

33<sup>rd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
17.2 - 20.3 2005

# Otello

## 奧塞羅

Polish National Opera  
波蘭國家歌劇院



Sponsored by

HSBC 滙豐



新鴻基地產  
Sun Hung Kai Properties



香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

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*



## 主席獻辭 Message from the Chairman



**歡**迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I 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.

李業廣

Charles Lee

香港藝術節的資助來自 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

## 行政總監獻辭

### Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

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



HONG KONG TOURISM BOARD  
香港旅遊發展局



香港藝術節  
Hong Kong Arts Festival

Asia's world city

HONG KONG



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藝術節開幕演出由滙豐贊助  
Festival Opening is sponsored by

HSBC  滙豐



新鴻基地產  
Sun Hung Kai Properties

# Otello

## 奧塞羅

波蘭國家歌劇院  
Polish National Opera

四幕歌劇，意大利語演唱，附中文字幕  
Opera in four acts, sung in Italian with  
Chinese and English surtitles  
演出長約3小時10分鐘，  
包括兩節中場休息  
Running time:  
approximately 3 hours and 10 minutes,  
including two intervals

香港文化中心大劇院  
Grand Theatre,  
Hong Kong Cultural Centre  
**17 - 19.2.2005**



音樂 威爾第  
文本 阿里戈·博伊托  
改編 莎士比亞原著  
指揮 杰西克·卡斯珀斯曳奇  
導演 莫里斯·特里連斯基

Music Giuseppe Verdi  
Libretto Arrigo Boito after *Othello* by  
William Shakespeare  
Conductor Jacek Kasprzyk  
Director Mariusz Treliński

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

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.

## 創作人員

指揮	杰西克·卡斯珀斯曳奇
導演	莫里斯·特里連斯基
佈景設計	波里斯·福爾泰·庫德利克卡
服裝設計	瑪格達蓮娜·特斯勞斯卡 帕維爾·格雷巴齊克
合唱團指揮	博格達·戈拉
聲樂導師	珍妮娜·鮑陸克
編舞	埃米爾·韋索洛斯基
燈光設計	菲莉絲·羅斯

## 工作人員

副總監	杰西·保雅
技術總監	揚吉斯·曹則基
舞台監督	特麗莎·卡斯諾德布斯卡
燈光	史坦尼斯拉夫·齊巴
項目經理	伊娃·布拉史齊克

## 演員

奧塞羅	理查德·德克爾(2月17及19日) 基斯多夫·班納力克(2月18日)
黛絲德摩娜	伊莎貝拉·克洛辛斯卡(2月17及19日) 安娜·伊芭娜(2月18日)
伊亞高	亞當·克魯斯澤韋斯基
伊米娜	安娜·盧班斯卡
卡西奧	里斯扎德·明基維克斯
洛多維西奧	拉法爾·西韋克
羅德里哥	克齊西托夫·施米特
蒙塔諾	羅伯特·迪莫夫斯基
傳令官	里斯扎德·莫爾卡
暨	波蘭國家歌劇院樂團 波蘭國家歌劇院合唱團 香港藝術節合唱團 香港藝術節樂隊
英文字幕	根據Avril Bardoni的翻譯而成， © 1978 Decca Music Group Limited
中文字幕	黃奇智

本歌劇於1887年首演  
本製作於2001年首演

除特別註明，所有劇照 Unless otherwise specified, all production photographs  
© Stefan Okolowicz and Juliusz Multarzyński

## Creative Team

<i>Conductor</i>	<b>Jacek Kaspszyk</b>
<i>Director</i>	<b>Mariusz Treliński</b>
<i>Set Designer</i>	<b>Boris Foltýn Kudlička</b>
<i>Costume Designers</i>	<b>Magdalena Tesławska</b>
	<b>Paweł Grabarczyk</b>
<i>Chorus Master</i>	<b>Bogdan Gola</b>
<i>Soloist Coach</i>	<b>Janina Pawluk</b>
<i>Choreographer</i>	<b>Emil Wesołowski</b>
<i>Lighting Designer</i>	<b>Felice Ross</b>

## Production Team

<i>Deputy General</i>	<b>Jerzy Bojar</b>
<i>Director</i>	
<i>Technical Director</i>	<b>Janusz Chojecki</b>
<i>Stage Manager</i>	<b>Teresa Krasnodębska</b>
<i>Lighting</i>	<b>Stanisław Zięba</b>
<i>Project Manager</i>	<b>Ewa Błaszczuk</b>

## Cast

<i>Otello</i>	<b>Richard Decker</b> (17 and 19 Feb)
	<b>Krzysztof Bednarek</b> (18 Feb)
<i>Desdemona</i>	<b>Izabella Kłosińska</b> (17 and 19 Feb)
	<b>Ana Ibarra</b> (18 Feb)
<i>Iago</i>	<b>Adam Kruszewski</b>
<i>Emilia</i>	<b>Anna Lubańska</b>
<i>Cassio</i>	<b>Ryszard Minkiewicz</b>
<i>Lodovico</i>	<b>Rafał Siwek</b>
<i>Rodrigo</i>	<b>Krzysztof Szmyt</b>
<i>Montano</i>	<b>Robert Dymowski</b>
<i>A herald</i>	<b>Ryszard Morka</b>
<i>With</i>	<b>The Orchestra of Polish National Opera</b>
	<b>The Choir of Polish National Opera</b>
	<b>Hong Kong Arts Festival Chorus</b>
	<b>Hong Kong Arts Festival Ensemble</b>
<i>English Surtitles</i>	<b>Surtitles based on the English translation by</b>
	<b>Avril Bardoni, © 1978 Decca Music Group Limited</b>
<i>Chinese Surtitles</i>	<b>Wong Kee-chee</b>

This opera premiered in 1887

This production premiered in 2001

法國航空公司為波蘭國家歌劇院成員提供航空服務  
Members of Polish National Opera are flown in by

**AIR FRANCE**

## 第一幕

深海湧動，一艘威尼斯船在黑暗和迷霧中出現。聚集在塞浦路斯港口的人群，屏息凝視巨浪中掙扎的船艦，熱切祈求它平安無事。這是共和國艦隊統帥黑漢子奧塞羅與異教徒作戰歸來了。

在岸上等候的人群中，有奧塞羅的副官伊亞高，他因卡西奧獲升職、自己受冷落而懷恨在心。那艘船在奧塞羅熟練的操控下，平安泊岸。

大家都沉醉在歡樂中。塞浦路斯人不僅慶祝奧塞羅的偉大勝利，也為英勇的統帥與美麗純潔的黛絲德摩娜剛才一番互表忠貞的誓言而感到無比高興。惟獨伊亞高感到掃興。他開始慢慢着手實行陰謀詭計，利用那個對黛絲德摩娜愛得正瘋的年輕威尼斯人羅德里哥，向已被伊亞高灌醉的卡西奧挑釁，引致一場爭吵。伊亞高對此暗自高興。羅德里哥和卡西奧衝突起來，打鬥中，卡西奧傷了蒙塔諾。

奧塞羅被喧囂聲驚醒，前來排解。吵鬧聲也驚醒了黛絲德摩娜。卡西奧被憤怒的奧塞羅降職，並擢升伊亞高為副將，伊亞高大喜。

奧塞羅和黛絲德摩娜獨自在一起，重溫初初相愛的甜蜜、最初的情迷意亂、最初的心顫。黛絲德摩娜回想奧塞羅生命中的悲慘時刻，她對愛人唱道：「我從你憂鬱的臉上，看到你靈魂那超凡的美麗光輝。」奧塞羅無比幸福，這巨大幸福甚至使他感到害怕，想到「這樣的幸福，恐怕不會重臨……」他送黛絲德摩娜一塊手帕——一個護身符——作為愛情的信物。



## 第二幕

伊亞高假意安慰被降職的卡西奧，並勸他找黛絲德摩娜，請她向奧塞羅求情。

伊亞高藏在暗處，偷看卡西奧與黛絲德摩娜的會面，伊米娜也在場。這次會面被奧塞羅撞見了。伊亞高含沙射影，激起奧塞羅的妒心，同時又告誡他：「小心嫉妒，老爺。嫉妒是險惡的九頭蛇，可恨又盲目，用自己的毒液毒害自身，可以把你的胸膛撕成碎片。」奧塞羅要求他出示證據。心如刀割的奧塞羅看着黛絲德摩娜這人見人愛的可人兒，聽着讚頌她的歌。「不可能的！」深受感動的他對自己說：「如果說她不忠，上天便是在自嘲了。」

黛絲德摩娜熱心地替卡西奧求情，這使原已多疑的奧塞羅更加難受。黛絲德摩娜關心他的頭痛，想把手帕紮在他頭上，卻被他扔掉。取得手帕的伊亞高打算用來作為黛絲德摩娜通姦的證據。他知道不用多久，便能把奧塞羅那狂暴黑暗的本性挑引出來。

