

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013



TEATRO DI SAN CARLO
1737

拿波里聖卡洛歌劇院
San Carlo Theatre, Naples



呷醋丈夫

Il Marito Disperato

The Desperate Husband

馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅：**161.7億港元*** (約佔香港稅務局總稅收**6.8%**)
- 慈善捐款達：**17.3億港元** 資助慈善公益計劃：超過**150**項
- 提供就業機會：**5,545** 個全職及 **20,859** 個兼職職位
- Last year, HKJC paid **HK\$16.17 BILLION*** in duties and taxes to government (making up **6.8%** of total taxes collected by Inland Revenue Department)
- Made Charity donations of **HK\$1.73 BILLION** to over **150** charity and community projects
- Created employment for **5,545** full-time and **20,859** part-time staff

*截至二〇一二年六月三十日止財政年度
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, consisting of several loops and strokes, followed by the Chinese characters '李家超' (Lee Ka-cho).

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, consisting of several loops and strokes, followed by the Chinese characters '李家超' (Lee Ka-cho).

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金
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Sino Group Arts Celebration Series at Hong Kong Arts Festival 2013

Yasmin Levy
Libertad Concert

9 Mar

Concert Hall,
HK Cultural Centre

*World music diva takes you on
a journey of Latin music*

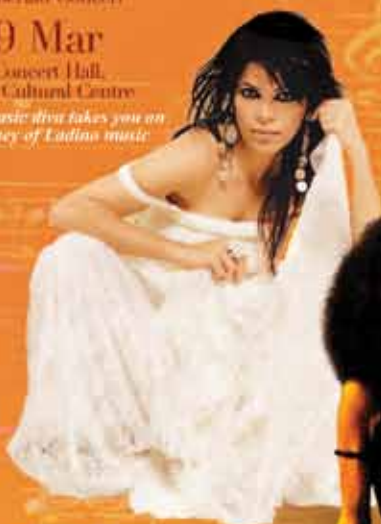


Photo credit: M. Tse

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is
coming to town*



Photo credit: Andrew Lam
and Tania Poon



Esperanza Spalding
Radio Music Society

15-16 Mar

Concert Hall, HK Cultural Centre

*The 51st Grammy's Best New Artist
Sensational music-making in a dynamic
"big band" format*



Photo credit: Spencer Lee
courtesy of Mnet



特別鳴謝

Acknowledgements

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
請與藝術節發展部聯絡

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網頁: www.hk.artsfestival.org/

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41st



香港藝術節
**Hong Kong
Arts Festival**
21.2-22.3.2013

Presents

拿波里聖卡洛歌劇院
San Carlo Theatre, Naples

呷醋丈夫

Il Marito Disperato

The Desperate Husband

15-16.3.2013

香港演藝學院歌劇院

Lyric Theatre, The Hong Kong Academy for Performing Arts

意大利語演出，附中、英文字幕

Performed in Italian with English and Chinese surtitles

演出長約 2 小時 45 分鐘，包括一節中場休息

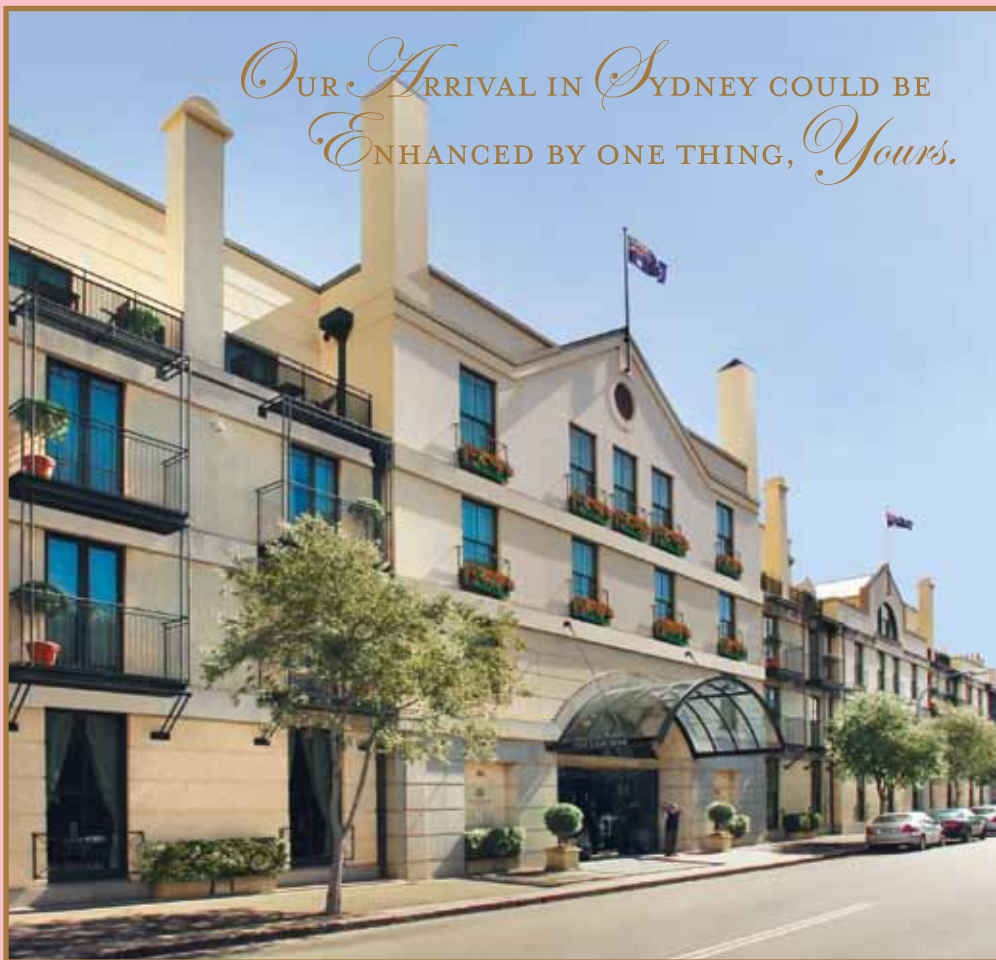
Running time: approximately 2 hours and 45 minutes with one interval

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保羅·羅西

佈景設計

尼古拉·羅魯貝迪尼

Music

Domenico Cimarosa

Libretto

Giambattista Lorenzi

Conductor

Christophe Rousset

Director / Costume Designer

Paolo Rossi

Set Designer

Nicola Rubertelli

演員 Cast

吉斯蒙達 (女高音)

瑪麗亞·格拉齊亞·舒艾禾

多麗娜 (次女高音)

伊蓮娜·貝菲柯

唐柯伯龍 (男中音)

安德烈·康希提

華里利奧 (男高音)

石倚潔

范法魯池伯爵 (男中音)

菲列普·莫拉斯

卡斯塔尼亞奇侯爵 (男低音)

艾方素·安東尼奧吉

尤珍尼婭 (女高音)

帕特里奇婭·畢齊雷

Gismonda (Soprano)

Maria Grazia Schiavo

Dorina (Mezzo-Soprano)

Elena Belfiore

Don Corbolone (Baritone)

Andrea Concetti

Valerio (Tenor)

Yijie Shi

Conte Fanfalucchi (Baritone)

Filippo Morace

Marchese Castagnacci (Bass)

Alfonso Antoniozzi

Eugenia (Soprano)

Patrizia Biccirè

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Photo: Swan Lake
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《呷醋丈夫》藝術節加料節目	<i>Il Marito Disperato</i> Festival PLUS
Rousset 的巴羅克風格	Interpretation of Baroque
13.3.2013 (三) 上午 11:00- 下午 1:00 香港浸會大學大學會堂 免費入場，需網上預先登記 英語主講	13.3.2013 (Wed) 11:00am-1:00pm Academic Community Hall, HK Baptist University Free admission. Online registration required. In English
石倚潔美聲大師班	Bel canto with Yijie Shi
13.3.2013 (三) 晚上 7:30-9:30 聖公會聖馬利亞堂 免費入場，需網上預先登記 普通話主講	13.3.2013 (Wed) 7:30-9:30pm St Mary's Church Free admission. Online registration required. In Putonghua
香檳午餐會 - 傳統與革新	Champagne Luncheons Tradition and Transformation
20.3.2013 (三) 下午 12:00-2:00 灣仔港灣道 1 號香港君悅酒店 11 樓沁園 講者：Rosanna Purchia 需網上預先登記 英語主講	20.3.2013 (Wed) 12:00-2:00pm The Poolhouse, Grand Hyatt Hong Kong, 1 Harbour Road, Wanchai Speaker: Rosanna Purchia Online registration required. In English
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

