



26-27.3.2010

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

兩幕歌劇連序幕  
英語演唱，附中文字幕  
演出長約2小時20分鐘，包括一節中場休息  
*Opera in two acts with a prologue*  
*Performed in English*  
*with English and Chinese surtitles*  
*Running time: 2 hours and 20 minutes*  
*with one interval*

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*The Turn of the Screw*

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馬林斯基歌劇團 The Mariinsky Opera

《碧廬冤孽》  
*The Turn of the Screw*

音樂：布列頓  
Music by Benjamin Britten  
劇本：邁范維·派柏 根據 亨利·詹姆斯中篇小說改編  
Libretto by Myfanwy Piper after the novella by Henry James

音樂總監 Musical Director	維萊里·格杰夫 Valery Gergiev
導演 Stage Director	大衛·麥維加 David McVicar

創作人員  
Creative Team

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佈景及服裝設計 Set and Costume Designer	坦雅·麥卡林 Tanya McCallin
燈光設計 Lighting Designer	阿當·希爾弗曼 Adam Silverman
動作指導 Movement Director	安德魯·喬治 Andrew George
首席音樂導師 Principal Vocal Coach	伊莉娜·索伯列娃 Irina Soboleva
音樂導師及顧問 Music Coach and Consultant	史蒂芬·莫安 Steven Maughan

演員  
Cast

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女教師 The Governess	葉卡特琳娜·索洛維耶娃 Yekaterina Solovieva
格魯斯太太 Mrs Grose	拉里莎·舍普琴科 Larisa Shevchenko
杰素小姐 Miss Jessel	柳波芙·索科洛娃 Lyubov Sokolova
彼得·昆特 Peter Quint	(26) 安德烈·伊利希尼科夫 (27) 亞歷山大·季姆琴科 Andrei Ilyushnikov Alexander Timchenko

邁爾斯  
Miles

佛蘿拉  
Flora

樂團  
Orchestra

英文字幕  
English Surtitles

中文字幕  
Chinese Surtitles

字幕控制  
Surtitles Operator

丹尼爾·貝洛杜博夫斯基、帕維爾·祖博夫  
Daniil Belodubrovsky, Pavel Zubov

拉里莎·葉蓮娜  
Larisa Yelina

馬林斯基樂團  
The Mariinsky Orchestra

英國國家歌劇院  
English National Opera

黃奇智  
Wong Kee-chee

羅曉晴  
Jasmine Law

世界首演  
World Premiere

1954年9月14日 威尼斯鳳凰劇院  
14 September 1954 Teatro La Fenice, Venice

俄羅斯首演  
Russian Premiere

2006年4月17日 聖彼得堡馬林斯基劇院  
17 April 2006 Mariinsky Theatre, St Petersburg

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第一幕

一位不知名的男人講述一個女教師的故事。這位女教師受聘到鄉郊大宅教導兩個孩子，僱主惟一的條件是不得以任何聯繫打攪他——孩子惟一的親戚，一個年輕的花花公子。女教師被僱主的魅力迷住，接受了這份工作。

前往鄉郊的路上，女教師憂心忡忡，但抵達碧廬後，她的疑慮瞬時煙消雲散。管家格魯斯太太正在告訴孩子見到新教師時應怎樣表現。女教師一見到兩個孩子——邁爾斯和佛蘿拉，就立刻喜歡上

Act I

An unknown man tells of a woman hired as governess to two children in the country. The sole condition of her employment is that their only relative, a young man-about-town, not be troubled by any further communication from her. Overcome by the gentleman's charm, the woman accepts the position.

On her journey into the country the governess is full of doubts. However, her worries are happily dispelled upon her arrival at Bly. The housekeeper, Mrs Grose, is in the midst of coaching the children, Miles and Flora, on how to behave on meeting their new governess. The governess is immediately



了他們。孩子們拉着她跑進跑出，參觀了整個大宅。

日子一天天平靜地過去了，直到女教師接到邁爾斯學校的一封信，告知邁爾斯已被開除。震驚之下，女教師詢問管家邁爾斯是否做過壞事，管家為邁爾斯辯稱沒有。她們的談話被孩子們的遊戲打斷，孩子們的天真無邪使女教師下定決心，對邁爾斯隻字不提開除信的事情。

女教師在花園散步，出神地回想着兩個可愛的學生與周遭的美麗環境。忽然，她發現一個陌生男子凝望着她，她不安地跑回屋裏。孩子們正在畫室內玩耍，女教師叫他們到別處去玩，獨處畫室時，她又看到那個陌生男人。她向管家格魯斯太太形容了男人的相貌，管家說這位不速之客是昆特，即孩子們叔叔以前的男僕。昆特在主人走後留下來主理大宅事務，卻做了瀆職之事。他與前任女教師杰素小姐有不軌之行，導致杰素被迫辭職，隨後離奇死亡，昆特也在一場意外中橫死。女教師聽後嚇壞了，深怕昆特的鬼魂會回來找孩子們，就決定與之抗爭。

女教師給孩子們上課，邁爾斯在上拉丁文課時背出一段她沒聽過的詞句。當女教師詢問時，他答道：「我找到的，我喜歡它，你呢？」

佛蘿拉和女教師坐在湖邊上。女教師發現有個女人站在對岸盯着她們。她斷定那就是杰素的鬼魂，並且相信佛蘿拉也看到了她。

taken with them. The children rush her off on a tour of the house and grounds.

Life runs smoothly at Bly until the governess receives a letter from Miles's school informing her that the boy has been expelled. Shocked, she asks the housekeeper if she has ever known Miles to be bad, and Mrs Grose speaks up in his defence. Their discussion is interrupted by the children playing. Enchanted by their innocence, the governess resolves to say nothing to Miles about the letter.

The governess walks through the gardens in rapt reflection on the beauty of her charges and their surroundings. She spies an unknown man staring at her. Unsettled, she runs back to the house.

The children are playing when the governess calls them away. Alone in the drawing room, she sees the unknown man. She describes the intruder to Mrs Grose, who identifies him as Peter Quint, former valet to the children's uncle. Quint had been left in charge of the household and, according to the housekeeper, had abused his position. The previous governess, Miss Jessel, Quint's lover, had been forced to leave her employment, and had subsequently died. Quint was killed in an accident. The horrified governess fears Quint has returned for the children, and resolves to protect them.