他打算把手帕偷偷放到卡西奧的住處，然後告訴奧塞羅，他聽到卡西奧在睡夢中喃喃說着正在跟黛絲德摩娜調情的話。他發誓說，他見到黛絲德摩娜的手帕在卡西奧手中……奧塞羅誓言復仇，伊亞高則在旁推波助瀾。

— 中場休息二十五分鐘 —

## 第三幕

一艘木船駛至，載來威尼斯總督一眾特使。同時，伊亞高向奧塞羅獻計，他想騙取卡西奧的信任，誘他講話，並讓奧塞羅藏在一邊偷聽。

黛絲德摩娜再次替卡西奧求情。奧塞羅又訴說頭痛，並要求黛絲德摩娜用他送的手帕替他紮頭，但手帕已不在黛絲德摩娜那裏。妻子真摯的話語和滾滾的淚水都未能令他信服，經過一番爭辯後，奧塞羅把黛絲德摩娜趕了出去。奧塞羅的指摘令黛絲德摩娜既恐懼又震驚：「你想知道？……你那潔白的眉頭，已刻上最黑毒的罪行……不是嗎？難道你還不算賤女人？」

伊亞高與卡西奧見面，奧塞羅在暗處觀察。他們正在談論卡西奧與庇安卡的戀愛關係，但奧塞羅僅能聽到一言半語，於是誤以為是在說黛絲德摩娜。當他看見卡西奧向伊亞高展示那塊手帕時，他終於深信妻子不忠。對奧塞羅來說，這個證據足以成為他殺黛絲德摩娜的理據。他讓伊亞高去準備毒藥。「毒藥？」伊亞高不同意，「最好是勒死她，就在被她玷污的那張床上……」

威尼斯特使在洛多維西奧的率領下抵達，洛多維西奧問候奧塞羅，並呈上總督的信。奧塞羅當眾羞辱黛絲德摩娜。總督在公函中告訴奧塞羅，他的任務已完成，並把他召返威尼斯，其職務則由卡西奧接替，奧塞羅下令後天起程回威尼斯後，憤怒的奧塞羅把黛絲德摩娜推倒，趕眾人離開，然後有氣無力跌坐地上。

— 中場休息二十五分鐘 —

## 第四幕

黛絲德摩娜與親信伊米娜在寢室內，準備就寢，但她既憂心又充滿不祥預感。她唱起悲傷的《楊柳歌》，那是她童年時代的歌曲。歌詞述及一個貧窮而純樸、被愛人拋棄的女孩芭芭拉。

伊米娜離開時，黛絲德摩娜已入夢鄉。奧塞羅進來親吻妻子，她醒來。「你祈禱了嗎？好，祈禱吧，快點。我不想你的靈魂也死掉。」驚恐的黛絲德摩娜發現丈夫已判了她死刑，並得知卡西奧已死。「太遲了！太遲了！」奧塞羅說罷，用雙手緊扼她的脖子。

伊米娜跑進來報告羅德里哥欲殺死卡西奧，反遭卡西奧殺死的消息。她聽到黛絲德摩娜在床上發出臨死的呻吟聲。奧塞羅承認自己的罪行，並透露動機，伊米娜召喚求助，並向奧塞羅證明他的錯誤，揭露伊亞高陰謀的真相。奧塞羅終於完全明白自己的可怖行為，在絕望中揮短劍自盡。「我殺你之前吻了你，愛妻啊；現在，我死之前……我躺在……黑暗中……之前……再……吻一吻……最後一吻……」



## Act 1

Out of the darkness and the mist, out of the deep foaming sea, a Venetian ship appears. The crowds gather in the Cyprian port to watch with bated breath and pray for deliverance, as it battles the wild waters. The ship carries the dark-skinned Otello, commander of the republic's armada, returning from the war against the infidels.

But among those waiting on shore is the vengeful Iago, adjutant to the Moorish general, feeling deeply snubbed at being refused a promotion, which was awarded to Cassio. The ship, handled masterfully by Otello, docks safely.

General rejoicing erupts. The Cypriots celebrate not only Otello's great victory, but also the vows freshly exchanged between the heroic commander and the beautiful and pure Desdemona. Only Iago does not share their joy. Slowly, he starts carrying out his sinister plan by manipulating the young Venetian, Roderigo, who is hopelessly in love with Desdemona. Roderigo provokes a quarrel with Cassio, whom Iago has deviously intoxicated; the two clash and in the fight Cassio wounds Montano.

Awakened by the uproar, Otello intervenes. The noise also wakens Desdemona. Enraged, Otello demotes Cassio and appoints Iago captain. Iago triumphs.

Otello and Desdemona are alone. They muse over the first moments of their love, the first raptures, the first tremours of their hearts. Desdemona thinks back on the tragic moments in Otello's life. "And I have read in your sombre face the unearthly beauty of your soul's radiance," she sings to her beloved. Otello is so happy that it frightens him to feel so great a happiness, and to think that "such happiness may never be repeated again...". As a symbol of his love, he offers Desdemona a handkerchief – a talisman.

## Act 2

Iago consoles Cassio after his demotion and deceitfully advises him to ask Desdemona to intercede with Otello.

From his hiding place, Iago observes Cassio's meeting with Desdemona and Emilia, who accompanies her. Otello enters upon this scene and with the use of innuendos, Iago arouses Otello's jealousy, at the same time warning him against it: "Beware of jealousy, my lord. It is a sinister hydra, hateful and blind, which poisons itself with its own venom, tearing your breast to the flesh." Otello demands proof. Torn apart by his emotions, the Moor watches Desdemona, darling of the people, and listens to songs in her honour. "No, no," he acknowledges, deeply moved, "if she is unfaithful, the heavens mock at themselves."



Desdemona pleads fervently for Cassio, which irritates the already suspicious Otello, who discards the handkerchief that the concerned Desdemona wants to tie around his aching head. Iago gets hold of the handkerchief and plans to use it as proof of Desdemona's adultery. He knows it will take very little to release the Moor's violent, dark nature.

Iago intends to plant the handkerchief in Cassio's quarters, and tells Otello that he heard the young captain muttering in his sleep that he and Desdemona should hide their love. He swears he saw Desdemona's handkerchief in Cassio's hands... Otello swears revenge. Iago echoes his feelings.

– 25 minute interval –

## Act 3

A galley carrying envoys from the Venetian Doge approaches Cyprus. Meanwhile, Iago unfolds his plan to Otello; that he will lure Cassio into his confidence and get him to speak, while Otello watches from hiding.

Once more Desdemona pleads Cassio's case. Otello complains again of a headache, and asks Desdemona to wrap his forehead in the handkerchief he once

gave her. But Desdemona doesn't have the handkerchief. However, neither his wife's sincere words nor her tears convince him. After an argument Otello drives her away. Desdemona is terrified and shocked by her husband's accusations: "You want to know?... The blackest crime is inscribed in the snow-white lily of your brow.. Well? Are you not a vile whore?"

Iago and Cassio meet, observed by Otello. They are talking about Cassio's love affair with Bianca, but Otello can only hear the odd word, and thinks they are speaking of Desdemona. He is finally convinced of his wife's infidelity when he sees Cassio showing the handkerchief to Iago. For Otello, this is the terrible proof and he tells Iago to prepare some poison. "Poison?" Iago frowns. "No. Better to strangle her, in the same bed she has besmirched."

The Venetian envoys arrive, led by Lodovico, who offers the Moor words of greeting and a letter from the Doge. To everybody's amazement, Otello humiliates Desdemona in the presence of the envoys. The Doge's missive tells Otello that his mission is over; to return to Venice, and that his office will be taken over by Cassio. After having made the arrangement to embark the day after, Otello seizes Desdemona in fury, Otello throwing her to the ground, ejects everyone else, and falls to the floor lifeless.

– 25 minute interval –

## Act 4

Desdemona is in her bedchamber with her confidante Emilia. Worried and filled with foreboding, she is getting ready for bed. She sings the sad *Song of Willow*, that she remembered from childhood, about a poor and simple girl called Barbara forsaken by her lover.

When Emilia leaves, Desdemona falls asleep. Otello enters, and awakens his wife with a kiss. "Have you said those prayers of yours? Well, do it, and be brief. I would not kill your soul." The terrified Desdemona finds out her husband has passed sentence upon her, and that Cassio is dead. "It is too late, too late," says Otello, his hands squeezing her neck.

Emilia rushes in with the news Cassio has killed Roderigo, who made an attempt on his life. The moans of the dying Desdemona are heard from the bed. Otello confesses to his crime, and reveals his motives. Emilia calls for help, and then explains to Otello his error, proving that it was all Iago's plotting. Otello comes to realise the full horror of his deed, and in despair stabs himself with his dagger. "I kissed you before I killed you, wife; now, before I die... before I rest... in darkness... a kiss... one more... last kiss...."