拿波里聖卡洛歌劇院

San Carlo Theatre, Naples



聖卡洛歌劇院成立於 1737 年，由波本卡洛三世委任，為展示皇室權柄而設的組織。劇院被委托給駐拿波里的西班牙陸軍準將兼建築師喬凡尼·安東尼奧·麥德拉諾，以及聖巴爾托洛梅奧劇院前總監安格魯·卡拿塞奧管理。原有的劇院為 28.6 米長、22.5 米闊，設有 184 個包廂，包括分成六行的舞台前部及一個可容納十人的皇室包廂。全劇院共設有 1,379 個座位。

劇院其後進行翻新工程，由被譽為拿波里新古典主義創辦人的建築師安東尼奧·尼克里尼（1772 至 1850 年）負責監督。第一期工程由 1809 年 12 月起動工，直到 1811 年竣工，採用了古雅的建築元素及希臘風格裝飾劇院外牆；支撐包廂門廊的廊柱設計靈感源自建築師朱塞佩·皮爾馬力尼操刀的史卡拉大劇院，被列入第二註冊的「節省空間」涼廊外牆設計。劇院蘊含了神殿的涵義，成為象徵意大利的歷史遺跡。

1816年2月13日晚上，一場大火將這座被稱作「巨型拿波里」的劇院燒毀，除了四面牆壁和新增的建築物之外，全部一一毀掉。1812年，安東尼奧·尼克里尼建議畫出表演廳的藍圖，並監督為期九個月的重建工程。在這個重建計劃內，馬蹄形的空間及舞台前方位位置均擴大了，內裏綴以描述「時間和小時」的浮雕，仍然保留至今。天花板的中央位置展示了安東尼奧·朱塞佩及喬凡尼·卡馬拉諾繪畫的作品——阿波羅向密涅瓦展示全世界最優秀的詩人。該幅畫作由朱塞佩·卡馬拉諾重繪多次。1854年，這幅畫由朱塞佩·曼奇內利及薩爾瓦多·費爾戈拉的現有模型取代了，內容為描繪80位詩人及音樂家的「帕納薩斯象徵」。另一個建築特色是在弗蘭西斯科·加沃丹及皮埃特羅·喬蘇埃規劃下的側面牆壁，這面牆壁正值是舊宮殿（1838至1842年）的最後一個堡壘給清拆後興建而成。「皇家劇院」的建築裝潢師尼克里尼負責監督往後的維修及復建項目，他跟其兒子法斯圖及弗蘭西斯科·瑪麗亞·朱迪塞合力於1844年完成整座劇院的現代化工程。現時設於皇宮花園東面的門廳由米歇爾·普拉塔尼亞於1937年建成，雖然這個門廳於1943年曾被炸彈摧毀，但戰後立即復修，得以保留至今。

Commissioned by King Carlo III of Bourbon, the San Carlo Theatre was conceived as a showcase of the king's royal power and inaugurated in 1737. The project was entrusted to Giovanni Antonio Medrano, a Spanish Colonel Brigadier and architect stationed in Naples, and to Angelo Carasale, former theatre director of the San Bartolomeo. The original design showed a 28.6-metre long and 22.5-metre wide room, with 184 boxes, including those of the proscenium, arranged in six tiers, plus a royal box to accommodate 10 people, for a total of 1379 seats.

Subsequent restoration of the theatre was conducted under the supervision of architect and designer Antonio Niccolini (1772-1850), who was considered the founder of Neoclassicism in Naples. The first phase of metamorphosis covered the façade, which was transformed through the use of classical elements and Hellenistic decoration. The construction began as early as December 1809 and ended in 1811. The carriage porch supported by columns was inspired by the example given in La Scala (1776-78) by Giuseppe Piermarini, the second register of the façade of the loggia ionica corresponding to the "ambienti del ridotto". The theatre acquired the connotations of a temple, becoming a symbolic monument of the city.

During the night of 13th February 1816, a fire destroyed this building of "Massimo napoletano" except for its perimeter walls and added body. Antonio Niccolini, who had proposed to outline the hall in 1812, directed the reconstruction which was completed in nine months. The horseshoe plan and the configuration of the proscenium were enlarged and embellished in the inner surface of the bas-relief depicting "Il tempo e le Ore" which still exists today. At the centre of the ceiling was a painting of Apollo who presents to Minerva the greatest poets of the world painted by Antonio, Giuseppe and Giovanni Cammarano. Repainted several times by Giuseppe Cammarano, it was replaced in 1854 by the current model of Giuseppe Mancinelli and Salvatore Fergola, depicting a "symbolic Parnassus", with 80 poets and musicians. Another remarkable feature of the building is the side wall built to plans of Francesco Gavaudan and Pietro Gesuè after the destruction of the last bastion of the Old Palace (1838-42). The architect decorator of "Theatre Royal", Niccolini also directed the subsequent maintenance and restoration operations. Working with his son Fausto and Francesco Maria dei Giudice, Niccolini completed the modernisation of the building 1844. The current foyer, built in the east of the Royal Palace Garden, was constructed in 1937 to a design by Michele Platania. It was destroyed by bombing in 1943 but was immediately rebuilt after the war.



杜明尼高·占瑪勞莎 Domenico Cimarosa (1749-1801)

意大利歌劇作曲家占瑪勞莎屬於拿波里樂派，作品洋溢十八世紀典型意大利滑稽歌劇的風格。

1749年占瑪勞莎出生於鄰近拿波里的阿韋爾薩，是一名石匠和洗衣女工的兒子。1761年，他入讀洛雷托聖瑪利亞音樂學院，學習作曲、小提琴、古鍵琴及歌唱技巧。他的第一部歌劇作品《伯爵的怪癖》1772年於拿波里面世，並取得空前成功，同年又推出《斯特拉達歐娜和瑣羅亞斯德的荒誕》。他的名聲很快傳遍意大利。1770年代，他於羅馬和拿波里兩處奔走，共創作出15部歌劇作品。到了1780年代，他已獲外界視為當時意大利著名作曲家喬凡尼·帕伊謝洛的對手。他的作品曾在倫敦、巴黎、德累斯頓及維也納登場。

1787年，占瑪勞莎到聖彼得堡為當時俄國女皇凱薩琳二世擔任室樂作曲家，在俄四年，他共創作了五部歌劇及無數其他類型的作品，包括：《埃及妖后》及《太陽的處女》。1791年，占瑪勞莎到維也納為奧波德二世擔任指揮。翌年，他在那裏完成了他的代表作《秘密婚姻》。1792年奧波德

An Italian opera composer of the Neapolitan school, Cimarosa's works typify the Italian *opera buffa*, or comic opera, in the late 18th century.

Cimarosa was born in 1749 in Averso near Naples, the son of a poor mason and laundresses. In 1761, he entered the Conservatory of S. Maria di Loreto, where he studied composition, violin, harpsichord and singing. His first opera, *Le stravaganze del cante*, was produced in Naples in 1772. The work achieved popular success, and was followed by *Le pazzie di Stelladoura e di Zoroastro* later in the year. As his fame spread all over Italy, Cimarosa divided his time between Rome and Naples through the 1770s, composing 15 operas for the two cities. By the 1780s he was recognised as the rival of Giovanni Paisiello, who had been the prominent opera composer in Italy. Cimarosa's works were performed in London, Paris, Dresden, and Vienna.