The governess supervises the children at their lessons. Miles is practicing his Latin declensions when he recites a mnemonic unfamiliar to her. On being questioned, he claims: "I found it, I like it, do you?"

Flora and the governess sit at the edge of the lake. The governess becomes aware of a woman standing on the far shore watching them. She is convinced that the woman is Miss Jessel, and that Flora has seen her too.





昆特和杰素強大的念力把熟睡的孩子們引到夜晚的花園中。焦急萬分的女教師和格魯斯太太終於找到了他們並把他們送回床上。邁爾斯對女教師說：「你看，我是個壞孩子，對吧？」

## 第二幕

昆特和杰素因為感情的困惑陷入激烈的爭吵，互相指責。同時間，女教師感覺邪惡正逐漸將她包圍，身陷令人窒息的無助感。

教堂的安息日禮拜開始了。管風琴聲中，佛蘿拉和邁爾斯開始玩以讚美詩為主題的文字遊戲。格魯斯太太對此很高興，但女教師卻深感不安，因為她相信此刻的孩子已被鬼魂上身。格魯斯太太提議去參加教堂集會，認為這對大家都會有好處，並匆匆帶佛蘿拉進去。在跟上去之前，邁爾斯問女教師他什麼時候才能回到學校，並問他叔叔是否也和她有一樣的想法。女教師感到權威受到挑戰，覺得很不愉快，發誓立刻離開碧廬。

The powerful imaginative force of Quint and Miss Jessel draw the sleeping children into the night garden. The governess and Mrs Grose, frantic with worry, finally discover them and send them back to bed. Miles tells the governess: "You see, I am bad, aren't I?"

## Act II

Peter Quint and Miss Jessel lock in a bitter colloquy of reproach and troubled passions. The governess, meanwhile, feels suffocated by a sense of helplessness against the evil enclosing her.

Sunday service is beginning at the local church. As the organ sounds, Flora and Miles play a word game based on the Benedicite. The children's playing delights Mrs Grose but disturbs the governess, who believes them possessed by the ghosts. Mrs Grose suggests that they all might benefit by joining the congregation inside, and bundles Flora into church. Before following, Miles inquires when he will be returning to school, and asks the governess whether his uncle thinks what she thinks. The governess, upset by the boy's implied challenge to her authority, vows to leave Bly immediately.

孩子們還在禱告，女教師跑回大宅收拾行李，卻在通往課室的走廊上強烈感到杰素就在那裏。她鼓起勇氣與鬼魂對抗，最終將其逐出房間。但她覺得情況越來越危險，不能此時撇下兩個孩子，所以她留下來，並給僱主寫了一封信，懇求他立刻來見她。

邁爾斯坐在臥室裏，正準備上床睡覺。女教師把去信叔叔的事告訴邁爾斯，試圖令他坦白交代他和鬼魂的關係。昆特的聲音命令男孩緘口不語。臥室裏，蠟燭熄滅了。

邁爾斯受昆特哄騙，偷了女教師寫的求助信。

邁爾斯在彈鋼琴娛樂女教師和格魯斯太太；佛蘿拉則坐在一邊玩翻花繩。女教師向格魯斯太太吐露她寫了求助信的事情。格魯斯太太漸漸睡着了，女教師被邁爾斯精湛的琴技嚇呆，佛蘿拉則趁此機會悄悄溜了出去。

女教師和格魯斯太太在湖邊找到了佛蘿拉。女教師責備她不該來這裏見杰素，她相信佛蘿拉看到了鬼魂，並聽到鬼魂請求她不要背叛她們之間的友誼。但格魯斯太太什麼也沒看到、沒聽到。佛蘿拉激動地反駁道：「我什麼都沒看到，沒有人，什麼都沒有！」女孩懇求格魯斯太太帶她離開，女教師難過地發現，她永遠地失去了佛蘿拉。

在帶佛蘿拉去找她叔叔前，管家格魯斯太太警告女教師，她的信根本沒有發出去。女教師鼓起勇氣與邁爾斯當面對證，邁爾斯承認偷了她的信。但當女教師進一步施壓，逼他供出同夥時，昆特再一次出現了，而且這一次，他的力量十分強大……

She runs back to the house to pack while the children are still at prayers. An overpowering sense of Miss Jessel's presence arrests her at the doorway to the schoolroom. She finds the courage to challenge the ghost and drive it from the room. But the growing danger convinces her that she must not abandon the children. Instead, she writes a letter to her employer beseeching him to see her at once.

Miles sits in his bedroom before undressing for bed. The governess warns the boy of her letter in an attempt to force him to confess his relationship to the ghosts. Quint's voice orders the boy to stay silent. A bedroom candle is blown out.

Miles, coaxed by the voice of Quint, steals the governess' letter.

Miles entertains the two women with a piano recital, while Flora sits playing at cat's cradle. The governess confides to Mrs Grose that she has written the letter. The housekeeper eventually nods off and, with the governess' attention distracted by Miles's surprising virtuosity, Flora seizes the opportunity to slip away undetected.

The women find Flora by the lake. The governess accuses Flora of going there to meet Miss Jessel. She believes Flora sees the ghost and hears its voice appealing to her not to betray their friendship, but Mrs Grose sees and hears nothing. Flora lashes out at the governess: "I can't see anything, nobody, nothing". The girl pleads with Mrs Grose to take her away. The governess, devastated, realises that Flora is lost to her forever.

Before leaving to deliver Flora back to her uncle, the housekeeper warns the governess that her letter was never delivered. The governess steels herself for a confrontation with Miles. The boy confesses to taking the letter, but as the governess presses him to name his associate, Quint makes his presence ever more felt.