## 威爾第與《奧塞羅》

威爾第(1813-1901)非常崇拜莎士比亞，1850年他曾說希望把莎士比亞所有重要作品改編成歌劇。《馬克白》是他首部改編莎翁的歌劇，《福斯塔夫》則是最後一部，另外他還着手改編《李爾王》，可惜沒有完成。

《奧塞羅》於1887年在米蘭首演告捷時，威爾第已憑多部歌劇創作名聞遐邇，包括《那布果》、《弄臣》、《茶花女》、《假面舞會》和《唐·卡洛斯》等。而早於1879年，他已開始創作《奧塞羅》。

為了《奧塞羅》，威爾第的出版人吉烏里奧·里科迪特別撮合威爾第與極有天份的作曲家和出色的歌劇填詞人阿里戈·博伊托合作。博伊托的加入，使作品生色不少，他令人難忘的詠歎調和宣敘調的語言，與威爾第無與倫比的旋律共冶一爐，達致富有感染力和戲劇性的效果。

威爾第的音樂語言成功地把意大利歌劇的精采聲樂傳統，與法國和德國傳統慣見的強力主題化交響樂理念結合起來。例如伊亞高的惡，是以傳統的詠歎調形式表現出來的(第二幕「對殘忍的上帝的信念」)，但他每次出場也都配合一再重現的交響樂主題。歌劇的大規模音調和主題設計，壓倒了聲樂型片段的分割，從而加強了劇情的統一性。

## Verdi and his *Otello*

Giuseppe Verdi (1813-1901) was a great admirer of Shakespeare and said in 1850 that he hoped to compose operas of all the major works of Shakespeare. *Macbeth* was his first Shakespearean opera, *Falstaff* his last, and he also worked on a never-completed version of *King Lear*.

By the time *Otello* was triumphantly premiered in Milan in 1887, Verdi had already resoundingly established his reputation with *Nabucco*, *Rigoletto*, *Il Trovatore*, *Un ballo in maschera*, and *Don Carlos*. Verdi began working on *Otello* in 1879.

For *Otello*, Verdi's publisher Giulio Ricordi, arranged a collaboration between the composer and the gifted Arrigo Boito, himself a composer and brilliant librettist. Boito's input helped to fuse the impressive language of aria to Verdi's supreme melody achieving powerful and dramatic expressions.

Verdi's musical language successfully merged the 'vocal set-pieces' tradition of Italian opera with the powerful thematic orchestral ideas more often seen in the French and German traditions. Iago's poisonous evil, for example, is communicated in traditional aria form ('Credo in un Dio Crudel' in Act II) but his appearances are also characterised by recurring orchestral ideas. The large-scale tonal and thematic design of the opera overrides the separations of the vocally-oriented segments and lends coherence to the drama.



# 傳統、色彩與形式－「特里連斯基劇場」美學

克洛璞嘉

波蘭導演莫里斯·特里連斯基跟斯洛伐克舞台設計師波里斯·庫德利克卡一直合作無間，創造出獨樹一幟的「特里連斯基劇場」美學。

其中一個引領我們去了解特里連斯基歌劇劇場的關鍵字是「傳統」。傳統在歌劇中佔有的位置顯明不過，然而，跟不少認為傳統拉他們後腿的導演不同，特里連斯基視傳統為思考如何把音樂作品置入戲劇空間的起點。特里連斯基並不排斥陳套，他勿寧接觸它，像懷着極大興趣研究它，並將之轉化為基本的創作工具。

他作品的特色：角色既擺出傳統的姿勢，又有充滿象徵的言行，加上象徵主義的舞台設計，把他一手創造的世界收緊到特定的框架中。他的字典沒有「隨機」或「自然」這些字。特里連斯基不怕面對虛構，但這並不表示他容許草率胡為；相反，他用嚴謹的法則涵養情緒，深深打動他的觀眾。很多時他選擇喻示多於外露，與其把話明講出口，他喜歡運用符號或象徵——明晰、不難了解，但從不太白。

這不單是特里連斯基和庫德利克卡聯合製作（下稱特庫製作）的導演特色，也是他們整體視覺成素的特色。好用象徵主義，尊重傳統，造就出一個色彩和形式的劇場，一個光與影的劇場。特里連斯基和庫德利克卡都喜歡使用顏色——正是顏色承載了他們注入的情緒，正是顏色決定了演出的節奏；他們每每用濃烈和鮮艷的色彩吸引觀眾注意。儘管《奧塞羅》的基本色調是黑白對比，但別誤會，時明時暗的黑白二色，仍然充份體現作者玩的顏色把戲。黑白表徵着情緒兩頭的極端，兩者遙遙相對，其實卻又無比貼近，近至一個如此危險的地步，如果說還要在兩者之間尋求一個灰色地帶，再無意義。那是一個只有黑和白，卻又跟不同顏色閃現着的世界，我們只有等待另一種顏色進入這個世界，而事實上，那真的發生了，威尼斯總督使節一身的紫，不就見證着那一刻：公義和冷靜的理性，如利刃開膛般，分開了不受控制又蒙昧不明的情緒，儘管後來證明公義或理性已來得太遲。那強烈的愛與殘酷的顏色，預示了這文學史上有數最偉大悲劇的發生。

特庫製作的色彩使用跟形式密不可分。無論是特或庫，都視顏色和形式為可按相似法則模塑的類近原料，最終，這對於創造一個諧合一致的劇場，大抵是必須的。因而，跟顏色一樣，特庫製作在形式上，往往表達性強，充滿意義而從不匱乏。大，而且井然有序。舞台空間安排精準，每每連角色的活動範圍也顯示出來；燈光打在鮮明的輪廓上，有時把輪廓直接描畫出來，有時是強調，但從不會模糊了它們。

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節譯英文：朗天

# Convention, Colour and Form — Trelieński's theatre

**Agnieszka Klopocka**

The aesthetic coherence of Mariusz Trelieński's productions, on which he has consistently worked in cooperation with the Slovakian set designer Boris Foltyn Kudlicka, justifies the use of the phrase 'Trelieński's theatre'.

One of the key words that enable us to understand 'Trelieński's theatre' – his operatic theatre – is convention. The presence of convention in opera is obvious. Yet while many directors find convention hugely troublesome, Trelieński treats it as a starting point for thinking about a musical work placed within the theatrical space. Trelieński does not negate convention, he touches it, seems to be studying it with great interest, and makes it one of his fundamental creative instruments.

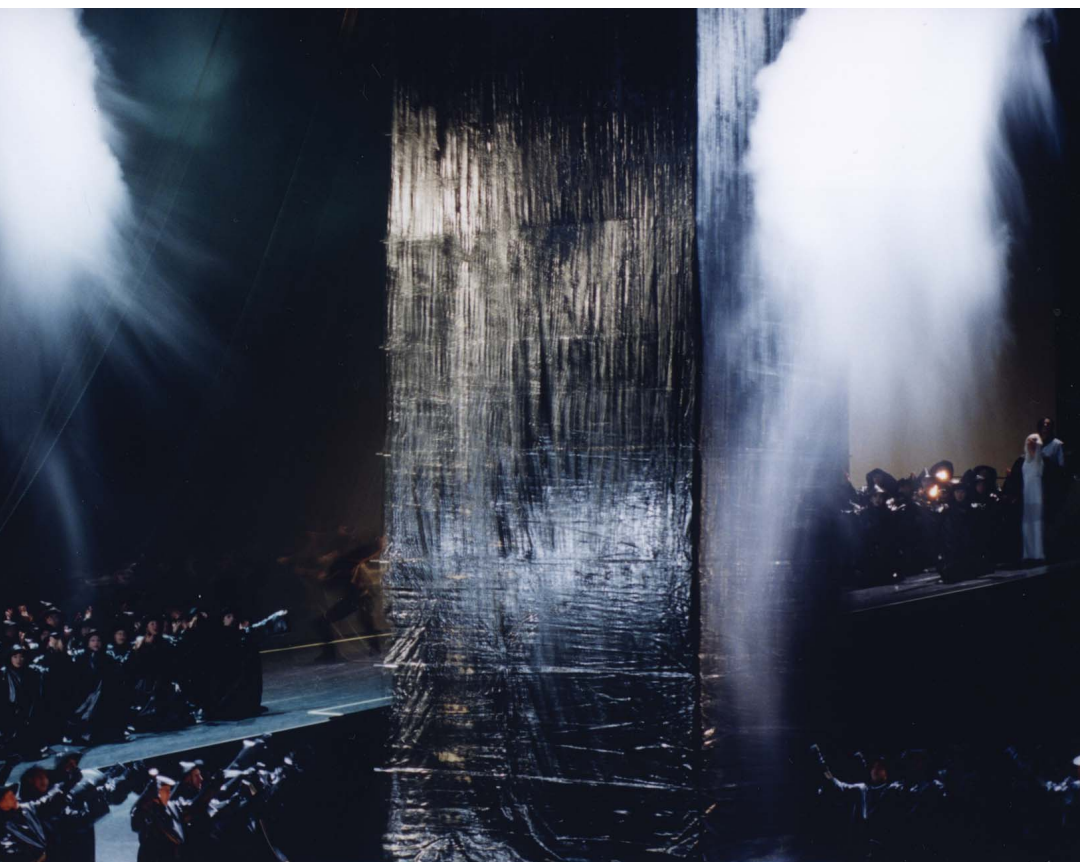
The characteristic features of his productions: conventionalised gestures, the symbolic nature of behaviours and gestures, the symbolism of the stage setting, lock the world created by him within a strictly defined framework. There is no place here for chance or naturalness. Trelieński does not run away from fiction – this does not mean, however, that he allows a lack of credibility. On the contrary, it seems that the emotions enclosed by his rigid rules move the audience all the stronger. Trelieński will often suggest rather than show something explicitly. Rather than being literal, he likes to employ a sign or a symbol – clear, intelligible, yet never obvious.