In 1787, Cimarosa went to St. Petersburg and became chamber composer to the Russian Empress Catherine II. During his four years in Russia, he wrote five great operas and many works in other genres, including *Cleopatra* and *La vergine del sole*. In 1791 Cimarosa left Russia for Vienna, where he became conductor to Leopold II. It was there that he composed

二世逝世，占瑪勞莎亦失去工作。1793年，他回到拿波里為當時的國王擔任指揮，又在皇室當孩子們的音樂老師。占瑪勞莎深受法國大革命影響，曾經在拿波里公開支持推行共和體制。到1799年恢復君主制，他亦因此被關進牢獄。重獲自由後，他離開拿波里前往聖彼得堡，1801年他在威尼斯旅途中與世長辭。

占瑪勞莎除了擁有逾60部歌劇作品（當中有不少包含兩個版本），還有神劇、清唱劇及其他供演唱和演奏的作品，其中包括32部單樂章鋼琴奏鳴曲。他對旋律創作的天賦深深打動了歌德，令歌德為他寫了《脆弱》和《轉換》兩首詩以配上他的音樂。

占瑪勞莎的歌劇作品跟當時不少意大利作曲家的風格類似，把傳統的音樂結構與富戲劇性的合唱相互結合，無論於劇中還是結尾，都能隨着戲劇節奏一路推進。此外，在歌劇結尾加入合唱，占瑪勞莎可謂當時第一人，這對歌劇發展有着重大貢獻。

中譯：麥梓陽

his masterpiece, *Il matrimonio segreto*, in 1792. Leopold II died in 1792; Cimarosa lost his position and returned to Naples, where he became conductor to the King and music teacher to the royal children in 1793. Cimarosa was inspired by the French Revolution and publicly supported the short-lived republic in Naples, for which he was imprisoned when the monarchy was restored in 1799. After his release he left Naples for St. Petersburg; on the journey he died in Venice in 1801.

In addition to more than 60 operas, many with two versions, Cimarosa composed oratorios, cantatas, miscellaneous vocal works, and instrumental works, including 32 one-movement piano sonatas. His melodic gifts so impressed Goethe that he wrote two texts, *Die Spröde* and *Die Bekehrte*, to be sung to Cimarosa's melodies.

Cimarosa's operatic style is similar to that of many of his Italian contemporaries. His works are known for their combination of conventional structures and dramatic ensembles, which are used both within acts and as finales, to carry forward the dramatic action. Cimarosa's introduction of the final ensembles to opera was ahead of the contemporary practice and was a key contribution to the genre.



唐柯伯龍認為他的妻子吉斯蒙達應足不出戶，以免她跟其他男人有染。她的女傭多麗娜不忿唐柯伯龍如此專橫跋扈，想為她的女主人報復。她先試圖在吉斯蒙達的父親卡斯塔尼亞奇侯爵面前譴責唐柯伯龍虐待妻子，然後鼓勵吉斯蒙達假裝與對她愛慕已久卻腦袋呆笨的范法魯池伯爵墮入愛河，以戲弄她的丈夫。可是，當她的朋友尤珍尼婭到達後，事情卻轉趨複雜。尤珍尼婭是一名與華里利奧正在熱戀中的寡婦。經過多番誤會，爆發連場令人捧腹大笑的滑稽爭鬥，唐柯伯龍終於明白他當初的行徑是多麼愚蠢，也了解到妻子毫無出軌意圖。他嫉妒不安的心理最終得以完全消除。

Don Corbolone believes that his wife Gismonda should be kept locked in the house to avoid flirtatious intrigues. Dorina, her maid who abhors Don Corbolone's jealousy, wants to avenge her mistress. She contrives first to accuse Corbolone of mistreating Gismonda in front of her father, the Marchese Castagnacci, then she encourages Gismonda to play a trick on her husband by pretending to be in love with Count Fanfaluchi who, though foolish and affected, wants to be Gismonda's companion. Things become more complicated when Gismonda's friend Eugenia arrives, a widow now in love with Valerio. After several misunderstandings and even a mock duel, Corbolone realises his foolishness and his wife's innocence and is cured of his jealousy.



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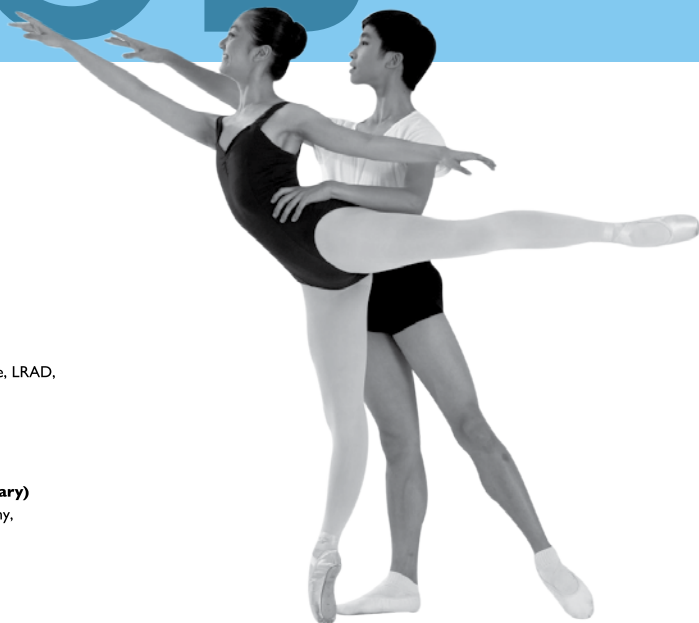
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關於《呷醋丈夫》 About *Il Marito Disperato*

在本劇的原版中，唐柯伯龍全場以拿波里的口音唸對白，但在拿波里以外的地方演出時，他的對白卻改成托斯卡納意大利口音。此劇在 1795 年於拿波里的封都劇院上演時，占瑪勞莎將劇改名為《呷醋戀人》。不論原版和改編的版本都曾多次於意大利和德國演出，曾上演的劇院包括：米蘭史卡拉大劇院（1786 年）、佛羅倫斯皇家劇院（1793 年）、德國柏林國家劇院（1794 年）、佛羅倫斯佩哥拉劇院（1798 年）、於 1805 年進行第二輪演出的拿波里斐歐倫堤尼劇院，以及波隆納公眾劇院（1807 年）。

海頓於埃斯特哈薩製作這套舞台劇，在原来的版本作出了些微更改。1798 年 1 月 27 日，歌德曾於德國聞說有該劇的演出（在 1794 年柏林演出的是艾恩斯德爾的翻譯版本），作為占瑪勞莎的一位忠實支持者，他寫了一封信給席勒，對該劇予以高度讚揚。在蒂巴爾迪教堂內標示的占瑪勞莎簡歷中，《呷醋丈夫》被譽為是他其中一部值得復興的最佳歌劇。

In the original version, the role of Corbolone was entirely in Neapolitan dialect, but for performances outside Naples, his text was recast in Tuscan Italian. Cimarosa revised the opera for the Teatro del Fondo in Naples in 1795, renaming the opera *L'amante disperato* (The Desperate Lover). The original and revised versions of the opera were performed a number of times in Italy and Germany at La Scala of Milan (1786), Regio Teatro dei Risoluti in Florence (1793), National Theatre in Berlin (1794), Teatro di via della Pergola in Florence (1798); a second production at Teatro de' Fiorentini in Naples (1805), and Teatro Civico in Bologna (1807). Haydn

produced the opera at Esterháza, making some minor adjustments to the original version. On 27 January 1798, Goethe heard a performance of the opera in German (the same translation by Einsiedel used in the 1794 Berlin production) and, as a great admirer of Cimarosa's music, wrote to Schiller highly praising the opera. Tibaldi-Chiesa, in her biography of Cimarosa, claims the opera to be one of Cimarosa's best and worthy of revival.





占瑪勞莎與呷醋丈夫

Cimarosa and Desperate Husband

《呷醋丈夫》讓我們看到十八世紀下旬拿波里盛行的豐富歌劇傳統。杜明尼高·占瑪勞莎生於 1749 年末的一個貧窮家庭，他比莫扎特大六歲，在拿波里長大，1772 年在該地展開其歌劇事業，後來成為世界名人，經常周遊列國，是當時最受歡迎的意大利作曲家。

占瑪勞莎精通喜劇創作，他的「輕歌劇」獲不少權威人士賞識，如歌德、奧地利國王利奧波德二世，甚至拿破崙（占瑪勞莎於法國大革命時在拿波里支持共和政府，他於波旁王朝恢復統治時遇到很大的麻煩）。占瑪勞莎讓當代作曲家如莫扎特和海頓大感興趣，十九世紀的威爾第還向他的喜劇《秘密婚禮》（1792）致敬。

占瑪勞莎是位多產的作曲家，在事業高峰期幾乎能一季寫四部新歌劇（並非全是喜劇），同時又寫不少聖樂及器樂作品。他又在拿波里的皇家教堂擔任風琴手，也是一位指揮。他的兩幕劇《呷醋丈夫》文本來自吉安巴蒂斯塔·羅倫茲（1721-1807），靈感來自意大利傳統即興喜劇中的喜劇元素及人物。這種本質上非常即興的傳統通常會在劇中牽涉到不同階層的人，誇張地描述他們陳腐的一面，極具諷刺性（如善妒的配偶、狡猾的傭人、上流的交際花等）。

This production of *Il Marito Disperato* (The Desperate Husband) brings us an authentic example of the rich operatic tradition that flourished in Naples in the second half of the 18th century. Born into a poor family near the end of 1749 — just a bit over six years before Mozart — Domenico Cimarosa was raised in Naples, and it was there that he launched his operatic career in 1772. He would become an international and widely travelled celebrity and the most popular Italian composer of the era.

