

36th



香港藝術節
Hong Kong
Arts Festival

14.2-16.3.2008

Stuttgart Ballet
史圖加芭蕾舞團

謝謝
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Festival Opening is sponsored by

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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

何鴻樂博士
Dr Stanley Ho

Stuttgart Ballet

史圖加芭蕾舞團

14-16,
19-21.2.2008

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

創辦人：約翰．格蘭高

Founder: John Cranko

藝術總監：雷德．安德遜

Artistic Director: Reid Anderson

音樂總監：詹姆斯．塔戈

Music Director: James Tuggle

樂團：香港管弦樂團

Orchestra: Hong Kong Philharmonic Orchestra

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為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、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。

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天鵝湖 Swan Lake

A ballet in four acts 四幕芭蕾舞劇

2008年2月14-16日
14-16 February 2008

演出長約3小時，包括兩節20分鐘中場休息

Running time: approximately 3 hours with two 20 minute intervals

編舞及製作 Choreography and Production	約翰．格蘭高 John Cranko
音樂 Music	柴可夫斯基 Piotr Il'yich Tchaikovsky
舞台及服裝設計 Set and Costume Design	約爾根．羅斯 Jürgen Rose
指揮 Conductor	詹姆斯．塔戈 James Tuggle
樂團 Orchestra	香港管弦樂團 Hong Kong Philharmonic Orchestra

演員 Cast

第一幕 王子的城堡附近	Act I Near the Prince's Castle
齊格菲王子 積遜．賴利 (2月14日) 菲利．巴蘭基威茨 (2月15日) 費德曼．沃格爾 (2月16日)	Prince Siegfried Jason Reilly (Feb 14) Filip Barankiewicz (Feb 15) Friedemann Vogel (Feb 16)
王子老師 米凱爾．索洛維夫 (2月14及16日) 湯馬士．丹尼爾 (2月15日)	Wolfgang, his tutor Mikhail Soloviev (Feb 14, 16) Tomas Danhel (Feb 15)
管家 露美娜．博加特	A housekeeper Ludmilla Bogart
王子友人，本羅 阿歷山大．塞契夫 (2月14日) 阿歷山大．鍾斯 (2月15日) 馬利金．拉德麥格 (2月16日)	Benno, the Prince's friend Alexander Zaitsev (Feb 14) Alexander Jones (Feb 15) Marijn Rademaker (Feb 16)
隨從 (2月14及16日) 阿迪拉．巴高 迪米特里．馬吉杜夫 伊雲．麥基 羅蘭．哈夫力卡	Attendants (Feb 14, 16) Attila Bako Dimitri Magitov Evan McKie Roland Havlica
隨從 (2月15日) 勞倫特．古爾鮑特 史提芬．史超活 威廉．摩亞 亞歷克西斯．奧利維亞	Attendants (Feb 15) Laurent Guilbaud Stefan Stewart William Moore Alexis Oliveira

農家女 (2月14日)
凱蒂雅．旺茨切
瑪達蓮娜．迪芝吉呂斯卡
雅麗珊達．托羅朗尼
梅麗金．西門
蓮達．瓦斯多甫

農家女 (2月15日)
羅拉．奧瑪利
雷切爾．布里亞斯
傑麗娜．畢斯耶瓦
丹妮爾拉．蘭契蒂
梅麗金．卡切路法

農家女 (2月16日)
凱蒂雅．旺茨切
瑪達蓮娜．迪芝吉呂斯卡
雅麗珊達．托羅朗尼
梅麗金．西門
梅麗金．卡切路法

皇后
美蓮達．威瑟姆

**廚師、城堡僕人、朝臣
群舞員**
香港特約演員

兒童
王仁曼芭蕾舞學校學生

第二幕 湖邊

齊格菲王子
積遜．賴利 (2月14日)
菲利．巴蘭基威茨 (2月15日)
費德曼．沃格爾 (2月16日)

本羅
阿歷山大．塞契夫 (2月14日)
阿歷山大．鍾斯 (2月15日)
馬利金．拉德麥格 (2月16日)

巫師羅巴特
多米阿奴．柏德尼拉 (2月14及16日)
佩德羅．特德仁 (2月15日)

被施咒的公主奧德蒂
伊蓮娜．坦茨奇高娃 (2月14日)
安娜．奧沙薛科 (2月15日)
蓮達．瓦斯多甫 (2月16日)

Peasant girls (Feb 14)
Katja Wunsche
Magdalena Dziegielewska
Alessandra Tognoloni
Myriam Simon
Linda Waasdorp

Peasant girls (Feb 15)
Laura O'Malley
Rachele Buriassi
Jelena Buschujewa
Daniela Lanzetti
Miriam Kacerova

Peasant girls (Feb 16)
Katja Wunsche
Magdalena Dziegielewska
Alessandra Tognoloni
Myriam Simon
Miriam Kacerova

Siegfried's Mother, the Sovereign
Melinda Witham

Cooks, Servants of the castle, Court members
Corps de ballet
Hong Kong supernumeraries

Children
Students from Jean M Wong School of Ballet

Act II The Lakeside

Prince Siegfried
Jason Reilly (Feb 14)
Filip Barankiewicz (Feb 15)
Friedemann Vogel (Feb 16)

Benno, his friend
Alexander Zaitsev (Feb 14)
Alexander Jones (Feb 15)
Marijn Rademaker (Feb 16)

Rothbart, the wicked magician
Damiano Pettenella (Feb 14, 16)
Petros Terteryan (Feb 15)

Odette, an enchanted princess
Elena Tentchikova (Feb 14)
Anna Osadchenko (Feb 15)
Linda Waasdorp (Feb 16)

兩隻天鵝 (2月14及16日)

雷切爾．布里亞斯

藹克尼．赫雷路

兩隻天鵝 (2月15日)

瑪達蓮娜．迪芝吉呂斯卡

梅麗金．西門

四人舞

瑪利亞．阿拉迪

羅拉．奧瑪利

卡塔斯娜．科澤斯卡

基斯蒂安．伯內爾

天鵝

群舞員

Two swans (Feb 14, 16)

Rachele Buriassi

Oihane Herrero

Two swans (Feb 15)

Magdalena Dziegielewska

Myriam Simon

Pas de quatre

Maria Alati

Laura O'Malley

Katarzyna Kozielska

Christian Burnell

Swans

Corps de ballet

— 中場休息 Interval —

第三幕 王府內

齊格菲王子

積遜．賴利 (2月14日)

菲利．巴蘭基威茨 (2月15日)

費德曼．沃格爾 (2月16日)

皇后

美蓮達．威瑟姆

無名武士

多米阿奴．栢德尼拉 (2月14及16日)

佩德羅．特德仁 (2月15日)

武士女兒奧黛爾

伊蓮娜．坦茨奇高娃 (2月14日)

安娜．奧沙薛科 (2月15日)

蓮達．瓦斯多甫 (2月16日)

波蘭公主及其隨從 (2月14及16日)

藹克尼．赫雷路

羅蘭．哈夫力卡

波蘭公主及其隨從 (2月15日)

丹妮爾拉．蘭契蒂

彼得．皮達卡

西班牙公主及其隨從 (2月14及16日)

梅麗金．西門

阿迪拉．巴高

迪米特里．馬吉杜夫

伊雲．麥基

亞歷克西斯．奧利維亞

Act III **The Throne Room**

Prince Siegfried

Jason Reilly (Feb 14)

Filip Barankiewicz (Feb 15)

Friedemann Vogel (Feb 16)

The Queen

Melinda Witham

The unknown knight

Damiano Pettenella (Feb 14, 16)

Petros Terteryan (Feb 15)

Odile, his alleged daughter

Elena Tentchikova (Feb 14)

Anna Osadcenko (Feb 15)

Linda Waasdorp (Feb 16)

Princess of Poland and her escort (Feb 14, 16)

Oihane Herrero

Roland Havalca

Princess of Poland and her escort (Feb 15)

Daniela Lanzetti

Peter Piterka

Princess of Spain and her escort (Feb 14, 16)

Myriam Simon

Attila Bako

Dimitri Magitov

Evan McKie

Alexis Oliveira

西班牙公主及其隨從 (2月15日)

藹克尼·赫雷路
勞倫特·古爾鮑特
史提芬·史超活
威廉·摩亞
亞歷克西斯·奧利維亞

俄羅斯公主

羅拉·奧瑪利 (2月14及16日)
基斯蒂安·伯內爾 (2月15日)

拿坡里公主及其隨從

伊麗莎伯·馬遜
威廉·摩亞 (2月14日)

卡塔斯娜·科澤斯卡
阿曼·薩斯仁 (2月15日)

卡塔斯娜·科澤斯卡
史提芬·史超活 (2月16日)

朝臣

群舞員
香港特約演員

兒童

王仁曼芭蕾舞學校學生

Princess of Spain and her escort (Feb 15)

Oihane Herrero
Laurent Guilbaud
Stefan Stewart
William Moore
Alexis Oliveira

Princess of Russia

Laura O'Malley (Feb 14, 16)
Christian Burnell (Feb 15)

Princess of Naples and her escort

Elizabeth Mason
William Moore (Feb 14)