This is a characteristic feature not only of the directing of the Trelieński-Kudlicka productions, but also of their whole visual component. A love for symbolism and respect for convention leads to the creation of a theatre of colour and form, a theatre of light and shade. Mariusz Trelieński and Boris Kudlicka love colour – it is with colour that they record emotions. It is colour that sets the rhythm of the performance; often a dense, vivid colour that attracts the spectator's attention. It might seem, though, that in *Otello*, a production based on the contrast between white and black, the artists dispensed with colour. Nothing could be more misleading. These two contrasting colours – sometimes brightly lit, sometimes dimmed – tell of a drama born out of emotions located seemingly on the opposite extremes of human sensibility, but, in fact, dangerously close to each other. So close that it would be pointless to look for greyness in between them. There is only whiteness and blackness – shimmering with dozens of different hues. Only once does another colour break into this world, and it does indeed break in. The crimson

worn by the Doge's envoys seems for a moment like a sharp blade of justice and cool sense, cutting through a world of unbridled and unrecognised emotions. However it soon becomes apparent that it is too late for justice or logic. The intense colour, the colour of love and cruelty, becomes a foreboding of one of the greatest tragedies in literature.

In Treliński and Kudlicka's productions colour is always inextricably connected with form. Both artists treat colour and form as similar materials that can be shaped according to similar rules. This is, after all, necessary for the creation of a coherent and consistent theatre. And so form, just like colour is emphatic, expressive, imbued with meaning, never empty. Rather large. Ordered. The space of the stage is precisely arranged, often indicating the tracks alongside which the characters will move. Light plays on the sharply delineated contours. Sometimes it draws those contours itself. Sometimes it emphasizes them, but never blurs them.

*The full version of this article first appeared in Festmag 2004  
English Translation: Anna Kijak*



## 波蘭國家歌劇院

### 1628

歌劇首次出現於意大利佛羅倫斯之後僅二十年，就被拉迪斯勞斯·瓦薩王子引入波蘭，他更邀請第一個意大利歌劇團到華沙演出。1632年，王子登基後就立即下令在他的城堡裏建造劇院。

### 1778-1833

1778年7月11日，一群波蘭藝術家在拉齊維爾宮（今日波蘭「白宮」）演出首齣波蘭歌劇——卡末英斯基的《貧窮是福》。這是波蘭國家歌劇院的雛形。

1779年開始，表演轉往新建在克拉辛斯基廣場的劇院，後來稱為國家劇院。在那裏，被譽為波蘭國家歌劇院之父的沃西切·博古斯勞斯基開始展露才華。

波蘭華沙國家大劇院（如今稱為大劇院—國家歌劇院）於1825年動工，1833年竣工，設計者是意大利建築師安東尼奧·科拉西。開幕演出為羅西尼的《塞維利亞的理髮師》。

### 1858-1965

這段期間大劇院經多次改建。在波蘭被列強瓜分時期（1795-1918），大劇院扮演了重要的文化和政治角色；劇團演出了波蘭作曲家和編舞家的作品。斯坦尼斯勞斯·莫紐什科的兩齣最著名歌劇——足本《哈爾卡》（1858）和《鬼堡》（1865）——就於這裏首演。

### 1939

華沙戰役期間，大劇院遭轟炸，幾乎變成廢墟，僅剩下古典風格的正門。1944年華沙起義期間，納粹在這焚毀的廢墟裏槍殺平民。大門口右邊的牌匾，就是用來紀念法西斯主義受害者的厄難和他們的英勇行為。

### 1965

修復的劇院對公眾開放。它是當時歐洲氣勢最宏偉和設備最好的劇院之一。波蘭國家歌劇院保留其二百年傳統，繼續演出波蘭作曲家 and 世界經典作品。世界所有最著名作曲家的最佳歌劇，都成為該劇團的保留劇目。

### 2002

根據原設計者科拉西的計劃，大劇院正門前，原是要裝飾一座藝術保護神阿波羅乘坐四頭馬車凱旋歸來的雕像，但種種事件令科拉西的計劃被拖延了近二百年。

在國家歌劇院院長沃爾德馬·達布羅夫斯基的努力下，夙願終於成真，雕像豎立在大劇院正門之上。這座當代的四馬並拉戰車新雕像，由華沙美術學院的教授們設計。波蘭總統克瓦希涅夫斯基於2002年5月3日波蘭立憲紀念日為雕像主持揭幕儀式。

© Wojciech Zagau



## Polish National Opera

### 1628

Opera was brought to Poland only 20 years after it first appeared in Florence, by Prince Ladislaus IV Vasa, who invited the first Italian opera troupe to Warsaw. As soon as he ascended the Polish throne in 1632, he had a theatre built in his castle.

### 1778-1833

On 11 July 1778, the first Polish opera Maciej Kamieński's *Poverty Made Happy* was performed by a company of Polish artists in the Radziwiłł Mansion (today the Polish 'White House'). This was the beginning of the Polish National Opera.

From 1779 onwards, performances took place in a new theatre building on Krasiński Square, later called the National Theatre. It was there that Wojciech Bogusławski, known as the father of the Polish National Theatre, developed his talent.

Teatr Wielki, the Grand Theatre – National Opera, was constructed from 1825 to 1833 from designs by the Italian architect Antonio Corazzi. The first performance in the new building was Rossini's *The Barber of Seville*.

### 1858-1865

During this period, the building was converted several times. In the period of the partitions (1795-1918), it performed an important cultural and political role; the company producing works by Polish composers and choreographers. It was here that Stanisław Moniuszko's two best-known operas were produced for the first time: the complete version of *Halka* (1858) and *The Haunted Manor* (1865).

### 1939

During the battle of Warsaw the Grand Theatre was bombed and almost completely destroyed with only the classical facade surviving. During the Warsaw Uprising of 1944 the Nazis shot civilians in the burnt-out ruins. The plaque to the right of the main entrance commemorates the suffering and heroism of the victims of Fascism.

### 1965

The restored theatre was opened to the public. At that time it was one of the most imposing and best-equipped theatres in Europe. The Polish National Opera continues its 200 year tradition and produces works by Polish composers, and world opera classics by all the famous composers.

### 2002

According to Antonio Corazzi's plans, the facade of the Grand Theatre was supposed to be decorated with a triumphal sculpture of Apollo, patron of the arts, driving a chariot drawn by four horses. But events conspired to keep the ample pedestal at the top of the main facade empty for close to two centuries.

On the initiative of General Director, Waldemar Dąbrowski, a contemporary quadriga designed by professors from the Warsaw Academy of Fine Arts now finally adorns the Grand Theatre's facade. The sculpture was unveiled by Polish President Aleksander Kwaśniewski on 3 May 2002 to mark Constitution Day.



## 波蘭國家歌劇院樂團

華沙歌劇院管弦樂團的源起，可追溯至歌劇團由兩位著名波蘭作曲家和指揮喬澤夫·埃爾斯納和卡羅爾·庫平斯基領導的時期。庫平斯基還於1833年成為大劇院的首位院長。後來，樂團交由意大利指揮家揚·夸特里尼和波蘭民族歌劇之父斯坦尼斯勞斯·莫紐什科負責。



樂團現任藝術總監是蜚聲國際的波蘭指揮家傑西克·卡斯珀斯曳奇。樂團還經常在著名外國指揮家，如內洛·桑提和阿貝托·澤達的指揮下演出。樂團曾前往柏林至里斯本，莫斯科至日本等地巡演。

## The Orchestra of the Polish National Opera

The beginnings of the Opera Orchestra in Warsaw go back to when the opera company was headed by two renowned Polish composers and conductors: Józef Elsner and Karol Kurpiński. The latter also became the first director of the Grand Theatre in 1833. Subsequently the Orchestra was directed by the Italian conductor Jan Quattrini and latterly by Stanisław Moniuszko, the father of the Polish National Opera.

The present artistic director of the Orchestra is the internationally acclaimed Polish conductor Jacek Kasprzyk. The Orchestra has also performed under the direction of such eminent foreign conductors as Nello Santi and Alberto Zedda, and toured internationally visiting cities from Berlin to Lisbon, and Moscow to Japan.

