紀新人類，這齣《婚禮》對婚姻還可說些什麼呢？時至今日，社會上的婚禮仍是一種獨一無二的儀式，能作為戀人間完美結合的約束嗎？惟現實生活中只找到反證，而我們亦否定這看法。

故此，我們應否也陳腔滥調一番，乾脆將婚禮批評得一文不值，過時不足？對我們來說，這卻非旨趣。現世代要對婚禮這類儀式投不信任票實在太輕易了。其簡單卻形式化的性質令它顯得陳舊迂腐。那麼，我們為何仍熱中談論《婚禮》？

只因在這個作品中，愛情必須有所犧牲才能達致永恆（見諸「至死不渝」這話），而這犧牲就是最終要承擔風險。什麼風險呢？就是婚姻迫使愛情遭受社會的嚴格限制，使愛情窒息。情人不得不以「丈夫」或「妻子」的身份超越兩人結合的永久限制，但正因为這個制度，兩人同時被迫在不能分離的狀態下，飽受箇中的矛盾和衝突。當婚姻只餘下責任，夫婦關係變成習慣時，雙方的感情便會毫無活力，慣性相處伴隨的極度沮喪，更令愛情隨時隨地終結。

簡言之，《婚禮》關乎永恆愛情的信念，以及甘受責任約束的曖昧。

莫羅·比戈哲堤及尼古拉·勒薩阿迪

—休息十五分鐘—
Les Noces

Choreographer
Mauro Bigonzetti

Music
Igor Stravinsky

Dramaturgic Supervisor
Nicola Lusuardi

Set Designer
Fabrizio Montecchi

Costume Designers
Kristopher Millar

Lighting Designer
Carlo Cerri

Dancers
Beatrice Mille and Roberto Zamorano (First pas de deux)
Ashen Ataljanc and Walter Matterini (Second pas de deux)
Sveva Berti
Adrien Boissonnet
Ina Broeckx
Thibaut Cherradi
Stefania Figliossi
Susanna Giarola
Cyril Grisette
Marieke Lieber
Valerio Longo
Paolo Mangiola
Lisa Martini
Francesca Peniguel
Alexis Olivira

World Premiere in 2002, Reggio Emilia, Teatro Valli
Les Noces investigates the ambivalence of the culminating moment of a loving relationship, that is, the time when lovers decide to pledge their eternal love for each other. We asked ourselves when staging Les Noces what can we as 21st Century people find to say about weddings? Can we still say that today in our society this is ‘the’ unique rite that administers and sanctions the perfect union between two lovers? Reality all around us generally conflicts with this affirmation and we ourselves do not believe that it is like this either.

Therefore should we, in a banal fashion, simply attack this particular rite, demolishing its meanings as anachronistic and inadequate? This did not appeal to us as an interesting idea. In this day and age it is too easy to discredit a rite such as a wedding, already so worn out and humiliated by its simple yet formal connotations. So why are we so interested in talking about Les Noces?

In Les Noces, love duly accepts the bargain to eternalise itself, (embodied by the phrase ‘til death do us part’) and thereby ultimately accepts the risk that is implied within this wager. What risk? That matrimony suffocates the strength of love by forcing this love into the rigorous restrictions of society. Only by becoming ‘husband’ and ‘wife’ do the lovers place themselves beyond the indissoluble limits of this union, while at the same time by doing this through an institution which from that moment onwards obliges them to confront every paradox of their indissoluble state. These paradoxes include the possible petrifaction of the emotions as a result of doing one’s duty or in the habitual living alongside a terrible frustration, regarding the ever possible ending of this love.

In short, Les Noces is about the belief in eternal love and the forced ambiguity of being duty-bound to acknowledge it to others by getting married.

