



20-24.3.2010

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

演出長約3小時，包括兩節中場休息  
Running time: approximately 3 hours  
with two intervals

- 09 創作及製作 Credits**
- 10 演出 Cast**
- 13 故事大綱 Synopsis**
- 18 背景 Background**
- 29 馬林斯基劇院及格杰夫**  
The Mariinsky Theatre and Valery Gergiev
- 30 馬林斯基芭蕾舞團及尤里·法帝耶夫**  
The Mariinsky Ballet and Yury Fateyev
- 31 馬林斯基樂團及阿雷西·雷尼科夫**  
The Mariinsky Orchestra and Alexei Repnikov
- 32 舞者 The Dancers**
- 34 舞團成員 Company Members**
- 37 樂團成員 Orchestra Members**

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封面照片舞者：阿麗娜·索莫娃  
Dancer in cover photograph: Alina Somova



## 馬林斯基芭蕾舞團 The Mariinsky Ballet

### 《唐吉訶德》

### *Don Quixote* 四幕芭蕾舞劇 Ballet in four acts

音樂 Music	路德維希·明古斯 Ludwig Minkus
編舞 Choreographer	高爾斯基改編，佩蒂巴原作 Alexander Gorsky after Marius Petipa
吉卜賽與東方民俗舞編舞 Gypsy and Oriental Dance Choreographer	妮娜·安尼斯莫瓦 Nina Anisimova
文本 Libretto	佩蒂巴（據塞萬提斯同名小說改編） Marius Petipa based on the novel by Miguel de Cervantes
指揮 Conductor	阿雷西·雷尼科夫 Alexei Repnikov

### 創作及製作 | Creative and Production Team

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佈景設計 Set Designer	亞歷山大·戈洛夫、康斯坦丁·克洛文 Alexander Golovin and Konstantin Korovin
佈景修復 Set Restorer	米凱·希斯里安尼可夫 Mikhail Shishliannikov
服裝設計 Costume Designer	康斯坦丁·克洛文 Konstantin Korovin

聯同 With	馬林斯基樂團 The Mariinsky Orchestra 香港藝術節特約演員 Hong Kong Arts Festival Supernumeraries
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世界首演 World Premiere	1869年12月14日 14 December 1869	莫斯科大劇院 Bolshoi Theatre, Moscow
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#### 高爾斯基改編版 Gorsky's Version

聖彼得堡首演 Premiere in St Petersburg	1902年1月20日 20 January 1902	馬林斯基劇院 Mariinsky Theatre
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### Global Partners of the Mariinsky Theatre



演員 (按演出場次)  
Cast (dates performing)

唐吉訶德 Don Quixote	弗拉德米爾·波諾馬列夫 Vladimir Ponomarev	
桑丘·潘薩 Sancho Panza	史塔尼斯拉夫·波羅夫 Stanislav Burov	
羅倫佐 Lorenzo	安德烈·雅高夫列夫 Andrey Iakovlev	
甘馬察 Gamache	索斯蘭·庫拉耶夫 Soslan Kulaev	
姬翠 Kitri	(20, 22) 阿麗娜·索莫娃 Alina Somova (24) 埃琳娜·葉芙西葉娃 Elena Yevseyeva	(21, 23) 阿娜斯塔西亞·馬特維延科 Anastasia Matvienko
巴茲里奧 Basilio	(20, 22) 弗拉德米爾·殊克拉洛夫 Vladimir Shklyarov (24) 阿雷西·提莫菲耶夫 Alexei Timofeyev	(21, 23) 丹尼斯·馬特維延科 Denis Matvienko
艾思帕達 Espada	卡倫·伊奧阿尼申 Karen Ioanissian	
街頭舞者 Street dancer	(20, 22) 亞歷珊卓·艾奧斯菲迪 Alexandra Iosifidi (23) 達莉亞·瓦斯涅佐娃 Daria Vasnetsova	(21, 24) 塔婭娜·特卡琛科 Tatyana Tkachenko
梅西達斯 Mercedes	(20, 23) 亞歷珊卓·艾奧斯菲迪 Alexandra Iosifidi (24) 波利娜·拉莎蒂娜 Polina Rassadina	(21, 22) Ryu Ji Yeon Ryu Ji Yeon
吉卜賽舞 Gypsy dance	(20, 21, 23) 波利娜·拉莎蒂娜、沙基·康諾尼高 Polina Rassadina, Sergey Kononenk (22) 阿莎莉·索高路娃、沙基·康諾尼高 Alisa Sokolova, Sergey Kononenk (24) Ryu Ji Yeon、沙基·康諾尼高 Ryu Ji Yeon, Sergey Kononenk	
賣花女 Flower girls	尤莉亞·卡森科娃、娜傑達·岡察 Yulia Kasenkova, Nadejda Gonchar	
仙女王后 Queen of Dryads	(20, 22) 達莉亞·瓦斯涅佐娃 Daria Vasnetsova (23) 塔婭娜·特卡琛科 Tatyana Tkachenko	(21, 24) 奧莎娜·史高瑞克 Oksana Skoryk

變奏曲 Variation	(20, 21, 24) 伊莉莎貝塔·舍普拉索娃 Elizaveta Cheprasova (23) 瓦列利婭·瑪天玉 Valerya Martinyuk	(22) 奧莎娜·史高瑞克 Oksana Skoryk
愛 Amour	(20, 21, 24) 瓦列利婭·瑪天玉 Valerya Martinyuk	(22, 23) 伊莉莎貝塔·舍普拉索娃 Elizaveta Cheprasova
方登戈舞 Fandango	(20) Ryu Ji Yeon、卡倫·伊奧阿尼申 Ryu Ji Yeon, Karen Ioanissian (21, 22, 24) 亞歷珊卓·艾奧斯菲迪、卡倫·伊奧阿尼申 Alexandra Iosifidi, Karen Ioanissian (23) Ryu Ji Yeon、卡倫·伊奧阿尼申 Ryu Ji Yeon, Karen Ioanissian	
白馬 Horse	獨領風騷* Turf King*	
馬伏 Groom	駱柏特 Bernd Knorr	

\* 白馬由香港賽馬會屯門公眾騎術學校提供，練馬師：駱柏特。

\* Horse provided by HKJC Tuen Mun Public Riding School, Trainer: Mr Bernd Knorr.