Kataezyna Kozielska
Arman Zazyan (Feb 15)

Kataezyna Kozielska
Stefan Stewart (Feb 16)

The Court

Corps de ballet
Hong Kong supernumeraries

Children

Students from Jean M Wong School of Ballet

— 中場休息 Interval —

第四幕 湖邊

齊格菲王子

積遜·賴利 (2月14日)
菲利·巴蘭基威茨 (2月15日)
費德曼·沃格爾 (2月16日)

羅巴特

多米阿奴·栢德尼拉 (2月14及16日)
佩德羅·特德仁 (2月15日)

奧德蒂

伊蓮娜·坦茨奇高娃 (2月14日)
安娜·奧沙薛科 (2月15日)
蓮達·瓦斯多甫 (2月16日)

天鵝

群舞員

Act IV The Lakeside

Prince Siegfried

Jason Reilly (Feb 14)
Filip Barankiewicz (Feb 15)
Friedemann Vogel (Feb 16)

Rothbart

Damiano Pettenella (Feb 14, 16)
Petros Terteryan (Feb 15)

Odette

Elena Tentchikova (Feb 14)
Anna Osadchenko (Feb 15)
Linda Waasdorp (Feb 16)

Swans

Corps de ballet

首演：1963年11月14日
Premiere: 14 November 1963

德國漢莎航空公司為史圖加芭蕾舞團員提供航空服務
Members of Stuttgart Ballet are flown in by



Lufthansa



第一幕 王子的城堡附近

時為齊格菲王子舉行成人之禮前夕。明天，他便要從候選的幾位公主中揀選一位作王妃，並繼位為王。齊格菲王子年輕、浪漫，厭惡宮廷的繁文縟節。與他年邁的老師、或者隨從和少女一起，他要開心得多。

最後一天的自由，王子於是相約大家到郊外慶祝。但皇后發現其行蹤，並到來提醒他立即停止這要不得的行為。齊格菲王子怒罵她不應干涉他最後一天的自由，他會如她所願，但非今天。

皇后離開，但已壞了王子興致。王子再不能掩飾他對未來生活的憂思愁思。一群天鵝飛過，齊格菲看在眼裏，湧起奇

Act I Near the Prince's Castle

It is the eve of Prince Siegfried's coming-of-age. The following day he must select one of the chosen princesses as his bride and assume the duties of kingship. But Prince Siegfried is young and romantic, and hates the empty formality of the court. He is happier in the company of his old tutor or with his attendants and young girls.

This is the last day of Prince Siegfried's freedom and so they have all gathered in a remote spot to celebrate. But his mother the Queen has discovered where he is and comes to remind him that this unbecoming behaviour must stop. Prince Siegfried reproaches her, angry that she is interfering with his last days of freedom: he is prepared to comply with her wishes, but not today.



怪的預感。他追着這群天鵝，直至森林深處，同伴尾隨，恐防他有危險。

— 小休，請勿離座 —

第二幕 湖邊

頭戴王冠的天鵝帶領同伴在湖上滑行，那是被邪惡的巫師羅巴特施咒的公主奧德蒂和侍女。每當黎明到來，她們便會變回天鵝。齊格菲與奧德蒂一見鍾情，奧德蒂告訴他，如果他的愛是真摯不渝，便可解除魔咒。齊格菲矢言對她一生不變。

— 中場休息 —



The Queen withdraws, but she has upset the Prince's good spirits, and he can no longer conceal his melancholy about the life that awaits him. A flock of wild swans fly overhead. To Prince Siegfried they seem like a strange omen, and he follows them into the forest. Some of his companions, distressed at his behaviour, follow to make sure no harm comes to him.

— Brief pause, please remain seated —

Act II The Lakeside

The wild swans glide over the lake, led by one wearing a crown. This is Odette an enchanted princess, and the swans are enchanted maidens under the power of the wicked magician Rothbart. At twilight they must all turn back into swans.

Prince Siegfried finds Odette, and they fall in love. Odette tells him that if his love is pure and constant, he will release her from the spell. He swears to be true to her forever.

— Interval —

Act III The Throne Room

The nobility has gathered to attend the celebrations of the Prince's coming-of-age, his betrothal



第三幕 王府內

大批貴族雲集王府內，參加王子的成人、訂婚與加冕典禮。究竟王子會選哪位公主呢？波蘭？拿坡里？西班牙還是俄羅斯？

齊格菲不情願地看典禮進行，因為他已愛上了奧德蒂，對她念念不忘。突然一位武士帶著女兒出現。那其實是喬裝了的羅巴特，而他的女兒叫奧黛爾，是長得跟奧德蒂一模一樣的邪惡精靈。王子以為眼前女妖便是心上人，發誓要與她成婚。當他們跪地接受皇后的祝福時，嘲笑聲響徹王府，奧黛爾消失，剩下得意洋洋的羅巴特——齊格菲背叛了所愛。

— 中場休息 —

第四幕 湖邊

齊格菲衝到湖邊找奧德蒂，兩人相聚不久，羅巴特即強把奧德蒂帶走。湖水突然高漲，淹沒了岸。第二天，湖邊躺着溺斃的王子屍體。一群天鵝在湖上游過，奧德蒂在其中。她要等一位對她矢志不渝的王子，否則她將以天鵝之身終老。

and coronation. Which of the princesses will he choose? The princess from Poland, Naples, Spain or Russia?

Prince Siegfried watches the pomp and ceremony reluctantly, for he is in love with the wild, lofty vision of Odette. Suddenly an unknown knight enters with his daughter. It is Rothbart in disguise, and his 'daughter' is really Odile, an evil spirit who resembles Odette. Prince Siegfried, believing the chimera is his beloved, swears to marry her. But as they kneel for the blessing, a mocking laughter shakes the palace. Odile vanishes and Rothbart is triumphant; Prince Siegfried has betrayed his love.

— Interval —

Act IV The Lakeside

Prince Siegfried rushes to find Odette. Rothbart allows them a brief meeting before tearing her away from the Prince forever. The lake overflows its banks and the next morning the body of the Prince is found at its edge — drowned. A flock of wild swans glides across the lake and amongst them is Odette. She must again wait for a true and constant Prince, or she is condemned to remain a swan forever.

格蘭高談《天鵝湖》

John Cranko on his production of *Swan Lake*

我常驚訝那些吹噓說自己演出的是足本《天鵝湖》的說法，那會與《紐倫堡的名歌手》一樣長呢！喜歡歌劇的觀眾對這個長度習以為常，但熱愛芭蕾舞的，則情願看短一點的演出。《天鵝湖》有必要刪短一些，所以我拿走了第一幕那著名的華爾滋和三人舞，加入了同樣迷人卻鮮有演出的六人舞；這令齊格菲王子多了開展角色性格的舞蹈空間。「黑天鵝變奏」則完全依照柴可夫斯基的設想；至於第四幕德里果編排的雙人舞，我常覺得在這脈絡下份量太輕，所以也由了不起的弦樂輓曲代替。

我嘗試以佩蒂巴的浪漫主義風格為基礎，在不破壞這偉大作品的前提下，自由地、個人地發展自己的作品。第二幕大部份都保留了原貌。第四幕開首及著名的天鵝「送葬進行曲」，我則從多個蘇聯版本取材。然而，所有重複的段落都刪掉了。王子不再只是把女舞者舉起的人肉起重機，他已成為一個體驗悲劇，令人入信的角色，戲劇性因而更強。舞蹈與劇情密切融合，而不是僅僅作為幕與幕之間無意義的穿插。

結局又怎麼樣呢？我們看過大團圓結局，戀人劫後團聚，但我認為柴可夫斯基想寫的其實是悲劇。試想這情況：齊格菲不值得有好結局；他不守信諾，又不慎把外在的異象跟內在的現實搞

I am always astonished to hear about productions of *Swan Lake* that boast to have used a complete score. They would last about as long as *The Mastersingers of Nuremberg*! Opera lovers are used to such demanding fare, but ballet aficionados prefer shorter running times. It was necessary to cut certain bits, and so I took out the well-known waltz and *pas de trois* in the First Act and put in the *pas de six* instead, which is just as beautiful but rarely performed. This provides an opportunity for Siegfried to dance and to develop his character. The 'Black Swan variations' are exactly where Tchaikovsky envisaged them and in the Fourth Act the Drigo-*pas de deux*, that I always thought too lightweight for this context, is replaced by the marvellous elegy for strings.

I tried to base my own work on Marius Petipa's classical-romantic style, freely and personally, but always with an eye on the great man's work. Accordingly, most of the Second Act is kept in its usual form. The beginning of the Fourth Act and the famous 'funeral march' of the swans I took from various Soviet versions. Nevertheless, all repeated phrases were cut, and the drama profited from the fact that the Prince is now a believable character experiencing a tragedy, and not just a human crane hoisting up the ballerina. The dances are seamlessly integrated into the plot, instead of being mere meaningless *divertissements*.

What about the end? We have seen happy endings and the lovers posthumously reunited, but in my opinion Tchaikovsky tried to write a tragic ballet.

