

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

La Traviata

茶花女



三月廿三日演出贊助
23 Mar performance sponsored by

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- 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
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- 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 fluid, connected strokes.

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 black ink, consisting of several fluid, connected strokes.

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



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香港藝術節
Hong Kong Arts Festival

Asia's world city

HONG
KONG





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:



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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

電郵: dev@hkaf.org

直線: (852) 2828 4911/12/13

網頁: www.hk.artsfestival.org/

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

Email: dev@hkaf.org

Direct Lines: (852) 2828 4911/12/13

Website: www.hk.artsfestival.org



香港藝術節 感謝
The Hong Kong Arts Festival would like to thank



贊助拿波里聖卡洛歌劇院《茶花女》三月廿三日演出
For sponsoring the 23 March 2013 performance of
San Carlo Theatre, Naples - *La Traviata*



41st



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

Presents

La Traviata 茶花女

音樂 朱塞佩·威爾第
Music Giuseppe Verdi

文本 弗蘭西斯科·瑪麗亞·皮亞維
改編自小仲馬的戲劇《茶花女》

Libretto Francesco Maria Piave based on the play
La Dame aux Camélias by Alexandre Dumas, Jr.

19, 21 & 23.3.2013

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

演出長約 3 小時 15 分鐘，包括兩節中場休息

Running time: approximately 3 hours and 15 minutes with two intervals

意大利語演出，附中、英文字幕

Performed in Italian with English and Chinese surtitles

封面照片 Cover photograph © Luciano Romano

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About Sino Art

關於信和藝術



Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' in 2006. The programme organises art exhibitions and activities at various Sino Group properties. By providing local and international artists and arts groups more opportunities to showcase their visual, community and performing arts talents, 'Sino Art' aims to add vigour to a more creative and culturally vibrant Hong Kong. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初創立「信和藝術」，旨在推動本地藝術發展，經常舉辦各類型展覽及藝術教育活動，把藝術融入生活。集團於旗下物業開設公共藝廊，並成立策展團隊，為本地、中國內地以至國際的藝術家提供一個展示作品及與公眾交流的平台，令公眾有機會多加認識和欣賞他們在視覺藝術、社區藝術以及表演藝術方面的才華。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。



www.sinoart.com

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特別鳴謝 Acknowledgements

貢獻香港藝術節41年伙伴 The Hong Kong Arts Festival's Proud Partner for 41 years



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文本

弗蘭西斯科·瑪麗亞·皮亞維

指揮

羅拔圖·阿巴度

導演

科桑·奧士柏德

合唱團總監

薩爾瓦多·卡普托

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喬瑟·迪·伊奧里奧

Music

Giuseppe Verdi

Libretto

Francesco Maria Piave

Conductor

Roberto Abbado

Director

Ferzan Özpetek

Chorus Director

Salvatore Caputo

Director of Ballet / Choreographer

Alessandra Panzavolta

Set Designer

Dante Ferretti

Costume Designer

Alessandro Lai

Lighting Designer

Giuseppe Di Iorio

演員 Cast

薇奧列達 (女高音)

阿菲度 (男高音)

喬治奧 (男中音)

弗羅拉 (次女高音)

安妮娜 (女高音)

卡斯東 (男高音)

杜費爾男爵 (男中音)

歐比尼侯爵 (男低音)

格林維醫生 (男低音)

朱塞佩 (男高音)

弗羅拉的家僕 (男低音)

信差 (男低音)

卡門·吉安納塔西奧

荷西·布魯斯

西蒙·皮亞佐拉

朱塞佩娜·拜列德莉

伯納黛特·盧卡里尼

費德里柯·萊普來

尼可羅·切里安尼

亞歷山卓·巴蒂亞托

基比奧·莎葛納

朱塞佩·華倫天奴

塞爾吉奧·華倫天奴 /

朱塞佩·斯卡里科

卡敏·杜蘭特 /

羅賽里歐·納泰尼

Violetta Valéry (Soprano)

Alfredo Germont (Tenor)

Giorgio Germont (Baritone)

Flora Bervoix (Mezzo-Soprano)

Annina (Soprano)

Gastone (Tenor)

Baron Douphol (Baritone)

Marquis d'Obigny (Bass)

Doctor Grenvil (Bass)

Giuseppe (Tenor)

Flora's Servant (Bass)

Commissioner (Bass)

Carmen Giannattasio

Josè Bros

Simone Piazzola

Giuseppina Bridelli

Bernadette Lucarini

Federico Lepre

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12.1-3.2.2013 《奧貝爾托》 《阿依達》 《一日國王》 《遊吟詩人》 《弄臣》 《倫巴第人在第一次十字軍中》 《假面舞會》 《法斯塔夫》	12.1-3.2.2013 <i>Oberto, Conte di San Bonifacio</i> <i>Aida</i> <i>Un giorno di regno</i> <i>Il trovatore</i> <i>Rigoletto</i> <i>I lombardi alla prima crociata</i> <i>Un ballo in maschera</i> <i>Falstaff</i>
香檳午餐會 - 傳統與革新	Champagne Luncheon - 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
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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。

The San Carlo Effect

Text: Laura Valente

On the label:

"Want to know whether a spark of true fire burns within you?"

Run, fly to Naples to listen to the masterpieces by Leo, Durante, Jommelli, and Pergolesi."

(Jean-Jacques Rousseau, Dictionnaire de Musique)

In 1768 Jean-Jacques Rousseau showed no doubts on the matter: for the entry "genius" in his *Dictionnaire de Musique*, one's thoughts could but run to the land over which Vesuvius towers.

The destiny of Naples, European capital of music and art, has always revolved around a history mixing and mingling with that of the oldest theatre in Italy, now recognised by UNESCO as a World Heritage Site. The San Carlo is the symbol of the city where Italian opera music was born, built 41 years before Milan's La Scala and 55 before Venice's La Fenice.

It was in 1737 when the first Bourbon of Naples, King Carlos III, put his backing behind *"a work that unites magnificence and wonder. A theatre! The largest in Europe... destined to soon become the kingdom of opera music in the world"*.

The inauguration was held on the evening of 4 November, the name day of the king. Gilded decorations and sumptuous fabrics in blue, the colour of the reigning dynasty, sparkled throughout the hall.

To follow were works of the shining era of the Neapolitan 18th, with such composers as Leonardo Leo, Niccolò Porpora, Leonardo Vinci and of course Domenico Sarro, Johann Adolf Hasse "the Saxon" and others. It was the century of the "castrati singers", dominated by the male diva Farinelli (Carlo Broschi), and Naples crowned as favourite of the San Carlo spectators *il Caffarello* (Gaetano Majorano), Porpora's pupil and one of the most famous castrati of his time. The Neapolitan School was at the forefront of the European musical scene, and was to draw the curiosity and attention of such composers as Händel, Haydn and the young Mozart, who in 1778 fell victim to the fascination of a Naples "which sings and enchants", and even the first act of his *Così Fan Tutte* among the charming atmosphere of one of the city's historical "coffee shops".

One season comes to an end, another takes the stage.

Welcome to the 19th century. Naples stands out as a shining example among cities, with almost half a million inhabitants and a lively flow of visitors brought by the trend of the *Grand Tour*. This is the point at which the San Carlo undergoes a number of changes under the direction of the Royal House's architect and set designer Antonio Niccolini, and the "temple" becomes the city's symbol-monument. Its facade is transformed by classic elements and Helienic decorations. Overseeing the works is a former tavern boy, Domenico Barbaja, who the records state that "*in watching over La Scala poker tables in Milan, in a single season he managed to fleece Milanese nobility to the extent he was able to rebuild the San Carlo Theatre and become its absolute lord*". It was with this impressive impresario that the time of the grand seasons under the direction of Rossini and Donizetti began. And the "Royal Theatre" became also the Theatre of the People. Camilio Guerra and Gennaro Maldarelli were tasked with the sumptuous decorations, starting from the royal stage where a lush purple drape towered above, scattered with gilded lilies, alongside a golden crown and two winged Victories in the arch of a proscenium embellished by a bas-relief and clock. Five wax candles on every stage and in the centre of the ceiling a canvas with "*Apollo Introduces the Poets*" by Giuseppe Cammarano, who also was the one who painted the controsiparolo later replaced by Giuseppe Mancinelli's *Parnaso* (1854).

On 4 October 1815, the 23-year-old composer Gioachino Rossini had his first opera at San Carlo performed, *Elisabetta Regina d'Inghilterra*. "Utter enthusiasm!" wrote the musician on the day after its Neapolitan debut out of the joy of being on the playbill of the "theatre of the greats". Following were other important works by the young man, all the way through to the much-celebrated *La Gazza Ladra e Zelmira*, his farewell. Another rising star appeared in the world of melodrama: Gaetano Donizetti, who for the San Carlo composed 17 operas including *Maria Stuarda*, *Roderigo Devereux* and the timeless *Lucia di Lammermoor*. The San Carlo effect was felt even more strongly during the French decade at the inauguration on 12 January 1817, not even a year after the fire which had devastated it. The evening of the grand reopening Mayr's 11 *Sogno di Partenope* went on stage, followed by a dance created by Salvatore Viganò that took the European scene by storm. To create the myth by of the romantic ballerina were the Austrian Fanny Elssler, the "Swede" Maria Taglioni and the Neapolitan Fanny Cerrito, one of the first female choreographers, whose slippers are religiously kept in Paris's Opera Museum.

Dareste de La Chavanne provided this description:

"The theatres are temples for Italians, a writer once said. That of San Carlo, the Royal Theatre, is also the king of theatres in terms of size and magnificence ...it is something fascinating, and impossible to convey the idea of.

It is as if all the senses passed through that of sight, with the show, set all dimmed. One can compare the San Carlo, on a particularly bright day, to the Temple of the Sun. I doubt whether the latter can shine brighter."

(Dareste de La Chavanne, *Le royaume de Naples*, 1835)

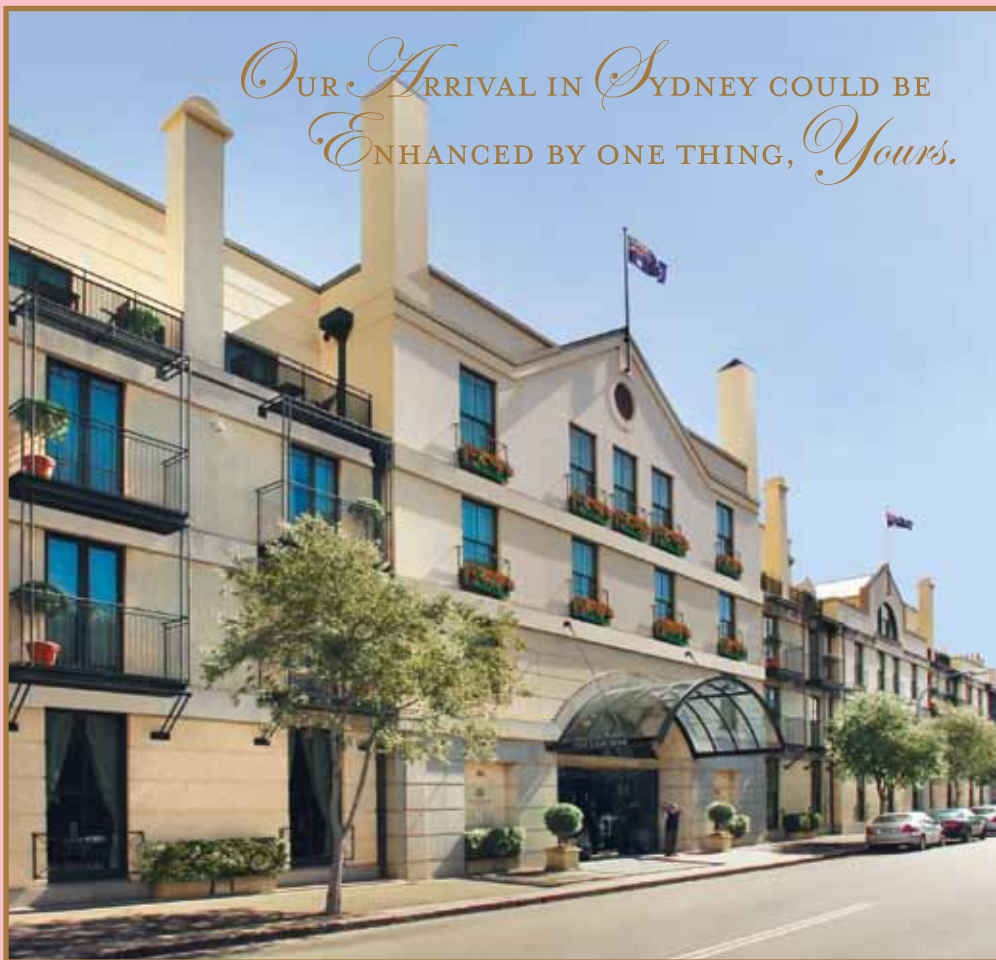
All of the greats appeared on the theatre's stage at one point or another, such as Niccolò Paganini, who in 1819 held two concerts (June 26 and July 7). Even Vincenzo Bellini fell in love with it, and saw his first work *Bianca e Gerardo*, written especially for the San Carlo, make its debut there in 1826. While still a student at the Naples Conservatory, the young composer is said to have had to take urgent leave of the rehearsals at the San Carlo to "undergo an examination in the presence of a Commissioner of the Kingdom". It was director Nicola Zingarelli who said that "*I think it's pointless to test this young composer — who will soon be put before judges much stricter than we are: the public of San Carlo, where he will be staging his Bianca e Gerardo*". Occupying a special place within the 19th century golden age was Saverio Mercadante. For a period the musician from Altamura shared the limelight with Giuseppe Verdi who was soon to become the absolute star with *L'Ernani*. The playbill of 1847-48 focused on *Alfieri* and *Nabucco*, and after the interlude of revolutionary uprisings, the new course opened with another of Verdi's works, *I Lombardi alla Prima Crociata*. Verdi went on composing, and his *Luisa Miller* debuted on 8 December 1849. Verdi's star shone brighter than any other. After its debut in Rome, *Un Ballo in Maschera* met with public claim in the 1861-62 season, and his success continued unabated — all the way until his much-celebrated *Aida* in 1872.