Mauro Bigonzetti and Nicola Lusuardi

– 15 minute interval –
12  |  節目介紹 Programme Notes

逼迫

編舞

莫羅·比戈哲堤
赫爾穆特·拉克曼
舒伯特

音樂

基斯杜化·米勒
洛伊絲·斯旺戴爾

服裝設計

卡洛·塞里

燈光設計

斯維瓦·伯蒂
阿德里安·布瓦桑尼

舞者

蒂鮑特·切拉迪
斯蒂芬妮亞·菲格莉奧絲

聯合製作

CRD／艾德芭蕾舞團
1994年雷焦艾米利亞當代音樂節

1994年於雷焦艾米利亞卡瓦萊里劇院作世界首演

1994年雷焦艾米利亞當代音樂節委約作品《逼迫》，正是該節糅合各類體裁、將古典現代共冶一爐的實驗下一大產物。

這支舞分成兩段，由兩男兩女四位舞者演繹，互為對反，附以赫爾穆特·拉克曼的大提琴獨奏《逼迫》（本舞由此取名），以及舒伯特《死亡與少女》變奏曲。

莫羅·比戈哲堤表示，《逼迫》「豈止是一齣芭蕾舞？那根本是一組不靠佈景，不加修飾，不作說教的音樂動作，當中音樂與舞姿相輔相成；由拉克曼的激昂過渡舒伯特的深情世界，形體和音樂互相結合，天衣無縫，這正是本舞的最終目標」。

— 休息十五分鐘 —
Pression

Choreographer  Mauro Bigonzetti  
Music  Helmut Lachenmann  
  Franz Schubert  
Costume Designers  Kristopher Millar  
  Lois Swandale  
Lighting Designer  Carlo Cerri  
Dancers  Sveva Berti  
  Adrien Boissonnet  
  Thibaut Cherradi  
  Stefania Figliossi  

Co-Production  CRD/Aterballetto  
  Reggio Emilia Contemporary Music Festival 1994  

World Premiere in 1994 at Reggio Emilia, Teatro Cavallerizza  

Commissioned in 1994 by the Reggio Emilia Contemporary Music Festival, Pression is clearly a product of the festival’s characteristic penchant for experimentation with various genres, blending classic with modern.  

For four dancers, two men and two women, the choreography is made up of two pieces performed to the accompaniment of absolutely antithetical melodies; Helmut Lachenmann’s cello solo Pression (from which the choreography takes its name) and variations from Death and the Maiden by Schubert.  

Mauro Bigonzetti said it is “more than a ballet, it is an unadorned, non-didactic musical action without the benefit of stage sets, in which movement and gesture exist in symbiosis with the music. The final goal is to create a single, seamless tissue incorporating both movement and music, even when the shift is made from the radical approach of Lachenmann to the deep emotional world of Schubert.”  

– 15 minute interval –
羅西尼裡牌

編舞
莫羅·比戈哲堤
羅西尼

音樂
布魯諾·莫雷蒂
海倫娜·梅代羅斯
卡洛·塞里
阿申·阿塔簡
阿德里安·布瓦桑尼
蒂鮑特·切拉迪
斯蒂芬妮亞·菲格莉奧絲
西里爾·格里塞特
瓦萊里奧·朗戈
阿曼丁·馬諾
華特·馬太尼
阿歷克西斯·奧利夫艾拉
羅拔圖·贊莫拉諾

斯維瓦·伯蒂
艾娜·布羅克茲
瑪莎·多德爾
蘇珊娜·賈羅拉
瑪歷格·利柏
保羅·曼喬拉
莉莎·馬蒂尼
比阿特麗斯·米爾
弗朗西絲卡·佩尼格爾

聯合製作
國家舞蹈基金會
摩德納社區劇院基金會

2004年於摩德納社區劇院作世界首演

音樂

奧塞羅－寡婦之歌
改編／演奏 布魯諾·莫雷蒂

仙郞奇緣－Questo è un nodo avviluppatto（競奏）

喔唷！小碗豆
改編／演奏 布魯諾·莫雷蒂

弦樂奏鳴曲（II）

富加西前奏曲

隨和的前奏曲
演奏 布魯諾·莫雷蒂

鶴賊－序曲

影像、紙牌、戲劇符號和漫畫處境，在場景的抽象創作中平行活現，絕不拘泥於戲劇情節。一次意大利作曲家羅西尼的音樂表現，節奏緊湊，展現完美的空間配置，精確無誤，最後引領觀眾走進酒神的狂歡之中。
Rossini Cards

