

36<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival

14.2-16.3.2008



American Repertory Theatre  
美國話劇團

# Orpheus

## 奧菲爾



謝謝 With thanks to

Morgan Stanley

摩 根 士 丹 利



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21 - 24.2.2008

香港演藝學院歌劇院

Lyric Theatre  
Hong Kong Academy for  
Performing Arts

英語演出，附中文字幕

演出長約1小時35分鐘，不設中場休息

Performed in English with Chinese surtitles

Running time: approximately 1 hour and 35  
minutes with no interval

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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。

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 and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

音樂及文本 Music and Text

錄像 Video

導演 Director

林德．埃克特 Rinde Eckert

丹妮斯．瑪麗卡 Denise Marika

羅伯特．伍德拉夫 Robert Woodruff

## 演員 Cast

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奧菲爾 Orpheus

尤麗迪絲 Eurydice

約翰／珀塞芬尼

John/Persephone

林德．埃克特 Rinde Eckert

蘇珊．漢森 Suzan Hanson

約翰．凱利 John Kelly

## 創作人員 Creative Team

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佈景設計

戴維．津恩、丹妮斯．瑪麗卡

服裝設計

戴維．津恩

燈光設計

基斯杜化．阿克連德

音響設計

戴維．雷米迪奧斯

舞台監督

艾美．詹姆斯

Set Designers

David Zinn and Denise Marika

Costume Designer

David Zinn

Lighting Designer

Christopher Akerlind

Sound Designer

David Remedios

Stage Manager

Amy James

## 樂手 Musicians

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結他／鍵琴

傑夫．利伯曼

敲擊

蒂莫西．菲尼

低音提琴

布萊克．紐曼

中提琴

雲迪．里奇曼

Guitars/Keyboard

Jeff Lieberman

Percussion

Timothy Feeney

Bass

Blake Newman

Viola

Wendy Richman

## 製作人員 Production Team

### 戲劇指導

賴恩．麥基特里克

### 台詞指導

南茜．霍菲克

### 音響技師

達比．斯馬瑟曼

### 劇團經理

翠茜．基恩

### 電器總技師

戴力克．懷爾斯

### 燈光助理

肯尼夫．赫爾維格

### 技術總監

史提芬．塞特倫

### 副製作經理

基斯杜化．維克倫德

### 舞台主管

約瑟．斯托特曼

### 助理舞台管理

瑞安．麥基特里克

### 助理導演

嘉露蓮．史丹貝斯、王美音

### 助理戲劇指導

沙利．珀金斯

### 台詞助理

基斯．朗

### 中文字幕

昌明

### 字幕操作

凌濛

### Dramaturge

Ryan McKittrick

### Voice and Speech

Nancy Houfek

### Production Sound Engineer

Darby Smotherman

### Company Manager

Tracy Keene

### Master Electrician

Derek L Wiles

### Lighting Assistant

Kenneth Helvig

### Technical Director

Steven Setterlun

### Associate Production Manager

Christopher Viklund

### Stage Supervisor

Joseph Stoltman

### Assistant Stage Supervisor

Ryan Mckittrick

### Assistant Directors

Caroline Steinbeis and Meiyin Wang

### Assistant Dramaturge

Shari Perkins

### Assistant Voice and Speech

Chris Lang

### Chinese Surtitles

Cheong Ming

### Surtitles Operator

Ling Meng

原劇由以下機構資助製作 Original funding for *Orpheus X* was provided by:

Meet the Composer/USA National Endowment for the Arts, The Rockefeller Foundation//Multi-Arts Production Fund  
The Harold and Mimi Steinberg Charitable Trust Michael Jacobson

## 加料節目 Festival Plus

22.2.2008 (五)

### 演出前講座：

一個美國戲劇神話 — 美國話劇團

講座：詩化劇場 / 敘事劇場相對論

### 演後藝人談

歡迎觀眾演出後留步，與美國話劇團成員見面。

詳情請參閱藝術節加料節目指南，  
或瀏覽藝術節網站：[www.hk.artsfestival.org](http://www.hk.artsfestival.org)

22.2.2008 (Fri)

### Pre-Performance Talk:

Introducing the American Repertory Theatre

Talk: Poetic Theatre vs Narrative Theatre

### Meet-the-Artists (Post-Performance)

If you would like to meet members of A. R. T., please stay behind in the auditorium after the performance.

For details, please refer to the Festival Plus Booklet or go to the Festival website: [www.hk.artsfestival.org](http://www.hk.artsfestival.org)





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著名歌手奧菲爾把自己關在錄音室內，自絕於世。數星期前，奧菲爾乘坐的計程車，撞死了橫過馬路的女詩人尤麗迪絲。自此，奧菲爾對死者念念不忘。他唱歌紀念她，閱讀她的詩集，幻想她與自己一起活在世上。奧菲爾的經理人嘗試說服他不可能就這樣愛上一個素不相識的人，勸他必須回到現實。

與此同時，尤麗迪絲在陰間遇見冥后珀塞芬尼。珀塞芬尼高聲朗讀尤麗迪絲的詩，而尤麗迪絲則與冥后分享她的創作體會。冥后預言，尤麗迪絲將會在忘川沐浴，之後將另眼相看世上萬物，包括自己的詩歌。

奧菲爾對尤麗迪絲的思念無時或已。他下定決心，為了自我救贖，重新登台演唱，必須先把尤麗迪絲從陰間拯救出來。他得到經理人的協助，來到陰間，唱了一曲，勸服珀塞芬尼釋放尤麗迪絲。冥后告訴奧菲爾，說他可以把尤麗迪絲帶回陽間，但有一個條件，就是帶尤麗迪絲回凡間之前，絕不能看她一眼。可是兩人才開始回陽間之旅，尤麗迪絲就扯下奧菲爾的眼罩，逼他望着自己，令自己永不超生。

A famous singer named Orpheus has shut himself up in his recording studio. A few weeks ago Orpheus was a passenger in a taxi that hit and killed the poet Eurydice as she was crossing the street, and ever since the accident he has been obsessed with her. He sings about her, reads the poetry she has written and imagines her alive in the world with him. Orpheus' agent keeps coming to the studio, trying to convince the singer that he can't be in love with a woman he has never known and that he must get back out in the world.

Meanwhile, Eurydice meets Persephone the Queen of the Underworld. Persephone reads Eurydice's poetry aloud and Eurydice shares her creative process with the Queen. Persephone lets Eurydice know that she will soon bathe in the River of Forgetfulness and see everything—including her own poetry—with fresh eyes.

Orpheus can't stop thinking about Eurydice. He decides that in order to rescue himself and start performing in public again he must retrieve Eurydice from the underworld. With the help of his agent, he makes a trip to the world below where he sings a song that persuades Persephone to release Eurydice. The Queen tells Orpheus that he can take Eurydice back to the 'world of the living' but sets one condition: he must not look at Eurydice during their ascent. As soon as they begin their journey out of the underworld, Eurydice rips off Orpheus' blindfold, forces him to look at her and condemns herself to death everlasting.



