

40th



香港藝術節
Hong Kong
Arts Festival
28.1-8.3.2012



藝子與舞子

The Geisha of Gion



獻辭 MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

曾蔭權

香港特別行政區行政長官

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、

歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。

香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

Charles Lee, Chairman



歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請

本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

Tisa Ho, Executive Director

香港藝術節資助來自：

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康樂及文化事務署
Leisure and Cultural Services Department



香港藝術節
Hong Kong
Arts Festival Presents

藝子與舞子
雲子與舞子

The Geisha of Gion

17.2.2012

國際金融中心二期55樓
55/F, Two IFC

節目一 Programme A

7:30 - 8:30pm

節目二 Programme B

9:30 - 10:30pm

18-19.2.2012

南蓮園池香海軒
Xiang Hai Xuan Multi-purpose Hall,
Nan Lian Garden

節目一 Programme A

18.2 2:00 - 3:00pm
7:00 - 8:00pm

19.2 4:00 - 5:00pm

節目二 Programme B

18.2 4:00 - 5:00pm
19.2 2:00 - 3:00pm
7:00 - 8:00pm

演出長約1小時，不設中場休息

Running time: approximately 1 hr with no interval

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Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

編舞
Choreography
音楽 / 監製
Music / Director
音楽 (鳴物)
Music (Rhythm)

製作
Producer

藤間紋壽郎 (日本舞踊師匠)
Monjuro Fujima (Master of Japanese dance)
杵屋勝禄 (長唄及三味線師匠)
Katsuroku Kineya (Master of Nagauta song and shamisen)
藤舎名生 (日本笛師匠)
Meisho Tosha (Master of Japanese flute)
中村壽鶴 (日本鳴物師匠)
Jukaku Nakamura (Master of Japanese drums)
祇園東歌舞會
Gion Higashi (East) Song and Dance Society
富森れいこ (お茶屋富菊/アタシエ京)
Reiko Tomimori (Ochaya Tomikiku / Attache KYO)

演出 | Cast

藝妓 (地方)
Geiko (Music)
藝妓
Geiko
舞妓
Maiko
幫間 (替角)
Hokan
特別演出
Special Guest

美弥子、つね和
Miyako, Tsunekazu
満彩代、美晴
Masayo, Miharu
叶祐美、涼香、富多愛
Kanoyumi, Ryoka, Tomitae
喜久次 (鳳川伎連)
Kikuji (Hosengiren)
杵屋勝禄
Katsuroku Kineya

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The Japan Foundation



祇園東お茶屋組合・祇園東藝妓組合

京都府 (観光客緊急回復事業)・

京都市・京都傳統妓藝振興 (おおきに) 財團・

京都文化交流コンベンションビューロー

Gion Higashi Teahouse Union • Gion Higashi Geiko Union

Kyoto Prefecture (Tourists Urgent Restoration Project) •

Kyoto City • Ookini Zaidan • Kyoto Convention Bureau

演出曲目或次序或有更改

Songs and their order of performance are subject to change

節目一 Programme A

松づくし

茂盛之松樹 All Sorts of Pine Trees

春雨

春雨 Spring Rain

京の四季

京都之四季 Four Seasons of Kyoto

お座敷遊び

——傳統遊戲 Traditional Games——

黑髮

黑髮 Black Hair

五条橋

五條橋 Bridge of Gojo

【祇園東小唄】

（祇園東小唄 Ballad of Gion - East）

節目二 Programme B

姬三社

三座神社之女 Ladies at Three Shrines

五万石

五萬石 Prosperous Domains

祇園小唄

祇園小唄 Ballad of Gion

お座敷遊び

——傳統遊戲 Traditional Games——

黑髮

黑髮 Black Hair

鷺娘

鷺娘 Maiden of Snowy Heron

【祇園東小唄】

（祇園東小唄 Ballad of Gion - East）

藝術節加料節目	Festival PLUS
藝子與舞子演後藝人談	<i>The Geisha of Gion</i> — Meet-the-Artist (Post-Performance)
18.2.2012（六）晚上 8:00-8:30	18.2.2012 (Sat) 8:00-8:30pm
歡迎觀眾演出後留步，與演出者會面。	If you would like to meet the artists, please remain in the auditorium after the performance.
更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org



花街——藝妓之家 Kagai – The Home of the Geiko

花街，是指藝妓和舞妓（即見習藝妓）接受訓練的地方，藝妓一詞常用於京都一帶，至於其他地區，藝妓亦可稱作藝者。她們會在花街接受一連串的日本傳統藝術訓練，例如舞蹈、歌唱、樂器演奏及茶道等。此外，花街內的茶屋又名為御座敷，房間地上鋪着榻榻米，是客人舉行宴會，以及藝妓接待客人的地方。京都一共有五個花街地區，分別為祇園東、祇園甲部、上七軒、宮川町及先斗町。京都五大花街的眾多活動之中，最為廣受注目的可算是一年一度的舞蹈表演，其中四個花街地區的表演均在春天進行，唯獨祇園東在秋季壓軸演出。祇園東的首次舞蹈表演於1894年登場，名為美磨舞蹈。直至1952年，祇園東的表演恢復以祇園舞蹈為主，自此成為每年京都秋季慶典之中，萬眾期待的活動之一。

早於十二世紀，祇園地區已經發展成為八坂神社附近的一個主要市鎮，可

Kagai is the term used for the districts where Geiko (called Geisha except in Kyoto) and Maiko, the apprentice of Geiko, are trained in several classical Japanese arts such as dance, song, musical instruments, tea making etc. and where they serve guests in an Ozashiki of an Ochaya (A tatami matted room of a tea house where people have banquets). Gion Higashi, Gion Kobu, Kamishichiken, Miyagawacho and Pontocho form five Kagai in Kyoto (Gokagai). The events in Gokagai that receive the most attention from the public are the annual dance performances: *Odori*. The first four Kagai present their *Odori* in spring and Gion Higashi presents it in the autumn, the first of which was a *Mima Odori* in 1894. It resumed as a *Gion Odori* in 1952 and is much anticipated as one of the splendid autumn events in Kyoto.

The Gion area flourished as a main town close to the Yasaka shrine as early as

惜後來日本發生內戰，整個市鎮付之一炬。直至江戶時代，即十五至十八世紀期間，這個地區再次興旺起來，很多茶屋紛紛湧現。

藝妓和舞妓的起源，其實來自普通民間茶室，茶室內的女服務生能歌善舞，她們的代理稱為「置屋」。不久以後，這些茶室改稱成為後來的茶屋。藝妓和舞妓會在茶屋內載歌載舞，娛樂客人。十七世紀中期，祇園茶屋創立藝妓公會，整個地區的藝妓活動於1732年獲日本德川幕府正式授予認可。

這種獨特的商業模式稱為花街。

藝妓雲集的祇園花街

1881年，在京都第三任統治者管理下，祇園地區一分為二，分為祇園甲部和祇園乙部。整個地區本來是日本武士的聚居地，這些武士負責管治當時膳所藩一帶。後來膳所藩區內的房屋於1870年被一併移去，這個地區正式被劃入祇園乙部。祇園乙部在1949年易名為東山新地，直到1955年，才改稱為現在的祇園東山。

祇園東山位於京都花見小路通與東山路通之間，在京都四條通大路北面，區內一共有十一間茶屋，超過二十名藝妓，當中包括八名舞妓。這些舞妓會在晚上以載歌載舞娛樂賓客，在日間則會學習日本傳統藝術，例如舞蹈、音樂、茶道及書法等。

中譯：麥梓陽

the 12th century until everything burned when Japan had a big civil war. In the Edo period (15th-18th Century) the region became popular again, and many tea shops opened.

Waitresses who were good at dancing and singing were the origin of Geiko and Maiko, and their agents were called Okiya and the tea shops came to be called Ochaya later. Geiko and Maiko entertained visitors with dance and music at the Ochayas. In the middle of 17th century, the Ochaya of Gion formed a guild, and the region was given official permission from Tokugawa shogunate in 1732.

This unique business style is called Kagai (flower district).

In 1881, the area was divided into two parts, Gion Kobu and Gion Otsubu, by the third governor of Kyoto. The area used to be a huge residence for the samurais who governed the Zeze Province — the houses were taken away in 1870 and it was designated as Otsubu. Gion Otsubu changed its name to Higashi Shinchi (East new territory) in 1949 and started to be called Gion Higashi around 1955.

Gion Higashi is located between Hanamikoji and Higashioji, north side of Shijodori. There are eleven teahouses in Gion Higashi, where more than twenty Geiko, including eight Maiko, entertain various guests in the evening. During the day they learn traditional arts such as dance, music, tea ceremonies and calligraphy.



