

香港文化中心大劇院
GRAND THEATRE,
HONG KONG CULTURAL CENTRE

Ballet Flamenco

莎拉·芭拉斯佛蘭明高舞蹈團

2024 6-7
12月
DEC

(五-六 Fri-Sat) 7:45pm

SARA BARAS

(西班牙)
(Spain)

亞洲首演
ASIAN PREMIERE

巨星再臨
THE SUPERSTAR
RETURNS

飛越佛蘭明高

節目簡介

About the Programme

《飛越佛蘭明高》由15個各具特色的部分組成，並分為四幕，每一幕圍繞着一個關鍵詞展開。

森林：象徵根的力量和人性的溫暖。

海洋：讓我們在激情中航行，如水般流動。

死亡：從內心深處探索情感。

飛翔：唯一不用奔跑而能逃脫的方法，靠音樂、舞蹈和感情才可有機會讓自己快樂地離開。

Vuela is composed of 15 unique pieces within four acts, where each of them revolves around a specific word.

Wood - that reminds us of the strength of roots and the warmth of the human being.

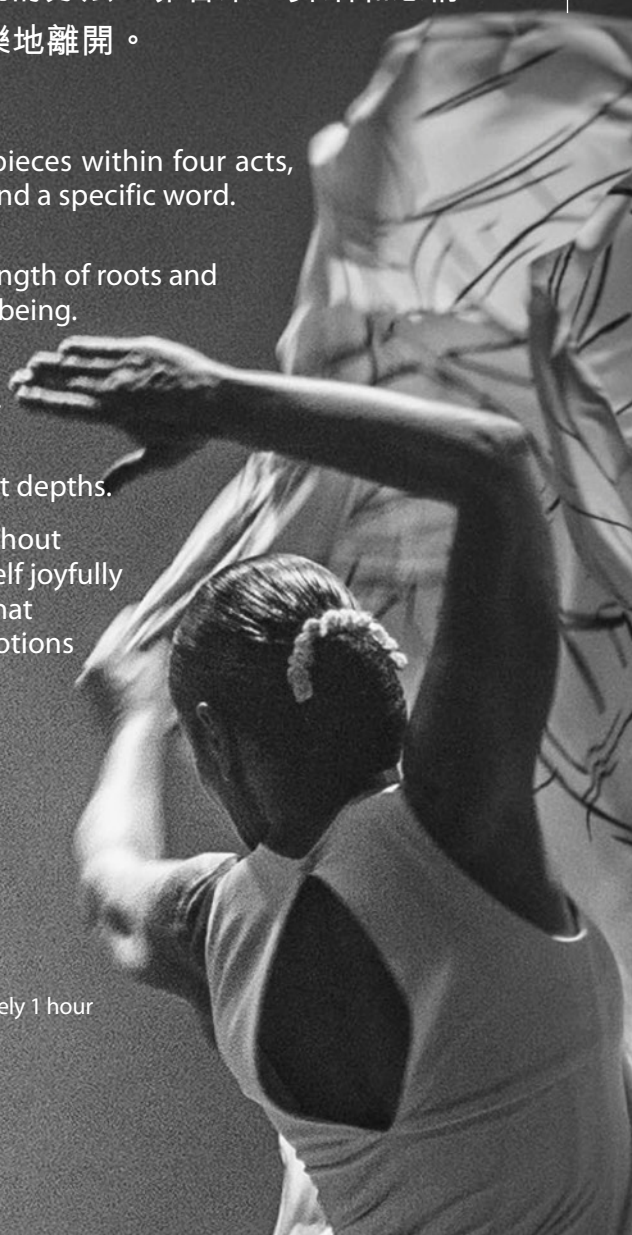
Sea - that invites us to sail the passions and be like water.

Death - a way to explore human emotions from the deepest depths.

Fly - the only way to escape without running, just letting yourself joyfully go away, an opportunity that only music, dance and emotions can offer us.