# 地獄往返：一個神話的演變

## To Hell and Back: The Evolution of a Myth

文：瑞安・麥基特里克

兩千多年來，古希臘神話最著名的歌手奧菲爾，一直是叫無數詩人、作曲家、畫家、劇作家和雕塑家着迷的人物。自公元前六世紀希臘詩人伊比庫斯首次提及奧菲爾，藝術家就一直不斷挖掘，重新審視及塑造這位歌手，把他刻畫成悲劇英雄及自私衝動的情人，只在意自己的悲痛，甚於記掛死去的妻子尤麗迪絲。流傳至今的奧菲爾神話，不是一個已經定型的故事，而是穿越多個世紀、由無數詩句、歌曲、畫面、對白和文學片段交織成的絢爛集錦。

### 古希臘和羅馬時期的奧菲爾： 詩人、祭司和情人

古希臘人讚頌奧菲爾是個傳奇樂手，他的歌聲能打動岩石樹木，動物也駐足聆聽。他非凡的音樂天賦來自遺傳：母親卡利俄佩，是主管史詩的繆斯女神。在古代，史詩是唱的，而非唸的。據同一傳說的其他版本，他父親是主管音樂和詩歌的神祇阿波羅。正是阿波羅把自己的豎琴傳給了奧菲爾。

希臘人對身為詩人及祭司的奧菲爾，興趣遠遠大於身為情人的他。奧菲爾以阿爾戈船上的表現超群而聞名。希臘神話人物伊阿宋曾駕阿爾戈船，率諸位英雄出海，從阿伊提斯國王處偷取金羊毛。

by Ryan McKittrick

The most famous singer of ancient mythology, Orpheus, has been a source of fascination for poets, composers, painters, playwrights and sculptors for over two millennia. Since the 6th century BC, when he was first mentioned by the Greek poet Ibycus, Orpheus has been re-examined and recreated by artists. He has been portrayed as a tragic hero and as a selfish, impetuous lover who cares more about his own grief than his deceased wife, Eurydice. The myth that has been passed down to us does not exist as a single definitive story, but rather as an amalgam of verses, songs, images, dialogues and literary fragments generated over centuries.

### Orpheus in ancient Greek and Rome: Poet, Priest and Lover

The ancient Greeks celebrated Orpheus as a legendary musician whose songs had the power to move rocks and trees and to make animals stand still. His divine musical gifts were in his genes. Orpheus' mother was Calliope, the muse of epic poetry — an art that was sung, rather than spoken, in the ancient world. His father, according to some versions of the myth, was Apollo the god of music and poetry. It was Apollo who gave Orpheus his lyre.

Orpheus the poet and priest interested the Greeks more than Orpheus the lover. Orpheus was renowned for his role aboard the Argo, the ship that Jason and the Argonauts sailed in order to steal the Golden Fleece from King Aetetes. During the

航行途中，奧菲爾用歌聲平息了船上的醉酒鬧事，抵禦了女海妖塞蓮誘惑的召喚，塞蓮是半人半鳥的海妖，常以歌聲引誘經過的船員，令他們觸礁送命。另有版本說他的音樂，甚至令看護金羊毛的巨蛇也着了魔。

對古羅馬詩人維吉爾和奧維德來說，奧菲爾神話最引人入勝之處，不是他的歌聲，而是他失去尤麗迪絲的悲痛，他下赴冥府，最後鑄成大錯的回頭一望。維吉爾和奧維德的創作前後相隔不足40年，他們都集中詳述影響奧菲爾一生的往返冥府之旅，這幾乎影響了後來所有對此神話的敘述改編。

### 文藝復興時期的奧菲爾： 歌手踏上舞台

文藝復興時期，詩人、劇作家、畫家、建築師和音樂家紛紛轉向古希臘及古羅馬文化尋求藝術靈感。奧菲爾神話啟發了歐洲首批歌劇其中三齣：佩里的《尤麗迪絲》（1600）、卡契尼的《尤麗迪絲》（1600，與佩里所用的劇本相同）、蒙特威爾第的《奧菲歐》（1607）。

對佩里和蒙特威爾第來說，要將奧菲爾的故事改編成歌劇，必須解決一個難題。兩人的歌劇都是為慶典而寫——佩里為了婚禮，蒙特威爾第則為了狂歡節，因此都須要寫得喜氣洋洋。但故事的原有結局是主人公慘遭肢解，作曲家只好重寫結尾。因此，在佩里的《尤麗迪絲》中，珀塞芬尼從未告訴過奧菲爾未出地府前不能看尤麗迪絲，於是一旦奧菲爾將尤麗迪絲救了出來，也就皆大歡喜，歌劇圓滿結束。而在《奧菲歐》中，蒙特威爾第保留了奧菲爾從冥府回

voyage Orpheus' songs quelled drunken brawls and overpowered the seductive call of the Siren's that lured passing sailors to their deaths. In some versions of the myth, his music even charmed the serpent that guarded the Golden Fleece.

For the Roman poets Virgil and Ovid, it was not Orpheus' song but his anguish over losing Eurydice, his descent into the underworld, and his infamous turn, that were the most compelling details of the myth. Writing less than four decades apart, Virgil and Ovid concentrated on Orpheus' descent and return, and their elaborations on this sequence of the singer's life have influenced almost all subsequent renderings of the myth.

### Orpheus in the Renaissance: A Singer takes the Stage

During the Renaissance, poets, playwrights, painters, architects and musicians looked back to ancient Greece and Rome for artistic inspiration. The story inspired three of Europe's first operas: *Euridice* by Jacopo Peri (1600); *Euridice* by Giulio Caccini, which used the same libretto as Peri's opera (1600); and *L'Orfeo* by Claudio Monteverdi (1607).

Choosing to adapt the Orpheus legend into an opera presented a problem for Peri and Monteverdi. They were both writing for celebrations — a wedding (Peri) and a carnival (Monteverdi) and required something upbeat. But as the original myth ends with Orpheus' dismemberment, the composers had no choice but to rewrite the ending. Thus, in Peri's *Euridice* Persephone never tells Orpheus he can't look at Eurydice, so once he secures her release the opera can end happily. And in *Orfeo*, Monteverdi preserves Orpheus' infamous turn and Eurydice's second death, but in the final scene has Apollo descend from the clouds and take Orpheus up to the heavens to join Eurydice.





