

18-20.2.2011

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

演出長約2小時20分鐘，  
包括兩節中場休息

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

- 07 演出及創作 **Credits**
- 13 故事大綱及分場  
**Synopsis and Scenes**
- 16 特稿 **Feature**  
妙曼芭蕾 · 經典故事  
A Celebrated Story,  
an Imaginative Ballet
- 20 簡歷 **Biographies**
- 28 伯明翰皇家芭蕾舞團  
**Birmingham Royal Ballet**
- 32 皇家芭蕾舞交響樂團  
**Royal Ballet Sinfonia**

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

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# 《爸爸的選擇》

## *Hobson's Choice*

三幕芭蕾舞劇（改編自哈羅特·布里格豪斯話劇《爸爸的選擇》）  
A ballet in three acts (after Harold Brighouse's play *Hobson's Choice*)

音樂  
Music

保羅·里德  
Paul Reade

編舞  
Choreography

大衛·賓利  
David Bintley

舞台設計  
Designs

海登·格里芬  
Hayden Griffin

服裝設計  
Costume Design

海登·格里芬，歌迪亞·美亞協助  
Hayden Griffin, assisted by Claudia Mayer

燈光  
Lighting

約翰·里特  
John B Read

現場伴奏  
Live Music

皇家芭蕾舞交響樂團  
Royal Ballet Sinfonia

指揮  
Conductors

保羅·梅菲 (18-20.2)，菲利普·艾利斯 (19.2日場)  
Paul Murphy (18-20.2), Philip Ellis (19.2m)

世界首演  
World Premiere

1989年2月13日，薩德斯·威爾斯皇家芭蕾舞團於高文花園英國皇家歌劇院  
13 February 1989, Sadler's Wells Royal Ballet, Royal Opera House, Covent Garden

## 演員 Cast

亨利·鶴臣  
Henry Hobson

戴維·莫爾斯 / 強納森·佩恩  
David Morse / Jonathan Payn

瑪姬·鶴臣 (鶴臣的大女兒)

格蓮·坎默菲爾德 (18.2)  
安芭娜·瓦洛 (19.2日場、20.2)  
伊萊莎·威利斯 (19.2)

Maggie Hobson (Hobson's eldest daughter)

Gaylene Cummerfield (18.2)  
Ambra Vallo (19.2m\*, 20.2)  
Elisha Willis (19.2)

維琪·鶴臣 (鶴臣的小女兒)

卡露·安妮·米勒 / 萊蒂希雅·洛薩度 /  
羅拉·珀基斯  
Carol-Anne Millar / Laëtitia Lo Sardo /  
Laura Purkiss

Vicky Hobson (Hobson's youngest daughter)

弗雷特·貝恩斯托克 (當地穀物商之子)

馬修·羅倫斯 / 斯蒂芬·蒙蒂思 /  
約瑟·歌尼  
Matthew Lawrence / Steven Monteith /  
Joseph Caley

Fred Beenstock (son of a local corn merchant)

艾伯特·普洛沙 (年輕律師)

強納森·佩恩 / 羅里·麥凱 / 華倫天·  
奧努恩尼科夫  
Jonathan Payn / Rory Mackay /  
Valentin Olovyannikov

Albert Prosser (a young lawyer)

愛麗絲·鶴臣 (鶴臣的二女兒)

維利利亞·馬爾 / 趙磊 / 薩姆拉·唐斯  
Victoria Marr / Lei Zhao /  
Samara Downs

Alice Hobson (Hobson's middle daughter)

赫普沃斯太太 (鶴臣最富有的客人)

瑪莉安·泰特 / 安德莉亞·特里狄尼克  
Marion Tait / Andrea Tredinnick

Mrs Hepworth (Hobson's wealthiest customer)

威爾·莫索普 (鶴臣的鞋匠)

羅伯特·柏克 (18.2)  
杰米·邦德 (19.2日場、20.2)  
亞歷山大·甘寶 (19.2)

Will Mossop (Hobson's boot hand)

Robert Parker (18.2)  
Jamie Bone (19.2m\*, 20.2)  
Alexander Campbell (19.2)

救世軍

佐久間奈緒、卡露-安妮·米勒 / 趙磊 /  
萊蒂希雅·洛薩度 / 德斯蒂·布頓 / 安  
琪娜·保爾 / 羅拉·珀基斯 /  
薩姆拉·唐斯  
Nao Sakuma, Carol-Anne Millar / Lei  
Zhao / Laëtitia Lo Sardo / Dusty Button /  
Angela Paul / Laura Purkiss /  
Samara Downs

Salvation Army

占姆·希勒  
Jim Heeler

基特·賀爾達 / 占姆斯·巴頓  
Kit Holder / James Barton

森姆·民斯  
Sam Minns

羅伯特·格雷夫諾 / 奧利華·蒂爾  
Robert Gravenor / Oliver Till

塔茲伯里先生 (鶴臣的酒伴)

羅里·麥凱 / 華倫天·奧努恩尼科夫 /  
強納森·佩恩  
Rory Mackay / Valentin Olovyannikov /  
Jonathan Payn

Mr Tudsbury (drinking companion of Hobson)

麥克法蘭醫生  
Dr Macfarlane

奧利華·蒂爾 / 奧恩古斯·胡爾  
Oliver Till / Aonghus Hoole

車夫、債主、板球員、護士、  
公園管理員、眾婦女  
Coachmen, creditors, cricketers,  
nurses, park keepers, women