演出陣容或有改動

Please note that the cast is subject to change

加料節目	Festival Plus
<b>21.3.2010 (日) 下午 5:45 – 6:15</b> <b>後台參觀</b> 名額: 30	<b>21.3.2010 (Sun) 5:45 – 6:15pm</b> <b>Backstage Tour</b> No of participants: 30
<b>21.3.2010 (日) 下午6:30 – 7:00</b> <b>演前講座</b> 講者：尤里·法帝耶夫，馬林斯基芭蕾舞團署理總監 名額：50	<b>21.3.2010 (Sun) 6:30 – 7:00pm</b> <b>Pre-Performance Talk</b> Speaker: Yuri Fateyev, Acting Director of The Mariinsky Ballet No of participants: 50
<b>21.3.2010 (日) 中午12:00 – 下午1:00</b> <b>觀摩芭蕾舞團練習</b> 名額：50	<b>21.3.2010 (Sun) 12:00noon –1:00pm</b> <b>Company Open Class</b> No of participants: 50
以上活動均免費入場 地點：香港文化中心大劇院	Free admission for the above activities Venue: Grand Theatre, Hong Kong Cultural Centre
<b>23.3.2010 (二) 下午5:00 – 晚上 6:30</b> <b>芭蕾舞大師班</b> 地點：香港文化中心 大劇院排練室（二） 名額：30 費用：\$200 全部活動均以英語進行	<b>23.3.2010 (Tue) 5:00 – 6:30 pm</b> <b>Ballet Masterclass</b> Venue: Rehearsal Room 2 Grand Theatre, Hong Kong Cultural Centre No of participants: 30 Fee: \$200 All activities are conducted in English
詳情請參閱藝術節加料節目指南，或瀏覽加料節目 網站： <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>

## 序幕

地點為唐吉訶德家中一個房間。讀完一些騎士小說後，唐吉訶德決定動身探險。他要四出捍衛善良正直的人，懲罰罔顧節操之輩。他還想到把僕人桑丘·潘薩找來，讓他作為扈從。

## 第一幕

在巴塞隆拿一家客棧前面，聚集了一群看熱鬧的人。客棧老闆羅倫佐和女兒姬翠也夾雜在人群中。姬翠最擅賣弄風情，而她的理髮師情人巴茲里奧特意來招惹她，對她的朋友故作殷勤。

羅倫佐無意中看見女兒擁吻巴茲里奧，立刻禁止他們繼續來往，他不願女兒嫁給窮光蛋。雖然姬翠懇求父親，說自己如何深愛巴茲里奧，但羅倫佐不為所動，對理髮師下逐客令。這時來了個富有貴族，名叫甘馬察，他一身錦衣、大搖大擺的走進來，眾人見狀都紛紛嘲笑。貴客的到訪，是為向姬翠求婚。羅倫佐自然喜出望外，巴不得攀上這樣出身高貴的女婿。但姬翠一想到跟這樣的人結婚就感到噁心，因此對他非常無禮，客棧老闆見狀大為震怒。

一個街頭舞者到來，人群對他熱烈歡迎。姬翠正熱切等候著名的鬥牛勇士艾思帕達；艾思帕達來了，身邊伴着其他鬥牛士。他們一邊跳舞，一邊揚起斗篷，擺出種種鬥牛英姿。

突然有個長相奇特的人騎馬而來，大家不勝驚異。來者正是唐吉訶德，而桑丘·潘薩則吹起號角，宣佈拉曼察地區的遊俠騎士駕臨。羅倫佐畢恭畢敬上前招待，邀請騎士下馬進食。姑娘則趁機捉弄替主人背負盔甲的胖僕人，讓他蒙

## Prologue

A room in Don Quixote's House. Having read some tales of chivalry, Don Quixote decides to set out in search of adventure, defend virtue and punish those who violate the code of honour. It occurs to him to make his servant Sancho Panza his armour-bearer.

## Act I

In front of Lorenzo's inn in Barcelona, a holiday crowd has gathered. Among the crowd are Kitri, the flirtatious daughter of the innkeeper, and her lover Basilio, the barber, who has come to tease her; Basilio is over-attentive to Kitri's friends.

Lorenzo catches his daughter kissing Basilio and forbids them ever to meet again; he won't have any penniless suitors. In vain Kitri tells her father how much she loves Basilio, but Lorenzo is implacable and turns the barber out of the house. Gamache, a rich and pompous nobleman, walks in, resplendent in his brocaded clothes. The crowd jeers at him. He has come to ask for the hand of the beautiful Kitri. Lorenzo would be delighted to have so highborn a gentleman for a son-in-law, but to Kitri the idea of marrying him is detestable. The innkeeper is shocked at his daughter's impertinent manner towards Gamache.

A street dancer enters, cheered heartily by the crowd. The girl is eagerly awaiting the arrival of Espada, the famous toreador. Espada appears, accompanied by other toreadors. They dance, flourishing their cloaks, enacting scenes from a bullfight.

The people are struck with astonishment at the appearance of an extraordinary-looking horseman. Sancho Panza blows a horn to announce the arrival of the knight-errant of la Mancha. Lorenzo welcomes the traveller courteously and invites him to partake of some refreshment. The girls seize the opportunity to have a bit of fun by playing tricks on the fat armour-bearer. They start a game of blind-



着眼睛玩捉迷藏。其後，可憐的桑丘又成了小夥子的玩物，被他們拋上空中。桑丘大呼求救，唐吉訶德一手大燒叉當矛，一手大碟作盾，趕來解圍。

當唐吉訶德看見姬翠時，不禁為她的美色打動——那不正是他朝思夢想的美人杜茜尼亞嗎？騎士興奮之餘，立即單膝下跪，邀請姬翠與他跳一支小步舞曲。姬翠故意要氣一氣巴茲里奧，大方地答

man's-buff. After that, the poor, harried Sancho becomes sport for the men, who toss him in the air. Sancho screams for help. Don Quixote comes to his rescue, armed with a huge toasting-fork and a plate for a shield.

