



The Bolshoi Ballet 莫斯科大劇院芭蕾舞團

(三月 Mar 24)

The Flames of Paris

巴黎火焰



節目首場演出贊助 Programme opening performance sponsored by



香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust 三月二十五日演出贊助 25 Mar performance sponsored by





香港賽馬會慶祝130週年 Celebrating the 130th Anniversary of The Hong Kong Jockey Club

RIDING HIGH TOGETHER FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構,亦是全港最大慈善公益資助機構,以非牟利營運模式,將收益撥捐予 慈善及社區項目,回應社會各階層需要。一直以來,馬會致力追求全球卓越成就

並同時秉承「取諸社會、用諸社會」精神,與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and

giving back to society, the Club has always been

"Riding High Together for a Better Future" with the people of Hong Kong.









香港藝術節於1973年首次舉辦,自此成 為本港一年一度的文化盛事,整個亞太 地區的藝術愛好者都翹首以待。

香港藝術節每年都激請到國際頂尖藝術 家蒞臨香港,與本地藝壇精英共同獻 藝。整整一個月的精彩節目,為本地居 民和游客提供精神養分,令他們的生活 更豐富多姿。

今年藝術節約有50個本地及來自世界各 地的表演團體和獨立藝術家參與,為觀 眾呈獻近140場表演,包羅中國戲曲、 西洋歌劇、音樂、戲劇和舞蹈; 此外, 還特備「加料節目」,包括電影放映、 工作坊及後台參觀。一如以往,我熱切 期待各項節目上演,希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎 盛的節目,謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心 悦目,興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

香港特別行政區行政長官

C Y Leung Chief Executive. Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款, 是藝術節財政收入的一大支柱,在此 我衷心感謝香港特區政府; 同時亦感 謝香港賽馬會慈善信託基金一直以來 的支持與關注。藝術節得以呈獻各式 各樣高質素的作品,有賴一眾贊助企 業、機構及個人捐助者的慷慨支持。 最後,我謹在此感謝青少年之友、藝 術節捐助計劃、學生票捐助計劃及新 作捐助計劃的捐獻者和贊助者,各位 的捐助對這座城市未來的藝術發展非 常重要。

我由衷感謝您前來欣賞本節目。藝術 節的成功有賴你的參與, 希望您樂在 其中。

夏佳理 香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least. I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success. and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ranald houl

Ronald Arculli Chairman. Hong Kong Arts Festival 歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40绸年之際,為頌揚撐起 半邊天的女性,本屆香港藝術節為您呈 獻多位熠熠生輝的演藝天后;同時在歌 劇、音樂、戲劇和舞蹈作品中,亦涵蓋 豐富的女性故事,當中既有虛構也有紀 實,或講述女性所受的壓迫,或鼓舞她 們自強不息的精神。但我們並非重女輕 男,在本屆藝術節中亦不乏頂尖的男藝 術家,包括近年藝術比賽中冉冉升起的 年輕新星,聞名遐邇的藝術泰斗以及著 名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我 謹代表香港藝術節團隊感謝您撥冗參與 這年度藝術盛事,也感謝本屆香港藝術 節表演和創作者、幕後工作人員,及所 有其他支持藝術節的人十。舉辦藝術節 所需的,不僅是一支團隊,更是一個廣 大的社群,我們非常高興您成為這個社 群的一份子。

何嘉坤 香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition. great artists of major stature, and doyens of established eminence

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Executive Director, Hong Kong Arts Festival

HONG KONG TOURISM BOARD













葉錫安博士 CBE JP Dr Simon S O Ip CBE JP 香港賽馬會主席 Chairman, The Hong Kong Jockey Club

香港賽馬會主席獻辭

香港賽馬會非常榮幸在過去四十多年來一直是香港 藝術節的支持機構,協助香港藝術節每年邀請享譽 國際及本地藝壇的表演者聚首一堂,為逾十萬名本地 市民呈獻多元化及高水平的精彩節目,令這個藝術 盛宴成為亞洲區內一年一度舉足輕重的文化盛事。

今年我們很榮幸繼續支持香港藝術節中一直備受 歡迎的《香港賽馬會藝粹系列》、《香港賽馬會當代 舞蹈平台》及《香港賽馬會學生專享節目》。我們亦 很高興《香港賽馬會藝粹系列》首次包括藝術節開幕

演出,為大家帶來殿堂級的德累斯頓國家管弦樂團表演。此外,為了進一步支持及表揚本地藝術家,今年我們很高興贊助一個全新項目:《賽馬會本地菁英創作系列》。這個系列由本地創作精英擔任製作及演出,配合與節目有關的展覽、講座、藝術家分享及後台導賞活動,為本地藝術界提供一個嶄新的表演平台,進一步擴闊本地的文化藝術空間及向大眾推廣藝術文化。

我們致力推動本地藝術及文化發展,特別注重培育我們的年青一代。單在過去十年,馬會慈善信託基金在文化藝術方面的捐款逾廿二億港元,捐助的項目涵蓋硬件及軟件,因為我們相信兩者對推動藝術發展同樣重要。

今年適逢馬會慶祝130週年,我們期望與香港藝術節能繼續通力合作,並衷心祝賀 本屆香港藝術節圓滿成功。

Message from Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club is proud to have been a supporter of the Hong Kong Arts Festival since its inception more than four decades ago. Our partnership has helped bring together top local and international performers for a range of memorable productions that thrill more than 100,000 people each year. The Festival has also earned its place on the international calendar as one of the most significant cultural events in the region.

Given the popularity and proven success of the Festival's Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are delighted to continue supporting these programmes in 2015. This year, we are especially privileged to sponsor the Festival Opening performance for the first time, featuring one of the world's oldest orchestras, Staatskapelle Dresden. We have also looked for further opportunities to nurture and recognise local artistry by supporting the Festival's newly launched Jockey Club Local Creative Talents Series. Complemented by an exhibition, talks, artist chat sessions and backstage tours, the productions under this programme will showcase the creative talents of Hong Kong's people and help make the arts accessible to all.

Over the years, the Club has played a significant role in promoting and developing arts and culture throughout Hong Kong, particularly amongst the younger generation. Our donations to arts and cultural development have totalled some HK\$2.2 billion over the past decade. They cover both hardware and software projects, which we believe are equally important.

As the Club celebrates its 130th Anniversary this year, we look forward to many more years partnering with the Hong Kong Arts Festival, and wish it every success.

THE INTERNATIONAL LTD 香港興業國際集團







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香港藝術節 Hong Kong Arts Festival (HKAF)

香港藝術節於1973年正式揭幕,是國際藝壇中重要的文化盛事,於每年2、3月期間呈獻約140場演出及逾250項「加料」和教育節目,致力豐富香港的文化生活。

香港藝術節是一所非牟利機構,2015年藝術節的年度預算約港幣1億1千2百萬,當中接近三成來自香港特區政府的撥款,約四成來自票房收入,而餘下的逾三成則來自各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多國際演藝名家的演出,例如: 塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力 普·格拉斯、庫特·馬素爾、列卡杜·沙爾、米高·巴 里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威 爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基 劇院、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、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞 集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及 中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作,每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品,並同步出版新作劇本,不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立23年來,已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動,並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」,例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等,鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting **about** 140 performances and over 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents top international artists and ensembles, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes Hong Kong's own creative talents and emerging artists, and commissions, produces and publishes new works in theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education for young people**. In the past 23 years, our Young Friends has reached over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **Festival PLUS activities** in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.







香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

贊助 for sponsoring

「香港賽馬會藝粹系列」 莫斯科大劇院芭蕾舞團《巴黎火焰》

節目首場演出

the programme opening performance of
The Bolshoi Ballet: The Flames of Paris
as part of "The Hong Kong Jockey Club Series"



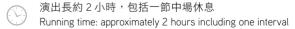
The Bolshoi Ballet 莫斯科大劇院芦蕾舞團

The Flames of Paris

巴黎火焰

24-26.3.2015

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



封面照片 Cover photograph © Elena Fetisova

www.hk.artsfestival.org

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❖ 本場刊採用環保紙張印刷。This programme is printed on environmentally friendly paper.





贊助 for sponsoring

莫斯科大劇院芭蕾舞團《巴黎火焰》

三月二十五日演出

the 25 Mar performance of The Bolshoi Ballet: The Flames of Paris



莫斯科大劇院芭蕾舞團 The Bolshoi Ballet

《巴黎火焰》The Flames of Paris

樂隊:莫斯科大劇院管弦樂團 with the Bolshoi Orchestra

故事:亞歷山大:別林斯基、阿列克塞:羅曼斯基 原文本:尼高拉·沃爾科夫、弗拉迪米爾·德米特里耶夫

Story by Alexander Belinsky and Alexei Ratmansky based on the original libretto by Nikolai Volkov and Vladimir Dmitriev

編舞 Choreographer

阿列克塞·羅曼斯基 Alexei Ratmansky

(根據瓦西里·伐伊諾能原創的《巴黎火焰》改編 Based on the original choreography by Vasily Vainonen)

作曲 Composer

波里斯·阿薩費耶夫 Boris Asafiev

音樂總監及指揮 Music Director & Conductor

巴維·索羅金 Pavel Sorokin

佈景設計師 Scenographers

伊利亞·烏特金、艾夫根尼·莫納霍夫 Ilya Utkin, Evgeny Monakhov

服裝設計師 Costume Designer

艾倫娜·馬爾科絲凱雅 Elena Markovskaya

燈光設計師 Lighting Designer

達米亞·伊斯莫基洛夫 Damir Ismagilov

音樂戲劇指導 Music Dramaturgy Conception

尤利·布拉卡 Yuri Burlaka



莫斯科大劇院芭蕾舞團大師班

(一)及(二)

Mastering Ballet with the Bolshoi -Masterclass I & II

尖獨舞者亞歷山大・威特洛夫將親臨現

27.3 (五 Fri) 6:30pm - 8:00pm

(大師班- Masterclass I) 8:30pm - 10:00pm (大師班二 Masterclass II)

香港文化中心大劇院排演室 GR3 Rehearsal Room GR3,

Grand Theatre. HK Cultural Centre

在兩場大師班中,舞團芭蕾指導及前頂

The two masterclasses offer you the unique opportunity to learn from Ballet Master-Repetiteur Alexander Vetrov. one of the leading Bolshoi soloists of his generation.

費用 Fee: \$300



英語主講 In English

詳情及網上報名 For details and online registration: www.hk.artsfestivalplus.org

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「寶格麗璀璨妙韻」贊助 "The Bulgari Stage for Voices of Women" Sponsor



BVLGARI

節目贊助 Programme Sponsors















NG TENG FONG CHARITABLE FOUNDATION 黄廷方慈善基金







多謝支持! Thank You Partners!

2015年之第43屆香港藝術節邀請近1.500位優秀藝術家為香港觀眾呈獻137場演出, 亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持,使我們可以繼續激請世界 頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流,並為孩子和青少年 提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to continue to bring top international artists to Hong Kong, nurture local talents, encourage cultural exchange and provide quality arts education to the younger generation.