The "t" in "20th century"

Despite Europe and the world being torn apart for many decades by terrible conflicts, the short 20th century took its first breath at the San Carlo with the Neapolitan debut of *Tosca* (1900-1901). These are the years of Giuseppe Martucci admired by Liszt and Anton Rubinstein and hailed by London as a "pianist of continental fame". He was also one of the most important Italian composers of the late 19th century, and it was his baton to solidify the Wagnerian tradition at the San Carlo, inaugurated by *Lohengrin* in 1881 and followed by *Tannhäuser* (1889) and *Die Walküre* (1895). He was the one at conductor's stand for the Neapolitan debut of *Tristan und Isolde*. It was 1907, the same year in which Strauss arrived in the city to be present at his *Salome*.

The most touched by the hand of luck at the San Carlo between the 19th and 20th centuries were the operas by Puccini and the music of the "young school" of Mascagni and the Neapolitans — either by birth or by schooling — Leoncavallo, Giordano, Clèa and Alfano. It was the century in which the figure of orchestra conductor took on (in part thanks to Leopoldo Mugnone's paving the way) an ever more decisive and fundamental role for the success of the show. Composers such as Honneger, Debussy, Boito, Wolf-

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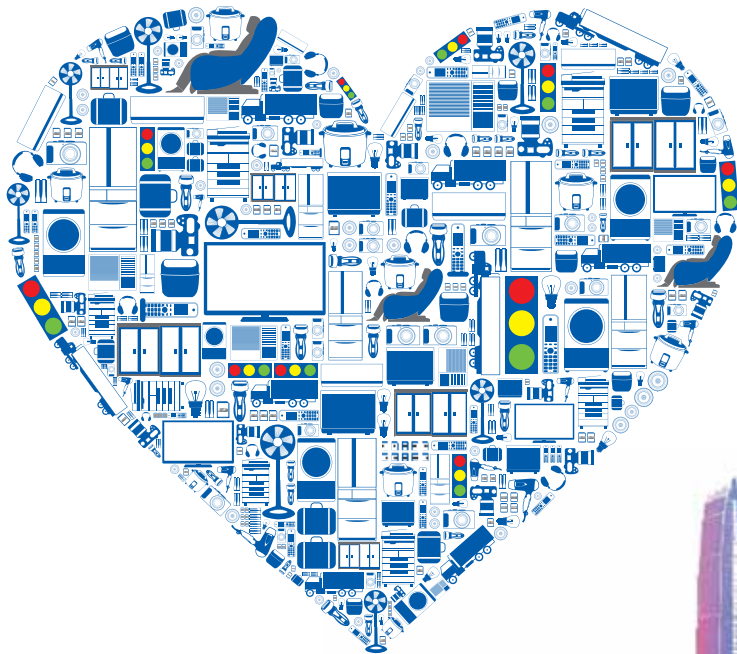
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Ferrari, Zandonai and Pizzetti set the frame for the grand repertory of Italian melodrama (long the San Carlo's "visiting card") and the theatre did not halt its activities even in war time, with the rare exception for a few months at a time. Covent Garden, 1946, and a tournee meeting with success in London: San Carlo is the first Italian theatre with the courage to start up again after the war. Meanwhile, at home historic *Italian debuts* are under preparation, such as *Ariane et Barbe-bleue* by Dukas, *Dall'Oggi al Domani* by Schonberg, *Carmina Burana* and *La Luna* by Orff, *Il Protagonista* by Weill, all of which went on stage between the 1950s and the 1960s. And then there were such voices to fill the theatre as those of De Lucia and Caruso, Di Stefano and Kraus, Del Monaco and Corelli, Tebaldi and Callas, Caniglia and Toti Dol Monte, Gigli and Tagliavini, Lauri Volpi and Schipa, Kabaivanska and Gencer, Freni and Caballe, Cossotto and Stignani, Cappuccilli, Bruson and Nucci, Blake and Ramey, Pavarotti, Domingo and Carreras.

Among the soloists have been such legendary figures as Paganini, Spohr, Sarasade, Heifetz, Kreisler, Rostropovich, Arturo Benedetti Michelangeli, Pollini, Accardo and Kremer, Ciccolini, Ughi and Maisky, Ashkenazy and Argerich, as well as a touching Rubinstein and a very young Jacqueline Du Pre. And then there have also been Casals, Arrau, Serkin, Tortelier, Richter, Kempff, Magaloff, and Yo-Yo Ma. It would be impossible to cite all the big-name musicians and conductors who have written the glorious history of the theatre, from Toscanini and Stravinsky to Bernstein and Sawallisch, from Gui to Santini, from Fricsay to Scherchen, from Cluytens to Mitropoulos, from Muti to Abbado, from Busoni and Gavazzeni to Boulez, Sinopoli and Mehta, from Tote and Giulini to Celibidache and Karajan, from Furtwangler to Böhm, who directed the legendary staging of Alban Berg's *Wozzeck* on 26 December 1949; and dance? The names say it all: Vassiliev and Maximova, Rudolf Nureyev and Alicia Alonso, Fracci and Savignano, Terabust and Cannito, Ferri and Iancu, Derevianko, Picone and Bolle. In the wake of the legendary mother of contemporary dance Margot Fonteyn, came the choreographers Roland Petit and Maurice Bejart, Pina Bausch and Karole Armitage, Trisha Brown, and Twyla Tharp and Nacho Duato. Another first occurred in 1812, when Italy's oldest School of Dance was born at the San Carlo, with Pietro Hus, Salvatore Taglioni. Bianca Gallizia and Anna Razzi all playing a part in making it what it is today. The happy union with contemporary art brought to the theatre a number of Abbiatis, the Italian Oscar for opera house music, Kiefer, Paladino, Pomodoro, Paolini. Kentridge and Marden are the present of a calling that comes from afar: In the 1940s, with the work of the futurist Enrico Prampolini for *Norma*, to the *Tosca* drawings in 1971 by Domenico Purificato. And then there are the scene sketches by Manzu, Adami and Hockney, Rauschenberg and Picasso, San Carlo's history encompasses such teams of directors and set and costume designers as Frigerio and Squarciapino, Nicoletti and Corosi. Rubertelli and Giustino, Aulenti and Ogier, Schavernooh and Borowski, Liubimov and Bolognini, Job, Wertmüller and Pizzi. ad Martone and Servillo, De

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Ana and Curran, Herzog and De Simone, in addition to such older classics as Visconti and Eduoardo, Zeffireili and Carmelo Bene.

A base for legendary artists and temple for the uninitiated for large-scale political and cultural events, the San Carlo has played host to the creations of indisputable stars of fashion, *couturiers* who followed the path paved by Coco Chanel in France and which brought us the invaluable works of Roberto Capucci and Emanuel Ungaro.

Its present fame is more than ever housed within its historical halls and modern spaces, thanks to the recent restoration called for and carried out by special commissioner Salvatore Nastasi. And the *San Carlo effect shines brightly*, with a new light. "... *it is no easy matter to convey the magnificence of this theatre ... it surpasses all that poetry and novels have ever been able to describe.*"

(Charles Burney, *The Present State of Music In France and Italy*, 1770)



朱塞佩·威爾第
Giuseppe Verdi (1831–1901)

威爾第出生於意大利帕爾馬區，是一位旅館主人的兒子，在早年已對音樂建立了濃厚的興趣。當威爾第還是年青之時，他在普羅維西音樂學院接受作曲及演奏樂器的訓練。當他 20 歲的時候，威爾第申請入讀米蘭音樂學院，可惜卻遭拒絕。這位充滿抱負的作曲家惟有轉投史卡拉大劇院師從榮森佐·拉維尼亞自學音樂。1839 年，威爾第首部創作的歌劇《奧貝爾托》面世。

1838 及 1840 年，威爾第面臨人生的極大挫折——他的太太瑪格麗特、女兒及其初生兒子相繼離世。他的第二部歌劇《一日國王》亦慘遭滑鐵盧，令他陷入絕望深淵。威爾第決定放棄作曲事業，但拉維尼亞的製作人巴爾托洛梅奧·梅利勸喻威爾第撰寫另一部歌劇《拿布果》。該齣歌劇於 1842 年獲得空前成功，令威爾第一躍成為意大利著名的作曲家。

威爾第在拉維尼亞的鞏固地位始於他於 1843 年完成歌劇《倫巴第人在第一次十字軍中》，一個關於首次改革運動的意義深遠故事。往後他的歌劇作品《艾爾納尼》(1844)、《弄臣》(1851)、《遊吟詩人》(1853) 及《茶花女》(1853) 都贏盡讚譽，為威爾第

Born in the Parma region of Italy, Verdi was the son of an innkeeper and illustrated a tremendous love for music from an early age. As a teenager, Verdi received training in composition and instrumental proficiency at Ferdinando Provesi's music school in Busetto. At the age of 20, Verdi applied for and was refused entrance to the Milan Conservatory. The aspiring composer then pursued independent studies with Vincenzo Lavigna of La Scala. In 1839, Verdi's first opera, *Oberto, conte di San Bonifacio*, was produced.

Tragedy befell Verdi when his infant son and daughter as well as his wife, Margherita, passed away between 1838 and 1840. The presentation of his second opera, *Un giorno do regno*, was a failure and drove Verdi into despair. The composer vowed to give up his composition career, but La Scala's impresario Bartolomeo Merlli persuaded Verdi to write his next opera, *Nabucco*. The debut of *Nabucco* in 1842 was a triumph and catapulted Verdi to great fame in Italy.

Verdi's position at La Scala was assured with the production of *I Lombardi alla prima Crociata* (1843), a profound tale of the First Crusade. Among his major success of the next years were *Ernani* (1844), *Rigoletto* (1851), *Il Trovatore* (1853), and *La Traviata* (1853), which

奠定了歌劇作曲家大師的崇高地位。其中兩首威爾第的出色著作《阿依達》(1871)及《安魂彌撒曲》(1874)在意大利，甚至全歐洲均大受歡迎。在往後幾年，威爾第沒有再撰寫新的作品，而是專注於改寫他早期的作曲作品，如《唐卡羅》及《西蒙·波卡內格拉》。

1887年，威爾第基於莎士比亞的劇作《奧賽羅》及由年輕作曲家阿里格·博伊托的文本而推出了全新歌劇作品，於米蘭首演；這部作品獲擊節讚賞，令威爾第重投撰寫全新作品。威爾第最後的作品《法斯塔夫》是基於莎士比亞的劇作《溫莎的風流婦人》及《亨利四世》的部分場景所寫成，於1893年首演。該歌劇成為喜歌劇中的殿堂級作品，亦見證了威爾第的作曲天份，他的代表作繼續在標準的歌劇作品中帶來了深遠影響。

consolidated Verdi's reputation as a master of dramatic composition. Two of Verdi's paramount works, *Aida* (1871) and *Requiem* (1874), were resounding successes in Italy and across Europe. During the following years, Verdi wrote no new operas and focused on revising some of his earlier scores, such as new versions of *Don Carlos* and *Simon Boccanegra*.

In 1887, *Otello*, based on Shakespeare's play, with a libretto written by the younger composer Arrigo Boito, was premiered in Milan. The work was a raging success and led Verdi to return to creating new work. Verdi's last opera, *Falstaff*, was based on Shakespeare's plays *Merry Wives of Windsor* and scenes from *Henry IV*. The work was premiered in 1893. *Falstaff* remains one of the supreme comic operas and testimony to Verdi's genius, as his masterworks continue to dominate the standard opera repertoire.