每場演出長約1小時50分鐘，不設中場休息。

The running time of each performance is approximately 1 hour and 50 minutes without intermission.



森林 Wood

1. 大師 Master

(序) (Introduction)

2. 靈感 Inspiration

(踢躑舞) 莎拉·芭拉斯與凱戈·巴爾多梅羅
(Tap dancing) Sara Baras and Keko Baldomero

3. 聲音 Voice

(米內拉調) 莎拉·芭拉斯
(Minera) Sara Baras

4. 節奏 Rhythm

(隆德尼亞調) 全體團員
(Rondeña) Dance Troupe



*“Ebanista del acorde,
que da sentido a la vida,
que traza senda de vuelta,
que busca el carril de ida,
el camino no es el ritmo
de una sola creación,
es tu voz, es tu duende,
en forma de inspiración,
es tu piel, es tu savia,
es quizás una quimera
encerrada entre seis cuerdas
tensadas en la madera”*

「弦的匠人
賦予生命意義，
找到歸去的路，
尋找前行的巷弄，
這條路不是單一創作的節奏，
而是你的聲音、你的靈魂，
以靈感的形式呈現，
是你的肌膚、你的汁液，
或許只是一種
鎖在六根弦線之間、
拉緊在木頭上的幻想。」

*“Cabinetmaker of chords,
who gives meaning to life,
who traces a path back,
who seeks the lane forward,
the road is not the rhythm
of a single creation,
it is your voice, it is your spirit,
in the form of inspiration,
it is your skin, it is your sap,
it is perhaps a chimera
locked between six strings
stretched over the wood.”*

海洋 Sea

5. 空氣 Air

(田托調) 莎拉·芭拉斯
(Tiento) Sara Baras

6. 海洋 Sea

(拉·巴羅薩舞) 全體團員
(La Barrosa) Dance troupe

7. 陸地 Land

(歡愉調) 樂手
(Alegria) Musicians



*“Beso de sal en el horizonte
que se aleja al despertar
que es la arena de ese monte
que sueña con ser el mar
ay, que sueña con ser el mar
tirititrán, tran tran”*

「地平線上帶鹹味的吻，
在醒來時漸漸消散，
那是那座山丘的沙，
夢想成為大海，
啊，夢想成為大海，
潮漲潮退，退，退。」

*“Salty kiss on the horizon
that fades away upon waking
that is the sand of that hill
that dreams of being the sea
oh, that dreams of being the sea
tirititrán, tran tran”*

死亡 *Death*

8. 哀悼 *Mourning*

(斷續調) 莎拉·芭拉斯與丹尼爾·索塔雷
(Seguirilla) Sara Baras and Daniel Saltares

9. 死亡 *Death*

(愛之歌) 莎拉·芭拉斯與全體團員
(Canción de Amor) Sara Baras and dance troupe

10. 根源 *Root*

(箭調) 莎拉·芭拉斯與梅伊·費爾南德斯
(Saeta) Sara Baras and May Fernández

11. 孤獨 *Solitude*

(孤調) 凱戈·巴爾多梅羅
(Soleá) Keko Baldomero



*“Ya están sonando campanas,
ya está llorando el silencio,
ya están las olas del mar
vagando por tu recuerdo,
ya van pasando las hojas
sobre este manto de incienso
que huele a amor y a pureza,
que sabe a guitarra y sueño, si
estando en vida yo vivo,
estando muerto, yo vuelo”*

「鐘聲已經敲響，
寂靜已經在哭泣，
海浪已經
在你記憶中徘徊，
樹葉已經飄落
在這香薰的毯子上，
散發著愛與純潔的氣息，
品嚐著結他與夢想，是的，
活著時，我活著，
到死去時，我翱翔。」

*“The bells are already ringing,
the silence is already crying,
the waves of the sea
are already wandering through your memory,
the leaves are already falling
over this blanket of incense
that smells of love and purity,
that tastes of guitar and dreams, yes
while alive, I live,
and when dead, I soar.”*