## 孤獨者與為世所棄的人：布列頓與《碧廬冤孽》

### LONERS AND OUTCASTS: Benjamin Britten and *The Turn of the Screw*

文：羅伯特·圖恩布爾

近幾十年來，音樂界對布列頓的歌劇多少有了共識：他第二齣歌劇《彼得·葛蘭姆斯》（1945年首演）是公認最受歡迎的一齣，但《碧廬冤孽》（1954年首演）卻是最常被列作教材又構思得最好的一齣，也可能是他最傑出的作品。

《碧廬冤孽》本是亨利·詹姆斯1898年發表的中篇小說。為什麼布列頓會對此感興趣？他當時的書信沒提及對這部小說的初步印象；然而他對《碧廬冤孽》感興趣卻又不令人意外。原著寓意頗深，遠超越普通的鬼故事，更反思維多利亞時代虛偽的文化，就當時社會來說，下筆大膽，讀之令人心緒不寧，而「性與道德」這兩個主題，都令布列頓深深着迷。

音樂上，此劇以把十二音列運用得既嚴謹又富想像力見稱：「十二音列」是由奧地利作曲家荀柏格所創，把半音音階的12個音符重新組織的嶄新手法；但「兼收並蓄」才是真正令此歌劇音樂出類拔萃的特質：《碧廬冤孽》糅合了濤文頌唱、搖籃曲和民歌，如《風笛手的兒子湯姆》，音樂洗練精闢，令人歎為觀止。

《碧廬冤孽》在威尼斯首演，由布列頓親自指揮，演出前讓人熱切期待。此劇表面上柔美細膩，姑勿論意大利觀眾反應如何，英國樂評人對這齣新作讚不絕口，而且詹姆斯原著能如此成功地改編

Text: Robert Turnbull

Over the last decades something approaching a consensus has been reached over Benjamin Britten's operatic legacy. *Peter Grimes*, his second opera, performed in 1945, is generally considered his most popular contribution to the repertoire, but *The Turn of the Screw*, which premiered in 1954, has earned a reputation as the most taught and best constructed of all, and probably his masterpiece.

What drew him to the story? Britten's letters at the time reveal little of what he first made of Henry James's 1898 novella, yet one can hardly be surprised by the composer's interest. James's quasi-symbolist work goes far beyond a mere ghost story to being a disturbing and, for its time, brave meditation on Victorian sexuality and moral hypocrisy — both themes that preoccupied Britten.

Musically, the opera boasts the schematic and imaginative use of the twelve-note row, a new way of organising the 12 notes of the chromatic scale invented by the Austrian composer Arnold Schoenberg. But it is the opera's extraordinary musical eclecticism that sets it apart. Britten managed to incorporate prayer book chants, lullabies and folk songs such as *Tom, Tom, the Piper's Son* into a score of astonishing economy and refinement.

The premiere in Venice was an eagerly anticipated event and conducted by Britten himself. Whatever the Italian members of the audience made of its apparent *morbidezza*, British critics heaped praise on the new work. Many expressed surprise that James's story was able to transmute so





為音樂作品，也令不少論者意外。弗吉爾·湯姆遜在《先驅論壇報》寫道：「自《彼得·葛蘭姆斯》以來，這是作曲家最引人入勝，效果最強烈的作品。」

作曲家卻沒有把《碧廬冤孽》寫成大型歌劇——全劇由16個短小的場景組成，對設計師來說挑戰頗大。布列頓在《彼得·葛蘭姆斯》和《比利·巴德》運用完整樂團，但在《碧廬冤孽》卻捨棄了這種做法，倒是按音色精心挑選十多件樂器。這個「室樂團」似的組合包括木琴、鋼片琴、鑼和豎琴，營造出不寒而慄的效果，不但令此劇呈現獨特的「聲響世界」，更與原著那令人不安的氣氛配合得天衣無縫——湯姆遜以「十分奇詭，氣氛強烈」評之。

在《碧廬冤孽》，匠心獨運的布列頓以音樂的鋪排來體現道德的模稜。「十二音列」既然代表昆特，因此在聽者心中也就象徵「墮落」；然而這個動機卻漸漸在女教師的樂段出現，暗中映襯出她

successfully to a musical medium. “Not since *Peter Grimes* has this composer composed a theatre piece so gripping and intense,” wrote Virgil Thomson in *The Herald Tribune*.

But *The Turn of the Screw* was not conceived as a grand opera. The piece comprises of 16 short scenes — quite a challenge for a designer. Britten rejected the full orchestra he had used in *Peter Grimes* and *Billy Budd* for a group of over a dozen instruments carefully chosen for their timbre. The chilling effects made possible by this “chamber” combination of xylophone, celesta, gong and harps not only give this opera a unique musical “sound world” but act as a perfect counterpart to the disturbing effects in James’s story. “Highly fanciful and intensely atmospheric” was Thomson’s evaluation.

Britten’s genius in *The Turn of the Screw* is the deployment of musical references to illustrate these moral ambiguities. The twelve-note row is connected to Quint and is therefore associated in the listener’s mind with his depravity, but as the motif gradually enters the musical phraseology of the Governess, the implication is that of a

的墮落。邁爾斯上拉丁文課時（原著沒有這個情節，是布列頓與劇本作者派柏所加的）唱出令人心寒的「邁羅我寧可這樣」（歌詞中的「邁羅」，在拉丁文裏解作「敗壞」），暗示這一刻邁爾斯被昆特附體。

格魯斯太太說昆特「對邁爾斯太放肆了」，「他喜歡他們標緻」。詹姆斯所暗示的，都被布列頓言明了。詹姆斯說：「字裏行間，你會看出你所知道的邪惡。」這部小說在出版初期嚇壞了不少讀者，詹姆斯認為那代表他很成功。

《碧廬冤孽》絕不是同性戀歌劇，但劇中卻處處流露出布列頓對少年人的愛慕。首演彩排時，布列頓迷上了飾演邁爾斯一角的大衛·亨明斯，以致其他人要陪伴布列頓離場，以免爆出醜聞。而且，演員和工作人員也漸漸察覺到歌劇內容與現實生活的關聯。

昆特在高音區以一字多音的方式呼喚邁爾斯，渴望之情顯然易見。兩人嚴守的「秘密」不但令守舊的女教師震驚，更轟動了整個社會。孤獨者與為世所棄的人在布列頓歌劇裏都舉足輕重，包括虐待兒童的葛蘭姆斯，日漸衰老的同性戀者艾森巴赫，以及「感性」的水手比利·巴德。

**羅伯特·圖恩布爾**現為自由撰稿人和樂手，定期為《國際先驅論壇報》、《亞洲華爾街日報》和《今日歌劇》撰寫文章。

中譯：鄭曉彤

全文原載2009年《閱藝》

mirrored corruption. When Miles, in a Latin class scene invented by Britten and his librettist Myfanwy Piper, sings a chilling “Malo... I would rather be” (the song makes reference to “males” which means “bad” in Latin), the suggestion at this moment is that he is possessed by Quint.

The suggestion that Quint has designs on the boy comes with Mrs Gross’s declaration that Quint was “too free with the boy” and that “he liked them pretty”. Britten makes explicit what James hints at evocatively. “You read into it the evil that you know” was James’s comment, and he considered it a measure of his success that many of those reading in the 1890s and beyond were appalled.