## 波蘭國家歌劇院合唱團

大劇院一開始就有合唱團參加歌劇的演出，有時甚至參加戲劇表演。大劇院1965年重建啟用，為合唱團的發展帶來新動力。此後，合唱團先後由多人接棒管理，包括喬澤夫·博克、博格達·戈拉和揚·西羅基。1998年4月起，合唱團又再交由戈拉負責。

## The Choir of the Polish National Opera

Almost from the beginning there was a Choir of the Grand Theatre, which participated in opera productions and sometimes even in drama performances. The opening of the Grand Theatre after its reconstruction in 1965 gave a new stimulus to the development of the opera choir. Since that time, the Polish National Opera choir masters have included Józef Bok, Bogdan Gola and Jan Szyrocki. As of April 1998, the choir is once again headed by Bogdan Gola.

## 杰西克·卡斯珀斯曳奇

院長及藝術總監

卡斯珀斯曳奇生於波蘭，在華沙音樂學院學習指揮、樂理和作曲，1975年畢業並在國家歌劇院新上演的《唐·喬凡尼》中首次登台。1976年，他成為德國萊茵歌劇院首席客座指揮，並於1977年獲得權威的卡拉揚大賽季軍。

1978年，他出任波蘭國家電台交響樂團首席指揮，1980年成為團長。1982年，他遷居倫敦，首度與倫敦愛樂樂團合作，接着與倫敦所有的樂團合作。1983至1987年，他出任倫敦首都電台雷恩管弦樂團首席指揮。他還在歐洲、亞洲和北美洲指揮過多個重要樂團。

在歌劇方面，他曾指揮的演出包括柴可夫斯基的《黑桃皇后》、莫紐什科的《鬼堡》、莫扎特的《魔笛》、羅西尼的《塞維利亞的理髮師》和柴可夫斯基的《胡桃夾子》等。

1994年，卡斯珀斯曳奇返回華沙，並於1996年成為國家愛樂樂團的首席客座指揮。1998年他出任波蘭國家歌劇院藝術及音樂總監，上任後首部製作是莫扎特的《唐·喬凡尼》。2002年9月，他出任波蘭國家歌劇院院長，現為院長及藝術總監。



## Jacek Kaspszyk

General and Artistic Director

Born in Poland, Jacek Kaspszyk studied conducting, theory and composition at the Warsaw Academy of Music; graduated in 1975 and made his debut with *Don Giovanni* at the Polish National Opera. In 1976 he became Principal Guest Conductor of the German Opera of the Rhine in Dusseldorf and in 1977 won Third Prize at the prestigious Karajan Competition.

In 1978 he was appointed Principal Conductor of the Polish National Radio Symphony Orchestra, becoming its Director in 1980. In 1982 he moved to London, debuting with the Philharmonic and subsequently performing with all the London orchestras. Between 1983 and 1987 he was Principal Conductor of Capital Radio's Wren Orchestra of London and has conducted orchestras in Europe, Asia and North America.

In the field of opera, Kaspszyk has conducted productions of Tchaikovsky's *Queen of Spades*; Moniuszko's *Haunted Manor*; Mozart's *Magic Flute*; Rossini's *The Barber of Seville* and Tchaikovsky's ballet, *The Nutcracker*.

In 1994 Kaspszyk returned to Warsaw and became the Principal Guest Conductor of the National Philharmonic in 1996, and in 1998 he took up the post of Artistic and Music Director of the Polish National Opera, opening his tenure with a new production of Mozart's *Don Giovanni*. In September 2002, Jacek Kaspszyk was appointed the General and Artistic Director.

## 莫里斯·特里連斯基

導演

特里連斯基是電影、戲劇和歌劇導演。他唸中學時就開始製作電影，後來入讀波蘭國家電影電視及戲劇學校。畢業前，他已執導一部電視電影《巨鯨之尾》。他的電影《告別秋天》於1990年在威尼斯電影節首映，還奪得安傑·蒙克獎和文化藝術部1990年最佳處女作獎。之後，他出任卡羅爾·艾齊科夫斯基電影公司藝術總監。

他執導的首部戲劇，是在實驗劇場演出的《勞特雷亞蒙特——夢想》，由安傑·克羅伊·馬耶夫斯基提供舞台設計。特里連斯基執導的首齣歌劇，是1995年在大劇院演出埃爾比塔·西科拉的《偷心人》。

2001年，特里連斯基因在波蘭國家歌劇院執導《羅傑王》而獲得卡羅爾·西馬諾夫斯基獎。同年，他在華盛頓執導、由美國歌唱家演出的《蝴蝶夫人》大獲好評，且深得著名男高音歌唱家、華盛頓歌劇院藝術總監杜鳴高賞識。

他最近的作品包括2004年12月於波蘭國家歌劇院首演的《黑桃皇后》。



## Mariusz Treliński

Director

Film, theatre and opera director, Mariusz Treliński started making films while still at secondary school, and went on to study at the State School of Film, Television and Theatre. Before graduation, he had already made a television film called *Zad Wielkiego Wieloryba* (The Stern of a Giant Whale). His film *Pożegnanie Jesieni* (Farewell to Autumn), premiered in 1990 at the Venice Film Festival and also won the Andrzej Munk Award and a Minister of Culture and Art Award for Best Debut. After this film, Treliński was appointed Artistic Director of the Karol Irzykowski Studio.

Mariusz Treliński made his debut as a theatre director with *Lautréamont-Dreams* at the Studio Theatre, with stage design by Andrzej Kreütz Majewski. His opera-theatre debut came with Elżbieta Sikora's *The Heartsnatcher*, at the Grand Theatre in 1995.

In 2001 Treliński was the winner of the Karol Szymanowski Award for directing *King Roger* at the Polish National Opera. The same year his *Madame Butterfly*, presented in Washington in a performance by American artists, won him great acclaim from the public, critics and even Plácido Domingo, the Washington Opera's artistic director.

His recent production of *Queen of Spades* for the Polish National Opera premiered in December 2004.

## 波里斯·福爾泰·庫德利克卡

### 佈景設計

庫德利克卡畢業於捷克布拉迪斯拉瓦音樂藝術學院舞台設計系，後於荷蘭羅雷寧根美術學院深造，1995年開始在波蘭國家歌劇院工作，1996年憑其實力擔任佈景設計師。

他設計的《蝴蝶夫人》在華盛頓上演時，大受好評。波蘭所有著名歌劇和戲劇導演，都曾與他合作。

曾為電影和電視做設計的他，也是蘇菲亞·羅蘭新片《陌生人之間》(由艾多亞多·龐蒂執導)主要的佈景設計師。



## Boris Foltýn Kudlička

### Set Designer

Boris Foltýn Kudlička is a graduate of the Stage Design Department at the Academy of Musical Arts in Bratislava and the Academy of Fine Arts in Groningen, The Netherlands. He started working at the Polish National Opera in 1995.

Kudlička has worked with all the famous Polish directors of opera and theatre productions; his work on the Washington Opera production of *Madame Butterfly* receiving special acclaim from the public and critics.

Kudlička has also designed for films and television, and was the set designer for the film *Between Strangers* directed by Edoardo Gubino, with Sophia Loren in the leading role.

## 瑪格達蓮娜·特斯勞斯卡

### 服裝設計

特斯勞斯卡是電影和電視服裝設計師及時裝設計師，1969年畢業於羅茲國家美術學校，畢業後即開始擔任電影服裝設計師。在華沙國家大劇院，她和帕維爾·格雷巴齊克為《鬼堡》、《蝴蝶夫人》和《奧塞羅》負責服裝設計。

她設計的時裝曾在里昂展覽，又曾參加在魯昂舉行的國際時裝展。她曾獲波蘭《評論》周刊獎。此外，她在電影《美狄亞》的服裝設計，使她獲得波蘭藝術家協會羅茲分會頒發的獎項。



## Magdalena Tesławska

### Costume Designer

Magdalena Tesławska graduated from the State School of Fine Arts in Łódź in 1969 and has designed costumes for film and television. For the Grand Theatre, she and Paweł Grabarczyk prepared the costumes for *The Haunted Manor*, *Madame Butterfly* and *Otello*.

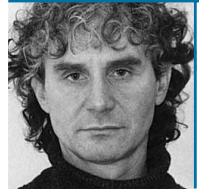
As a fashion designer, her collection has been shown in Lyon and at an international show in Rouen. She has received awards from *Przekrój* weekly and a medal from the Łódź Polish Artists' Association for her work on the film *Medea*.

## 帕維爾·格雷巴齊克

### 服裝設計

服裝設計師和平面藝術家格雷巴齊克，1983年於波蘭中部城市羅茲國家美術學校應用平面設計系畢業，曾擔任電影和戲劇的服裝設計師。

在華沙國家大劇院，他與特斯勞斯卡一同為《鬼堡》、《蝴蝶夫人》及《奧塞羅》設計服裝。作為平面藝術家，他曾在波蘭和外國舉辦多次展覽。



## Paweł Grabarczyk

### Costume Designer

Costume designer and graphic artist Paweł Grabarczyk graduated from the Applied Graphics Department of the State School of Fine Arts in Łódź in 1983, and has worked as a costume designer for film and theatre.