頭一望，令尤麗迪絲無法還陽的情節，但是在最後一幕，安排阿波羅自雲端降下，將奧菲爾帶返天堂，與尤麗迪絲重聚。

二十世紀的神話：

### 尤麗迪絲和奧菲爾

二十世紀，奧菲爾神話繼續演變。尚·高克多執導的超現實主義影片《奧菲斯》（1950），通過鏡子與玻璃的奇妙幻景，想像出一個詩人生生死死的心理歷程。馬塞爾·卡繆執導的《黑色奧菲爾》（1959），以里約熱內盧為背景，影片將奧菲爾塑造為巴西的一名電車司機，他在四旬齋前的狂歡節上遇見尤麗迪絲，卻令她意外身亡，然後奧菲爾前往市上的停屍間（卡繆所塑造的冥府），設法使她復生。

現代詩人如瑪格麗特·阿特伍德和伊蒂絲·西特維爾等，從尤麗迪絲角度出發，重新解讀奧菲爾神話，讓一向給奧菲爾光芒所掩蓋的尤麗迪絲抒發心聲。在過去的2,500年裏，藝術家運用過詩歌、音樂、錄像和戲劇等藝術媒介，來講述奧菲爾和尤麗迪絲的故事。而美國話劇團製作的《奧菲爾X》，是將種種元素熔為一爐的奧菲爾神話現代版本之一。

瑞安·麥基特里克是美國話劇團的副戲劇指導

The myth in the 20th century:

### Eurydice and Orpheus

The Orpheus myth has continued to evolve over the course of the 20th century. Jean Cocteau's surrealist film *Orphée* (1950) imagines a poet's psychological journey between life and death through a spectacular dreamscape of mirrors and glass. Marcel Camus's film *Orfeu Negro* (Black Orpheus, 1959) set in Rio de Janeiro, recasts Orpheus as a Brazilian streetcar conductor who meets Eurydice at the Mardi Gras, accidentally causes her death and then visits the city morgue (Camus's underworld) to try to reclaim her.

Modern poets such as Margaret Atwood and Edith Sitwell have reinterpreted the myth from Eurydice's perspective, giving voice to a figure that has traditionally been overshadowed by Orpheus. The A.R.T.'s production of *Orpheus X* is one of the first modern renderings of the myth to combine all the artistic mediums — poetry, music, video and drama — that artists have used over the past 2,500 years to represent the story of Orpheus and Eurydice.

Ryan McKittrick is the A.R.T.'s Associate Dramaturge





## 重塑神話的人 The Myth Maker

文：林德·埃克特

### 源起

改編經典神話、傳說故事的時候，我們不免自問為何要重溫過去。一個滿懷詩情的人物，一腳跨進了靜謐無言的大自然，另一腳則伸入言辭澎湃的抒情詩。他難堪之處境，把我深深吸引。奧菲爾彷彿酒神狄奧尼索斯和太陽神阿波羅之間的橋樑。他體現了高不可攀的詩歌境界，甚至連毫無靈性的岩石樹木也能聽懂他的歌聲。然而，奧菲爾最大之過失，就在他竟自願捨棄與大自然的默契，為了愛情而迴避死神。他為求與愛妻尤麗迪絲多待幾年，破壞了死生之間的微妙平衡。一旦他走上這條路，就不

by Rinde Eckert

### Origins

When adapting classical myths, or legendary stories, one is bound to ask why one ought to revisit them. I'm fascinated by the difficulty of a poetic figure that has one foot in the wordless realm of nature and one foot in the realm of high, lyric poetry. Orpheus is a kind of bridge between Dionysus and Apollo. He embodies the poetic heights and yet, the inanimate rocks and trees also hear his voice. Orpheus' great sin, then, is his willingness to abjure his affinity with nature and cheat death for love. He would willingly upset the delicate balance of death and regeneration for a few more years with Eurydice. Having taken this course he has ceased to be Orpheus, and his rapport with nature sundered.

再是奧菲爾，他與大自然融洽的關係也宣告破裂。

不難看到，這個警世故事如何跟我們這世界息息相關，因為世人對生命互相依存、彼此連繫的現象往往視而不見，寧可溺於貪念、追求權勢，甚或只是習而不察，因循了事。現在我們正活於奧菲爾的世界，和他一樣才華橫溢卻魯莽行事；有本領征服自然，卻沒能力克制傲慢，改變害人害己的陋習。我們是聰明人幹愚蠢事，為了留住時光，享受片刻歡娛，不惜阻擋地球旋轉，還誇口「歷史為我而生，也因我而變；世界為我而存在。」這種自命不凡、惟我獨尊的心態，奧菲爾正深受其害。他忘記了自己的神聖義務，忘記了他既擁有無比天賦，也得負上重大責任。他不可以任意地愛，只管滿足私慾。

然而這是個愛情故事，故事中的詩人英勇闖進地獄邊緣，憑魅力哄誘死神，救出妻子。這事情有何美妙之處？仿若神明的詩人如何令人敬畏？藝術是什麼回事？這不是個簡單的故事。

## 發展

我和羅伯特·伍德拉夫的合作關係總是一言難盡。《奧菲爾X》是由一通電話開始的。羅伯特一直念念不忘我其中一齣獨幕「廣播」歌劇：《失落在牆上的四首歌》。這是個短篇故事，說一個男人害怕離開寓所，惟恐城市五花八門的刺激會令他舊「幻」復發——他不時幻想自己是耶穌或西班牙國王。那人有一隻古董機械鳥，他每晚都會上足發條，深信若他不上發條，世界便會灰飛煙滅。羅伯特和我就此展開討論。

It is not hard to see the relevance of this cautionary tale to our world, in which the great chain of being is regularly ignored for the sake of greed, political expedience, or simply habit. We are now a world of Orpheuses, gifted and reckless, able to subdue nature but unable to restrain hubris or change destructive habits. We are smart but benighted plunderers who, to freeze time for momentary bliss, would stop the rotation of the earth and say, "I am the end and purpose of history; I am what the world is for." It is this grand solipsism to which Orpheus falls prey: he forgets his sacred duties; he forgets that his powerful gifts entail a great responsibility; that he is not free to love selfishly.

And yet, this is a story of love, a story about a poet who heroically descends into eternal limbo to charm the dead and retrieve his wife. What of the beauty of that? And what of the awe of the demigod poet? What about art? It isn't a simple story.

## Evolution

My collaborations with Robert Woodruff are always intricate. *Orpheus X* started with a phone call. Robert had been thinking of one of my one-act 'radio' operas, *Four Songs Lost In a Wall*. It is a short story about a man who's afraid to leave his apartment for fear that the over-stimulation of the city will trigger a delusional episode — he has sometimes imagined himself to be Jesus or the King of Spain. The man owns an antique mechanical bird. He winds it every night, convinced that if he doesn't, the world will cease to exist. Robert and I started talking about this.