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黄廷方慈善基金 Sponsor

Celebrate the 43rd Hong Kong Arts Festival 全力支持第43屆香港藝術節

MASTERS OF MUSIC AND DANCE, EXTRAORDINARY PERFORMANCES 頂尖大師 世界級舞樂盛宴





Hong Kong International Summer Dance School

香港國際暑期舞蹈課程

Course Director

Jean M. WONG, BBS

FRAD, FHKAPA

B. Phil (Hon), University of Durham Former Examiner of the Royal Academy of Dance, LRAD, AISTD

Guest Teachers

Andrei MATINKINE (Ballet & Character) BallettFörderZentrum Nürnberg, Germany

luan EYMAR (Ballet)

The Zurich Ballet, Switzerland

Jorge MARTINEZ (Contemporary)

Introdans, Holland

Additional faculty will be announced at a later date

Course Content

Ballet, Repertoire, Pointe, Pas de deux, Character, Contemporary or Jazz

2-day gala performance at the end of the course at The Grand Theatre, Hong Kong Cultural Centre Scholarships can be applied

Accommodation can be arranged upon request

Requirement

Age between I 2-20 with Royal Academy of Dance Intermediate Foundation equivalent standard or above

Application Deadline

20 June 2015

10% Early Bird Discount - before 31 May 2015

HK International Summer Dance School (ISDS) is supported by The Tsinforn C. Wong Memorial Scholarship and is organized by the Jean M. Wong School of Ballet

* government registered charity #91/3756

Information & Application

Tel: (852) 2886 3992 Fax: (852) 2567 3266 E-mail: isds@jmwballet.org





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2015

19 Jul - 16 Aug



阿列克塞·羅曼斯基 Alexei Ratmansky

編舞

Choreographer

羅曼斯基 1986 年畢業於莫斯科芭蕾舞學校, 師從皮奧特 · 佩斯托 夫。他曾擔任烏克蘭國家芭蕾舞團、皇家溫尼伯芭蕾舞團及皇家丹 麥芭蕾舞團的首席舞者。

羅曼斯基的編舞生涯始於 1994 年。他曾為眾多世界著名劇院及芭蕾 舞團編舞,如馬林斯基劇院、三藩市芭蕾舞團、荷蘭國家芭蕾舞團、 加拿大國立芭蕾舞團、皇家丹麥芭蕾舞團和米蘭史卡拉歌劇院芭蕾 舞團, 並為紐約大都會歌劇院製作的《阿依達》重新編舞。該舞劇 曾於芬蘭赫爾辛基、拉脫維亞里加、立陶宛維爾紐斯、波蘭華沙、 美國西雅圖及費城等地搬演。

2004 至 2009 年,羅曼斯基擔仟莫斯科大劇院藝術總監,作品包括 《清澈的溪流》、《海洛》(基於佩蒂巴版本,與尤利,布拉卡合作) 和《幻滅》等。2009年成為美國芭蕾舞劇院駐院藝術家,編舞劇目 如《蕭斯達高維契三部曲》、《暴風雨》、《胡桃夾子》和《火鳥》 等。他曾奪得俄羅斯莫斯科國家劇院金面具獎、舞評人全國舞蹈大 獎和烏克蘭榮譽藝術家獎, 並於 2013 年獲頒麥克阿瑟基金會研究獎 助金。

Ratmansky graduated from the Moscow Ballet School, Pyotr Pestov's class, in 1986. His performing career included positions as principal dancer with Ukrainian National Ballet, the Royal Winnipeg Ballet and the Royal Danish Ballet.

Ratmansky started his career as a choreographer in 1994. He has choreographed for many of the world's leading theatres and ballet groups such as Mariinsky Theatre, San Francisco Ballet, Dutch National Ballet, National Ballet of Canada, Royal Danish Ballet and La Scala Ballet. He has choreographed new dances for the Metropolitan Opera's production of Aida, which he has staged in Helsinki, Riga, Vilnius. Warsaw. Seattle and Philadelphia.

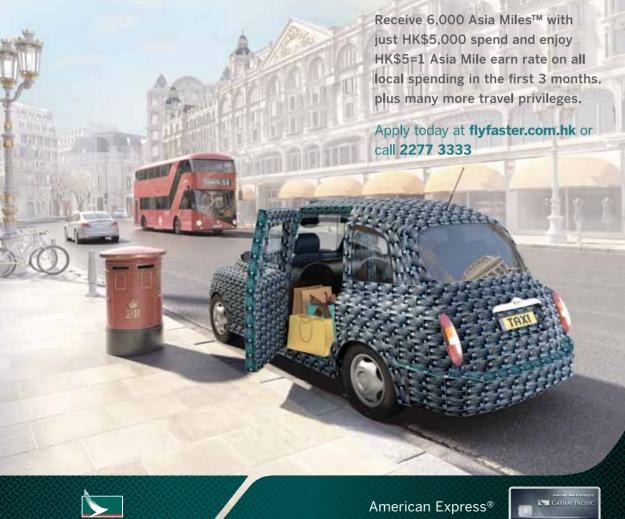
From 2004 to 2009, he was Artistic Director of the Bolshoi Ballet, His productions for the Company include The Bright Stream. Le Corsaire (after Petipa, together with Yuri Burlaka). Lost Illusions, and others. He joined American Ballet Theatre as Artist in Residence in 2009. For the company he has choreographed such works as Shostakovich Trilogy, The Tempest, The Nutcracker, Firebirds, and others. Ratmansky's awards and accolades include two The Golden Mask Awards by the Theatre Union of Russia, Critics' Circle National Dance Award, and Honoured Artist of Ukraine. He was named a MacArthur Foundation Fellow for 2013





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瓦西里·伐伊諾能 (1901-1964) Vasily Vainonen

原創編舞 Original Choreography

伐伊諾能於 1919 至 1938 年於基羅夫劇院歌劇及芭蕾舞團工作,1935 年成為編舞。1946 至 1950 年及 1954 至 1958 年間擔仟莫斯科大劇院 的編舞。

演藝生涯之初,伐伊諾能出演許多丑角,如《彼得魯什卡》的摩爾 人黑木偶和《玩偶仙女》的小丑。1920年代,其編舞事業展開。 1930年,他與捷施拿哥夫和列奧尼德·雅各布遜聯手編排蕭斯達高 維契的芭蕾舞《黃金時代》,展現怪誕風格,並能將日常生活動作 轉化為當代和歷史佈景下的舞蹈。他為《巴黎火焰》 了法國大革命期間法國不同地區的舞蹈。他的作品深受後革命時期 的舞台作品影響,大量舞者同時起舞,構成壯觀的畫面,並以啞劇 形式敘事,推動日後戲劇芭蕾的發展。

他為古典芭蕾舞重新編舞,如《雷蒙達》(基羅夫劇院,1938年) 和《睡美人》(新西伯利亞芭蕾舞團,1952年)。其他作品包括《蓋 雅涅》(莫斯科大劇院,1957年)。他亦與巴維·馬利亞列夫斯基 編寫謝德林《神駝馬》的文本(莫斯科大劇院,1960年),並為眾 多歌劇和音樂會編舞。

Vainonen worked for the Kirov Theatre of Opera and Ballet from 1919 to 1938, becoming choreographer with the Company in 1935. From 1946 to 1950 and 1954 to 1958, he was choreographer at the Bolshoi Theatre.

At the start of his career, he performed character and grotesque roles like The Moor in Petrushka and Clown in The Fairy Doll. In the 1920s he started to work as choreographer. In 1930, he co-choreographed (with V. P. Chesnakov and Leonid Yakobson) Shostakovich's ballet The Golden Age, displaying a tendency towards the grotesque, and an ability to transpose the movements of everyday life into dance in both contemporary and historical settings. In his ballet, The Flames of Paris, he choreographed dances from different regions of France at the time of the French Revolution. The ballet reflected the influence of the staging of mass spectacles characteristic of the first post-revolutionary years, a tendency towards narrative action, in the guise of pantomime, which prepared the way for dramballet.

He also created new versions of classical ballets as Raymonda (Kirov Theatre, 1938) and *The Sleeping Beauty* (Novosibirsk Theatre, 1952). His other ballets include *Gayané* (Bolshoi Theatre, 1957). He also wrote the libretto (together with Pavel Malyarevsky) for Shchedrin's The Humpbacked Horse (Bolshoi Theatre, 1960) and choreographed dances in operas and concert numbers.

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波里斯·阿薩費耶夫 (1884-1949) Boris Asafiev

作曲 Composer

阿薩費耶夫在聖彼得堡出生,1910年畢業於聖彼得堡音樂學院。同年,他獲馬林斯基劇院委任為排練鋼琴師(芭蕾舞)。1930年代,他專注作曲,尤其是創作芭蕾音樂。1943年,他移居莫斯科,主管莫斯科音樂學院研究部和俄羅斯科學院藝術史研究所音樂部。他的作曲涉及不同類型,芭蕾作品包括《白百合》(1915年)、《小丑與面具》(1914年)和《卡瑪尼奧拉》(1918年)。他的芭蕾舞曲參考了多部作品,如普希金的《巴赫奇薩拉伊水泉》(1934年)、萊蒙托夫的《吟遊詩人》(1940年)和但丁的《弗蘭茄斯卡·達·里米尼》(1947年)。劇情芭蕾作品則有《效忠的日子》(1937年)和《米利特薩》(1947年)。阿薩費耶夫為著名芭蕾作曲家和音學家,認為柴可夫斯基、格拉祖諾夫、史達拉汶斯基和普羅科菲耶夫的芭蕾舞樂曲富創造性,並為芭蕾音樂的「交響樂主義」提供了理論基礎。首部蘇聯「電視芭蕾」《努林伯爵》的音樂亦是出自阿薩費耶夫。他曾兩度贏得蘇聯國家獎,並奪得俄羅斯科學院院十獎。

Born in St. Petersburg, Asafiev graduated from the Petersburg Conservatoire in 1910. He was appointed rehearsal pianist (ballet) at the Mariinsky Theatre in the same year. In the 1930s, he focused on composing music, particularly music for ballet. In 1943, he moved to Moscow where he headed the Moscow Conservatoire research cabinet. He also headed the music section at the USSR Academy of Sciences, Institute of the History of the Arts. He composed music in various genres, including ballet: in the early period, he wrote *The White* Lily (1915), Pierrot and Masks (1914) and Carmagnola (1918). He wrote ballets based on such work as Pushkin's The Fountain of Bakhchisaray (1934), Lermontov's Ashik-Kerib (1940) and Dante's Francesca da Rimini (1947). His dramatic ballets include Partisan Days (1937) and Militsa (1947). A leading writer on ballet and a musicologist, he drew attention to the innovatory significance of the ballets of Tchaikovsky, Glazunov, Stravinsky and Prokofiev, and provided the theoretical grounds for the principle of symphonism in ballet music. He wrote the music for Count Nulin (1941), the first Soviet teleballet. He was a two-time winner of the USSR State Prize, and a winner of Academician of the USSR Academy of Sciences.

角色及演員 Cast

珍妮,加斯帕德及露西兒的女兒 Jeanne, daughter of Gaspard and Lucille 《里納爾多和阿米達》中的愛慕 Amour in the ballet Rinaldo and Armida Ekaterina Krysanova (24, 26.3), Ekaterina Shipulina (25.3) Daria Khokhlova (24, 26.3), Anastasia Stashkevich (25.3) 傑羅姆,珍妮的哥哥 Jerome, Jeanne's brother 《里納爾多和阿米達》中的幽靈新娘 Apparition of Bride in the ballet Rinaldo and Armida Vyacheslav Lopatin (24.3), Denis Savin (25, 26.3) Yulia Lunkina 菲利普,馬賽大軍其中一員 Philippe, a Marseillais 《里納爾多和阿米達》中阿米達的朋友 Friends to Armida in the ballet Rinaldo and Armida Vladislav Lantratov (24.3), Alexander Volchkov (25.3), Vyacheslav Lopatin (26.3) Maria Zharkova, Nelli Kobakhidze, Olga Marchenkova, Angelina Karpova (24, 26.3), Ana Turazashvili (25.3) 《里納爾多和阿米達》中的復仇之神 Furies in the ballet Rinaldo and Armida 侯爵科斯塔·德·博勒加德 The Marguis Costa de Beaurgard Anastasia Kazakova, Yanina Parienko, Elvina Ibraimova, Tatiana Lazareva, Svetlana Pavlova. Yury Baranov (24, 26.3), Semyon Chudin (25.3) Daria Bochkova 艾德琳,侯爵的女兒 Adeline, daughter of The Marquis Costa de Beaurgard 四個獵人,侯爵的朋友 Four Huntsmen, friends to the Marguis Anastasia Stashkevich (24, 26.3), Nina Kaptsova (25.3) Batyr Annadurdyev, Maxim Oppengeym, Alexei Matrakhov, Dmitry Dorokhov 米蘭兒·德·波提亞斯,演員 Mireille de Poitiers, an actress 奧佛涅舞 Auvergne dance Nina Kaptsova (24.3), Daria Khokhlova (25.3), Kristina Kretova (26.3) Anton Savichev, Alexander Vodopetov (24, 26.3), Vitaly Biktimirov (25.3), Anna Antropova, 安托萬·米斯特,演員 Antoine Mistral, an actor Anna Nakhapetova (24, 26.3), Anna Balukova (25.3) Artem Ovcharenko (24, 26.3), Artemy Belyakov (25.3) 馬賽舞 Marseillaise dance 澤卡西,老婦 Jarcasse, an old woman Alexey Matrakhov, Igor Tsvirko, Dmitry Dorokhov Irina Zibrova 國民公會主席 President of the Convention 吉伯,馬賽大軍首領 Gilbert, captain of the Marseillais Alexander Fadeechev Vitaly Biktimirov (24, 26.3), Alexander Vodopetov (25.3) 舞會主持人 Master of Ceremonies 國王路易十六 King Louis XVI Ilva Vorontsov Denis Medvedev 大衛,藝術家 David, an artist 瑪麗·安東妮特王后 Queen Marie Antoinette Yury Ostrovskiy Olga Tubalova 隨軍小販 Sutler 加斯帕德,農民 Gaspard, a peasant Anastasia Vinokur Alexander Petukhov 露西兒,加斯帕德的妻子 Lucille, Gaspard's wife Liudmila Ermakova