藝妓與舞妓服飾上的不同 The Different Outfits of Geiko and Maiko

舞妓的髮型是利用她本身的真髮梳成：新晉舞妓的髮型稱為「割れしのぶWareshinobu」（年少舞妓所結的髮髻），而當她們經過三至四年的訓練之後，便會成為成人舞妓，那時候她們的髮型則改為「おふくOfuku」（做了二至三年舞妓後所結的髮髻）。在舞妓正式成為藝妓兩星期前，每逢在公眾場合出現，她們都要梳出「先笄」型的髮型。至於舞妓所佩帶的髮飾，也需每月轉換新款，例如銀色髮緣飾夾和銀花頭飾等。

當成為真正藝妓之後，她便需要帶上假髮，再不能單靠真髮設計髮型。

舞妓穿着的和服，雖然同樣是長袖的款式，但相比起一般小女孩所穿着的正式和服，其實略有不同：舞妓的

The hairstyles of Maiko are arranged with their real hair. Their first hair style is called Wareshinobu; the second, after they acquire 3-4 years of training, is termed Ofuku. Lastly, and for two weeks before officially becoming a Geiko, a Maiko wears Sakko-style hair in public. Maiko also wear hair accessories such as silver fringing hairpins and silk flower ornaments that differ each month.

After becoming a Geiko, they wear a wig instead of having their real hair arranged.

Maiko wear kimonos with long sleeves. They are different from the formal kimonos worn by young girls as they have shoulder tucks and sleeve tucks. The sleeves of a Geiko's kimono are as short as an ordinary kimono's. The length of a formal kimono

和服肩膀上會有褶，袖子也像小孩的和服一樣捲起。至於藝妓所穿着的和服，袖子的長度跟一般和服無異。但無論是藝妓還是舞妓，她們所穿着的正式和服，長度應該同樣到地。

和服的衣領主要以紅色絲質縐綢製成，衣領上某部分會配以刺繡，讓人仍可看到底下紅色的布料。而當她們梳的是「Ofuku」髮型，刺繡則會改成白色，並覆蓋整個衣領。

由舞妓晉升為藝妓，稱為「衿替」(衿かえ)，一名舞妓通常需用上四至五年，才可成為藝妓。「衿替」的字面意思，是指顏色上的改變，因為藝妓和服的衣領均為全白色。

京都地區舞妓的腰帶，跟其他地方不同，它長六點八米，優雅的懸掛在舞妓的背上。

腰帶的一端，會印有所屬生意家族的紋飾。至於藝妓的腰帶，則會採用御太鼓的結法，跟一般和服一樣，結得像個頭枕。

舞妓一般會穿上高跟木屐，屐上配以紅色皮帶，而當她們穿上Ofuku（即舞妓用的屐子），屐上的皮帶則會改用粉紅色。至於藝妓所穿的，是像人字拖鞋的皮製便鞋(Zori)。當舞妓出席西式宴會時，也會改穿這種皮製便鞋。

中譯：麥梓陽

should allow it to trail on the ground for both Maiko and Geiko.

The kimono is made of red silk crepe embroidered partially so that the red fabric can be seen. However, when wearing the Ofuku hairstyle, the fabric is embroidered all to white.

The process of becoming a Geiko from a Maiko is called Erikae. It usually takes four or five years after a Maiko begins her training. The literal meaning of erikae is “changing colour”, because a Geiko wears simple white silk fabric.

The Obi (sash) of a Maiko is special in Kyoto, it is 6.8m long and dangles elegantly on a Maiko's back.

The crest of her business family is marked at one end of the Obi. Geiko wear Obi in the Otaiko-style that is similar to a pillow, and is the same as those found on ordinary kimonos.

Maiko normally wear Okobo, tall wooden sandals with a red (when Ofuku is worn it is pink) clog thong. Geiko wear Zori, leather sandals. When a Maiko goes to a western banquet room, she often wears Zori too.



一個藝妓的誕生

花街在京都是指藝妓和舞妓從事她們演藝行業的地方。儘管藝妓和舞妓接受過所有的日本古典藝術訓練，例如茶道和書法，她們最令人傾慕的還是舞蹈和音樂才能（歌唱、演奏傳統樂器如三味線、太鼓及日本箏）。

舞妓佩戴昂貴佩飾，着上高跟木屐，身穿優雅絲質和服（織品源自丹後），和服上是精美的手繪圖案，背後繫着和服腰帶（織品源自西陣）。迄今，當舞妓完成了基本教育之後，從15歲起就開始接受訓練。在正式成為舞妓前的一年，需要接受職前訓練，學習古典日本習俗、演說技巧（包括特殊的京都方言）及其他禮儀。一個女孩正式成為舞妓之前，還需要佩戴較短的腰帶及身穿衣袖較短的和服擔任一個月的見習舞妓，還必須學會跳兩支完整的舞，並通過茶屋理事會成員及藝妓公會的考核。舞妓初次登場的典禮稱為「見世出」，之後她需要用四至五年時間受訓成為一個成熟的藝妓。初次以藝妓身份登場的典禮稱為「衿替」，字面意思是「更換衣領」。

藝妓是專業的演藝人員（舞者、歌手、音樂家），他們透過跟從專業老師學習來不斷提升技能。藝妓沒有退休年齡，有年逾80歲的藝妓還在積極地工作。然而，如果藝妓要結婚就必須辭職。退休的藝妓常在花街開一家新的置屋或小酒館。有的人成為助理老師（如果他們的老師認可他們有足夠的技能）。年長藝妓也可專做音樂伴奏，這些人被稱為「地方」（意即坐在地上演奏的人）。

舞妓一般與歐卡桑（意即「母親」）一起住在置屋內。藝妓和舞妓都在茶屋的「御座敷」舉行宴會接待客人，御座敷是正式鋪着榻榻米的房間，而這個詞的字面意思是夜晚的（茶屋）約會。茶屋接受客人提前預定指定數目的藝妓和舞妓，也為參加夜晚娛樂活動的客人提供豐盛佳餚。御座敷宴會可以是小型的親密便餐，也可以是熱鬧的大型宴會，如婚禮和學生旅行等。藝妓和舞妓經常參與特別活動，如京都產品及旅遊業展銷、硬照及電影拍攝，以及京都內部及國外的商業活動。

花街的年度行事曆與當地的歷史和宗教活動緊密相連，相關活動有節令轉換及古代神祠慶典等。而最受公眾關注、訓練要求最高的活動，是祇園東的年度舞蹈表演，這個極受歡迎的季節性表演與每一個街區都有關聯，而且編排這些舞蹈的學校也跟花街一樣，同樣歷史悠久。

在京都花街神秘又非凡的世界裏，人們可以透過藝妓和舞妓純熟精緻的技藝，領略真正傳統的文化精髓。

中譯：葛欣

The Birth of a Geiko

Kagai, literally translated as "flower district", is the term Kyoto people use for the districts where the Geiko and Maiko practice the high-class arts. Though trained in all the classical Japanese arts such as tea and calligraphy, Geiko and Maiko are most admired for their dance and musical abilities (singing and using traditional instruments such as shamisen banjo, taiko drums, and the koto harp).

Maiko, dressed up in precious accessories and Okobo (high sandals), wear elegantly trailing silk Kimono (woven in Tango) with refined hand-painted patterns and an Obi sash (woven in Nishijin) hanging down at the back. Today, a Maiko starts her live-in training around the age of 15, after she has finished her compulsory education. In the year before officially becoming a Maiko, she undergoes a period of training called Shikomi when she studies classical Japanese manners, speech (including special Kyoto dialects) and other forms of etiquette. After a one-month period of pre-Maiko training in shorter Obi and Kimono with shorter length sleeves, a girl debuts as Maiko, only when she can dance at least two pieces completely and the board members of Teahouse and Geiko unions have approved her abilities. The debut ceremony is called Omisedashi. Then she begins her training to become a fully-fledged Geiko, usually over a four or five year period. Her debut as a Geiko is called Erikae, literally changing of the collar.

Geiko are professional entertainers (dancers, singers, musicians) who constantly polish their skills through regular lessons with recognised teachers. There is no retirement age; some Geiko over 80 years old are still actively working. However, when a Geiko gets married, she has to quit the job. Retired Geiko often open a new Okiya or a small pub in the quarter. Some become sub-teachers (provided, of course, that their teachers agree they are sufficiently skilled). Senior Geiko specialised as music accompanists are called Jikata.

Maiko generally lives in an establishment called Okiya, together with a woman called Okasan (mother). Geiko and Maiko performances are staged in Osashiki (formal tatami matted rooms at Ochaya (Teahouse) where banquets are held. Upon the request of their clients, Ochaya make reservations or appointments with the requested number of Geiko and Maiko. The Ochaya also arranges to provide the elaborate food and drink for the guests that will attend the evening of entertainment. An Ozashiki can be a

short, intimate meal or a longer, boisterous party including weddings and study tours. Geiko and Maiko often attend special events such as promotions of Kyoto products and tourism, photo and film sessions, and campaigns both inside Kyoto and outside Japan.