I don't know when Orpheus entered the room. Perhaps we were talking about the situation of being unable to move forward — the Greek notion of Hades in which nothing new can happen, where the only danger is a torturous nostalgia. Or maybe we were thinking of that mechanical bird calling the





我不知何時提及奧菲爾。也許當時我們正談及那種滯留原地毫無進展的困局、談及希臘人關於冥界的觀念，是指地獄無新事，最怕懷舊折磨人。也許我們正想到那隻機械鳥如何喚醒世界。但無論如何，我們談到了奧菲爾。一旦扯上他，這神話就纏住我們不放。羅伯特向他的戲劇指導提及奧菲爾神話。他們馬上搜羅了一大堆有關文章、分析和詩歌散文。我們已欲罷不能。

我着手寫作，不得不和奧菲爾一起深入地府，提出恰當的問題：「我為何在此？我看見什麼？」我與奧菲爾一同站在地獄邊緣，回頭一看，只見尤麗迪絲站在裏頭向外觀望。我疑惑她看見什麼？我想她見的是一個蒙天眷顧的詩人行將違背神聖的契約，要利用他的藝術去破壞自然。「正因如此，」我想：「尤麗迪絲必須制止奧菲爾，令他回頭，否則會毀了他。如果她回到光之所在，重返陽間，奧菲爾就會墮落，為了成為情人而喪失了詩人的資格。她不得不令奧菲爾轉過身來，要他看清事實。」可是我對這種老掉牙的故事感到不安，說什麼一個偉大男人由於一個高尚女子的犧牲而得以自保。

我跟羅伯特討論。羅伯特想起在報上讀過一個故事：有個男人開車撞倒一個女子，繼而迷上這個陌生人。我深信從這點入手，是可行之法。

後來羅伯特和我到畫廊看丹妮斯·瑪麗卡最新的錄影作品，在一些描繪毀滅的影像上交疊出一個裸體女人鬼魅般的畫面。又看到另一些女人越過狹窄的空間，若隱若現，幾乎看不清楚。我倆都給她的作品吸引，為其美麗與力量而着迷，也看出將之搬上舞台大有可觀。丹妮斯遂答應加盟。

world to life. But Orpheus, nevertheless, entered the conversation. Once introduced, the myth wouldn't leave us alone. Robert spoke of it to his dramaturges and they quickly assembled a huge volume of essays, analyses, poetry and prose on the subject. We were hooked.

I started writing. One has to descend with Orpheus, ask the pertinent questions: "Why am I here? What do I see?" I stand with Orpheus at the edge of Hades and look back. I see Eurydice standing there looking out. What does she see, I wonder? I think she sees a blessed poet about to violate a sacred contract; to use his art to undo nature. "That's it," I think, "Eurydice has to stop him, has to make him turn; otherwise he is undone. If she steps back into the light, if she is resurrected, he is lost, the poet abandoned for the lover. She has to make him turn, make him see." But I'm uncomfortable with this all too typical story of the great man saved from himself by the sacrifice of the noble woman.

I talk to Robert. Robert remembers a newspaper story of a man who became obsessed with a woman he had run over with his car — a stranger. I'm convinced this is a way in.

Later Robert and I go off to visit a gallery where Denise Marika is showing her latest video work: images of destruction superimposed on the ghostly image of a naked woman. We see other images of women negotiating tight spaces, or barely visible. We are both drawn to her work, its beauty and power. We see its theatricality. Denise agrees to join us.

Things begin to become clear. What if we divide the character of Orpheus between Orpheus and Eurydice? What if Orpheus becomes largely Dionysian and Eurydice the lyric poet? What if we treat this as a failed struggle to unite these classic realms? Orpheus might be a pop icon, a rock god, the pure vessel of feeling untroubled by the

事情開始明朗。要是把奧菲爾的性格平分於奧菲爾和尤麗迪絲兩人身上，會怎麼樣？如果奧菲爾具有更多狄奧尼索斯的性格，而尤麗迪絲搖身變為抒情詩人，那又如何？若果我們視之為竭力調和酒神與太陽神這兩個經典領域，而終告失敗的嘗試呢？奧菲爾可以是個流行音樂的偶像、一個搖滾樂天王，滿腔感情，不受複雜的語言干擾，能夠一遍遍唱出動人的失戀歌曲，或單純表達一腔怒火。而尤麗迪絲可以與之相反，是個曲高和寡的詩人，充滿機鋒，取喻曲折。這種情況下，兩人可謂各有千秋，旗鼓相當，故事也會有相輔相成的兩條脈絡。這點新意，羅伯特看得出來，丹妮斯也感受得到。我們現在已走上軌道，開始看到在暗黑階梯上有個人影，正逐步把我們引向光明。

## 節奏

當故事人物清晰起來後，我開始構思音樂，先是即興譜曲。奧菲爾既是搖滾歌星，結他便必不可少。不過，尤麗迪絲的故事，也愈來愈有趣。當奧菲爾的執迷以反覆的奇特節拍來表現時，尤麗迪絲的音樂則較為和諧。雖然奧菲爾得讓人一看而知是流行樂手，但他的音樂必須怪異得連流行樂壇也難以接受，他要追求一些稍微超出自己理解之外的境界。而尤麗迪絲的音樂，我們該從中感受到懷舊的吸引和悲傷，以至她渴求解放和忘卻的慾望變得如斯強烈。那麼，冥后珀塞芬尼和她在「真實」世界的化身約翰（即奧菲爾的經理人）又怎樣？冥后原是被冥王劫持成婚，約翰則代表了狂妄膽大的公眾，這兩人的緊張關係會怎樣演變？那張力，正是通過節奏來表現：推推停停，有規律的步伐突然出現一瘸一拐，坦誠融洽的關係一下子粗

complexities of language, able to sing poignantly again and again of broken hearts, or simply rage. Eurydice could be his opposite, the obscure poet, considerate of rich ironies and convoluted allusions. In this case they take on equivalent status; the story has two complimentary arcs. Robert can see it, Denise too. We're on now. We can begin to see a shape on the dark stairs, leading us into the light.

## Rhythms

As the characters of the story become clear to me I start thinking about the music. I start improvising. Orpheus is a rock star, so the guitar will be central, but Eurydice's story is becoming more and more interesting. While Orpheus' obsession is conveyed by riffs in odd meters, Eurydice is more harmonic. While Orpheus must remind us of the pop world, his music must also be too odd for that milieu, reaching for something slightly beyond his grasp. In Eurydice's music we should feel the pull and pain of nostalgia, so that her desire for release and forgetfulness becomes poignant. What of Persephone and John, Orpheus' agent, Persephone's counterpart in the 'real' world? What of the tensions of that raped demigoddess and this emissary of a desperate public? It's in the rhythm that those tensions are expressed — impelled and halting — regular steps interrupted by a limp; open harmonies abruptly and unceremoniously closed. And for Orpheus' aria to seduce the underworld, a charming simplicity that becomes a grotesque simplicity as it is repeated and repeated; like a simple sweet fragrance that becomes suffocating in its domination of all smells.