伯明翰皇家芭蕾舞團成員

Artists of Birmingham Royal Ballet

<b>加料節目</b>	<b>Festival PLUS</b>
<b>駐節藝術家計劃</b>	<b>The Artists-in-Residence Project</b>
2010學校巡演	2010 School Showcases
3.12.2010 (五) 下午4:30-5:30 東華三院李嘉誠中學	3.12.2010 (Fri) 4:30-5:30pm TWGHs Li Ka Shing College
7.12.2010 (二) 下午4:30-5:30 鳳溪廖萬石堂中學	7.12.2010 (Tue) 4:30-5:30pm Fung Kai Liu Man Shek Tong Sec School
13.12.2010 (一) 下午4:30-5:30 風采中學	13.12.2010 (Mon) 4:30-5:30pm Elegantia College
2011公開演出	2011 Public Showcase
20.2.2011 (日) 下午5:00-6:00 香港文化中心大堂	20.2.2011 (Sun) 5:00-6:00pm Foyer, Hong Kong Cultural Centre
法國巴黎銀行支持2011-13駐節藝術家計劃	The 2011-13 Artist-in-Residence Projects are supported by  <b>BNP PARIBAS</b>
<b>英國文化協會加料系列</b>	<b>British Council PLUS Series</b>
合作伙伴：英國文化協會	In Partnership with the British Council
芭蕾舞劇講座	Story Ballet Talk
17.2.2011 (四) 下午2:00-4:00 英國文化協會 名額：60	17.2.2011 (Thu) 2:00-4:00pm British Council No of Participants: 60
後台參觀	Backstage Tour
19.2.2011 (六) 下午5:00-5:30 香港文化中心大劇院後台 名額：60	19.2.2011 (Sat) 5:00-5:30pm Backstage, Grand Theatre Hong Kong Cultural Centre No of Participants: 20
以上活動免費入場，留位詳情請參閱藝術節加料節目指南，或瀏覽網站： <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>	Admission to the above events is free, reservation required. Please refer to Festival PLUS Booklet or go to the Festival PLUS website: <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>

背景：英國蘭開夏郡索爾福德市

The ballet is set in Salford, Lancashire

## 第一幕

### 第一場：亨利·鶴臣的鞋店

酒鬼亨利·鶴臣是個鞋店老闆，他兩名小女兒愛麗絲和維琪，正分別獲年輕富有的律師艾伯特·普洛沙和當地穀物商之子弗雷特·貝恩斯托克追求。鶴臣卻拒談這兩樁婚事，因為女兒們除了為他提供衣食享受，更是鞋店的廉價勞工。其實大千金瑪姬才是鶴臣最大的資產，但她看來只是個頑固、不解風情，且年過三十的女人，父親亦只視她為一名老女僕。瑪姬表示她或許也有想嫁人的一天，卻換來鶴臣的一番嘲弄。

赫普沃斯太太是鶴臣最富有的客人。一天，她到鞋店打聽之前買的鞋出自誰人手藝。造鞋匠威爾·莫索普承認是他的作品，赫普沃斯太太大讚其手工出色，指定以後只讓他造鞋。瑪姬很快便知道這是她的大好機會，於是便向威爾求婚。威爾吃了一驚，說自己只是個鞋匠，而瑪姬則是老闆的千金，但瑪姬不理會他的反對，說他們可以自立門戶，成為合作無間的工作伙伴。

—— 中場休息 ——

## 第二幕

### 第一場：皮爾公園，周日午後

瑪姬和威爾外出散步，被愛麗絲和維琪看到。兩人怕會因此與一名平凡不過的鞋匠變成親戚，於是決定告訴父親。

## ACT I

### Scene 1: Henry Hobson's boot shop

Henry Hobson, an inveterate drinker, is the proprietor of a successful boot shop. His younger daughters are Alice and Vickey. Alice is being courted by a young lawyer, the well-to-do Albert Prosser, and Vickey by Fred Beenstock, son of a local corn merchant. However, Hobson refuses to give his blessing and allow them to marry as they are essential for his creature comforts and also provide him with cheap labour in his shop. It is his eldest daughter Maggie who is Hobson's greatest asset though: she is a seemingly hard-headed and unsentimental woman of 30 and is considered an old maid by her father — who laughs out loud at Maggie's suggestion that she too may wish to marry some day.

Mrs Hepworth, Hobson's wealthiest patron, visits the shop and inquires about some shoes she has purchased. Hobson's boot hand, Will Mossop, admits to the workmanship and Mrs Hepworth praises him, declaring that no one but he shall make her shoes. Quick to see her main chance, Maggie later proposes to the astonished Will. He protests that he is only a boot hand and she is the Master's daughter; but Maggie brushes aside his objections and says what a good working partnership they will make.

—— Interval ——

## ACT II

### Scene 1: Peel Park, Sunday afternoon

Maggie and Will, walking out together, are seen by Alice and Vickey, who are appalled to be thus linked to a common boot hand. They resolve to tell their father what is going on.

## 第二場：鞋店，周一早上

鶴臣得知瑪姬的打算後，威脅要用皮帶「棒打鴛鴦」，兩人於是逃離鞋店。他們向赫普沃斯太太借了一百英鎊，創立自己的事業。

三星期後，鶴臣爛醉如泥，意外地從地窖的平板門墮進貝恩斯托克的穀倉裏。

—— 中場休息 ——

## Scene 2: The shop, Monday morning

Hobson, having learnt of Maggie's intentions, threatens "to beat the love out of Will Mossop" with his belt, whereupon the unlikely couple leave the shop. They borrow £100 from Mrs Hepworth to set up a business on their own.

Three weeks later, Hobson, dead drunk, accidentally falls down the cellar trap into Beenstock's corn warehouse.