The yearly calendar of the Kagai is strongly interlinked with the historical and religious events of the quarter. Events and rituals range from those that mark the beginning of a season and ceremonies connected with ancient local shrine events. The events that receive the most attention from the public, and which require the most training, are the annual dance performances (*Gion Odori* in Gion-East). These highly popular seasonal events are associated with each district and feature dances choreographed by dance schools with a history as long as that of each Kagai.

In the mysterious, sublime worlds of Kagai in Kyoto, people find an essence of real tradition through the refined movement and exquisitely expressed crafts of Geiko and Maiko.



精緻的藝妓飾物 Flower Hair Ornament with Exquisite Design



舞妓有幾件獨特的飾品，比如花簪及和服腰帶。她們每個月都佩戴具不同季節含義的花簪。花簪完全是手工製作，將極纖薄的蠶翼紗仔細的漂染，再用刀切成兩公分闊的方塊。手工技師將小方塊折成三角形作為花瓣，並將花瓣與絲線黏在一起，然後將所有細小的部分組合成一個花簪。大的花簪大約有50個小花朵，需要經驗豐富的手工技師花很長時間才能製成。祇園有一家五代都製作花簪的老店，自江戶時代就開始為藝妓和舞妓服務。但如今很多年輕女孩都對這個特別的世界充滿興趣，繼承花簪手藝的店主希望這門手工藝可以長久傳承下去，甚至達數百年之久。

There are several special accessories that are served only for Maiko such as Hana Kanzashi (flower hair ornament) and Pocchiri (Obi sash ornament). Maiko wear Kanzashi with different seasonal motifs each month. The entire making process of Hana Kanzashi is done by hand. Very thin silk organdie is dyed carefully and cut into squares (2cm) by a knife. The craftsman folds and shapes it to make triangles that take the shape of flower petals. He puts glue on the petal part and ties it with silk strings. Then he puts those small parts and other pieces together on one Kanzashi. As one big Kanzashi has about 50 small flower pieces, it takes a long time for skillful and experienced craftsmen to make this type of Kanzashi. An old shop in Gion has been making Hana Kanzashi for five generations. It started its business for Geiko and Maiko in the late Edo period, but nowadays, many young girls are interested in this special world, and the owner hopes that this tradition will last many years, even several hundred years.

花 Flowers :

新年：稻穗	New Year (rice ear)
一月：白菊、松樹和鶴望蘭	January (winter chrysanthemum, pine tree and crane)
二月：梅花	February (plum flower)
三月：油菜花/或「野歐白芥」	March (field mustard)
四月：櫻花	April (cherry blossom)
五月：紫藤	May (wisteria)
六月：柳樹和加羅林雪輪	June (willow tree and wild pink)
七月：日本扇	July (Japanese fan)
八月：芒花	August (silver grass)
九月：日本風鈴草	September (Japanese bellflower)
十月：菊花	October (chrysanthemum)
十一月：楓葉	November (maple leaf)
十二月：招財	December (maneki)

中譯：葛欣

藤間紋壽郎 編舞家

藤間紋壽郎於1921年出生，是文樂（日本傳統木偶劇）藝人桐竹紋十郎二世（國寶）的長男。十六歲時矢志成為日本編舞家，拜初代藤間壽右衛門為師。二十歲時，獲藤間勘右衛門三世（松本幸四郎七世）授名藤間紋壽郎。經過八年的兵役，於戰後拜師藤間勘右衛門四世（尾上松綠二世），努力創作男性群舞。舞蹈會（紋壽郎之會）已舉行20次以上，全國各地弟子演出的（藤紋會），直至今今年為止在國立劇場已演出達36次之多。從1960年開始在日本大學藝術學系的演劇學科任教，學生大都已成為現今非常活躍的日本舞蹈家。另外，他從1962年開始擔任若草劇團的日本舞蹈講師至今。1975年開始任職京都祇園東歌舞會的專任講師，亦擔當第二十一回祇園舞蹈表演的編創工作。

Monjuro Fujima Choreographer

Fujima was born in 1921 as the eldest son of Monjuro Kiritake, puppeteer of Bunraku (a traditional Japanese puppet theatre), but instead of carrying on the historic family name, he set his mind on becoming a choreographer of Japanese dance. He entered the Fujima school at 16 years old and the head, Kanemon Fujima the Third permitted him to announce himself as Monjuro Fujima when he became 20 years old. After surviving World War II, he studied with the head, Kanemon Fujima the Fourth (legendary Kabuki actor, Shoroku Onoe the Second), and devoted himself to create gregarious male dances. He presented new dances at Monjuro no Kai (a dance club held by Fujima) more than 20 times, and with his followers from all over Japan has held a Japanese dance festival Tomon Kai at the National Theatre in Tokyo 36 times. Fujima has taught at Nippon University since 1960 and his students play an active part in the Japanese dance scene now. He is also an instructor of Japanese dance in the Wakakusa company. He became an exclusive Japanese dance instructor of Gion Higashi (East) Song and Dance Society in 1975, and has been choreographer of Geiko and Maiko in Gion Odori since 1977.



杵屋勝祿 長唄及三味線師匠

1949年4月24日於大阪出生，是初代杵屋勝祿的第二子。學生兄長是唄方的杵屋東成二世（杵屋祿三）。長男是杵屋祿山（三味線方），次男是杵屋祿丈（唄方）。從幼年開始拜父親為師。1953年，三歲便初登舞台（松坂屋Hall《紙人形》）。從小學習日本舞蹈、鋼琴和聲樂。在1968年19歲的時候，獲第七代杵屋勝三郎家元授名（杵屋祿宣）。1971，大阪追手門學院大學文學部社會學系畢業，主辦《祿宣會》藉以培育後繼者。

1967年於舊大阪朝日座的《歡進帳》中，為片岡仁左衛門兄弟初登歌舞伎的舞台。多次參與歌舞伎的海外公演（1981年市川猿之助《黑塚》歐洲及美國巡演、1984年坂東玉三郎《歌劇院百年祭》等）。

其後，主要為市川猿之助丈擔任歌舞伎舞的首席主唱者和三味線的首席演奏者，並曾多次參與NHK電視及電台等演出。2009年在第七代杵屋勝三郎家元的推舉下，襲名第二代杵屋勝祿。

現任長唄三味線演奏家「祿生會」杵勝會理事、長唄協會所屬、日本舞踊西川流西川評議員、大阪松竹座「上方歌舞伎塾」講師、京都祇園東藝妓組合之檢番長唄教師（負責京都祇園舞的作曲）。曾獲1987年度 Sakuyakonohana獎（音樂部門「長唄・三味線」）及1987年度 Green Ribbon獎。

Katsuroku Kinoya Master of Nagauta song and shamisen

Kinoya was born as the second son of Katsuroku Kinoya the First (a master Nagauta singer) in 1949. His twin brother, Tosei Kinoya the Second, is also a singer of Nagauta. Katsuroku studied Nagauta with his father and made his debut on stage when he was three years old. He also studied Japanese dance, piano and voice culture. Katsuroku formed a group of Nagauta shamisen players as soon as he graduated from Ottemon Gakuen University in 1971, and now he is a leader of Rokusho kai.

Since 1967 when he appeared on *Kanjincho* (*The Subscription List*, a Japanese kabuki play) for Nizaemon Kataoka brothers. Katsuroku has been working as the lead shamisen player on various Kabuki productions both in Japan and abroad (such as the Europe and US tour of *Kurokami* by Ennosuke Ichikawa and *100th Year Festival of the Opera House* by Tamasaburo Bando).

Katsuroku often holds recitals and appears on TV and radio programmes. He succeeded his late father's name with a recommendation by Katsusaburo Kinoya in 2009. Kinoya is a director of Kinekatsukai and instructor of the Kamigata Kabuki school. He is an official teacher of the Gion Higashi Geiko Union and is responsible for composing Nagauta music for *Gion Odori* every year. He received the Green Ribbon award and Sakuya Conohana award in 1987.



編舞家 藤間紋壽郎的話 Choreographer's Notes by Monjuro Fujima

我是在東京長大的，被拜託為祇園舞編舞和當上充滿京都傳統文化的花街舞蹈老師時，實在是有些躊躇。皆因祇園東堅守傳統的同時，亦會吸納新事物，結果我還是被這個新舊交融的特性深深吸引，繼而接受此項任務，轉瞬間已過了三十幾年。

祇園小唄已有數十年和藤間流舞蹈配搭的歷史，所以我是非常小心地避免破壞它原來的形態。

在祇園東當日本舞老師時，唱詠祇園界限（繁華街）四季風情的祇園東小唄，是祇園舞的主題樂曲，而作為終結舞蹈，舞蹈是以群舞的陣式編成。祇園舞表達京都的慣常韻味和氣氛的同時，亦加添了華美風格的變奏，追求的是有別於其他花街的華麗和趣味。我非常嚴格地進行訓練，目的不是要訓練出會跳舞的洋娃娃，而是舉首投足都表現出存在感的日本舞舞者。

I grew up in Tokyo, I hesitated to take a position as a Japanese dance teacher and choreographer of *Gion Odori* at first, because extensive conventions were established in the flower districts in Kyoto. However, I eventually accepted as I found that members of Gion East were enthusiastic about adopting new things while keeping traditional culture alive. Some 30 years have passed since then.