In asking the questions and discussing these high ironies with my colleagues, I thought hard and cleverly. But in the end I became, like Orpheus, thrilled by the things I can't name; becoming, for the occasion, thoughtless — responsive, I hope, to an inchoate wisdom. In the end, I assumed that the urgency of the questions would guide me blindfolded through the labyrinth toward a marriage



魯地中斷。奧菲爾動人的詠嘆調打動了冥界，其樸素之處本來十分迷人，但再三重複之後，單純起來也有點怪誕，如同本是普通的芳香，當掩蓋了其他氣味時，反令人透不過氣來。

我和同事討論這些帶有諷刺意味的情況。我苦思冥想，但到頭來就像奧菲爾一樣，為那些無以名之的事物而激動；在這個場合，我變成不想，對萌芽中的智慧，但願能當下反應。說到底，這些迫切的問題諒必會指引我，使我蒙住眼睛也能穿越迷陣，走向感性的融合。這比我所能想像的更宏闊壯觀，遠超乎我在安逸中自以為的：「我是家中最快樂的天才。」最後，必須傾聽奧菲爾的聲音，它從洞穴中呼喊出來，而我們正轉身注視鏡中的自己。

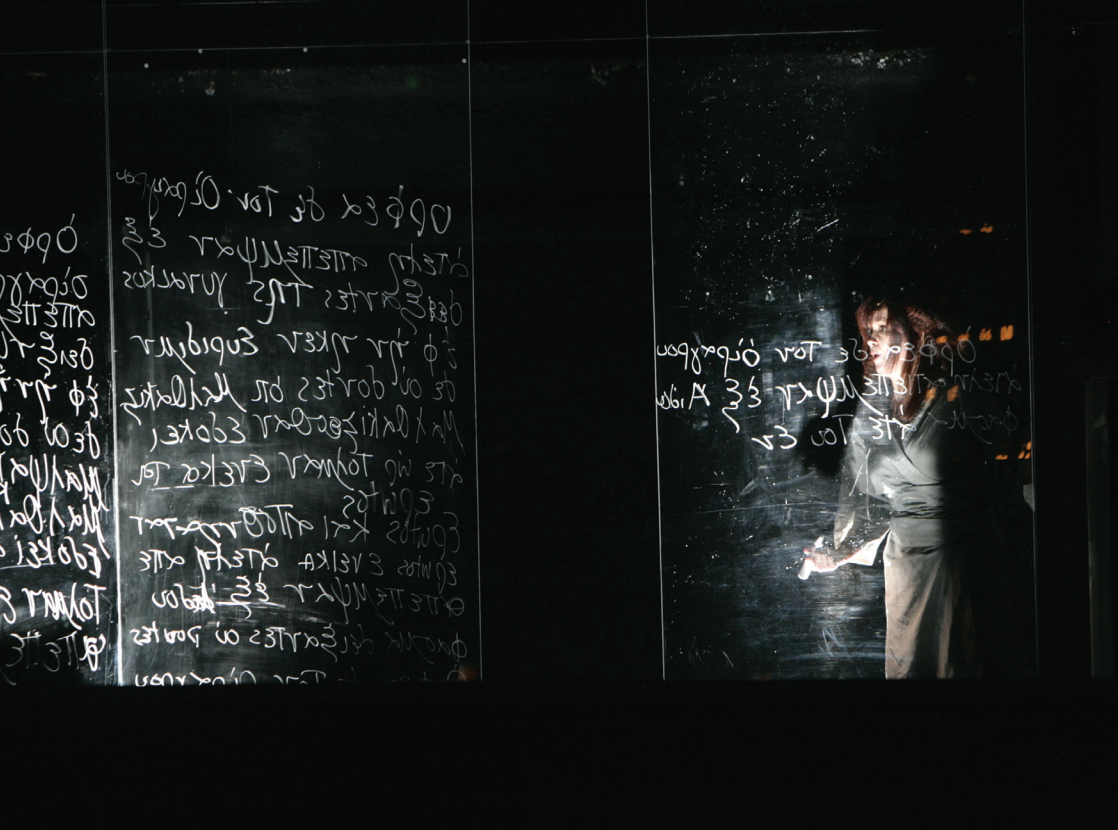
林德·埃克特是《奧菲爾X》的編劇、作曲和主角

of sensibilities, something larger than what could have been imagined by myself, in comfort, thinking: "I am the happy genius of my household." In the end, the voice of Orpheus must be heeded, crying from the cave, as we turn to look at ourselves in the mirror.

Rinde Eckert is the writer, composer and performer of the title role in *Orpheus X*







## 美國話劇團 American Repertory Theatre

美國話劇團在美國劇壇地位獨一無二。它是美國惟一既擁有常駐劇團，並設有國際訓練學院的非牟利專業劇團。過去27年來，劇團與國內外的表演藝術家合作，豐富了美國的戲劇。劇團更榮獲美國多項傑出獎項，包括普立茲獎、東尼獎及朱占仙戲劇獎。2002年12月，美國話劇團獲得國家戲劇協會頒贈傑出成就獎；2003年5月，更獲《時代》雜誌列為美國頂尖三大劇團之一。

The American Repertory Theatre (A.R.T.) occupies a unique place in American theatre. It is the only professional, not-for-profit theatre in the US that maintains a resident acting company and an international training conservatory. Over its 27 year history the A.R.T. has welcomed American and international theatre artists who have enriched the theatrical life of the US. The theatre has garnered many of the most distinguished awards in the US, including a Pulitzer Prize, a Tony Award and a Jujamcyn Theaters Award. In December 2002 the A.R.T. was the recipient of the National Theater

自1980年起，美國話劇團到過美國22個州83個城市演出，而海外演出則遍及四大洲、16個國家、21個城市。劇團製作過190個作品，過半以上是新劇、翻譯劇及改編劇之首演。

美國話劇團於1980年由羅伯特·布魯斯坦創辦，在哈佛大學的洛布戲劇中心留駐27年之久。2002年8月，羅伯特·伍德拉夫出任劇團藝術總監，是該團創辦以來第二位藝術總監。吉迪恩·萊斯特於2007年7月出任署理藝術總監，與行政總監羅伯特·奧查德一起管理劇團，而布魯斯坦則繼續擔任劇團的創團總監及創作顧問。

美國話劇團致力演出美國新劇，從事音樂、劇場的探索，不懈發掘受人忽略的作品，並重新演繹經典劇作，務求令人耳目一新。1981年，美國話劇團成立了高等戲劇訓練學院，與莫斯科藝術戲劇學校連線，提供世界一流的研究生程度的訓練，包括演技、戲劇指導及專題研究。

劇團引以為榮的，是建立了一個藝術之家，團結了頂尖的劇作家、演員、導演、設計師、技師及行政人員。美國話劇團的美國及世界首演作品眾多，其中作者有唐·迪尼奧，基斯杜化·杜寧、林德·埃克特、伊麗莎伯·埃格洛夫、朱利斯·費花、菲力普·格拉斯、斯圖爾特·格林曼、米蘭·昆德拉、馬克·萊布、戴維·洛奇、大衛·馬密、戴維·拉伯、阿當·拉普、保娜·沃格爾、戴力克·沃爾科特、奈奧米·華萊斯和羅伯特·威爾遜等。

Conference's Outstanding Achievement Award and in May of 2003 it was named one of the top three theatres in the US, by *Time* magazine.