© Damir Yusupov

劇情梗概 Synopsis

第一幕

第一場

馬賽郊外,馬賽大軍正扛着大炮,穿越森林,向巴黎英勇邁進。菲利普是行伍中的 一員。

菲利普與農村姑娘珍妮便是在這座大炮旁 邂逅結緣,離開時他吻別了她。珍妮的兄 長傑羅姆也渴望加入馬賽大軍。遠處聳立 着侯爵德·博勒加德的城堡,狩獵歸來的 人們正在回城,侯爵和他的女兒艾德琳也 在其中。

「尊貴」的侯爵嘗試追求美麗的珍妮。在 傑羅姆的幫助下,珍妮得以逃脱侯爵的滋 擾。但傑羅姆慘遭侯爵手下的獵人毒打, 關進監牢。艾德琳目睹這一切,設法放走 了傑羅姆,二人漸生情愫。但侯爵雇來監 視艾德琳的邪惡老婦澤卡西知悉,向侯爵 通風報信。侯爵掌摑女兒,下令把她送上 馬車,在澤卡西看守下一同前往巴黎。

對於傑羅姆來說,侯爵的勢力範圍不宜久留,於是他揮別了傷心欲絕的父母,兩兄妹加入了馬賽軍隊。加入隊伍的人們越來越壯大,大家脱下軍盔戴上紅帽跳起了法蘭多拉舞。起義軍的首領吉伯給了傑羅姆一支槍,傑羅姆和菲利普負責運送大炮,馬賽大軍向巴黎推發。

第二場

優雅的小步舞曲漸漸取代了激昂的馬賽進 行曲。

侯爵和艾德琳抵達巴黎皇宮。主持人宣佈 舞會開始。巴黎舞星米蘭兒·德·波提亞 斯及安托萬·米斯特演出宮廷芭蕾《里納 爾多和阿米達》:

Act I

Scene 1

A suburb of Marseilles, the town which gave its name to the French national anthem.

Through the forest a large group of people are on the move. This is the battalion of the Marseillais who are on their way to Paris. A cannon which they are taking with them indicates their intentions. Among the men of Marseilles is Philippe.

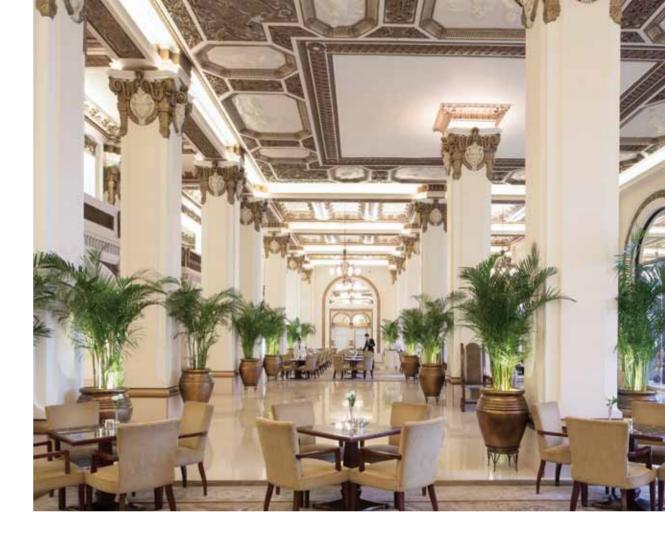
It is by the cannon that Philippe makes the acquaintance of the peasant girl Jeanne. He kisses her on parting. Jeanne's brother, Jerome, longs to join the Marseillais. In the distance is the castle of the Marquis Costa de Beauregard, the local seigneur. Hunters are returning to the castle, among whom are the Marquis and his daughter, Adeline

The "noble" Marquis makes advances to the pretty peasant girl, Jeanne. The latter tries to free herself from his pawing, but only manages to do so with the help of Jerome, who comes to his sister's defense.

Jerome is beaten up by the hunters from the Marquis's suite, and thrown into a prison cellar. Adeline, who has observed the scene, frees Jerome, and in their hearts a mutual feeling for each other is born. The sinister, old woman Jarcasse, who has been employed by the Marquis to keep an eye on his daughter, informs her adored master of the escape. The Marquis slaps his daughter and orders her to get into a carriage, accompanied by Jarcasse. They are going to Paris.

Jerome bids farewell to his parents. It is not safe for him to remain on the Marquis's estate. He and Jeanne go off with a detachment of the Marseillais. Their parents are inconsolable.

Volunteers are enrolling in the detachment. Together with the crowd, the men of Marseilles dance a farandola. The men put on red caps in place of their old headwear. Jerome is given a gun by the leader of the insurgents, Gilbert. Jerome and Philippe "harness" themselves to the cannon. The detachment moves off to Paris to the strains of the Marseillaise.



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阿米達和她的朋友們跳起薩拉班德 舞。阿米達的隊伍從戰役中歸來。囚 犯們也來了,里納爾多王子也在其 中。愛神之箭射中了阿米達和里納爾 多。《愛慕》變奉曲響起。阿米達放

走了里納爾多。里納爾多與阿米達跳

里納爾多的新娘的幽靈出現了。里納爾多拋下阿米達,坐船出海追隨幽靈。阿米達召來狂風暴雨。里納爾多被大浪捲至岸邊,復仇之神圍繞着他。《復仇之神》舞開始。里納爾多死在阿米達的腳下。

國王路易十六和妻子瑪麗‧安東妮特進場。眾人向他們致意,宣誓效忠,並祝願統治長存興盛。

微醺的侯爵如之前對待珍妮般,又將魔爪 伸向女舞者米蘭兒。街上馬賽的軍號正在 吹響,現場的王族與官員陷入恐慌。艾德 琳乘機挑離王宮。

第二幕

26

雙人舞。

第三場

馬賽的軍隊向巴黎的廣場大肆進發,菲利普、傑羅姆和珍妮都在隊伍當中。一聲大 炮的轟鳴,大軍正式向杜伊勒里宮展開襲 擊。

傑羅姆在廣場上突然瞥見艾德琳,並向她 奔去。邪惡的老婦澤卡西暗中監視他們。

為了慶祝馬賽軍隊的到來,此時廣場上送來一大桶酒。大家歡快起舞:從奧佛涅舞到馬賽舞,然後是充滿激情的巴斯克舞,主人公們都翩翩起舞:珍妮、菲利普、艾德琳、傑羅姆,以及馬賽軍隊的首領吉伯。

Scene 2

The sound of the Marseillaise gives way to an elegant minuet

The Marquis and Adeline have arrived at the royal palace. The Master of Ceremonies announces the start of the ball. *Rinaldo and Armida*, a court ballet, feature the Parisien dancers Mireille de Poitiers and Antoine Mistral

The sarabande features Armida and her friends. Armida's forces return from a campaign. Prisoners are led in. Among them is Prince Rinaldo. *Amour* aims an arrow at the hearts of Armida and Rinaldo, and a variation on the *Amour* theme sweeps in. Armida frees Rinaldo, and the two dance the pas de deux.

The phantom of Rinaldo's bride appears. Rinaldo abandons Armida and sails off in a boat after the phantom. Armida conjures up a storm. Waves cast Rinaldo onto the seashore, where he is surrounded by furies. *The Dance of the Furies* sets in. Rinaldo falls dead at Armida's feet

King Louis XVI and Marie Antoinette make their entrance. Greetings, oaths of loyalty and toasts to the prosperity of the monarchy follow.

The tipsy Marquis chooses the Actress as his next "victim", and starts to "court" her in the same way as he had Jeanne, the peasant girl. The strains of the Marseillaise are heard from the street. The courtiers and officers panic. Adeline escapes from the palace amidst the chaos.

Act II

Scene 3

A square in Paris, into which the men of Marseilles march, among whom are Philippe, Jerome and Jeanne. A shot from their cannon is to give the signal for the start of the assault on the Tuileries

Suddenly, in the square, Jerome catches sight of Adeline. He runs over to her. The sinister, old woman Jarcasse spies on their meeting.

In the meantime, in honor of the arrival of the detachment of men from Marseilles, a barrel of wine is rolled out into the square. Dances get underway: the Auvergne dance gives way to the Marseillaise dance, then the temperamental dance of the Basques starts up, in which all the chief 人群熙攘中,美酒交錯,小打鬥此起彼 伏。國王與瑪麗王后的人形公仔被撕成碎 片。珍妮雙手握箭,隨着人群中的歌聲跳 起了卡瑪尼奧拉舞。喝醉了的菲利普點燃 大炮,軍隊在連串轟響中勇猛衝進杜伊勒 里宮。

在一片槍響和擊鼓聲中,艾德琳和傑羅姆確認了雙方的愛意,周遭發生的事彷彿都不再重要了。珍妮揮動旗幟帶領馬賽軍隊衝入王宮。一輪戰鬥後,馬賽軍佔領王宮。

第四場

用燈籠裝點的廣場擠滿了勝利的人群。新政府的成員架起了演講台。

人們歡欣鼓舞。先前為國王和貴族們表演 的著名舞蹈家米蘭兒·德·波提亞斯和安 托萬·米斯特現在為人民大眾表演自由之 舞。這支新舞蹈與舊舞蹈分別不大,只是 現在的女舞者手握共和旗幟。藝術家大衛 正為這一歡慶的盛景素描作畫。

就在打響頭陣的大炮邊,新政府的主席為 珍妮和菲利普主持婚禮,讓他們成為了新 共和國第一對新人。

珍妮與菲利普的婚禮進行曲漸漸褪去,隨之而來的是斷頭台刀起頭落的暗沉聲響。被處刑的侯爵入場。艾德琳看到父親,直奔過去。傑羅姆、珍妮和菲利普盡力攔阻她。澤卡西為了報復侯爵而出賣艾德琳,揭露了她的真實身份——侯爵的女兒。人們要求艾德琳與其父一同受死,傑羅姆欲救艾德琳無果,悲痛欲絕。珍妮和菲利普拉住掙扎的傑羅姆。慶祝還在繼續。法國大革命的歌曲響起,勝利的人們走下舞台。

characters take part: Jeanne, Philippe, Adeline, Jerome and Gilbert, the captain of the Marseillais.

In the crowd, flushed with wine, petty brawls break out here and there. Stuffed dolls of Louis and Marie Antoinette are torn to pieces. Jeanne with a spear in her hands dances the carmagnole to the singing of the crowd. Philippe, who is drunk, lights the fuse. There is volley of cannon fire, after which the crowd dashes off to storm the Tuileries.

Against a background of shots being fired and the beating of drums, Adeline and Jerome declare their love for each other. They are oblivious to what is going on around them.

The Marseillais break into the palace. They are led by Jeanne, waving a flag. Fighting ensues. The palace is taken.

Scene 4

The crowd fills the square which is decorated with lanterns. Members of the Convention and new government mount the tribune.

The crowd rejoices. The famous artists, Mireille de Poitiers and Antoine Mistral, who had entertained the king and his courtiers, now perform the Freedom dance for the people. The new dance is little different to the old, only now, the actress holds the Republican flag in her hands. Artist David is sketching the celebration.

By the cannon, from which the first volley had been fired, the President of the Convention unites the hands of Jeanne and Philippe. These are the first young newlyweds of the new Republic.