混了 他是悲劇英雄，註定失敗。音樂，尤其是在第四幕，帶着悲劇色彩。在莫斯科宮廷劇院中有不明文的規定，對現實生活悲劇感到厭煩的沙皇，只想看大團圓的美好結局 「吉人自有天相」。但齊格菲王子和奧德蒂公主實在都不是那種「之後快快樂樂生活在一起」的戀人。

摘自1963年世界首演場刊

Imagine the situation: Siegfried is unworthy, he breaks his vow and inadvertently confuses exterior apparitions with inner reality — he is a tragic hero who can only lose. The weight of the music, especially in the Fourth Act, is tragic. At the Imperial Theatre the Czar, weary of real-life tragedies, made it an unwritten law that everything had to end happily — ‘All’s well that ends well’. But Odette and Siegfried are simply not the kind of lovers who can ‘live happily ever after’.

Translated by Michael Raab

Taken from the Programme Notes for the 1963 world premiere.



約翰．格蘭高與 華特．艾力．舒化舞蹈對談

1961年，符騰堡國立劇院藝術總監華特．艾力．舒化委任格蘭高出任芭蕾舞總監。他不懈地支持格蘭高的編舞和芭蕾舞總監角色。1972年秋天以後舒化和格蘭高進行的舞蹈交談，完全反映了他對格蘭高作品的關切。談話錄音原本打算轉成文字出版，由於1973年夏天格蘭高猝死，計劃無法達成。不過這些對話仍於1974年出版了，迄今依然被認為是格蘭高及其作品最重要的文獻之一。

以下段落記載了格蘭高和舒化談論柴可夫斯基《天鵝湖》的重要性，以及芭蕾舞的歷史及當時的狀況。

舒：舒化
格：格蘭高

舒：《天鵝湖》其中一名評論人聲稱，這作品根本不合時宜，而芭蕾也必須不斷隨時代變化。你和我都深曉得時下所謂「變化」，其實主要是指政治發展，或者還要加上心態上的改變。那麼我的問題是：有沒有什麼偉大的藝術作品是永恆不變的？

格：我不認為有這種作品。即使像《天鵝湖》這樣的經典，今天的演出跟30年前已不一樣。我們有不一樣的美學，技巧不同了。作品總在變化。不過，單以《天鵝湖》這個有特定風格的作品來討論變化，我覺得是不對的。就說莫扎特吧，每一代人對他都有不同的詮釋，但莫扎特始終是莫扎特。每一代都有人演出《天鵝湖》，但那始終是《天鵝湖》。無論如何，現在我們有很多舞目，也肯定會用較現代的方式處理其他芭蕾作品。

舒：我不完全是這個意思。我的問題是：以《天鵝湖》為例，就可塑性來說，究竟一齣芭蕾是否真的跟一齣話劇或歌劇有所不同？話劇和歌劇的變化顯然較大，但《天鵝湖》我們不是基本上仍跟隨佩蒂巴的編排去演嗎？

格：這是芭蕾傳統的遺產，很難解釋的。讓我這麼說吧。沒有巴赫，便沒有史達拉汶斯基。每位音樂家都懂讀譜，都曉得唱片聽；一個無法前注意大利的年輕畫家，仍然可以研究喬奧托。然而，芭蕾的情況是：真正的模範作品很少。我們有巴黎歌劇院的《吉賽爾》，有柴可夫斯基兩大名作《睡美人》和《天鵝湖》。這便是我們惟一的歷史觀點，意義何等重大！瑪茜．海蒂在演出《天鵝湖》之後聲稱，她可以抖擻精神去跳現代芭蕾了，因為《天鵝湖》實在太無虛飾，太純粹了。



舒：你所選的經典芭蕾舞構成了相當可靠的基礎。

格：正是如此。

舒：以韋蘭·華格納製作的《費黛里奧》為例，究竟它省略了什麼？作品看來是全新的，絕對現代。

格：製作是新的，但音樂始終一樣！至於《天鵝湖》和《吉賽爾》，要保留的卻是動作。但必須明白歷史因素，演出風格直可回溯至十九世紀末。而從《天鵝湖》的第二幕和整齣《吉賽爾》，你完全可以看出為何這個時期會如此多產。

舒：對我來說，所有偉大藝術作品表現出來的改變，都可以在《天鵝湖》找到。

格：每一個作品都會找到你所說的改變，不過基本上那得訴諸觀眾的眼睛。很多人問我為何要不斷演出《天鵝湖》。他們不明白對跳舞的人來說，這作品等同於莎劇。你不得不一次又一次彩排，否則你便會失去重要的經驗。

John Cranko in conversation with Walter Erich Schäfer

In 1961 Walter Erich Schäfer the artistic director of the Württemberg State Theatre (today's Stuttgart State Theatre) appointed John Cranko as ballet director. He tirelessly supported Cranko in this role and also as choreographer. Schäfer's great interest in Cranko's work is evident in their conversations about dance, which took place at various intervals from the autumn of 1972 onwards. The conversations were recorded for a book, but due to Cranko's unexpected death in the summer of 1973 they remain a mere fragment of the original vision. Nevertheless, the conversations were published in 1974, and still count as one of the most important documents about Cranko's personality and work. In the passages printed here, Cranko and Schäfer talk about the importance of Tchaikovsky's *Swan Lake*, and about the historical as well as the then current situation in ballet.

S : Schäfer

C : Cranko

S : One of the reviewers of *Swan Lake* alleged that it is not a ballet for the present time and that ballet has to keep changing. You know just as well as I do that change is a modish term referring first of all to political developments and possibly, in addition, to a change in mentality. Now my question is this: is there any great art which does not change?

C : I don't think there is. Even a classical piece like *Swan Lake* is not done today as it was 30 years ago. We have different aesthetics, the technique is different, there is always change. But I find it wrong to assess change with particular regard to *Swan Lake*, because we are talking about a fixed thing with a fixed style. We might just as well talk about Mozart. Each generation interprets him differently but it is still Mozart. And each generation produces *Swan Lake* and yet it remains *Swan Lake*. However, today our repertory is bigger. We are doing other ballets in a decidedly more modern manner.

S : That's not exactly what I meant. My question is whether a ballet – for example *Swan Lake* – is really different from a play or an opera in terms of its propensity for change. In a play or on opera the changes are certainly bigger, but with *Swan Lake* aren't we basically sticking to Petipa's choreography?

C : This is part of ballet's heritage and it is difficult to explain. Let me put it like this: without Bach there would be no Stravinsky. Every musician can read the scores or buy the records; a young painter unable to travel to Italy can still study Giotto. In ballet, however, there are



few real models. We have the Opéra National de Paris's *Giselle* and the two big Tchaikovsky ballets, *The Sleeping Beauty* and *Swan Lake*. This is our only historical perspective and it means a lot to us. Márcia Haydée claims that having danced *Swan Lake* she was able to move on, invigorated, to a modern ballet, because the piece was so naked and pure.

S : These selected classical ballets form a kind of reliable backbone...

C : They do.

S : ...something that is missing in Wieland Wagner's production of *Fidelio*, for instance. There the piece appears completely new, absolutely modern.

C : The production does, but the music remains the same. And with *Swan Lake* or *Giselle* it is the movement you want to keep. But you have to see it historically. The style refers back to the end of the 19th century. In the Second Act of *Swan Lake* and the whole of *Giselle* you can see exactly what made this period so productive.

S : For me the change expressed by all great art is also there in *Swan Lake*.

C : It is there in every piece. But basically it is in the eye of the spectator. Many people ask me why I keep on doing *Swan Lake*. They don't understand that for a dancer such a piece is on a par with a Shakespeare play. You have to rehearse it again and again. You have to know it otherwise you are missing out on a pivotal experience.

奧尼金 Onegin

A ballet in three acts 三幕芭蕾舞劇

Based on the novel-in-verse by Alexander Pushkin 改編普希金同名詩小說 2008年2月19-21日
19-21 February 2008

演出長約2小時20分，包括兩節20分鐘中場休息

Running time: approximately 2 hours and 20 minutes with two 20 minute intervals

編舞及製作

Choreography and Production

約翰．格蘭高

John Cranko

音樂

Music

柴可夫斯基

Piotr Il'yich Tchaikovsky

編曲及配器

Arrangement and Orchestration

庫特-海因茨．舒托爾

Kurt-Heinz Stolze

舞台及服裝設計

Sets and Costumes

約爾根．羅斯

Jürgen Rose

指揮

Conductor

詹姆斯．塔戈

James Tuggle

樂團

Orchestra

香港管弦樂團

Hong Kong Philharmonic Orchestra

演員 Cast

奧尼金

積遜．賴利 (2月19日)

伊雲．喬．奧德加 (特邀) (2月20日)

菲利．巴蘭基威茨 (2月21日)

Eugene Onegin

Jason Reilly (Feb 19)

Ivan Gil Ortega (guest artist) (Feb 20)

Filip Barankiewicz (Feb 21)

奧尼金友人，蘭斯基

費德曼．沃格爾 (2月19日)

馬利金．拉德麥格 (2月20日)

阿歷山大．塞契夫 (2月21日)

Lensky, Onegin's friend

Friedemann Vogel (Feb 19)

Marijn Rademaker (Feb 20)

Alexander Zaitsev (Feb 21)