While *The Turn of the Screw* is in no sense a gay opera, Britten’s own romantic interest in adolescent boys hangs over many aspects of this work. During the rehearsal process Britten was so infatuated with David Hemmings, the actor who created the role of Miles, that he had to be escorted away from the rehearsals, lest scandal broke out. It seems that the cast and crew became increasingly aware of the correlation between the opera’s content and real life.

In musical terms, Quint’s melismatic calling for Miles high in the vocal register has an obvious sense of yearning. The “secret” that the two guard would not only have appalled the uptight Governess but society as a whole. Loners and social outcasts feature strongly in Britten’s operas, from the child abuser Grimes to aging author Aschenbach, and “sensitive” sailor Billy Budd.

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Excerpt from the article that first appeared in *FestMag* 2009.

## 馬林斯基劇院 | The Mariinsky Theatre

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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.

## 馬林斯基歌劇團 | The Mariinsky Opera

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馬林斯基歌劇團中傑出藝術家輩出，如歌劇演員夏里亞平、葉爾紹夫、芬納夫婦及普雷歐布朗傑斯卡；還有傑出設計師如克羅文、葛羅汶、貝努瓦及巴克斯特。

自格杰夫擔任藝術總監以來，馬林斯基劇院跨入創造性發展階段，紮根於劇院歷史，復興過去偉大創立者的光榮傳統，同時力求達到新的境界。

劇院的常演節目包括柴可夫斯基、林姆斯基·高沙可夫、葛令卡及穆索爾斯基的作品。馬林斯基劇院亦是當今世界上惟一幾乎上演過所有普羅科菲耶夫和蕭斯達高維契作品的劇院。劇院的常設節目涵蓋大量西歐作曲家的作品，無論過去還是現在都對歐洲音樂史有重要影響。

十九世紀末的華格納歌劇與馬林斯基劇院關係密切，因此在2003年聖彼得堡建市300周年之際，馬林斯基劇院策劃演出了華格納宏大的四部曲《尼伯龍根的指環》全劇。馬林斯基的《指環》被譽為「有歷史意義的劃時代巨作」，除在俄國境內，更在德國、日本、韓國、美國、英國和西班牙載譽上演。2009年，劇團重新詮釋《指環》，於聖彼得堡的「白夜之星音樂節」首演後，還在倫敦演出。

近年來，在馬林斯基劇院首演的作品顯著增多。劇院的常設節目多種多樣，除了享有盛名的古典作品外，還有知名度稍低但值得關注的二十世紀作曲家作品，如亞納切克的《耶奴法》、理察·史特勞斯的《埃萊克特拉》及布列頓的《碧盧冤孽》。本季馬林斯基劇院會首次上演理察·史特勞斯的《沒有影子的女人》。

The Mariinsky Opera has produced many great artistes, for instance Fyodor Chaliapin and Ivan Yershov, Medea and Nikolai Figner, and Sofia Preobrazhenskaya. The theatre has been home to many outstanding designers, among them Konstantin Korovin, Alexander Golovin, Alexandre Benois and Léon Bakst.

With the arrival of Valery Gergiev, the theatre's history entered a phase of creative development, striving towards new horizons combined with a return to the Mariinsky Theatre's historic roots, and the revival and caring restoration of traditions established by the great creators of the past.

The opera repertoire is based on works by Tchaikovsky, Rimsky-Korsakov, Glinka and Mussorgsky. Today, the Mariinsky Theatre is the only opera house in the world to stage almost all of Sergei

Prokofiev and Dmitry Shostakovich's operas. The repertoire of the theatre, which has made a huge contribution to the history of music in Europe, as in the past, contains a wide range of works by western European composers.

Richard Wagner's operas of the late 19th century are closely linked with the Mariinsky Theatre. As a result, in 2003, as St Petersburg's tercentenary approached, the Mariinsky Theatre planned a complete staging of Wagner's grandiose tetralogy *Der Ring des Nibelungen*. The Mariinsky's *Der Ring*, hailed as a "historic and epoch-making event", has since been performed to great acclaim not just in Russia but in Germany, Japan, South Korea, the US, the UK and Spain. In 2009, the theatre staged its first production of a new version of *Der Ring*, which it presented at the Stars of the White Nights festival in St Petersburg and on tour in London.

Recent years have seen a significant growth in the number of premieres. The theatre has opted for a varied repertoire, and alongside renowned classical works, their playbills now list lesser known but noteworthy pieces by 20th century composers, such as *Jenůfa* by Leos Janacek, *Elektra* by Richard Strauss and *The Turn of the Screw* by Benjamin Britten. This season at the Mariinsky Theatre will see the first production of Richard Strauss' opera *Die Frau ohne Schatten*.

## 馬林斯基樂團 | The Mariinsky Orchestra

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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，都是由馬林斯基樂團首演。

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，樂團舉辦了蕭斯達高維契專題世界演出。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, Piotr Tchaikovsky, Gustav Mahler, Sergey Rachmaninov 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.

## 布列頓

### BENJAMIN BRITTEN (1913 – 1976)

本傑明·布列頓生於英國薩福克郡，其父為牙科醫生，其母為頗具才華的業餘音樂家。布列頓一早顯露出音樂天賦，兒時就開始創作大量樂曲。1927年，他接受弗蘭克·布瑞基德私人教授，同時頗不情願地入讀英國倫敦皇家音樂學院，師從約翰·艾爾蘭，也曾接受拉爾夫·沃恩·威廉斯指導。布列頓青年時期非常多產，在早期發表的作品前就有約800個作品或片段。他最初獲廣泛關注的作品是1930年的小交響曲作品1，《聖母頌歌》，及1934年為英國廣播公司歌手所作的一組合唱曲目《一個嬰兒的降生》。

1939年初，布列頓和他的伴侶——男高音歌手皮爾斯前往美國。次年，他創作了《米開朗基羅的十四行詩七首》，是第一套獻給皮爾斯的套曲。1942年，布列頓和皮爾斯回到英國。1945年，他的歌劇《彼得·葛蘭姆斯》首演，成為他當時最成功的作品。

《彼得·葛蘭姆斯》是作曲家一系列英國歌劇中的首作，其後布列頓又創作了《比利·巴德》（1951）及《碧盧冤孽》（1954），兩劇都廣受讚譽。1960年又寫了莎劇《仲夏夜之夢》。有樂評人指出，布列頓的所有歌劇，包括喜歌劇《五月皇后》，都有共同主題——講述被社會排斥或誤解的人。



Benjamin Britten was born in Suffolk, England, the son of a dentist and a talented amateur musician. He showed musical gifts very early in life, and began composing prolifically as a child. In 1927, he began private lessons with Frank Bridge and also studied, rather unhappily, at the Royal College of Music under John Ireland, with some input from Ralph Vaughan Williams. Britten was a prolific juvenile composer, with some 800 works and fragments preceding his early published works. His first compositions to attract wide attention were the Sinfonietta Op 1, *A Hymn to the Virgin* (1930) and a set of choral variations *A Boy was Born*, written in 1934 for the BBC Singers.