Choreographer
Mauro Bigonzetti
Music
Gioacchino Rossini
Piano
Bruno Moretti
Costume Designer
Helena Medeiros
Lighting Designer
Carlo Cerri
Dancers
Ashen Ataljanc
Adrien Boissonnet
Thibaut Cherradi
Stefania Figliossi
Cyril Griset
Valerio Longo
Alexis Oliveira
Beatrice Mille
Lisa Martini
Walter Matteini
Sveva Berti
Ina Broeckx
Macha Daudel
Susanna Giarola
Marieke Lieber
Paolo Mangiola
Amandine Mano
Francesca Peniguel
Roberto Zamorano

Co-production
Fondazione Nazionale Della Danza
Fondazione Teatro comunale di Modena

World premiere in 2004 at Modena, Teatro Comunale

Music

- Othello – Canzone del Salice
  Transcribed and performed by Bruno Moretti

- La Cenerentola – Questo è un nodo avviluppato (Concertato)

- Ouf Les petits pois
  Transcribed and performed by Bruno Moretti

- Sonata per archi (II)

- Prélude Fugassé

- Prélude Inoffensive
  Performed by Bruno Moretti

- La Gazza Ladra – Overture

Free from a dramatic plot this is an abstract creation of scenes of parallel lives: images, cards, dramatic icons and comic situations. An expression of Gioacchino Rossini’s music; of the pressing rhythms, geometry, precision and, in the end, of a Dionysian vitalism.
Matinee, 12 March 2005 (Saturday)

Running time: approximately 2 hours, including two intervals

Les Noces

Choreographer
Mauro Bigonzetti

Music
Igor Stravinsky

– 15 minute interval –

Pression

Choreographer
Mauro Bigonzetti

Music
Helmut Lachenmann
Franz Schubert

– 15 minute interval –

Cantata

Choreographer
Mauro Bigonzetti

Music
Original and traditional music from southern Italy
Assurd
婚禮
節目詳情請參閱第9頁
— 休息十五分鐘 —

逼迫
節目詳情請參閱第12頁
— 休息十五分鐘 —

南國風情
編舞
音樂
音響改編／演出
歌唱／手風琴／羊皮鼓
歌唱／小手鼓／舞板
歌唱／羊皮鼓／小手鼓
服裝設計
燈光設計
舞者
阿申．阿塔簡
阿德里安．布瓦桑尼
蒂鮑特．切拉迪
斯蒂芬妮亞．菲格莉奧絲
西里爾．格里塞特
瓦萊里奧．朗戈
阿曼丁．馬諾
華特．馬太尼
阿歷克西斯．奧利夫艾拉
羅拔圖．賈莫拉諾
阿德里安．布瓦桑尼
蒂鮑特．切拉迪
斯蒂芬妮亞．菲格莉奧絲
西里爾．格里塞特
瓦萊里奧．朗戈
阿曼丁．馬諾
華特．馬太尼
阿歷克西斯．奧利夫艾拉
羅拔圖．賈莫拉諾

2001年於波爾圖里沃利市立劇院首演，由古本克安芭蕾舞團演出

阿梅里戈・辛厄洛小夜曲* 阿梅里戈及辛厄洛

春天
歌詞
尤金尼奧．本納托
姬絲汀娜．維特朗

探戈 e vai
歌詞
尤金尼奧．本納托
卡洛．德安那 (A’ cantina ‘e zi Teresa)

「然而我想，要在這個世界活得好，所有男人便都該變成女人，或者所有女人變成

男人，又或者，世界根本不應有男人或女人，這樣才能耳根清淨。我很清楚，這些

話都是對的。」

引自羅伯圖．德西蒙娜《尋找灰姑娘》

* 由阿梅里戈及馬塞爾洛・辛厄洛授權採用 (l Musicalia)
Les Noces

For programme details, please refer to page 10

– 15 minute interval –

Pression

For programme details, please refer to page 13

– 15 minute interval –

Cantata

Choreographer
Mauro Bigonzetti

Music
Original and traditional music from southern Italy

Arranged and performed by
Assurd

Vocals, Organetto, Tammorra
Cristina Vetrone

Vocals, Tambourine, Castanets
Lorella Monti

Vocals, Tammorra, Tambourine
Enza Pagliara

Enza Prestia

Costume Designer
Helena Medeiros

Lighting Designer
Carlo Cerri

Dancers
Ashen Ataljanc
Adrien Boissonnet
Thibaut Cherradi
Stefania Figliossi
Cyril Griset
Valerio Longo
Amandine Mano
Walter Matteini
Alexis Oliveira
Roberto Zamorano