Cimarosa's mastery in particular of the genre of comic opera known as *opera buffa* earned him powerful admirers, from Goethe to the Austrian Emperor Leopold II and even Napoleon. (His support of the Republican government in Naples during the French Revolution in fact got him into serious trouble when the Bourbon monarchy was restored there). Cimarosa likewise inspired the interest of such fellow composers as Mozart and Haydn, while in the following century Verdi paid homage to his comic masterpiece, *Il Matrimonio Segreto* (1792).

Cimarosa was enormously prolific: at the height of his career he nearly averaged four new operas a season (not all of them comic), and this doesn't even account for the considerable amount of sacred and instrumental music he composed — not to mention his duties as an organist in the Neapolitan royal chapel and as a conductor. He composed the two-act *Il Marito Disperato* to a libretto by Giambattista Lorenzi (1721-

《呷醋丈夫》於 1785 年（即莫扎特《費加羅的婚禮》在維也納首演前一年）狂歡節假拿波里斐歐倫提尼劇院首演。後來成為大熱作品，於意大利各地甚至柏林都有演出，但作品名稱卻未有統一。1801 年占瑪勞莎於維也納逝世，也表示一個時代的結束：音樂學家法布里斯丁可指，占瑪勞莎是「歐洲拿波里喜劇傳統的最後一位權威」。

以下的評論引錄自導演兼服裝設計保羅·羅西一篇名為「我的呷醋丈夫 4D」的文章。羅西是個多才多藝的藝術家，能任導演、演員、喜劇演員和歌手，全都好評如潮。羅西與聖卡洛歌劇院製作的現代版《呷醋丈夫》，於 2011 年 12 月 6 日在拿波里首演，他們採用的是伊凡諾凱亞沙的批判版。

「在製作占瑪勞莎的《呷醋丈夫》時，我發現舞台這個地方，特別是輕歌劇這『次類型』，能自然延續個人的藝術觀。我喜歡『大眾化』這個概念，跟我一拍即合：故事、人物和語言皆普及化、是低下階層的，能與普通人溝通的，任何時候皆然。輕歌劇這種別能滿足人類，以嬉戲、諷刺的手法探討人的內心，用音樂詩歌包裝着訊息。」

這次《呷醋丈夫》的製作，把故事放到不久將來的後危機時代，由於近年經濟和人類很多問題都出現了危機，劇中人物的關係和感覺與我們息息相關。劇中的角色不再以十八世紀的服

1807) derived from the comic situations and characters made familiar by the Italian tradition of *commedia dell'arte*. This tradition, highly improvisatory in nature, involves satirically exaggerated stock character types across all the social strata (for example, jealous spouses, crafty servants, or high-class courtesans).

Il Marito Disperato received its premiere during the Carnival season of 1785 at the Teatro de' Fiorentini in Naples (a year before Mozart's *The Marriage of Figaro* opened in Vienna). Later it was widely performed, though under varying titles, throughout Italy and even made it to Berlin. Cimarosa's death in Venice in 1801 also marked the end of an era: as the musicologist Dinko Fabris observes, Cimarosa was "the last authoritative representative of the Neapolitan comic tradition in Europe."

The following commentary is adapted from the essay "My *Il Marito Disperato* in 4D" by the production's director and costume designer, Paolo Rossi. A versatile artist who has won acclaim as an director, actor, comedian, and singer, Paolo collaborated with the Teatro San Carlo production team to realize this modern revival of *Il Marito Disperato*. It premiered in Naples on 6 December 2011, using the critical edition of Ivano Caiazza.

"After my recent experience with Cimarosa's *Il matrimonio segreto*, I came to realise that the spectacle of the lyric stage, particularly the subgenre of *opera buffa*, is a kind of natural continuation of my artistic reflection. I cherish the concept of the *popular*, which seems to fit like a glove: the story, the characters, and the language are all universal: they come from

裝出現，而是與我們常見的普通人一樣，例如帶着拿波里口音的唐柯伯龍，會向人眨眼示意。這種看來失真的演出能填補歌手或演員跟觀眾間的距離：顯示某些感覺、某些局勢、某些想法即使在三個世紀後仍然不變，亦能強調其普及性。

這個做法徹底改變古典歌劇的演出方法。在這個製作中，舞台空間由多種風格、材料、空間或時間的變化和距離拼湊而成：故事發生在未來的時空裏，一個荒蕪的度假村中——不是法國利維埃拉度假村那種地方，而是像羅馬營的村莊。人物的服裝帶來更多采多姿的風格，有時甚至與奇裝異服配搭出輕便的當代衣飾共冶一爐。即興喜劇中常見的插科打諢及笑話成為劇場敘事的一部分，令每個角色更教人意外，並帶出弦外之音。演出風格、處理喜劇和矛盾處境的手法把輕歌劇變成集合語錄、電影場面 and 怪誕景象的創作，荒謬地打開通往遙遠時代之窗。這些組合衝突起來的奇怪現象造成了喜劇效果，讓歌手瘋狂移動，而動作的速度由音樂來指定：而韻律性豐富的音樂往往暗示即將爆發的笑料。但如果劇中的音樂正正是打算透過人工的聲音刺激觀眾的情感，那麼我的拍擋則擔當着重要的角色，那與其說是一種邏輯，不如說是一種選擇。

《呷醋丈夫》是一部 4D 的歌劇。我這樣說是因為我視觀眾為第四維空間。流行劇場的做法是要讓觀眾更投

below and speak to ordinary people, then as now. *Opera buffa* itself was a genre that was addressed to the people and was allowed to play with matters of the human heart in a joking, ironic way and to transmit them in the guise of musical poetry.”

For this staging of *Il Marito Disperato*, the story is projected into the near future post-crisis where, precisely because of the emergency situation that has arisen — in the economy and in human affairs — the relationships and feelings connecting the characters to each other cannot help but explode and reveal their relevance for us. The characters are no longer trapped in 18th-century costumes but become normal people we can recognise; with his Neapolitan dialect, the character of Corbolone even winks at the people directly. This apparent distortion of the staging bridges the gap between the singer/actor and the audience: it works by emphasising the universality of certain feelings, certain tensions, and certain ways of thinking that remain valid after three centuries.

This idea relies on reversing classical operatic staging. In the present production, the scenic space is defined by a patchwork of styles, materials, and diverse, distant locations in space/time: a desolate and decadent holiday village in some future that has more in common with a Roma camp than with a tourist resort on the French Riviera. The costumes enhance the diversity of styles, mixing references and quotations with casual contemporary dress made of sometimes bizarre combinations. Gags and jokes typical of the *commedia dell'arte* become part of the theatrical narrative and help to highlight the most surprising aspects and subtexts of each character. The style, comic situations,



入，因為觀眾是最重要的一方。可惜，近年電視把人們洗腦，令觀眾只懂得追捧，不懂得思考，因此我們必須終止陳腔濫調，要尋求驚喜、玩意、笑話、混亂，令舞台變成一個使人愉快的地方。這是我擔當導演的方向，而這部《呷醋丈夫》也能反映我的想法：我保證能讓觀眾置身聯想、刺激和幻象之中，叫大家對現實進行批判性的思考。我個人的想法是，希望此劇能刺激觀眾，產生更多疑問和想法，比起給大家一個具體的答案，來得更有意思。」

原文摘錄自保羅·羅西撰寫的「我的呷醋丈夫4D」

占瑪勞莎簡介及原文英譯：湯馬士·梅

中譯：鄭曉彤

and focus on contradictions in the staging transform opera buffa itself into a patchwork of quotations, cinematic genres, and grotesque visions, opening absurd windows onto places and moments that are light years away. The clashing eccentricity of these combinations is what arouses the comedy and causes the singers to move at a frenetic pace. The pace of the action is prescribed by the music: often the rhythmic cadence of the music itself suggests a gag. Yet if the music was intended precisely to trigger an emotional reaction by using artificial sounds, my own intellectual affinities play a key role, one that is often more a matter of choice than logic.