For the Polish National Opera, he and Magdalena Tesławska prepared the costumes for *The Haunted Manor*, *Madame Butterfly* and *Otello*. He has had many exhibitions as a graphic artist, both in Poland and abroad.

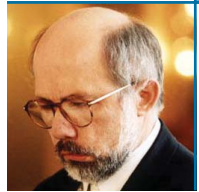
## 博格達·戈拉

### 合唱團指揮

戈拉是合唱團指揮、樂團指揮和華沙音樂學院教師。他是完全古樂團(1976-1986)的創團成員，該樂團專門演奏文藝復興時期和巴羅克時期的音樂。1973年，他在華沙創辦聖詠複調音樂合唱團。

除了指揮著名的神劇和合唱作品，戈拉還發掘不少被遺忘的歌曲和手抄本。他指揮和錄製了巴羅克時期和浪漫主義時期波蘭作曲家的很多作品，以及最近才發現的下西勒西亞和伊格納·賴曼地區的神劇作曲家。

1998年，戈拉開始擔任波蘭國家歌劇院的合唱團指揮，曾與眾多著名指揮和導演合作。



## Bogdan Gola

### Choir Master

Bogdan Gola is choir master, conductor and professor at the Warsaw Academy of Music. He was a founding member of the All Antico Early Music Ensemble (1976-1986), which specialised in the performance of Renaissance and Baroque music, having previously founded the Sacri Conventus Polyphonic Choir in Warsaw in 1973.

Apart from well-known oratorios and choral pieces, Gola also works on long-forgotten *cantionales* and *codices*. He has performed and recorded many pieces by Polish composers of the Baroque and Romantic periods as well as oratorios by the recently discovered composer from Lower Silesia, Ignaz Reiman.

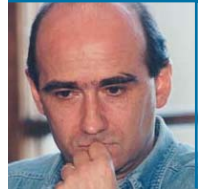
Gola became Choir Master of the Polish National Opera in 1998 and has worked with many eminent conductors and directors.

## 埃米爾·韋索洛斯基

編舞

韋索洛斯基畢業於波茲南國家芭蕾舞學校，1976年成為波蘭舞劇劇場首席獨舞員，曾與康拉德·德澤威基一同在歐洲各地演出。

1979年他在華沙歌劇院擔任了一個演出季度的芭蕾舞編舞，之後轉往波茲南大劇院工作；1982至1985年出任華沙國家大劇院芭蕾舞編舞，其後晉身首席編舞，1995年7月成為波蘭國家歌劇院芭蕾舞總監。



## Emil Wesołowski

*Choreographer*

Emil Wesołowski graduated from the National Ballet School in Poznań. In 1976 he became the principal soloist of the Polish Dance Theatre and has performed in many countries in Europe with Conrad Drzewiecki.

In 1979 he directed the ballet of the Warsaw Opera for a season and afterwards worked at the Wielki Theatre in Poznań. From 1982 to 1985, he was the director of ballet at the Grand Theatre in Warsaw and subsequently became chief choreographer. In July 1995 Wesołowski became the Ballet Director of the Polish National Opera.

## 菲莉絲·羅斯

燈光設計

舞台燈光設計師羅斯，生於美國，在美國學習，現居以色列，任特拉維夫戲劇藝術中心燈光及音響總監。

她曾為不少波蘭演出製作設計燈光，包括2001年華沙秋季藝術節上演的馬丁·帕丁作品《刺花之舌》，以及莫里斯·特里連斯基為華沙國家大劇院執導的柴可夫斯基《尤金·奧涅金》及莫扎特的《唐·喬凡尼》。



## Felice Ross

*Lighting Designer*

Stage lighting designer, Felice Ross was born and studied in the US, and currently lives in Israel. Ross is director for lighting and sound at the Centre of Theatrical Arts in Tel Aviv.

She has designed the lighting for many Polish production including Martijn Padding's *Tattooed Tongues*, presented at the Warsaw Autumn Festival in 2001; Tchaikovsky's *Onegin* and Mozart's *Don Giovanni* directed by Mariusz Treliński for the National Opera in Warsaw.



### 理查德·德克爾

奧塞羅(2月17及19日) 男高音

德克爾生於美國賓夕凡尼亞州，其職業歌劇生涯始於就讀紐約曼哈頓音樂學校時，參加布朗克斯歌劇院上演的莫扎特歌劇《魔笛》，扮演塔米諾。1984年他在紐約舉辦的首屆羅莎·龐塞爾國際聲樂比賽，以及在意大利米蘭舉辦的第三屆男高音康科索·恩里科·卡魯索音樂比賽中打入決賽，首次引起國際注意。

他曾在很多國際歌劇院演出，演出的角色非常廣泛，包括《費黛里奧》的弗洛雷斯坦；《水仙女》的王子；《璐璐》的阿爾瓦，以及《帕西法爾》、《特里斯坦》、《奧塞羅》諸劇的主角。

### Richard Decker

*Otello* (17 and 19 Feb) Tenor

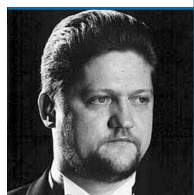
Richard Decker, a native of Pennsylvania, US, made his professional operatic debut in the role of Tamino in Mozart's *The Magic Flute* with the Bronx Opera, while attending the Manhattan School of Music in New York. He first came to international attention in 1984 as a finalist in the first Rosa Ponselle International Vocal Competition held in New York, as well as in the 3rd Concorso Enrico Caruso for Tenors in Milan, Italy.

Decker has performed at many international opera houses and has taken on a wide range of roles including Florestan in *Fidelio*; the Prince in *Rusalka*; Alwa in *Lulu* and the title roles of *Parsifal*, *Tristan*, and *Otello*.

### 基斯多夫·班納力克

奧塞羅(2月18日) 男高音

班納力克畢業於羅茲音樂學院，1984年在羅茲大劇院開始其獨唱生涯。自1995/96劇季起，他就擔任華沙國家大劇院的獨唱家。他演出的劇目，包括在比才、柴可夫斯基和威爾第等二十多部歌劇中擔當主要男高音部份。他經常到國外演出，足跡遍及歐洲和世界各地。他演出的歌劇角色包括鮑羅丁《伊戈王子》的弗拉基米爾、古諾《浮士德》的同名主角和普契尼《波希米亞人》的魯道夫等。



### Krzysztof Bednarek

*Otello* (18 Feb) Tenor

A graduate of the Academy of Music in Łódź, Krzysztof Bednarek began his career as a soloist in 1984 at the Wielki Theatre in Łódź. He has been a soloist with the Polish National Opera since the 1995/96 season.

His repertoire includes more than 20 leading tenor parts in operas by Bizet, Tchaikovsky and Verdi among others. He has often performed in Europe and across the world. His opera repertoire includes: Vladimir in Borodin's *Prince Igor*; Rodolfo in Puccini's *La Bohème* and the title role in Gounod's *Faust*.



### 伊莎貝拉·克洛辛斯卡

黛絲德摩娜(2月17及19日) 女高音

波蘭國家歌劇院首席獨唱克洛辛斯卡，以優異成績畢業於華沙國家音樂學校，並榮獲卡齊米爾斯·切科托夫斯基獎。還就讀音樂學校三年級時，她就在波蘭國家歌劇院登台，畢業後繼續效力該劇院。

她曾演出眾多歌劇，包括席馬諾夫斯基《羅傑王》的羅薩娜、莫扎特《魔笛》的帕米娜、莫紐什科《鬼堡》的漢娜和施特勞斯《玫瑰騎士》的索菲。

她經常在波蘭和國外舉行獨唱會，近年在國際上取得成就，如她在阿姆斯特丹皇家音樂廳舉辦的貝遼士《特洛伊人》音樂會裏的著名演出。

1996年12月，她榮膺《每周評論》最佳藝術家排名榜「年度歌劇女星」。1999年，她榮獲文化藝術部的聲樂成就獎。2000年12月，她憑波蘭國家歌劇院的《蝴蝶夫人》中蝴蝶夫人一角，榮獲安德澤·海爾斯基演出季度最佳角色獎。

### Izabella Kłosińska

Desdemona (17 and 19 Feb) Soprano

Principal soloist of the Polish National Opera, Izabella Kłosińska graduated with honours from Warsaw's State Music School and received the Kazimierz Czekotowski Prize. While a third-year student she debuted at the Polish National Opera and remained with the company after graduation.

She has performed in numerous operas, including the parts of Roxana in Szymanowski's *King Roger*; Pamina in Mozart's *The Magic Flute*; Hanna in Moniuszko's *The Haunted Manor*, and Sophie in Richard Strauss's *Der Rosenkavalier*.

Kłosińska often gives recitals in Poland and abroad. She has scored many international successes in recent years, notably participating in the famous performance of the concert version of Berlioz's *The Trojans* in Amsterdam's Concertgebouw.