Sveva Berti
Ina Broeckx
Macha Daudel
Susanna Giarola
Marieke Lieber
Paolo Mangiola
Lisa Martini
Beatrice Mille
Francesca Peniguel

Premiere at the Ballet Gulbenkian, Porto, Rivoli Teatro Municipal in 2001
Music

Serenata*
Amerigo Ciervo

Primmavera
Lyrics
Eugenio Bennato
Music
Cristina Vetrone

Tango e vai
Lyrics
Eugenio Bennato and Carlo D’Angiò
(A’ cantina ‘e zì Teresa)

“But I think that to live well in this world all men should be women or all women should be men, or there shouldn’t be men or women, in order to have a quieter life. And I know I’m right in what I said.”

From: La Gatta Cenerentola by Roberto De Simone

* Kindly authorised by Amerigo and Marcello Ciervo (I Musicalia)
Evening, 12 March 2005 (Saturday)

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

Who gets this one?

Choreographer
Mauro Bigonzetti

Music
Frank Zappa

– 15 minute interval –

Cantata

Choreographer
Mauro Bigonzetti

Music

Original and traditional music from southern Italy

Arranged and performed by
Assurd
Who gets this one?

Choreographer
Frank Zappa
Mauro Bigonzetti

Music
Frank Zappa
Carlo Cerri

Lighting Designer
Ashen Ataljanc
Adrienn Boissonnet
Thibaut Cherradi
Stefania Figliossi
Cyril Griset
Valerio Longo
Amandine Mano
Walter Matteinei
Alexis Oliveira
Roberto Zamorano

Dancers
Sveva Berti
Ina Broeckx
Macha Daudel
Susanna Girola
Marieke Lieber
Paolo Mangiola
Lisa Martini
Beatrice Mille
Francesca Peniguel

World premiere in 2003 at Reggio Emilia, Teatro Ariosto

A passionate homage to the great musician Frank Zappa, on the 10th anniversary of his death, and a way to bring back the personality along with the musician. This ballet is characterised by a completely free use of choreography. This is in perfect parallel with the artistic and musical journey of Zappa, who ranged through music with rigor, awareness and sincerity. A parallel that continues on the level of sensibility and of aesthetics.

– 15 minute interval –

Cantata

For programme details, please refers to page 20
意大利艾德芭蕾舞團

意大利艾德芭蕾舞團是意大利數一數二的舞團，亦是意國首個不隸屬歌劇院的常規芭蕾舞團。

舞團自1979年成立，在阿米德奧•阿莫迪奧擔任藝術總監的近二十年歲月中，舞團已確立重要的表演方向。1997年起，莫羅•比戈哲堤接任藝術總監，並邀得威廉•科西、尤利•季利安等編舞大師，以及歐洲一眾年輕新晉編舞，為舞團創作，盛極一時。

1991年舞團成為中央地區舞蹈團，由雷焦艾米利亞市、艾米利亞羅馬涅區和艾米利亞羅馬涅戲劇協會組成，獲官方認可。2003年4月，舞團再改組成國家舞蹈基金會－意大利艾德芭蕾舞團。

舞團曾組織年輕舞者訓練課程、芭蕾舞表演及藝術節，並透過各項計劃喚起眾多舞蹈愛好者的興趣及注意。這些不僅來自地區，更是來自全國的創造性經驗，讓舞團建立別樹一幟的意國風格。
Compagnia Aterballetto

Compagnia Aterballetto is the principal dance company and the first permanent ballet group in Italy apart from Opera House companies.

Founded in 1979, Aterballetto has built up an important repertoire with almost 20 years of artistic direction by Amedeo Amodio. Since 1997 the artistic direction has been entrusted to Mauro Bigonzetti, who started and developed his career as a performer and choreographer with Aterballetto.