The sound of Jeanne and Philippe's betrothal dance gives way to the muffled thuds of the falling knife of the guillotine. The condemned Marquis is led in. Seeing her father, Adeline runs over to him, but Jerome, Jeanne and Philippe beg her not to give herself away. In order to revenge the Marquis, Jarcasse betrays Adeline, revealing her true origins. Roused to fury, the crowd demands her death. Beside himself with despair, Jerome tries to save Adeline, but to no avail. She is guillotined. Frightened for their lives, Jeanne and Philippe restrain the struggling Jerome. The celebration continues. To the strains of *Ça ira*, the triumphant populace moves downstage towards the audience.

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重塑《巴黎火焰》 ── 編舞阿列克塞·羅曼斯基訪談

Redefining *The Flames of Paris* — Interview with Choreographer Alexei Ratmansky



問:奧爾加·蓋爾德 答:阿列克塞·羅曼斯基

你知道上網搜索《巴黎火焰》會出現甚麼嗎?經常是報道巴黎郊外失火的新聞標題。很少有人還記得有這樣一部芭蕾舞劇,不過用來描述新的革命形勢倒是很恰當。你自己如何定義這部芭蕾的現實意義?

《巴黎火焰》於30、40年代最為流行,受到幾代觀眾和舞者喜愛,也為史太林同志所欣賞。撇開意識形態不談,劇中有精采的舞蹈、出眾的角色和動人的大場面。但對於那個年代的人而言,這並不是最重要的。法國大革命是他們不久以前的親身經歷,舞台上下能夠共同再現他們鮮活的記憶才是關鍵。那是關於他們的現代芭蕾舞劇。如今的芭蕾舞已經不再以時事為主題,這是個當代舞主導的時代。這方面來

Q: Olga Gerdt A: Alexei Ratmansky

Do you know what comes up if one looks for *The Flames of Paris* on the internet search engine? It is a common heading for articles on the fires in the Paris suburbs. Few remember it as the name of a ballet, but it makes a good title for descriptions of the new revolutionary situation. How did you define for yourself the topicality of this ballet?

The Flames of Paris reached the peak of its popularity in the 1930s and 1940s. The ballet was loved by Comrade Stalin, as well as by several generations of public and dancers. Ideology aside, it contained magnificent dances, great roles and effective crowd scenes. But this is not what is most important. For the people of that time the revolution was part of their recent past, a very vivid memory to relive which, in the auditorium or on stage, was important to them. It was a modern ballet about them. Today ballets are not made on topical themes. It is the domain of contemporary dance; in this context, the choreographers of the 1930s were more daring. But I think now *The Flames of Paris* should work with audiences.

看,30年代的編舞者更大膽。不過,我 認為現在的《巴黎火焰》要向觀眾多下功 夫。畢竟現實生活中革命還是很可能再次 發生的,就像一直以來不同種族間的流血 衝突、社會架構崩壞、意識形態下的不公 及對他人的殘酷及輕蔑, 這些都是現實。 這些黑暗面應該可以從1917年的連串事 件中找到蹤迹,它們將法國大革命的片刻 歷史完整呈現。當然,觀眾不應期望我們 的舞蹈能提供甚麼史料或歷史觀點; 我們 選擇透過其他方面來表現, 比如人物情 感、舞蹈動作及整部作品的活力,為觀眾 描繪出當年的革命場景。另外,此劇的原 編舞瓦西里 · 伐伊諾能對我們很重要, 因此是次製作保留了部分他編舞和設計場 景的風格。

順帶一問,伐伊諾能的部分保留了多少?

比我希望的少很多。有珍妮與菲利普的雙 人舞、男女雙人舞、巴斯克舞,還有幾段 法蘭多拉舞和卡瑪尼奧拉舞。原作樂譜要 比現在多三、四倍,我合併了一些動作並 在此基礎上重新編排整部舞蹈。

你不覺得伐伊諾能的手法過時了嗎?

沒有,不過時。從節奏感來看,那是部很 細膩的佳作。他契合舞蹈動作與節奏的手 法,除了伊果.莫伊謝耶夫外無人能及。 還有那些簡單動作也與音樂配合得天衣無 縫。

你可能知道,伊凡· 索樂亭斯基曾經把 此劇編舞以外的部分批評得體無完膚。 說作品對法國大革命的描述失實……— 個遭猥褻的農村姑娘和一個挨毒打的農 民小子竟然能掀起巴士底監獄風暴。 After all it is guite feasible that a revolution could become reality, as have been the reality for so long now bloody conflicts between groups of people, radical breakdowns in the social structure, injustice masked by ideology, cruelty to and disrespect for one's fellow human beings. All this is our life. And the sources of its unpleasant sides should be sought in the events of 1917, which were copied, as it were, from the history of the French Revolution, Of course, a grasp of the gist and historical perspective of those events should not be expected from our ballet. We make use of other means. For instance, the emotions of the characters, the dances and dynamic of the overall composition - these should provide the spectator with an image of the events of those years. Moreover, for us the figure of Vasily Vainonen, the author of the original choreography, is important: his manner of composing dances and scenes, some of which have been preserved and are included in our production.

How many of them, incidentally, are there in the production?

Far fewer than I would have liked – the Jeanne and Philippe pas de deux, the Actor and Actress pas de deux and the Basque dance. Several dance phrases from both the Farandola and Carmagnola. In the score these numbers were three to four times longer. I took a combination and on the basis of this fragment rearranged the whole dance.

Did Vainonen's approach not seem outdated to you?

No. It did not. Rhythmically, it is a very subtle thing, superlatively done. In the way he arranges the rhythmic phrase, links it to the dance phrase – Vainonen has no equal, apart perhaps from Igor Moiseyev. There are also simple phrases which merge perfectly with the music.

You probably know Ivan Sollertinsky's assessment of this ballet. He tore it all to pieces, except for the choreography. An unconvincing rendering of the French Revolution... and how one pawed peasant girl and a beaten up peasant lad led to the storming of the Bastille.

我們這部也是:一個遭猥褻的農村姑娘和一個挨毒打的農民小子,不過索樂亭斯基這點有些前後矛盾。畢竟舞蹈表現的並不是大革命的開端,只是主角個人故事的開始。所有人都預先知道大革命即將發生,但劇情不需要交代發生的原因。我們的芭蕾在講人的故事:珍妮因為愛上馬賽小伙子菲利普而參加革命;菲利普只要過得開心,不在乎去哪裏;侯爵的女兒艾德琳被斬首;傑羅姆比其他人更深信大革命和革命理念,愛着貴族小姐艾德琳卻無法阻止她被推上斷頭台。

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伐伊諾能版本沒有斷頭台也沒有愛情脈 絡。

沒錯!我無法想像沒有愛情戲怎能吸引觀 眾專注觀賞兩、三幕的表演。所以我們加 了一段,不,是兩段愛情故事。我們最感 興趣的不是大革命,而是當時歷史背景下 的人。

伐伊諾能的版本沒有人嗎?

不是,裏面有一段革命群眾的戲分,而且那部分極具挑戰、非常嚴肅,但他處理得很好。《巴黎火焰》是第一部以民眾、或芭蕾術語中的群舞者為主角的芭蕾舞劇。 負責佈景設計的謝爾蓋·拉德洛夫承擔。 負責佈景設計的謝爾蓋·拉德洛夫承擔助了伐伊諾能很多。顯然拉德洛夫承擔了不少工作,設計劇中的戲劇或電影場景不少工作,設計劇中的戲劇或電影場景不得不承認我們的版本也是充滿轉折,但沒有辦法,除非改成獨幕劇,所有陪襯都不要,只留主要人物。我也的確這樣想過,但我還是想要些比較大規模的形式。第一幕於凡爾賽宮的大型娛樂表演中,主角跟原作一樣沒有出場,到第二幕他們才重新出現。

要找到合適的主題,使之有說服力、又要忠於經典原創的意識形態,一定會有

We have that too. A pawed peasant girl and a beaten up peasant lad. But here Sollertinsky is inconsistent. This is not the beginning of the Revolution, after all. It is the beginning of the story of the main characters. We all know apriori that the Revolution is underway. But there is no need to demonstrate why it took place. Our ballet is about people. About Jeanne who joined the Revolution because she fell for Philippe, the boy from Marseilles. About Philippe who does not care where he goes, so long as it is fun. About the Marquis's daughter, Adeline, who is guillotined. About Jerome who believes in the Revolution and its ideas more than the others, loves the aristocrat Adeline, and who is unable to save her, when she is taken off to the guillotine.

Vainonen had neither guillotine, nor love line.

Correct! I cannot imagine how one can retain the audience's attention over two to three acts without a love line. And therefore we have one. Two, in fact. Our interest was less the Revolution than people against the background of historical events.

Are there no people then with Vainonen?

Not as such, there is the revolutionary crowd. And this was a very challenging, formal task, with which he coped brilliantly. The Flames of Paris is the first ballet in which the chief character is the people, or the corps de ballet in ballet terms. Here Sergei Radlov, who arranged the mise en scènes, was a great help to Vainonen. Evidently Radlov took a great deal upon himself, mounting the mise en scènes in theatrical or cinematic, rather than dance. form. To return to Sollertinsky, I have to admit that with us too the action goes in zigzags. But there is no other option. The only way to avoid it would have been to do a one act ballet, take out the interpolated numbers and leave only the chief characters. The idea did occur to me, but I wanted something on a larger scale. In Act I we have a big divertissement in Versailles, during which we abandon our main characters as they are, to return to them in Act II.

To find a topical subject, make it convincing while at the same time remaining ideologically true to the classics, if only at the beginning – surely this must have been limiting, resulting in compromise?

The politically motivated commission set harsh limits, but it was also a colossal stimulus to development. In the 1930s, Vainonen, Lavrovsky, Moiseyev, Zakharov, Jakobson were

不少掣肘和妥協吧,那怕只是剛開始的 時候?

出於政治目的的委約創作有很嚴格的局限,但同時也刺激作品發展。上世紀30年代,伐伊諾能、拉夫羅夫斯基、莫伊謝耶夫、扎哈羅夫及雅各布遜還非常年輕,不過二、三十歲!他們當時獲蘇共黨和政府委約創作新劇目。就作品主題而言,他們都有自由全權做主。從未有如此多的世界首演、如此大量的演出製作。他們的作品一直演出至50年代末。到60年代,國內的政治氛圍改變,才又有機會創作新作,包括編舞部分。莫斯科大劇院的經典劇目很多寫自60年代並非偶然,而70、80或90年代的作品則幾乎沒有……

你保留了伐伊諾能版本的《巴黎火焰》的終章。

你是指全體演員端着刺刀走向觀眾席?不錯,這就是伐伊諾能風格。他發明的二拍切分步,伴隨着革命歌曲《繼續戰鬥》前進。舞團很欣賞這個簡單漂亮的動作。不過,我們的劇情更側重於可憐的傑羅姆,他無法救出艾德琳,眼睜睜看着她被送上斷頭台,從而將我們的意旨定位在這兩個詞:暴行與謀殺,無論出於甚麼目的,都是不合理的。

即是你把這部劇的中心思想淨化了,不是革命,而是反革命。

我們並不打算批判革命,但也許你是對 的。我會定義我們的芭蕾為:與伐伊諾能 版本的爭辯、或者説對話。我想應該是對 話。

中譯 佟小鈴

very young: no more than 20 to 30 years old! And they were commissioned by the party and the government to create a new repertoire. In so far as subject matter was concerned, they were given carteblanche. There had never been so many world premières. These new titles were performed until the end of the 1950s. And it was only in the 1960s that the atmosphere in the country again made it possible to do innovative work, including in choreography. It is not fortuitous that the Bolshoi repertoire has so many 1960s ballets, and virtually nothing from the 1970s, 1980s, and 1990s...

You have kept Vainonen's finale in The Flames of Paris.

When they all advance on the audience with bayonets? Yes. That is Vainonen. He thought up the syncopated walk, in two-time, to the song *Ça ira*. The Company applauded this simple, brilliant step. But in our production the line is on the wretched Jerome, before whose eyes Adeline, whom he had been unable to save, was dispatched to the guillotine. To pinpoint our conception in two words: no great idea justifies cruelty and murder.

You are purifying the brand, then. The production is not revolutionary, but anti-revolutionary.

We did not set out to give an assessment of revolution. But, probably, you are right. I'd define the genre of our ballet as follows: polemic with Vainonen's production. Or dialogue. Dialogue, I guess.