—— Interval ——



### 第三幕

#### 第一場：貝恩斯托克的穀倉，早上

鶴臣從地窖門爬出來，弗雷特和艾伯特受瑪姬唆使，控告鶴臣擅自闖入及破壞酒窖。

#### 第二場：莫索普的鞋店

莫索普的鞋店開在昏暗的地窖，但業務已經上了軌道。威爾和瑪姬正高高興興的從婚禮回來。愛麗絲、維琪和她們的情人不情不願地出席婚禮，他們看到父親出現便躲起來。

鶴臣預見自己會陷入經濟困境，其「好名聲」亦會受損，便問瑪姬對法庭的令狀有什麼意見。瑪姬叫出躲起來的兩對情侶，告訴鶴臣如果答應兩個女兒的婚事，便撤回所有控訴。鶴臣大怒而去，但顯然他只能無可奈何地遵從。

#### 第三場：鶴臣的鞋店，九個月後

鶴臣酗酒成疾，鞋店不但損失所有生意，更負債纍纍。一班債主到鞋店追數，鶴臣懇求女兒幫忙紓解他的財務窘境。

愛麗絲和維琪冷漠對待父親，只有瑪姬和威爾答應幫他還債，但條件是要鶴臣把鞋店轉讓給威爾，自己成為有名無實的合夥人，並將店名改為「莫索普和鶴臣的鞋店」。鶴臣被迫接受，威爾則開始為自己的新身份做打算。短短一年內，他就由一名鞋匠搖身一變當上了鞋店老闆！

### ACT III

#### Scene 1: Beenstock's corn warehouse, morning

Hobson emerges from the trap and, at Maggie's instigation, Fred and Albert serve Hobson a writ for trespassing and damage of property.

#### Scene 2: Mossop's boot shop

Mossop's shop is a dingy cellar, but the business has already met with some success. Will and Maggie are happy having returned from their wedding. Alice and Vickey, with their sweethearts, are reluctantly present. When their father arrives they hide.

Hobson asks Maggie's advice about the writ: he foresees financial ruin and the defamation of his "good name". Maggie summons the couples out of hiding. She tells Hobson that if he allows his daughters to marry, the charges against him will all be dropped. Hobson storms out, but his compliance is evident.

#### Scene 3: Hobson's shop, nine months later

Hobson has drunk himself into a dangerous state of health. His shop has lost all its business and he is in debt. Creditors arrive demanding payment of their bills. Hobson solicits the help of his daughters to relieve his financial embarrassment.

Alice and Vickey give him the cold shoulder but Maggie and Will agree to pay his debts on condition that he hands over the shop to Will, becomes a sleeping partner and the firm be called "Mossop and Hobson". Hobson is forced to agree and Will is left to contemplate his newfound position. In less than a year he has risen from boot hand to master.



## 妙曼芭蕾 · 經典故事

### A Celebrated Story, an Imaginative Ballet

文：理察·埃蒙德斯

大衛·賓利於1995年獲任命為伯明翰皇家芭蕾舞團的藝術總監，多年來他與這個著名舞團攜手呈獻了各式各樣的芭蕾舞劇，當中包括《爸爸的選擇》——一套於1989年專為薩德斯·威爾斯皇家芭蕾舞團製作的長篇芭蕾舞劇。該劇巧妙地結合喜劇和浪漫元素，音樂更是保羅·里德生前的佳作。

有趣的是，世界各地觀眾都對這齣舞劇耳熟能詳，卻難以說出究竟是哪些特色令這齣作品如此特別。

製作一齣芭蕾舞劇絕非易事，究竟是什麼東西教人激動、印象深刻，我們通常都難以言述。例如賓利的《爸爸的選擇》，該不比他的《遠離煩囂》（根據托馬斯·哈代的小說改編）來得溫暖或親切，但前者更為豐富，更有深度，而不僅僅是各種情感的混合體。

這個感人的故事發生在英國蘭開夏郡（改編自哈羅特·布里格豪斯同名原劇及大衛·連1951年同名電影），講述一位年青無名的造鞋匠最終出人頭地，變為成功商人。賓利沒有停留在單純的故事情節，而是探求其背後意義，使他的舞劇以微妙的方法激起觀眾的情緒，令人看得如癡如醉，有時哽咽，同時又不禁想喝彩歡呼。這就是一流導演結合一流劇本所散發的魅力。

By: Richard Edmonds

David Bintley was appointed Artistic Director of Birmingham Royal Ballet in 1995, and has since presented an impressive range of ballets with this distinguished company. One of them being *Hobson's Choice*, a full length ballet originally made for Sadler's Wells Royal Ballet in 1989 which boasts a fine mix of comedy and romance and contains a wonderful score by the late Paul Reade.

Curiously, it is easier to name this ballet than list the particular qualities which afford it a special place in the hearts of audiences world wide.

Making a ballet is no simple business and the special qualities which thrill us, those we remember, are frequently inexplicable. For example, Bintley's *Hobson's Choice* is not necessarily warmer or more benign than, say, his *Far from the Madding Crowd* (based upon Thomas Hardy's novel). But in the former ballet there is something richer and deeper than a mere interplay of sentiments.

Bintley beguiles us, with this moving story of a young nondescript Lancashire bootmaker, who becomes a successful business man (adapted from the original play by Harold Brighouse, and from David Lean's 1951 film of the same name) by touching on the mystery which lies behind such guileless creations. He manages to get his ballet to stir the audience's feelings in an unfathomable manner unique to first class directors given the right material; thus causing a lump in the throat and a desire to cheer at the same time.