The knight sees Kitri and is struck by her beauty. Is it not she who has haunted his dreams as the beautiful Dulcinea? In rapture, Don Quixote bends down on one knee and asks her to dance a minuet with him. To annoy Basilio, Kitri graciously accepts



應了騎士的請求，更風情萬種的模仿起貴婦的舉止來。

桑丘趁大家不注意，從廚房偷了一條煎魚，正要溜走時卻給廚工發現，群起追之，把他逮住。

大家亂作一團時，姬翠和巴茲里奧神不知鬼不覺地雙雙溜走了。

## 第二幕

### 第一場

姬翠和巴茲里奧這對戀人逃離了羅倫佐和甘馬察之後，流浪到一個吉卜賽人的營地。吉卜賽人以舞蹈歡迎他們。一個女孩告訴他們，有個奇怪的騎士出現，正是唐吉訶德，他們上前迎接，如見故人。

吉卜賽人邀請唐吉訶德留下來看他們演戲，他卻把假戲當真，手持利刃衝上台去拯救不幸的女主角，破壞了人家的即興演出，嚇得演員和觀眾四散逃命。

之後唐吉訶德看到一座風車，以為那些轉動的風葉就是巨人的手臂，於是向風車進攻。他的衣服被扇葉勾住，整個人給拋到了天上，又摔回地下。

姬翠和巴茲里奧輪流照顧他的傷勢。當夜，他們在吉卜賽人的篷車旁休息。

### 第二場

唐吉訶德給噩夢纏繞，他夢見一頭大蜘蛛從漆黑茂密的森林爬出來。他勇敢地衝向蜘蛛，將之制服。與此同時，森林變成了林中仙女的漂亮王國，其中一個仙女就是姬翠，她化身為唐吉訶德心目中的女皇杜茜尼亞。

the invitation, flirtatiously imitating the manners of a fine lady.

While no one is looking, Sancho steals a fried fish from the kitchen and is about to slip away, but the scullions give chase and catch the thief.

Amidst the general confusion, Kitri and Basilio slip away unobserved.

## Act II

### Scene 1

Fleeing from Lorenzo and Gamache, the two lovers, Kitri and Basilio, wander into a Gypsy camp. The Gypsies dance for their guests. A girl informs them of the approach of a queer-looking horseman — it is Don Quixote. Basilio and Kitri greet him like old friends.

The Gypsies invite Don Quixote to attend a play they are about to perform. He takes what is happening on stage to be reality, and rushes, sword in hand, to rescue the unhappy heroine; the improvised theatre is destroyed. The frightened actors and spectators scatter in all directions.

The turning sails of a windmill then catch Don Quixote's eye. They are the arms of giants!

Don Quixote attacks the windmill. His clothes get caught on a sail and he is first swung up into the air, then hurled to the ground.

Kitri and Basilio attend to his injuries. They spend the rest of the night resting by the Gypsies' caravan.

### Scene 2

Don Quixote is tormented by a nightmare. In his sleep, he sees a huge spider crawl out of a dark, dense forest. The knight boldly attacks the monster and overpowers it. At the same moment, the forest is transformed into the beautiful Kingdom of the Dryads. Among them is Kitri, who has assumed the form of Dulcinea, the queen of his heart.

愛神丘比特向仙女王后引見唐吉訶德，眾仙女都感激他從蜘蛛怪魔掌救出大家，特為救命恩人起舞。

### 第三場

破曉時分，姬翠和巴茲里奧剛剛醒來，發覺羅倫佐和甘馬察正在逼近，慌忙逃跑。他們的守護人唐吉訶德故意指錯路來誤導兩名追蹤者，誰知桑丘竟來糾正主人的「錯誤」，於是這場追逐繼續。

Cupid presents Don Quixote to the Queen of the Dryads. The nymphs are grateful to him for rescuing them from the power of the monster, and dance for their deliverer.

### Scene 3

Morning breaks and Kitri and Basilio wake up only just in time, for Lorenzo and Gamache are close upon them. The lovers flee. Don Quixote, their protector, sends Lorenzo and Gamache on a false trail, but Sancho Panza corrects his master's "mistake". The chase goes on.



### 第三幕

人們在一個旅館聚集，準備歡慶節日。姬翠和巴茲里奧擺脫了羅倫佐和甘馬的追蹤，也來到這兒與大夥兒一起玩樂。鬥牛勇士和舞者梅西達斯進場，群眾

### Act III

People are gathering for a fiesta at an inn. Kitri and Basilio, having given Lorenzo and Gamache the slip, have also come here to take part in the merrymaking. The toreador and Mercedes the dancer enter, hailed heartily by the crowd. The



熱烈歡迎。旅館掌櫃警告姬翠，她父親馬上就要找上來了。她來不及逃跑，給父親捉個正着。父親拉她去見甘馬察，說要替他們主婚，甘馬察在姬翠跟前跪下。

巴茲里奧見狀，拿起刀向自己猛刺，隨後倒地不起。姬翠衝上前，馬上察覺他是在使詐，於是將計就計，央求唐吉訶德去說服自己的父親，求他了卻巴茲里奧的心願：在死前讓他倆的愛情獲得祝福。既然巴茲里奧已命在旦夕，何不給他一點最後安慰？

甘馬察提出抗議，卻被人粗暴地趕了出去。在唐吉訶德熱切的懇求下，羅倫佐終於祝福了這對戀人。這時候巴茲里奧馬上跳起身來，向大感錯愕的羅倫佐吻了一下。旅館內的狂歡一直延續到深夜。

#### 第四幕

羅倫佐得到眾多幫工、女傭和姬翠朋友之助，婚宴準備進行得如火如荼。唐吉訶德成為座上客，他撮合的一對快樂有情人為他翩翩起舞。他為新人祝福，然後兩主僕又踏上旅途，尋找新的冒險。

innkeeper warns Kitri of her father's approach; Kitri tries to escape, but her father overtakes her and drags her to Gamache to give them his parental blessing at their betrothal. Gamache kneels before Kitri.



弗拉德米爾·殊克拉洛夫飾演巴茲里奧  
Vladimir Shklyarov as Basilio

Basilio, seeing this, stabs himself and falls to the ground. Kitri rushes to him. She guesses at once that he is pretending, but slyly begs Don Quixote to go to Lorenzo and persuade him to grant Basilio's dying wish — to give their love his blessing. Basilio is sure to die. Why not ease his last moments?

Gamache protests, but is driven out unceremoniously. At Don Quixote's earnest entreaty, Lorenzo blesses the lovers. The very next instant, Basilio jumps to his feet and kisses the astounded Lorenzo. The merrymaking at the inn continues late into the night.

#### Act IV

Lorenzo, assisted by the scullions, the maidservants and Kitri's friends, is putting the final touches to the wedding feast. Don Quixote is the guest of honour. The happy lovers dance for him. Wishing the newly-weds every happiness, the knight-errant departs in search of new adventures.