拉麗娜夫人

美蓮達．威瑟姆

Madama Larina, a widow

Melinda Witham

女兒泰坦妮亞

姜秀珍 (2月19及21日)

伊蓮娜．坦茨奇高娃 (2月20日)

Her daughter Tatiana

Sue Jin Kang (Feb 19, 21)

Elena Tentchikowa (Feb 20)

女兒奧爾嘉

凱蒂雅．旺茨切 (2月19日)

羅拉．奧瑪利 (2月20日)

伊麗莎伯．馬遜 (2月21日)

Her daughter Olga

Katja Wuensche (Feb 19)

Laura O'Malley (Feb 20)

Elizabeth Mason (Feb 21)

保姆

露美娜．博加特

Their nurse

Ludmilla Bogart

格雷明王子
尼古拉·戈多洛夫

親屬、村民、聖彼得堡貴族
群舞員

僕人
香港特約演員

Prince Gremin, a friend of the Larina family
Nikolay Godunov

Relatives, countryfolk, members of St Petersburg nobility
Corps de ballet

Servants
Hong Kong supernumeraries



世界首演：1965年4月13日
復排首演：1967年10月27日
World Premiere: 13 April 1965
Premiere of revised production: 27 October 1967

加料節目 Festival Plus

演後藝人談 20.2.2008 (三)

歡迎觀眾演出後留步，與史圖加芭蕾舞團
藝術總監雷德·安德遜見面。

Meet-the-Artist (Post-Performance) 20.2.2008 (Wednesday)

If you would like to meet Reid Anderson Artistic Director of the Stuttgart Ballet, please stay behind in the auditorium after the performance.



第一幕，第一場

拉麗娜夫人家的花園

拉麗娜夫人、奧爾嘉和保姆在準備參加舞會的服裝，一面閒話泰坦妮亞即將舉行生日慶祝會。拉麗娜夫人思索未來。鄰家的女孩到訪，一起玩一個古老民間遊戲：誰望向鏡子，便會見到自己的意中人。

奧爾嘉的未婚夫，年輕詩人蘭斯基帶着一位從聖彼得堡來的朋友到訪。他向眾人介紹奧尼金。因為厭倦城市生活，於是來到鄉間散散心。情竇初開的泰坦妮亞，初見這位風度翩翩的陌生人，但覺他與自己熟悉的鄉下人截然不同，不禁傾慕起來。那邊廂，奧尼金只把泰坦妮亞看成一個讀得太多浪漫小說的任性鄉村少女。

Act I, Scene I

Madame Larina's Garden

Madame Larina, Olga and the nurse are finishing the party dresses and gossiping about Tatiana's coming birthday festivities. Madame Larina speculates on the future. Girls from the neighbourhood arrive and play an old folk game — whoever looks into the mirror will see her beloved.

Lensky a young poet engaged to Olga arrives with a friend from St Petersburg. He introduces Onegin, who, bored with the city, has come to see if the country can offer him any distraction. Tatiana, full of youthful and romantic fantasies, falls in love with the elegant stranger, someone so different from the country people she is surrounded by. Onegin, on the other hand, sees in her only a fanciful girl who reads too many romantic novels.

第一幕，第二場

泰坦妮亞的臥房

泰坦妮亞對奧尼金一往情深，心中充滿澎湃的初戀遐思，禁不住寫了熱情洋溢的情書，囑保姆轉交心上人。

— 中場休息 —

第二幕，第一場

泰坦妮亞的生日會

地方鄉紳紛紛來參加泰坦妮亞的生日會。奧尼金覺得十分沉悶，掩着咀打起呵欠來；他覺得很難在他們面前保持禮貌；還有，泰坦妮亞的情書令他感到厭惡，他只當是少女意亂情迷之作。他悄悄找來泰坦妮亞，拒絕她的愛，還把情書撕掉。泰坦妮亞悲痛欲絕，然而奧尼金不但沒起憐惜之心，反而更加反感。

這時，愛上泰坦妮亞的遠房親戚格雷明王子來到，拉麗娜夫人自然希望可以撮合這段姻緣。不過，芳心已碎的泰坦妮亞，眼裏根本沒有這位體貼的親戚。

奧尼金悶極，故意向奧爾嘉獻殷勤，惹怒蘭斯基；而奧爾嘉也漫不經心地跟他嬉戲。可是，蘭斯基卻真的動了怒，向奧尼金提出決鬥。

第二幕，第二場

決鬥

泰坦妮亞與奧爾嘉試圖向蘭斯基解釋，但這位浪漫詩人已覺得好友出賣了自己，心上人又負愛忘情，使他萬念俱灰，堅持要決鬥。決鬥中，奧尼金殺死了好友。

— 中場休息 —

第三幕，第一場

聖彼得堡

奧尼金為了忘記這場無聊的決鬥而決定

Act I, Scene II

Tatiana's Bedroom

Tatiana, her imagination aflame with impetuous first love, dreams of Onegin and writes him a passionate love letter which she gives to her nurse to deliver.

— Interval —

Act II, Scene I

Tatiana's Birthday

The provincial gentry have come to celebrate Tatiana's birthday. Onegin finds the company boring. Stifling his yawns, he finds it difficult to be civil; furthermore, he is irritated by Tatiana's letter which he regards merely as an outburst of adolescent love. In a quiet moment, he seeks out Tatiana and, telling her that he cannot love her, tears up her letter. Tatiana's distress, instead of awaking his pity, merely increases his irritation.

A distant relative Prince Gremin arrives. He is in love with Tatiana, and Madame Larina hopes for a brilliant match. But Tatiana, troubled with her own heart, hardly notices her kind relative.

Onegin, in his boredom, decides to provoke Lensky by flirting with Olga, who light-heartedly joins in the teasing. But Lensky takes the matter with passionate seriousness. He challenges Onegin to a duel.

Act II, Scene II

The Duel

Tatiana and Olga try to reason with Lensky, but his high romantic ideals have been shattered by the betrayal of his friend and the fickleness of his beloved. He insists that the duel take place. Onegin kills his friend.

— Interval —

Act III, Scene I

St Petersburg

Years later Onegin, having travelled the world in



四處流浪。多年後，重回聖彼得堡，出席格雷明王子在宮殿舉行的宴會。奧尼金赫然發現格雷明王子的新婚妻子，正是當年自己不屑一顧，冷然回絕的鄉村少女泰坦妮亞，奧尼金知道大錯鑄成，人生顯得更加空虛、更覺漫無目的。

第三幕，第二場 泰坦妮亞的閨房

奧尼金寫了封情書，向泰坦妮亞表示愛意及要求與她見面，但泰坦妮亞卻不願意。她懇求丈夫那天晚上不要丟下她一人在家，但不知就裏的格雷明依然外出。奧尼金來找她示愛。雖然泰坦妮亞五內翻騰，但她知道奧尼金的回心轉意來得太遲，當面把信撕掉，命他從此遠離她。

an attempt to escape from his own futility, returns to St Petersburg where he is received at a ball in the palace of Prince Gremin. Gremin has married, and Onegin is astonished to recognise in the stately and elegant young princess — Tatiana, the uninteresting little country girl whom he once turned away. The enormity of his mistake and loss engulfs him. His life now seems even more aimless and empty.

Act III, Scene II Tatiana's Boudoir

Onegin has written to Tatiana revealing his love and asking to see her but she does not wish to meet him. She pleads in vain with her unsuspecting husband not to leave her alone this evening. Onegin comes and declares his love for her. In spite of her emotional turmoil, Tatiana realises that Onegin's change of heart has come too late. Before his eyes she tears up his letter and orders him to leave her forever.

《奧尼金》音樂筆記

A Note on the Music for *Onegin*

文：庫特·海因茨·舒托爾

約翰·格蘭高的芭蕾舞劇《奧尼金》與柴可夫斯基的同名歌劇拉上關係，只是由於兩者都以俄國大文豪普希金的詩小說為藍本。換言之，整齣芭蕾舞劇的音樂並沒有用上柴可夫斯基《尤金·奧尼金》歌劇中的半個節拍。反之，我從柴氏的一些較不為人熟悉的作品中選取片段，並且自行編排其中大部份樂章。

既為編曲者，我的職責就是為全劇情節配樂。這些音樂一方面要切合情節發展；另方面必須以短促的音符組成，這些音符易於連接起來供舞蹈表達。柴可夫斯基的鋼琴作品（全集的51至53本）由於曲式簡單，特別適宜不過，故此全劇四份之三的音樂都用上這些作品。其中以鋼琴套曲，作品37，《四季》，尤其派上用場。至於作於1885年的歌劇《奧珊娜隨想曲》，更被大量採用（我選取了兩段獨唱詠嘆調、一段合唱和幾段器樂樂曲）。本劇又選用《羅密歐與茱麗葉》中一個二重奏部份，作為第一幕中泰坦尼亞和奧尼金的雙人舞的主題短曲，至於《弗蘭切斯卡·達·里米尼》交響詩則成為第三幕中雙人舞主題的素材。大型的舞蹈音樂如華爾滋、馬祖卡舞曲、波蘭舞曲等，則大多從鋼琴作品中取材而創作的。

by Kurt-Heinz Stolze

John Cranko's ballet *Onegin* is related to Tchaikovsky's opera only through Alexander Pushkin's novel-in-verse, which provides the basic story for both works. The music for the full-length ballet does not contain even one measure from Tchaikovsky's opera. Instead, I have culled the music from various lesser-known compositions by Tchaikovsky and arranged most of it myself.