音樂愛好者互相交流時，常會以「難以言喻」、「繞樑三日」或「不可思議」等詞形容他們對一場音樂會的感受。這些詞也適用於《爸爸的選擇》，因為作品就如馬勒、理查·史特勞斯和柴可夫斯基的音樂會般精采。

例如開始時，布幕打開，出現希頓·格里芬設計的充滿氣氛的佈景。場景是十九世紀末蘭開夏郡的一家鞋店，日光正照在鞋店的櫃台和滿架的鞋盒上；門鈴響起，當日首位客人出現——保羅·里德的這段音樂令人難忘，可又是什麼使這間鞋店如此引人入勝呢？

或許是瑪姬跳着別致的舞步從廚房中走出來的場景。瑪姬是這家維多利亞式鞋店獨裁店主的女兒，她機智又對未來充滿計劃。在不久的將來她將下嫁威爾·莫索普，並智勝她那脾氣暴躁的酒鬼父親。

瑪姬身穿深藍與黑色相間的裙子，戴着一頂簡樸的黑色多用途草帽，簡直就是蕭伯納眼中的「新女性」。她為人認真，卻又有感性的一面；在這齣芭蕾舞劇隨後的發展中，賓利讓她和威爾·莫索普以舞姿表達細膩動人的情緣。

然而，追求瑪姬兩個妹妹的都是身穿西服、頭戴禮帽、手握鮮花來打動姑娘芳心的年輕才俊。他們求愛時的場景，是羞怯、不善交際的鞋匠無法想像的。

以上情節，賓利用了幽默的慢板處理，一雙雙情侶的舞姿與里德

When music lovers converse, trying to rationalise their response, perhaps to a concert, they often use adjectives such as “ineffable”, “haunting” or “mysterious”. This is as true for *Hobson's Choice* as it is for, say, Mahler, Richard Strauss or Tchaikovsky.

For example, when the curtain goes up on Hayden Griffin's atmospheric set (a Lancashire bootmaker's shop at the turn of the century), the daylight is just settling onto its counters and shelves of shoe boxes as the doorbell brings in the first customers — this moment is memorable in Paul Reade's score. But what is it that makes us long to dwell there?

Perhaps it is the arrival of Maggie Hobson, the dictatorial Victorian shop owner's daughter. Maggie dances in from the kitchen area with an inscrutable quality. She is resourceful and has her practical eyes set on the future, when she will marry Will Mossop and outmanoeuvre her highly combustible beer-swilling father.

Dressed in black and navy blue, and wearing a simple all-purpose black straw boater, Maggie Hobson is George Bernard Shaw's “new woman”. She is earnest down to her boots yet has an emotional depth which Bintley taps into for the exquisite and deeply moving partnerings she has with Will Mossop as the ballet moves along.

But Maggie has two sisters and they in turn have suitors, upwardly mobile young professional men in smart suits and boaters who arrive with bunches of flowers to woo their girls. They offer a picture of courtship of which Will, the timid socially undernourished boot hand, cannot conceive.

的旋律和精美的編舞完美糅合，同時展現了瑪姬及其妹妹們兩種層次的浪漫，既熱鬧也寒酸。新奇而令人陶醉，這是三對情人所表達的愛情，也是數百萬喜歡這套芭蕾舞劇的觀眾的觀後感。

本身來自英國北部的賓利，改編這故事可說遊刃有餘。十九世紀末的蘭開夏郡滿眼都是棉花廠、酒吧、木屐舞和粗俗幽默；公園裏，救世軍樂隊吹着傳統聖詩招搖而過，年輕戀人成雙成對談戀愛。

第二幕在皮爾公園的場景也許是整齣劇中最能喚起觀眾共鳴的一幕：救世軍表演了華麗的舞蹈——試問有誰曾採用這角度呢？然後是遊客帶着子女在和暖的周日午後散步，舞臺奏起光輝亮麗的圓舞曲，是里德向史特勞斯的《玫瑰騎士》致意，又綴了銅管樂隊和粗管上低音號色彩；而富感染力的三拍節奏，保羅·里德的音樂與舞者的服裝相得益彰。

劇中最戲劇性的情節要數瑪姬和威爾在昏暗的地窖舉行婚禮。雖然這對新人經濟拮据，但威爾的造鞋技術已逐漸受到顧客青睞。瑪姬的妹妹和她們的情人也出席了婚禮。

Bintley has provided comedic adagios for these moments and the dancing couples fit perfectly into Reade's score within delicate choreography which never loses sight of romance on two levels, both prosperous and undernourished. It is as though love as expressed by these three couples is a new and heady thing (as indeed it is for most of the millions who have seen and relished this ballet).

A Northerner himself, Bintley renders his theme without knowingness. Turn of the century Lancashire was a time of cotton mills, pubs, clog dancers, rough humour and public parks where Salvation Army Bands oompahed their way through traditional hymns and where young people courted their sweethearts.

The second act is set in Peel Park, and is one of the most evocative scenes in the ballet. There are superb dances for the Salvation Army — and who has ever taken that angle before? — and then, as visitors walk their children on a warm Sunday afternoon, the whole stage moves gloriously into waltz time, with Paul Reade nodding towards Richard Strauss' *Der Rosenkavalier* as well as giving tongue-in-cheek references to brass bands and euphoniums whilst the ever-infectious one-two-three rhythms perfectly complement the costumes.



當鋼琴奏起喬治·亨利·伊里亞德的經典音樂《拉古拿的百合》，瑪姬和威爾亦隨歌起舞。出色的節奏和歌詞（「她是我的情人」等句子）融入賓利的編舞，絕妙得讓觀眾拍掌不斷。年輕人的愛情和流行金曲結合得天衣無縫。

《爸爸的選擇》有大量的四人舞、雙人舞及群舞，還罕有地上演了鶴臣連月酗酒和產生幻覺後發酒狂的一幕，但賓利並沒有讓這一場過於突出，所有元素都處理得十分協調。這齣喜劇隨着節奏感強烈的舞步和愉快的氣氛，帶出了中心主題：愛情終獲勝利，夢想得以實現。

理察·埃蒙德斯專門撰寫評論、劇作和劇評。

本文原載於2010年《閱藝》雜誌。

Perhaps the ballet's finest *coup de théâtre* is in the dingy cellar where Maggie and Will hold their wedding celebration. The couple are still in reduced circumstances, but Will's shoes, hand-made and of the finest quality, are beginning to attract attention. The sisters and their sweethearts are present.