In December 1996 she was chosen as Diva of the Year in *Przegląd Tygodniowy* weekly's Top Artists ranking list. In 1999 she received the Minister of Culture and Art's Award for achievements in vocal music and in December 2000, she received the Andrzej Hiolski Award for the best role of the season: Cho-Cho-San in the Polish National Opera's production of *Madame Butterfly*.



## 安娜·伊芭娜

黛絲德摩娜(2月18日) 女高音

安娜·伊芭娜於西班牙華倫西亞出生，考入當地的喬基·羅德列高音音樂學院，師隨安娜·露西亞·查娃。她曾參加雷納塔·史高托及艾倫娜·奧巴拉佐娃的大師班，並隨赫伯特·塔齊斯和當奴·蘇贊等老師進修。

伊芭娜經常在馬德里皇家劇院和巴塞隆的那利西厄大劇院獻唱，飾演過的角色包括：《唐·喬凡尼》的當娜·艾維拉、《狄朵與埃涅亞斯》的狄朵、《奧菲歐與尤麗迪西》的尤麗迪西。最近的演出則是哥連·戴維斯爵士指揮，倫敦交響樂團伴奏，眾口交譽的歌劇《法斯塔夫》音樂會上飾演愛麗絲·福特獻唱。

## Ana Ibarra

*Desdemona* (18 Feb) *Soprano*

Ana Ibarra was born in Valencia, where she studied at the Joaquin Rodrigo Conservatory, under the direction of Ana Luisa Chova. She has participated in master classes by Renata Scotto and Elena Obratzova, and studied with Herbert Tachezi and Donald Sulzen, among others.

She sings regularly at the Gran Teatre del Liceu in Barcelona and Teatro Real Madrid where her past appearances have included the roles Donna Elvira in *Don Giovanni*; Dido in *Dido and Aeneas* and Euridice in *Orfeo and Euridice*. Her most recent engagement was as Alice Ford in the highly acclaimed concert performances of *Falstaff* with the London Symphony Orchestra, conducted by Sir Colin Davis.

## 亞當·克魯斯澤韋斯基

伊亞高 男中音

克魯斯澤韋斯基1985年於華沙音樂學院畢業，獲眾多國際獎項，包括1988年在波蘭克雷歷卡的揚·基甫拉比賽。他畢業後加入華沙室內歌劇院，1990/91劇季擔任維也納室內歌劇院的獨唱，並到亞洲巡演。

他曾參與巴黎巴士底歌劇院舉行的一次慶典演唱會，又曾在格拉斯高與英國廣播電台蘇格蘭交響樂團一同表演，並在南非比勒陀利亞的國家劇場舉辦演唱會。自1993年起，他加入波蘭國家歌劇院，並參與大部份演出。



## Adam Kruszewski

*Iago* *Baritone*

Adam Kruszewski graduated from the Academy of Music in Warsaw in 1985. He has won numerous prizes internationally including the Jan Kiepura Competition in Krynica, Poland, in 1988. After his graduation, he joined the Warsaw Chamber Opera. For the 1990/91 season he was a soloist with the Vienna Chamber Opera, going on tour in Asia.

Kruszewski took part in a gala concert at the Opera Bastille in Paris; has performed with the BBC Scottish Orchestra in Glasgow and given concerts at the State Theatre in Pretoria, South Africa. Since 1993, Kruszewski has been working with the Polish National Opera and participated in most of the productions.



## 安娜·盧班斯卡

伊米娜 次女高音

盧班斯卡1994年以優異成績畢業於華沙蕭邦音樂學院。她一直擔任波蘭國家歌劇院獨唱，同時參與華沙室內歌劇院、比托姆國家西里西亞歌劇院和波蘭華沙愛樂樂團的演出，她還表演室樂、神劇和清唱劇。

盧班斯卡曾獲獎項包括在波蘭新松奇舉行的埃達·薩里國際聲樂比賽(1993)上榮獲冠軍和三項特別表揚。她還在巴黎(1994)和布魯塞爾(1996)的比賽上獲獎。

## Anna Lubańska

Emila Mezzo-soprano

Anna Lubańska graduated with honours from the Fryderyk Chopin Academy of Music in Warsaw in 1994. She has been a soloist with the Polish National Opera; and worked with the Warsaw Chamber Opera, the State Silesian Opera in Bytom and performed at philharmonics around Poland. Lubańska's repertoire also includes performing chamber music as well as oratorio and cantatas.

Lubańska won First Prize and three special mentions at the Ada Sari International Vocal Competition in Nowy Sącz (1993). She has also won prizes at competitions in Paris (1994) and Brussels (1996).

## 里斯扎德·明基維克斯

卡西奧 男高音

明基維克斯畢業於格但斯克音樂學院，曾受教於皮奧特·庫西維克斯教授。明基維克斯獲得眾多獎項，包括在新松奇舉行的第三屆埃達·薩里聲樂比賽上以其演繹當代聲樂歌曲而獲得特別獎。

他經常參加波蘭與國外各音樂節，曾於曼奴軒、夏爾·杜托爾、西蒙·歷圖爵士、卡齊邁爾斯·科德和卡羅爾·斯特賴亞等著名指揮的音樂會上演唱。



## Ryszard Minkiewicz

Cassio Tenor

Ryszard Minkiewicz is a graduate of the Academy of Music in Gdańsk, where he studied under Prof Piotr Kusiewicz. Minkiewicz has received numerous awards including a special award at the 3rd Ada Sari Vocal Competition in Nowy Sącz for his rendition of contemporary vocal lyrics.

Minkiewicz is a frequent guest at various music festivals, both in Poland and abroad. He has sung with such conductors as Yehudi Menuhin, Charles Dutoit, Sir Simon Rattle, Kazimierz Kord and Karol Stryja.



## 拉法爾·西韋克

洛多維西奧 男低音

西韋克畢業於華沙音樂學院，師隨杰齊·尼泰克，還參與亞歷山德里娜·米爾切瓦、賴斯扎德·卡齊科斯基及克里斯蒂安·埃爾斯納的大師班，現時跟隨卡盧迪·卡盧多夫學習。他曾在多次國際聲樂比賽上得獎，包括維也納的貝爾維德雷歌劇比賽。2001年起，他擔任華沙室內歌劇院獨唱，在莫扎特藝術節中演出《魔笛》及《唐·喬凡尼》。

## Rafał Siwek

Lodovico Bass

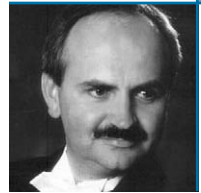
A graduate of the Warsaw Academy of Music under Jerzy Knetig, Rafał Siwek has also completed master classes with Alexandrina Milcheva, Ryszard Karczykowski and Christian Elsner. He is currently working with Kaludi Kaludov.

Siwek has won awards at international vocal competitions, including the Belvedere Opera Competition in Vienna. He has been a soloist with the Warsaw Chamber Opera since 2001 appearing as Sarastro in *Magic Flute* and the Commendatore in *Don Giovanni* at the Mozart Festival.

## 克齊西托夫·施米特

羅德里哥 男高音

施米特生於波茲南附近的維雷，他繼承父親愛德華的事業，成為大波蘭地區的管風琴手和歌劇合唱隊指揮。他是波蘭和國外眾多聲樂比賽的得獎者，包括薩爾斯堡的莫扎特比賽、維也納的歌唱比賽及貝爾維德雷歌劇比賽。



1982年起，他擔任華沙國家歌劇院獨唱，並在室內歌劇院和其他歌劇院演出。他的歌劇演出包括在柴可夫斯基、韓德爾、莫扎特和彭德雷茨基的歌劇中擔當要角。施米特特別鍾情於神劇和清唱劇。

## Krzysztof Szmyt

Rodrigo Tenor

Born in Wiry near Poznań, Krzysztof Szmyt follows in the footsteps of his father, Edward, an organist and conductor of opera choruses in the Wielkopolska region. He is an award-winner of many vocal competitions including the Mozart Competition in Salzburg; the Belvedere Opera Competition and the Song Competition, both in Vienna.

Szmyt has been a soloist with the Polish National Opera since 1982, and also sings with the Chamber Opera and other opera theatres. His repertoire includes leading parts in operas by Tchaikovsky, Handel, Mozart and Penderecki. Oratorio and cantata music are his special passion.



### 羅伯特·迪莫夫斯基

蒙塔諾 低男中音

迪莫夫斯基的歌聲屬於較罕有的音域——低音男中音，這使他在歌劇中的歌唱領域極其廣泛。

1975年他開始與舞台結緣，當時他是波蘭男女童子軍協會中央藝術合唱團少年合唱隊成員。1978年中學畢業，便加入華沙歌劇院當歌手。

1991年，他擔任波蘭國家歌劇院獨唱，其劇目包括歌劇演出中的所有主要男低音和男中音部份。他曾先後於華沙、羅茲和比得哥什的歌劇院演出。

### Robert Dymowski

Montano Bass-baritone

Robert Dymowski is a singer with a rare voice – a bass-baritone – which enables him to sing an extremely broad range of opera parts.