Since 1980 the A.R.T. has performed in 83 cities in 22 states around the US; and worldwide it has performed in 21 cities, in 16 countries, on four continents. It has presented 190 productions, over half of which were premieres of new plays, translations and adaptations.

The A.R.T. was founded in 1980 by Robert Brustein and has been resident for 27 years at Harvard University's Loeb Drama Centre. In August 2002 Robert Woodruff became the A.R.T.'s Artistic Director, the second in the theatre's history. Gideon Lester became Acting Artistic Director in July 2007, joining Executive Director Robert J Orchard as the theatre's management team. Brustein remains with the A.R.T. as Founding Director and Creative Consultant.

The A.R.T. is known for its commitment to new American plays and music/theatre explorations as well as to neglected works of the past and to established classical texts reinterpreted in refreshing new ways. In 1987 the A.R.T. founded the Institute for Advanced Theatre Training, which, in conjunction with the Moscow Art Theatre School, provides world-class graduate-level training in acting, dramaturgy and special studies.

The A.R.T. prides itself on being an artistic home for top-level playwrights, actors, directors, designers, technicians and administrators. Its US and world premieres include works by Don DeLillo, Christopher Durang, Rinde Eckert, Elizabeth Eglhoff, Jules Feiffer, Philip Glass, Stuart Greenman, Milan Kundera, Mark Leib, David Lodge, David Mamet, David Rabe, Adam Rapp, Paula Vogel, Derek Walcott, Naomi Wallace and Robert Wilson.



林德·埃克特  
Rinde Eckert

奧菲爾/音樂及文本  
Orpheus/Music and Text

林德·埃克特是享負盛名的作曲家、作家、導演、歌手及演員。他作曲作詞，並親自演繹自己的長篇作品，在歐美各地巡迴演出。作品包括：《地平綫》（2007年6月在紐約首演）；《上帝創造巨鯨》（2000年5月在紐約首演，獲奧比獎）；《失落在牆上的四首歌》；《托馬斯D的園藝》（1994年歐洲莫伯扎藝術節首演）。

埃克特曾多次為瑪格麗特·詹克斯舞蹈團擔任編劇和作曲家。曾替歌劇撰寫歌詞和演出，包括與作曲家保羅·德里沙合作的《慢火》和與作曲家史提芬·麥基合作的《烏鴉頭》。他也創作純器樂作品，其室樂作品曾在波特蘭、波士頓、紐約演奏。埃克特錄有三張唱片：《尋找回家路》、《Do the Day Over》、《故事來，故事去》。2005年，美國文學藝術學院授予他馬克·布莉茨斯坦紀念獎。

Renowned as a composer, writer, director, singer, actor and movement artist, Rinde Eckert conceives and writes music and libretto and performs his own full-length works that tour extensively in the US and across Europe. Other works include *Horizon* (premiered New York, June 2007); *And God Created Great Whales* (premiered New York, May 2000, winning the Obie Award); *Four Songs Lost in a Wall*; and *The Gardening of Thomas D*, which premiered in Europe at the Maubeuge Festival in 1994.

Eckert has worked extensively as a writer and composer for the Margaret Jenkins Dance Company. He was the librettist/performer for the operas *Slow Fire* with composer Paul Drescher and *Ravenshead* with composer Steven Mackey. As a writer of instrumental music, his chamber works have been performed in Portland, Boston and New York. He has recorded three CDs of songs: *Finding My Way Home*, *Do the Day Over* and *Story In, Story Out*. In 2005 he received the Marc Blitzstein Memorial Award from the American Academy of Arts and Letters.

蘇珊·漢森  
Suzan Hanson

尤麗迪絲  
Eurydice



蘇珊·漢森多才多藝，演出歌劇、戲劇和音樂劇。為美國話劇團演出的角色有：

《奧菲爾X》的尤麗迪絲；菲力普·格拉斯作品《聲之音》的漢娜克；《厄舍府的倒塌》裏的馬德琳。近來作品包括在《齊格飛》和《諸神的黃昏》（達夫版本）中飾演布隆希爾達（匹茲堡歌劇院、長灘歌劇院）。蘇珊·漢森也是多個話劇團和歌劇團的主要演員，如亞利桑那歌劇院、丹佛中心劇院、老環球劇院、佛羅倫斯五月音樂節、馬德里皇家劇院、新以色列歌劇院、美國及意大利的斯波雷特藝術節。漢森在《大師班》的全國巡演中飾莎倫，與菲·丹娜慧飾演的瑪麗亞·卡拉斯演對手戲。她的唱片有《溫柔之鄉》、《山狗傳說》和約翰·凱治作曲的《歐洲歌劇3》。

Suzan Hanson is a versatile performer who combines a career in opera, theatre and music-theatre. For the A.R.T. Hanson has created several roles including Eurydice in *Orpheus X*, Hanako in Philip Glass's *The Sound of a Voice* and Madeline in *The Fall of the House of Usher*. Recent credits elsewhere include Brunnhilde in *Siegfried and Götterdämmerung* for Opera Theatre Pittsburgh and Long Beach Opera. Hanson has also performed lead roles for numerous theatre companies and opera houses including: Arizona Opera, Denver Center Theatre, Old Globe Theatre, Maggio Musicale Fiorentino, Teatro Real Madrid, New Israeli Opera and Spoleto Festivals in the US and Italy. On the national tour of *Master Class*, Hanson played Sharon opposite Faye Dunaway's Maria Callas. Hanson's recordings include *The Tender Land*, *Coyote Tales* and John Cage's *Europa 3*.



約翰．凱利  
John Kelly

約翰/珀塞芬尼  
John/Persephone

約翰．凱利既是表演藝術家，同時也是作家、導演、編舞和視覺藝術家。他參與美國話劇團的演出有：《奧菲爾X》、《迦太基女王：狄多》（2005年艾利奧特．諾頓獎，傑出群角獎）；其他演出有詹姆斯．喬伊斯的《死者》；阿特．斯皮格萊曼的《死亡誘惑》。

凱利創作了三十多部獨腳戲和群戲，兩度榮獲紐約貝絲獎、奧比獎、美國編舞獎，古根漢基金獎學金，2001年加州藝術學院頒發的阿爾伯特舞蹈表演藝術獎。

凱利曾參與羅傑．安德遜《弦上的生命》的唱片製作。而他向瓊妮．米雪兒致敬之作《遍地天堂》，也是納塔莉．默錢特的《奧菲莉亞》巡迴演出的序曲。凱利是拉德克力夫進修學院2004/05年度的研究員。2001年出版自傳《約翰．凱利》。

John Kelly is a performance artist who also works as writer, director, choreographer and visual artist. Acting credits for the A.R.T. include *Orpheus X* and *Dido, Queen of Carthage* (2005 Elliot Norton Award, Outstanding Actor Large Ensemble). Credits elsewhere include James Joyce's *The Dead*, and Art Speigleman's *Drawn To Death*.