The repertoire of Compagnia Aterballetto consists of ballets by major international choreographers such as William Forsythe, Jiří Kylián, Alvin Ailey, George Balanchine, Kenneth McMillan and Maurice Bejart, as well as choreographies by Amedeo Amodio, Mauro Bigonzetti, Michele Abbondanza, Antonella Bertoni and Itzik Galili.

In 1991 Aterballetto became the Company of the Centro Regionale della Danza, the officially recognised Association formed by the City of Reggio Emilia, the Region of Emilia-Romagna and ATER (Association of Theatres of Emilia Romagna).

Centro Regionale della Danza has developed into a resource centre for the world of dance providing production, promotion, professional training, study and research, and in 1996 taking the name Centro della Danza. In April 2003, Centro della Danza became a foundation under the name Fondazione Nazionale Della Danza – Compagnia Aterballetto.

The Foundation offers some of the most meaningful experiences developed in the field of dance, not only at a regional level but also at a national level, making it unique in Italy. These experiences include organising the Professional Training Course for Young Dancers; ballet performances and festivals; and a variety of projects promoting wider public interest and awareness in the world of dance.
Mauro Bigonzetti
Artistic Director

Born in Rome in 1960, Mauro Bigonzetti studied at the Ballet of the Opera School of Rome and immediately became a soloist and first dancer in ballets by Roland Petit, Leonide Massine and Aurel Milloss. During the 1982/83 season he joined Compagnia Aterballetto. In 1997 he was appointed the Artistic Director of Aterballetto.

His most important choreographic works include Très bien commissioned by the Marseilles Dance Festival; Symphonic Dances for the English National Ballet; Kasimir’s Colours for the Stuttgart Ballet and Vespro for the New York City Ballet.

For Compagnia Aterballetto, he has created Songs to music by Purcell; Sixteen Dances and Constructions set to John Cage’s score; Comoedia – canto secondo based on music by Pärt, Shostakovich, Germini and Elgar; and A Midsummer Night’s Dream set to original music created by Elvis Costello, among others.
**Bruno Moretti**  
*Piano (Rossini Cards)*

Bruno Moretti received a Diploma in Piano and Composition at the St Cecilia Conservatory in Rome. He went on to study with Nino Rota and subsequently became his assistant before studying conducting at the Music Academy of Chigiana. He made his debut at 22 conducting *Madama Butterfly* at the Opera in Rome.

Since 1991 he has devoted himself completely to composition and has written a lot of music for theatre, cinema and television. His opera *Lady E* was awarded a prize at the Opera 2000 competition in Prague.

Bruno Moretti has worked with Mauro Bigonzetti for many years. His most recent compositions for Bigonzetti’s ballets include music for *Vespro*, commissioned by the New York City Ballet and performed at New York’s State Theatre in 2002; and in April 2004 the music for the ballet *Orme*, created for the Stuttgart Ballet.
Assurd

Founded in 1993, Gruppo Musicale Assurd has distinguished itself very quickly as one of the best interpreters of Italian traditional and popular music.

Their music is the result of a typical vivacity of the country world of southern Italy, and of the proletariat of the old quarters of the city of Naples, where people meet, play music, sing, celebrate and enjoy life.

The essential note of this music is represented by the carnal and sensual spirit of the traditional songs and music, also involving movements of the whole body, in other words, dance.

The group has participated in international festivals including Festival Quasimodo in Berlin; the International Meeting of Saint-Cartier, France; the International Festival of traditional music in Neuchatel, Switzerland; and the Festival of Mediterranean Music in Samos, Greece.

The members of Assurd have also collaborated with the other musical groups and artists around the world.
Ashen Ataljanc
Dancer

Born in Belgrade, Serbia and Montenegro, in 1971, Ashen Ataljanc trained at the Lujo Davico Ballet School and participated in productions at the National Theatre in Belgrade. After graduating in 1988, she joined the National Theatre as a soloist and principal dancer, and performed in both classical and contemporary works. In 1991 she won First Prize at the World Ballet Couples Competition in Osaka. As a guest artist Ashen has worked with the Israeli Ballet in Tel Aviv, the National Theatre in Novi Sad, and the Ballet Festival Alicia Alonso in Cuba. In 1997 she joined the State Opera Ballet Company in Berlin before joining Aterballetto in 2000.