# 唐吉訶德

## DON QUIXOTE

文：羅佳娜

《唐吉訶德》是芭蕾舞中的奇葩，無論普羅大眾還是資深愛好者，都同樣難以抗拒。舞作採用路德維希·明古斯極具魅力的音樂，配上西班牙式理想生活的歡聲笑語，以生動的角色和貫穿始終的幽默感，在過去的140年間為廣大觀眾帶來歡樂。不僅如此，《唐吉訶德》還是全方位展示古典芭蕾的絕佳作品，從眾仙女正統、純潔、典雅的舞段，到狂放熱情的民族舞蹈，精湛的技巧令人目不暇給。最後一幕的雙人舞更是精采絕倫，成為最受歡迎的芭蕾舞選段。

塞萬提斯的著作《唐吉訶德》，催生了無數相關芭蕾舞作品，從1740年維也納上演的伊貝丁版本，到1965年在紐約上演的較為現代的巴蘭欽版。但最權威的版本應是兩位偉大編舞家：佩蒂巴（1818-1910）和高爾斯基（1871-1924）的作品。

佩蒂巴無疑是史上最具影響力的古典芭蕾舞編舞家和芭蕾教練。古典芭蕾舞傳承下來的精髓大可歸功於他：《天鵝湖》、《睡美人》、浪漫主義舞作《吉賽爾》和《歌碧莉亞》的權威版本，這些作品都出自他手。大師逝世百餘年後，其作品還在被不停搬演，影響着一代又一代的編舞。

佩蒂巴生於法國，他跟隨身為知名芭蕾舞教練的父親的腳步，也成為成功舞者。1847年，他移居聖彼得堡，出任帝國（今馬林斯基）芭蕾舞團首席

Text: Natasha Rogai

*Don Quixote* is ballet at its most spectacular, as accessible to the general public as it is satisfying for aficionados. Set to an irresistible score by Ludwig Minkus and filled with the sunshine of an idealised Spain, its lively characters and universal humour have been entertaining audiences for 140 years. It is also a show-case for all aspects of classical ballet — dazzling technical virtuosity from the principals; pure, noble style in the Dryad sequence and tempestuous character dances. The electrifying final act *pas de deux* is the most performed gala piece in ballet.

Miguel Cervantes' great novel *Don Quixote de la Mancha* inspired numerous ballets, from Franz Hilverding's production in Vienna in 1740 to George Balanchine's modern treatment for the New York City Ballet in 1965. However, the definitive version stems from the work of two master choreographers — Marius Petipa (1818 – 1910) and Alexander Gorsky (1871–1924).

Petipa is without doubt the most influential classical choreographer and balletmaster of all time. It is to him that we owe the cream of the classical heritage — masterpieces like *Swan Lake* and *The Sleeping Beauty*, definitive versions of Romantic ballets like *Giselle* and *Coppelia*. His work continues to be performed a hundred years after his death, and continues to influence new generations of choreographers.

Born in France, Petipa was the son of a well-known balletmaster and followed in his father's footsteps. He became a successful dancer and in 1847 moved to St Petersburg as *premier danseur* of the Imperial (now Mariinsky) Ballet. In addition to dancing, Petipa had been choreographing since his early



阿麗娜·索莫娃飾演姬翠 Alina Somova as Kitri

舞者。除了跳舞，佩蒂巴早在20歲出頭時就開始編舞。在聖彼得堡時他擔任偉大的編曲家朱爾斯·佩羅特的助理，隨後於1855年開始獨立編排芭蕾舞，1858年成為舞團第二舞蹈教練。

1869年，佩蒂巴獲委成為帝國歌劇院的首席芭蕾舞教練。同年，他為莫斯科大劇院芭蕾舞團創作了自己首齣代表作《唐吉訶德》。兩年後，他針對帝國芭蕾舞團改編了此作，將喜劇和戲劇化的部份拋光改善，以滿足聖彼得堡觀眾更

20s。In St Petersburg he worked as assistant to the great choreographer Jules Perrot, then began to create his own ballets from 1855 onwards, becoming Second Balletmaster in 1858.

In 1869 Petipa was appointed First Balletmaster of the imperial theatres and later that year created his first undisputed masterpiece, *Don Quixote* for the Bolshoi Ballet in Moscow. Two years later he revised it for the Imperial Ballet, refining the comic and theatrical elements for the more sophisticated St Petersburg audience and ushering in the golden age of 19th century ballet.

為精緻的品味。此作標誌了十九世紀芭蕾舞黃金盛世的開始。

諷刺的是，使佩蒂巴成為「俄國芭蕾舞沙皇」的是《唐吉訶德》，使他失去這地位的也是此作。晚年時，佩蒂巴創作的作品依然優秀，但帝國劇院的管理層認為是時候注入新鮮血液，就在1900年委任年僅29歲的高爾斯基為莫斯科大劇院芭蕾舞團創作新版《唐吉訶德》。1902年，高爾斯基獲委為帝國芭蕾舞團重新搬演《唐吉訶德》。

高爾斯基生於聖彼得堡，曾在佩蒂巴門下學習，並任帝國芭蕾舞團的首席舞者。但他受到鄧肯、史坦尼斯拉夫斯基等藝術家的影響，對芭蕾舞有嶄新取態：他更注重舞蹈敘述及戲劇方面，而不是場面和高難度技巧。

高爾斯基版的《唐吉訶德》部份採用了佩蒂巴的編舞，但減少了不必要的情節，加入了新的舞段，又採用了更自然主義的表演方法。1902年的公演陣容包括史上最傑出芭蕾舞者，如瑪蒂爾德·克舍辛斯卡雅、恩里科·切凱蒂、塔瑪拉·卡莎維娜和安娜·帕芙洛娃；還為女主角增設了兩個變奏曲舞段，由里卡爾多·德里戈作曲，後成為本舞劇最精采的段落之一。

對於高爾斯基的改動，時年82的佩蒂巴大為光火。傳言說，他在某次彩排時喊道：「告訴那個小子，我還沒入土呢！」但高爾斯基的作品不僅大獲成功，更成為舞團常演節目。現在，世界各地演出的《唐吉訶德》都是基於他的版本，今晚的演出也如是。

Ironically, while *Don Quixote* had marked the beginning of Petipa's reign as Tsar of Russian ballet, it was also to mark the end of it. Although he was still producing exceptional work in his old age, the management of the imperial theatres felt it was time he made way for new blood. In 1900 the 29 year-old Alexander Gorsky was commissioned to create a new version of *Don Quixote* for the Bolshoi and in 1902 was asked to re-stage it for the Imperial Ballet.