飛翔 Fly

12. 記憶 Memory

(嚙歌調) 全體團員
(Tangos) Dance troupe

13. 永恆 Eternity

(方丹戈舞) 莎拉·芭拉斯
(Fandango) Sara Baras

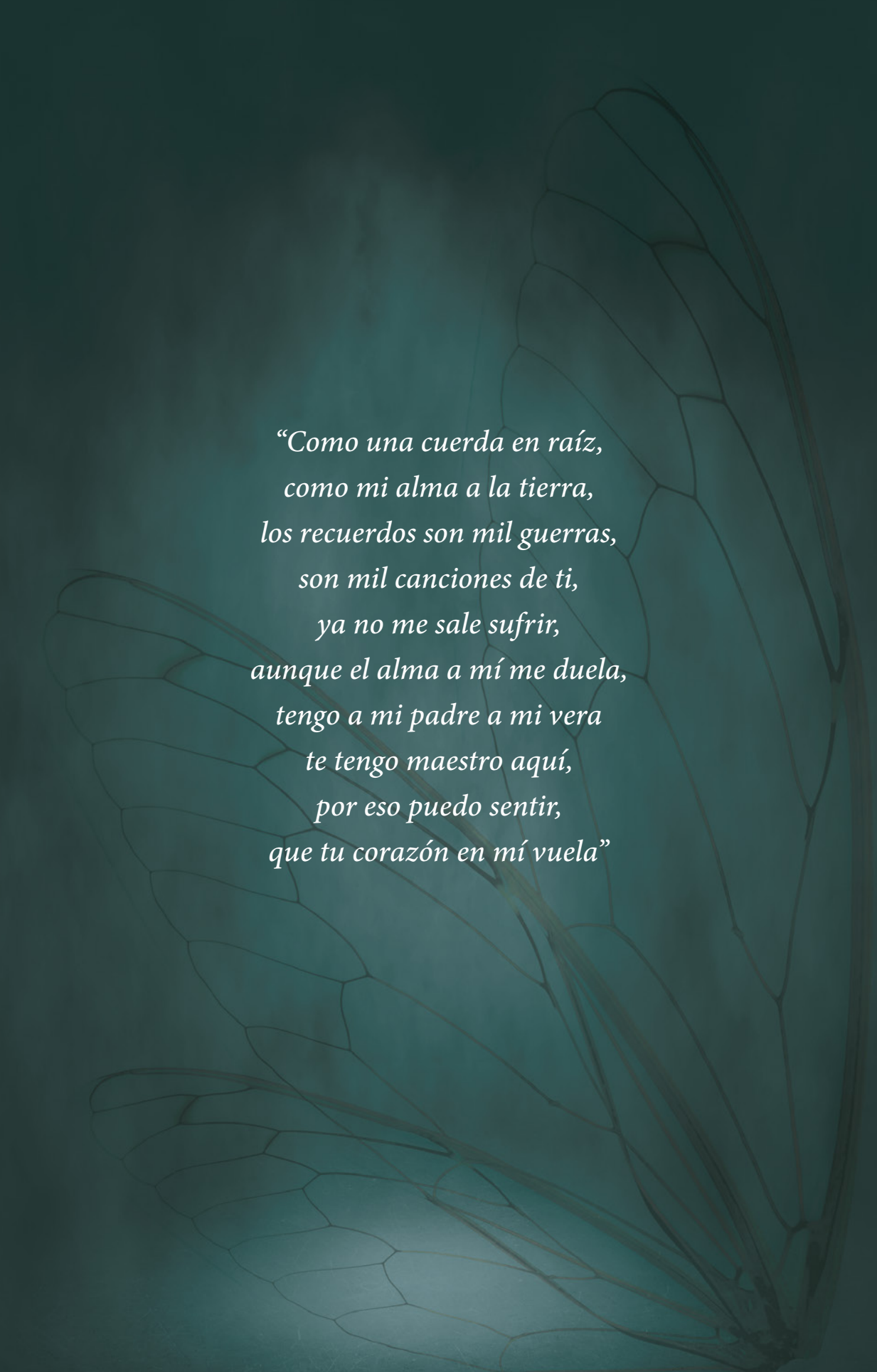
14. 靈魂 Soul

(對句詩歌) 莎拉·芭拉斯、亞歷斯·勒菲爾及艾馬蒂
(Copla) Sara Baras, Alexis Lefèvre and El Mati

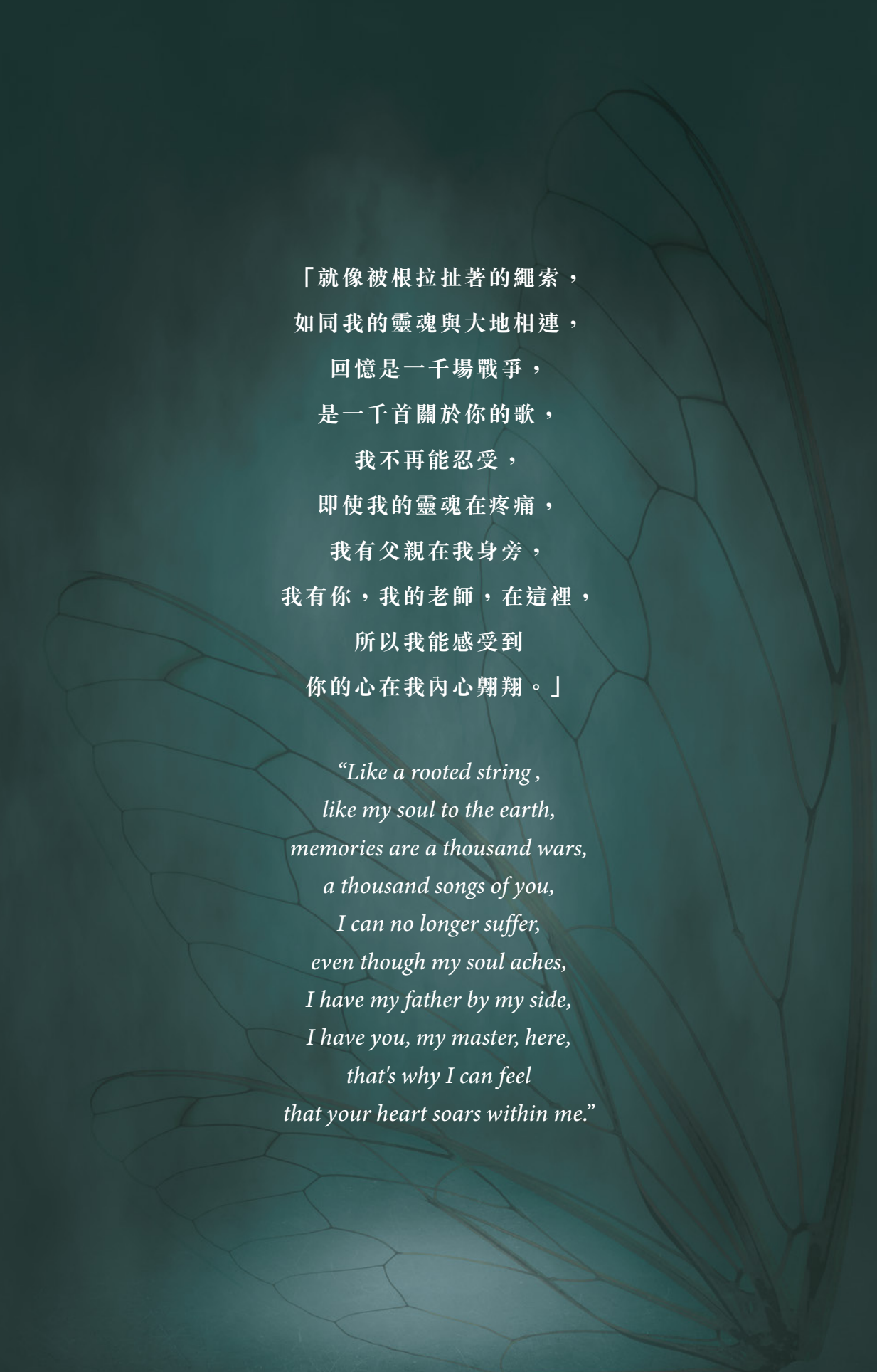
15. 飛翔 Fly

(喧戲調) 莎拉·芭拉斯與全體團員
(Bulería) Sara Baras and company






*“Como una cuerda en raíz,
como mi alma a la tierra,
los recuerdos son mil guerras,
son mil canciones de ti,
ya no me sale sufrir,
aunque el alma a mí me duela,
tengo a mi padre a mi vera
te tengo maestro aquí,
por eso puedo sentir,
que tu corazón en mí vuela”*



「就像被根拉扯著的繩索，
如同我的靈魂與大地相連，
回憶是一千場戰爭，
是一千首關於你的歌，
我不再能忍受，
即使我的靈魂在疼痛，
我有父親在我身旁，
我有你，我的老師，在這裡，
所以我能感受到
你的心在我內心翱翔。」

*“Like a rooted string,
like my soul to the earth,
memories are a thousand wars,
a thousand songs of you,
I can no longer suffer,
even though my soul aches,