As musical arranger, my function was to provide large-scale musical forms from the dramatic plot. While these forms had to correspond with the dramatisation of the plot they also had to include short musical numbers that could easily be connected and interpreted through dance. Because of their simple form, Tchaikovsky's Compositions for Piano (volumes 51–53 of the complete edition) lent themselves particularly well to this ends, and provided about three-quarters of the music. The Piano-Cycle Op 37, *The Seasons*, was especially useful and the opera, *The Caprices of Oxana*, composed in 1885, (from which I used two *arias*, one chorus and a few instrumental numbers) yielded much of the music. A duet from *Romeo and Juliet* served as a sketch for the main theme in the *Tatiana-Onegin pas de deux* in the First Act, whereas the second movement from the symphonic poem *Francesca da Rimini* takes up much of the *pas de deux* in the Third Act. The big dance numbers — Waltz, Mazurka, Polonaise — have mainly been created from piano compositions.

這個芭蕾舞劇曲折動人，必須以流暢的手法將各部份連接起來。因此，有些主題採用主導旋律，在反覆重現時，往往是和諧而合韻律的變奏。有些場景配以劇中較早時已奏過的自由變奏主題，這樣就可以將個別篇章連成較大的音樂結構，渾然一體。這些音樂結構偏離常見的「選調芭蕾」結構原則。

我在編曲時覺得，絕不可過度偏離典型柴可夫斯基的管弦樂編曲法，同時必須避免出現太頻密的全體合奏效果。

《尤金·奧尼金》的戲劇情節，幾乎完全圍繞幾位主角而進行，為了配合情節的發展，我認為最好將整體的管弦樂以較接近室樂形式演繹，而非像柴可夫斯基的同名芭蕾舞劇的一貫手法，因此，我只在劇中高潮及結尾部份才用上整隊管弦樂隊。



The dramatic structure of the ballet required continuity so the different pieces had to be connected. For this reason, some of the themes were used like *leitmotifs*. In their recurrence, these are often changed harmonically and rhythmically. Some scenes are accompanied by free variations of themes cited earlier in the score. These made it possible to connect and combine individual pieces into a larger musical structure which departs from the architectural

principal of the usual 'number ballet'.

While arranging the music, I felt it was important not to depart too much from the typical Tchaikovsky orchestration. At the same time, it was necessary to avoid all-too-frequent *tutti* effects.

In line with the ballet's dramatic action, which, in *Onegin* is carried almost exclusively by the main characters, I felt it was best to treat the orchestra in more of a chamber-music-like fashion than is normally the case in Tchaikovsky's original ballets. To this ends, I reserved the use of the full orchestra mainly for the dramatic climaxes and endings.

約翰．格蘭高的《奧尼金》 John Cranko's *Onegin*

文：約翰．波斯富

《奧尼金》也許是二十世紀最成功的芭蕾舞劇。約翰．格蘭高的舞蹈編排，介紹情節發展之清楚程度，觀眾根本毋須看過普希金的原著小說。格蘭高運用夢境展示了泰坦妮亞的信為何有其必要，解決了如何讓觀眾明白的難題。燈光變化了，泰坦妮亞看見一個浪漫熱情遠勝真人的奧尼金；他在她房間出現，和她跳了一場熱情的雙人舞，並趕在黎明前離開。然後泰坦妮亞寫好信，交予保姆帶給奧尼金。

雖然故事屬悲劇，格蘭高卻加入很多幽默元素，無形中更切合普希金的原意。這些幽默元素固然為奧尼金的性格添上明亮色彩，免得他沉鬱得來跡近無情，同時也增加了他對待其他角色的親切程度，尤其是泰坦妮亞，她初出場時正躺在地上看書——不太標準的芭蕾舞姿勢。

格蘭高創造的細節還包括泰坦妮亞和奧爾嘉兩姐妹玩的鏡子算命遊戲；鏡子據說可以顯示她們將來的愛人是誰。於是從鏡子中，泰坦妮亞第一次看到在背後逐步移近她的奧尼金。

除了四名主要角色（奧尼金、泰坦妮亞、奧爾嘉之外，第四位是奧尼金的朋友、奧爾嘉的未婚夫蘭斯基），《奧尼金》很少獨舞場面，然而，觀眾不會感到作品薄弱，因為全劇情節複雜，而

by John Percival

Onegin is perhaps the most successful *ballet d'action* of the 20th century. John Cranko's staging is so clear and intelligible that audience members need not know Pushkin's novel-in-verse in order to understand the drama. For instance, the problem of conveying the motivation behind Tatiana's letter is solved by way of a dream sequence: the lights change and Tatiana evokes a vision of Onegin — crediting him with far more romantic ardour than he had during their actual meeting. In her vision, he appears in her room, dances a passionate *pas de deux* with her and leaves before dawn. Tatiana then finishes the letter and gives it to the nurse to take to Onegin.

Although the plot is tragic, Cranko added many humorous elements and thereby followed Pushkin's intentions. The humour casts a gentler light on Onegin's personality — which would otherwise appear relentlessly brooding — and lends warmth to the other characters, particularly Tatiana, who we first see lying on the ground reading a book — not exactly a standard ballet pose!

Among the many details invented by Cranko is a fortune-telling game with a mirror, played by the sisters Tatiana and Olga. The mirror is supposed to reveal their prospective lovers. Thus, Tatiana sees Onegin for the first time; he is approaching her from behind and looking over her shoulder.

Apart from the four protagonists (the fourth is Lensky, Onegin's friend and Olga's fiancé) the ballet contains few solo parts. Still, it never gives the impression of being too slight as the protagonists have a





且每一樂章都有一場整合得巧奪天工的群舞。

第二樂章的高潮（其實第二樂章的整體處理也如此），戲劇性極之濃厚。在拉麗娜夫人家中舉行的舞會上可謂群丑亂舞。我們在每一個角落都會碰上邂逅、調情和意料之外的事情，笑話百出。在活力四溢的環境底下，奧尼金偏偏顯得冷酷、沉悶而無禮，最終導致他和蘭斯基發生爭吵。這種對比彰顯了衝突發生後氣氛凝固的變化。

兩人的決鬥用皮影戲表現，霧中兩人只是依稀可見。在衝突和決鬥發生過後，格蘭高插入了極具表現性的短段，為兩姐妹編排了風格跟作品其餘部份完全迥

complex plot to enact and each act has a very ingeniously integrated corps de ballet.

The climax of the Second Act — indeed, the whole treatment of this act — is immensely theatrical. During the party at Madam Larina's house the corps de ballet appears as a collection of funny figures. In every corner of the room we see meetings, instances of flirting, unexpected activity and jokes bandied about. In front of this lively background we are shown Onegin's ruthless nature and bored impertinence, which eventually leads to the quarrel with Lensky. These emotional contrasts heighten the

icy atmosphere that pervades the room after the challenge to duel.

The duel itself is done by shadow play; the men meet in a fog in which they are only vaguely visible. After the almost naturalistic sequences of the challenge and the duel, Cranko inserts some short, strangely expressive passages with movements that convey the manic grief of the two sisters. These movements differ fundamentally from the rest of the choreography but fit perfectly at this moment to clarify the ballet's meaning.

Onegin's most important moment comes at the very end: in a *pas de deux* between Tatiana and Onegin (who have now switched roles in their affections). John Cranko explained this development himself very succinctly:

異的哀悼之舞。舞動中她們配合得天衣無縫，釐清了芭蕾的意義。

最重要的一刻出現在最終泰坦妮亞和奧尼金的雙人舞中，那時兩人的角色情感已逆轉了。格蘭高對此曾作出言簡意賅的解釋：「《奧尼金》的故事本身是一個神話，同時有情感上可信的處境；我特別對此感到興趣。一個傲慢

而犬儒的男人根本不會對醜小鴨看上一眼，但當醜小鴨變成天鵝，他悔恨了，想把她追回來。然而，泰坦妮亞已看清了這個男人的空洞無物、沉悶無趣。情感上她想接受他，但理性卻告訴她：『讓他走吧！』」

格蘭高在這過程中清晰地表達了泰坦妮亞是如何難以取捨，也表達了她的決定對她來說最終是何等不幸。

格蘭高最初計劃採用改編自柴可夫斯基歌劇的音樂版本，並曾打算由當時的皇家芭蕾舞團首席羅納德·海因德與安妮特·佩奇擔演。但高文花園沒有興趣；史圖加的艾力·舒化也全無意思。格蘭高的音樂拍檔庫特·海因茨·舒托爾扮演了「及時雨」。他根據柴可夫斯基若干鮮為人知的樂章，為演出編作了全新的芭蕾舞曲，原歌劇的樂章，一段也沒有採用，結果創下了輝煌的成績。



“With *Onegin* I was particularly interested in the fact that the story is a myth and at the same time an emotionally credible situation. An arrogant and cynical man of the world doesn’t recognise the ugly duckling and when it is transformed into a swan, he suddenly wants to have it. But Tatiana realises how empty and bored Onegin really is, and whilst her heart counsels her to take him, her mind tells her: ‘Let him go!’”