Because *Gion Kouta* (Ballad of Gion) has already been danced in the choreographic style of the Fujima school for several decades, I take this into account, keeping the essence and the form.

When I became the teacher of Gion East, *Gion Higashi Kouta* — depicting refined elegances of the four seasons of the area — was made the theme music of *Gion Odori*, and has been played at the finale of the performance. I choreographed with delicate care despite it being such a gregarious dance. For the overall choreography of *Gion Odori*, I sought an interesting touch of the splendour from the other flower districts' *Odori*. And I often add a twist on the gaiety while valuing the conventions and atmosphere of Kyoto. I train Geiko and Maiko strictly so that each of them imbues the presence of a Japanese dancer, not being just like a pretty doll.

節目一 Programme A

A-1. 茂盛之松樹 All Sorts of Pine Trees

這是作者不詳的名曲。此曲描述日本各地與節慶有關的著名松樹，是源於京都一帶的地方民謠，《大黑舞》。大黑舞是在室町時代（1338年至1573年）的習俗，在正月等時候，大黑天（即財神）戴上帽子及面罩，前去逐家逐戶進行表演。在江戶時代，歌曲深受老百姓歡迎，是備受雜耍場所廣泛採納之雜技舞蹈歌唱，也在花街被視為喜慶的舞蹈。

The creator of this work is unknown. The piece enumerates the famous pine trees all over Japan associated with celebrations. It is a song of *Daikoku mai*, a custom from the Muromachi period (1338-1573) where performers in the costume of the God of Wealth (with cap and mask) went from house to house playing and singing. During the Edo period, the song became popular among common people, and while it was sung with acrobatic dance in vaudeville houses, it was also chosen as a celebration dance in flower districts.

A-2. 春雨 Spring Rain

此曲由原本在長崎學習神典歌道和禪學的肥前鍋島家臣柴田花守作詞，長崎藝者管理所的師傅作曲，是在嘉永年間江戶流行的三味線小曲的代表作。三味線小曲是江戶時代的流行曲，主要是描寫老百姓的生活、日常變化的情景、季節的轉變、江戶的風情和微妙的內心世界等。在春季一個恬靜的下雨天，一隻黃鸝攔在一棵古老的梅花樹上休憩歇息。梅花的清淡香氣四溢，黃鸝始終守候於同一棵梅花樹上。意指女子痴心等待，期盼和情人共聚的一天來臨。

Hanamori Shibata, a clansman of the Bizen Nabeshima domain, wrote the lyrics, and a master of the Nagasaki flower district did the score. The piece is one of the most important works of *Hauta* that became popular in the Edo period around 1850.

Hauta depicts a variety of elements such as the lives of common people, daily and seasonal scenes, and niceties of the heart. It depicts a quiet rainy spring day, where a bush warbler is resting on an old Ume tree, where a scent of blossoms floats in the air. It is believed that a bush warbler always stays on the same Ume tree, much as a woman longs to live with her lover.

A-3. 京都之四季 Four Seasons of Kyoto

這是在江戶幕府末期，一首作者不詳、在京都大阪地區流行的三味線歌曲。三弦曲新版是由村山巨和松島庄十郎合作而成。歌詞內容是描寫以祇園為中心，京都各個著名景點的四季風情。如櫻花盛開的東、晚間納涼的鴨川、遍地紅葉的長樂寺和滿山飄雪的円山。在京阪地區流行的三味線歌曲，伴奏充滿陽光氣息的開朗氛圍。優雅清新的曲風、嫻熟的舞蹈技巧，把京都風情柔和地交織展現，也成為在宴會上極受歡迎的表演樂曲。

A Kamigata (the western part of Japan) song from the end of the Edo period; Wataru Murakami and Shojuro Matsushima created the new Nagauta (long song) version. The lyrics mention famous places around Gion and the seasons they are associated with. The refrain is a specialty of the western part of Japan having a cheerful rhythmical effect. It is an elegant and lucid song, popular at banquets where elaborate Japanese dance techniques intermingle within a tender atmosphere richly imbued with the aura of Kyoto.

A-4. 黑髮 Black Hair

1784年初代櫻田治助作詞，初代杵屋佐吉作曲的三弦曲。

櫻田治助（1734年—1806年）在1769年獲第四代市川團十郎提拔為大劇團的作家，江戶歌舞妓的世相狂言得以確立（世相狂言是歌舞妓中一個描寫時代生活的劇種）。初代杵屋佐吉（出生年份不詳-1807年）於1778年中村座演奏《朦朧的月亮》三味線外，其後亦寫了許多大薩摩曲。

黑髮是Meriyasu（歌舞妓中表達深深思念和哀愁等靜態情景時，提昇抒情效果的背景音樂）的代表作。天明四年（1784年）在初演《大商蛙小島》中，描述辰姬在二樓遇上政子，但政子卻邂逅了他的愛妻時，藉梳理秀髮等動作來表達強忍心中的情緒。

有別於戲劇，在地歌舞（在京都一帶盛行的一種舞蹈，又名京舞）中的內容是描述一個女子在寧靜的早上，靜眺紛飛白雪，暗喻愛情的孤寂無奈。

在祇園，當舞妓成為藝妓的兩星期前，需要梳上一個名為「先笄」(Sakko) 的特別髮型。在習俗裏，她會在這段期間跳這首名為《黑髮》的地歌舞。

This Nagauta was written in 1784, with lyrics by Jisuke Sakurada the First and music by Sakichi Kineya the First.

Jisuke Sakurada the First (1734-1806) was selected as the dramatist of a large Kabuki company led by Danjuro Ichikawa the Fourth in 1769, and he established the genre of dramas of manners (contemporary life) in Edo Kabuki. Sakichi Kineya the First

(unknown-1807) became the lead Shamisen player of Oborozuki at Nakamura Theatre in 1778 and since then wrote and played many grand *Satsuma* pieces of Nagauta for Kabuki.

Kurokami (Black Hair) is one of the most important works of *Meriyasu* (while actors express deep thoughts, anxiety and grief silently, musical accompanists build the emotional effects) that was played at the first performance of *Ooakinai Kaerukojima*. In the scene, Princess Tatsuhide combs her hair in sorrow of her secret love for Yoritomo who is meeting his wife Masako upstairs.

Later on, when the piece was arranged to *Jiuta* (a style of Japanese traditional music), the piece expressed the bitterness of love and pangs of solitude, and showed the resignation of a woman who was looking at the falling pure snow in the morning.

In Gion, a Maiko dresses a special hair style called Sakko only two weeks before changing to Geiko. There is a custom that she dances *Kurokami* (the *Jiuta* version was written by Ichijuro Koide) during this period.

A-5. 五條橋 Bridge of Gojo

由十三代杵屋六左衛門 (1870-1940) 作曲，約於1903年寫的作品。

《勸進帳》是歌舞妓中的有名劇目，內容是描述源義經和兄長賴朝（1192年鎌倉幕府的初代將軍）不和，在逃往陸奧地區途中，於安宅（石川縣小松市西部）的關卡行將被補時，被家臣弁慶營救而成功逃脫的情景。這二人初遇的地方就是京都的五條橋。牛若丸（義經的幼名）與為求合乎源氏伙伴的強者身份而徘徊在京都街道上的弁慶，在五條橋上對戰起來。最後，弁慶戰敗而終於成為牛若丸最忠心的家臣。而這段軼事也成為文樂的劇目。在三弦曲中則是一首描寫牛若丸和弁慶對戰情景的激動人心歌曲。

Rokuzaemon Kinoya XIII (1870-1940) wrote the music around 1903.

The piece is a part of a Japanese epic about Yoshitsune, a younger brother of Yoritomo Minamoto who established the seat of shogunate in 1192. The famous Kabuki play *Kanjinchō* is a story about the relationship of lord and vassal, where Benkei saves Yoshitsune after falling out with Yoritomo. *Gojobashi* (Bridge of Gojo) is the episode about their first encounter. Ushiwakamaru (childhood name of Yoshitsune) was seeking strong men who were worthy to be warriors of the Minamoto family. Benkei was to collect 1,000 swords by thrashing warriors. They met and fought on the bridge of Gojo in Kyoto and as Yoshitsune won, Benkei became the most faithful vassal. The Nagauta version depicts their fighting with a very stirring melody.