Born near St Petersburg, Gorsky had studied under Petipa and been a premier danseur at the Imperial Ballet. However, influenced by the ideas of artists like Isadora Duncan and Konstantin Stanislavsky, he took a fresh approach to ballet which focused more on the narrative and dramatic aspects, less on spectacle and technical bravura.

His *Don Quixote* used parts of Petipa's choreography but added new dances, cut material extraneous to the plot and introduced more naturalistic acting. The 1902 production boasted some of ballet's most legendary names — among them Mathilde Kschessinskaya, Enrico Cecchetti, Tamara Karsavina and Anna Pavlova — and included two new variations for the heroine to music by Riccardo Drigo which have become highlights of the ballet.

The 82 year-old Petipa was incensed by the changes — he is said to have shouted during rehearsals “Someone tell that young man that I am not yet dead!” — but Gorsky's production was a triumph and became a staple of the repertoire. It remains in essence the version performed worldwide today and the one the audience will see tonight.

## 馬林斯基劇院 The Mariinsky Theatre

馬林斯基劇院是俄羅斯歷史最悠久的歌劇院，也是聖彼得堡最重要的象徵及標誌。自成立始，馬林斯基便以其歌劇團、芭蕾舞團及交響樂團聞名國際。

馬林斯基劇院，是按亞歷山大二世妻子瑪利亞·亞歷山德羅娜的名字而取名。於1860年10月2日啟用，上演的是葛令卡的《為沙皇獻身》。但馬林斯基歌劇院及芭蕾舞團則於聖彼得堡出現得更早。其歷史可上溯至1793年，俄國女皇凱瑟琳二世下旨於聖彼得堡成立一個俄羅斯歌劇和芭蕾舞團。

The Mariinsky Theatre is the oldest musical theatre in Russia, and one of its most important emblems, embodying the legends and spirit of St Petersburg. Since it was founded, its international glory has been based on three elements: the opera company, the ballet company and the symphony orchestra.

The Mariinsky Theatre, named after Empress Maria Alexandrovna, the wife of Alexander II, was opened on 2 October 1860 with a performance of Mikhail Glinka's opera *A Life for the Tsar*. But the opera and ballet company however, appeared in St Petersburg much earlier. Its history dates back to 1783, when Empress Catherine II issued an "imperial decree" establishing a Russian opera and ballet company in St Petersburg.

### 維萊里·格杰夫 Valery Gergiev

藝術總監及劇院總監  
Artistic and General Director



格杰夫是當今世界上最傑出的指揮家之一，獲獎無數。他開創了多個國際音樂節，包括荷蘭鹿特丹愛樂樂團格杰夫音樂節、莫斯科復活節音樂節及聖彼得堡「白夜之星音樂節」。1988年格杰夫成為馬林斯基劇院的首席指揮及藝術總監，並於1996年起出任劇院總監。格杰夫在馬林斯基劇院培養了無數歌劇明星，並且是馬林斯基青年歌唱家學院、馬林斯基劇院青年管弦樂團以及另外幾個器樂團的幕後推動者。大師的努力獲得了回報，2006年，馬林斯基劇院音樂廳建成，大大增加了歌劇和交響樂的演出能力。馬林斯基劇院結合一個歌劇團、一個芭蕾舞團、數個管弦樂團、一個合唱團、數個器樂團及青年歌唱家學院，在全世界也可謂絕無僅有。

2009年5月，格杰夫獲頒英國皇家愛樂協會「年度指揮獎」。

Valery Gergiev is one of the finest conductors in the world, having received numerous awards and prizes. He is the initiator of many international festivals including the Rotterdam Philharmonic — Gergiev Festival (the Netherlands), the Moscow Easter Festival and the Stars of the White Nights (St Petersburg).

Gergiev became Chief Conductor and Artistic Director of the Mariinsky in 1988 and General Director in 1996. At the Mariinsky Theatre, he has nurtured a plethora of international star singers, and he had the initiative to establish the Mariinsky Academy of Young Singers, the Mariinsky Theatre Youth Orchestra and several instrumental ensembles. 2006 saw the maestro's efforts rewarded with the construction of the Concert Hall of the Mariinsky Theatre. The combination of opera and ballet companies, several orchestras, a chorus, instrumental ensembles and the Academy for Young Singers in one theatre is truly unique.

In May 2009 Valery Gergiev received the Conductor of the Year prize from the British Royal Philharmonic Society.



## 馬林斯基芭蕾舞團 The Mariinsky Ballet

馬林斯基芭蕾舞團培養過許多傑出芭蕾舞家，有巴甫洛娃、尼金斯基、烏蘭諾娃、雷里耶夫、巴里殊尼哥夫等。舞團的芭蕾舞編舞大師佩蒂巴、福金和巴蘭欽，對芭蕾舞的發展均有重大的貢獻。

劇院總監格杰夫上任以來，劇院的歷史進入了一段創造力興旺的時期，一面重新挖掘該劇院的歷史根源，同時也一面開創新領域。劇院的芭蕾舞團於1989年出現了重大革新，首次上演了巴蘭欽的作品，巴蘭欽的事業就是在聖彼得堡展開的。過去十年，劇院的常設舞蹈劇目已增添了許多二十和二十一世紀重要編舞家的創作，如肯尼夫·麥美倫、哈拉德·蘭達、約翰·紐邁爾、威廉·科西和皮埃爾·拉考特等的作品。今天，舞團的劇目更包羅了當代芭蕾舞的所有種類，從巴蘭欽的新古典主義到威廉·科西的激進製作。舞團大量地投入人力物力，重排佩蒂巴的名劇《睡美人》、《舞姬》和《甦醒的芙蘿拉》，在國際上獲如潮好評。2001年2月，舞團更創辦了馬林斯基國際芭蕾舞節。

The Mariinsky Ballet has produced many great ballet artistes: Anna Pavlova, Vaslav Nijinsky, Galina Ulanova, Rudolf Nureyev and Mikhail Baryshnikov. The Theatre's balletmasters Marius Petipa, Michel Fokine and George Balanchine have played a very important role in the development of ballet. With the arrival of Valery Gergiev, the theatre entered a phase of creative development, striving towards new horizons while at the same time returning to the Mariinsky Theatre's historic roots. Revolutionary changes came to the Theatre's Ballet Company. In 1989, for the first time the Mariinsky Ballet staged works by Balanchine, who began his career in St Petersburg. In the last decade the theatre's repertoire has expanded to include works by leading 20th and early 21st century choreographers, among them Kenneth MacMillan, Harald Lander, John Neumeier, William Forsythe, and Pierre Lacotte. Today the ballet repertoire covers the full spectrum of contemporary dance, from Balanchine's neoclassicism to Forsythe's radical productions.