Kelly has created over 30 solo and group performance works for which he has received two Bessie Awards, two Obie Awards, the American Choreographer Award, a Guggenheim Fellowship and the 2001 CalArts Alpert Award in Dance/Performance.

He has also collaborated with Laurie Anderson (*Life on a String*) and his Joni Mitchell homage *Paved Paradise*, was the opening act for Natalie Merchant's *Ophelia* tour. He was a 2004/05 Fellow at the Radcliffe Institute for Advanced Study. His autobiography *John Kelly* was published in 2001.

## 羅伯特．伍德拉夫 Robert Woodruff

導演  
Director

羅伯特．伍德拉夫為林肯中心劇院、紐約莎士比亞藝術節、格斯里劇院、馬克．泰帕劇院及古德曼劇院等劇場及藝術節導演超過50部舞台作品。近作有美國話劇團上演拉辛的悲劇《布列塔尼庫斯》（獲2007年艾利奧特．諾頓獎最佳導演及製作獎）；菲力普．格拉斯的歌劇《阿波馬托克斯》。與林德．埃克特合作作品有：《奧菲爾X》（獲2007年普立茲獎亞軍）及改編自《奧德賽》的當代音樂劇《高速公路的尤利西斯》。他率先導演了森．史柏的《被埋葬的孩子》（獲普立茲獎）、《真實的西部》、《飢餓階級的詛咒》。伍德拉夫2007年7月卸任美國話劇團藝術總監，在任期間曾與來自12個國家的藝術家合作創作了35部作品。

Robert Woodruff can put his name to over 50 theatrical productions staged for the Lincoln Center, The New York Shakespeare Festival, The Guthrie Theater, the Mark Taper Forum and the Goodman Theatre. His most recent works include Racine's *Britannicus* at the A.R.T. (2007 Elliot Norton Award for Best Director/Production) and *Appomattox*, an opera by Philip Glass. His work with Rinde Eckert includes *Orpheus X* (runner-up for this year's Pulitzer Prize) and *Highway Ulysses*, a music theatre contemporary rendering of *The Odyssey*. He premiered Sam Shepard's *Buried Child* (Pulitzer Prize), *True West* and *Curse of the Starving Class*. Woodruff was artistic director of the A.R.T. until July 2007, where he produced 35 productions with artists from 12 countries.

## 丹妮斯．瑪麗卡 Denise Marika

錄像及佈景設計  
Video Artist and Set Designer

丹妮斯．瑪麗卡的錄像作品曾在美國及海外地區的美術館、博物館展出，又曾於現代藝術博物館、麻薩諸塞當代藝術博物館、伍斯特藝術博物館及德馬克展覽館舉辦個人作品展。她的錄像裝置作品是羅斯藝術博物館、迪柯多瓦博物館及韋斯曼藝術基金會的收藏展品。瑪麗卡於麻薩諸塞州藝術學院互動媒體工作室任教，並取得洛杉磯加州州立大學藝術碩士學位。

Denise Marika has exhibited her work in galleries and museums across the US and abroad. Her one-person shows have been exhibited at the Museum of Modern Art, Massachusetts Museum of Contemporary Arts, Worcester Art Museum and the Demarco Gallery. Her video installations are in permanent collections at the Rose Art Museum, the DeCordova Museum and the Frederick R Weisman Art Foundation. She is a faculty member at the Massachusetts College of Art in the Studio for Interrelated Media and received her Master of Fine Arts from the University of California, Los Angeles.

## 戴維．津恩 David Zinn

佈景及服裝設計  
Set and Costume Designer

戴維．津恩曾擔任多個美國話劇團作品的佈景及服裝設計，包括：《奴隸島》、《奧菲爾X》、《奧利的牢房》、《高速公路的尤利西斯》。近期參與作品有：《仙樂都》（百老匯）服裝設計；《馴悍記》佈景設計（達拉斯劇院）；埃倫．麥克勞克林改編《俄狄浦斯》一劇的服裝設計（格斯里劇院）；《偉大的上帝》全球首演服裝設計（格瑪格拉斯歌劇院）；韓德爾作品《奧蘭多》的佈景設計（紐約市歌劇院）；《狡猾的小悍婦》（芝加哥歌劇院）；《唐．喬望尼》（聖達菲歌劇院）。

David Zinn has designed sets and costumes for many A.R.T. productions including *Island of Slaves*, *Orpheus X*, *Olly's Prison* and *Highway Ulysses*. Other recent works include costumes for *Xanadu* (Broadway); sets for *The Taming of the Shrew* (Dallas Theater Center); costumes for Ellen McLaughlin's adaptation of *Oedipus* (The Guthrie Theater); costumes for the world premiere of *The Greater God* (Glimmerglass Opera); sets and costumes for Handel's *Orlando* (New York City Opera), *The Cunning Little Vixen* (Lyric Opera of Chicago) and *Don Giovanni* (Santa Fe Opera).



## 基斯杜化．阿克林德 Christopher Akerlind

燈光設計  
Lighting Designer

基斯杜化．阿克林德為美國話劇團設計燈光的作品有：《布列塔尼庫斯》、《奴隸島》、《奧菲爾X》、《奧利的牢房》、《俄狄浦斯》、《凡尼亞舅舅》。其他近期作品包括：《塞維利亞理髮師》（大都會劇院）瑪莎．克拉克的《美好時代》（林肯中心劇院）安妮．博加特的《仲夏夜之夢》。阿克林德擔任聖路易斯歌劇院的燈光設計師達12年。他榮獲奧比獎燈光設計傑出獎，邁克爾．梅里特設計協作獎，並獲紐約劇評家獎、露西爾．絡特爾獎、外圍劇評人獎、東尼獎等多項提名。

Christopher Akerlind's lighting design for the A.R.T. includes *Britannicus*, *Island of Slaves*, *Orpheus X*, *Olly's Prison*, *Oedipus* and *Uncle Vanya*. Other recent productions include *The Barber of Seville* (Metropolitan Opera); Martha Clarke's *Belle Epoch* (Lincoln Center Theater); and Anne Bogart's *A Midsummer Night's Dream*. Akerlind was resident Lighting Designer at the Opera Theater of Saint Louis for 12 years. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design, the Michael Merritt Award for Design and Collaboration and numerous nominations for the Drama Desk, Lucile Lortel, Outer Critics Circle and Tony Awards.