Cranko, in the process, makes clear how undecided Tatiana is and how hard, even tragic, her eventual decision.

Initially, Cranko planned to use a musical score based on Tchaikovsky’s opera. He first planned the production with the Royal Ballet principals Ronald Hynd and Annette Page, but Covent Garden was not interested and neither was Walter Erich Schäfer, in Stuttgart. The day was saved by Cranko’s musical collaborator Kurt-Heinz Stolze who offered to write a completely new musical score for the ballet, based on a number of largely unknown compositions by Tchaikovsky. He did so without using a single bar from the opera. The result was absolutely splendid.

Translated by Michael Raab



JOHN Cranko 約翰·格蘭高

舞團創辦人及編舞 Company Founder and Choreographer

約翰·格蘭高1927年8月15日於南非出生，主要在開普敦大學習舞，並在那裏根據史達拉汶斯基的《士兵的故事》組曲，編作了生平第一齣芭蕾。

1946年，他考入倫敦莎德威斯學校深造，旋即加入莎德威斯芭蕾舞團（後來的皇家芭蕾舞團）。1947年，格蘭高為莎德威斯芭蕾舞團的德布西《兒童世界》編舞，並於1949年開始全情投入編舞工作，創作了若干極之成功的作品。1955年，他為巴黎歌劇院芭蕾舞團編作了《美麗的海倫》；1957年，他為皇家芭蕾舞團創作了首齣足本芭蕾《寶塔王子》。1961年，格蘭高獲符騰堡國立劇院（今天的史圖加劇院）總監

John Cranko was born on 15 August 1927 in South Africa. He received most of his dance education at the University of Cape Town, where he also choreographed his first ballet set to Stravinsky's Suite from *The Soldier's Tale*.

In 1946 he joined the Sadler's Wells School in London to continue his studies, and shortly afterwards became a member of the Sadler's Wells Ballet (subsequently The Royal Ballet). In 1947 Cranko sensationally choreographed Debussy's *Children's Corner* for the Sadler's Wells Ballet and, from 1949 onwards, devoted himself exclusively to choreography, producing some extremely successful ballets. In 1955 he choreographed *La Belle Hélène* for the Paris Opera Ballet and, in 1957 created his first full-length ballet *The Prince of the Pagodas*,

艾力·舒化委任為史圖加芭蕾舞團芭蕾舞總監。

初到史圖加，格蘭高主要創作短篇芭蕾舞作品，同時招攬了一大群供他日後育成的舞者，包括埃貢·馬德森、理察·克雷根、比爾吉特·凱爾等，其中尤為重要的是巴西年輕舞者瑪茜·海蒂；她後來成為格蘭高的首席靈感女神。1962年12月是格蘭高的大日子；那一天，他的作品《羅密歐與茱麗葉》作世界首演，獲得評論界及觀眾一致好評。

格蘭高在史圖加芭蕾舞團創作了很多芭蕾舞小品名作，如《紙牌遊戲》、《作品一號》及《首字母R.B.M.E》。然而，始終是《奧尼金》、《馴悍記》、《卡門》、《神聖之詩》及《痕跡》等「敘事芭蕾」舞劇，令他晉身偉大編舞家殿堂。格蘭高除了自己進行創作，還鼓勵尤利·季利安、約翰·紐邁亞等劇團的年輕舞者嘗試編舞。

格蘭高擅長微妙綿密的敘事，在戲劇結構及雙人舞編排上皆極具天才。這份能耐令他1969年在紐約大都會歌劇院征服了美國觀眾。世界各地的劇院自此紛紛向史圖加芭蕾舞團發出邀請，格蘭高和他的年輕舞者便開始巡迴世界演出。

1973年6月26日，格蘭高在從美國演出回德國的飛機上猝然逝世，年僅45歲。

for The Royal Ballet. In 1961 John Cranko was appointed ballet director at the Stuttgart Ballet by Walter Erich Schäfer, the artistic director of the Württemberg State Theatre (today's Stuttgart State Theatre).

During the early years at Stuttgart Cranko concentrated on short ballets and on assembling a group of dancers with whom he could evolve. Among them were Egon Madsen, Richard Cragun, Birgit Keil and, most importantly, a young Brazilian dancer named Márcia Haydée who became Cranko's prime muse and inspiration. His breakthrough came in December 1962 with the world premiere of *Romeo and Juliet* – a production that was highly praised by critics and audiences alike.

At Stuttgart Cranko created many small choreographic jewels such as *Jeu de cartes*, *Opus I* and his symphonic ballet *Initials R.B.M.E*. But it was with his dramatic 'story ballets' such as *Onegin*, *The Taming of the Shrew*, *Carmen*, *Poème de l'Extase* and *Traces* that Cranko secured his place in the pantheon of great choreographers. In addition, he encouraged many of his young dancers to try their hand at choreography – including Jiří Kylián and John Neumeier.

Cranko's gift for nuanced story-telling, clear dramatic structure and his exquisite mastery of the art of the *pas de deux* won over New York audiences during a triumphant season at the Metropolitan Opera in 1969. World-wide acclaim soon followed, and Cranko and his young company toured the globe.

John Cranko died unexpectedly on 26 June 1973 on a return flight from a successful US tour. He was 45 years old.



REID Anderson

雷德．安德遜

藝術總監 Artistic Director

雷德．安德遜19歲時，應當時史圖加芭蕾舞團藝術總監約翰．格蘭高的邀請，加入舞團成為舞蹈員。他在舞團17年間，曾擔任獨舞（1974）、首席舞者（1978），並和多位編舞家合作，包括肯尼斯．麥克米蘭爵士、格蘭．泰特利、約翰．紐邁亞、尤利．季利安、威廉．科西和約翰．格蘭高。

Reid Anderson became a dancer at the Stuttgart Ballet when he was 19 years old, at the invitation of the then choreographer and artistic director John Cranko. His career at Stuttgart lasted 17 years, during which time he became a soloist (1974), a principal dancer (1978), and worked with some of the leading choreographers of the day including, Sir Kenneth MacMillan, Glen Tetley, John Neumeier, Jiri Kylian, William Forsythe and, of course, John Cranko.

1987年，安德遜出任加拿大英屬哥倫比亞芭蕾舞團藝術總監；1989年，他獲委任為加拿大國家芭蕾舞團藝術總監，直至1996年，他重返史圖加芭蕾舞團出任藝術總監。甫上任他便新聘了21名舞者，為舞團注入了活力，導致著名舞評人賀斯·高格勒寫道：「今天的史圖加芭蕾舞團，已到達35年來的最高峰。」

像格蘭高一樣，安德遜以發掘及栽培有天份的年輕舞者著稱。他這樣做，並不只為了推動舞團的技藝發展，還旨在栽培有潛質的新編舞家。1996以來，他委約了50名編舞家創作，並見證了他們作品世界首演的成功。安德遜也邀請國際著名編舞大師，如喬治·巴蘭欽、威廉·科西、弗雷德里克·艾殊頓、謝洛米·羅賓斯及漢斯·凡·瑪儂等，為舞團編排作品，豐富了舞團的演出舞目。

2006年2月，雷德·安德遜獲頒德國舞蹈大獎，表揚他為德國經典舞蹈所作的貢獻。同年，他被《歐洲舞蹈》雜誌讀者選為「2006最佳藝術總監」。

In 1987 Anderson became artistic director of Ballet British Columbia and in 1989 was appointed artistic director of the National Ballet of Canada, a position he held until 1996 when he returned to the Stuttgart Ballet as Artistic Director. In his first season at Stuttgart he rejuvenated the company by adding 21 new dancers, and prompting the renowned dance critic Horst Koegler to write: "Today's Stuttgart Ballet is the best Stuttgart Ballet of the last 35 years."

Anderson, like Cranko, has earned a reputation for his ability to spot and foster young talent. He does this not only to evolve the technical artistry of the company but also to develop potential new choreographers. Since 1996 he has commissioned more than 50 new choreographies and witnessed their successful world premieres. Anderson has also enriched the company's repertoire through the acquisition of ballets from internationally renowned masters, such as George Balanchine, William Forsythe, Frederick Ashton, Jerome Robbins and Hans van Manen.

In February 2006 Reid Anderson was awarded the German Dance Prize in appreciation of his significant contribution to the development of classical dance in Germany. In the same year he was named Director of the Year by the readers of the renowned dance magazine *Dance Europe*.