In early 1939, Britten and his life partner, tenor Peter Pears, went to America and, in 1940, Britten composed *Seven Sonnets of Michelangelo*, the first of many song cycles for Pears. Britten and Pears returned to England in 1942. The premiere of his opera *Peter Grimes* in 1945 was at that time, his greatest success.

*Peter Grimes* was the first in a series of English operas, which included *Billy Budd* (1951) and *The Turn of the Screw* (1954) — both particularly admired. His Shakespearian opera, *A Midsummer Night's Dream*, followed in 1960. Some music critics observed that these operas — and his comic opera *Albert Herring* — all share the common theme of an outsider excluded or misunderstood by society.



## 維萊里・格杰夫

### VALERY GERGIEV

音樂總監/指揮 Musical Director/Conductor

格杰夫生於莫斯科，長於高加索北奧塞梯的弗拉季，於1972至1977年間就讀於列寧格勒的聖彼得堡音樂學院。對他影響最深的指揮老師慕辛教授是俄國音樂史上最偉大的指揮老師。1978年格杰夫成為特米卡諾夫領導的基洛夫歌劇院（馬林斯基歌劇團前身）的副指揮，他首次執棒的作品是普羅科菲耶夫的《戰爭與和平》。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」。除了主理馬林斯基劇院，格杰夫還與多個知名樂團合作，如世界和平樂團、維也納愛樂樂團、柏林愛樂樂團、法國國家樂團及鹿特丹愛樂樂團。2007年開始，格杰夫兼任倫敦交響樂團的首席指揮。

格杰夫的成就還包括令馬林斯基劇院與世界頂尖劇院建立起藝術合作關係，如：大都會歌劇院、高文花園皇家歌劇院、卡洛・費利切歌劇院、三藩市歌劇院、史卡拉大劇院、新以色列劇院及夏特雷劇院。

格杰夫在馬林斯基劇院培育了無數歌劇明星，並且致力成立馬林斯基青年歌唱家學院、馬林斯基劇院青年樂團以及另外幾個器樂團。大師的努力獲得了回報，2006年，馬林斯基劇院音樂廳建

Valery Gergiev was born in Moscow and raised in Vladikavkaz in North Ossetia in the Caucasus. He studied at the St Petersburg Conservatory in Leningrad from 1972 to 1977. His principal conducting teacher was Prof Ilya Musin, one of the greatest conductor-makers in Russian musical history. In 1978, he became assistant conductor at the Kirov Opera, now the Mariinsky Opera, under Yuri Temirkanov, where he made his debut conducting Sergei Prokofiev's *War and Peace*. He became Chief Conductor and Artistic Director of the Mariinsky in 1988 and General Director in 1996.

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). In addition to managing the Mariinsky Theatre, he also works with such renowned ensembles as the World Orchestra for Peace, the Vienna Philharmonic, the Berlin Philharmonic Orchestra, the Orchestre National de France and the Rotterdam Philharmonic. From 2007 Gergiev has been Principal Conductor of the London Symphony Orchestra.

The maestro's achievements also include artistic collaborations between the Mariinsky Theatre and the world's leading opera houses — the Metropolitan Opera, the Royal Opera House (Covent Garden), the Teatro Carlo Felice, San Francisco Opera, the Teatro alla Scala, the New Israeli Opera and the Théâtre du Châtelet.

At the Mariinsky Theatre, Valery Gergiev created a plethora of international star singers, and was the



© Marco Borggreve

成，大大增加了歌劇團和樂團的演出能力。馬林斯基劇院結合歌劇團、芭蕾舞團、數個樂團、一個合唱團、數個器樂隊及青年歌唱家學院於一身，在全世界也可謂絕無僅有。

由於格杰夫的不懈努力，馬林斯基劇院近20年來已成為全球最大的音樂熔爐之一。2009年5月，格杰夫獲頒英國皇家愛樂協會「年度指揮獎」。

force behind the establishment of the Mariinsky Academy of Young Singers, the Mariinsky Theatre Youth Orchestra and several instrumental ensembles. The maestro's efforts were rewarded in 2006 with the construction of the Mariinsky Theatre's Concert Hall, which significantly increased the performing capabilities of the opera company and orchestra. 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.

Over the past 20 years, due to Gergiev's efforts, the Mariinsky Theatre has become one of the world's greatest musical hotspots. In May 2009 Gergiev received the "Conductor of the Year" prize from the British Royal Philharmonic Society.

# 大衛·麥維加

## DAVID MCVICAR

導演 Stage Director

大衛·麥維加出生於蘇格蘭格拉斯哥，1989年於蘇格蘭皇家音樂戲劇學院畢業。

麥維加執導的歌劇作品有：《浮士德》、《魔笛》、《弄臣》、《霍夫曼的故事》、《卡門》、《比利·巴德》、《馬克白》、《瑟蜜蕾》、《波佩亞的加冕》、《阿格麗皮娜》、《仲夏夜之夢》、《唐·喬望尼》、《狄托的仁慈》、《托斯卡》、《盧克利西婭受辱記》、《阿爾辛娜》、《曼農》、《玫瑰騎士》、《魔街理髮師》、《哈姆雷特》、《牧人王》及《伊多梅尼奧》。他曾效力於多個世界頂級歌劇院及劇場，如英國皇家歌劇院、馬林斯基歌劇團、甘乃迪藝術中心、大都會歌劇院、香榭麗舍歌劇院及拉蒙尼劇院。他的作品亦在電視上播出，並被灌製成光碟。

麥維加的作品還見於世界各地的藝術節，如薩爾茨堡音樂節、奧爾德堡音樂節及新西蘭國際藝術節。他曾憑《卡門》獲金音叉大獎，其作品《弄臣》和《盧克利西婭受辱記》同時獲2002年奧利花獎提名。

此外，麥維加將於英國皇家歌劇院、格林德伯恩、柏林、芝加哥、斯特拉斯堡及法蘭克福等地的歌劇演出執導。



Born in Glasgow, David McVicar trained at the Royal Scottish Academy of Music and Drama, graduating in 1989.