41st



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節目二 Programme B

B-1. 三座神社之女 Ladies at Three Shrines

雖然作者不詳，但這是根據能劇中的《翁》而作的，也是神社表演的著名供奉舞蹈。三社是指伊勢神宮、奈良春日大社和石清水八幡宮。在江戶時代，往這三神社參拜是很流行的。這是作為天下太平，五穀豐收和繁榮安盛的祝賀歌曲。另外在正月、上屋樑儀式和舞台開幕等時期也會作表演。小道具就是巫女跳神樂舞時手持的鈴（棒子上部三段附着十五個響鈴）。歌曲以三降調表達出神社的熱鬧氣氛，是充滿節奏感的樂曲。

Although the writer of lyrics and music is unknown, this piece is based on the *Okina* category of Noh plays and is famous as a dedicatory dance at shrines. *Sanja* means Ise Jingu in the Mie prefecture, Kasuga Taisha in the Nara prefecture and Iwashimizu Hachimangu in the Kyoto prefecture. The pilgrimage to these three shrines was popular in the Edo period.

As a ritual song to celebrate universal peace, a huge harvest and prosperity for a thousand years, it is played at the New Year, and framework raising and opening ceremony days. Mikosuzu (Special props) is an instrument with about 15 small bells attached to three rings on a stick with handle, which is used when shrine maidens dance a Kagura (a specific type of Shinto theatrical dance).

The music is tuned to three down beats and is rhythmical, to convey a bustling feeling.

B-2. 五萬石 Prosperous Domains

這首愛知縣民謠源自江戶時代，內容是描寫岡崎氏族的昌盛景況。石是意味封地，五萬石（一石約為180公升，五萬石即九百萬公升）雖然不是那麼大，但它是岡崎城德川家康的誕生地，亦是德川氏在三河最重要的海上運輸樞紐。歌詞有許多不同版本，這版本是把詞改編為歌詠，頌揚若松城的繁榮昌盛。

This folk music of the Aichi prefecture has carried on since the Edo period, which talks about the flourishing of the Okazaki domain. Gomangoku (9 million litres) meant the amount of fief that one feudal lord held.

Although a fief with 9 million litres of rice is not so large, Okazaki castle was where Leyasu Tokugawa (the founder of the Tokugawa shogunate) was born and the town was a most important base for ocean transportation in the Central part of Japan.

As there are many different versions of lyrics, the folk music of the Fukushima prefecture is chosen as the second verse that encourages the prosperity of the Wakamatsu domain.

B-3. 祇園小唄 Ballad of Gion

此作品為1930年《祇園小唄繪日傘》的主題曲，由原作小說的作者長田幹彥作詞，淺草歌舞劇作曲家佐佐紅華作曲，是代表京都情懷豐富的歌曲，配合着祇園界限（繁華街）的四季變更，流露舞妓的戀情進展。在五花街的舞蹈流派各異，在每年一次由京都傳統妓藝振興財團舉辦的《都之繁盛》表演中，二十名舞妓共聚一堂，每四名一組共分成五組別，各自表演不同的舞姿供人觀賞。

When a film trilogy (*Gion, Kouta, Painted Parasol*) was made in 1930, Mikihiko Nagata, the author of its original novel, also wrote the lyrics of *Ballad of Gion* and Kouka Sasa who was popular as the composer of Asakusa Opera wrote the music for it. This piece is most notable among the songs depicting Kyoto for its richly emotional humanity. Harmonising with the turning of four seasons, Maiko's affection is built up. Maiko in each of the five flower quarters take lessons on Japanese dance from different schools. *Gion Kouta* is performed only once a year when Ookini zaidan present a *Miyako no Nigiwai*, where 20 Maiko (four from each quarter) dance in five different styles.

B-5. 鷺娘 Maiden of Snowy Heron

《鷺娘》由富士田吉次及杵屋忠次郎作曲，是一首經典的降三調長唄。據說由作家壕越二三治作詞，在1762年4月的江戶（東京）市村座川菊之丞初演，在明治時代的第九代市川團十郎重演，根據基礎重新結構而成，是歌舞妓的代表劇目。現代版本由坂東玉三郎反串主演，他的女性造型，富有超然美感。舞蹈裏的極速換衣過程，也是極其吸引觀眾的看點。

白雪紛飛，在荒涼的原野上，白鷺幻化成漂亮的姑娘，深陷於人類的愛情難以自拔；最後變回白鷺時，因成為獵物受創而最終氣絕身亡。白鷺受到地獄之神的種種折磨，成就了淒美絕倫的故事。而《鷺娘》亦經常與芭蕾舞劇目《天鵝湖》互相媲美。

清澈而充滿幻想的序曲曲調，是華麗而感情豐富的 Kudoki（表現女性活躍心情的舞蹈）。最後，把對女性的命運以哲學表現，譜出名為 Kurui（意思是瘋狂，在能劇和歌舞妓中，用作表現情緒激動的舞蹈）的淒豔劇烈終章。

Maiden of Snowy Heron is a magnum opus of Nagauta, the lyricist is unknown, but it might be Nisoji Horikoshi (a playwright for Kabuki in the Edo period), and the music is by Kichiji Fujita and Chujiro Kineya.

It was first introduced in April 1762, when Kikunojo Segawa performed at the Ichimuraza Theatre. It is a well-known Kabuki dance that Danjuro Ichikawa the Ninth revived, with a new structure in the Meiji era. In the present day Tamasaburo Bando reveals the height of Onnagata's (woman-role) elegance. Kabuki fans enjoy watching quick changes of costumes.

The story tells of a beautiful woman who is a spirit of the white heron. She mysteriously appears beside a frozen lake where snow is piling up on the ground. Reincarnated as a young woman she expresses complex emotions for her loved one. In the end, she is hunted and wounded, then turns back to a white heron as she utters her dying breath.

This story of a bird that dies a heroine's death after undergoing hellish agonies of being nonhuman is often compared to the ballet — *The Swan Lake*.

Beginning with a limpid and dreamy tune, the music builds to a bright and richly emotional Kudoki, expressing a woman's fate philosophically in the last part with enchantingly intense rhythms of Kurui.

祇園東小唄 Ballad of Gion - East

這曲是祇園舞經過兩年休演，於1976年再開演時的主題音樂。表達盛夏的祇園祭和除夕參拜等祇園界限的活動和獨特的風俗習慣，配搭灑脫的常磐津韻律，每年的祇園舞表演就這樣華麗地結束。

常磐津是在江戶中期創作的淨瑠璃音樂，與長唄、清元、竹本並列，常為歌舞妓和日本舞蹈所選用。在朗讀和曲調中取得平衡，它是一種名為Otoshi的旋律。這種音樂，不單現在仍受到重視，還能靈活地對應着時代的轉變。

This song was made as the theme music of *Gion Higashi* (East) in 1976, when *Gion Odori* was resumed after a two year break with Music by Kikujuro Tokiwazu and lyrics by Tazuko Tomimori. It provides a bright light at its finale with a sophisticated witty rhythm of Tokiwazu, and it relates some seasonal customs of Gion including those of the festival in Midsummer and the worship on New Year's Eve.

Tokiwazu is a kind of Joruri music (a type of sung narrative with shamisen accompaniment) established in the Edo period. Similar to Nagauta and Kiyomoto, it is often used for Kabuki and Japanese dance. With an exquisite balance of talk and song, it has a unique melody called *Otoshi*. The music responds to today's popularity while valuing its formalities.

松づくし

謡い囃せや大黒
一本目には池の松
二本目には庭の松
三本目には下がり松
四本目には志賀の松
五本目には五葉の松
六つ昔は高砂の
尾上の松や曾根の松
七本目には姫子松
八本目には濱の松
九つ小松植えならべ
十で豊久の伊勢の松
日を待つ 時待つ 暮れを待つ
連理の松に契りをこめて
福大黒を見さいな

茂盛之松樹

伴奏拍着大黒舞
第一支，池之松
第二支，庭之松
第三支，垂松
第四支，志賀之松
第五支，五葉之松
第六支，高砂神社之
尾上松與曾根松
第七支，姫子松
第八支，濱之松
第九支，小松
第十支，伊勢之松
相會之期日夕盼
感情和睦連理枝
快迎來幸福的大黑神

All Sorts of Pine Trees

Let Daikoku sing and play music.
The first pine tree is beside a lake,
and the second is at a garden.
The third pine tree is in a weeping form.
The fourth one is in Shiga prefecture.
The fifth is Japanese white pine of five needles.
The sixth pine tree is old and there are
Onoue and Sone pine trees also in Takasago
shrine.
The seventh is a small female pine tree.
The eighth pine tree is at seashore,
and let's plant small pine trees as the ninth.
The tenth is in Ise shrine.
Waiting for the day and time and the year end,
plighting our troth like branches of two pine
trees twining,
we see the happy Daikoku plate
(at the door on New Year day).