Ultimately it is an opera in 4D, as I like to call it, where the fourth dimension is the audience that, as in the tradition of popular theatre, is driven toward a stronger emotional involvement. The audience is everything: unfortunately, the brainwashing caused by television in recent years has reduced the people to a mass audience of fans rather than of thinking people. What is therefore urgently needed is to work on breaking down clichés, on surprise, on gags, on jokes, on disorder to make palatable what is happening onstage. This staging of *Il Marito Disperato* is typical of my attitude as a director in this sense: I want to ensure that you find yourselves caught up in a whirlwind of references, stimuli, and allusions that encourage critical thinking about reality. The goal of a show, in my humble opinion, is achieved when the audience leaves with questions and curiosity rather than a sense of certainty.”

Adapted from the original text — *Il Mio Marito Disperato in 4D*
by Paolo Rossi

Introduction of Domenico Cimrosa and English translation by
Thomas May



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克里斯多夫·荷塞 Christophe Rousset

指揮 Conductor

荷塞 13 歲時決定全力發展興趣，透過音樂尋找過去，於巴黎及海牙學習古鍵琴。1983 年，年僅 22 歲的他在第七屆布魯日古鍵琴大賽中奪魁，並榮獲公眾大獎。

荷塞的演出很快就吸引了國際傳媒的注目和唱片公司的青睞，後來更成為法國繁花古樂團和音樂坊古樂團成員。其後他成為音樂總監，並於 1991 年成立自己的樂團，名為樂詩天才古樂團，正式開始他的藝術生涯。

曾參與世界不同的巴羅克音樂節，又與不少唱片公司合作，如《樂滿地》、《鳥琴》、《Fnac 音樂》、《EMI》等，並參與灌錄電影原聲帶《法里內利》。荷塞迅速建立知名度，被視為充滿天賦而且勤奮向上、熱愛歌唱和歌劇的年輕音樂才俊。

荷塞的工作令他認識十七及十八世紀的歐洲音樂，包括歌劇、清唱劇、神劇、奏鳴曲、交響曲、協奏曲及組曲等等。此外，他亦有接觸羅西尼時期之前的各種音樂。

曾獲頒法國藝術及文學司令勳位及法國國家典範騎士勳章。

Decided to pursue his interest in the discovery of the past through music by taking up the harpsichord at the age of 13, Rousset studied harpsichord in Paris and the Hague. At 22 he won the prestigious First Prize, as well as the Public Prize, in the Seventh Bruges Harpsichord Competition (1983).

Rousset's performances as a harpsichordist soon attracted the attention of the international press and record companies. He became a member of Les Arts Florissants and Il Seminario Musicale; he embarked on his career as a music director and formed his own ensemble, Les Talens Lyriques, in 1991.

With his engagements at the world's Baroque festivals, numerous recordings such as Harmonia Mundi, L'Oiseau-Lyre, Fnac Music and Emi-Virgin and film soundtracks (*Farinelli*). Rousset quickly established his reputation as a talented and industrious young director with a passion for the voice and for opera.

His various projects lead him to explore European music of the 17th and 18th centuries (opera, cantata, oratorio, sonata, symphony, concerto, suite, and others), and other forms that shaped the history of music before Rossini.

The 2012/2013 season will see the release of a new album dedicated to Jacques Duphy (Aparté).

Rousset is a Commandeur des Arts et Lettres, and Chevalier dans l'Ordre National du Mérite.

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**瑪麗亞·格拉
齊亞·舒艾禾**
**Maria Grazia
Schiavo**

吉斯蒙達 (女高音)
Gismonda (Soprano)

舒艾禾就讀於拿波里音樂學院，她曾分別於聖西西利亞音樂大賽及克萊蒙費朗國際歌唱大賽榮獲第一名。《灰姑娘》是她初登台板的處女作，當中跟羅拔圖·迪西蒙合作，並擔演《灰姑娘》主角。近期作品包括：在香港麗舍劇院演出韓德爾的《里納爾多》、在國際巴羅克藝術節演出韓德爾的《帕爾特諾貝》及在 Rara 歌劇節中演出韋華第的《忠誠的水仙女》。近期及未來的作品包括：在維也納劇院演出韋華第的《朱斯蒂諾》及在拿波里演出裴高雷西的《奧林匹亞》。她亦在韓德爾的《凱撒大帝》中飾演克利奧佩特拉、在意大利費拉拉、拉文納和凡爾賽上演的《里納爾多》中飾演阿爾米萊娜、在《費加羅的婚禮》中飾演蘇珊娜，以及為荷蘭阿姆斯特丹歌劇團《法斯塔夫》中飾演納內特一角。

Schiavo studied at the Conservatory in Naples. She won the First Prize in Santa Cecilia Competition in Rome, and First Prize in Clermont Ferrand International Singing Competition. She made her debut on stage with Roberto De Simone, performing the leading role in *La Gatta Cenerentola*. Among her latest engagements are Handel's *Rinaldo* at the Théâtre des Champs-Élysées; Handel's *Partenope* at the International Baroque Festival; and Vivaldi's *Fida Ninfa* at the Opera Rara Festival. Recent and future engagements include Vivaldi's *Giustino* at the Theater an der Wien; Pergolesi's *Olimpiade* in Naples; Cleopatra in Handel's *Giulio Cesare* and *Almirena* in *Rinaldo* in Ferrara, Ravenna and Versailles; Susanna in *Nozze di Figaro*; and Nanetta in *Falstaff* with Amsterdam Netherlands Opera.



伊蓮娜·貝菲柯
Elena Belfiore

多麗娜 (次女高音)
Dorina (Mezzo-Soprano)

貝菲柯畢業於意大利熱那亞的尼可羅帕格尼尼音樂學院。近期演出包括：《灰姑娘》(德累斯頓、聖加侖及卡塔尼亞)、《法斯塔夫》(布魯塞爾)、《絲梯》(柏林)、《霍夫曼的故事》(特拉維夫)、《奇異的誤解》(嘉成頓)、《唐·喬凡尼》(日內瓦、卡塔尼亞)、《安娜·波莉娜》(維羅納)、《狄多的仁慈》(維希及馬西)及《羅密歐與茱麗葉》(第里雅斯特、維羅納、費城)。曾跟她合作的指揮包括：弗雷德里克·卓士林、鄭明勳、阿倫·柯提斯、加布雷利·費羅、阿舍·費什、里卡多·費利薩、伊萬·費舍爾、丹尼爾·加蒂、呂嘉、米哈伊·尤洛夫斯基、弗拉基米爾·尤洛夫斯基、吉利·科特、洛林·馬捷爾、大野和士、伊曼紐爾·普拉松、米歇爾·普拉松、施迪芬諾·蘭扎尼、朱利安·雷諾茲、科拉多·羅法雷斯、卡洛·黎濟、朱利安·沙林科、湯姆·活士及艾拔圖·謝達。

Belfiore graduated from the Niccolò Paganini Conservatory of Genoa, Italy. Recent appearances include *La Gatta Cenerentola* (Dresden, St. Gallen, Catania), *Falstaff* (Bruxelles), *La scala di seta* (Berlin), *Le nozze di Figaro* (Zürich, Torino, La Coruña, Solothurn), *Les contes d'Hoffmann* (Tel Aviv), *L'equivoco stravagante* (Garsington), *Don Giovanni* (Genova, Catania), *Anna Bolena* (Verona), *La clemenza di Tito* (Vichy, Massy) and *Romeo et Juliette* (Trieste, Verona, Philadelphia). She has worked with such important conductors as Frédéric Chaslin, Myung-Whun Chung, Alan Curtis, Gabriele Ferro, Asher Fisch, Riccardo Frizza, Ivan Fischer, Daniele Gatti, Lü Jia, Mikhail Jurowski, Vladimir Jurowski, Jiri Kout, Lorin Maazel, Kazushi Ono, Emmanuel Plasson, Michelle Plasson, Stefano Ranzani, Julian Reynolds, Corrado Rovaris, Carlo Rizzi, Julien Salemkour, Tom Woods and Alberto Zedda.