Some of his opera productions include *Faust*, *Die Zauberflöte*, *Rigoletto*, *Les contes d'Hoffmann*, *Carmen*, *Billy Budd*, *Macbeth*, *Semele*, *L'incoronazione di Poppea*, *Agrippina*, *A Midsummer Night's Dream*, *Don Giovanni*, *La clemenza di Tito*, *Tosca*, *The Rape of Lucretia*, *Alcina*, *Manon*, *Der Rosenkavalier*, *Sweeney Todd*, *Hamlet*, *Il re pastore*, and *Idomeneo*. He has worked at some of the finest opera houses and theatres in the world including the Royal Opera House, the Mariinsky Theatre, the Kennedy Center, the Metropolitan Opera, Théâtre des Champs Elysées and La Monnaie. His work has also appeared on television and been released on DVD.

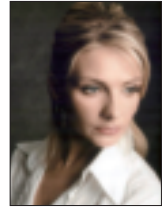
McVicar's work has also been seen at festivals world-wide for example, the Salzburger Festspiele, Aldeburgh Festival, and the New Zealand International Festival of the Arts.

He won a Diapason d'Or award for his work on *Carmen*, while *Rigoletto* and *The Rape of Lucretia* were both nominated for Olivier awards in 2002.

Future engagements include productions for the Royal Opera, Glyndebourne, Berlin, Chicago, Strasbourg and Frankfurt.

## 葉卡特琳娜·索洛維耶娃 Yekaterina Solovieva

女教師 (女高音)  
The Governess (Soprano)



索洛維耶娃生於聖彼得堡，1999年在聖彼得堡國立音樂學院畢業前，已是馬林斯基青年歌唱家學院的獨唱家。她曾在聖彼得堡（1996）、彼爾姆（1997）及波蘭（2001）的比賽中獲獎。

索洛維耶娃隨馬林斯基歌劇團巡演芬蘭、法國及以色列，並在德國、英國、美國、黎巴嫩和日本舉辦獨唱會。2002年她在華沙國家大劇院扮演《尤金·奧涅金》中的泰坦妮亞；2002/03樂季她在紐約百老匯巴茲·魯曼製作的《波希米亞生涯》中扮演咪咪一角。

Before graduating from the St Petersburg State Rimsky-Korsakov Conservatoire in 1999, St Petersburg native Yekaterina Solovieva was a soloist with the Mariinsky Academy of Young Singers. She has won prizes at competitions in St Petersburg (1996), Perm (1997) and Poland (2001).

Solovieva has toured with the Mariinsky Theatre to Finland, France and Israel and has given solo concerts in Germany, the UK, the US, Lebanon and Japan. She performed as Tatiana in *Eugene Onegin* at Warsaw's Teatr Wielki in 2002. During the 2002/03 season she performed as Mimì in Baz Luhrmann's production of *La bohème* on Broadway in New York.



## 拉里莎·舍普琴科 Larisa Shevchenko

格魯斯太太 (女高音)  
Mrs Grose (Soprano)

舍普琴科生於烏克蘭利沃夫，1976年於列寧格勒林姆斯基-高沙可夫音樂學院畢業，以《尤金·奧涅金》中的泰坦妮亞一角首次亮相馬林斯基。

她在俄羅斯及歐洲歌劇製作中演過三十多個角色，歌劇之外，她亦演出音樂會，並隨馬林斯基劇團在意大利、荷蘭、美國及西班牙巡演。舍普琴科定期舉辦獨唱會，曾在英國、澳洲及德國演出。

舍普琴科曾獲多項國際大獎，被評為蘇聯人民藝術家。她還是蘇聯國家獎及2008年榮譽勳章得主。Born in Lvov in Ukraine, Larisa Shevchenko graduated from the Leningrad State Rimsky-Korsakov Conservatoire in 1976. She made her Mariinsky Theatre debut as Tatiana in Tchaikovsky's *Eugene Onegin*.

Her extensive repertoire includes over thirty roles from Russian and European operas. In addition to operatic roles, she also performs symphony music concerts and has toured with the Mariinsky Theatre to Italy, the Netherlands, the US and Spain. She also regularly gives solo concerts and has performed in Britain, Australia and Germany.

Shevchenko has received many awards at international competitions and was honoured as People's Artist of the USSR. She is also recipient of the State Prize of the USSR and of the Order of Honour 2008.

## 柳波芙·索科洛娃 Lyubov Sokolova

杰素小姐 (女中音)  
Miss Jessel (Mezzo-soprano)



索科洛娃1962年生於烏拉爾的車里雅賓斯克，於聖彼得堡國立音樂學院受訓，師從瑟爾沃；1993年畢業後在基斯利夫的指導下修讀碩士學位，1995年畢業。1993年加入馬林斯基歌劇團，1997年在彼爾姆國際聲樂比賽中獲獎。

索科洛娃演出的劇目多元化，曾隨團在德國、芬蘭、葡萄牙、法國、西班牙、盧森堡、荷蘭、日本、意大利及南美洲演出。她的演出錄音及錄像被灌製成多張大碟，包括由格杰夫指揮的《莎樂美》、《伊凡大帝》及《沙皇的新娘》。

Born in Chelyabinsk in the Urals in 1962, Lyubov Sokolova studied under Professor N A Serval at the St Petersburg State Rimsky-Korsakov Conservatoire. She graduated in 1993, and continued postgraduate studies with Professor A N Kiselev from 1993 to 1995. She joined the Mariinsky Theatre in 1993 and was prize winner of the International Vocal Competition in Perm (1997).

Sokolova has a wide repertoire and has toured Germany, Finland, Portugal, France, Spain, Luxembourg, the Netherlands, Japan, Italy and South America. Her audio and video recordings include *Salome*, *Ivan the Terrible* and *The Tsar's Bride* under Valery Gergiev.