An upright piano tinkles while Maggie and Will dance to the old G H Elliott music hall favourite, *The Lily of Laguna*. The superb rhythms and lyrics ("She's my lady love" etc.) set around Bintley's choreography make a stunning combination, and have brought ovations in its time, representing a magical continuity between the love of these young people and the popular classics of the day.

*Hobson's Choice* abounds in quartets, duos and company numbers, including a rare sequence where Hobson has the DTs after months of lunatic drunkenness and hallucinations. Yet Bintley manages to not make this scene stick out as a speciality sequence. Everything is balanced. The drama and comedy is realised by the seemingly instant appearance of perfectly pitched dance patterns, a source of delight which develops and extends the ballet's major themes of love triumphant and dreams fulfilled.

Richard Edmonds is a reviewer, playwright and theatre critic.

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大衛·賓利  
David Bintley

總監 / 編舞  
Director / Choreographer

大衛·賓利受訓於英國皇家芭蕾舞學院，1976年加入薩德斯·威爾斯皇家芭蕾舞團（即現在之伯明翰皇家芭蕾舞團），很快便成為傑出舞劇舞者。他擔綱演出福金編舞的《彼德魯什卡》，演出扣人心弦。他在艾斯頓爵士的《女大不中留》中先後飾演阿倫和西蒙妮寡婦，在《夢》中演博頓，在《灰姑娘》裏演醜姐姐，在《騙徒的伎倆》中演騙子雷克，每個角色都揣摩入微，演出時充滿令人雀躍的音樂感。

賓利遇到有遠見卓識的藝術指導彼得·賴特，他鼓勵年少的賓利從事編舞。賓利在16歲之前就根據史達拉汶斯基的作品《士兵的故事》編了第一齣芭蕾舞。不到兩年，他替薩德斯·威爾斯芭蕾舞團創作了第一個專業作品：《局外人》。從1986至1993年，他由薩德斯·威爾斯皇家芭蕾舞團的駐團編舞轉為高文花園的駐場編舞。隨後兩年的「自由創作期」，賓利主要效力國外舞團，為三藩市芭蕾舞團、南非國家劇院芭蕾舞團和史圖加芭蕾舞團編舞。1995年，他重返英國，擔任伯明翰皇家芭蕾舞團的藝術總監。賓利已受封為CBE勳爵，並出任日本國家芭蕾舞團藝術顧問及總監，在伯明翰皇家芭蕾舞團之藝術總監外再添一職。

節自尼古拉斯·德羅姆古爾為伯明翰皇家芭蕾舞團所撰之文章

David Bintley trained at the Royal Ballet School and in 1976 joined Sadler's Wells Royal Ballet (now Birmingham Royal Ballet) where he quickly proved an outstanding character dancer. His leading role in Fokine's *Petrushka* was mesmerising and brilliant. His Alain and then Widow Simone in Ashton's *La Fille mal gardée*, Bottom in *The Dream*, the Ashton "Ugly Sister" in *Cinderella*, and the Rake in *Rake's Progress*, were effectively conceived and exhilaratingly musical.

He was fortunate to have as his artistic director the wise and far-seeing Peter Wright, who encouraged the young Bintley to choreograph. Bintley made his first ballet, to Stravinsky's *Soldier's Tale*, before he was 16. His first professional work, for the Sadler's Wells company, came less than two years later: *The Outsider*.

From 1986 to 1993 Bintley moved from resident choreographer for Sadler's Wells Royal Ballet to the same role at Covent Garden. There followed a two-year period of "creative sabbatical" where Bintley worked almost exclusively abroad, making ballets for San Francisco Ballet, PACT in South Africa and Stuttgart Ballet. In 1995 he returned home when appointed Director of Birmingham Royal Ballet. Bintley is also a CBE and the Artistic Advisor and Director to the National Ballet of Japan — a post he holds alongside his role in Birmingham.

From an article written for Birmingham Royal Ballet by Nicholas Dromgoole

保羅·里德  
Paul Reade

作曲  
Composer

保羅·里德1943年生於蘭開夏郡，於英國皇家音樂學院修讀鋼琴和作曲，其後加入英國國家歌劇院成為排練指導，七十年代初離職成為全職作曲家。他曾為多套電視劇配樂，包括《雙城記》、《孤星血淚》和《簡愛》，為《維多利亞式的廚房花園》所寫的音樂更贏得英國作曲家協會音樂獎。為動畫配樂的作品包括《路維德》和《富蘭姆家庭》。

戲劇方面，他的作品有兒童劇《大衛與歌利亞》、皇家莎士比亞劇團的《成功的藝術》及清唱劇《風的旅程》。管弦樂作品包括長笛協奏曲、《點石成金》、《灰姑娘》和《伊索寓言》。合唱作品則有《海之風景》和《莪相之歌》。里德亦創作室樂作品，包括雙簧管三重奏《拉克巴羅舞蹈》、雙簧管獨奏《風景之諸相》、薩克斯管四重奏及豎琴三重奏《舞蹈前奏曲》。

里德於《爸爸的選擇》(1989)與大衛·賓利結緣，後於《遠離煩囂》(1996)再度合作。他的其他芭蕾舞作品包括《拜倫》、其1號作品《城市的序曲》的芭蕾舞版本、獨幕芭蕾舞劇《灰姑娘》和《賣火柴的小女孩》。

保羅·里德1997年離世時僅54歲，去世前他正完成其巴松管協奏曲。

Born in Lancashire in 1943, Reade studied piano and composition at the Royal Academy of Music, then joined the English National Opera as a répétiteur. He left in the early 1970s to develop his career as a composer.

He wrote many scores for television, including *A Tale of Two Cities*, *Great Expectations*, *Jane Eyre*, and the music for *The Victorian Kitchen Garden*, for which he won the Ivor Novello Award. He also composed for animations including *Ludwig* and *The Flumps*.