The Ballet has also invested much effort in reviving Marius Petipa's *The Sleeping Beauty*, *La Bayadère* and *Le Réveil de Flore*, which have received great acclaim from the international press. February 2001 saw the first Mariinsky International Ballet Festival.

### 尤里·法帝耶夫 Yury Fateyev

署理總監  
Acting Director

法帝耶夫生於列寧格勒，1982年於瓦加諾娃舞蹈學校畢業，同年加入馬林斯基（基洛夫）劇團芭蕾舞團。2003年始任舞團教練，曾導演巴蘭欽、克里斯托夫·威爾頓、威廉·科西等作品首演。

法帝耶夫除了任倫敦皇家芭蕾舞團及莫斯科大劇院的客席指導，還曾任教於瑞典皇家芭蕾舞團及美國太平洋西北芭蕾舞團。2008年起，法帝耶夫出任馬林斯基劇院芭蕾舞團的署理總監。

Born in Leningrad, Yury Fateyev graduated from the Vaganova Choreographic School in 1982, and joined the Mariinsky (Kirov) Ballet the same year. Since 2003 he has been the Ballet's coach and has directed premieres of productions by George Balanchine, William Forsythe, Christopher Wheeldon and others.

Fateyev has been a guest instructor at the Royal Ballet in London and the Bolshoi Theatre in Moscow, and has also taught at the Swedish Royal Ballet and the Pacific Northwest Ballet in the US. Since 2008 Fateyev has been Acting Director of the Mariinsky Ballet.



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## 馬林斯基樂團 The Mariinsky Orchestra

馬林斯基樂團已有二百餘年歷史，是俄國歷史最悠久的樂團之一，前身是聖彼得堡皇家歌劇院的首個管弦樂團。大量十九及二十世紀的俄國歌劇及芭蕾舞巨作，都是在馬林斯基樂團首演。

數百年來，樂團吸引了眾多傑出指揮家及作曲家：貝遼士、華格納、柴可夫斯基、馬勒、拉赫曼尼諾夫及西貝流士都曾與樂團合作。上世紀下半葉，聖彼得堡指揮學院的傳統在各任藝術總監的細心保護下得到了傳承，他們分別是格里庫洛夫、西梅奧諾夫、特米卡諾夫和1988年上任的格杰夫。

在格杰夫的指揮棒下，馬林斯基樂團不僅成為頂尖歌劇院和芭蕾舞團樂隊，更是交響樂團的世界級領軍人物。2006年12月，在格杰夫帶領下，樂團巡演世界各大城市及俄、美高校，舉辦了一系列蕭斯達高維契專題演出。2008年，根據歐、美、亞洲權威樂評雜誌的調查，馬林斯基劇院交響樂團獲12月刊的《留聲機》雜誌評為全球20大交響樂團，名列上榜的三個俄羅斯交響樂團之首。

2009年五月，馬林斯基建立自己的唱片品牌。

The Mariinsky Orchestra is over 200 years old. It is one of the oldest orchestras in Russia and has the honour of being the first ensemble to perform many Russian opera and ballet masterpieces of the 19th and 20th centuries.

The Mariinsky Orchestra has always attracted brilliant conductors and composers, including Hector Berlioz, Richard Wagner, Pyotr Tchaikovsky, Gustav Mahler, Sergei Rakhmaninov and Jean Sibelius. In the latter half of the last century the great traditions of the St Petersburg school of conducting were tenderly nurtured by Eduard Grikurov, Konstantin Simeonov, Yuri Temirkanov and Valery Gergiev, who was appointed Principal Conductor in 1988.

Under the baton of Maestro Gergiev, the Mariinsky Orchestra has emerged not just as one of the world's greatest opera and ballet ensembles, but as a leading symphony orchestra as well. In December 2006 Gergiev and the orchestra completed a world series of *All Shostakovich Symphonies*. In 2008, according to results of a survey of leading music critics from major publications in America, Asia and Europe, the Mariinsky Orchestra was included in the list of the top 20 ensembles of the world as published in the December issue of *Gramophone*. Of the three Russian orchestras on the list, the Mariinsky Orchestra was rated the highest.

In May 2009, the Mariinsky label was launched.

### 阿雷西·雷尼科夫 Alexei Repnikov

指揮  
Conductor



雷尼科夫在聖彼得堡國立音樂學院畢業，主修長號，師從波里斯·維諾格多夫和蘇瑪金教授。1991年任馬林斯基現場伴奏樂團樂手，1996正式加盟樂團，並於2007起出任馬林斯基現場伴奏樂團指揮。雷尼科夫獲格杰夫邀請，首度與馬林斯基樂團合作，指揮唐文納·潘杜斯基版本的芭蕾舞《春之祭》和《魔法火桃》。雷尼科夫為馬林斯基國際藝術節籌備銅管樂之夜，2008年3月首次舉行。

Alexei Repnikov graduated from the St Petersburg State Rimsky-Korsakov Conservatoire. He joined the Mariinsky Theatre as a Stage Orchestra Musician in 1991, entering the Orchestra in 1996. He became Conductor of the Mariinsky Theatre Stage Orchestra in 2007. Valery Gergiev invited him to conduct Don Venen Pandoursky's versions of the ballets *Le sacre du printemps* and *The Magic Nut*, which marked Repnikov's conducting debut with the Mariinsky Orchestra. Repnikov founded the Brass Evenings at the Mariinsky International Festival, first run in March 2008.