## 安德烈·伊利希尼科夫 Andrei Ilyushnikov

彼得·昆特 (男高音, 26)  
Peter Quint (Tenor, 26)

伊利希尼科夫於新西伯利亞國家音樂學院畢業，2000年加入馬林斯基青年歌唱家學院任獨唱家，2002年贏得第五屆國際林姆斯基-高沙可夫比賽二等獎。他曾多次參加普羅旺斯埃克斯藝術節，2003年演出了史達拉汶斯基的《狐狸雷納德》，2004年於普羅科菲耶夫《三個橙子的愛情》中演王子；2005年在盧森堡的巡演中，他再次扮演王子角色。伊利希尼科夫曾於美國、英國及德國舉辦獨唱會。

Andrei Ilyushnikov graduated from the Novosibirsk State Conservatoire. In 2000 he joined the Mariinsky Academy of Young Singers as a soloist. He was the second prize winner at the 5th International Rimsky-Korsakov Competition in 2002.

Ilyushnikov has taken part in the Aix en Provence Festival in France numerous times, performing in Stravinsky's *Renard* in 2003 and playing the role of the prince in Prokofiev's *Love for Three Oranges* in 2004. He reprised that role on a Luxembourg tour in 2005. Ilyushnikov has given solo concerts in the US, the UK and Germany.

## 亞歷山大·季姆琴科 Alexander Timchenko

彼得·昆特 (男高音, 27)  
Peter Quint (Tenor, 27)



季姆琴科生於聖彼得堡，先後於列寧格勒合唱學院及聖彼得堡國立音樂學院畢業。他自2001年起成為馬林斯基青年歌唱學院的獨唱家，2005年加入馬林斯基歌劇團。季姆琴科曾隨團參加奧地利、荷蘭、日本、芬蘭、法國及西班牙巡演。

St Petersburg native Alexander Timchenko graduated from the Leningrad Choral College and from the St Petersburg State Rimsky-Korsakov Conservatoire. Before joining the Mariinsky Opera as a soloist in 2005, he had been a soloist with the Mariinsky Academy of Young Singers since 2001. Timchenko has toured Austria, Holland, Japan, Finland, France, and Spain with the Mariinsky Opera.





丹尼爾·貝洛杜博夫斯基  
Daniil Belodubrovsky

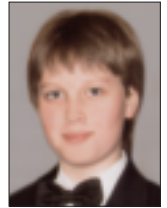
邁爾斯  
Miles

貝洛杜博夫斯基生於聖彼得堡，2002至2007年在聖彼得堡男童聲合唱團學習及演唱，並在多個當地音樂會上亮相。2007年起加入馬林斯基劇院童聲合唱團，曾演出柴可夫斯基的《黑桃皇后》、莫扎特的《魔笛》、布列頓的《碧廬冤孽》以及普羅科菲耶夫的《戰爭與和平》。

Born in St Petersburg, Daniil Belodubrovsky studied music and sang in the St Petersburg Boys' Choir from 2002 to 2007, performing at various municipal concerts. Since 2007 he has performed with the Mariinsky Theatre Children's Chorus in operas including Tchaikovsky's *The Queen of Spades*, Mozart's *Die Zauberflöte*, Britten's *The Turn of the Screw* and Prokofiev's *War and Peace*.

帕維爾·祖博夫  
Pavel Zubov

邁爾斯  
Miles



祖博夫生於聖彼得堡一個音樂世家，五歲開始學習音樂，2003年入讀聖彼得堡國立音樂學院音樂專門學校鋼琴系，曾參加多個比賽，包括巴赫俄羅斯青年鋼琴手大賽。2009年他加入馬林斯基劇院合唱團，演出過莫扎特的《魔笛》、布列頓的《碧廬冤孽》及普羅科菲耶夫的《戰爭與和平》。

Born into a St Petersburg musical family, Pavel Zubov started studying music at the age of five. In 2004 he entered the piano department of the Specialised School of Music of the St Petersburg State Rimsky-Korsakov Conservatoire. He has taken part in various competitions including the Johann Sebastian Bach Russian Young Pianists' Competition. In 2009 he joined the Mariinsky Theatre Chorus and performs in Mozart's *Die Zauberflöte*, Britten's *The Turn of the Screw* and Prokofiev's *War and Peace*.



拉里莎·葉蓮娜  
Larisa Yelina

佛蘿拉  
Flora

葉蓮娜生於捷爾任斯克，1995年於捷爾任斯克音樂學校畢業。2000年於下諾夫哥羅德葛令卡音樂學院畢業後，加入馬林斯基青年歌唱家學院任獨唱。她憑演繹一首玻利維亞歌曲獲2004年沙里斯·基斯托夫青年歌劇演唱家大賽的最佳演出獎；2009年11月於日本舉行巡迴獨唱會。

Larisa Yelina was born in Dzerzhinsk. She graduated from the Dzerzhinsk School of Music in 1995. In 2000 she graduated from the Nizhny-Novgorod Glinka Conservatoire, and joined the Mariinsky Academy of Young Singers as a soloist. She is recipient of the special prize and diploma for the best performance of a Bulgarian song at the 13th International Boris Christov Young Opera Singers' Competition in 2004. In November 2009 she undertook a solo recital tour of Japan.

## 坦雅·麥卡林 Tanya McCallin

佈景及服裝設計  
Set and Costume Designer



麥卡林是出色的戲劇、歌劇設計師，活躍在歐洲、美國及澳洲。

她曾設計多齣倫敦劇場的重要劇作，包括米勒、潘占斯、邁克·李、契訶夫、謝里丹和莎士比亞的作品。在倫敦中央聖馬丁藝術設計學院受訓後，麥卡林先後為多個英國劇團出任駐團設計師。她的作品時常在倫敦西區劇院上演。喬納森·米勒製作的《塞維里亞理髮師》、大衛·麥維加製作的《費加羅的婚禮》及《馬克白》都是由她擔任設計。

Tanya McCallin is a distinguished theatre and opera designer who works extensively in Europe, the US and Australia.

She has been associated with many important London theatre productions including premieres of works by Arthur Miller, Pam Gems, Mike Leigh, Chekhov, Sheridan and Shakespeare. After training at Central St Martins School in London, she became resident designer with a number of British regional repertory companies. Her works have regularly been seen in the West End. Her production designs include Jonathan Miller's production of *The Barber of Seville*, David McVicar's production of *Le nozze di Figaro* and *Macbeth*.