His dramatic works include the children's opera, *David and Goliath*, the score for the RSC's production of *The Art of Success*, and the cantatas *The Journey of the Winds*. Reade's works for orchestra include his Flute Concerto, *The Midas Touch*, *Cinderella* and *Aesop's Fables*. His choral works include *Seascapes* and *Songs of Oisín*, and his chamber pieces include the oboe trio *Luckbarrow Dances*, *Aspects of a Landscape* for solo oboe, his Saxophone Quartet and the harp trio *Dance Preludes*.

Reade first collaborated with David Bintley on *Hobson's Choice* in 1989 and again on *Far from the Madding Crowd* in 1996. His other ballet scores are *Byron*, the ballet version of his Opus 1, *Overture to a City* and the one-act ballets *Cinderella* and *The Match Girl and the Flame*.

When Paul Reade died in 1997, just 54, he was completing his Bassoon Concerto.

保羅·梅菲  
Paul Murphy

首席指揮  
Principal Conductor



生於北愛爾蘭的保羅·梅菲，在英國皇家音樂學院修讀指揮、中提琴和演唱。1992年加入伯明翰皇家芭蕾舞團，1997年獲委任為首席指揮。自1994年起，梅菲任皇家芭蕾舞團客席指揮；此外，他曾與多個芭蕾舞團合作，包括紐約市芭蕾舞團、荷蘭國家芭蕾舞團，並指揮日本新國立劇場芭蕾舞團世界首演大衛·賓利的《阿拉丁》。除了劇場，梅菲也曾為多個樂團任客席指揮，如新女皇音樂廳樂團、阿爾斯特樂團、哈雷樂團，以及伯明翰市交響樂團。

Born in Northern Ireland, Paul Murphy, Principal Conductor, studied conducting, viola and singing at the Royal Academy of Music. He joined the Company in 1992 and was appointed Principal Conductor in 1997. Since 1994 he has been a guest conductor with The Royal Ballet. He has also conducted for New York City Ballet, Dutch National Ballet and the National Ballet of Japan, for whom he conducted the world premiere of David Bintley's *Aladdin*. Away from the theatre, he has guest conducted the New Queen's Hall Orchestra, Ulster Orchestra, The Hallé, and the City of Birmingham Symphony Orchestra.

菲利普·艾利斯  
Philip Ellis

指揮  
Conductor



菲利普·艾利斯獲伯明翰皇家芭蕾舞團前藝術總監彼得·賴特於1990年首個舞季開始前，委任為舞團的指揮。自勝出列斯指揮大賽之後，艾利斯在指揮樂團和芭蕾舞劇方面雙線發展。現為澤西交響樂團首席指揮，女高音萊斯利·加勒特的音樂總監，並為英國小交響樂團任副指揮達18年。他曾與大部份英國樂團合作，而合作過的外國樂團包括聖彼得堡愛樂樂團、比利時國家樂團及悉尼交響樂團。芭蕾舞劇方面，曾指揮英國皇家芭蕾舞團、史卡拉歌劇院芭蕾舞團、安祖·科里亞芭蕾舞團，以及伯明翰皇家芭蕾舞團大部份作品。梅菲曾與愛樂管弦樂團及皇家愛樂樂團灌錄唱片。

Philip Ellis was appointed Conductor of Birmingham Royal Ballet by Peter Wright before their first season in Birmingham in 1990. Since winning the Leeds Conductors' Competition he has pursued parallel careers in the concert hall and in dance. He is Principal Conductor of the Jersey Symphony Orchestra, Musical Director for Lesley Garrett and, for 18 years, Associate Conductor of the English Sinfonia. He has conducted most of the major British orchestras and many abroad including the St Petersburg Philharmonic Orchestra, Belgian National Orchestra and Sydney Symphony. In dance he has conducted The Royal Ballet, La Scala Ballet, Angel Corella Ballet and most Birmingham Royal Ballet productions.

## 海登·格里芬 Hayden Griffin

舞台設計  
Design

海登·格里芬的設計範疇涵蓋電影、戲劇、歌劇和芭蕾舞劇。除大衛·賓利外，曾合作的劇團包括英國國家劇團、皇家莎士比亞劇團、皇家宮廷劇院、伯明翰劇團、合資劇團和西區劇院。歌劇方面，他曾參與創作皇家歌劇院、英國國家歌劇團和紐約大都會歌劇院的作品。他在歐洲的作品包括為熱那亞劇院設計的製作，此外亦參與過紐約、洛杉磯和澳洲等地的作品。電影工作則有大衛·海爾的《陌生男子》、帕特里斯·夏侯的《親密》、《彩繪天使》和英國第四台的《糖漿》。他在《企鵝茶居》中首次與大衛·賓利合作，其他與賓利合作的創作包括《爸爸的選擇》、《約伯》、《遠離煩囂》和《吉賽爾》。

Hayden has designed for film, drama, opera and ballet. As well as working with David Bintley, he has created for the Royal National Theatre, the Royal Shakespeare Company, the Royal Court, Birmingham Repertory Theatre, Joint Stock and the West End. In opera he has created for the Royal Opera House, ENO and the Metropolitan Opera, New York. His work in Europe includes productions for the Teatro di Genova, as well as work in New York, Los Angeles and Australia. His film work includes David Hare's *Wetherby*, Patrice Chereau's *Intimacy* and *Painted Angels*, and *Syrup* for Channel 4. '*Still Life*' at the *Penguin Café* was his first work with David Bintley for whom he went on to design *Hobson's Choice*, *Job*, *Far from the Madding Crowd* and *Giselle*.