Sveva Berti
Dancer

Born in Florence, Italy, in 1964, Sveva Berti completed a full course of classical dance training under the guidance of Barbara Baer at the Dance Study Centre of Florence. At 18 she joined the Ballet of the Communal Theatre in Florence where she worked for two seasons before joining Aterballetto under Amedeo Amodio, remaining for nine years. In 1993 she joined the Ballet of Tuscany and five years later returned to Aterballetto in September 1998.
Adrien Boissonnet
Dancer

Born in Grenoble, France, in 1975, Adrien Boissonnet studied at the National Conservatory of Music and Dance in Paris and at the National Conservatory in Grenoble, where he received the Gold Medal.

For the 1994/95 season he joined the Junior Ballet of the National Conservatory in Paris, and during the following season the Nice Opera where he danced in works choreographed by Petipa, McMillan, Ashton and Cranko. In 1996 he took part in a new production of the Capitol Ballet of Toulouse, and from 1997 to 1999 he danced in the Dresden State Opera Company. Boissonnet joined Aterballetto in February 2000.

Ina Broeckx
Dancer

Born in Turnhout, Belgium, in 1971, Ina Broeckx studied at the Royal Ballet School of Flanders. She then joined the Nederlands Dans Theater, followed by the National Choreographic Centre, the Monte Carlo Ballet and the Lyon Opera Company. She joined Aterballetto in September 2000.
Thibaut Cherradi
Dancer

Born in Belfort, France, in 1976, Thibaut Cherradi studied at the Ballet School of the Paris Opera, the Conservatory of Dance in Nancy (where he received the Gold Medal), and at the National Conservatory in Lyon. As a finalist in the 1994 Dance Competition in Paris he took part in the spring tour of the English National Ballet. From August 1994 to 1997 he was a dancer with the Capitol Ballet in Toulouse. Cherradi joined Aterballetto in September 1997.

Macha Daudel
Dancer

Born in Avignon, France, in 1973, Macha Daudel studied at the Conservatory of Dance in Avignon from 1982 to 1990, where she received the Gold Medal. For a year she danced with the Avignon Ballet and from 1991 to 1995 she was part of the Ballet National of Nancy. Daudel danced with the Capitol Ballet as a soloist from 1995 to 1997. She joined Aterballetto in September 1997.
Stefania Figliossi  
*Dancer*

Born in Castelsangiovanni, Italy, in 1976, Stefania Figliossi began her studies in 1983 at the Accademia Domenichino in Piacenza. She completed her training at the Rudra Béjart Workshop School in Lausanne, remaining from 1993 to 1995 before joining the Israel Ballet in Tel Aviv, where she danced both a classic and modern repertoire. In January 1998 Figliossi joined the English National Ballet and then moved to Aterballetto at the beginning of 1999.

Susanna Giarola  
*Dancer*

Born in Legnago, Italy, in 1973, Susanna Giarola obtained a Diploma in Classical Dance at the Classical Ballet Association directed by Liliana Cosi and Marinel Stefanescu. She has danced with the Elleboro Dance Company and the MM Company. Giarola has also taken part in different opera productions including *Le Siège de Corinthe* at the Rossini Opera Festival; *Jérusalem* for Theatre Carlo Felice in Genoa; and *Rigoletto* for Theatre Regio in Parma. In spring 2002 Giarola joined Aterballetto.
Cyril Griset
*Dancer*

Born in Belfort, France, in 1975, Cyril Griset began his studies at the Regional Conservatory in Nantes between 1986 and 1990 and continued his training until 1993 at the Regional Conservatory in La Rochelle, where he received the Gold Medal for classical dance. In 1993 he joined the Rudra Béjart Workshop School in Lausanne, and from 1996 to 1997 he was part of the Israel Ballet. In 1997 he joined the State Opera Company of Dresden before Bigonzetti invited him to join Aterballetto in January 2000.