I have my father by my side,
I have you, my master, here,
that's why I can feel
that your heart soars within me.”*



*“Donde volver a sentir,
donde volver a soñar,
donde poder descubrir,
un sitio en la eternidad
donde bailar para ti,
donde yo pueda volar,
buscando la libertad, volar, volar
yo solo quiero volar, volar, volar
para poderte bailar, volar, volar,
te busco en la inmensidad...”*

在那裡，我可以再次感受，
在那裡，我可以再次夢想，
在那裡，我可以發現永恆的某地，
在那裡，我可以為你跳舞，
在那裡，我可以翱翔高飛，
尋找自由，飛，飛，
我只想飛，飛，飛，
所以我可以為你跳舞，飛，飛，
我在浩瀚中尋找你……

*Where I can feel again,
where I can dream again,
where I can discover a place in eternity,
where I can dance for you,
where I can soar,
seeking freedom, fly, fly,
I just want to fly, fly, fly,
so I can dance for you, fly, fly,
I search for you in the vastness...*



「我想藉此機會向香港的觀眾致意：謝謝你們一直以來對我們的慷慨支持和尊重。」

"I'd like to take this opportunity to thank the Hong Kong audience for always treating us with generous kindness and respect."

— 莎拉·芭拉斯 Sara Baras

您過往的作品通常以敘事為核心。現在，《飛越佛蘭明高》這個節目是否也有類似的特點？有什麼特別值得觀眾期待的亮點嗎？

觀眾只需隨心融入舞台上發生的一切，其餘的就讓我們來。《飛越佛蘭明高》充滿感人的時刻：深切的悲傷、喜悅、落寞，以及危機感，但最重要的是，與觀眾之間美好的共鳴。有了這些感受，故事就如同一份獻給大師帕高·德·盧西亞衷心的禮讚，同時也紀念舞團25年來的歷程。

Your previous works often centred around storytelling. Is your current show, *Vuela*, similar in that respect? Are there particular highlights the audience should look out for?

The audience only needs to let themselves go along with what is happening on stage; we'll take care of the rest. *Vuela* offers emotive moments: of profound sadness, joy, loneliness, and risk, but above all, it creates a beautiful connection with the audience. Through these emotions, the story unfolds as a heartfelt tribute to Maestro Paco de Lucía, and as a celebration of our company's 25 years of evolution.