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安德烈·康希提 Andrea Concetti

唐柯伯龍 (男中音)
Don Corbolone (Baritone)

康希提曾在世界各地多個重要歌劇院及樂團演出，如：薩爾茲堡音樂節、慕尼黑的巴伐利亞國家歌劇院、柏林國家歌劇院、巴黎香榭麗舍劇院、巴黎歌劇院、里斯本聖卡洛劇院、愛丁堡國際音樂節和史卡拉大劇院。曾演出不少莫扎特和羅西尼的作品，當中有：《唐·喬凡尼》(飾演雷波雷諾)、《女人心》(飾演艾方索先生)及《費加羅的婚禮》(飾演費加羅)。曾與不少世界首屈一指的指揮家合作，並在不少歌劇和演唱會中演出，包括：克勞迪奧·阿巴度、里納爾多·亞歷山德里尼、莫里奇奧·貝里尼、李察·邦尼、古斯塔夫·庫恩、安德里斯·尼爾森、古斯塔沃·杜達美、多納托·蘭采蒂及科拉多·羅瓦里斯。曾合作的舞台導演則有丹尼爾·阿巴度、路卡·朗康尼和史蒂法諾·法思奧利。

Concetti performs in the major opera houses and orchestras around the world. His career has taken him to Salzburg Festival, Bayerische Staatsoper in Munich, Berlin Staatsoper, Théâtre des Champs Elysées de Paris, Opéra National de Paris, Teatro São Carlos in Lisbon, International Edinburgh Festival, La Scala, as well as many of the Mozart and Rossini works such as *Don Giovanni* (Leporello), *Così fan tutte* (Don Alfonso) and *Le nozze di Figaro* (Figaro). He has sung in opera and concert with the world's leading conductors such as Claudio Abbado, Rinaldo Alessandrini, Maurizio Benini, Richard Bonyng, Gustav Kuhn, Andris Nelsons, Gustavo Dudamel, Donato Renzetti, Corrado Rovaris and with stage directors including Daniele Abbado, Luca Ronconi and Stefano Vizioli.



石倚潔 Yijie Shi

華里利奧 (男高音)
Valerio (Tenor)

2009 至 2010 的演出季，石倚潔於羅馬國立聖西西里亞學院的歌劇《漢斯之旅》演出、於洛桑歌劇院演出羅西尼的作品《奧賽羅》；於東京演出羅西尼的作品《聖母悼歌》。在 2010 至 2011 的演出季，他於倫敦聖約翰史密夫廣場舉行個人獨唱會，在皮亞琴察上演的歌劇《灰姑娘》，飾演唐·拉米羅一角。近期作品包括：於西班牙畢爾包亞力加劇院上演的《漢斯之旅》、佛羅倫斯五月音樂節上演的海頓作品《尼爾遜彌撒曲》及在拉科魯尼亞舉行的莫扎特音樂節上演的《扎伊德》。曾在奧地利格拉茨舉行的費魯喬·塔利亞維尼國際聲樂比賽、在意大利特雷維索舉行的托蒂·達爾·蒙特國際聲樂比賽、在意大利阿奎拉省舉行的瑪麗亞·卡尼利亞國際聲樂比賽，以及在德國帕紹舉行的節慶匯演之城國際聲樂比賽贏得大獎。

In the 2009/2010 season, Shi's performances included *Il viaggio a Reims* at the Accademia Nazionale di Santa Cecilia in Rome, Rossini's *Otello* at the Opéra de Lausanne and Rossini's *Stabat Mater* in Tokyo. During the 2010/2011 season he gave a recital at the John's Smith Square in London, followed by *La Gatta Cenerentola* (Don Ramiro) in Piacenza. His recent engagements have included *Il viaggio a Reims* at the Teatro Arriaga in Bilbao, Haydn's *Nelsonmesse* at the Maggio Musicale Fiorentino, *Zaide* at the Festival Mozart in La Coruña. Shi is the winner of several international vocal competitions, including Ferruccio Tagliavini in Graz, Toti dal Monte in Treviso (2007), Maria Caniglia in Sulmona and Festspielstadt Passau (2007).



菲列普·莫拉斯 Filippo Morace

范法魯池伯爵 (男中音)
Conte Fanfalucchi
(Baritone)

莫拉斯畢業於意大利薩萊諾音樂學院，在拿波里聖卡洛歌劇院開始跟羅拔圖·迪西蒙合作，為唐尼采蒂的《戲劇的方便與不方便》當舞台總監，又曾跟指揮彼得·麥奇合作演出。他的最新作品包括：在拿波里聖卡洛歌劇院上演的《呷醋丈夫》、《幻想的蘇格拉底》及《波希米亞人》、在意大利傑西的裴高雷西藝術節上演的《墜入愛河的兄弟》、在馬蒂拉弗蘭卡藝術



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節上演的《唐·布切法洛》、在里斯本聖卡洛國家劇院上演的《塞維利亞的理髮師》、在米蘭史卡拉大劇院上演的《幻想的蘇格拉底》及《托斯卡》。

Morace graduated from the Salerno Conservatory and started his collaboration with Roberto De Simone at Teatro San Carlo in Naples as stage director for *Le Convenienze e le Inconvenienze Teatrali* by Gaetano Donizetti, with Peter Maag as the conductor. His recent engagements have included *Il marito disperato* at the San Carlo Theatre, Naples; *Lo frate 'nnamorato* at Pergolesi Spontini Festival in Jesi; *Don Bucefalo* at Martina Franca Festival; *Barbiere di Siviglia* at Teatro Nacional de São Carlos of Lisboa; *Socrate immaginario* and *La bohème* at Teatro San Carlo in Naples; and *La bohème*, *Socrate Immaginario* e *Tosca* at La Scala of Milan.



艾方素·
安東尼奧吉
**Alfonso
Antoniozzi**

卡斯塔尼亞奇侯爵 (男低音)
Marchese Castagnacci
(Bass)

安東尼奧吉演出的作品源自一眾著名作曲家，包括羅西尼、唐尼采蒂及莫扎特，以及倫德·伯恩斯坦的《憨第德》及尼諾·羅塔的《佛羅倫斯的草帽》。在 2008 至 2009 年的演出季，安東尼奧吉於意大利維泰博舉行的圖西亞歌劇節首次為羅西尼作品《塞維利亞的理髮師》出任舞台指揮。安東尼奧吉曾演出由史波勒特音樂節的《阿梅麗亞赴舞會》(飾演丈夫角色)、都靈皇家劇院上演的威爾第《法斯塔夫》，到於馬切拉塔聖保羅演奏廳舉行的馬可·脫天奴新作《僕人》。曾參演的著名歌劇包括：於 2005 年在馬切拉塔藝術節上演的普朗克作品《泰雷斯西亞的乳房》，以及於 2006 年在薩翁林納博洛尼亞市立歌劇院上演的《軍中女郎》，飾演緒爾比斯一角。

Antoniozzi's repertory includes the major Rossinian, Donizettian and Mozartian roles, Leonard Bernstein's *Candide* and Nino Rota's *Il cappello di paglia di Firenze*. Antoniozzi made his debut as stage director with Rossini's *Il barbiere di Siviglia* at the Tuscia Opera Festival in Viterbo

during the 2008/2009 season. Antoniozzi's singing engagements have ranged from *Amelia al ballo* (Marito) at the Festival di Spoleto, Verdi's *Falstaff* at the Teatro Regio di Torino to Marco Tutino's new work, *The Servant*, at the Auditorium San Paolo in Macerata. Notable opera performances include Poulenc's *Les mamelles de Tirésias* at the Macerata Festival (2005) and the role of Sulpice in *La fille du régiment* in Savonlinna (with Teatro Comunale di Bologna) in 2006.