Marieke Lieber
*Dancer*

Born in Stuttgart, Germany, in 1974, Marieke Lieber entered the John Cranko School in Stuttgart at 13 and the Stuttgart Ballet in 1994. From the first year in the company she danced, as a soloist in works by famous choreographers such as Roberto de Oliverira, Frederick Ashton, John Neumeier and John Cranko. Lieber joined Aterballetto in August 2004.
Valerio Longo
Dancer

Born in Rome, Italy, in 1976, Valerio Longo graduated from the Dance Lycée in Turin and while there took part in productions with the Teatro Nuovo Company. He continued his studies with Robert Strayner, Luc Buy, Irina Rosca and George Bodnarchuk. In 1992 he won First Prize in the Young Talents Competition in Chiavari; Third Prize in the competition Citta di Rieti; and in 1996, First Prize in the Vignale Danza Competition. In 1998 he joined the Danza Prospettiva Company before moving to the Ballet of Tuscany. In autumn 2001 Longo joined Aterballetto.

Paolo Mangiola
Dancer

Born in 1978 in Melito di Porto Salvo, Italy, where Paolo Mangiola began his studies, he then continued his training at the Scuola Professionale; the London Contemporary Dance School and at the School of Dramatic Arts ‘Paolo Grassi’ in Milan. He won First Prize in the Vignale Danza Competition and Second Prize in the DanzaSi ’98 Competition. In 2000 he participated in the Professional Training Course for Young Dancers in Reggio Emilia, under the direction of Mauro Bigonzetti who invited him to join Aterballetto in October 2001.
Amandine Mano  
*Dancer*


Lisa Martini  
*Dancer*

Born in Florence, Italy, in 1975, Lisa Martini studied at the Ballet of Tuscany School. In 1992 she participated and won the Competition for Young Choreographers and then attended courses at the Rosella Hightower School in Cannes. The same year she joined the Ballet of Tuscany, where she interpreted important choreographic roles. Martini joined Aterballetto in autumn 2001.

Walter Matteini  
*Dancer*

Born in Civitavecchia, Italy, in 1972, Walter Matteini studied at the National Academy of Dance in Rome and went on to dance with the Marseilles National Ballet; the Monte Carlo Ballet; and the Lyon Opera. Matteini joined Aterballetto in September 2000.
Béatrice Mille
Dancer


Alexis Oliveira
Dancer

Francesca Peniguel

Dancer

Born in Canberra, Australia, in 1979, Francesca Peniguel obtained an associate degree in Ballet and Contemporary Dance at Queensland University in 1999. Between 1997 and 2001 she danced with the Australian Ballet; the Australian Dance Theatre at the Choreographisches Zentrum NRW; and with MS Schrittmacher Berlin under the guidance of Martin Stiefermann. Between 2001 and 2003 she danced as a soloist with the Oldenburg State Theatre and continued with the Komische Opera Ballet in Berlin for the 2003/04 season. Peniguel joined Aterballetto in August 2004.

Roberto Zamorano

Dancer

Born in Cali, Colombia, in 1969 Roberto Zamorano studied at the Colombian Institute of Classical Ballet graduating in 1986. Until 1993 he was part of the Ballet of Cali, he then performed with the Contemporary Ballet of Caracas before joining the Northern Ballet Theatre in England in 1996. Zamorano joined Aterballetto in autumn 1998; danced as a guest artist with the Ballet of Zaragoza in 2000, and performed in the International Festival Alcanis in Spain. Zamorano danced with the Ballet Biarritz during the 2001/02 season before returning to Aterballetto in autumn 2002.
Giuseppe Calanni
Ballet and Rehearsal Master

Born in Castellammare di Stabia, Italy, in 1961, Giuseppe Calanni studied at the Centro Danza Tersicore of A Di Lecce, then specialised at the Princess Grace Academy of Classical Dance of Monaco. In 1983 he participated in the 1st Specialisation Course at the R Valli Theatre of Reggio Emilia and then joined Aterballetto.

Under the artistic direction of Amedeo Amodio he has danced in ballets by most contemporary choreographers and for some of these ballets he was also assistant choreographer. In this role he re-staged several of Amodio’s ballets for the Filarmonico Theatre in Verona, La Scala and for the Opera in Rome as well as Mauro Bigonzetti’s Songs for the Ballet National of Marseille.