## 戴維．雷米迪奧斯 David Remedios

音響設計  
Sound Designer

戴維．雷米迪奧斯參與了美國話劇團的37部製作，其中包括：《無人地帶》、《布列塔尼庫斯》、《奴隸島》、《奧菲爾X》、《禁止入內》、《奧利的牢房》、《迦太基女王：狄多》、《赦免》、《奧塞羅》、《人和超人》。其他作品包括：《蘇格蘭戲劇》（拉霍亞劇院）《跳》（辛辛那提劇院）《打扮起來！開始瘋狂！》（原創音樂及音響，波士頓劇作家劇院）《夜曲》（紐約戲劇坊）。

憑《沙膽大娘》獲2001年艾利奧特．諾頓獎，並以美國話劇團的《俄狄浦斯》、《六月雪》、《高速公路的尤利西斯》等獲新英倫獨立評論家獎提名。

David Remedios has worked on 37 productions for the A.R.T. including *No Man's Land*, *Britannicus*, *Island of Slaves*, *Orpheus X*, *No Exit*, *Olly's Prison*, *Dido*, *Queen of Carthage*, *Absolution*, *Othello* and *Man and Superman*. Other credits included *The Scottish Play* (La Jolla Playhouse); *Leap* (Cincinnati Playhouse); *Dressed Up! Wiggled Out!* (original music and sound, Boston Playwrights Theater); and *Nocturne* (New York Theater Workshop). He won the 2001 Elliot Norton Award (*Mother Courage and Her Children*) and was nominated for IRNE Awards for the A.R.T.'s *Oedipus*, *Snow in June* and *Highway Ulysses*.

## 艾美．詹姆斯 Amy James

舞台監督  
Stage Manager

艾美．詹姆斯為美國話劇團多部作品當過舞台監督：《布列塔尼庫斯》、《禁止入內》、《卡門》、《亞美利加》、《飛翔的卡拉瑪佐夫兄弟》、《孤單的喬治．歌舒詠》。擔任助理舞台監督的作品有《奧菲爾X》（首演版本）《羅密歐與朱麗葉》、《三姐妹》、《迦太基女王：狄多》、《高速公路的尤利西斯》、《凡尼亞舅舅》等。

Amy James has stage managed numerous productions for the A.R.T. including *Britannicus*, *No Exit*, *Carmen*, *Amerika*, *The Flying Karamazov Brothers*, *George Gershwin Alone*. As Assistant Stage Manager she has worked on *Orpheus X* (original production), *Romeo and Juliet*, *Three Sisters*, *Dido*, *Queen of Carthage*, *Highway Ulysses* and *Uncle Vanya*, to name but a few.





傑夫．利伯曼  
Jeff Lieberman

結他／鍵琴  
Guitars/Keyboard

傑夫．利伯曼曾參與的美國話劇團製作有：《奧菲爾X》和《俄狄浦斯》（結他手及鍵琴手）。他是二人電子組合gloob(ic)的成員，也是全即興五重奏樂隊「十億瓦特」的創隊成員。他曾和阿諾德．德雷伊布拉特、「興奮的弦」樂隊，「加拉克．蒂卡」甘美蘭樂隊合作演奏並錄製作品，在峇里島巡演，2005年在卡內基大廳演出。利伯曼因其音樂上的創意成就，榮獲菲利普．羅維獎。

Jeff Lieberman's credits for the A.R.T. include *Orpheus X* and *Oedipus* (guitars and keyboard). He performs with the electronic duo gloob(ic) and is a founding member of the fully improvisational quintet Gigawatt. He has performed and recorded with Arnold Dreyblatt and the Orchestra of Excited Strings and Gamelan Galak Tika, touring Bali and performing at Carnegie Hall in 2005. Lieberman is the winner of the Philip Lowe award for creative accomplishments in music.

蒂莫西．菲尼  
Timothy Feeney

敲擊  
Percussion



蒂莫西．菲尼與多位即興樂師合作演奏，如「特雷門」電子琴手詹姆斯．柯爾曼、大提琴手兼電子樂師維克．羅林斯、錄音師霍華德．斯特爾澤、薩克斯管手傑克．賴特及ONDA三重奏。他曾在巴爾的摩紅房子、波士頓當代藝術學院、紐黑文12號火房子、紐約「針織廠」音樂俱樂部、布魯克林音樂學院、德國萊比錫布業大廳演奏，並在紐約公共電台和波士頓學院學生電台參與節目廣播。菲尼是康奈爾大學音樂講師及敲擊樂指揮。

Timothy Feeney works with improvising musicians including thereminist James Coleman, cellist/electronic musician Vic Rawlings, tape-deck manipulator Howard Stelzer, saxophonist Jack Wright and the trio ONDA. He has performed at venues such as Baltimore's Red Room, Boston's Institute of Contemporary Art, Firehouse 12 in New Haven, the Knitting Factory in New York, the Brooklyn Academy of Music and the Gewandhaus in Leipzig, Germany. His music has been featured on WNYC and WZBC radio broadcasts. Feeney is a lecturer in music and director of percussion at Cornell University.



布萊克．紐曼  
Blake Newman

低音提琴  
Bass

布萊克．紐曼曾參與的美國話劇團製作有：《俄狄浦斯》（低音提琴手）、《奧菲爾X》（低音提琴手）。他是傑夫．魯賓遜三重奏的低音提琴手，曾與埃米里．巴拉卡、帕特里夏．史密斯、阿斯基阿．圖日、昆西．特魯普合作演奏。與布魯斯．凱茲合作的三年中，巡演加拿大、美國、英國和歐洲的藝術節，2000年錄製了唱片《離地三尺》。

紐曼也和「加拉克．蒂卡」甘美蘭樂隊合作錄製了《狂亂》(2000)，與伊巴謙馬．卡馬拉及塞夫樂隊一起前往塞內加爾巡演。最新唱片《下一個開咪》於2007年發行。同年，為劇作《如果我們生無傷疤》譜曲。

Blake Newman has played the bass with the A.R.T. in *Oedipus* and *Orpheus X*. He is the bassist with the Jeff Robinson Trio and has performed with Amiri Baraka, Patricia Smith, Askia Toure and Quincy Troupe. He spent three years with Bruce Katz, performing on tours and festivals in Canada, Europe, the US and the UK, and recording *Three Feet off the Ground* (2000). He also played with Gamelan Galak Tika, recording *Amok* (2000) and toured Senegal with Ibrahima Camara and Safal. His latest recording *Next On the Mic* was released in 2007. Newman composed the score for the play *As If We Live to Bear No Scars* in 2007.

雲迪．里奇曼  
Wendy Richman

中提琴  
Viola



雲迪．里奇曼曾在歐美各地演奏，因其對新音樂「專注」、「卓越」又「鮮活地道」的詮釋而得到《紐約時報》和《華盛頓郵報》的讚賞。她是國際當代樂團的創團者之一，並定期在紐約和芝加哥演出。里奇曼是波蘭特交響樂團助理首席中提琴手，並參與波士頓現代管弦樂團項目及半徑樂團的演出。她在康奈爾大學演奏及私人授課。

Wendy Richman has played across the US and Europe and has received particular praise from *The New York Times* and *The Washington Post* for her "absorbing," "brilliant," "fresh and idiomatic" interpretations of new music. As a founding member of the International Contemporary Ensemble, she performs regularly in New York and Chicago. She is Assistant Principal Viola of the Portland Symphony Orchestra and plays with the Boston Modern Orchestra Project and Radius Ensemble. Richman performs and teaches privately at Cornell University.

場刊中譯：昌明