春雨

春雨にしっぽり濡るゝ鶯の
羽風に匂う 梅が香や
花に 戯れ しおらしや
小鳥でさえも 一筋に
ねくら定めぬ 気は一つ
わたしや鶯 主は梅
やがて身まま気尽になるなら
ば
サア 鶯宿梅じゃ
ないかいな サアサ
なんでも良いわいな

春雨

春雨灑落濕黃鶯
輕拍羽翼風輕拂
惹得梅香陣陣飄
小鳥專心與花兒玩
窩巢雖無定
心想妾是黃鶯，君是梅
希望終能得償所願
黃鶯棲身梅樹上
算了吧
別再多想

Spring Rain

A bush warbler is wet in the spring rain,
and a Japanese plum gives off
its scent of blossoms.
The bird frisking among the blossoms is
charming.
Even such a small bird single-mindedly stays
on one tree.
I have not fixed my home but my mind is only
for you.
I am the bush warbler and
you are this Japanese plum.
Someday, when I will be free,
you must become my nest plum.
Yeah, everything goes alright.

京の四季

春は花 いざ見にごんせ
東山 色香あらそう 夜桜や
浮かれ浮かれて
粹も無粋も ものがたい
二本差しても 柔らこう
祇園豆腐の 二軒茶屋

みそぎぞ 夏は
うち連れて 川原に
つどう 夕涼み
よいよい よいよいよいや
さ
Yoi Yoi Yoi Yoi Yoiya sa

京都之四季

春到喜迎花
東山夜櫻盛開飄香
心若浮萍
氣難靜
二軒茶屋，
祇園豆腐香

盛夏裏，
在川原下乘涼
啣~啣~啣
啣~啣~啣

Four Seasons of Kyoto

The cherry blossoms are best for Spring.
Please come and view them at the East
Mountains.
Blossoms at night are competing for their
beauty and scent.
People either stylish or boorish knock about in
high spirits.
Different from (a samurai) with two swords,
tofu on two skewers at Niken Jaya (two
teahouses) is soft.

Summer of (Gion festival's) purification is time to
gather at the (The Kamo) riverbank for
enjoying the cool evening breeze.
Everything is good, good and good.

真葛ヶ原に
そよそよと 秋は
色ます 華頂山
時雨をいとう から傘の
濡れ濡れて 紅葉の 長楽寺

思いぞ 積もる
円山に 今朝も 来て見る
雪見酒 エエ
そして 櫓の さし向かい
よいよい よいよい よいやさ

微風輕拂真葛原
秋登華頂山
油傘避雨瀟
遍地紅葉長樂寺
滿懷思念情深
今朝重臨円山公園
高樓對座，賞雪品酒

The wind blows gently at Makuzugahara field,
and Kachozan hills are covered in autumn
foliage.
Shunning the shower with a bamboo-and-
paper umbrella,
(I see) red leaves are wet in Chorakuji temple.

I come to see (the snow) in the morning at
Maruyama park
that is piling up like my thought.
I drink sake while watching the snow fall and
(talk) face to face at Yagura (Kotatsu table).
Everything is good, good, and good.

畳み重ねて打つ太刀に
さしもの弁慶あしらひかね、
橋桁二三間飛びしきり、
走りかかって丁と切れば、
そむけて右に飛違ふ
取直して櫓を薙ぎはらへば、
躍り上って足もためず
宙を拂へば頭を地に付け、
千々に戦ふ其有様、
目にもたまらぬ電光石火、
げに鬼神も及びなき、
勇ましかりける次第なり

弁慶繼而冲着刺向牛若丸
牛若丸彎下身閃向右方
弁慶取回平衡後再刺向
牛若丸的腿
牛若丸躍上欄杆
弁慶只誤中空氣
牛若丸再蹲伏地上
兩人於激戰中流露的勇氣
連魔鬼與神明也難於媲美

Even such a strong Benkei can't handle
and jumps back for about 4-5m.
Then, Benkei runs to Ushiwaka and brings
the spear down,
but Ushiwaka ducks and flies to the right.
Benkei holds his balance and mows down
the spear at Ushiwaka's feet,
and he leaps up onto the parapet
Benkei cuts across in the air and Ushiwaka
crouches to the ground.
The spectacle of fighting is diverse,
and is hard to watch, with its lightning-fast
combinations.
Even a demon or god can't compete, the
two are really brave.

黒髪

黒髪の結ぼれたる
思いには解けて
寝た夜の 枕とて
独り寝る夜の 仇枕
袖は片敷く 妻じゃと 云うて
愚痴な おなごの心も知らず
しんと更けたる 鐘の聲
ゆうべの夢の
今朝覚めて ゆかし懐かし
やるせなや
積もると知らで
積もる 白雪

黒髪

如黒髪般糾結的
疑慮已消除
與君共枕樂良宵
今夜獨枕倍孤單
君還訴說妻妾事
完全不解痴女心
傳來遠處寺院鐘聲
回想昨夜夢魂中
思念愁緒難消散
積雪不知情
但見憂愁
如雪堆

Black Hair

My thought like tangling black hair was
unraveled and I slept well one night.
but now I am alone
and see even a pillow as my foe.
You talked about your wife,
without caring for my feelings.
I heard the bell sound far into the night.
Awakening from a dream of bygone days,
I feel nostalgic and utterly miserable this
morning.
My affection must grow without knowing it,
as if the white snow stays quietly.

祇園東小唄

花の円山 石だたみ
桜吹雪に 舞衣
姿やさしき だらりの帯よ
祇園東に 祇園東に 灯がと
もる

青柳ゆれる 鴨川に
祇園ばやしを 遠音にきいて
焦がれて 身を焼く 大文字
祇園東に 祇園東に 灯がと
もる

まくづが原に 咲く萩や
桔梗花の しおらしさ
鳴いて君をば 松虫の
祇園東に 祇園東に 灯がと
もる

雪の八坂に 思いぞつもの
鐘の響きも 新玉の
よい事始めと 火縄舞う
祇園東に 祇園東に 灯がと
もる

祇園東小唄

円山公園花満開、
悠悠石路
櫻花飄如雪、舞姿妙漫
長垂的腰帶
祇園東、祇園東、燈火通明

鴨川青、柳搖曳
輕輕傳來遠處祇園那邊
的聲音
情急如大文字山上的火焰
祇園東、祇園東、燈火通明

秋萩花満開
桔梗花可愛
蟋蟀鳴叫
祇園東、祇園東、燈火通明

雪之八坂神社、思念倍増
鐘聲響、新年好事始
舞動火縄
祇園東、祇園東、燈火通明

Ballad of Gion East

Cherry blossoms in Maruyama park,
petals falling in the wind are scattered
on a stone pavement.
Wearing Kimono and a dangling Obi sash,
the silhouette of Maiko is graceful.
The lanterns in Gion east now come on.

Green willows sway in the breeze
at the bank of River Kamo.
Music of Gion festival is distantly heard.
Ceremonial fires of Daimonji are burning like
someone's passion for her lover.
The lanterns in Gion East now come on.

Japanese bush clovers and
bellflowers blooming at Makuzugahara
are very pretty.
Crickets twitter that someone is
awaiting you every moment.
The lanterns in Gion East now come on.

The snow lying on the roof of Yasaka shrine
reminds one of accumulating feelings.
The bell sounds expecting the start of
the New Year at the year-end ceremony.
People brandish a burning rope of
a charm on New Year's Eve.
The lanterns in Gion East now come on.

五条橋

夫都大路を南北に、
貫き流る、加茂川に、
打ち渡したる五條橋

扱も源の牛若丸、
今宵も五條の橋に出で、
笛面白く吹き鳴らす
音も静かに更くるまま、
通る人をぞ待居たる
爰に西塔の武藏坊弁慶は、
元より好む大長刀、
真中取って打ちかつぎ、
橋板荒かに踏みならし、
向ふをきくと打見やり、
夜更けて女性の立ったるは、

牛若は、薄衣引退け、
太刀抜放ち、
詰めつ開いつ戦ふうち
牛若手元に寄るぞと見
えしが、

五條橋

五條橋架於加茂河川上
貫穿夫都大路南北

牛若丸今宵也來到五條橋
吹奏着笛子
靜靜地等待着
一位將要通過此處的人
西塔的武藏坊弁慶
平日最喜愛的大長劍
配戴身上
腳步重踏於橋上時
驟見一位女子
竟於深宵佇立於大橋上

牛若丸拋掉薄衣
拔出劍
與弁慶展開激戰
當牛若丸轉動利劍
強者如弁慶也難於招架
退避於數丈外

Bridge of Gojo

Bridge of Gojo is over River Kamo
that extends North and South
of the centre of the City.
Ushiwakamaru of Genji comes to
the bridge of Gojo tonight again,
and plays a flute intriguingly.
He is waiting for a man passing by
as the sound dissolves far into the night.
Here, Benkei of Musashibo from the South
tower
carries a great spear on his back as usual.
He stamps the bridge board loudly and sees a
dubious woman
standing on the bridge so late at night.