## 阿麗娜·索莫娃 Alina Somova

姬翠 (20, 22)  
Kitri (20, 22)



索莫娃生於聖彼得堡，2003年於瓦加諾娃芭蕾舞學校畢業，師從柳德米拉·薩芙洛諾娃，2003年加入馬林斯基芭蕾舞團，並在一年後升為獨舞。

索莫娃在2002年聖彼得堡瓦加諾娃-普列克斯國際芭蕾舞大賽中獲得殊榮，並在舞團所有主要巡演中飾演主角，足跡遍佈西歐、北美、日本及中國。

Born in St Petersburg, Alina Somova joined the Mariinsky Ballet after graduating from the Vaganova Academy of Russian Ballet in 2003. She was promoted to soloist one year later.

Somova was prize-winner at the Vaganova-Prix International Ballet Competition held in St Petersburg in 2002. She dances the lead role in all major ballets and joins all of the Ballet tours, performing in the great ballet theatres of Western Europe, the US, Canada, Japan and China.



## 弗拉德米爾·殊克拉洛夫 Vladimir Shklyarov

巴茲里奧 (20, 22)  
Basilio (20, 22)

殊克拉洛夫生於列寧格勒，2003年於瓦加諾娃芭蕾舞學校畢業，同年加入馬林斯基劇院，2007年升為獨舞員。

2002年，殊克拉洛夫在聖彼得堡瓦加諾娃-普列克斯國際芭蕾舞大賽中奪冠；2006年《芭蕾》雜誌授予他新星類別最佳舞蹈精神獎。此外，他還在意大利舞蹈藝術節獲年度里奧尼德·米阿仙國際大獎，及在2008年獲傑尼亞·馬林斯基新星獎。在《仙凡之戀》、《吉賽爾》、《水妖》、《睡美人》及《胡桃夾子》等作品中，殊克拉洛夫均任主角。

Born in Leningrad, Vladimir Shklyarov graduated from the Vaganova Academy of Russian Ballet in 2003. He joined the Mariinsky Ballet the same year and was made soloist in 2007.

Shklyarov was the winner of the 2002 Vaganova-Prix International Competition in St Petersburg and is the recipient of Ballet magazine's Spirit of Dance prize in the Rising Star category, the annual Leonid Myasin international prize for the Art of Dance held in Italy and the Zegna-Mariinsky New Talent Awards grant in 2008. Shklyarov has performed all the major roles in productions like *La Sylphide*, *Giselle*, *Ondine*, *The Sleeping Beauty* and *The Nutcracker*.

## 阿娜斯塔西亞·馬特維延科 Anastasia Matvienko

姬翠 (21, 23)  
Kitri (21, 23)



馬特維延科生於烏克蘭，2001年於基輔國立舞蹈學院畢業後，加入舒夫真高國家歌劇及芭蕾舞團。獲得的獎項有：第四屆國際賽吉·里法比賽銀牌（2002）、瓦爾納國際芭蕾舞大賽最佳雙人舞及最佳傳媒獎（2004）及第十屆莫斯科國際芭蕾舞及編舞大賽金牌（2005）。2007年起任馬林斯基劇院首席女芭蕾舞舞者。

Ukraine-born Anastasia Matvienko joined the Shevchenko National Academic Theatre of Opera and Ballet after graduating from the Kiev State Choreography School in 2001. She has won numerous awards, including the silver medal at the 4th International Serge Lifar Competition (2002); the best duet prize and Press Jury first prize at the International Ballet Competition in Varna (2004) and the gold medal at the 10th Moscow International Ballet and Choreography Competition (2005). Since 2007 she has been a prima ballerina at the Mariinsky Ballet.



丹尼斯·馬特維延科  
Denis Matvienko

巴茲里奧 (21, 23)  
Basilio (21, 23)

丹尼斯·馬特維延科生於烏克蘭那普佩脫斯基，就讀基輔國立舞蹈學院，師從瓦列里·帕瑟高夫。與畢業班同學一同在烏克蘭國家歌劇院首次登台，隨後加入舒夫真高國家歌劇及芭蕾舞團，任獨舞員。2001年為馬林斯基劇院短暫擔任首席獨舞員，2003年加入烏克蘭國家歌劇及芭蕾舞團並出任首席舞蹈員。

Born in Dnepropetrovsk in the Ukraine, Denis Matvienko attended the Kiev State School of Dance under Valery Parsegov. After making his debut at the National Opera of Ukraine as part of the graduating class, he joined the National Academic Shevchenko Opera and Ballet Theatre as a soloist. In 2001 Matvienko had a brief stint as first soloist with the Mariinsky Ballet, joining the Ukrainian National Theatre of Opera and Ballet as Principal Dancer in 2003.

埃琳娜·葉芙西葉娃  
Elena Yevseyeva

姬翠 (24)  
Kitri (24)



埃琳娜·葉芙西葉娃生於伊熱夫斯克，2001年於瓦加諾娃芭蕾舞學院畢業。2001至2008年於米哈伊洛夫斯基劇院任獨舞員，演出包括《胡桃夾子》、《睡美人》、《吉塞爾》及《天鵝湖》。葉芙西葉娃於2008年加入馬林斯基芭蕾舞團，參與所有主要演出。

2009年，葉芙西葉娃於首爾舉行的國際芭蕾舞比賽奪得冠軍。

Elena Yevseyeva was born in Izhevsk. In 2001 she graduated from the Vaganova Academy of Russian Ballet. From 2001 to 2008 she was a soloist with the Mikhailovsky Theatre. Some of the ballets she has performed in include *The Nutcracker*, *The Sleeping Beauty*, *Giselle* and *Swan Lake*. Yevseyeva joined the Mariinsky Ballet in 2008 and has performed in all their major productions. In 2009 she won first prize at the international ballet competition in Seoul.



阿雷西·提莫菲耶夫  
Alexei Timofeyev

巴茲里奧 (24)  
Basilio (24)

阿雷西·提莫菲耶夫2004年於瓦加諾娃芭蕾舞學校畢業，隨後加入馬林斯基劇院。他的常演舞目有《仙凡之戀》、《舞姬》、《睡美人》、《天鵝湖》、巴蘭欽的《C大調交響曲》、《水妖》及《仙履奇緣》。

Born in Leningrad, Alexei Timofeyev graduated from the Vaganova Academy of Russian Ballet in 2004 and joined the Mariinsky Ballet. His repertoire includes *La Sylphide*, *La Bayadère*, *The Sleeping Beauty*, *Swan Lake*, Balanchine's *Symphony in C*, *Ondine* and *Cinderella*.