約爾根．羅斯 Jürgen Rose

舞台及服裝設計(《天鵝湖》、《奧尼金》) Sets and Costumes (*Swan Lake*, *Onegin*)

約爾根．羅斯在柏林進修藝術及劇場。1959年，他在烏爾姆首次出任舞台設計及演員。1961年，他認識約翰．格蘭高，獲聘為《羅密歐與茱麗葉》設計舞台及服裝。

《羅密歐與茱麗葉》大獲成功，他們在史圖加芭蕾舞團多齣製作中繼續合作，包括《天鵝湖》、《火鳥》、《奧尼金》、《首字母R.B.M.E.》、《神聖之詩》、《痕跡》及輕歌劇《風流寡婦》。1972年，他開始和約翰．紐邁亞合作，設計了九齣成績驕人的芭蕾舞劇。

1987年，羅斯為瑪茜．海蒂的《睡美人》擔任舞台及服裝設計。此外，羅斯亦為世界各地的劇場及歌劇院擔任設計工作，足跡遍及漢堡、柏林、慕尼黑、史圖加、維也納、薩爾茨堡、拜羅伊特、米蘭、紐約及倫敦。

Jürgen Rose studied art and theatre in Berlin. In 1959 he had his first engagement as stage designer and actor in Ulm. In 1961 he met John Cranko who commissioned him to design the sets and costumes for his production, *Romeo and Juliet*.

Following this success, Cranko and Rose worked together in Stuttgart on productions such as *Swan Lake*, *Firebird*, *Onegin*, *Initials R.B.M.E.*, *Poème de l'extase*, *Traces* and the operetta *The Merry Widow*. In 1972 he began collaborating with John Neumeier — a partnership that has seen the production of nine successful ballets.

In 1987 Rose designed the sets and costumes for Márcia Haydée's *The Sleeping Beauty*. In addition to his designs for ballets, Rose has also worked for theatre and opera houses around the world, including Hamburg, Berlin, Munich, Stuttgart, Vienna, Salzburg, Bayreuth, Milan, New York and London.

庫特-海因茨．舒托爾 Kurt-Heinz Stolze

音樂(《奧尼金》) Music (*Onegin*)

庫特-海因茨．舒托爾1926年於漢堡出生，於漢堡音樂學院追隨威廉．布魯克納-盧根堡修習指揮、鋼琴和管風琴。他首次參與劇院演出是在哥本哈根皇家歌劇院擔任指揮和歌舞指導。1957年舒托爾開始在史圖加為歌劇和芭蕾舞演出擔任歌舞指導，並且愈加集中編創芭蕾舞曲，終成為與格蘭高關係最密切的音樂顧問。他為格蘭高的《天鵝湖》擔任指揮，和韋華第《和諧的靈感》音樂會系列編曲，又曾以柴可夫斯基音樂主題為《奧尼金》配樂；此外，他也有為電台和電影工作。1969年，他為史格拉第之《馴悍記》編曲；同年，他隨團到美國巡迴演出。1970年於慕尼黑逝世。

Kurt-Heinz Stolze was born in Hamburg in 1926 and studied piano, organ and conducting under Wilhelm Brückner-Rüggeberg at the city's Academy of Music. His first theatre post was as conductor and *correpetitor* at the Royal Opera House in Copenhagen. In 1957 Stolze started to work as *correpetitor* for opera and ballet in Stuttgart. There he increasingly concentrated on ballet music and became John Cranko's closest musical adviser. Among other works, he conducted *Swan Lake*, arranged Vivaldi's concert cycle *L'estro Armonico* for Cranko, and scored the music for *Onegin* using various motifs by Tchaikovsky. Additionally, he worked for radio and film. In 1969 he arranged the music for *The Taming of the Shrew* in a production by Domenico Scarlatti. In the same year he went on tour in the US with the Stuttgart Ballet. Kurt-Heinz Stolze died in Munich in 1970.

Translated by Michael Raab

JAMES Tuggle

詹姆士．塔戈

指揮 Conductor

詹姆士．塔戈生於俄勒岡州波特蘭，1972年起在洛杉磯學習指揮，師承佛列茲．茲維格；1976年前往薩爾茨堡莫扎特大學深造，師承奧德馬．蘇爾特納；1980年參加法蘭科．費拉拉在錫耶納舉行的大師班，並在1981年參與荷蘭廣播基金主辦的指揮課程，師承尼米．揚爾維。

塔戈1974年出道擔任專業指揮，出任聖地雅哥歌劇院指揮，1977年起在西雅圖歌劇院擔任助理指揮，參與《尼布龍的指環》音樂節演出，前後共三樂季；1980年移居歐洲後擔任耶索．羅伯茲．科保斯的助手，曾在柏林德意志歌劇院和高文花園皇家歌劇院演出；1982年出任柏林德意志歌劇院常任指揮；1984年首次出任史圖加芭蕾舞團音樂總監，1993年離任後轉職維也納國家歌劇院芭蕾舞團，擔任首席指揮及音樂顧問；1997年再度出任史圖加特音樂總監。

塔戈是炙手可熱的歌劇、芭蕾舞及管弦樂指揮，足跡遍及歐美各地；近期工作包括與編舞家尤利．瓦摩斯合作，在波恩和巴塞爾演出；又在米蘭史卡拉歌劇院指揮芭蕾舞劇，以及在柏林喜歌劇院和維也納國家歌劇院擔任客席歌劇指揮。

James Tuggle was born in Portland, Oregon. He started his conducting studies in 1972 in Los Angeles with his principal mentor Fritz Zweig and continued in 1976 at the Mozarteum in Salzburg, under Otmar Suitner. He took part in Franco Ferrara's Siena masterclass in 1980 and in 1981 participated in the conductors' course at the Netherlands Broadcasting Foundation, under Neeme Järvi.

In 1974 Tuggle began his career as a conductor with the San Diego Opera and from 1977 served for three seasons as assistant conductor with the Seattle Opera for its festival production *Der Ring des Nibelungen*. After moving to Europe in 1980 he worked as assistant to Jésus Lopez Cobos at the Deutsche Oper Berlin and the Royal Opera House, Covent Garden before moving in 1982 to become permanent conductor for the Deutsche Oper Berlin. In 1984 he accepted the post of Music Director for the Stuttgart Ballet, for the first time, but left in 1993 to become the principal conductor and music advisor for the Ballet of the Vienna State Opera. In 1997 Tuggle returned to Stuttgart to take up the position of Music Director.

In great demand as an opera, ballet and orchestral conductor throughout Europe and the US, Tuggle's recent engagements include collaborations with choreographer Youri Vamos in Bonn and Basel, conducting ballets at La Scala in Milan and guest-conducting operas at the Komische Oper Berlin and the Vienna State Opera.

中譯：鄭曉彤

史圖加芭蕾舞團 Stuttgart Ballet

1961年，編舞家約翰．格蘭高獲委任為芭蕾舞總監，開展了舞團一個新紀元。他才華橫溢，恢復了芭蕾舞的足本敘事體，創作了三齣傳奇傑作：《羅密歐與茱麗葉》（1959、新版1962）、《奧尼金》（1965、新版1967）及《馴悍記》（1969）。他也為世界舞壇注入一批新血，像埃貢．馬德森、理查．克雷根、比爾吉特．凱爾、雷．巴拉……當然還有他的創作靈感女神及首席舞者瑪茜．海蒂。時至今日，世界不少專業舞蹈家仍把格蘭高創作的舞蹈角色，視為他們舞蹈生涯「夢寐以求的角色」。1969年史圖加芭蕾舞團首次巡迴美國演出時，被美國評論稱之為「史圖加芭蕾舞團奇蹟」。

史圖加芭蕾舞團飲譽國際舞壇逾40年。前舞團首席舞者瑪茜．海蒂於1976至1996年間出任舞團總監。而現任藝術總監雷德．安德遜，在秉承格蘭高路線，演出舞團經典舞目之餘，復着重發展新編，展示年輕舞蹈員的才華，將舞團推向新的高峰。舞團憑着令人屏息以觀的精湛技術，風格多樣化的演出，除了深獲國際評論激賞，也吸引了全世界的舞蹈精英加入。事實上，史圖加芭蕾舞團就有來自超過25個國家的學生、群舞員和獨舞員。

除特別註明，場刊中譯：朗天

In 1961 choreographer John Cranko was appointed ballet director, issuing in a new era at Stuttgart. He ingeniously revitalised the genre of the full-length narrative ballet with three now legendary masterpieces: *Romeo and Juliet* (1959, new version 1962), *Onegin* (1965, new version 1967) and *The Taming of the Shrew* (1969). He also introduced new and young dance personalities to the world; such as Egon Madsen, Richard Cragun, Birgit Keil, Ray Barra and his muse and prima ballerina, Márcia Haydée. Even today, professional dancers the world over consider the lead dance parts Cranko created amongst the 'dream roles' of their dance career. In 1969 during the Stuttgart Ballet's first US tour, American critics described the troupe as the "Stuttgart Ballet miracle".

The Stuttgart Ballet has remained at the forefront of international dance for over 40 years. Between 1976 and 1996 its former prima ballerina, Márcia Haydée directed the company. The current Artistic Director Reid Anderson continues to further the company's success with a strong repertoire of work that both showcases younger choreographers and celebrates the heritage of John Cranko. Stuttgart's breathtaking level of technical skill and its stylistically broad repertoire garner international critical acclaim and attract aspiring dance talent the world-over. In fact, more than 25 nationalities are represented at Stuttgart — in the apprentices, ensemble dancers and soloists.