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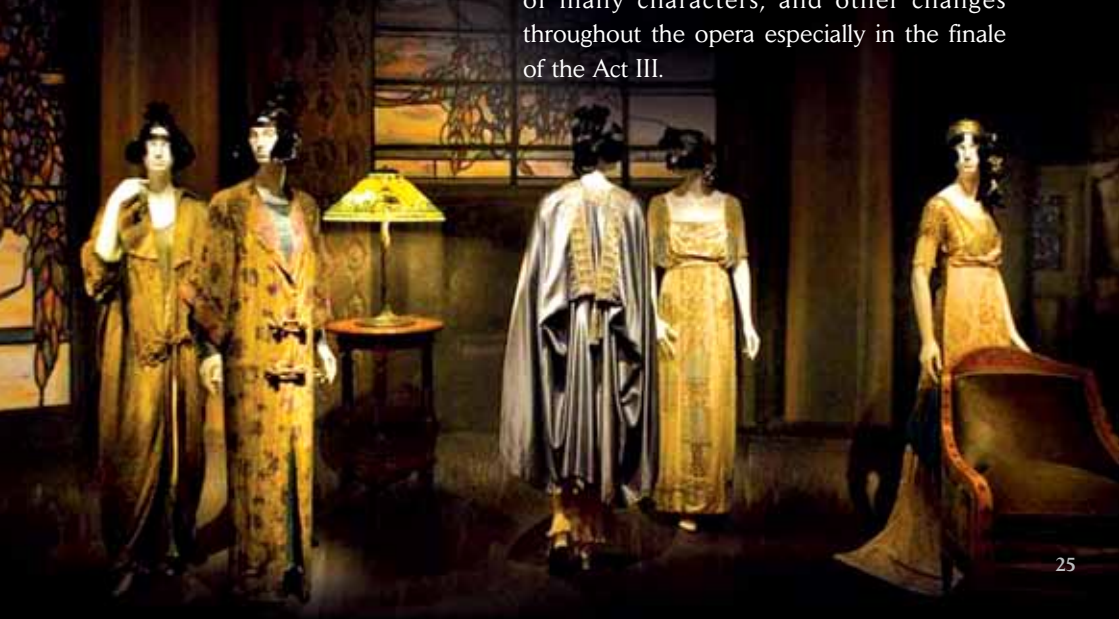
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關於《茶花女》歌劇 About *La Traviata*

《茶花女》是一部由朱塞佩·威爾第撰寫的三幕歌劇，以弗蘭西斯科·瑪麗亞·皮亞維就小仲馬同名小說撰寫的意大利文本為背景。1853年3月6日，該劇於威尼斯鳳凰劇院進行首演，由音樂指揮大師嘉泰諾·馬利斯執導。由女高音芬尼·薩爾維尼·東納塔利飾演女主角薇奧烈達、男高音魯多維可·格拉齊亞尼飾演阿菲度。第二版本稍作些微改動，於1854年5月6日於威尼斯聖本篤歌劇院演出；另一個由艾德瓦德·迪普雷翻譯的法文版本《薇奧烈達》於1864年10月27日假巴黎抒情劇院上演。該劇將原有的三幕改為四幕，當中有不少角色名稱及歌劇的其他部分，特別是第三幕的最後一場也作出了修改。

La Traviata is an opera in three acts by Giuseppe Verdi set to an Italian libretto by Francesco Maria Piave, based on the novel *La dame aux Camélias* by Alexandre Dumas, fils. The first performance of the opera, directed by Maestro Gaetano Mares, was premiered on 6th March 1853 at Teatro La Fenice in Venice. The lead role of Violetta Valéry was performed by soprano Fanny Salvini Donatelli, and the role of Alfredo was played by tenor Ludovico Graziani. A second version with several adjustments was performed at Teatro San Benedetto in Venice on 6th May 1854, and a French version translated by Eduard Duprez under the title *Violetta* was staged on 27th October 1864 at Théâtre Lyrique in Paris. The latter contemplated a division in four acts, changes in the names of many characters, and other changes throughout the opera especially in the finale of the Act III.





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導演的話 Director's Notes

文：科桑·奧士柏德

Text: Ferzan Özpetek

投入專注向來都是我的座右銘，而我的信念是：打從我們誕生的一刻，命運早就注定了。

我既須考慮歌手的需要，亦希望能為作品賦予獨特風格。我常渴望物色到出眾的演員，因我的情感需要被牽動。我在土耳其成長時，只有少數人能欣賞歌劇，雖然如此，歌劇對我來說卻是歷久常新，這點深深地觸動了我。在我住宅大廈看守的門衛愛聽歌劇音樂，在那段時期，我醞釀了不少概念和頭緒。我嘗試讓這份熱愛轉化為振奮心靈的力量，然而卻受制於窮困的生活環境；直至皮亞維向我表示，即使沒有聲音元素，也可以感動人心。

在威爾第的歌劇裏，我看到一個非常時尚的男人，他幹着的事，套用於這個時代仍相當切合。試問哪些導演不想上演《茶花女》？

My motto has always been to involve. My belief is that we all have our destiny written since birth on our foreheads.

One must take into account the needs of singers, but I also hope to live up to the style of my film. I always want great actors: I have to be emotionally moved. The thing that has always impressed me is that opera was something for a few when I was growing up in Turkey while it has always been popular for you. The porter in my building listened to opera music, in which thousands of things and ideas were born. I tried to stimulate emotions but we were governed by poverty, until Piaf showed me that one could move things even without voice.

In Verdi, I see a very modern man who did things which are still new today. What director would not want to stage *La Traviata*?



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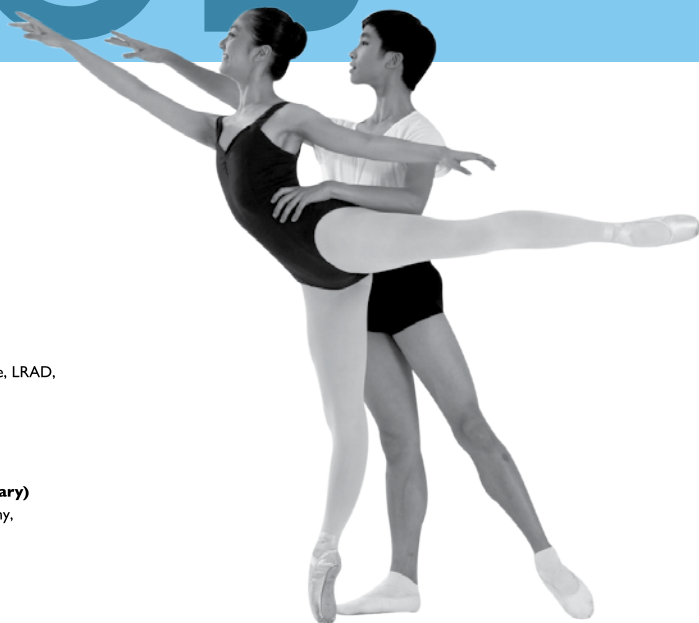
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第一幕

在時尚花都巴黎，備受男士傾慕的薇奧列達正在其舞廳內招呼來賓。

現場衣香鬢影，最後一位來賓歌斯東尼在弗羅拉舞廳玩完牌局後，向薇奧列達介紹一位對她十分愛慕的男子阿菲度，他向歌斯東尼說，當前陣子薇奧列達患病時，他每天也前來暗中探望。薇奧列達雖然被阿菲度的熱情和愛慕深受感動，卻友善地謝絕他的愛意。阿菲度在朋友鼓勵下，即席歌頌薇奧列達之美麗，以及生命帶來之喜悅。

晚宴完畢後，賓客陸續移步到舞池

Act one

Salon in the house of Violetta Valéry, a much-admired courtesan in fashionable Parisian society.

A sumptuous reception is in progress. Among the last guests to arrive, after gambling at cards in the house of Flora Bervoix, Viscount Gaston de Letorières introduces Violetta to Alfredo Germont, who is a fervent admirer of hers; so deeply in love, confides Gaston, that when she was recently ill he came each day to enquire secretly after her health. Violetta, touched by this unusual devotion, amiably dispels the young man's shyness. Encouraged by his friends, Alfredo improvises a toast to beauty and to the joy of life.

內。薇奧列達突然咳嗽起來，正跟她獨處的阿菲度請求她要多保重身體，並確保會懂得體貼地看顧她。他溫柔地向薇奧列達表白了愛意，薇奧列達聽罷後感到驚訝，表面假装漠不關心，跟阿菲度表明只想跟他做普通朋友，其實薇奧列達已心如鹿撞，她從懷內拿出了一朵花交給了阿菲度，叮囑他當花兒凋謝後便回來見她。阿菲度認為這是薇奧列達邀約的暗示。

破曉時份來臨，賓客跳完舞後紛紛離開。

薇奧列達獨自一人細想阿菲度對她表白的字句，他是首個對她表達愛意的人。已慣常奔走於短暫歡愉及世俗快樂的生活中，薇奧列達自問應否認真對待阿菲度的表白，從而改寫她的人生？不能罷，雖然她打從心底感到二人是彼此相愛，卻要竭力擺脫這些愚昧的幻象。

第二幕

第一場 —— 鄰近巴黎的郊外別墅

薇奧列達及阿菲度一起享受田園生活，遠離了首都的種種社會紛擾。阿菲度在這個愉快時刻表現得欣喜若狂，可惜如此快樂的日子只維持了三個月，薇奧列達的女傭安妮

After supper, as the guests move off towards the ballroom, Violetta has a sudden fit of coughing. Alfredo, who is alone with her, begs her fondly to take more care of her health, assuring her that he would know how to look after her jealously. And tenderly he declares his love to her. Violetta is surprised and feigns indifference, replying that he will receive only friendship from her. Inwardly, however, she is perturbed by his confession. Plucking a flower from her bosom, she offers it to Alfredo for him to bring back when it has withered. Exultantly he takes this to mean an invitation to return the following day.

Dawn has risen and the guests take their leave after the dancing.

In solitude, Violetta ponders Alfredo's words of love. For the first time, someone has expressed sincere affection for her. Accustomed to spend her life among fleeting joys and worldly pleasures, should she take him seriously, and change her way of life? No, she resolves not to pursue this foolish illusion. Though deep in her heart she feels that their love must be true.

Act two

Scene one — A country house near Paris.

Violetta and Alfredo are spending an idyllic life together, far from the social whirl of the capital. Alfredo expresses the fullness of his joy at this delightful situation, which has lasted now for three months. But the spell is



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娜向阿菲度表示，她的主人吩咐她去巴黎，將珠寶、馬匹及物業也通通變賣，以支付他們的生活費。阿菲度聽罷感到尊嚴受損，決定立刻離開，以便私底下解決這件事。薇奧列達正閱讀一封由弗羅拉寄來的信，弗羅拉表示已知道他們的戀情並欲邀請她的男伴在當晚前來參加派對。薇奧列達沒有打算赴約，任由弗羅拉白等。阿菲度的父親喬治奧·傑爾蒙在此時突然來訪，他對薇奧列達先作自我介紹，卻語帶輕蔑，他斷定眼前這位女子是藏起他兒子的人。薇奧列達向他展示出售物業的契約，傑爾蒙雖然被她的苦心感動，但仍請求她在深愛阿菲度的份上，放棄跟他兒子相愛，因為只有這樣才可以撇清他兒子的醜聞，讓女兒可以順利嫁入一戶好人家。

unexpectedly broken by Annina, the maid, who tells him she has been to Paris upon Violetta's orders, to sell jewels, horses and property to pay for the expenses of their stay in the country. Alfredo's pride is hurt and he decides to leave at once in order to settle these affairs personally.

Violetta enters. She is reading a letter from Flora, who has discovered the lovers' retreat and invites her friend to a reception that same evening. Let her wait in vain, smiles Violetta. In the meantime a visit is announced. Giorgio Germont, Alfredo's father, introduces himself to Violetta with a contemptuous air, convinced that the woman is being kept by his son. Proudly Violetta shows Germont the deed of sale of her estate. Germont is favourably impressed by this gesture. However he asks her, on the strength of her affection, to renounce Alfredo in order not to ruin the happiness of another



薇奧列達聲稱她有權去愛，並告知傑爾蒙她的病情嚴重，絕望地堅拒他的迫切請求，可惜最終她還是屈服於傑爾蒙的威迫之下。在辭別時她答應會犧牲自己的快樂，以成全阿菲度及其所愛的幸福。她向傑爾蒙承諾會獨自承受分離的悲痛，並會對阿菲度永遠隱瞞她為何會如此狠絕地放棄這段感情的真相。傑爾蒙深受感動。當薇奧列達正在寫告別信的時候，剛好阿菲度出現，他問薇奧列達為何會有不自在的表現，薇奧列達傷心欲絕地嚎哭起來，然後匆匆離開。

其後薇奧列達向阿菲度寄出了一封信，信中提及她已決定回到過去的社交圈子，並繼續與昔日的朋友為伍。阿菲度感到極度震驚，此時傑爾蒙前來，安慰兒子以後一家人從此可以回歸普羅旺斯故鄉重拾寧靜生活，並再次感受家庭溫暖，但阿菲度對這些安慰說話無一聽得入耳。

阿菲度讀完放在桌上由弗羅拉寄來的字條後，便匆匆離開前往她的派對，誓要向侮辱他的愛人報復。

第二場 —— 弗羅拉宅第的廳堂內，正舉行着化裝舞會。

薇奧列達正在其前度保護人杜費爾男爵的懷內，她沒料到阿菲度會出席派對，感到極度失望，阿菲度則對她視而不見。他加入了牌局並靠着絕佳的運氣成為了大贏家，並透過贏牌暗示了不服輸的心理，此舉令杜費爾大為憤怒，正當二人差點兒爆發罵戰之際，剛好有人宣佈晚餐時間來臨，賓

member of his family, his daughter, whose marriage to a young man “of good family” is liable to fall through unless her brother’s scandalous liaison is broken off.