(when Benkei attacks with the spear,)
Ushiwaka throws off his light clothes
and whips out a sword.
Ushiwaka and Benkei fight close to each other
and place far apart.
When Ushiwaka takes continuous swings with
his sword,

姫三社

やー おもしろのにぎわいて
 神を勇めの 音もよや
 どんどと鳴るも 拍子よく
 鳴ると鳴らぬは
 袖振る 手拍子
 そうじゃえ
 しめてしゃんとえ
 ゆるめて にこにこ
 おうよ 逢う夜 逢わぬ夜
 神の昔は 二柱
 天の 岩戸を開く
 梅の見事え
 花の盛りの しおらしや

三座神殿之女

咄、氣氛鬧哄哄
 振奮神明之聲
 咚咚咚咚拍子響
 鳴聲拂袖舞
 言笑晏晏
 拍手和應
 啊~ 啾~ 啾
 從前神明有兩位
 岩戶花盛開
 梅花綻開
 姿妙曼

Ladies at Three Shrines

Yay, gloriously and prosperously,
 the sound of praising God is heard.
 With a bang, the rhythm is good.
 With leaps and bounds, swinging their sleeves,
 people clap in time. Yeah, let's clap in unison,
 tightening and loosening beamingly.
 Oh, we should get into the rhythm.
 Ancient times of Gods,
 there were two columns and
 the rock gate was opened flourishingly.
 Japanese plum is marvelous, and
 the blossoms in full bloom are praiseworthy.

五万石

五万石でも 岡崎様は
 アーヨイコノ シャンセ
 お城下まで 船が着く
 ションガイナー
 アー ヤレコノ 船が着く
 お城下まで 船が着く
 ションガイナー
 ヨーイ ヨーイ
 ヨイコノシャンセ
 まだまだ はやそう
 めでた めでたの 若松様よ
 アー ヤレコノ 葉も繁る
 枝も栄えて 葉も繁る
 オメデタヤー
 アー ヤレコノ 葉も繁る
 枝も栄えて 葉も繁る
 オメデタヤー
 ヨーイ ヨーイ
 ヨイコノシャンセ
 まだまだ はやそう

五萬石

就算只有五萬石之生產量
 呀……哎咄! 哎咄 岡崎市
 船搖到城下
 哎咄! 哎咄! 船到岸
 船搖到城下, 船到岸
 哎咄, 哎咄
 啾~ 啾~ 啾
 還未到呢
 還早着呢
 可喜可賀啊! 可喜可賀之
 若松市
 呀哨, 呀哨
 枝葉繁茂地生長
 可喜可賀啊
 枝葉繁茂地生長
 可喜可賀啊
 啾~ 啾~
 還未到呢, 還早着呢

Prosperous Domains

Even the fief is only for
 9 million litres rice,
 Lord Okazaki is magnificent.

 Ships reach the bottom of the castle.
 Let's applaud more and more.

 With auspicious subjects,
 Lord Wakamatsu is excellent.
 The branches thrive and
 leaves grow thick.

祇園小唄

月は おぼろに 東
 霞む 夜毎の かがり火に
 夢も いざよう 紅ざくら
 しのぶ 思いを 振袖に
 祇園恋しや だらりの帯よ

祇園小唄

朦朧的月兒在東面山邊
 緩緩升起
 晚霞紅紅似火
 夜夜夢中紅櫻花盛開
 思念之情隱藏長袖中
 長垂的腰帶細數着祇園的
 戀情

Gion Kouta (Ballad of Gion)

[Spring]
 The Moon is hazily seen at East Mountains
 Every evening, ridgelines are blurred beyond
 the fire in iron baskets
 Cherry blossoms, slightly tinged with rouge,
 beckon dreams
 Maiko conceals her feelings in long-sleeved
 kimonos
 People feel nostalgia for Gion and Maiko with
 long swaying Obi

夏は 河原の 夕涼み
白い 襟あし ぼんぼりに
かくす 涙の
口紅も 燃えて身を焼く
大文字
祇園恋しや だらりの帯よ

鴨の 河原の 水やせて
咽ぶ 瀬音に 鐘の声
枯れた 柳に 秋風が
泣くよ 今宵も 夜もすが
ら
祇園恋しや だらりの帯よ

雪は しとすと まる窓に
つもる 逢瀬の さしむか
い
灯影 つめたく 小夜ふけ
て
もやい 枕に 川千鳥
祇園恋しや だらりの帯よ

夏夜の河原，涼風輕吹
雪白的衣領上積累了
微塵
強忍心中淚水
艷麗的口紅，心中的熱情
如大文字山上
燃燒的火焰
長垂的腰帶細數着祇園的
戀情

鴨川河原的流水漸枯乾
流水聲嗚咽
似是和應神社的鐘聲
秋風輕吹殘柳
今夜淚濕到天明
長垂的腰帶細數着祇園的
戀情

圓窗外又見白雪紛飛
朝思夢想着的戀人對坐
燈影漸暗，寒夜漸深
兩人共寢鴛鴦枕
長垂的腰帶細數着祇園的
戀情

[Summer]
People enjoy the cool evening breeze at Kamo
riverbank in summertime
Maiko with white nape hides her tears behind
a paper shaded lamp
Her rouge is like the blaze of Daimonji which is
as if burning the heart
People feel nostalgia for Gion and Maiko with
long swaying Obi

[Autumn]
The current of Kamo River has shrunk
The bubbling of a brook is sorrowful like someone
sobbing and a temple bell is heard
Autumn winds blow at the discoloured
weeping willow this evening again
People feel nostalgia for Gion and Maiko with
long swaying Obi

[Winter]
The snow gently falling can be seen through a
round window
Maiko and I sit face to face at a meeting
We talk as the night wears on,
under flickering light in the crisp air
While dozing like a moored boat,
a song of the river plover is heard
People feel nostalgia for Gion and Maiko with
long swaying Obi

鷺娘

妄執[もうしゅう]の
雲晴れやらぬ
朧夜[おぼろよ]の
恋に迷いし我が心

吹けども傘に雪もつて
積もる思ひは泡雪の
消えてはかなき恋路とや

濡れて雫[しずく]と消ゆ
るもの
我は泪に乾く間も
袖干しあえぬ月影に

鷺娘

朦朧月色
執迷情愛之心
宛如迷離雲霧不散
清冽風雪掩蓋傘子
情濃似水，思念愛慕之情
如雪花

無情被瞬間溶化於空氣中
妾身肌膚盡濕透，如雪花
消失於無形
思念之情未盡
月影之下淚已乾

Maiden of Snowy Heron

As a cloud of obsession does not clear away
in a hazy night, my mind is carried away by
passion.
Snow covers my umbrella though the wind
of love blows, telling my secret.
I wish my growing desire were transient and
melted away like snow fall.

I am soaked to the skin and
disappear like a snowflake.
I miss you desperately while my tears dry out
in such a brightly moonlit night.

須磨の浦辺で汐汲
[しおく]むよりも
君の心がとりにくいさりと
は
実に誠と思はんせ

しやほんにえ
添ふも添はれずあまつさえ
邪慳[じゃけん]の刃[やいば]
に先立ち
この世からさえ剣[つるぎ]
の山
一樹[いちじゅ]の内に恐ろ
しや
地獄のありさま
ことごとく
罪を糺[ただ]して閻王[えん
おう]の
鉄杖[てつじょう]まさにあり
ありと
等活畜生[とうかつくし
ょう]
衆生地獄[しゅじょうじごく]
あるいは叫喚[きょうかん]
大叫喚[だいきょうかん]
修羅の太鼓は隙[ひま]もなく
獄卒四方[ごくそつよも]に群
[むら]がりて
鉄杖[てつじょう]振り上げ鉄
[くろがね]の
牙噛み鳴らし
ぼつ立てぼつ立て
二六時中[にろくじちゅう]が
その間
くるりくるり追ひ廻[めぐ]り
追ひ廻り
終[つい]にこの身はひしひし
ひし
憐れみたまえ
我が憂身[うきみ]
語るも泪[なみだ]なりけらし

進入君心比汲取
須磨海岸之水更難
妾心摯誠不變
白鷺振翅
雪花紛飛
美如花瓣散落空氣中
優雅地飄蕩着

未能與君結連理
君心冷若無情刀
但我倆仍處於同一樹下
就如地獄般恐怖

鐵杖揮舞
在地獄使者手中
嚴懲犯錯累累的妾身
畜生輪迴
淒厲呼喊
屠殺的太鼓聲響徹不止

獄吏驟從四方八面來
露出毒齒・揮舞着鐵杖
晝夜驅趕追捕
仇恨堆滿妾心

懇請憐憫痴情女
情愛迷惑人心
流著淚兒說故事

Entering into your feelings is more difficult
than drawing salt water at the beach of
Suma.

Yes, please take it seriously that I am truthful.
Winning your heart is more difficult than
pleating a satin skirt.
Yes, please take it seriously that I am truthful.
Earnestly.

The air moved by wings of the white heron
swirls up snow.
The scenery is like the flower petals fluttering
down, but graciously snow falls,
how lovely.

Besides that the bitterness of being unable
to marry a loved one,
Before knowing his hard-heartedness which
is like a blade,
A heap of swords falls on this life
Nevertheless we are under one tree
by a turning fate, it is terrible
The state of hell extends to one and all.