## 約翰·里特 John B Read

燈光  
Lighting

約翰·里特為伯明翰皇家芭蕾舞團擔任燈光顧問逾20年，負責把燈光效果融入整個舞蹈表演。他為各類當代及古典作品設計燈光，曾與英國、歐洲、美國和亞洲的主要舞團合作。他的燈光照亮了不少大師的新作品，包括弗特烈·艾斯頓爵士、肯尼斯·麥克米蘭爵士、安東尼·圖德、格蘭·泰特利、羅賓斯、雷里耶夫、安東尼·杜威爾、大衛·賓利、克里斯多夫·布魯斯、阿拉斯代爾·馬里奧特和娜塔莉亞·瑪卡洛娃。里特的大部份作品都已製成錄像，包括《曼儂》、《胡桃夾子》、《華麗曲》、《企鵝茶居》、《爸爸的選擇》、《舞姬》、《寶塔王子》和《邁亞嶺》等。

John B Read, Lighting Consultant to The Royal Ballet and Birmingham Royal Ballet for more than two decades, is largely responsible for establishing lighting as an integral part of dance presentation. He has created original lighting for a wide range of both contemporary and classical works and has worked with most major British, European, American and Asian dance companies. He has lit new productions for Sir Frederick Ashton, Sir Kenneth MacMillan, Anthony Tudor, Glen Tetley, Jerome Robbins, Rudolf Nureyev, Anthony Dowell, David Bintley, Christopher Bruce, Alastair Marriott and Natalia Makarova. Much of his work has been recorded and includes *Manon*, *The Nutcracker*, *Galanteries*, '*Still Life*' at the *Penguin Café*, *Hobson's Choice*, *La Bayadere*, *Prince of the Pagodas* and *Mayerling*.



## 伯明翰皇家芭蕾舞團 Birmingham Royal Ballet



伯明翰皇家芭蕾舞團創團20年，與時並進，已被公認為世界古典舞壇舉足輕重的舞團。自1995年起，備受讚譽的編舞家大衛·賓利成為舞團藝術總監，帶領舞團的藝術發展。

1990年薩德斯·威爾斯皇家芭蕾舞團移師伯明翰，同年成立了伯明翰皇家芭蕾舞團。舞團的創作以全面及靈活見稱，古典與新作兼容。

伯明翰皇家芭蕾舞團在世界各地的演出都很受歡迎，曾兩度參與香港藝術節，又先後到美國、日本和南非演出，並計劃安排更多國外表演。2004年舞團在伯明翰市設立埃爾姆赫特斯舞蹈學校，銳意培育新秀，為舞團保留世界的優秀舞者。

As the company celebrates 20 years in Birmingham, it has gone from strength to strength and is now rightly recognised as a major international force in the world of classical dance. Since 1995, it has been under the artistic leadership of acclaimed choreographer David Bintley.

Birmingham Royal Ballet was formed in 1990, when Sadler's Wells Royal Ballet moved to Birmingham. Everyone connected with the company proudly celebrates the versatility and flexibility of an organisation that creates challenging new work alongside the classics.

Birmingham Royal Ballet is welcomed enthusiastically around the world. Having already played the Hong Kong Arts Festival twice, it has also completed successful tours to the US, Japan and South Africa, and plans to increase its international profile. The arrival of Elmhurst School for Dance in Edgbaston in 2004 formed another crucial step in the company's determination to nurture and retain the best young dancers in the world.

行政總裁  
Chief Executive  
Christopher Barron

藝術總監  
Artistic Director  
David Bintley

傳訊總監  
Communications Director  
Keith Longmore

教育總監  
Director for Learning  
Pearl Chesterman

技術總監  
Technical Director  
Paul Grace

樂團總監  
Orchestra Director  
John Beadle

芭蕾舞指導  
Ballet Mistress  
Marion Tait

芭蕾舞指導  
Ballet Master  
Michael O'Hare

記譜家  
Notator  
Denis Bonner

錄像檔案主管  
Video Archivist  
David Morse

舞團物理治療師  
Company Physiotherapist  
Siân Morgan

按摩治療師  
Massage Therapist  
Elizabeth Lee

傳媒及公關主任  
Media and PR Manager  
Simon Harper

舞團經理  
Company Manager  
Paul Grist

高級舞台監督  
Senior Stage Manager  
Diana Childs

執行舞台監督  
Deputy Stage Manager  
Eliska Robenn

佈景主管  
Head of Scenic Presentation  
Doug Nicholson

木工主管  
Master Carpenter  
Pete Read

高級舞台技師  
Senior Stage Technicians  
Steve Hegan  
Arthur Lewis  
Paul Moore

舞台技師  
Stage Technicians  
Paul Amoo  
Dave Mancini

燈光設計顧問  
Lighting Design Consultant  
Peter Teigen

燈光主管  
Head of Lighting  
Johnny Westall-Eyre

執行燈光主管  
Deputy Head of Lighting  
Andy Wilson

高級燈光技師  
Senior Lighting Technicians  
Chris Hooley  
Eleanor Morgan

燈光技師  
Lighting Technician  
Andy Russell

服裝主管  
Head of Wardrobe  
Lili Sobieralska

執行服裝主管  
Deputy Head of Wardrobe  
Vanda Hewston

服裝助理  
Wardrobe Assistants  
Lorna Burke  
Sarah Burton  
Stella Mansfield  
Joanna Shilton