Violetta claims the rights of her love, telling Germont of her serious state of health, and desperately resists his pressing requests. But in the end she yields. In resignation she agrees to sacrifice her own happiness for the sake of Alfredo and his loved ones. She promises Germont, who is deeply moved, to face her immense sorrow alone and never to reveal to Alfredo why she has deserted him so precipitately. She is on the point of writing him a farewell letter when Alfredo himself appears and asks the reason for her strange uneasiness. Violetta answers with a heart-rending cry of love, before hastening away.

Later she sends him a note saying that she has decided to return to her former society life and old friends. Alfredo is deeply shaken. Germont arrives, but his fond words of consolation are of no avail, even though he reminds his son of the peaceful times spent in their native Provence, where he invites him to savour once again the warmth of family affection.

Catching sight of Flora’s note on the table, Alfredo departs in haste for the reception, to avenge himself of his lover’s affront.

Scene two — A hall in the house of Flora Bervoix. A masked ball is in full swing.

Violetta is in attendance on the arm of Baron Douphol, her former protector. Not expecting to find Alfredo there, she is upset

客陸續進入了飯廳。阿菲度應薇奧列達之邀再度進入派對現場，她懇求他立即離開，不要再惹怒男爵。薇奧列達對阿菲度坦承她最著緊他的性命，但阿菲度表明只有她願意跟他一起，他才會願意離開。薇奧列達被逼說出她曾跟別人發誓以後不能與他相見的事，阿菲度堅持想知道是誰逼使她作出這個誓言。薇奧列達向他暗示這是男爵的所為，阿菲度感到妒忌和絕望，並召集了賓客來到他的跟前，他承認有一位女子因他而犧牲了自己的幸福，對此感到極度羞愧，說罷卻隨即將載滿金錢的銀包擲向薇奧列達，聲稱他已將所虧欠的償還給她。薇奧列達頓時暈倒了，阿菲度的所作所為激怒了在场賓客。此時傑爾蒙前來，當場責罵這位令他丟臉和懊惱的兒子，並強行拉扯他離場。杜費爾緊隨其後，要求阿菲度要為剛才侮辱薇奧列達的行為負責，決定向他宣戰。

第三幕

薇奧列達的寢室內。

在陰霾密佈的冬日早上，薇奧列達的病情已康復無望，忠心的安妮娜對她悉心照料。

格林維醫生到來為她診治，他嘗試鼓勵她，並告知病情還有轉機，可惜另一邊廂他跟安妮娜坦承其主人已危在旦夕。

薇奧列達再一次重讀傑爾蒙交給她的感謝函。他在信內提及要感謝她信守承諾，並透露杜費爾男爵在跟阿菲度決鬥期間受傷了，現在阿菲度已明白了她的苦心，正準備前來找她欲破鏡重圓。相

on seeing him, but he pretends to take no notice. He makes for the card tables, where he wins with shameless luck, while provoking Douphol's resentment with vague allusions. The announcement of dinner prevents a quarrel, and the guests move into the dining room. Alfredo re-enters immediately, having received an invitation from Violetta to talk with her. She implores him to leave and not to incur the baron's wrath. Also, she confesses, if he would but realise, she fears most of all for his own life. But Alfredo replies that he will leave only if she will follow him. Violetta is compelled to reveal that she has sworn never to see him again. But since Alfredo insists on knowing who has had the right to impose this oath upon her, she allows him to understand that it was the baron. Beside himself with jealousy and despair, Alfredo summons the guests. Confessing his shame at having allowed a woman to squander her fortune for him, he flings at Violetta's feet a purse full of money, proclaiming that he has thus repaid her. Violetta faints, while Alfredo's gesture is received with general indignation. Germont, who has arrived in the meantime, reproaches his already humiliated and repentant son, and drags him away, followed by Douphol who demands satisfaction for the insult to his partner.

Act three

Violetta's bedroom.

Violetta, whose illness is by now beyond hope, is being looked after by the faithful

對喜氣洋洋的嘉年華音樂及街外人潮熱烈狂歡的氣氛，薇奧列達在她的鏡子前愁視着自己的蒼白倦容，想起早前跟愛侶共度的快樂時光，她頓時心碎了。此時，安妮娜走進主人房間，告訴主人阿菲度已經前來。這對戀人見面後立刻相擁在一起，並傾談如何展開新生活。回復愉快心情的薇奧列達希望換套衣裳到街外一同感受歡樂的氣氛，可惜她已體弱得無法動彈，她了解自己命不久矣。傑爾蒙聯同他的兒子緊緊擁着薇奧列達，親切得就像跟她的女兒相擁一樣。薇奧列達向阿菲度細訴他們在一起的甜蜜時光，她表示自己深深愛着他，懇求他要將這份回憶好好保存，當有一天再遇上心愛的女子時，要將這份回憶送給她。安妮娜與格林維醫生亦在場見證了他們的愛。

突然間，薇奧列達感覺到有一股神秘力量正引令她徐徐上升，她作了最後一次求生的掙扎後，便倒入阿菲度的懷內。

中譯：鄭潔冰

Annina. It is a grey winter's morning.

Doctor Grenvil arrives and tries to instil hope and courage into his patient, but confesses to Annina that the end is near.

Violetta once again re-reads the affectionate letter received from Germont, in which he thanks her for having kept her promise. He also informs her that the baron was wounded in the duel and that he has at last revealed the truth to Alfredo, who is now on his way to visit her to beg forgiveness. As echoes of carnival music and revelry rise from the street, Violetta gazes mournfully at her pale image in the looking glass and her heart breaks when she remembers the happy months spent with her lover. But now Annina enters to prepare her for a great emotion, followed at once by Alfredo, who throws himself into Violetta's arms. Together they dream once again of a radiant future. Blissfully happy, Violetta would like to get dressed and go out into the festive city. But her strength fails her and she realises she has not much longer to live. As Germont, who has joined his son, now clasps Violetta to his heart like a daughter, she gives Alfredo a portrait of their happy years, begging him to keep it in memory of her who has loved him so deeply, and to offer it one day to the young woman who will be his future wife. Annina and Doctor Grenvil are also on stage.

Suddenly Violetta feels lifted by a mysterious force. Rising in one last longing for life, she falls back dead in Alfredo's arms.





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歌劇「皇宮」— 拿波里聖卡洛歌劇院

文：白諾信

1737 年落成的拿波里聖卡洛歌劇院的歷史令人讚歎，它為意大利半島現存最古老的歌劇院，而當中的靈魂人物為波旁·卡洛三世，劇院亦因他而命名。聖卡洛歌劇院於 2012 年 12 月 5 日推出本年度新劇季揭幕演出：威爾第《茶花女》的全新製作，正好是歌劇院落成後之 275 年，更是歌劇院首度亮相香港藝術節。除《茶花女》外，還會帶來占瑪勞莎的《呷醋丈夫》（1785 年為聖卡洛歌劇院而寫）。

歌劇院輝煌歷史

拿波里王國成立短短三年後，聖卡洛歌劇院便正式開幕，而兩者時間上的吻合絕非偶然。十八、十九世紀期間，歌劇院不只是受歡迎的聚腳點，更是權力象徵：以「歌劇式皇室議院」展示君王偉大和傑出的統治能力。

卡洛三世對歌劇院的贊助和支持，在歌劇院的美學和建築上可見一斑。歌劇院座落於拿波里中心，矗立於氣勢磅礴的皇宮之旁。院內豐富而華麗的細緻裝飾，盡得遊客歡心，並吸引其目光。無論是抬頭仰望天花的油畫，還是細心欣賞精緻儼人的皇室徽章，遊客均意識到歌劇院由最初構想，便注定為城市及四周帶來深遠影響。

歌劇院的創立為拿波里的建設及文化景觀帶來衝擊，成就了這位年輕君王的抱負。事實上，卡洛三世於統治期間所施行的文化建設亦令人欽佩：例如修復卡波迪蒙特皇宮，宮內的博物館珍藏了歐洲主要的藝

術品；於郊區興建宏偉瑰麗的卡塞爾達皇宮；修葺洲內一所非常古舊的大學；以及開發羅馬城市龐貝城和埃爾科拉羅的遺址。

歌劇首都拿波里

聖卡洛歌劇院的重要性，除了皇帝的支持，還可透過多年來不斷的高質素歌劇創作展現出來，其合作過的作曲家數之不盡：李奧、哈塞、波爾波拉、芬奇、特拉埃塔、皮慶尼、約梅里、威爾第，格魯克、莫扎特、占瑪勞莎及帕伊謝洛。多位著名歌星亦曾於歌劇院演出，當中包括閩人歌星瑪佑拉諾、古治魯及梵魯杜。

歌劇院孕育了這群出色的作曲家及歌星，讓拿波里成為十八世紀的音樂劇中心。它改變歌劇歷史，振興喜歌劇，為音樂文化貢獻良多，而拿波里歌劇的首席地位亦因此而鞏固。

1799 年的法國大革命及 1805 年的暴力鎮壓遏止不了歌劇院的演出，但 1816 年歌劇院罕有地停演數月，原因是遇上大火。當時君主迅速下令修葺歌劇院，成為了這座拿波里地標的今日面貌。成立 80 年，歌劇院依然是君主制度的重要部分。

當時的音樂總監為羅西尼，女高音為世界上最優秀的巨星伊莎貝拉·柯布蘭，即使在羅西尼離任後，歌劇院的吸引力依然有增無減。唐尼采第曾與聖卡洛歌劇院合作過 18 部歌劇，而貝里尼、梅卡但特及威爾第

等作曲家，亦於聖卡洛歌劇院首演他們的巨構。

十九世紀後期，歌劇院的委約新作漸少，反映了歌劇界也面臨衰落的局面。即使如此，聖卡洛歌劇院時至今日依然是表演者、指揮家及導演爭相亮相的舞台。

歐體資助重建項目歌劇能以表演藝術屹立至今，全憑它以現場演出為媒介，而藝術家亦只專注如何從既定作品中創立全新的演繹手法。經歷兩年全面修葺後，聖卡洛歌劇院於 2010 年以全新姿態致力重拾領導地位。歐洲共同體大力資助歌劇院，令製作及演出全面獲得調整，遂令聖卡洛歌劇院成為全意大利，甚至全球數一數二最新及最多元化的劇場：它內置排練場地、道具及服裝工作室，還有擴建後的芭蕾舞學院、構想及經營手法新穎的博物館，並擁有最前衛和頂尖技術的舞台效果裝置，是一幢令人煥然一新的「舞台大樓」。

歌劇院自 1980 年代起便以創新為目標，合作導演包括羅拔圖·威爾遜及魯易齊·隆科尼，藝術家包括羅拔圖·羅森伯格及威廉·肯特里奇等。對歌劇而言，演員和管弦樂團可謂整個演出的靈魂。聖卡洛歌劇院從未因此而令觀眾失望，音樂造詣更經常處於高水平。種種原因，致令聖卡洛歌劇院與米蘭史卡拉大劇院齊名，成為歌劇界的表表者。

《茶花女》的電影風味

拿波里聖卡洛歌劇院早已與電影界結下不解之緣，因此他們這次重新演繹威爾第的《茶花女》，由土耳其裔意大利籍的科桑·奧士柏德執導，完全符合傳統。對電影導

演而言，《茶花女》既是挑戰，也是機會，因為《茶花女》中透過角色私人生活與公眾生活的對比，帶出個人幸福與社會規範之間的矛盾與張力，一般劇目難得一見。

這種張力激發起一些優秀的舞台演出：例如史卡拉大劇院 1955 年的製作，現今被視為經典，當時由瑪麗亞·卡拉絲主演、電影及舞台兩棲導演維斯康提執導。威爾第原把故事背景設定為 1850 年代的巴黎，但維斯康提卻把它推遲至 40 多年後，《茶花女》於是就在二十世紀初的「美好年代」中熾熱發亮、轉瞬即逝，令人聯想起印象畫派及自然主義戲劇，而電影色彩則略為欠奉，當中惟一的「電影風味」是維斯康提巧妙地把一首首樂曲環環緊扣，予人一種場景連貫的印象。