首席舞蹈員 Principal Dancers

© S : © Sébastien Galtier
© U : © Ulrich Beuttenmüller
© J : © Joerg Hohenfeld



Alicia Amatriain

© S



Bridget Breiner
(Guest artist)

© U



Maria Eichwald

© U



Sue Jin Kang

© J



Elena Tentschikowa

© U



Katja Wünsche

© U



Filip Barankiewicz

© J



Jiří Jelínek

© U



Douglas Lee

© U



Marijn Rademaker

© S



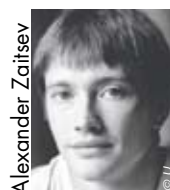
Jason Reilly

© U



Friedemann Vogel

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Alexander Zaitsev

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獨舞員 Soloists



Oihane Herrero

© J



Elizabeth Mason

© S



Anna Osadcenko

© U



Nikolay Godunov

© name



Evan McKie

© U



Alexis Oliveira

© S

副獨舞員 Demi-Soloists

Magdalena Dziegielewska
Myriam Simon
Dimitri Magitov
Stefan Stewart

Katarzyna Kozielska
Roland Havlica
William Moore
Arman Zazyan

Laura O'Malley
Alexander Jones
Damiano Pettenella

群舞員 Corps de Ballet

Maria Alati
Rachele Buriassi
Nathalie Guth
Daniela Lanzetti
Elizabeth Wisenberg
Charles Berry
Laurent Guilbaud
Mikhail Soloviev

Özge Basaran
Christina Burnell
Catherine Hamer
Julie Marquet
Renee Wright
Matthew Crockard-Villa
David Moore
Petros Terteryan

Francesca Berruto
Jelena Buschujewa
Miriam Kacerova
Alessandra Tognoloni
Angelina Zuccarini
Tomas Danhel
Brent Parolin
Demis Volpi

Anais Bueno Garces
Heather Chin
Hyo-Jung Kang
Linda Waasdrop
Attila Bako
Sébastien Galtier
Peter Piterka
Yaosheng Weng

實習生 Apprentices

Bilyana Yancheva, Lindé Wessels, Andrei Morariu

史圖加劇院 State Theater Stuttgart

行政總監 漢斯．特蘭高

Managing Director Hans Tränkle

史圖加芭蕾舞團 The Stuttgart Ballet

創辦人	約翰．格蘭高	Founder	John Cranko
藝術總監	雷德．安德遜	Artistic Director	Reid Anderson
行政經理	英格里德．布魯	Administrative Manager	Ingrid Bruy
音樂總監	詹姆斯．塔戈	Music Director	James Tuggle
聯合藝術家	譚馬士．德烈治	Artistic Associate	Tamas Detrich
駐團編舞	克里斯因．史帕克 馬可．戈碧克	Resident Choreographers	Christian Spuck Marco Goecke

行政助理 Administrative Assistant

歌迪亞．肯加 Claudia Unger

舞譜學家及芭蕾舞導師 Choreologist and Ballet Mistress

Georgette Tsingirides

芭蕾舞導師 Ballet Masters

Rolando D'Alesio, Tamas Detrich, Thierry Michel

舞譜學家 Choreologist

Birgit Deharde

製作總監及芭蕾舞導師 Director of Production and Ballet Master

Krzysztof Nowogrodzki

演員 Character Artists

Ludmilla Bogart, Melinda Witham, Kurt Speker

客席導師 Guest Coaches

Andria Hall, Patsy Kuppe-Matt, Egon Madsen, Magdalena Popa, Wolfgang Stollwitzer

音樂總監助理/指揮/鋼琴獨奏師 Assistant to the Music Director, Conductor and Solo Pianist

Glenn Prince

指揮 Conductor

Wolfgang Heinz

鋼琴師 Pianists

George Bailey, David Diamond, Valeri Laenko, Claudio Rizzi

傳媒及公關經理/文學指導 Press and PR Managers, Dramaturge

Andrea Gern, Jörg Skupin

紀念品及特別活動 Merchandising and Special Events

Matthias Kipp

舞台監督 Stage Managers

Ekkehard Kleine, Melanie Ulmer

歌劇院芭蕾舞導師 Opera Ballet Mistress

Angelika Bulfinsky

芭蕾舞鞋主管 Ballet Shoe Supervisor

Sabine Jahn

按骨及按摩治療師 Osteopath and Massage Therapist

Thomas Schaible

按摩治療師 Massage Therapist

Richard Gilmore

錄像部 Video Department
Dora Detrich

劇院技術總監 Technical Director, State Theatre
Karl-Heinz Mittelsädt

歌劇院 / 芭蕾舞團技術總監 Technical Director, Ballet/Opera House
Reinhard Richter

芭蕾舞製作組主管 Head of Production Crew, Ballet
Axel Schob

舞台技術人員 Stage Technicians

Benno Brösicke, Winfried Dietsch, Roland Grund, Frank Keller, Jürgen Langer, Götz Mörgenthaler,
Ralf Piehler

歌劇院燈光總監 Director of Lighting, Opera House
Reinhard Traub

燈光 Lighting
Stefan Seyrich-Hofmeister

燈光技術人員 Lighting Technicians
Bernd Knödel, Tobias Gesk, Gabriele Meister, Thomas Wittlief

歌劇院音響工程總監 Director of Sound Engineering, Opera House
Dieter Fenchel

音響工程師 Sound Engineering
Insa Lö

劇院佈景工作室總監 Director of Scenic Workshops, State Theater
Bernhard Leykauf

道具總管 Properties Supervisor
Ralph Schaller

道具師 Properties Masters
Tobias Aicher, Daniel Neu

劇院服裝總監 Director of Wardrobe, State Theater
Werner Pick

服裝製作統籌 Wardrobe Production Co-ordinators
Nicole Krah, Diana Schmiededecke

服裝師 Wardrobe
Ulrike Barth, Susanne Klein, Florina Kornmann, Maren Bühner, Johanna Doring, Stefan Fuge,
Johannes Oelhafen, Mohamad Kablawi

歌劇院化粧部 Make-up Department, Opera House
Jörg Müller

化粧師 Make-up
Jenny Drechsler, Dana Kutschke, Natalie Diehm, Pascal Wagner, Lola Khourramova

王仁曼芭蕾舞學校學生 Students from the Jean M Wong School of Ballet

陳靖希、陳卓祺、張心悅、周子晴、李妍欣、利凱婷、雷緯穎、吳妍穎、蕭俊宜、譚慧中
Bethany Chan, Chan Cheuk-ki, Cheung Sum-yuet, Chow Tsz-ching, Rosella Lee, Sharmain Lee, Maris Lui, Christy Ng,
June Siu, Melody Tam

香港特約演員選自以下名單 Hong Kong Supernumeraries selected from the following:

簡安娜、陳耀海、陳鈺芸、陳明慧、陳綺婷、陳英娜、陳頌珮、陳宛翎、鄭凱欣、張定邦、莊子雷、莊東雷、周美寶、
周宛凝、馮樂恆、江曉婷、顧尚文、梁行健、梁佩詩、梁漪恩、李朗軒、林莉華、莫偉雄、吳肇南、伍秀儀、顏傲霜、
大嶋二紗子、潘啟文、蘇欣欣、蘇子情、竹原萬莉佳、譚漢樺、鄧碧儀、鄧思睿、謝甲賢、黃雪麗、黃慧明、山內智加、
袁裕光

Oriana Catton, Jacob Chan, Juliana Chan, Chan Ming-wai, Chan Yee-ting, Chan Ying-na, Yolanda Chan, Chan Uen-ling,
Cheng Hoi-yan, Cedric Cheung, Daniel Chong, Tony Chong, Clara Chow, Chow Yuen-ying, Victor Fung, Kong Hiu-ting,
Benedict Koo, Bosco Leung, Cherry Leung, Percy Leung, Li Long-hin, Lin Li-hua, Mok Wai-hung, Alz Ng, Gladys Ng,
Nora Ngan, Fusako Oshima, Rayman Poon, Connie So, Gabriella So, Tam Mei-wah, Marika Takehara, Connie Tang,
Natalie Tang, K Y Tse, Candy Wong, Charity Wong, Chika Yamanouchi, Jacky Yuen



香港管弦樂團 Hong Kong Philharmonic Orchestra

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，由享譽國際的指揮大師艾度·迪華特出任藝術總監兼總指揮。港樂豐富香港文化生命逾一世紀，近30年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。2006年4月，太古集團慈善信託基金成為樂團的首席贊助，為期三年慷慨贊助港幣三千六百萬元。香港管弦樂團每年均透過一百五十多場演出，觸動近20萬樂迷的心靈，包括一連串外展活動，如吸引了近二萬名觀眾的大型免費戶外音樂會「港樂·星夜·交響曲」。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團

Hailed as one of Asia's top orchestras, the Hong Kong Philharmonic Orchestra (HKPO) is one of the leading orchestras in the region, led by the internationally renowned Artistic Director and Chief Conductor Edo de Waart. Enriching Hong Kong's cultural life for over a century, the last three decades has seen the Orchestra grow into a formidable ensemble of Chinese and international talents, attracting collaboration with many world-class artists. In April 2006 The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron, committing HK\$36 million over three years to enable Maestro de Waart's artistic vision for the Orchestra to be realised. The HKPO annually touches the lives of nearly 200,000 music lovers through more than 150 performances, including a series of outreach activities such as the free outdoor concert *Symphony under the Stars* which attracted nearly 20,000 people.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region.

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra.