場刊中譯：曾逸林

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馬林斯基劇院藝術總監及劇院總監  
Artistic Director and Director of Mariinsky Theatre

維萊里·格杰夫  
Valery Gergiev

# 馬林斯基芭蕾舞團

## THE MARIINSKY BALLET

署理總監  
Acting Director

尤里·法帝耶夫  
Yuri Fateyev

### 芭蕾舞導師 Balletmasters

Redjep Avdyev  
Elena Evteeva  
Gabriella Komleva  
Liubo Kunakova  
Galina Kekisheva

### 芭蕾舞教師 Ballet Teachers

Dmitry Korneev  
Igor Petrov  
Elena Vorontsova  
Elvira Tarasova  
Tatiana Berezhnaya

### 副署理芭蕾舞總監 Vice Acting Ballet Director

Tatyana Bessarabova

### 指揮 Conductor

Alexei Repnikov

### 舞者 Dancers

#### 女獨舞員 Female Soloists

Alina Somova  
Anastasia Matvienko  
Yevgenia Obraztsova  
Tatyana Tkachenko  
Nadejda Gonchar  
Alexandra Iosifidi  
Yulia Kasenkova  
Elena Yevseyeva

### 助理署理芭蕾舞總監 Assistant Acting Ballet Director

Sofya Yadchenko

### 舞台監督 Stage Manager

Irina Suvorova

### 助理舞台監督 Assistant Stage Manager

Elena Serapina

### 鋼琴師 Pianists

Alexandra Zhilina  
Merkulova Natalya  
Lidia Zrereva

### 醫生 Doctor

Turbin Mikhail

### 按摩師 Masseur

Kharlanova Zoya  
Tatiana Nazarycheva

### 男獨舞員 Male Soloists

Denis Matvienko  
Vladimir Shklyarov  
Andrey Batalov  
Vladimir Ponomarev  
Andrey Iakovlev  
Alexei Timofeev



### 女群舞員 Female Corps de Ballet

Maria Adjamova  
Elena Androsova  
Elmira Bagautdinova  
Olga Balinskaya  
Nadejda Batoeva  
Daria Vasnetosva  
Natalya Dzevulskaia  
Nadejda Demakova  
Evgenya Emelyanova  
Valerya Zhuravleva  
Darina Zarubskaya  
Marina Zolotova  
Lidia Karpukhina  
Anastasia Kiru  
Irina Kuznetsova  
Maria Lebedeva  
Lilya Lischyuk  
Valerya Martinyuk  
Irina Prokofyeva  
Anastasia Petushkova  
Polina Rassadina  
Oksana Skoryk  
Diana Smirnova  
Alisa Sokolova  
Ryu Ji Yeon  
Tatyana Tiliguzova  
Tatiana Urvantseva  
Svetlana Khrebtova  
Elizaveta Cheprasova  
Natalya Sharapova  
Olga Belik

### 男群舞員 Male Corps de Ballet

Alexey Bazhitov  
Vadim Belyaev  
Anton Boitsov  
Stanislav Burov  
Eduard Gusev  
Karen Ioanissian  
Alexander Klimov  
Valery Konkov  
Alexander Kulikov  
Alexander Kurkov  
Sergey Kononenko  
Fedor Lopukhov  
Maksim Lynda  
Kirill Leontyev  
Nikolay Naumov  
Alexander Neff  
Igor Nikitin  
Novfel Niyazov  
Ilya Petrov  
Grigory Popov  
Egor Saffin  
Ivan Sitnikov  
Dmitry Solovey  
Andrey Ushakov  
Dmitry Sharapov

### 香港藝術節特約演員 Hong Kong Arts Festival Supernumeraries

Joe Chan  
Chan Yi-man  
Josephine Cheung  
Keene Chung  
Fung Hiu-ying

Tiffany Constance Fung  
Boniface Ho  
Cliff Ho  
Tam Wing-pong  
Vincent Wong

# 馬林斯基樂團

## THE MARIINSKY ORCHESTRA

### 第一小提琴 First Violin

Liudmila Chaykovskaya  
 Khristian Artamonov  
 Alexander Shirokov  
 Leonid Kirichenko  
 Artur Dzhavadyan  
 Sergey Gavrikov  
 Ildar Gatov  
 Irina Sukhorukova  
 Victor Zaytsev  
 Marina Serebro  
 Anna Vinogradskaya  
 Kirill Murashko

### 第二小提琴 Second Violin

Zhanna Abdulaeva  
 Andrey Tyan  
 Svetlana Zhuravkova  
 Marchel Bezhenaru  
 Alexander Vasiliev  
 Liubov Gavrikova  
 Mikhail Zagorodnyuk  
 M Lavneeva

### 中提琴 Viola

Sergey Evtikhov  
 Victor Zakharov  
 Svetlana Kozlova  
 Yury Baranov  
 Dmitry Veselov  
 Olga Neverova  
 Ekaterina Stupnikova

### 大提琴 Cello

Alexander Ponomarenko  
 Natalia Baykova  
 Dmitry Kirillov  
 Riza Gimaletdinov  
 Sarkis Ginosyan  
 Inna Zalitsaylo

### 低音大提琴 Double Bass

Alexander Alekseev  
 Victor Alekseev  
 Vladimir Nefedov  
 Maxim Afanasiev

### 長笛 Flute

Natalia Shlykova  
 Diana Cherezova  
 Oleg Mikhaylovskiy

### 雙簧管 Oboe

Andrey Yankovsky  
 Pavel Terentiev

### 單簧管 Clarinet

Vadim Bondarenko  
 Vitaly Papyrin

### 巴松管 Bassoon

Arseny Makarov  
 Konstantin Shevchuk

### 法國號 French Horn

Igor Prokofiev  
 Pozin Alexey  
 Dmitry Chepkov  
 Dmitri Lejnin

### 小號 Trumpet

Vasily Kan  
 Konstantin Baryshev  
 Gennady Kuteev  
 Viacheslav Panasyuk

### 長號 Trombone

Ilya Belyaev  
 Victor Shirokov  
 Nikolay Timofeev

### 大號 Tuba

Boris Dzhioev

### 敲擊樂 Percussion

Alexander Petrov  
 Valery Kniga  
 Nikolay Volkov  
 Victor Ivanov  
 Yury Mishchenko

### 豎琴 Harp

Sofia Kiprskaya

### 舞台人員 Stagehand

Andrey Romanov