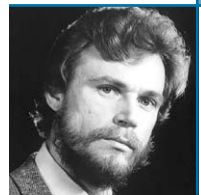
His contact with the stage started in 1975, when he was a member of the Youth Choir of the Polish Scouting and Guiding Association Central Artistic Ensemble. After completing his secondary education in 1978, he joined the Warsaw Operetta as a singer.

He became a soloist at the Polish National Opera in 1991 and his repertoire includes all the main bass and baritone parts in operas. He has worked with the opera theatres of Warsaw, Łódź and Bydgoszcz.

### 里斯扎德·莫爾卡

傳令官 男低音

莫爾卡是埃蒙德·科索夫斯基的學生，1980年畢業於華沙音樂學院，1977年首次登台，參與學校在大劇院上演的韓德爾歌劇《賽爾斯》的演出，扮演阿里奧戴特斯，一年後加入波蘭國家歌劇院擔任獨唱。他廣泛的劇目包括貝多芬《費黛里奧》的羅科、莫紐什科《鬼堡》的茲格涅夫等。



### Ryszard Morka

A herald Bass

A student of Edmund Kossowski, Ryszard Morka graduated from the Academy of Music in Warsaw in 1980. He debuted as Ariodates in a school production of Handel's opera *Xerxes* in 1977 and became a soloist with the Polish National Opera a year later. His extensive repertoire includes the roles of Rocco in Beethoven's *Fidelio* and Zbigniew in Moniuszko's *The Haunted Manor*.



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Igor Buczyński  
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Piotr Chmiel  
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Wojciech Buciński  
Wojciech Dylewski  
Radosław Flaszka  
Piotr Gafecki  
Ryszard Gniazdowski  
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For programme details, please go to

二月  
February

文化中心音樂廳 Concert Hall, HK Cultural Centre		文化中心大劇院 Grand Theatre, HK Cultural Centre		◆文化中心劇場 Studio Theatre, HK Cultural Centre +香港大會堂劇院 Theatre, HK City Hall		香港大會堂音樂廳 Concert Hall, HK City Hall	
16	Wed						
17	Thu		7:30 				
18	Fri	8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30 波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello	◆ 7:45 ◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America ◆ 7:45			
19	Sat					8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital	
20	Sun						
21	Mon						
22	Tue			+ 7:45 埃克森美孚新視野 - 清風銅管五重奏 ExonMobil Vision - The Fresh Air Brass Quintet		8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio	
23	Wed					8:00 莉拉·唐絲 Lila Downs	
24	Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO					
25	Fri	8:00 利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra	7:30 《今夜歌舞昇平 - 上海、爵士、老歌》 All That Shanghai Jazz				
26	Sat					8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play	
27	Sun						
28	Mon						

三月  
March

1	Tue	8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle					
2	Wed						
3	Thu	8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 ◆ 7:45 ◆ 7:45 《小王子復仇記》 Little Prince Hamlet		7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan 7:30 《雙仙拜月亭》The Blessing of the Moon 7:30 《琵琶亭》The Pipa	
4	Fri						
5	Sat	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama					
6	Sun						
7	Mon						
8	Tue		7:30			8:00 《拜金國際俱樂部》 Material Girls	
9	Wed	8:00 莫扎特安魂曲 The Mozart Requiem					
10	Thu	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama				8:00 巴西結他四重奏 Brazilian Guitar Quartet	
11	Fri		7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto			8:00 伊薩依四重奏 Ysaye Quartet	
12	Sat		2:30/ 7:30			8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan	
13	Sun					8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital	
14	Mon						
15	Tue						
16	Wed			+ 7:45 兩極室樂團 Ensemble Antipodes			
17	Thu	8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	◆ 7:45			
18	Fri		7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesús Betz			
19	Sat		2:30/ 7:30	◆ 7:45			
20	Sun		7:30	◆ 3:00/ ◆ 7:45			

戲劇 Theatre	音樂 Music	爵士樂 / 世界音樂 Jazz / World	歌劇 / 中國戲曲 Opera / Chinese Opera	娛樂節目 Entertainment	舞蹈 Dance	埃克森美孚新視野 ExxonMobil Vision	加料節目 Festival Plus
演藝學院歌劇院 Lyric Theatre, HKAPA		▼演藝學院戲劇院 Drama Theatre, HKAPA		◆沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall ※藝術中心麥高利小劇場 McAulay Studio, HK Arts Centre		<b>藝術講座 Festival Talks</b> 07/01 同聲歡美美國爵士樂和靈魂的風味 Different tastes of Jazz and Soul in America 15/01 《奧塞羅》 Othello 31/01 唱嚮文字 Writing Indie Lyrics 04/02 美國的拉丁精神：龐普·桑切斯、莉拉·唐絲 The Latin Spirit in America: Lila Downs and Poncho Sanchez 05/02 品嘗視覺·相·像 Visual Expressions in Indie Art 19/02 與貝多芬共舞：九大交響曲 The Nine Symphonies of Beethoven – Master of the Dance 19/02 《今夜歌舞昇平》新上海的音樂文化 Music Culture of Shanghai Revisited <b>示範講座 Lecture Demonstrations</b> 24/02 音樂在挪威：從文化黃金時代到工業石油時代 The Music of Norway from a cultural 'golden age' to an industrial 'oil age' 28/02 貝多芬及其九大交響曲 Beethoven and his Symphonic Cycle 05/03 <b>音樂會前講座 Pre-concert Talks</b> 22/02 清風銅管五重奏 The Fresh Air Brass Quintet 11/03 巴西結他四重奏 The Brazilian Guitar Quartet 12/03 伊薩依四重奏 The Ysaÿe Quartet 16/03 兩極室樂團 The Ensemble Antipodes <b>工作坊 Workshops</b> 21/01 巧手給他工作坊 Guitar Workshop 13/02 亞洲舞蹈劇場新勢力 New Asian Movement Technique 16/03 西班牙國立舞劇院 Ballet Nacional de España 17/02-07/04 閱讀我城：文學x城市 i-City Reading Workshop 18/03 荷蘭舞蹈劇場 III 芭蕾舞訓練、現代舞訓練、工作坊 Nederlands Dans Theater III Classical Training, Contemporary Training, Workshop <b>展覽 Exhibitions</b> 17/02-20/03 2005年香港藝術節節目圖片展 Photographic Exhibition of the 2005 Hong Kong Arts Festival 17/02-20/03 貝多芬及其D小調第九交響曲，作品125 Ludwig van Beethoven and his Ninth Symphony, Op 125 A Photo Exhibition from the Beethoven-Haus Bonn, Germany <b>展覽導賞團 Exhibition Guided Tours</b> 19/02 貝多芬故居博物館代表介紹圖片展內容 Walk through the Exhibition with a Beethoven-Haus Representative <b>沙龍 Salon Sessions</b> 15/01 文學「變身」 Adapting from Literature 15/01 從距離中看香港劇場 Hong Kong Theatre from a Distance 22/01 香港有沒有「政治劇場」？ Do We Have 'Political Theatre' in Hong Kong? 05/03 中國先鋒劇場 Contemporary Theatre in China <b>特別節目 Special Programmes</b> 18/03 荷蘭舞蹈劇場大師紀錄片研討分享會 Nederlands Dans Theater III Video Introduction 18-30/04 到荷蘭海牙與舞蹈大師會面 Kylán Foundation: Local choreographer/dancer to attend the Final Rehearsal of Kylán's new work in The Hague	
洛桑貝徹芭蕾舞團 Béjart Ballet Lausanne		▼7:45 《法吻》 7:45 The French Kiss ▼7:45 ▼3:00 / ▼7:45 ▼3:00 / ▼7:45		◆8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital			
勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigawara / KARAS Kazahana							
《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia				※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 ※8:00			
《彈跳飛人黨》 La Syncope du 7		◆聖約翰座堂 St. John's Cathedral ●藝術中心壽臣劇院 Shouson Theatre, H K Arts Centre ▲葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre ※8:00 ※13:00 / 8:00 《夜鶯》 The Nightingale ※8:00 ◆8:00 ◆8:00 俄羅斯東正教合唱團 Russian Orthodox Choir ◆8:00 ※8:00 ※3:00 / 8:00 《夜鶯》 The Nightingale ※8:00		※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 / 8:00 ◆7:30 粵劇 Cantonese Opera 《六月雪》 June Snow ◆7:30 《帝女花》 Princess Chang Ping ※8:00 ※8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision – i-City ※3:00 / 8:00 ※3:00 / 8:00			
遊園劇場 《如夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream							
崑劇《長生殿》 Kun Opera The Palace of Eternal Youth				香港藝術節委約 Commissioned by the Hong Kong Arts Festival			
荷蘭舞蹈劇場III Nederlands Dans Theater III		▲7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zheleznova ▲2:45 / ▲7:45					

節目詳情請參閱藝術節加料節目小冊子或瀏覽藝術節網頁  
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