Since 1997, he has continued working with Aterballetto as a dancer, rehearsal master and assistant. From September 2002 Calanni was appointed as Ballet and Rehearsal Master.
Michele Politi
Ballet and Rehearsal Master

Born in Livorno, Italy, Michele Politi studied at Elizabeth Evans’ Ballet School in Livorno and at the Collin School in Florence, completing his studies at the Princess Grace Academy of Classical Dance, Monaco. He then studied at the School of American Ballet in New York under the guidance of Stanley Williams. Politi began his professional career in 1989 at the Monte Carlo Ballet, then moved to the Hamburg Ballet and later worked at the Nice Opera Ballet as maître repetiteur. He has appeared as principal dancer and soloist in many works by famous choreographers. In 1999 he was granted a Diploma as Professor of Classical Dance by the Ministry of Public Education in France. From August 2004 Politi has worked as Ballet and Rehearsal Master for Aterballetto.

Mihaela Aurora Godeanu
Pianist and Musical Assistant

Mihaela Godeanu received her degree in music with a specialisation in piano from the Ciprian Porumbescu Conservatory in 1977 and from then until 1980 she has taught piano at the People’s Art School in Craiova, Romania. From the age of 14 she played as a soloist at concerts with the Philharmonic Orchestra of Craiova.

Godeanu moved to Italy in 1981 and has devoted herself entirely as a pianist for various ballet companies. In 1983 she started working with Aterballetto, and as musical assistant, Godeanu has participated in all the company’s productions.
Arturo Cannistrà
Special Artistic Events

Born in Messina, Italy, in 1961, Arturo Cannistrà started his training in Reggio Calabria and in 1979 he entered the Dance Academy in Rome. In 1980 he became a soloist and principal dancer at the Communal Theatre in Florence.

In 1983 he joined Aterballetto and as a choreographer created *Tango Medialuna*, *Eon* (1994), *Wien* (End Game) in 1997, as well as *Zingari* and *La Spada Magica*. In 2001 he received the Urban Danza Prix Award in recognition of his career. In 2002 he worked for Aterballetto as the artistic supervisor on *Il Pinguino Senza Frac* and *Rosa Mistica*.

Cannistrà has also worked on educational activities to promote dance in different schools and since 2003 he has been in charge of special artistic projects for Aterballetto.
Artistic Director
Mauro Bigonzetti

Dancers
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Adrien Boissonnet
Thibaut Cherradi
Cyril Griset
Amandine Mano
Alexis Oliveira
Stefania Figliossi
Valerio Longo
Walter Matteini
Roberto Zamorano
Sveva Berti
Ina Broeckx
Macha Daudel
Marieke Lieber
Lisa Martini
Francesca Peniguel
Susanna Giarola
Paolo Mangiola
Béatrice Mille

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<td>廖碧欣女士</td>
<td>Ms Peggy Liu</td>
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<th>香港藝術節基金會</th>
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<td>主席</td>
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<tr>
<td>霍震先生</td>
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<td>Mr Darwin Chen, SBS, ISO</td>
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<td>許仕仁先生</td>
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<td>鮑磊先生</td>
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<td>郭炳江先生</td>
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<tr>
<td>溫兵威永道會計師樓</td>
<td>PricewaterhouseCoopers</td>
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地址: 香港灣仔港灣道二號香港藝術中心十三樓 12th Floor, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong
電話: Telephone: 2824 3555 傳真 Fax: 2824 3798 / 2824 3722
網頁: Website: http://www.hk.afs.org 電郵: Email: afgen@hkaf.org
<table>
<thead>
<tr>
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**二月**
- 北京国家歌剧院《奥赛罗》
- 8:00 费雪堡巴洛克乐团 Freiburg Baroque Orchestra

**三月**
- 意大利艾美芭蕾舞团 Compagnia Alterbaletto
- 7:30 意大利艾美芭蕾舞团 Compagnia Alterbaletto

**文化中心音樂廳**
- Concert Hall, HK Cultural Centre

**文化中心劇院**
- Grand Theatre, HK Cultural Centre

**香港大會堂音樂廳**
- Concert Hall, HK City Hall

**文化中心劇場**
- Studio Theatre, HK Cultural Centre + 香港大會堂劇院 Theatre, HK City Hall

**節目詳細，請瀏覽** [www.hk.artsfestival.org](http://www.hk.artsfestival.org)