您既是導演也是編舞，那麼在創作一部作品時，是先有音樂還是劇本？在您看來，動作、編舞、燈光、劇本，哪一樣最重要？

首先，我會寫下初步的想法，並製作一份大綱。然後，我開始組建團隊。凱戈·巴爾多梅羅是舞團的音樂總監，與我合作多年，他可說是我將意念化為現實最重要的夥伴。在這之後，每一個元素——排練、燈光、舞台設計、服裝、演出效果——都變得同樣重要。這些組成部分必須相互協調，以提升整體的體驗。我為我的優秀團隊感到無比自豪，他們的努力與付出，是我們成功的關鍵。

As a director and choreographer, when creating a piece, do you begin with music or script? In your opinion, what is most important: movement, choreography, lighting, or script?

First, I write down the inchoate idea and create an outline. From there, I start assembling the team. Keko Baldomero, the music director of my company for many years, is perhaps my most important partner in bringing ideas to life. After that, every element—rehearsals, lighting, set design, costumes, staging—becomes equally important. These components must work in harmony to enhance the overall experience. I am incredibly proud of the quality, unity, and dedication of my wonderful team, whose efforts are integral to our success.



您是怎樣保持對舞蹈的熱情，避免讓它變成一份普通的工作？

能夠從事我這樣熱愛的事業，我感到非常幸運。舞蹈、戲劇、音樂——這個藝術與佛蘭明高的世界中的一切都深深啟發著我。我的舞團完全由私人資金贊助，並且完全依賴觀眾的支持。他們多年來不懈的熱情與鼓勵，是我們得以繼續做夢並啟發他人追逐夢想的動力。對此，我無比感激。

How do you maintain your passion for dance and keep it from becoming just a job?

I feel truly blessed to dedicate myself to something I am so passionate about. Dance, theatre, music—everything in this world of art and flamenco inspires me deeply. My company is privately funded and supported solely by the audience. Their unwavering enthusiasm and support over the years are what keep us dreaming and help us inspire others to dream as well. For this, I am eternally grateful.