The iron cane is now vividly seen,
that the Ruler of Hell brandishes in order to
punish for her sin.
Beasts of reincarnation, transmigration,
all creatures in Hell,
A scream, or great screams,
a drum sound for carnage continues

Warders of Hell are coming from all
directions.
They raise iron canes and bare their iron
fangs.
Goading on and on, running in circles
and in circles, chasing and chasing
In vain, the white heron tries hard
Finally feelings of hatred come through to
my body loud and clear.

Please feel compassion on her
who was carried away by love and passion.
The story can't be told without tears.



喜久次（鳳川伎連） 幫間

在岐阜縣作為幫間的喜久次先生，為了繼承和普及「座敷遊玩」（意思是在日本傳統的茶屋，藝妓陪伴一起玩樂的傳統遊戲）等等茶屋的優秀待客文化，展開了連串的大和文化外展活動。作為「大和的禮賓司」，幫間切實地掌握了「舞」和「邦樂」，以實演家和聯絡員的身份於各地表演。為了推廣「座敷遊玩」，以岐阜縣唯一的茶屋繼承者的身份持續修行。

幫間的別名為「太鼓持ち(taikomochi)」或「男藝者」。在宴會上他的角色是協調主人家和客人之間，或客人和表演者之間。幫間透過遊戲活動，將宴會的氣氛變得熱鬧歡樂，讓宴會上的人都為之盡興。

專業的幫間在元祿年間左右（1688年 - 1704年）出現，在寶曆年間（1751年 - 1764年），幫間被定位成一種職業。現在，在東京約有數名幫間，在關西則只剩下一名，堪稱為「絕滅寸前」的職業，意思是瀕臨失傳的職業，後繼者的減少也令「座敷藝術」面對失傳的危機。

Kikuji (Hosengiren) Hokan

Kikuji is a Hokan in the Gifu prefecture who offers several outreach programmes of Japanese style, in order to preserve and spread the culture of teahouse hospitality including *Ozashiki Asobi* (traditional games in a Japanese banquet room). As a concierge of Japanese style entertainment, he is a skilled practitioner of Japanese dance and music, and works as a performer and coordinator all over Japan. He is now training as the appointed successor of the only remaining teahouse in Gifu, having a broad knowledge of traditional games.

He holds a position in Hosengi-Ren (a group of traditional entertainments) and is a board member of the nonprofit organisation Hana no Kai.

Hokan are often called *Taikomochi* or male geisha. They help banquets to run smoothly, mediating between the hosts and the guests, among guests, and between guests and geisha. They are also responsible for building up a cheerful atmosphere by entertaining with a variety of skills.

Hokan appeared during the Genroku of Edo period (1688-1704) and was established as a profession around 1751-1764. Presently, there are only a few in Tokyo and one in the Kansai area who work. It is thought that the profession is destined to die out and their traditional arts of entertainment might not survive.

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Hong Kong Arts Festival

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香港藝術節多年來委約不少高質素的創新作品，讓這些佳作能有機會展現觀眾眼前，帶給觀眾無限歡樂、刺激和啟發。在第四十屆香港藝術節當中，林兆華執導的高行健作品《山海經傳》、莊梅岩 X 甄詠蓓《野豬》及潘惠森新作《示範單位》便是其中數部高質素的創新作品。**新作贊助計劃**捐助人的支持，讓我們的新作品得以順利誕生。為使本地藝壇能有更多精采及創新的傑出作品，請即支持**新作贊助計劃**！



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一月	29 日 SUN		漢堡芭蕾舞團 《馬勒第三交響曲》 The Hamburg Ballet - Third Symphony of Gustav Mahler				3:00-8:00 《藝裳奇幻世界》 World of WearableArt				莫扎特歌劇全方位 All About Mozart's Opera 26/12 費加羅的婚禮 Le Nozze di Figaro (The Marriage of Figaro) 2/1 唐·喬望尼 Don Giovanni 8/1 皇帝的慈悲 Mitridate, Re di Ponto (Mithridates, King of Pontus) 15/1 魔笛 Die Zauberflöte (The Magic Flute) 1-17/2 談談歌劇 Talk About Opera 18/2 老師歌劇班 Opera for Teachers 19/2 學生歌劇班 Opera for Students 26/2 引入《女人心》 Before Così 26/2 「心」入後台 Backstage at Così
	30 一 MON										舞蹈攝影 2 Dance on Screen 2 4/2 夢見巴別塔 Dreams of Babel 5/2 零度複數 Zero Degrees 5/2 縮影 Miniatures
	31 二 TUE										舞蹈點滴 About Dance 31/1 與約翰·紐邁亞對話 Meeting John Neumeier 4/2 漢堡芭蕾舞團後台之旅 Backstage at The Hamburg Ballet 9/2 里昂歌劇院芭蕾舞團的精髓 The Essence of Lyon Opera Ballet 1/3 艾可·蘇布利陽托爪哇舞蹈工作坊 Eko Supriyanto Javanese Dance Workshop 2/3 KENTAROO!! Hip Hop 工作坊 Hip Hop Workshop 1/3 亞太舞蹈平台演後藝人談 Asia Pacific Dance Platform - Meet-the-Artist (Post-Performance) 3/3 聖地卡羅芭蕾舞團後台之旅 Backstage at Les Ballets de Monte-Carlo 11, 16/3 城市舞蹈 Urban Dance
二月	01 三 WED					琵琶古樂團 L'Arpeggiata / Christina Pluhar					
	02 四 THU										
	03 五 FRI		漢堡芭蕾舞團 《慾望街車》 The Hamburg Ballet - A Streetcar Named Desire					8:00 《野豬》 The Wild Boar	7:30 京士頓玫瑰劇院 《不可兒戲》 Rose Theatre - The Importance of Being Earnest		琵琶古樂團 L'Arpeggiata / Christina Pluhar
	04 六 SAT						3:00-8:00 《藝裳奇幻世界》 World of WearableArt				
	05 日 SUN										
	06 一 MON										
	07 二 TUE										
	08 三 WED										
	09 四 THU	8:00 奈吉爾·甘迺迪演奏會 Nigel Kennedy Plays Bach	7:45								
	10 五 FRI	白建宇 - 拉威爾鋼琴獨奏 全集音樂會 Kun Woo Paik Plays Ravel	7:45	里昂歌劇院芭蕾舞團 Lyon Opera Ballet	8:15	《六月戀人》 June Lovers	8:00				
	11 六 SAT	7:30 鄭明勳與皇家阿姆斯特丹 音樂廳樂團 Myung-whun Chung and the Royal Concertgebouw Orchestra	7:45		8:15 《愛之初體驗》 Journey to Home	8:00	香港藝術節委約及製作 Commissioned and produced by the HKAF				
	12 日 SUN										
	13 一 MON										
	14 二 TUE										
	15 三 WED										
	16 四 THU	8:00 卡麗塔·馬蒂娜女高音獨唱會 Karita Mattila in Recital	7:45								
17 五 FRI	約翰博士與Lower 911樂隊 Dr John & The Lower 911	7:30		8:15 《示範單位》 Show Flat	8:00						
18 六 SAT	8:00 微卡奧維《手塚》 Sidi Larbi Cherkaoui TeZuka	7:30		8:15 《蜂》 The Bee	7:30 粵劇《搜書院》 Cantonese Opera - Searching the Academy	8:00					
19 日 SUN		2:30		3:00							
20 一 MON											
21 二 TUE											
22 三 WED											
23 四 THU											
24 五 FRI	8:00 十六合唱團及古樂團 — 基斯杜化士 The Sixteen - Harry Christophers	7:30	巴伐利亞國立歌劇院 《女人心》 Bavarian State Opera Cosi Fan Tutte	8:15 節目1 Programme 1							
25 六 SAT	7:45			3:00 香港藝術節委約及製作 Commissioned and produced by the HKAF	8:00 香港小交響樂團 《如夢逝水年華》 Hong Kong Sinfonietta - La Valse Remembered	3:00					
26 日 SUN		2:30		8:15							
27 一 MON											
28 二 TUE											
29 三 WED			蒙地卡羅芭蕾舞團 《仲夏夜之夢》 Monte-Carlo Ballet - Le Songe								
三月	01 四 THU	8:00 沙漠搖滾塔里溫 Tinariwen									
	02 五 FRI	8:00	7:30 蒙地卡羅芭蕾舞團 《仲夏夜之夢》 Monte-Carlo Ballet - Le Songe								
	03 六 SAT	8:00 巴伐利亞電台交響樂團 Bavarian Radio Symphony Orchestra	7:30	8:15 節目2 Programme 2							
	04 日 SUN	8:00		3:00 香港藝術節委約及製作 Commissioned and produced by the HKAF							
	05 一 MON										
	06 二 TUE										
	07 三 WED										
	08 四 THU										
四月	19 四 THU										
	20 五 FRI										
	21 六 SAT										
	22 日 SUN										