## 阿當·希爾弗曼 Adam Silverman

燈光設計  
Lighting Designer

希爾弗曼除了歌劇，還為戲劇及舞蹈設計燈光。作品包括：《公牛與吉賽爾》、《齊格弗里德》、《尋寶者》（法蘭克福歌劇院）、《黑桃皇后》（巴伐利亞國家歌劇院）、《愛神輕觸》及《八個小偉人》、《五隻金戒指》首映、《伊曼尼奧》、《耶奴法》、《茶花女》、《美女與野獸》首演及百老匯節目。

Adam Silverman works in opera, theatre and dance. Recent productions include *The Bull and Giselle*, *Siegfried*, *Das Schatzgraber*, *The Queen of Spades*, *One Touch of Venus* and the *Eight Little Greats* season, the premiere of the play *Five Gold Rings*, *Imeneo*, *Jenůfa*, *La traviata*, the premiere of the musical *Beauty and the Beast*, and the play *A Day in the Death of Joe Egg* on Broadway.

## 安德魯·喬治 Andrew George

動作指導  
Movement Director



喬治受訓於倫敦拉邦舞蹈學院。演出的歌劇有：《使女的故事》、《女武神》、《凱撒大帝》、《卡門》、《玫瑰騎士》、《愛的甘醇》、《唐·喬望尼》、《遊吟詩人》、《波佩亞的加冕》、《唐懷瑟》（斯卡拉歌劇院）、《阿格里畢那》、《地獄中的奧菲歐》（拉蒙尼歌劇院）、《塞維里亞理髮師》、《維納斯與阿多尼斯》、《狄多與依尼阿斯》、《狡猾的小狐狸》、《使女的故事》、《遊吟詩人》及《卡普烈和蒙特鳩》。

Andrew George trained at the Laban Centre for Movement and Dance in London.

His opera credits include *The Handmaid's Tale*, *Die Walküre*, *Giuglio Cesare*, *Carmen*, *Der Rosenkavalier*, *L'elisir d'amore*, *Don Giovanni*, *Il trovatore*, *L'incoronazione di Poppea*, *Tannhäuser*, *Agrippina*, *Orphée aux enfers*, *Il barbiere di Siviglia*, *Venus and Adonis*, *Dido and Aeneas*, *Das Schlaue Fuchslein*, *The Handmaid's Tale*, *Il trovatore*, and *I Capuletti e i Montecchi*.



伊莉娜·索伯列娃  
Irina Soboleva

首席聲樂指導  
Principal Vocal Coach

索伯列娃1977年於列寧格勒林姆斯基-高沙可夫音樂學院畢業，三年後獲邀加入馬林斯基劇院任鋼琴伴奏。她參與所有劇團製作的首演，更為劇團所有常演俄國作品準備音樂，計有：《黑桃皇后》、《尤金·奧涅金》、《薩特闊》、《魯斯蘭與盧蜜拉》、《伊戈爾王子》、《戰爭與和平》、《沙皇鮑里斯》、《三個橙子的愛情》、《謝苗·科特科》、《卡捷琳娜·伊茲邁洛娃》、《瑪澤帕》、《女妖》、《沙皇的新娘》和《鼻子》。其餘參與作品有《卡門》、《馬克白》和《假面舞會》。索伯列娃與格杰夫是長期創作夥伴。她獲頒俄羅斯榮譽藝術家稱號，2008年獲「為祖國服務勳章」。

In 1980, three years after graduating from the Leningrad state Rimsky-Korsakov Conservatoire, pianist Irina Soboleva was invited to join the Mariinsky Theatre as an accompanist. Since joining the Theatre, she has worked on every premiere. She has prepared the Theatre's entire Russian repertoire of *The Queen of Spades*, *Eugene Onegin*, *Sadko*, *Ruslan and Lyudmila*, *Prince Igor*, *War and Peace*, *Boris Godunov*, *Love for Three Oranges*, *Semyon Kotko*, *Katerina Ismailova*, *Mazepa*, *The Enchantress*, *The Tsar's Bride* and *The Nose*, as well as *Carmen*, *Macbeth* and *Un ballo in maschera*. Soboleva has had a long creative partnership with Maestro Valery Gergiev. Soboleva is an Honoured Artist of Russia and received the Medal of the Order for Services to the Fatherland in 2008.

史蒂芬·莫安  
Steven Maughan

音樂指導及顧問  
Music Coach and Consultant



莫安生於英國蘭開夏郡，以榮譽音樂學士於杜倫大學畢業，其後進入曼徹斯特北方音樂學院修讀鋼琴伴奏。此外他還在倫敦國家歌劇工作室接受音樂指導訓練。及後他定期為格蘭堡歌劇節擔任高級音樂導師，同時兼任阿姆斯特丹荷蘭歌劇院客席藝術家，並在倫敦高文花園任「青年藝術家計劃」導師。

Steven Maughan was born in Lancashire, the UK. He was awarded an honours degree in music from Durham University before studying piano accompaniment at the Royal Northern College of Music, Manchester. He also trained as a répétiteur and coach at London's National Opera Studio. Since then Maughan has worked regularly for the Glyndebourne Festival Opera where he is a senior coach. He is also a guest at De Nederlandse Opera in Amsterdam and a coach on the Young Artists' Programme at Covent Garden, London.

除特別註明，場刊中譯：曾逸林



香港藝術節  
Hong Kong Arts Festival

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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

## 馬林斯基樂團 THE MARIINSKY ORCHESTRA

指揮  
Conductor 維萊里·格杰夫  
Valery Gergiev

第一小提琴 **First Violin**  
Mikhail Rikhter

單簧管 **Clarinet**  
Vadim Bondarenko

第二小提琴 **Second Violin**  
Maria Safarova

低音單簧管 **Bass clarinet**  
Vitaly Papyrin

中提琴 **Viola**  
Oleg Larionov

巴松管 **Bassoon**  
Igor Gorbunov

大提琴 **Cello**  
Vladimir Yunovich

法國號 **French Horns**  
Alexey Pozin

低音大提琴 **Double Bass**  
Alexander Iekseev

定音鼓 **Timpani**  
Alexander Petrov

長笛 **Flute**  
Diana Cherezova

敲擊樂 **Percussion**  
Valery Kniga

短笛 **Piccolo**  
Oleg Mikhaylovskiy

豎琴 **Harp**  
Sofia Kiprskaya

雙簧管 **Oboe**  
Andrey Yankovsky

鋼琴 **Piano**  
Olga Bystrova-Okhromenko

英國管 **English Horn**  
Ilya Ilin