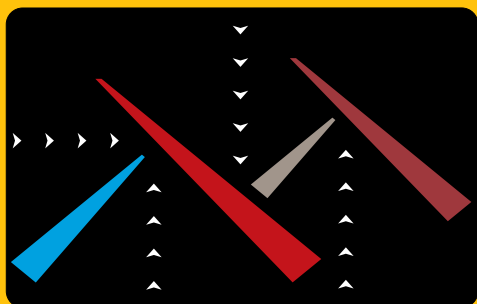


帕特里奇姬·畢齊雷
Patrizia Biccirè

尤珍妮姬 (女高音)
Eugenia (Soprano)

畢齊雷在佩薩羅的羅西尼音樂學院取得歌唱文憑，於 1992 年在羅西尼歌劇節正式出道，在羅西尼劇作《絲梯》中飾演朱莉亞。她在一眾指揮家的教導下演出，當中包括慕迪、赫爾維格、加蒂、帕帕諾、贊達、加德納、麥克拉斯、貝尼尼、阿列山德里尼、畢昂迪、瓊斯及庫伊肯。演出作品包括：在佩薩羅、馬德里及蒙地卡羅演出的《試金石》、在聖地牙哥及高文花園劇院演出《假面舞會》中的奧斯卡一角、在高文花園劇院演出莫扎特的《冒牌女園丁》、在羅馬聖西西利亞演出帕帕諾執導的《唐·喬凡尼》、在於首爾演出由皮茲執導韓德爾的《里納爾多》中飾演亞米達，以及在里斯本首次演出夏爾·古諾劇作《浮士德》中瑪格麗特一角。

Biccirè received her diploma in singing from the Conservatorio Rossini in Pesaro. She made her debut in 1992 at the Rossini Opera Festival as Giulia in Rossini's *La Scala di Seta*. She appeared under the direction of conductors such as Muti, Herreweghe, Gatti, Pappano, Zedda, Gardiner, Mackerras, Benini, Alessandrini, Biondi, Jones and Kuijken. Her engagements have included *La pietra del paragone* in Pesaro, Madrid and Monte Carlo; Oscar in *Un Ballo in maschera* in Santiago and – under Mackerras – at Covent Garden, where she returned for Mozart's *La finta giardiniera*; *Don Giovanni* under Pappano at Santa Cecilia in Rome; Armida in Handel's *Rinaldo* directed by Pizzi in Seoul; and her debut as Marguerite in Gounod's *Faust* in Lisbon.



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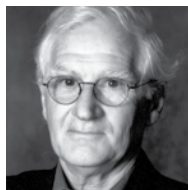


保羅·羅西 Paolo Rossi

導演 / 服裝設計
Director / Costume
Designer

30 多年來，羅西曾參與大大小小的舞台製作、劇場、歌舞表演、電視製作及馬戲團演出。他的作品注重個人演繹，將莎士比亞、莫里哀以至布萊希特這些經典結合現代精神。2011 年，他為聖卡洛歌劇院執導《呷醋丈夫》，而他的新作《愛情是一條藍色的狗》現正在意大利公演。

Rossi has been working for more than 30 years in small clubs as well as for great stages, theatres, cabaret, television and circus. His work is known for its personal interpretation that weaves contemporary content into the teachings of classic and modern authors from Shakespeare, Molière to Brecht. He directed *Il Marito Disperato* for San Carlo Theatre in December 2011. His latest work is *L'amore è un cane blu*, now in theatres in Italy.



尼古拉·羅魯貝迪尼 Nicola Rubertelli

佈景設計 Set Designer

1959 年，羅魯貝迪尼開始在聖卡洛歌劇院工作，並於 1996 成為場景總監。他曾與羅拔圖·迪西蒙一起參與製作《皮締古羅塔》、《熊》、《迪連天娜》、《士兵的故事》、《普欽奈拉》、《帕老爺的婚事》、《阿伽門農》等。此外，他亦曾跟安東尼奧·卡倫達聯合製作《希羅迪亞德》、《賽密拉米德》、《意大利的土耳其人》；跟普皮·阿瓦蒂聯合製作《夢遊女》；以及跟馬里奧·莫尼切利聯合製作《藍鬍子的城堡》。羅魯貝迪尼的最新作品包括：《拉美爾山莊的露西亞》、《無伴奏合唱大師》及《貪婪的傻瓜》。

Rubertelli started to work in San Carlo Theatre in 1959 and became Scenography Director in 1996. He has been co-working with Roberto De Simone for *Piedigrotta*, *L'orso*, *La Dirindina*, *Histoire du soldat*, *Pulcinella*, *Don Pasquale* and *Agamennone*. He also collaborated with Antonio Calenda (*Herodiade*, *Semiramide*, *Il turco in Italia*), Pupi Avati (*La sonnambula*) and Mario Monicelli (*Il castello di Barbablù*). His latest works are *Lucia di Lammermoor*, *Il maestro di cappella* and *La furba e lo sciocco*.

簡歷中譯：麥梓陽

拿波里聖卡洛歌劇院樂團

音樂總監：尼古拉·柳索蒂

拿波里聖卡洛歌劇院樂團的歷史始於 1737 年，即古代歐洲劇院 — 聖卡洛歌劇院創立的年份，兩者有著密不可分的關係。在十九世紀時期，聖卡洛歌劇院樂團接收眾多頂尖作曲家如羅西尼、貝里尼、唐尼采第及威爾第的作品。1884 年 4 月舉行了一場空前盛況的音樂會後，朱塞佩·馬爾圖齊成為了聖卡洛歌劇院樂團的指揮，展開了漫長的合作生涯。

二十世紀初期，由托斯卡尼尼、維克多·德·薩巴塔，到皮澤第及馬斯卡尼，一眾傑出指揮家及作曲家牽引着一股拿波里音樂熱潮。在意大利，劇院是文化集中地，聖卡洛歌劇院分別於 1921 年及 1924 年以列卡度·贊道那爾作品《弗蘭契斯卡·達·里米尼》及伊爾代布蘭多·皮澤第作品《費德拉》進行世界首演。1934 年 1 月，李察·史特勞斯與樂團攜手合作，舉行了一場以其作品為主的音樂會。

1940 及 1950 年代，聖卡洛歌劇院與不少出色的指揮家合作，如意大利指揮家古伊·塞拉芬、桑蒂尼、加瓦澤尼，以及國外指揮家貝姆、佛利克賽、謝爾辛、克魯依坦、克納佩斯布許及米卓普羅斯。1958 年 10 月，伊戈爾·史特拉文斯基掌管這支拿波里樂團。在下一個十年，兩大極速冒起的指揮家克勞迪奧·阿巴度及列卡度·慕迪分別在 1963 年及 1967 年首次於歌劇院擔任指揮。

第二次世界大戰後，聖卡洛歌劇院是首個赴及海外表演的意大利劇團，1946 年於倫敦高文花園首次演出。1950 至 1970 年代，樂團橫越歐洲及巴西進行巡演。1980 年代，足跡更遍及美國。踏入九十年代，聖卡洛歌劇院樂團與著名指揮家朱塞佩·辛諾波里（曾於 1998 年指揮威爾第的《安魂彌撒曲》）及洛林·馬捷爾合作演出，反映了樂團的交響樂表演再度全面復興。

在這段時期，聖卡洛歌劇院樂團與其他知名指揮家合作，如佐治·普雷特、佛魯貝克·德·布爾戈斯、羅斯托羅·波維奇、加里·貝蒂尼、楊頌格·卡奇茲及傑佛里·泰特（於 2005 年成為聖卡洛歌劇院音樂指揮）等。在千禧年之時，聖卡洛歌劇院樂團探索馬勒及布魯克納具挑戰性的音樂作品，以及二十世紀的音樂。2001 年 9 月，樂團與姬布瑞拉·安德斯合作，於希臘埃皮達魯斯的古劇院表演史達拉汶斯基的雙聯曲《波瑟芬妮 — 伊底帕斯王》，演員陣容鼎盛，其中包括傑哈·德巴狄及伊莎貝拉·羅塞里尼。2005 年 6 月，樂團於日本東京及大津表演威爾第的兩齣代表作：《露易莎·米勒》及《遊吟詩人》。同年 10 月，樂團在比薩表演由羅拔圖·迪·西蒙改編的《為聖真納羅歌唱》，並於國際聖樂節《世界靈魂》擔任客席表演。

聖卡洛歌劇院樂團分別憑 2002 年演出的《國王的孩子們》及 2004 年的《埃萊科特拉》兩度榮獲被譽為意大利最尊貴的音樂評論獎——阿比亞蒂獎。

San Carlo Orchestra, Naples

Music Director: Nicola Luisotti

The Orchestra's history is interwoven with that of the antique European theatre, San Carlo Theatre, which was inaugurated in 1737. During the 19th century, San Carlo Orchestra (SCO) was the recipient of the written works of Rossini, Bellini, Donizetti and Verdi. Following a successful concert in April 1884, Giuseppe Martucci began a longtime collaboration with the San Carlo ensemble as its conductor.