舞鞋主管  
Shoe Supervisor  
Michael Clifford

髮飾主管  
Wig Master  
Henry Menary

髮飾助理見習  
Trainee Wig Assistant  
Lauren Fitzgerald

## 首席舞蹈員 Principal Dancers



Jamie Bond



Gaylene  
Cummerfield



Matthew  
Lawrence



Carol-Anne Millar



Robert Parker



Nao Sakuma



Ambra Vallo



Elisha Willis

## 第一獨舞員 First Soloists



Joseph Caley



Alexander  
Campbell



Victoria Marr



Jonathan Payn



Andrea  
Tredinnick



Lei Zhao

## 獨舞員 Soloists



Laetitia  
Lo Sardo



Steven Monteith



Angela Paul



Tyrone Singleton

## 第一舞蹈員 First Artists



Arancha  
Baselga



Jonathan  
Caguioa



Mathias  
Dingman



Samara Downs



Robert Gravenor



Kit Holder



Rory Mackay



Valentin  
Olovyanikov



Laura Purkiss

## 舞蹈員 Artists



Sonia Aguilar



James Barton



Dusty Button



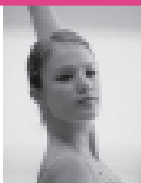
Feargus  
Campbell



Laura-Jane  
Gibson



Aonghus Hoole



Yvette Knight



Delia Mathews



Kristen  
McGarrity



Callie Roberts



Christopher  
Rodgers-Wilson



Nathanael  
Skelton



Benjamin Soerel



Anniek Soobroy



Oliver Till

## 皇家芭蕾舞交響樂團 伯明翰皇家芭蕾舞團樂團

### Royal Ballet Sinfonia The Orchestra of the Birmingham Royal Ballet

皇家芭蕾舞交響樂團是英國最忙碌的芭蕾舞團樂團，為伯明翰皇家芭蕾舞團在英國及海外演出伴奏，演奏曲目廣泛。樂團也經常與皇家芭蕾舞團及其他世界著名芭蕾舞團伴奏，包括巴黎歌劇院芭蕾舞團、紐約市芭蕾舞團、澳洲芭蕾舞團、加拿大大芭蕾舞團、基洛夫芭蕾舞團、挪威芭蕾舞團、阿特蘭大芭蕾舞團、三藩市芭蕾舞團和史卡拉芭蕾舞團。

樂團也定期舉行音樂會，演出地點包括巴比肯藝術中心，皇家藝術節音樂廳、伯明翰交響樂廳及其他英國重要場地。樂團的歌劇演出包括與英國皇家歌劇團在溫布萊劇場大受好評的演出《杜蘭朵》。

樂團灌錄作品包括伯明翰皇家芭蕾舞團的《胡桃夾子》、《魔偶情緣》、《爸爸的選擇》等演出的錄影帶，英國弦樂作品、蘇利文序曲和唱片，還有李察·阿丁瑟爾的電影《遠離煩囂》和《伊寧片廠喜劇系列》的配樂，後者更贏得1998年《留聲機》雜誌頒發的最佳電影音樂獎。2000年推出約翰·麥凱布作曲的《愛德華二世》全劇配樂；2004年為慶祝弗德烈·艾斯頓百歲冥誕推出《獻給弗德烈爵士》，是其四套芭蕾舞劇的音樂，並於2005年推出第二輯；2010年，樂團推出卡爾·戴維斯作曲的《大鼻子情聖》配樂錄音。

The Royal Ballet Sinfonia is Britain's busiest ballet orchestra, playing for Birmingham Royal Ballet's wide-ranging programme in the UK and abroad. The Sinfonia also plays frequently for The Royal Ballet and many of the world's other leading ballet companies, including regular performances with Paris Opera Ballet, New York City Ballet, Australian Ballet, Les Grands Ballets Canadiens, the Kirov, Norwegian Ballet, Atlanta Ballet, San Francisco Ballet and La Scala Ballet.

Concert performances at the Barbican, Royal Festival Hall, Birmingham's Symphony Hall and other major British venues also form a regular part of the Sinfonia's work. The Sinfonia's opera performances include The Royal Opera's acclaimed production of *Turandot* at Wembley Arena.

The Sinfonia's recordings include video soundtracks to Birmingham Royal Ballet's *The Nutcracker*, *Coppélia* and *Hobson's Choice*; CDs of English string music; the Sullivan overtures; and the film scores of Richard Addinsell's *Far from the Madding Crowd* and *The Ealing Comedies* which won the 1998 Gramophone Award for best film music. In 2000 Hyperion released the complete score of John McCabe's *Edward II*; and in 2004 *Tribute to Sir Fred*, the scores of four ballets by Frederick Ashton with a second volume in 2005. The orchestra's recording of Carl Davis's score for *Cyrano* was released on the composer's own label in 2010.

**首席指揮****Principal Conductor**

Paul Murphy

**指揮****Conductor**

Philip Ellis

**樂團經理****Orchestra Manager**

Andrew Bentley

**舞團鋼琴師****Company Pianists**

Matthew Drury

Julia Richter

**第一小提琴****First Violin**Robert Gibbs *Leader*

Richard Friedman

Vanessa David

Amanda Brown

Peter Jenkins

Deborah Schlenther

Philip Aird

Caroline Ferriman

**第二小提琴****Second Violin**

Gwylm Hooson

Helen Bartlett

Robert Simmons

Jenny Thurston

Shelley Hector

Geraint Tellem

**中提琴****Viola**

Jonathan Hallett

Clive Howard

Rachel Calaminus

Henrietta Ridgeon

**大提琴****Cello**

Andrew Gunn

Erica Simpson

Miriam Lowbury

Robert Woollard

**低音大提琴****Bass**

Duncan Mitchell

Alan Taylor

**長笛****Flute**

Lynn Peters

Sandra Skipper

**雙簧管****Oboe**

Louise Hayter

Maxwell Spiers

**單簧管****Clarinet**

Ian Scott

Malcolm McMillan

**巴松管****Bassoon**

David McKee

Claire Wadsworth

**圓號****Horn**

Corinne Bailey

Neil Mitchell

Chris Pointon

Philip Walker

**小號****Trumpet**

Christopher Deacon

Steven Walton

**長號****Trombone**

Amos Miller

Maxwell Isley

David Gordon

**大號****Tuba**

Martin Knowles

**豎琴****Harp**

Celine Saout

**定音鼓****Timpani**

Grahame King

**敲擊樂****Percussion**

Kevin Earley

Paul Parker

Tom Edwards

**管理部門**

Management

**巡演樂譜助理****Touring Library Assistant**

Malcolm McMillan