Programme Highlights 率先披露

Teatro Regio Torino – Simon Boccanegra

Conducted by Roberto Abbado

Verdi's *Requiem*

Conducted by Gianandrea Noseda

Staatsballett Berlin – *The Sleeping Beauty*

Choreographed by Nacho Duato

St Thomas Boys Choir and the Leipzig Gewandhaus Orchestra – St Matthew Passion

Conducted by Georg Christoph Biller

Jingju Theater Company of Beijing -The Artistry of Zhang Jungiu

Performed by Wang Rongrong

Compagnia Finzi Pasca – La Verità (The Truth)

Written and directed by Daniele Finzi Pasca

都靈皇家歌劇院

《西門·波卡尼格拉》

威爾第《安魂曲》

指揮:諾賽達

柏林國家芭蕾舞團《睡美人》

編舞:納曹 • 杜亞陶

聖多馬少年合唱團與

萊比錫布業大廳樂團《馬太受難曲》

指揮:喬治•克利斯多夫•比勒

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芬茲 ● 帕斯卡劇團《夢幻真相》(暫名)

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關於阿薩費耶夫 ── 音樂戲劇大師尤利・布拉卡訪談

Conversation on Asafiev — Interview with Music Dramaturg Yuri Burlaka

問: 瓦爾瓦拉 · 維亞佐夫金納

答:尤利·布拉卡

莫斯科大劇院音樂戲劇家、芭蕾大師尤利·布拉卡談《巴黎火焰》配樂作曲家波里斯·阿薩費耶夫。阿薩費耶夫自聖彼得堡音樂學院畢業後,便加入馬林斯基劇院任芭蕾鋼琴師。編舞家中與他較早相識的有米凱·佛金、波里斯·羅曼諾夫和尼高拉·列加特,正是列加特將他引薦給傑出的意大利作曲兼指揮家列卡度·德利戈。

提到德利戈,讓人聯想到佩蒂巴年代的 皇家劇院,一個截然不同的時代。

沒錯,但別忘了德利戈是在1920年才回 到故鄉帕多瓦的,而且阿薩費耶夫其實是 在德利戈的支持下開始創作芭蕾舞曲的, 他的第一支舞曲是1909年為尼金斯基和 帕夫洛娃作的《蝴蝶》。他與高爾斯基亦 關係友好,1912年為其《神駝馬》其中 一個版本創作舞曲《珠之舞》。《巴黎火 焰》之前,他已創作為數不少的樂曲和芭 蕾舞曲。1918年,他為芭蕾舞劇《卡瑪尼 奥拉》創作的樂曲首次觸及法國大革命這 個主題,並加入法國音樂,可惜的是,除 此之外我們對該劇一無所知。阿薩費耶夫 十分熟悉大革命時期的音樂,的確,但凡 有關法國的主題都跟他有密切關連。他鍾 情《睡美人》、喜歡柴可夫斯基的音樂, 一次推敲芭蕾藝術時,他寫道:「我此生 不止一次讚美過凡爾賽宮的魅力,也曾經 在宮中寂靜的大道度過難以忘懷的傍晚。 我嘗試透過《巴黎火焰》的音樂表現法蘭 西王室衰敗的磅礴悲劇,那晚的經歷給予 我莫大助益。」

Q: Varvara Vyazovkina A: Yuri Burlaka

Music dramaturg and ballet master at The Bolshoi Yuri Burlaka talks about Boris Asafiev, composer of the score of *The Flames of Paris*. After graduating from the Petersburg Conservatoire, Asafiev joined the Mariinsky Theatre as Company ballet pianist. His first friends among the choreographers were Mikhail Fokine, Boris Romanov and Nikolai Legat. It was Legat who introduced him to the outstanding Itailan composer and conductor Riccardo Drigo.

One associates Drigo with a completely different age, the imperial theatre of the time of Petipa.

Yes. But do not forget it was only in 1920 that Drigo went home to Padua. And, in fact, all Asafiev's ballet work was started with Drigo's blessing. Asafiev composed his first ballet number Butterfly in 1909, for Nijinsky and Pavlova. In 1912, for one of the versions of *The Humpbacked Horse*, he wrote an interpolated number Animation of the Pearl, which he dedicated to Gorsky with whom he was also on very good terms. By the time he composed *The Flames* of Paris he had quite a few numbers and ballets to his credit. It was in 1918, that he first turned to the theme of the French Revolution and to French music, in his ballet Carmagnola of which, alas, virtually nothing is known. Asafiev was well acquainted with music of the time of the Revolution, indeed the theme of France in general was very close to him. He had a deep love of The Sleeping Beauty and always delighted in Tchaikovsky's music and, pondering over the ballet, he wrote: "In the course of my life. I have admired the charm of Versailles more than once and on one occasion spent an unforgettable late evening in its sleepy avenues. It was an experience which was to help me a lot in my attempt to convey in the music for my The Flames of Paris, the tragic orgy of the fall of the royal house of France".

From where do the roots of his interest in France stem?

He had a Russian-French education and possessed fine knowledge of the French language. In 1928, he set off on

他對法國的興趣是因何而起呢?

阿薩費耶夫受過俄法教育而且精通法語。他在1928年歐洲旅行時到過巴黎,剛才我引述的那段文字其實是他有一次在凡爾賽花園散步的回憶。這些親法情感對他有莫大幫助:1930年,拉德洛夫、德米特里耶夫和後來成為編舞的伐伊諾能開始構思這部芭蕾舞,並邀請阿薩費耶夫加入創作團隊。這部劇一開始取名為《法國大革命慶典》,後來改成《共和國的勝利》,最終才定為《巴黎火焰》。

現在,阿薩費耶夫以音樂理論家的身份 聞名於世,而非作曲家。

原則上,阿薩費耶夫不應該被看成單純的作曲家或音樂理論家,因為他兼具二者的特質。列寧格勒遭圍城那年,他在圍困中滿懷真誠地寫了一些筆記,悻悻言家自己不以作曲聞名,卻被當做芭蕾評論會音,他不懂——為甚麼那些不重視他之前,已全然忘記大革。他不懂——為甚麼那些不重視他之前,已全然忘記大革。他不信一為甚麼那些不重視他之前,已全然忘記大革。的。當時樂隊指揮在所有音樂。您到痛心。當時樂隊指揮在所有音樂。您到痛心。當時樂隊指揮在所有音樂。您到痛心。當時樂隊指揮在所有音樂。您到痛心。當時樂隊指揮在所有音樂。您現在看到的這部芭蕾舞劇是著名音樂理事和阿薩費耶夫本人面前說:「同志樂理專和阿薩費耶夫本人面前說:「同志樂理專耶夫本人面前說:「同志樂理專耶夫本人面前說:「同志樂理專耶夫本人面前說:「同志樂理專耶夫本人面前說:「可薩費耶夫本人會與實際,

他的朋友蕭斯達高維契評論阿薩費耶夫 的《巴黎火焰》配樂時也說:「音樂拼 合得很好。」

從樂譜來判斷,確實會發現這是拼出來的,但應該注意的是那些細微之處。的確這部作品集合了許多不同作品的樂段,但是阿薩費耶夫身為作曲家是在大量的歷史知識基礎上進行創作的,這是他才能所在。身為音樂家,他是基於貝多芬交響樂的英雄史詩將素材合而為一,他在音樂論文中談過這點。

a European tour and visited Paris. In fact, the sentence I quoted above is his recollection of walks he had taken in Versailles Park. All this Francophile baggage was to stand him in good stead when, in 1930, the first ideas for the ballet occurred to Radlov, Dmitriev and to the future choreographer Vainonen, and Asafiev was asked to become the fourth member of the team. Originally, the ballet was called *Festival of the French Revolution*. Its second name was *Triumph of the Republic* which eventually became *The Flames of Paris*.

Asafiev is better known today as a musicologist than a composer.

Asafiev, in principle, should not be thought of just as a composer, or just as a musicologist. In him, these qualities are interconnected. In his memoirs, which he wrote in besieged Leningrad during the blockade, and he wrote with great sincerity, more likely than not just for himself, he says bitterly that he is not accepted as a composer. but mainly as a ballet critic. How can it be, he asks, that his colleagues, who do not set much store by him as a musician, have forgotten his works which they played before the Revolution? The composer could not but have been hurt at the following episode, which took place at the first rehearsal of The Flames of Paris: the conductor in presence of all musicians and Asafiev himself said: "Before vou, comrades, is a ballet put together by the famous musicologist Boris Vladimirovich Asafiev from the works of composers of the French Revolution".

And his friend Shostakovich gave the same appraisal of Asafiev's work on the ballet: "the music is put together very well".

If one examines the score one realises the music was put together, but one should bear in mind more subtle things. It's true that there are a mass of musical sources. But his talent as a composer and his work were backed by a vast historical knowledge. As a musician, in integrating the material into a single whole, he followed heroic epos of Beethoven's symphonies, and he writes about this in his articles on music.

In his memoirs he tells us that when he was asked to select music for radio productions about the French Revolution and he chose a particular work, the reaction was always the same – "Why this? It is so affected and salonlike – is this the music of the French Revolution?" To which Asafiev would reply: "That is just it, it is". To a man of the mid 20th century, the music seemed very

阿薩費耶夫的回憶錄中提到,電台製作法國大革命主題時,他負責挑選樂曲,而得到的反應永遠都是——「怎麼會是這首?太矯揉造作、太像沙龍音樂了,這是法國大革命音樂嗎?」阿薩費耶夫則回答:「是的,就是這樣的。」對 20 世紀中葉的人來講,那些旋律似乎過於溫文爾雅,但的確出自大革命時期。阿薩費耶夫對此很清楚,為了突出那個時候的宏偉壯觀,他於《巴黎火焰》運用了革命時期前的曲目,和大革命時期的作品沒有直接聯係。譬如,他把呂利和葛路克的音樂融入這部芭蕾。多虧阿薩費耶夫,那種時代音樂的壯烈激昂之氣才得以彰顯。

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需要補充一句,這部芭蕾舞曾不斷被改編。 在蘇聯時期的鋼琴伴奏中,整部芭蕾的結 構尚未確立,即使在阿薩費耶夫有生之年, 究竟哪部才是經典版本也沒有定論。

這部芭蕾舞劇被一再改編?

對。作品雖然遭到蕭斯達高維契質疑,但一面世便受到歡迎,直到60年代仍不斷在各國上演,不過每次演出均不相同。大家最熟知的《巴黎火焰》雙人舞是為莫斯科版本創作的,起初的列寧格勒版本中並沒有這段舞蹈。

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mild, very mannered, even though it had indeed been written at the time of the Revolution. Aware of this, and in order to emphasise the grandeur of the events, in *The Flames of Paris* Asafiev made use of music written at an earlier date, with no direct link to work composed during the Revolution. For instance, he incorporated the music of Lully and Gluck into his ballet. Thanks to Asafiev, the heroic sound of the music of the time was affirmed.

One should add that the ballet was continuously subject to remakings. In the piano score issued in the Soviet period, the structure of the ballet is not finalised. And even in Asafiev's lifetime, they had not agreed on a canonic version.

The ballet was remade from version to version?

Yes. The ballet was immediately popular and, despite Shostakovich's doubts, it was presented until the end of the 1960's in different countries. But all the time in different versions. The world famous pas de deux from *The Flames of Paris* was created for the Moscow version, which was absent at first from the Leningrad version.

What was involved in your work on the present production?

The Flames of Paris was a ballet of a specific period that of "dramballet". Therefore its structure is discursively narrative, more pantomime than dance. The last version of the end of the 1960s had three acts. Alexei Ratmansky looked at this ballet from the point of view of a man of the 21st century; he put the emphasis on Félix Gras's story Li Rouge dou Miejour, the literary source of the original libretto. And therefore the libretto was changed. and the ballet became a two-acter, with fewer scenes. Naturally, part of the music had to be removed. But new characters appeared, and the new dramaturgy entailed the rearrangement of individual numbers within each scene. In so far as the dance numbers, they have all remained with their music: the Marseilles dance and the pas de deux, which were created in Moscow, and the Auvergne and Basque dances and farandola which originated in Leningrad. This applies both to the dances preserved in Vainonen's choreography and to those mounted by Ratmansky. Thus for the most part my task was to reconsider the links between numbers, where they were necessary and, most importantly, to present it so that it would be seen as being pertinent to the present day. And it is worthy of it.