另一齣代表性的演出來自 1985 年的紐約大都會歌劇院，由維斯康提前助手弗蘭高·齊費里尼執導。他以燈光效果突出阿菲度與薇奧列達親密的私人時光，例如二人在泛藍柔光下對唱，這與第一幕的公眾場面（沐浴於紅光中）截然不同。然而，這種色彩對比的運用，例如藍跟紅、土黃跟鮮黃，早在齊費里尼 1983 年的電影版本中出現過，這種非凡的視覺效果現在更被帶往舞台。1990 年史卡拉大劇院的《茶花女》，由另一位著名導演——莉莉安娜·卡瓦妮執導。第一幕派對場景的佈景設計大型奢華，圍滿了興高采烈的人群。薇奧列達公寓內的吵鬧聲，與第二幕鄉郊別墅的寂靜，對比強烈。卡瓦妮以出色的手法，在薇奧列達巴黎的客廳與鄉郊別墅內，放置三扇一式一樣的窗戶，宏偉懾人，藉以強調兩者不同之處。這種視覺上的重複讓人在不知不覺間，如夢幻般置身於第二幕



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的場景中。而這座別墅猶如內心投射，是捉摸不到的，象徵夢寐以求之事。相反，在 1994 年由李察·艾爾執導的倫敦高文花園演出中，薇奧列達的圓形客廳由劇初已是質樸無華。比起狂歡派對的場景，感覺更像古雅宮廷前冷冰冰的接待廳。這種視覺效果強烈，為空間帶來抽象、近乎超現實的感覺，大概揭示正在享受派對的薇奧列達，其實身處另一空間。

繼意大利首演後，拿波里聖卡洛歌劇院將於香港藝術節為《茶花女》展開新一頁。屆時歌劇團將因應表演場地需要，以及從首演中觀眾反應獲取的靈感，為香港觀眾帶來耳目一新的演出。拿波里聖卡洛歌劇院帶同《茶花女》，由家鄉邁向國際舞台，矚目耀人，萬眾期待。

白諾信於香港大學任教音樂與電影學。

中譯：伍穎妍

原文載於 2013 年《閱藝》同名文章。

The “Royal Palace” of Opera — San Carlo Theatre, Naples

Text: Giorgio Biancorosso

The San Carlo Theatre, Naples, has an enviable record. Founded in 1737, it is the oldest surviving opera house in the Italian peninsula. Its prime actor was Carlo III of Borbone, after whom the theatre was named. That is almost exactly 275 years before the new production of Verdi's *La Traviata* that, on December 5, 2012, opened the current opera season, and which the Hong Kong Arts Festival is bringing to mark its first collaboration with the theatre (along with Cimarosa's *Il Marito Disperato* [The Desperate Husband], written for the San Carlo in 1785).

Auspicious Beginnings

A mere three years intervened between the establishment in 1734 of the Kingdom of Naples and the opening of the San Carlo Theatre in 1737. The proximity of the two dates is no coincidence.

Throughout the 18th and 19th century, opera houses were not only sizzling centres of social life, but also a symbolic display of power: an "acoustical chamber" of sorts, amplifying the reach and splendor of the monarch's stewardship.

Carlo III's patronage and championing of opera was to be conveyed visually and architecturally. The theatre stands in the heart of Naples; it rises next, and is linked to, the seemingly all-encompassing Palazzo Reale (Royal Palace). The rich, ornate interiors still strike the visitor today for their ambition and maniacal attention to detail. Whether twisting one's neck upward to admire Cammarano's canvas on the ceiling, or fixing attention on the intricately compelling royal coat of arms, one has the impression of a project conceived from the start to leave an



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indelible mark on the city and its environs.

The building of the theatre was of a piece with a major overhaul of the city's infrastructure and cultural landscape on the part of the ambitious, young monarch. The list of initiatives jump started during Carlo III's reign is indeed impressive: the restoration of the Capodimonte Palace, whose museum houses one of Europe's major art collections; building of the immense Palace of Caserta, in the suburbs; revitalisation of the University, one of the continent's oldest; and the opening of the excavation sites of the Roman cities of Pompeii and Ercolano.

Naples, Capital of Opera

The seriousness of purpose behind the creation of the theatre, above and beyond the sponsorship of power, is best demonstrated by the quality of the creative work it supported for many years on end. The list of composers whose output was linked to the San Carlo Theatre is long and varied: Leo, Hasse, Porpora, Vinci, Traetta, Piccinni, Jommelli and Verdi, not discounting stops by Gluck and Mozart, Cimarosa and Paisiello. Many singers walked the stage of the San Carlo but none perhaps with more success than the star castratos Majorano, Gizziello, and Velluto.

When looking at the "stable" of composers and stage artists the theatre had at its disposal, one is left to wonder whether Naples's role as the centre of musical theatre in 18th century Europe should

not be acknowledged once and for all. Naples's primacy was simultaneously being consolidated by what was happening outside the walls of the San Carlo proper but came to eventually alter the history of opera and, with it, the San Carlo itself: the development of comic opera, arguably the city's greatest gift to musical culture. Hardly suffering a halt during the popular revolution of 1799, and its violent suppression in 1805, the theatre fell uncharacteristically silent for a few months in 1816, following a devastating fire. The promptly ordered major restoration project gave the landmark the look it retains today. Eighty years into its history, the theatre still played a key role in sponsoring the monarchy.

It was during this time that Rossini was musical director, and soprano Isabella Colbran the brightest star in a firmament of stars. Remarkably, the pull of the theatre remained strong after Rossini's departure as well. Donizetti's association with the San Carlo yielded as many as eighteen operas, and the likes of Bellini, Mercadante, and Verdi saw the premieres of major works take place in and for the San Carlo. The decline of the role of the theatre as a patron of new compositions in the second half of the 19th century reflected the decline of the genre as a whole. But the house has remained till the present day a sought-after stage for performers, conductors, and directors alike.

The EC-funded Restoration Opera remains

alive as a performing art both in the sense that its vehicle is live performance and that the sole focus of the artists is the creation of new manners of presentation of more-or-less fixed works. Following a thorough restoration from 2008 to 2010, the San Carlo Theatre is again aiming at a position of leadership in this newly reconfigured scene. Funded by a substantial grant from the European Community, the renovations touched on all aspects of production and presentation. As a result, the San Carlo Theatre is one of Italy's – and the world's – most up-to-date and versatile theatres: a formidable machine of the imagination, complete with in-house rehearsal spaces, workshops for the execution of props and costumes, new spaces for the ballet school, an innovatively conceived and run museum, and a wholly revamped "stage tower" equipped with all manner of state-of-the-art machinery.

The vocation for the new that marks recent opera productions dates back to the 1980s at least, when the theatre management began to engage innovative directors and artists (directors Robert Wilson and Luca Ronconi, and artists Robert Rauschenberg and William Kentridge, to name a few). Underpinning opera as a spectacle, however, is the cast and the orchestra. These have rarely failed the audience. Standards of musicianship have been consistently high, and that is quite simply why, along with La Scala of Milan, the San Carlo Theatre is an

obligatory term of reference for opera performance.

Cinematic Touches in *La Traviata*

The San Carlo Theatre has long cultivated a special relationship with filmmakers. Their engagement of Turkish-Italian director, Ferzan Özpetek, for a new production of Verdi's *La Traviata* is therefore in line with a well established tradition. To a filmmaker, *La Traviata* presents challenges as well as opportunities. Only rarely is the tension between individual happiness and social norms conveyed through such remarkable play of contrasts between the public and the private sphere as it is in *La Traviata*.

This has inspired some fine staging work. In his now legendary 1955 La Scala production, starring Maria Callas, filmmaker and stage director Luchino Visconti post-dated the action by some forty years from the time Verdi intended it; that is, the Paris of the 1850s. The result was a *La Traviata* in the glowing but ephemeral world of the Belle Époque of turn-of-the-century Paris, redolent of references to Impressionistic painting and naturalistic theatre, but just this side of the world of film. The only "cinematic" aspect of that production was the impression of continuity across different scenes, which Visconti achieved by seamlessly linking musical numbers in any number of ingenious ways.

In another seminal production, directed for the Metropolitan Opera in 1985,

Franco Zeffirelli – a former assistant of Visconti's, and a filmmaker in his own right – used lighting to underline the intimacy of the private moments between Alfredo and Violetta. Their duets are thus literally cast in a light – blue – different from the public moments of the first act (bathed in red). Significantly, the contrast between blue or bluish tonalities and reds, as well as ochres and yellows, is anticipated in his 1983 film version. The extraordinary level of visual detail achieved in the film is, too, carried over into the stage production.

In a 1990 production at Milan's La Scala directed by another established filmmaker, Liliana Cavani, the sets for the Act I party scene were so monumental and lavishly decorated, the crowd so large and animated, that the contrast between the buzz of Violetta's apartment in Act I and the stillness of the country house in Act II was overwhelming. Cavani brilliantly accentuated the contrast by having the same three large, imposing windows dominate the look of both Violetta's living room in Paris and the interior of the country house. The visual repetition gave a dreamy quality to the uncovering of the new set in the second act. As a result, the country house took on a psychological quality of its own, as if it were a projection of the mind, the symbol of a dimension as coveted as it was unattainable.

In Richard Eyre's 1994 production at Covent Garden, Violetta's living room is, by contrast, round and starkly naked

from the start, looking more like the cold antechamber of a classical palace than the setting of a debaucherous party. This striking visualisation gives the space an abstract, almost surreal quality, hinting perhaps that despite the partying Violetta inhabits a different space to begin with.

Following its Italian premiere, the staging of *La Traviata* in the Hong Kong Arts Festival will open a new chapter in this production by San Carlo Theatre. Not only changes will be made to accommodate a new venue, but also new ideas may be tested in response to how the production is received in Naples. It will be nothing short of exciting for the Hong Kong audience to witness how the new production, having just seen the light of dawn at home, journeys into the international scene.

Giorgio Biancorosso teaches Music and Film Studies at The University of Hong Kong.

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羅拔圖·阿巴度 Roberto Abbado

指揮
Conductor

2009年，阿巴度獲意大利音樂評論人協會頒發弗蘭高·阿比亞蒂年度指揮家獎。目前，他在聖保羅室樂團擔任藝術夥伴。他定期與亞特蘭大交響樂團及聖路易斯交響樂團合作，並經常跟波士頓交響樂團、費城管弦樂團、侯斯頓交響樂團、三藩市交響樂團及紐約市聖盧克樂團一同演出。

2012/2013年度，阿巴度在意大利巴里的皮欽尼劇院表演由馬里奧·馬爾多那製作的莫扎特劇作《唐·喬凡尼》，然後在羅馬歌劇院演出皮爾路易吉·皮茲製作的龐開利作品《歌女喬康達》。曾在博洛尼亞市政劇院演出羅拔·威爾森新作《馬克白》，為威爾第紀念年打開序幕。2011/2012年度演出包括：在米蘭史卡拉大劇院演出羅西尼的《湖上女郎》、在巴勒莫的馬西莫劇院演出由泰利·基威製作的白遼士作品《浮士德的天譴》及在佛羅倫斯五月音樂節演出由葛拉汗·維克製作的唐尼采第作品《安娜·波莉娜》。2012年憑在羅西尼歌劇節演出的《埃及的摩西》獲得意大利音樂評論人協會頒發弗蘭高·阿比亞蒂最佳演出及最佳製作獎。阿巴度經常在意大利家鄉為不同樂團指揮，當中有米蘭史卡拉愛樂樂團、羅

In 2009 Abbado was honoured with the Franco Abbiati Award of the National Association of Italian Music Critics as Conductor of the Year. Currently, his most extensive relationship is with the St. Paul Chamber Orchestra where he is an Artistic Partner. He has performed regularly with the Atlanta and St. Louis Symphony Orchestras; he has appeared often with the Boston Symphony Orchestra, Philadelphia Orchestra, Houston Symphony and San Francisco Symphony, and New York City's Orchestra of St. Luke's.