An array of great conductors and composers led the Neapolitan complex in the early 20th century, from Toscanini and Victor de Sabata to Pizzetti and Mascagni. With the theatre being a cultural hub in Italy, SCO presented the world premieres of Riccardo Zandonai's *Francesca da Rimini* in 1921 and *Fedra* by Ildebrando Pizzetti in 1924. In January 1934, Richard Strauss and the ensemble presented a concert entirely consisting of his music.

Through the 1940s and 1950s, San Carlo Theatre worked with many famed conductors: Gui, Serafin, Santini, and Gavazzeni among the Italians, and foreign batons as Böhm, Fricsay, Scherchen, Cluytens, Knappertsbusch and Mitropoulos. In October 1958, Igor Stravinsky led the Neapolitan ensemble. Two emerging directors made their debut in the theatre in the next decade: Claudio Abbado in 1963, and Riccardo Muti in 1967.

After the Second World War, the San Carlo Theatre was the first Italian theatre to perform abroad, beginning with a visit to Covent Garden in London in 1946. From the 1950s to 1970s, the ensemble toured extensively across Europe and Brazil. The 1980s saw SCO extending its tours to the US. In the 1990s, SCO's symphonic activities saw a decided revival, evidenced by the group's collaboration with eminent conductors Giuseppe Sinopoli (who conducted a Verdi *Messa da Requiem* in 1998) and Lorin Maazel.

In the wake of the revival, SCO worked with other famed conductors such as Georges Prêtre, Rafael Frühbeck de Burgos, Mstislav Rostropovich, Gary Bertini, Djansug Khakidze, and Jeffrey Tate (who became music director of the Theatre in 2005). In the new millennium, SCO explored the challenging repertoire of Mahler and Bruckner as well as 20th century music. With Gabriele Ferro, SCO performed Stravinsky's diptych *Perséphone-Cedipus Rex* in the ancient theatre of Epidaurus in Greece, including a star-studded cast with Gerard Depardieu and Isabella Rossellini, in September 2001. In June 2005, San Carlo presented two of Verdi's masterpieces, *Luisa Miller* and *Il Trovatore*, in Tokyo and Otsu, Japan. In October 2005 the ensemble was in Pisa, with the *Cantate per San Gennaro* (revised by Roberto De Simone), and it was a guest at the International Festival of Sacred Music *Anima Mundi*.

SCO has been awarded two Abbiati prizes, the most prestigious music critic award in Italy, for the productions of *Königskinder* in 2002 and *Elektra* in 2004.

拿波里聖卡洛歌劇院樂團

San Carlo Orchestra, Naples

第一小提琴 1' Violins

- * Gabriele Pieranunzi
- * **Cecilia Laca**
 - Daniele Colombo
 - Gabriela Drasarova
 - Ivano Caiazza
 - Domenico Siano
 - Mauro Rossi
 - Daniele Baione
 - Filippo Dell'Arciprete
 - Gennaro Cappabianca
 - Pasquale Murino
 - Liliana Rotundi
 - Salvatore Lombardo
 - Giovanna Maggio
 - Erika Gyrfas
 - Antonietta Paternoster
 - Angelo Casoria

第二小提琴 2' Violins

- * **Rosa Weisbrot**
- * Luigi Buonomo
 - Giuseppe Navelli
 - Giuseppe Carotenuto
 - Rachel Constable
 - Alba Ovcinnicoff
 - Roberto Roggia
 - Flavia Salerno
 - Vincenzo Grimaldi
 - Leslaw Pankowski
 - Fabrizio Falasca
 - Loana Gorun
 - Nicola Marino
 - °Antonella D'Andrea
 - °Gustavo Gasperini
 - °Olga Kuzma

中提琴 Violas

- * Luca Improta
- °* **Antonio Bossone**
 - Hélèn Jean
 - Eduardo Pitone
 - Massimo Mauriello
 - Loredana Guarnieri
 - Paolo Traversi
 - Angelo Iollo
 - Gennaro Lettieri
 - Roberta Zangirolami
 - Patrizio Rocchino
 - Pietro Lopopolo
 - Concetta Franciosa
- ° Gizzi Irene

大提琴 Cellos

- * **Luca Signorini**
- °* Gianluca Giganti
 - Marco Vitali
 - Fabio Centurione
 - Aurelio Bertucci
 - Nicola Babini
 - Alida Dell'Acqua
 - Leone Calza
 - Lorenzo Ceriani
 - Gianfranco Manicardi
 - Silvano Fusco

低音大提琴 Basses

- * Carmine Laino
- °* **Ermanno Calzolari**
 - Giovanni Stocco
 - Alessandro Mariani
 - Fabio Tempio
 - Giovanni Giugliano
 - Pasquale Maddaluno
 - Paolo Di Iorio

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演出中所用之古鍵琴乃凱銳・彼彼 (Carey Beebe) 於 1991 年按一具十八世紀之德國單鍵盤古鍵琴複製，由香港中文大學音樂系提供。

The harpsichord used in the performance is provided by the Music Department, The Chinese University of Hong Kong. It is a copy of an eighteenth-century German single manual harpsichord built by Carey Beebe in 1991.

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香港藝術節青少年之友，是一個為年輕人打開藝術之門的教育計劃，以優質藝術表演及與藝術家交流的活動，讓 25 歲或以下全日制中學及大專學生與藝術一同成長。

Young Friends of the Hong Kong Arts Festival is an educational programme that introduces young people to the arts. Through a broad spectrum of high-quality performing arts programmes and activities, Young Friends offers students aged 25 or below the opportunity to grow with the arts.

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The Sir Edward Youde Memorial Fund has supported the Young Friends of the Hong Kong Arts Festival for 21 years.

Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than 20,925 Hong Kong students under its major awards schemes. The total value of the grants awarded stands at about \$221.3 million. Out of a total of 2,774 recipients of scholarships and fellowships, more than 2,134 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta		音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC
《我的第一個四季》 <i>My First Four Seasons</i>		親子音樂會 A narrated concert	NDA	20/3	8pm	
魯杜斯華夫斯基四重奏 Lutoslawski Quartet			APAA	21/3	8:15pm	
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>		指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm	
戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>			CCCH	23, 24/3	8pm	戲劇 THEATRE
英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>		編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm	
1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>		多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm	
11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>		雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm	
《中式英語》 <i>Chinglish</i>		編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm	
The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>		音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm	
《爆・蛹》 <i>Blast</i>		編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	 CCST	8-11/3 9, 10/3	8pm 3pm	
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>		創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm	
《屠龍記》 <i>Smear</i>		編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	 CHT	14-17, 19-24/3 16, 23/3	8pm 3pm	
中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>		改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	 APAL	21-24/3 23, 24/3	8pm 3pm	
美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie		精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm	舞蹈 DANCE
《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>		編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3  2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm	
神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>		編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm	
優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>		導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm	
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>		藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm	
亞太舞蹈平台 V Asia Pacific Dance Platform V			KTTB	15-17/3	8:15pm	
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series			 CCST	21-24/3 23, 24/3	8:15pm 3pm	

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YMT 油麻地戲院 Yau Ma Tei Theatre

特別節目 SPECIAL		其他 Others	
「與頂尖文化領袖對話」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs		27/1	銅管樂大師班 Mastering Brass
29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》Oberto, Conte di San Bonifacio	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》Aida	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》Un giorno di regno	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》Il trovatore	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》Rigoletto	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 I lombardi alla prima crociata	舞蹈點滴 About Dance	
2/2	《假面舞會》Un ballo in maschera	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》Falstaff	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
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20/2	芭蕾舞指揮之道 Conducting for Dance		
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13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		

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