都是如此。所以我的主要任務是重新思考 各部分之間必要的關聯,更重要的是如何 展現舞劇與當代社會的關連,而所有都是 值得的。

除了讓劇院劇目更豐富,大劇院再現此部舞劇有甚麼得益?

首先,這部作品標誌着作曲家阿薩費耶夫的 回歸。他的作品除了享譽全球的那支雙人舞 以及《巴赫奇薩賴的淚泉》外,其他作品都 已經失傳。古典作品鑒賞家會知道尤利· 索洛維約夫出演的《天才沃特斯》,但很少 人知道這是阿薩費耶夫早期的作品,亦即是 我剛提到的《珠之舞》配樂。

從《巴黎火焰》這部作品,我們看到阿薩 費耶夫既是能活現樂團精湛技藝的一流作 曲家,亦是學識淵博的音樂理論家。彼得 堡芭蕾史學家阿麗莎·斯維施尼克娃偶 然發現一件有趣的事:她發現亞瑟· 里昂於 19 世紀中葉所作的芭蕾舞《預 上的悲劇》的主旋律,被阿薩費耶夫原封 不動用在《巴黎火焰》著名雙人舞珍妮的 部分。阿薩費耶夫很可能是有意為之,因 為他明白只有法國的編舞和作曲家才能充 分表現這個法國人物的精髓。我認為這種 作曲家和理論家相結合的氣質定能吸引觀 眾,尤其能引起專家們的興趣。

從當代角度來講,是否故意製作這部滿 是隱晦典故的後現代主義演出?

就阿薩費耶夫本人來說無疑是有意的,你看看他所有的作品就會發現,無論是大革命前後,他感興趣的那些主題實際上都是一樣的,純粹在內涵上側重不同的部分。新時代來臨,他不再寫關於白百合、詩人和狡猾的弗洛朗的芭蕾了,但是眾所周知他創作了大量普希金題材的芭蕾作品,實際上比誰都多。我想那個年代的作曲家為了能發表自己的作品,都不得不妥協。在《巴黎火焰》的戲劇元素中,阿薩費耶夫充分展現出他的熱情。

What does the Theatre stand to gain in terms of interest and value from its revival of this ballet, apart from returning to the repertoire a title?

Above all, it marks the return of Asafiev the composer whose works, with the exception of the famous pas de deux and *The Fountain of Bakhchisaray*, have not been passed down to us. Connoisseurs of the classical legacy, of course, will know the *Genius of the Waters* variation which was danced by Yury Solovyov. Few are those who know that this is the early Asafiev, that very same number *Animation of the Pearl*, which I mentioned above.

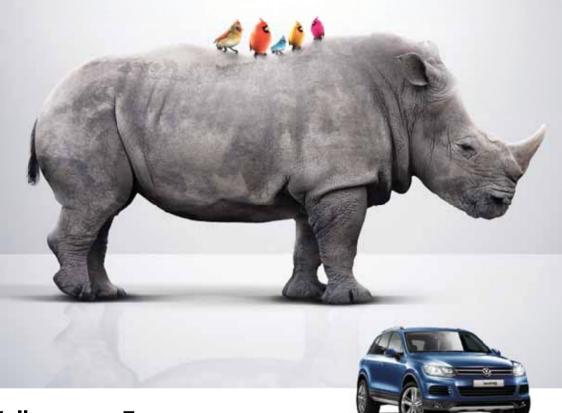
And in *The Flames of Paris* we get a fusion of Asafiev the composer, with his first rate command of the orchestra, and Asafiev the musicologist, with his colossal erudition. Incidentally, the Petersburg ballet historian Alisa Sveshnikova made this intriguing discovery: in Arthur Saint Léon's mid 19th century ballet *Misfortune at a Dress Rehearsal*, she discovered a theme which Asafiev utilised, just as it was, in Jeanne's variation in the famous pas de deux from *The Flames of Paris*. And he did this quite deliberately for he knew no one could better express the French character than a French choreographer and composer.

I believe that this combination of composer and musicologist in the same work will be attractive to audiences and of particular interest to specialists.

To speak in contemporary terms, is the postmodernist play with these unobvious quotes deliberate?

For Asafiev, it was undoubtedly deliberate. If one looks at the list of his works, it turns out that those themes which attracted him before the revolution, and those which started to attract him later on were, in effect, one and the same, they were simply colored with different emphasis in meaning. In the new times, he could no longer compose ballets about White Lilies, Poets and Cunning Florents but, as is well known, he wrote a great number of ballets on Pushkin subjects, no one, in fact, wrote more. I believe that any composer of that time was forced to compromise in order to see his ideas take form. And, in *The Flames of Paris*, even if in the form of play, Asafiev fully realised his passions.

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莫斯科大劇院芭蕾舞團 The Bolshoi Ballet

莫斯科大劇院創立於1776年,是俄羅斯 文化象徵之一。莫斯科大劇院是主要國家 劇院, 肩負承傳俄羅斯藝術傳統的重任, 亦是世界音樂文化的中心,推動俄國演藝 發展功不可沒。

莫斯科大劇院芭蕾舞團是歷史悠久、享 譽盛名的古典芭蕾舞團。著名劇目包括 《吉賽爾》、《仙女》、《天鵝湖》、 《睡美人》、《舞姬》、《堂吉訶德》、 《雷蒙達》、《海盜》及尤利・吉爾哥 羅維克的 20 世紀經典作品。舞團亦接受 委約,如亞歷山大.羅曼斯基的《清澈 的溪流》、《電光》和《幻滅》; 尤利: 波索霍夫的《仙履奇緣》、克里斯多夫· 惠爾頓的《慈悲》、安傑林・普雷祖卡 的《一千年和平》、塔迪亞娜·巴嘉諾 娃的《春之祭》以及尚 - 基斯杜化 · 馬約 的《馴悍記》。

莫斯科大劇院芭蕾舞團亦致力向俄國普羅 大眾推廣世界傑出編舞家,諸如喬治.巴 **蘭欽、羅蘭・伯迪、皮埃爾・拉科特、約** 翰‧弗蘭科、約翰‧紐邁亞、伊利‧基利 安、麥斯・艾克、威廉・弗塞和韋恩・麥 奎格。

莫斯科大劇院芭蕾舞團擁有超過 200 名 的舞者,共同締造輝煌藝術成就,喚醒民 眾對藝術的熱情。這在現今急速變化的社 會中尤其重要。

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Another important goal of the Bolshoi Ballet is to introduce the Russian public to the achievements of the world's great choreographers; its repertoire includes works by George Balanchine, Roland Petit, Pierre Lacotte, John Cranco, John Neumeier, Jirí Kylián, Mats Ek, William Forsythe, Wayne McGregor.

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弗拉迪米爾·尤令 Vladimir Urin

莫斯科大劇院總監

General Director of the Bolshoi Theatre

尤令 1973 年獲委任為基洛夫 (現維亞特卡)青年劇院總監,展開其職業生涯。 1981 年移居莫斯科,擔任全聯盟劇院協會 (如今的俄羅斯劇院聯合會)青年 及木偶劇場部的總監。

1987 至 1996 年間,他再次獲選為俄羅斯劇院聯合會董事會秘書長,行使劇院聯合會副主席職務(1987 至 1991 年),後任劇院聯合會第一副主席(1991 至 1996 年)。在任期間曾舉辦名為「講壇」的國際戲劇學校藝術節(1989 年、1991 年、1993 年、1995 年),此外,他還構思了起始於 1994 年的國家劇院金面具獎。

1995 至 2013 年,尤令擔任斯坦尼斯拉夫斯基與涅米羅維奇 - 丹欽科莫斯科學術音樂劇院總監。1997 年,他擔任該音樂劇院及歐洲、加拿大和美國各文化中心及大使館舉辦的國際當代舞蹈節的總監。2013 年,獲委任為莫斯科大劇院總監,2014 年成為莫斯科大劇院芭蕾舞團藝術理事會主席。

Urin started his career in 1973, when he was appointed Director of the Theatre for Youth in Kirov (now known as Vyatka). In 1981 he moved to Moscow where he was appointed Head of the Youth and Puppet Theatres Department of the All-Union Theatre Society (now known as the Theatre Union of Russia).

From 1987 to 1996 he was twice elected the Secretary of the Board of The Theatre Union of Russia, acting as the Deputy President of the Theatre Union (1987-1991) and the First Deputy President of the Theatre Union (1991-1996). Notable projects included the international festival of the theatre schools "Podium" (1989, 1991, 1993, 1995). Urin conceived the idea of The Golden Mask National Theatre Award, which was established in 1994.

From 1995 to 2013 Urin was General Director of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre. In 1997 he became General Director of the International Contemporary Dance Festivals, held by the Stanislavsky and Nemirovich-Danchenko Music Theatre and the Cultural Centres and Embassies of Europe, Canada and the US. In 2013 Urin was appointed General Director of the Bolshoi Theatre. In 2014 he became a head of the Bolshoi Ballet Artistic Council.



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Tugan Sokhiev

Music Director & Chief Conductor of the Bolshoi Theatre

索克耶夫 2001 年畢業於聖彼得堡音樂學院,自 2005 年,索克耶夫擔任馬林 斯基劇院的指揮。2008年他成為法國圖魯茲市政廳劇院的首席指揮和藝術總 監。2010年索克耶夫成為柏林德意志交響樂團首席指揮。

索克耶夫於許多城市指揮禍演奏會,包括維也納、盧布爾雅那、薩格勒布、 聖塞瓦斯蒂安和華倫西亞,以及法國、德國、奧地利、克羅地亞、西班牙、 中國和日本的各個城市。在最近的樂季中,他於馬林斯基歌劇院指揮歌劇《金 雞》、《約蘭塔》、《參孫與達麗拉》、《火天使》和《卡門》,於法國圖 魯茲市政廳劇院指揮過《黑桃皇后》、《約蘭塔》等作品。

索克耶夫在歐洲巡演中頻頻亮相,包括在史特拉斯堡、蒙貝利耶和法蘭克福 客席演出。他合作過的樂團有:瑞典電台管弦樂團、維也納電台管弦樂團以 及奧斯陸愛樂樂團等。2014年索克耶夫獲委任為莫斯科大劇院的音樂總監兼 首席指揮。

Sokhiev graduated from St. Petersburg State Conservatoire in 2001, Since 2005 Sokhiev has been a conductor at the Mariinsky Theatre. Since 2008, he has been Principal Conductor and Artistic Director of the Orchestre National du Capitole de Toulouse, Since 2010 Sokhiev has also been Principal Conductor of the Deutsche Symphonie-Orchester Berlin.

Sokhiev has conducted a series of concerts in Vienna, Liubliana, Zagreb, San Sebastian and Valencia as well as in various towns and cities in France, Germany, Austria, Croatia, Spain, China and Japan, In recent concert seasons he has conducted the operas The Golden Cockerel, Iolanta, Samson et Dalila, The Fiery Angel and Carmen at the Mariinsky Theatre as well as The Queen of Spades and Iolanta at the Théâtre du Capitole de Toulouse. Other highlights include performances with the Orguesta Nacional de España, debuts with the Chicago Symphony and Leipzig Gewandhaus Orchestra and returns to Vienna Philharmonic and Rotterdam Philharmonic

The conductor frequently appears on tour throughout Europe, performing as a guest conductor in cities including Strasbourg, Montpellier and Frankfurt, He works with ensembles such as the Swedish Radio Orchestra, the Vienna Radio Orchestra, the Oslo Philharmonic Orchestra, and others. In 2014 Sokhiev was appointed Music Director and Principal Conductor of the Bolshoi Theatre.