Abbado began the 2012/2013 season with Mozart's *Don Giovanni* at Bari's Teatro Petruzzelli staged by Mario Martone, followed by Ponchielli's *La Gioconda* at Rome's Teatro dell'Opera in a new production by Pierluigi Pizzi. He will open the Verdi's year with a new production of *Macbeth* by Bob Willson at Teatro Comunale in Bologna. His 2011/2012 season included Rossini's *La Donna del Lago* at La Scala, Berlioz's *La Damnation de Faust* staged by Terry Gilliam at Teatro Massimo in Palermo and Donizetti's *Anna Bolena* staged by Graham Vick at Maggio Musicale Fiorentino. In 2012 Abbado received the Franco Abbiati Prize of the National Association of Italian Music Critics for *Mosè in Egitto* at the Rossini Opera Festival as best

馬國立聖西里亞學院管弦樂團、佛羅倫斯五月音樂節樂團及都靈國立RAI交響樂團。

此外，阿巴度亦曾與無數享負盛名的獨奏家同台演出，包括：小提琴家約夏·貝爾、張永宙、肯尼迪、米島莉、瓦迪穆·列賓、吉爾·沙漠姆；鋼琴家阿爾弗雷德·布倫德爾、奕非·布朗夫曼、郎朗、拉杜·魯普、安德烈斯·席夫、內田光子、安德烈·瓦茨；雙人鋼琴家拉貝克姊妹及大提琴家馬友友。

阿巴度曾為不少新作或國際首演演出，包括在紐約大都會歌劇院演出的《費朵拉》、在維也納音樂廳上演的《西西里晚禱》、在米蘭史卡拉大劇院上演的《歌女喬康達》及《拉美爾山莊的露西亞》、在慕尼黑巴伐利亞國立歌劇院上演的《三個橙的愛情》、《阿依達》及《茶花女》；在都靈劇院上演的《西蒙·波卡涅拉》及《狄多的仁慈》、在佛羅倫斯五月音樂節上演的《奧里伯爵》、《阿蒂拉》、《倫巴底人》及漢斯的《菲德拉》；在巴黎歌劇院上演的《湖上女郎》及在柏林德意志歌劇院演出的《唐·喬凡尼》。

曾帶領不少樂團世界巡演，當中包括以色列愛樂樂團（2005年，西班牙）、歐洲室樂團（2006年，歐洲）、聖保羅室樂團（2007年，歐洲）、佛羅倫斯五月音樂節（2009年，安奈斯可藝術節）、米蘭威爾第管弦樂團（2009年，瑞士）、蒙地卡羅愛樂樂團（2011年，俄羅斯），以及波士頓交響樂團（2011年，美國東岸）。

performance and production. In his native Italy, he regularly conducts the Filarmonica della Scala (Milan), Orchestra dell'Accademia Nazionale di Santa Cecilia (Rome), Orchestra del Maggio Musicale (Florence) and the Orchestra Sinfonica Nazionale della RAI (Torino).

He collaborates with many of today's most respected soloists including violinists Joshua Bell, Sarah Chang, Kennedy, Midori, Vadim Repin, Gil Shaham, and pianists Alfred Brendel, Yefim Bronfman, Lang Lang, Radu Lupu, Andras Schiff, Mitsuko Uchida, Andre Watts, duo pianists Katia & Marielle Labèque, cellist Yo-Yo Ma, to name but a few.

Abbado has led many new productions and world premieres, including *Fedora* at the Metropolitan Opera (New York); *I Vespri Siciliani* at Vienna Staatsoper; *La Gioconda* and *Lucia di Lammermoor* at La Scala of Milan; *L'Amour des trois oranges*, *Aida* and *La Traviata* for the Bayerische Staatsoper (Munich); *Simon Boccanegra* and *La Clemenza di Tito* with the Teatro Regio di Torino; *Le Comte Ory*, *Attila*, *I Lombardi* and Henze's *Phaedra* at the Maggio Musicale Fiorentino; *La Donna del lago* at the Paris Opéra; *Don Giovanni* at the Deutsche Oper (Berlin).

He has led many orchestras in a number of international tours, notably the Israel Philharmonic (Spain 2005), the Chamber Orchestra of Europe (Europe 2006), the Saint Paul Chamber Orchestra (Europe 2007), Maggio Musicale Fiorentino (Enescu Festival, Bucharest 2009), the Orchestra Verdi di Milano (Switzerland 2009). The Orchestre Philharmonique de Monte-Carlo (Russia 2011) and the Boston Symphony Orchestra (East Coast, US 2011).



科桑·奧士柏德 Ferzan Özpetek

導演
Director

奧士柏德於 1959 年在土耳其伊斯坦堡出生，他於 1976 年前往羅馬智慧大學修讀電影歷史。其後再於那佛納學院修讀藝術及服裝史。曾於西爾維奧·達米科戲劇藝術學院擔任導演，曾執導的作品有：《未知的命運》、《隔窗未了緣》及《熾愛》，並曾獲頒今席亞克獎、金球獎、銀綬帶獎及意大利奧斯卡獎。2011 年 4 月，奧士柏德首次擔任舞台劇導演，執導重新製作的威爾第作品《阿依達》，在音樂大師祖賓·梅塔的指揮下，於佛羅倫斯五月音樂節演出，該劇佈景由丹堤·費雷蒂設計。

Özpetek was born in Istanbul in 1959, Turkey. He moved to Rome to study History of Cinema at Sapienza University in 1976; he continued his studies in the history of arts and costumes at Accademia Navona, and directing at Accademia d'Arte drammatica Silvio D'Amico. Özpetek is the director of *Le Fate Ignoranti*, *La Finestra di Fronte* and *Saturno Contro*, winning several awards in Golden Ciak, Golden Globe, Nastro d'Argento and David di Donatello. In April 2011 Özpetek made his debut as theatre director with a new production of Giuseppe Verdi's *Aida*, brought on stage during the season of Maggio Fiorentino (Florentine May) under the baton of Maestro Zubin Mehta and featuring the sets by Dante Ferretti.



薩爾瓦多·卡普托 Salvatore Caputo

合唱團總監
Chorus Director

卡普托曾在薩萊諾音樂學院修讀鋼琴，2000 年至 2004 年期間，他在佛羅倫斯五月音樂節合唱團擔任荷西·路易的助手。2005 年，他獲提托·卡普比安高邀請到布宜諾斯艾利斯的哥倫布劇院擔任聲樂指導，期間曾在不同演奏會為合唱

團指揮，當中有威爾第的《安魂彌撒曲》、奧爾夫的《布蘭詩歌》、普契尼的《光榮彌撒》、布魯克納的《贊美頌》、貝多芬的《第九號交響曲》及馬勒的《第二交響曲》。自 2009 年起，他在拿波里聖卡洛歌劇院擔任合唱團總監。

Caputo studied piano at Salerno Conservatory. From 2000 to 2004 he worked as the assistant of José Luis Basso for Maggio Musicale Fiorentino Choir. In 2005 he was invited by Tito Capobianco to be Chorus Director of Teatro Colón in Buenos Aires, where he conducted the choir in concerts as *Requiem* by Verdi, *Carmina Burana* by Orff, *Messa di Gloria* by Puccini, *Te Deum* by Bruckner, Beethoven's *Symphony No 9*, and Mahler's *Symphony No 2*. Since 2009 he has been Chorus Director of San Carlo Theatre, Naples.



亞歷山德拉·潘扎沃爾塔 Alessandra Panzavolta

芭蕾舞指導 / 編舞
Director of Ballet /
Choreographer

潘扎沃爾塔最初在米蘭史卡拉大劇院開始學習古典芭蕾舞，後來在倫敦皇家舞蹈學院跟隨藝術指導瑪格·芳登完成訓練。她 15 歲正式以獨舞者身份出道，在維羅納愛樂劇院演出《綠枳》。後來她到羅馬歌劇院開始編舞的藝術生涯，與比斯湯尼、諾爾夫、科科斯、皮爾亞里、皮茲及拉加那一眾藝術家緊密合作。2010 年 9 月起，她在拿波里聖卡洛歌劇院擔任芭蕾舞團指導。

Panzavolta began studying classical ballet at La Scala of Milan and completed her training at Royal Academy of Dancing in London with artistic director Margot Fonteyn. She made her debut as a solo dance artist at age 15 with *Tavolo verde* by Joos at Teatro Filarmonico in Verona. She started her career as choreographer at Teatro dell'Opera in Rome, collaborating with artists as Pistoni, North, Kokkos, Pier'Alli, Pizzi and Laganá. Since September 2010 she has been director of corps de ballet in Teatro San Carlo.



丹堤·費里迪 Dante Ferretti

佈景設計
Set Designer

費里迪 1943 年生於意大利馬切拉塔，從事電影及舞台佈景設計，曾與不少導演合作，如：皮耶·保羅帕索里尼、費德里柯·費里尼、讓雅克·阿諾、特里·吉列姆、弗蘭高·齊費里尼、添·布頓及馬田·史高西斯。憑《阿凡達》、《魔街理髮師》及《雨果的巴黎奇幻歷險》三度榮獲奧斯卡金像獎最佳美術指導。此外，費里迪亦曾在國際聞名的歌劇院工作，如：米蘭史卡拉大劇院、都靈劇院、紐約大都會歌劇院、巴黎歌劇院、倫敦高文花園皇家歌劇院及拿波里聖卡洛歌劇院。

Born in Macerata, Italy in 1943, Ferretti is a set designer for films and theatre. He has worked with directors such as Pier Paolo Pasolini, Federico Fellini, Jean-Jacques Annaud, Terry Gilliam, Franco Zeffirelli, Tim Burton and Martin Scorsese. He has won three Academy Awards for Best Art Direction for *The Aviator*, *Sweeney Todd: The Demon Barber of Fleet Street* and *Hugo Cabret*. He has also worked for world-renowned opera houses such as La Scala of Milan, Teatro Regio in Turin, Metropolitan Opera in New York, l'Opéra de Paris, Royal Opera House Covent Garden in London, San Carlo Theatre, Naples.



亞歷山卓·賴伊 Alessandro Lai

服裝設計
Costume Designer

賴伊曾跟隨皮爾洛·托斯、加布里埃拉·佩斯庫奇和馬利西奧·米蘭路迪學習服裝設計，亦曾在電影和舞台製作中擔任服裝設計。曾跟賴伊合作過的電影導演包括：《永遠的卡拉斯》的弗蘭高·齊費里尼及執導《熾愛》、《完美一天》、《愛情彈彈》和《盛裝登場》的科桑·奧士柏德。至於歌劇方面，他曾參與的作品包括：由米查·凡可克執導的《卡門》、由克麗

絲蒂娜·瑪莎維蘭尼慕迪執導的《凱普萊特與蒙太古》、《遊吟詩人》、《碧玉石》和《茶花女》、由安德里亞·迪羅莎執導，列卡度·慕迪指揮的《婚姻意外》及由科桑·奧士柏德執導的《阿依達》和《茶花女》。

Lai studied costume design under Piero Tosi, Gabriella Pescucci and Maurizio Millenotti. He works as costume designer for cinema and theatre. He has worked with film directors as Franco Zeffirelli (*Callas forever*) and Ferzan Özpetek (*Saturno Contro, Un giorno perfetto, Mine Vaganti, Magnifica presenza*). He also designed the costumes for operas as *Carmen* directed by Michael von Hoecke, *I Capuleti e i Montecchi, Il trovatore, La Pietra di Diaspro, La Traviata* directed by Cristina Mazzavillani Muti, *Il matrimonio inaspettato* directed by Andrea De Rosa and conducted by Riccardo Muti, and *Aida* directed by Ferzan Özpetek.