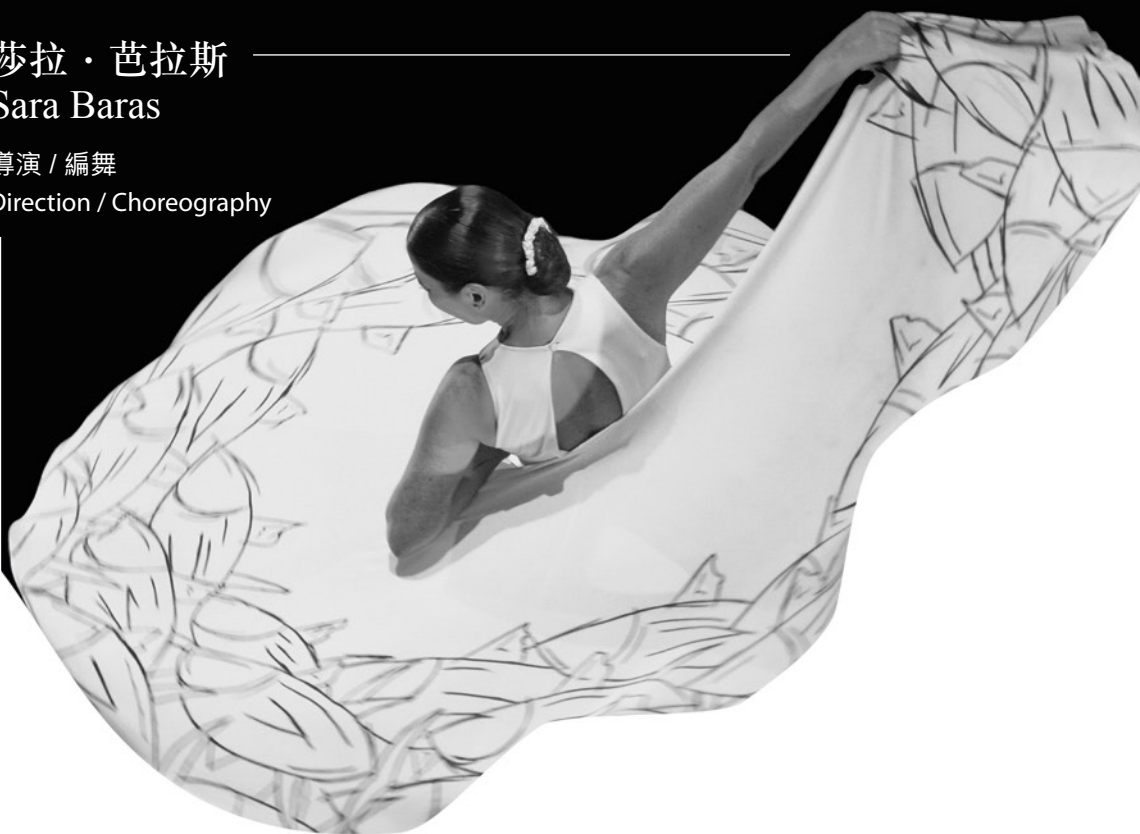


莎拉·芭拉斯

Sara Baras

導演 / 編舞

Direction / Choreography



莎拉·芭拉斯是當今最具代表性的佛蘭明高舞蹈家。她不僅是舞者，還是編舞家與導演，三十多年來以典型的西班牙熱情令世界各地的觀眾傾倒，舞迷無數。

她的職業生涯成就顯赫，包括：2003年西班牙舞蹈獎、2020年英國奧利花獎、2020年美術金質勳章，以及創下巴黎香榭麗舍劇院演出次數最多的紀錄——超過200場。

1998年，芭拉斯創立了自己的佛蘭明高舞蹈團，並自編自導了17台演出，她充滿震撼力的舞姿在全球頂級劇院留下了舞蹤，計有倫敦的皇家阿爾拔音樂廳、巴黎的香榭麗舍劇院、紐約市中心劇院、東京文化村劇場等，所到之處，均獲觀眾與媒體一致好評。

Sara Baras is the greatest exponent of flamenco dance worldwide. A choreographer, director as well as dancer, she has amassed an ardent following worldwide after more than 30 years of flooring audiences with typical Spanish intensity.

The 2003 Spanish Dance Award, 2020 British Olivier Award, 2020 Gold Medal of Merit in Fine Arts, or being the artist who has the record of most performances – more than 200 – in Paris's Champs-Élysées theatre history, are just some of the achievements she has accomplished during her career.

Along with her own company Ballet Flamenco Sara Baras founded in 1998, she has presented 17 shows all choreographed and directed by herself. Sara Baras's hypnotic stomping has gone down in the best theatres in the world. London's Royal Albert Hall, Paris's Champs-Élysées Theatre, New York City Center or Bunkamura Theatre are just some of the extensive list of theatres that have honored Sara Baras, who has always received the best reviews from the audience and press.

目前擔任莎拉·芭拉斯舞蹈團的音樂總監兼作曲家。凱戈·巴爾多梅羅於1984年出生於西班牙加的斯，9歲開始學習結他，到16歲已成為職業結他手。他曾與多位藝術家同台演出，包括荷西·梅瑟、艾爾·胡恩科、哈維爾·拉托雷、艾爾·米斯特拉、大衛·帕洛瑪、以色列·費南德斯、瓜迪安納·魯比奧·德·普魯納、大衛·德·哈科巴、莫拉伊托·奇科等；又曾參與並製作多位藝術家的專輯，如：艾爾·巴里奧、塞爾吉奧·蒙羅伊、大衛·帕洛瑪、胡安·迪亞哥·馬特奧、米格爾·薩耶斯、瑪麗安娜·科內霍、曼努埃爾·奧爾塔、桑·艾雷斯·德·拉·弗隆特拉、安娜·波朗科等。

Music director and composer for the works of Sara Baras' company. Born in Cádiz in 1984, Keko Baldomero began playing guitar at the age of 9 and became a professional guitarist by the age of 16. Over the years, he has performed with a variety of artists, including José Mercé, El Junco, Javier Latorre, El Mistela, David Palomar, Israel Fernández, Guadiana, Rubio de Pruna, David de Jacoba, and Moraito Chico. Baldomero has also collaborated on and produced albums for artists such as El Barrio, Sergio Monroy, David Palomar, Juan Diego Mateo, Miguel Sáez, Mariana Cornejo, Manuel Orta, Son Aires de la Frontera, and Ana Polanco.