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謝爾蓋·菲林 Sergev Filin

莫斯科大劇院芭蕾舞團藝術總監

Artistic Director of the Bolshoi Ballet

菲林畢業於莫斯科國立編舞學校、莫斯科國立編舞學院及莫斯科國立大學(2006 年以優異成績獲頒藝術學士學位)。他曾是莫斯科大劇院芭蕾舞團首席舞者(1988 至 2007 年),出演超過 30 套古典及現代芭蕾舞劇目的主要角色,包括《天鵝湖》的齊格菲王子、《吉賽爾》的阿爾伯特伯爵、《仙女》的詹姆斯、《羅密歐與茱麗葉》的羅密歐等。他是最早參與亞歷山大·羅曼斯基的芭蕾舞劇《風格的魅力》的舞者之一,配樂由李察·史特勞斯創作(1997 年)。2004 年,他擔任馬雅科夫斯基劇院芭蕾喜劇《偵探眼中的愛》首演中的領舞之一。

他曾榮獲無數知名國際及國家獎項,包括因其於《清澈的溪流》中對芭蕾舞者的詮釋而獲頒貝諾伊斯國際舞蹈家協會大獎(1994年)及國家劇院金面具獎(2002/03樂季),2001年更被譽為俄羅斯人民藝術家。

2008 年至 2011 年,他於莫斯科斯坦尼斯拉夫斯基和涅米羅維奇 - 丹欽科音樂 劇院擔任藝術總監,直至 2011 年獲委任為莫斯科大劇院藝術總監。

Filin is a graduate of Moscow State Academic College of Choreography, Moscow State Institute of Choreography, and Lomonosov Moscow State University (Bachelor of Arts with distinction in 2006). A former Bolshoi Ballet principal dancer (1988-2007), he performed major roles in more than 30 ballets of classical and modern repertoire. They included *Swan Lake* (Prince Siegried), *Giselle* (Count Albrecht), *La Sylphide* (James), *Romeo and Juliet* (title role), and others. He was one of the first dancers to perform Alexei Ratmansky's ballet, *Charms of Mannerism*, to music by Richard Strauss (1997). In 2004, he played one of the leads in the Mayakovsky Theatre premiere of the ballet-comedy Love through the Eyes of a Detective.

His career as a dancer was distinguished by most prestigious international and national awards including the Benois de la danse International Dance Association Prize (1994) and the Golden Mask International Theatre prize for his interpretation of the part Ballet Dancer in *The Bright Stream* (2002/03 season). He was named a People's Artist of Russia in 2001.

From 2008 to 2011, he was Artistic Director of Ballet for the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre. Filin was appointed Bolshoi Ballet Artistic Director in 2011.



巴維·索羅金 Pavel Sorokin

音樂總監及指揮

Music Director & Conductor

1983 年,索羅金於莫斯科大劇院擔任芭蕾舞團管弦樂團指揮,1989 年經徵選後正式加入莫斯科大劇院。他曾指揮多部大型經典製作,如普羅科菲耶夫的《浪子》(1991 年)、《仙女》(1994 年)、《愛的傳奇》(2002 年)、《電光》(2005 年)、《巴黎火焰》(2008 年)和歌劇《約蘭塔》(1997 年)。他的劇目包括《沙皇的新娘》、《伊果王子》、《馬克白》和芭蕾舞《斯巴達卡斯》。

2007年起,他擔任倫敦皇家歌劇院客席指揮。曾灌錄柴可夫斯基、拉赫曼尼諾夫及格里格的作品,分別與俄羅斯國立學院交響管弦樂團、莫斯科國立愛樂樂團及國立廣播電視交響樂團合作演奏。

Sorokin joined the Bolshoi Theatre as the ballet orchestra leader in 1983; in 1989 he auditioned for the Bolshoi Theatre and was accepted into the company. He is conductor of many Bolshoi ballets including: Prokofiev's *Prodigal Son* (1991), *La Sylphide* (1994), *A Legend of Love* (2002), *Bolt* (2005), *The Flames of Paris* (2008); and of the opera *Iolanta* (1997). His repertoire includes the operas *The Tsar's Bride, Prince Igor, Macbeth* and the ballet *Spartacus*.

Since 2007 he has been a guest conductor with the Royal Opera House Covent Garden. His discography includes recordings of the works of Tchaikovsky, Rachmaninov and Grieg, with the Academic Symphony Orchestra, the Moscow State Philharmonia, and the Radio and Television State Symphony Orchestra.



尤利·布拉卡 Yuri Burlaka

音樂戲劇指導

Music Dramaturg

布拉卡 1986 年畢業於莫斯科國立編舞學院,同年成為俄羅斯芭蕾舞團首席獨舞。1999 年,他以編舞身份於莫斯科國立編舞學院畢業。2007 至 2008 年擔任俄羅斯芭蕾舞團藝術總監。他的作品多不勝數,曾為俄羅斯及海外舞團重新演繹《蕭邦組曲》、《堂吉訶德》、《天鵝湖》、《夢偶情緣》和《胡桃夾子》。與莫斯科大劇院芭蕾舞團共同創作的作品包括《海盜》(與羅曼斯基合作)、《艾斯美拉達》(與梅德韋傑夫合作)和《帕古蒂》中的古典舞蹈。

他是國際明庫斯協會教授及成員,致力研究古代編舞及19世紀芭蕾音樂,著作包括《古典舞蹈課之編曲》和《18至20世紀古典遺產及經典芭蕾劇目》 (2007年)。2009至2011年,他擔任莫斯科大劇院芭蕾舞團藝術總監。

Burlaka graduated from Moscow Choreographic Academy in 1986 and in the same year he became principal soloist with the Russian Ballet. In 1999, he graduated from the Academy as choreographer. In the 2007/2008 season, he became Artistic Director of the Russian Ballet. Among his works are revivals of *Chopiniana*, *Don Quixote*, *Swan Lake*, *Coppélia*, *Nutcracker* for numerous companies in Russia and abroad. At the Bolshoi Theatre he has staged *Le Corsaire* (together with Ratmansky), *La Esmeralda* (together with Medvedev) and Grand Pas from *Paquita*.

Professor and member of the International Minkus Society, he researches into old choreography and 19th century ballet music. He is the author of *Music Arrangement for Lessons of Classical Dance* and *The Classical Legacy and the Ballet Repertoire of the 18th-20th Centuries* (2007). From 2009 to 2011 he served as Artistic Director of the Bolshoi Ballet.



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伊利亞·烏特金 佈景設計師 Ilya Utkin Scenographer

烏特金是國際建築學院(莫斯科)教授,曾奪得多個國際建築獎項,並於美國及俄羅斯舉行展覽。佈景設計作品 包括《兄弟們與莉沙》(莫斯科莫索維特劇院,1998年)、《仙履奇緣》(馬林斯基劇院,2000年)和《巴黎火焰》 (莫斯科大劇院,2008年)。

A professor at the International Academy of Architecture (Moscow), Utkin has won many international awards in architecture and participated in exhibitions in the US and Russia. He has done the sets for such productions as Brothers and Liza (Mossoviet Theatre, 1998), Cinderella (Mariinsky Theatre, 2000) and The Flames of Paris (Bolshoi Theatre, 2008).

艾夫根尼・莫納霍夫

佈景設計師

Evgeny Monakhov

Scenographer

作品包括《克林霍弗之死》(布魯克林音樂學院,1991年)、《戰爭與和平》(大都會歌劇院,2002年)和音 樂劇《西城故事》(布雷根茨劇院,2003 年)。他與伊利亞·烏特金合作設計了芭蕾舞《仙履奇緣》(馬林斯 基劇院,2002年)、《清澈的溪流》(里加拉脱維亞國家歌劇院,2004年)和《巴黎火焰》(草斯科大劇院, 2008年)。

Monakhov has done sets for many operas including Death of Klinghoffer (Brooklyn Academy of Music, 1991) and War and Peace (Metropolitan Opera, 2002); and for the musical Westside Story (Bregenz, 2003). With Ilya Utkin he did the designs for the ballets Cinderella (Mariinsky Theatre, 2002), The Bright Stream (Latvian National Opera, Riga, 2004), and The Flames of Paris (Bolshoi Theatre, 2008).

艾倫娜・馬爾科絲凱雅

服裝設計師

Elena Markovskaya

Costume Designer

馬爾科絲凱雅設計了數座紀念碑,於莫斯科眾多藝術展覽均有展出。她參與了多部製作的服裝設計,包括《兄弟 們與莉沙》(莫斯科莫索維特劇院,1998年)、《仙履奇緣》(馬林斯基劇院,2000年)、《清澈的溪流》(里 加拉脱維亞國家歌劇院,2004年)、《巴黎火焰》(莫斯科大劇院,2008年)和《杜蘭朵》(莫斯科喀秋莎戲 劇舞蹈團,2004年)。

Markovskaya has designed several monuments and participated in many art exhibitions in Moscow. As costume designer she has worked on various productions including Brothers and Liza (Mossoviet Theatre, 1998); Cinderella (Mariinsky Theatre, 2000), The Bright Stream (Latvian National Opera, Riga, 2004), The Flames of Paris (Bolshoi Theatre, 2008); and Princess Turandot (Katyusha Theatre-Dance Ensemble, Moscow, 2004).

達米亞・伊斯莫基洛夫

燈光設計師

Damir Ismagilov

Lighting Designer

1996年,伊斯莫基洛夫加入莫斯科大劇院,2002年晉升為首席燈光設計師。他曾為多部大型芭蕾舞擔任燈光設 計,如《天鵝湖》、《失眠症》和《伊戈王子》。伊斯莫基洛夫亦曾與其他俄羅斯著名劇院合作,如莫斯科藝術 劇院;並於多間劇院擔任首席燈光設計師,包括新西伯利亞歌劇和芭蕾舞劇院、莫斯科黑利根歌劇院和俄羅斯戲 劇藝術丁作室。

製作團隊在此對傑瑞米・史葛、尤利・帕普科、丘金娜・下諾夫哥羅德、弗拉迪米爾・科謝勒夫、伊琳娜・金斯 勒、妮娜·索羅金娜致謝,感謝協助重現伐伊諾能的原版編舞。

Ismagilov joined the Bolshoi Theatre in 1996 and was promoted to chief lighting designer in 2002. He has lit various Bolshoi ballets like Swan Lake, Insomnia, and Prince Igor. Ismagilov has worked for other leading Russian theatres like the Chekhov Moscow Art Theatre. He is Principal Lighting Designer for the Novosibirsk Theatre of Opera and Ballet, Helikon-Opera, and The Studio of Theatre Art.

The production team express their gratitude to teachers Julamey Scott, Yuri Papko, Faina Yefremova, Vladimir Koshelev, Irina Gensler, Nina Sorokina for their help in the restoration of Vainonen's original choreography.

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伊卡特琳娜·希普林娜 Ekaterina Shipulina

首席舞者

Principal

希普林娜 1998 年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括《天鵝湖》、《吉賽爾》、《堂吉訶德》、《舞姬》、《海盜》、《艾斯美拉達》、吉爾哥羅維克的《斯巴達克斯》和《愛的傳說》、羅曼斯基的《清澈的溪流》、《巴黎火焰》和《幻滅》、伯迪的《巴黎聖母院》、紐邁亞的《茶花女》和《仲夏夜之夢》、拉科特的《強盜的女兒》、波索霍夫的《仙履奇緣》、《珠寶》(《綠寶石》及《紅寶石》)和《C 大調交響曲》。2009 年,她獲得俄羅斯最高藝術獎。

Shipulina graduated from Moscow Choreographic Academy in 1998 and joined Bolshoi Ballet. She has danced principal roles in *Swan Lake, Giselle, Don Quixote, La Bayadère, Le Corsaire, La Esmeralda,* Grigorovich's *Spartacus* and *The Legend of Love,* Ratmansky's *The Bright Stream, The Flames of Paris,* and *Lost Illusions,* Petit's *Notre-Dame de Paris,* Neumeier's *Lady of the Camellias* and *A Midsummer Night's Dream,* Lacotte's *Marco Spada,* Possokhov's *Cinderella, Jewels* (*Emeralds* and *Rubies*) and *Symphony in C.* In 2009, she was given the title of Merited Artist of Russian Federation.