喬瑟·迪·伊奧里奧 Giuseppe Di Iorio

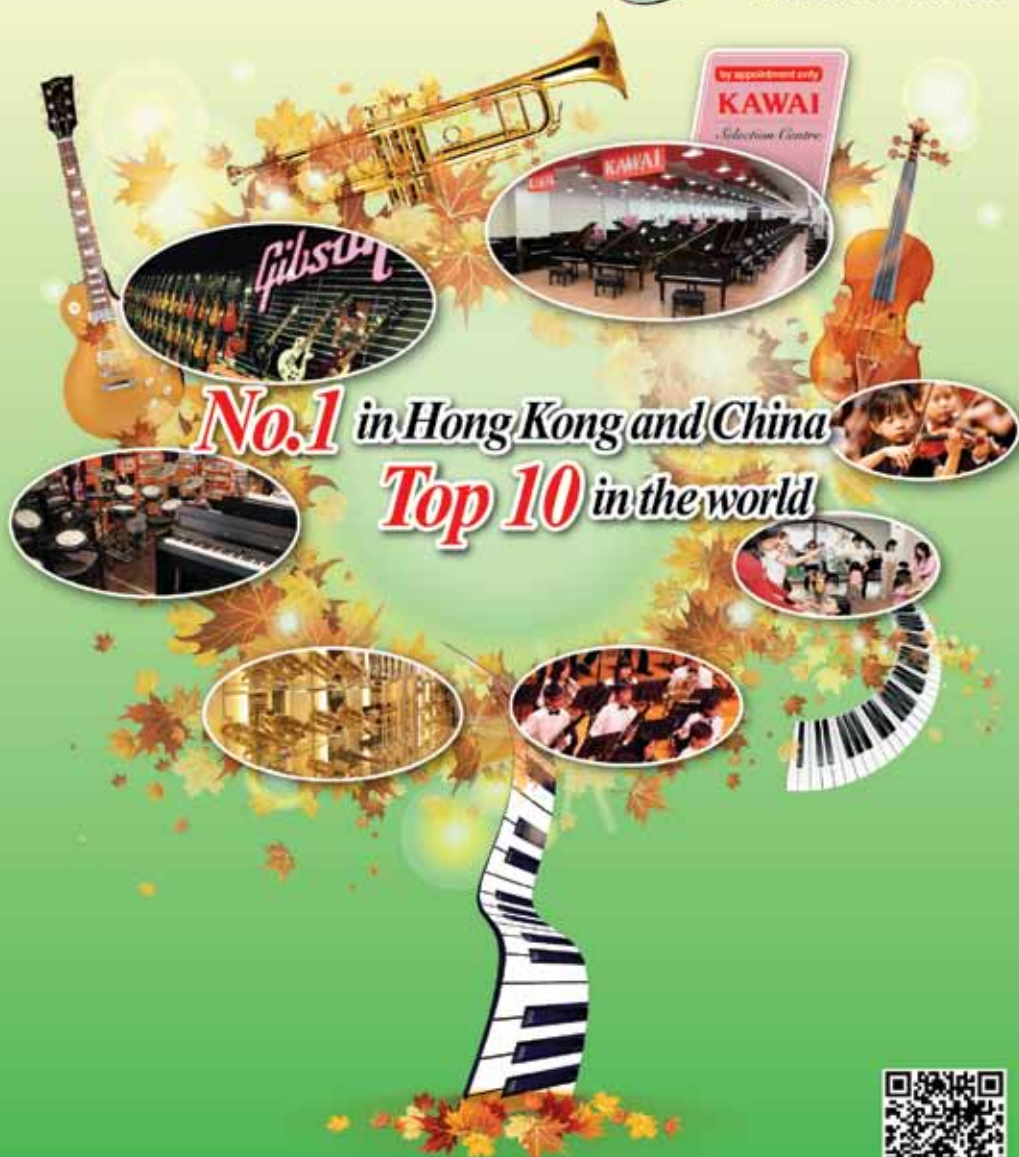
燈光設計
Lighting Designer

伊奧里奧曾就讀於倫敦市政廳音樂及戲劇學院，並跟隨伯明翰歌劇團參與多部製作，如：《奧賽羅》、《依多美尼歐》、《茶花女》、《埃及的摩西》（羅西尼歌劇節）、《曼儂·萊斯科》（威尼斯鳳凰劇院）、《標號人》（意大利巴勒莫）、《帖木兒》（西班牙馬德里）、《魔笛》（莫斯科）及《奧菲歐與尤麗狄茜》（拉文納）。近期作品包括：在里斯本聖卡洛士國立劇院上演的《唐·卡羅斯》、在奧地利薩爾斯堡上演的《唐·喬凡尼》，在萊斯特曲綫劇院演出的《晴光翡冷翠》、在英國愛爾堡史內普劇院上演的《艾伯特·賀林格》及在北愛爾蘭歌唱院演出的《漢賽爾和格萊泰》。

Di Iorio trained at the Guildhall School of Music and Drama, London. He has worked for Birmingham Opera Company in *Othello, Idomeneo, La Traviata; Mosè in Egitto* (Rossini Opera Festival), *Manon Lescaut* (La Fenice), *Die Gezeichneten* (Palermo), *Tamerlano* (Madrid), *The Magic Flute* (Bolshoi, Moscow); *Orfeo & Euridice* (Ravenna). His recent works include *Don Carlos* (Teatro Nacional de São Carlos), *Don Giovanni* (Salzburg – Dir Jacopo Spirei), *The Light in the Piazza* (Curve Leicester), *Albert Herring* (The Snape, Aldeburgh), *Hansel and Gretel* (Northern Ireland Opera).



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**卡門·吉安
納塔西奧**
**Carmen
Giannattasio**

薇奧列達 (女高音)
Violetta Valéry (Soprano)

2012 年 4 月，吉安納塔西奧在高文花園皇家歌劇院初舞台板演出普契尼的《波希米亞人》，在約翰·考普利執導下飾演米米一角。同年 9 月，她在大衛·麥維加執導下於紐約大都會歌劇院上演威爾第《遊吟詩人》中飾演利奧若拉。2002 年，她在巴黎獲得普拉西·多杜鳴高獎的第一名及觀眾獎。她的不少演出均獲外界讚賞，包括《波希米亞人》的米米、《茶花女》的薇奧列達、《遊吟詩人》的利奧若拉、羅西尼的《湖上女郎》及《海蜜安妮》，以及唐尼采第的《巴利斯娜》。她亦是 2011 年留聲機歌劇大獎的得獎者。

In April 2012, Giannattasio made her debut at Royal Opera House, Covent Garden as Mimi in John Copley's production of Puccini's *La Bohème*. This was followed by her Metropolitan Opera debut as Leonora in David McVicar's production of Verdi's *Il trovatore* in September 2012. She won the First Prize and the Audience Award at Plácido Domingo's Operalia, Paris 2002. She received acclaim in the roles of Mimi in *La bohème*, Violetta in *La Traviata* and Leonora in *Il Trovatore*, Rossini's *La donna del lago*, Donizetti's *Parisina* and Rossini's *Ermione*, winner of the 2011 Gramophone Opera Award.



荷西·布魯斯
José Bros

阿菲度 (男高音)
Alfredo Germont (Tenor)

布魯斯是浪漫派美聲數一數二的男高音，已演出逾 50 部作品。他曾在維也納音樂廳、德國科隆大劇院、羅馬聖西西利亞音樂院、紐約卡內

基音樂廳等地方演出。他亦曾在西班牙帕爾馬演出《葛雷諾》、在馬德里皇家劇院、米蘭斯卡拉大劇院、西班牙奧維耶多及佩拉達達藝術節演出《路易莎·費南達》及在西班牙馬德里德拉(查瑞拉)小歌劇院演出《女巫》。2006 年，布魯斯榮獲奧維耶多坎波阿莫詩情劇院大獎。最近，他亦獲西班牙作家、作曲家、出版人協會頒發費德里科·羅梅羅大獎。

Bros is a leading tenor of the romantic belcanto repertoire, having performed in over 50 operas of this genre. He has been performed in Konzerthaus in Vienna, Kölner Philharmonie, Santa Cecilia Conservatory of Rome, Carnegie Hall New York, among others. He has sung in *Los Gavilanes* in Palma de Mallorca, *Luisa Fernanda* at the Teatro Real of Madrid, La Scala of Milan, Oviedo and the Festival of Peralada and *La Bruja* at the Teatro de la Zarzuela of Madrid. In 2006 Bros was awarded the Premio Lírico Teatro Campoamor of Oviedo in its first edition. More recently, he was awarded the Premio Federico Romero by the Spanish Society of Authors, Composers and Publishers.



西蒙·皮亞佐拉
Simone Piazzola

喬治奧 (男中音)
Giorgio Germont (Baritone)

皮亞佐拉曾在意大利福賈焦爾達諾劇院演出焦爾達諾的劇作《國王》、在羅馬歌劇院演出《弄臣》、在意大利斯波萊托新劇院演出《遊吟詩人》、在意大利墨西拿和巴勒莫演出《波希米亞人》、在維羅納愛樂劇院和佛羅倫斯市立劇院演出《茶花女》、在威尼斯及北京與拿波里聖卡洛歌劇院及威尼斯鳳凰劇院合作演出《瑪麗亞·斯圖亞特》和《蝴蝶夫人》。近期作品包括：在威尼斯鳳凰劇院上演的《拉艾爾山莊的露西亞》和《波希米亞人》、拿波里聖卡洛歌劇院上演的《丑角》、在意大利的傑西和費爾莫演出的《弄臣》及於摩德納和皮亞琴察演出《唐·卡羅》。

Piazzola's past performances include Giordano's *Il Re* at Teatro Giordano in Foggia, *Rigoletto* at Teatro dell'Opera in Rome, *Il Trovatore* at Teatro Nuovo in Spoleto, *La Bohème* in Messina and in Palermo, *La Traviata* at Teatro Filarmonico in Verona, Teatro Comunale in Florence, *Maria Stuarda* and *Madama Butterfly* in Venice and Beijing with Teatro La Fenice, as well as at Teatro San Carlo in Naples. He recently appeared in *Lucia di Lammermoor* at Teatro La Fenice in Venice, *Pagliacci* for Teatro San Carlo in Naples, *Rigoletto* in Jesi and Fermo, *La Bohème* at Gran Teatro La Fenice in Venice, *Don Carlo* in Modena and Piacenza.



**朱塞佩娜·
拜列德利**
**Giuseppina
Bridelli**

弗羅拉 (次女高音)
Flora Bervoix (Mezzo-Soprano)

自 2008 年起，拜列德利就開始在博洛尼亞市政劇院演出，曾擔演過不少角色，包括《茶花女》的弗羅拉、《灰姑娘》的提斯比、《卡門》的梅賽德斯，以及《唐·喬凡尼》的莎連娜（由米高·馬里歐第、荷西·庫拉和羅拔圖·阿巴度指揮）。至於最近演出的角色則有《波佩阿的加冕》中的奧塔維 / 維爾度，和去年 12 月於拿波里聖卡洛歌劇院上演《茶花女》的弗羅拉。接下來她會在蒙特卡羅歌劇院跟傑拉米·羅勒合作，飾演《月亮的世界》中的埃乃斯托。

Since 2008, Bridelli has been singing extensively at the the Teatro Comunale of Bologna where she performed many roles including Flora in *La Traviata*, Tisbe in *La Cenerentola*, Mercedes in *Carmen*, Zerlina in *Don Giovanni* conducted by Michele Mariotti, José Cura, and Roberto Abbado. She has recently sung Ottavia/Virtu' in *l'Incoronazione di Poppea* in Innsbruck and Flora in *La Traviata* at the San Carlo Theatre, Naples in December 2012. She will perform Ernesto in *Il mondo della luna* conducted by Jérémie Rhoher at the Monte Carlo Opera House.



**伯納黛特·
盧卡里尼**
**Bernadette
Lucarini**

安妮娜 (女高音)
Annina (Soprano)

盧卡里尼於羅馬聖西西利亞音樂院進修。曾演出由史特拉德拉、柏絲昆妮、里奧、裴高雷西、法蘭奇-安弗西、海頓、莫扎特及格路克等十七及十八世紀的作品。作為牧歌工作室成員，曾於羅馬巴羅克音樂節、帕馬音樂節及博洛尼亞市立歌劇院獻唱。盧卡里尼亦曾於各大劇院表演，包括：米蘭史卡拉大劇院：《強尼·史基基》、《費加洛的婚禮》、《愛情靈藥》；羅馬歌劇院：《費加洛的婚禮》、《唐·基斯奇奧泰》、《茶花女》、《馬克白》、《愛情靈藥》；佛羅倫斯五月音樂節：《帕西法爾》、《奧里公爵》、《羅恩格林》；圓形競技場：《茶花女》、《蝴蝶夫人》、《弄臣》；拿波里聖卡洛歌劇院：《賽米拉米德》、《帕西法爾》及《弄臣》。

Lucarini studied at Santa Cecilia Conservatory of Rome. She performed the 17th and 18th century operas by Stradella, Pasquini, Leo, Pergolesi, Franchi-Anfossi, Haydn, Mozart and Gluck. As Madrigal Studio's member she sang at Festival Barocco (Rome), at Verdi of Parma Festival (Laudi alla Vergine Maria) and at Teatro Comunale of Bologna. Lucarini sung in the following theatres: La Scala of Milan: *Gianni Schicchi*, *Le nozze di Figaro*, *Elisir d'amore*; Rome Opera: *Le nozze di Figaro*; *Don Chisciotte*; *La Traviata*; *Macbeth*; *L'elisir d'amore*; Maggio musicale Fiorentino: *Parsifal*, *Le comte Ory*, *Lohengrin*; Verona Arena: *La Traviata*, *Madama Butterfly*, *Rigoletto*; San Carlo Theatre, Naples: *Semiramide*, *Parsifal*, *Rigoletto*.



費德里柯·萊普來 Federico Lepre

卡斯東（男高音）
Gastone (Tenor)

萊普來畢業於烏迪內音樂學院。他在 1998 年初踏舞台，於馬天尼的《迪蓮天娜》中飾演唐·卡里斯莫。他曾演出的角色包括：唐尼采第作品《貝特麗》的丹尼爾、奇馬羅薩《秘密婚禮》的寶連奴、莫扎特《費加羅的婚禮》的唐·庫爾西奧和唐·巴西利奧、《蝴蝶夫人》的五郎、普契尼《杜蘭朵》的彭、普契尼《賈尼·斯基基》的里努喬、威爾第《茶花女》的阿菲度、威爾第作品《弄臣》的曼都瓦公爵及唐尼采第作品《麗塔》中的畢普。曾在不少劇院演出，例如米蘭斯卡拉大劇院、威尼斯鳳凰劇院、第里雅斯特威爾第劇院、摩德納市政劇院、萊切巴勒莫劇院、薩沙里威爾第劇院和雅典希臘國家歌劇院。

Lepre graduated from Conservatoire of Udine. In 1998 he made his debut performing Don Carissimo in *La Dirindina* by Martini. He performed such roles as: Daniele in *Betty* by Donizetti, Paolino in *Il matrimonio segreto* by Cimarosa, Don Basilio and Don Curzio in *Le nozze di Figaro* by Mozart; Goro in *Madama Butterfly*; Pong in *Turandot* by Puccini; Rinuccio in *Gianni Schicchi* by Puccini; Alfredo in *La Traviata* by Verdi; Duke of Mantua in *Rigoletto* by Verdi; Beppe in *Rita* by Donizetti. He performed in such theatres as: La Scala of Milan; Teatro La Fenice of Venice; Teatro Verdi of Trieste; Teatro Comunale of Modena; Teatro Politeama of Lecce; Teatro Verdi of Sassari; Greek National Opera of Athens.