凱戈·巴爾多梅羅 Keko Baldomero

音樂總監 / 結他
Music Director /
Guitar

創作及製作人員

Creative and Production Team

導演、劇本及編舞
Direction, Script and Choreography

Sara Baras

音樂 Music

Keko Baldomero

燈光設計 Lighting Design

Oscar Gómez de Los Reyes

服裝設計 Costume Design

Luis F. Dos Santos

佈景設計 Set Design

Ras Artesanos

繪畫 Painting

Fernando Quirós

文本 Text

Santana de Yepes

攝影 Photography

Jaume de Laiguana

由帕高·德·盧西亞音樂改編
Musical adaptation of Paco de Lucía

Keko Baldomero

舞者 Dancers

編舞及舞者 Choreography and Dancer

Sara Baras

全體團員 Dance troupe

Daniel Saltares, Chula García, Charo Pedraja,
Cristina Aldón, Noelia Vilches, Marta De Troya,
Carmen Bejarano

樂手 Musicians

音樂總監 Music director

Keko Baldomero

結他 Guitar

Keko Baldomero, Andrés Martínez

演唱 Singing

May Fernández, Matías López 'El Mati'

敲擊樂 Percussion

Rafael Moreno

小提琴 Violin

Alexis Lefèvre

大提琴 Cello

Ivo Cortés



Ballet Flamenco
莎拉·芭拉斯佛蘭明高舞蹈團

SARA
BARAS

(西班牙)
(Spain)

創作及製作人員 Creative and Production Team

技術總監 Technical Director	Sergio Sarmiento
舞台監督 Stage Manager	David Reyes
燈光 Lighting Technician	Domingo Martín
音響 Sound Engineer	Sergio Sarmiento
舞台監聽技師 Monitor Engineer	Andrés Prieto
縫紉 Tailor	Adolfo Martínez
舞蹈員體能教練 Personal Trainer	Raúl Gil - Fidias Center
物理治療師 Physiotherapist	María Serrano - Fidias Center
製作助理及排練導師 Production Assistant & Rehearsal Master	Chula García
總監及製作助理 Direction & Production Assistant	Patricia Pereyra Baras
演出排程與管理 Booking and Management	RLM
製作 Produced By	Saba Danza S.L.



Ballet Flamenco
莎拉·芭拉斯佛蘭明高舞蹈團

SARA
BARAS

(西班牙)
(Spain)



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

電子問卷
E-questionnaire



謝謝蒞臨欣賞本節目。若您對這場演出或我們的文化節目有任何意見，請填寫電子問卷。您亦可將意見電郵至cp2@lcsd.gov.hk或傳真至 2371 3519。

Thank you for attending the performance. Please fill in the e-questionnaire to give us your views on this performance or on the LCSd cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2371 3519.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽以下網頁：www.lcsd.gov.hk/tc/artist

Please visit the following webpage for information related to application for programme presentation / sponsorship by the Leisure and Cultural Services Department: www.lcsd.gov.hk/en/artist

觀眾務請準時入座，遲到及中途離座者須待適當時候方可進場/返回座位。主辦機構有權拒絕遲到者進場或決定其進場的時間及方式。

Members of the audience are strongly advised to arrive punctually. Latecomers and those who leave their seats during the performance will only be admitted and allowed to return to their seats respectively at a suitable break. The presenter reserves the right to refuse admission of latecomers, or determine the time and manner of admission of latecomers.

主辦機構有權更改節目及更換表演者。本節目內容及場刊所載的內容及資料不反映康樂及文化事務署的意見。

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