尼可羅·切里安尼 Nicolò Ceriani

杜費爾男爵（男中音）
Baron Doupol (Baritone)

切里安尼曾在意大利第里雅斯特學習小提琴、鋼琴和歌唱。2006 年，切里安尼在威尼斯鳳凰劇院演出沃爾夫·費拉里的作品《父親學

堂》，在聖卡洛劇院演出《費加羅的婚禮》及在維羅納圓形競技場演出《蝴蝶夫人》。2007 年，他又為巴里佩特澤尼基金會演出《風流寡婦》，在里雅斯特威爾第劇院演出《夢遊女》及在聖卡洛歌劇院演出《茶花女》。

Ceriani studied violin, piano and singing in Trieste. In 2006, Ceriani performed in *I Quattro rusteghi* by Wolf-Ferrari at Teatro La Fenice and in *Le Nozze di Figaro* at San Carlo Theatre; then in *Madama Butterfly* at Arena of Verona. In 2007, he performed in *La Vedova Allegra* for Fondazione Petruzzelli of Bari, in *La Sonnambula* at Teatro Verdi of Trieste and *La Traviata* at San Carlo Theatre.



亞歷山卓·巴蒂亞托 Alessandro Battiato

歐比尼侯爵（男低音）
Marquis d'Obigny (Bass)

巴蒂亞托在墨西拿出生，現定居於馬切拉塔，演出的劇目包括：《塞維利亞的理髮師》、《阿爾及爾的意大利女郎》、《灰姑娘》、《波希米亞人》、《騙婚記》、《愛情靈藥》、《女人心》、《費加羅的婚禮》、《唐·喬凡尼》、《西部女郎》、《面具》、《賈尼·斯基基》、《杜蘭朵》、《秘密婚姻》、《莉維塔與查柯羅》及《鐘》、《瘋狂計劃》、《丑角》、《蝴蝶夫人》及《茶花女》。他曾在意大利及海外諸多著名歌劇院演出，包括巴勒莫馬西摩劇院、都靈皇家劇院、聖卡洛歌劇院、羅馬卡拉卡拉浴場及維羅納圓形露天劇場。

Battiato was born in Messina, and presently lives in Macerata. His repertoire includes: *Il barbiere di Siviglia*, *L'Italiana in Algeri*, *La cenerentola*, *La bohème*, *Don Pasquale*, *L'elisir d'amore*, *Così fan tutte*, *Le nozze di Figaro*, *Don Giovanni*, *La fanciulla del West*, *Le Maschere*, *Gianni Schicchi*, *Turandot*, *La finta parigina*, *Il matrimonio segreto*, *Livietta e Tracollo*, *Il campanello*, *I pazzi per progetto*, *I pagliacci*, *Madama Butterfly* and *La Traviata*. He sang in the major Italian and overseas opera houses, such as Massimo in Palermo, Regio in Turin, San Carlo Theatre, Opera and Caracalla in Rome and Arena in Verona.



基比奧·莎葛納 Gabriele Sagona

格林維醫生（男低音）
Doctor Grenvil (Bass)

莎葛納現時師隨女中音比安卡瑪麗亞·卡索尼，演出作品包括：《管家女僕》、西門邁爾作品《巧妙愛情》、羅西尼作品《塞維利亞的理髮師》、《唐·喬凡尼》、《愛情靈藥》、《騙婚記》、《阿依達》、《弄臣》、《波希米亞人》及《托斯卡》。近期於里雅斯特威爾第劇院演出威爾第作品《萊尼亞諾戰役》，首次於意大利都靈演繹由雷納多·帕倫保指揮的威爾第作品《假面舞會》，亦在該地演出焦爾達諾作品《安德萊·謝尼埃》及普契尼作品《波希米亞人》。莎葛納亦首次於帕馬演出威爾第作品《拿布果》。

Sagona is currently studying with mezzo Biancamaria Casoni. His repertoire includes: *La Serva Padrona*, Simone Mayr's *Amore ingegnoso*; Rossini's *Barbiere di Siviglia*; *Don Giovanni*; *Elisir d'Amore*; *Don Pasquale*; *Aida*; *Rigoletto*; *La Bohème* and *Tosca*. He recently sang Verdi's *La battaglia di Legnano* at Teatro Verdi in Trieste, made his debut with Verdi's *Un ballo in maschera* conducted by Renato Palumbo at Teatro Regio in Turin, where he also appeared in Giordano's *Andrea Chenier* and Puccini's *La Bohème*, and sang for the first time in Parma in Verdi's *Nabucco*.

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，兩者有着密不可分的關係。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，樂團於日本東京及天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。

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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.

小提琴 1 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

小提琴 2 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

長笛 Flutes

*Bernard Labiausse

*Silvia Bellio

Gianpiero Pannone

Raffaele Di Donna

Francesca Staderini (*ottavino*)

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

低音提琴 Basses

*Carmine Laino

°*Ermanno Calzolari

Giovanni Stocco

Alessandro Mariani

Fabio Tempio

Giovanni Giugliano

Pasquale Maddaluno

Paolo Di Iorio

小號 Trumpets

*Giuseppe Cascone

*Fabrizio Fabrizi

Claudio Gironacci

Alessandro Modesti

°Marco Vicario

雙簧管 Oboes

***Giuseppe Romito**

*Domenico Sarcina

Francesco Parisi

Mauro Mascolo

Giuseppe Benedetto (*corno inglese*)

單簧管 Clarinets

***Sisto Lino D'Onofrio**

*Luca Sartori

Mariano Lucci

Stefano Bartoli

°Simone Nicoletta

巴松管 Bassoons

***Mauro Russo**

*Maddalena Gubert

Giuseppe Settembrino

Luca Incoronato

號角 Horns

***Simone Baroncini**

*Ricardo Serrano

Salvatore Aciermo

Pasquale Pierri

Filippo Azzaretto

Marcello Bonechi

Marco Peciarolo

長號 Trombones

***Gianluca Camilli**

*Sergio Danini

Stefan Buchberger

Roberto Bianchi

Vittorio Guarino

低音大號 Bass Tuba

Federico Bruschi

°Rosario Tramontano

定音鼓 / 敲擊 Timpani / Percussion

***Barbara Bavecchi**

Pasquale Bardaro

Marco Pezzenati

°Franco Cardaropoli

豎琴 Harp

***Antonella Valenti**

* 首席 Principals

° 客席教授 Visiting professors

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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拿波里聖卡洛歌劇院合唱團

San Carlo Chorus, Naples

合唱團總監：薩爾瓦多·卡普托

Chorus Director : Salvatore Caputo

早於 1920 年代，與聖卡洛歌劇院相關的聲樂團已經推出唱片專輯，那時正值指揮大師朱塞佩·帕帕從史卡拉大劇院、馬德里及布宜諾斯艾利斯科隆的演出獲得空前成功，他決定着手籌備一個優質合唱團，並以拿波里為發展基地。聖卡洛歌劇院合唱團於 1951 至 1952 年的演季進行首演；自從那時起，合唱團在聖卡洛歌劇院擔任了一個重要的角色，定期在歌劇的演季獻唱，將濃厚的拿波里文化發揚光大。

過去 50 年來，兩位殿堂級音樂家 —— 米歇爾·勞羅及賈科莫·馬焦雷為聖卡洛歌劇院合唱團寫下輝煌的歷史。勞羅自 1951 年起擔任合唱團指揮，迄今已超過 20 年。馬焦雷亦擔任劇團團長達相同的年期，直到 1994 年卸任。合唱團與史卡拉大劇院及維也納國家歌劇院的活躍導師羅拔圖·貝納格裏奧維持緊密聯繫。其他合唱團近期的指揮家包括：何塞·路易斯·巴索、安德雷·佐治、馬丁諾·法賈尼、弗蘭西斯科·帕蕾蒂、路易吉·彼得羅齊耶洛、佛斯托·雷吉斯、希羅·弗斯科、卡美羅·卡倫布羅及馬可·奧茲比克。自 2009 年起，薩爾瓦多·卡普托擔任合唱團總監。

The earliest records relating to a vocal ensemble of the San Carlo Theatre date from the 1920's, when Maestro Giuseppe Papa, returning from the success at La Scala, in Madrid and at the Colon in Buenos Aires, decided to settle in Naples and began his stage career by organising a chorus of high quality. The San Carlo Chorus (SCC) made its debut in the 1951/1952 season. Since then the chorus has played a key part in the productions of San Carlo Theatre, regularly contributing to the prestige of its opera seasons and keeping alive a particularly strong Neapolitan tradition.

Two musicians in particular have marked the history of the San Carlo Complex during the last 50 years – Michele Lauro and Giacomo Maggiore. Lauro was chorus director for over 20 years starting from 1951; Maggiore was the head of the ensemble for an almost identical period of time until 1994. The complex also maintained close relations with Roberto Benaglio, active teacher at the prestigious La Scala and the Staatsoper in Vienna. Other chorus directors in recent years are José Luis Basso, Andrea Giorgi, Martino Faggiani, Francesco Pareti, Luigi Petrozziello, Fausto Regis, Ciro Visco, Carmelo Columbro and Marco Ozbic. Since 2009 Salvatore Caputo has been the Chorus Director.

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女高音 Soprano

Attianese Valeria
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Krogh Alessandra
Tedesco Paola
Termini Gabriella
Zagaroli Maria

次女高音 Mezzo-Soprano

Di Matteo Antonio Carmelo
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Napolitano Annamaria
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女低音 Contralto

Bellone Antonietta
Brancaccio Gabriella
Di Benedetto Laura
Fabbricatore Maria
Marchi Anna Rita
Napoleone Emilia
Porzio Patrizia
Vardaci Clorinda
Volpe Deborah

第一男高音 First Tenor

Bruno Pasquale
Cassano Massimo
De Rosa Gaetano
Lualdi Ivan
Di Maio Catello
Giordano Orsini Luigi
Iaforte Giovanni
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Mezzasalma Antonio
Miccio Vincenzo
Napoleone Michele
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Sirigu Massimo
Thomas Mario Rosario
Voccia Sergio

第二男高音 Second Tenor

Cataldo Mario
Cutolo Antonio
Lualdi Alessandro
Maddaloni Michele
Mennella Carmine
Perrotta Aldo
Polese Michele
Strazzullo Luigi
Todisco Mario
Valentino Giuseppe

男中音 Baritone

Amorelli Giancarlo
Caruso Paolo
Di Gennaro Francesco
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Scarico Giuseppe
Termini Vittorio
Todini Rodolfo
Valentino Sergio

男低音 Bass

D'alexandro Antonio
De Lisio Antonio
Durante Carmine
Marzolo Paolo
Morelli Carlo
Morello Maurizio
Natale Rosario
Ribba Gianvito
Toma Luigi

附加女高音

Additional Soprano

Krogh Alessandra
Mastroberardino Mariana

附加第一男高音

Additional First Tenor

Verneti Vittorio

附加第二男高音

Additional Second Tenor

Gargiulo Raimondo

附加男低音

Additional Bass

Mercaldo Giacomo

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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:

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- 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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地址 Address: 香港灣仔港灣道2號12樓1205室
Room 1205, 12th Floor, 2 Harbour Road,
Wanchai, Hong Kong

電話 Tel:

2824 3555

傳真 Fax:

2824 3798, 2824 3722

電子郵件 Email:

afgen@hkaf.org

節目查詢 Programme Enquiries: 2824 2430
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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

音樂	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
	《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	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
舞蹈	《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 《羅密歐與茱麗葉》 <i>Romeo and Juliet</i> 編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	21-23/2 27, 28/2 1/3 	7:30pm 7:30pm 2:30pm 7:45pm
舞蹈	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

-  香港賽馬會藝萃系列 The Hong Kong Jockey Club Series
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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 Romeo & Juliet
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: Philip Glass: Looking Glass	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: Absolute Wilson	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 Einstein on the Beach: 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
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
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閣下如有查詢，請與藝術節發展部黃小姐聯絡。 For further information please contact Ms. Wong of the Development Department.

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