伊卡特琳娜·克雷薩諾娃 Ekaterina Krysanova

首席舞者

Principal

克雷薩諾娃 2003 年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目計有《天鵝湖》、《睡美人》、《吉賽爾》、《堂吉訶德》、《舞姬》、《海盜》、《仙女》、《夢偶情緣》、《艾斯美拉達》、吉爾哥羅維克的《胡桃夾子》、《羅密歐與茱麗葉》、《斯巴達克斯》、《愛的傳説》、羅曼斯基的《清澈的溪流》、《巴黎火焰》和《幻滅》、拉科特的《法老王之女》和《強盜的女兒》、馬約的《馴悍記》、波索霍夫的《仙履奇緣》、巴蘭欽的《珠寶》(《紅寶石》及《綠寶石》)和《C 大調交響曲》。她獲頒獎項包括於 2001 年獲得盧森堡芭蕾舞比賽金獎。

Krysanova graduated from Moscow Choreographic Academy in 2003 and joined Bolshoi Ballet. She has danced principal roles in *Swan Lake, The Sleeping Beauty, Giselle, Don Quixote, La Bayadère, Le Corsaire, La Sylphide, Coppélia, La Esmeralda,* Grigorovich's *Nutcracker, Romeo and Juliet, Spartacus,* and *The Legend of Love,* Ratmansky's *The Bright Stream, The Flames of Paris,* and *Lost Illusions,* Lacotte's *La Fille du Pharaon* and *Marco Spada,* Maillot's *The Taming of the Shrew,* Possokhov's *Cinderella,* Balanchine's *Jewels (Rubies* and *Emeralds)* and *Symphony in C.* Her awards include the gold medal at Prix de Luxembourg Competition in 2001.



弗拉迪斯拉伕·蘭特拉托夫

首席舞者 Principal

Vladislav Lantratov

蘭特拉托夫 2006 年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括《天鵝湖》、《吉賽爾》、《堂吉訶德》、《舞姬》、《雷蒙達》、《艾斯美拉達》、《海盜》、吉爾哥羅維克的《胡桃夾子》、《伊凡大帝》、《斯巴達克斯》和《愛的傳說》、羅曼斯基的《清澈的溪流》、《巴黎火焰》和《幻滅》、格蘭高的《奧尼金》、紐邁亞的《茶花女》、馬約的《馴悍記》、巴蘭欽的《繆斯領袖阿波羅》和《珠寶》(《綠寶石》)及麥奎格的《色度》。2014 年,他獲《DANZA&DANZA》雜誌評選為最佳男舞者。

Lantratov graduated from Moscow Choreographic Academy in 2006 and joined Bolshoi Ballet. He has danced principal roles in *Swan Lake, Giselle, Don Quixote, La Bayadère, Raymonda, La Esmeralda, Le Corsaire,* Grigorovich's *Nutcracker, Ivan the Terrible, Spartacus,* and *The Legend of Love,* Ratmansky's *The Bright Stream, The Flames of Paris,* and *Lost Illusions,* Cranko's *Onegin,* Neumeier's *Lady of the Camellias,* Maillot's *The Taming of the Shrew,* Balanchine's *Apollon Musagète* and *Jewels (Emeralds),* McGregor's *Chroma.* In 2014, he was named the best male dancer by *DANZA&DANZA* magazine.



妮娜・卡普佐瓦

Nina Kaptsova

首席舞者 Principal

卡普佐瓦 1996 年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括《睡美人》、《堂吉訶德》、《仙女》、《吉賽爾》、《艾斯美拉達》、《夢偶情緣》、《海盜》、吉爾哥羅維克的《胡桃夾子》、《斯巴達克斯》、《黃金時代》、《羅密歐與茱麗葉》、《愛的傳說》和《伊凡大帝》、華斯麗艾娃的《阿紐塔》、羅曼斯基的《清澈的溪流》、《巴黎火焰》和《幻滅》、艾斯頓《園丁的女兒》、格蘭高的《奧尼金》、紐邁亞的《仲夏夜之夢》、巴蘭欽的《珠寶》(《綠寶石》及《紅寶石》)。2010 年,她榮獲俄羅斯最高藝術獎。

Kaptsova graduated from Moscow Choreographic Academy in 1996 and joined Bolshoi Ballet. She has danced principal roles in *The Sleeping Beauty, Don Quixote, La Sylphide, Giselle, La Esmeralda, Coppélia, Le Corsaire,* Grigorovich's *Nutcracker, Spartacus, The Golden Age, Romeo and Juliet, The Legend of Love,* and *Ivan the Terrible,* Vasiliev's *Anyuta,* Ratmansky's *The Bright Stream, The Flames of Paris,* and *Lost Illusions,* Ashton's *La Fille mal Gardee,* Cranko's *Onegin,* Neumeier's *A Midsummer Night's Dream,* Balanchine's *Jewels (Emeralds* and *Rubies).* She was given the title of Merited Artist of Russian Federation in 2010.



森爾安·丘金 Semyon Chudin

首席舞者

Principal

丘金畢業於新西伯利亞國家舞蹈學院,曾與多個舞團合作,包括韓國環球芭蕾舞團 (2003 至 2007 年)、蘇黎世芭蕾舞團 (2007 至 2008 年)和莫斯科斯坦尼斯拉夫斯基和涅米羅維奇一丹欽科音樂劇院 (2008 至 2011 年)。2011 年加入莫斯科大劇院芭蕾舞團,主演劇目包括《天鵝湖》、《吉賽爾》、《睡美人》、《堂吉訶德》、《舞姬》、吉爾哥羅維克的《胡桃夾子》、拉科特的《法老王之女》和《強盜的女兒》、格蘭高的《奧尼金》、紐邁亞的《茶花女》、馬茲·艾克的《卡沃提亞》、巴蘭欽的《珠寶》(《鑽石》及《綠寶石》)和《繆斯領袖阿波羅》。2011 年,他獲頒莫斯科貝諾瓦芭蕾舞獎。

Chudin graduated from Novosibirsk Choreographic College. He danced with Universal Ballet Company in Seoul (2003-2007), Zurich Ballet (2007-2008), Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre (2008-2011). He joined Bolshoi Ballet in 2011, his repertoire includes principal parts in *Swan Lake, Giselle, The Sleeping Beauty, Don Quixote, La Bayadère,* Grigorovich's *Nutcracker*, Lacotte's *La Fille du Pharaon* and *Marco Spada*, Cranko's *Onegin,* Neumeier's *Lady of the Camellias*, Mats Ek's *Kvartira*, Balanchine's *Jewels (Diamonds* and *Emeralds)* and *Apollon Musagète.* He was awarded Benois de la danse prize in 2011.

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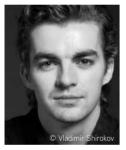
阿爾喬姆·奧夫查連科 Artem Ovcharenko

首席舞者

Principal

奥夫查連科 2007 年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括《天鵝湖》、《睡美人》、《雷蒙達》、《吉賽爾》、《仙女》、《艾斯美拉達》、《夢偶情緣》、吉爾哥羅維克的《胡桃夾子》、《羅密歐與茱麗葉》、《伊凡大帝》、羅曼斯基的《巴黎火焰》和《幻滅》、拉科特的《法老王之女》和《強盜的女兒》、格蘭高的《奧尼金》、紐邁亞的《茶花女》、馬約的《馴悍記》、巴蘭欽的《繆斯領袖阿波羅》、《珠寶》(《鑽石》及《綠寶石》)和《C 大調交響曲》。他曾獲得柏林舞蹈節金獎(2006 年)等獎項。

Ovcharenko graduated from Moscow Choreographic Academy in 2007 and joined the Bolshoi Ballet. He has danced principal roles in *Swan Lake, The Sleeping Beauty, Raymonda, Giselle, La Sylphide, La Esmeralda, Coppélia,* Grigorovich's *Nutcracker, Romeo and Juliet, Ivan the Terrible,* Ratmansky's *The Flames of Paris* and *Lost Illusions,* Lacotte's *La Fille du Pharaon* and *Marco Spada,* Cranko's *Onegin,* Neumeier's *Lady of the Camellias,* Maillot' *The Taming of the Shrew,* Balanchine's *Apollon Musagete, Jewels (Diamonds* and *Emeralds),* and *Symphony in C.* His awards include the gold medal at the Dance Festival in Berlin (2006).



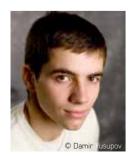
亞歷山大·沃爾奇科夫 Alexander Volchkov

首席舞者

Principal

沃爾奇科夫 1997 年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括《天鵝湖》、《睡美人》、《堂吉訶德》、《舞姬》、《雷蒙達》、《吉賽爾》、《艾斯美拉達》、《海盜》、吉爾哥羅維克的《胡桃夾子》、《伊凡大帝》、《羅密歐與茱麗葉》、《斯巴達克斯》、《愛的傳說》、《黃金時代》、羅曼斯基的《巴黎火焰》、《幻滅》和《莉亞》、格蘭高的《奥尼金》、波索霍夫的《仙履奇緣》、紐邁亞的《仲夏夜之夢》、伯迪的《巴黎聖母院》和《帕薩喀亞舞曲》、巴蘭欽的《珠寶》(《綠寶石》及《鑽石》)和《C 大調交響曲》。2010 年,他榮獲俄羅斯最高藝術獎。

Volchkov graduated from Moscow Choreographic Academy in 1997 and joined Bolshoi Ballet. He danced principal roles in Swan Lake, The Sleeping Beauty, Don Quixote, La Bayadère, Raymonda, Giselle, La Esmeralda, Le Corsaire, Grigorovich's Nutcracker, Ivan the Terrible, Romeo and Juliet, Spartacus, The Legend of Love, The Golden Age, Ratmansky's The Flames of Paris, Lost Illusions and Lea, Cranko's Onegin, Possokhov's Cinderella, Neumeier's A Midsummer Night's Dream, Petit's Notre-Dame de Paris and Passacaille, Balanchine's Jewels (Emeralds and Diamonds) and Symphony in C. He was given the title of Merited Artist of Russian Federation in 2010.



艾戈爾·茨維爾科 Igor Tsvirko

第一獨舞

First Soloist

2007年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括拉科特《強盜的女兒》(飾演強盜首領及培匹尼里)、吉爾哥羅維克的《羅密歐與茱麗葉》(飾演馬庫修)、紐邁亞的《茶花女》(飾演 N伯爵)、尤里·季利安的《詩篇交響曲》等。2013年,他奪得莫斯科芭蕾舞大賽銀獎。

Tsvirko graduated from Moscow Choreographic Academy in 2007 and joined Bolshoi Ballet. His repertoire includes Lacotte's *Marco Spada* (title role and Pepinelli), Grigorovich's *Romeo and Juliet* (Mercutio), Neumeier's *Lady of the Camellias* (Count N.), Jiří Kylián's *Symphony of Psalms*, and others. He won the silver medal at Moscow Ballet Competition in 2013.



克莉絲汀娜・奇爾圖娃

Kristina Kretova

首席獨舞 Leading Soloist

2002 年於莫斯科國立編舞學院畢業,曾與克里姆林宮芭蕾舞團以及莫斯科斯坦尼斯拉夫斯基和涅米羅維奇-丹欽科音樂劇院合作。2011 年加入莫斯科大劇院芭蕾舞團,於眾多劇目演出主要角色,包括《天鵝湖》、《吉賽爾》、《堂吉訶德》等。2014 年,她獲 Dance Open 芭蕾舞節選為「最優秀女舞者」。

Kretova graduated from Moscow Choreographic Academy in 2002, and went on to dance with Kremlin Ballet and Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre. In 2011 she joined Bolshoi Ballet, where she has danced principal roles in *Swan Lake, Giselle, Don Quixote*, and others. In 2014, she was named "Miss Virtuosity" by Dance Open Festival.



維亞切斯拉夫・洛帕京

首席獨舞

Vvacheslav Lopatin

Leading Soloist

2002年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括《仙女》、《夢偶情緣》、艾斯頓《園丁的女兒》和巴蘭欽的《珠寶》(《紅寶石》)和《塔朗泰拉舞曲》等。他獲獎無數,包括俄羅斯金面具獎(2009年)和「妮娜·安娜妮婭舒薇莉」星級大獎(2011年)。

Lopatin graduated from Moscow Choreographic Academy in 2002 and joined Bolshoi Ballet. His repertoire includes principal roles in *La Sylphide, Coppélia*, Ashton's *La Fille mal gardee*, Balanchine's *Jewels (Rubies)* and *Tarantella*, and others. His awards include The Golden Mask Award (2009) and "Nino Ananiashvili's Star" Prize (2011).



戴莉亞・柯克洛娃

獨無

Soloist

Daria Khokhlova

柯克洛娃 2009 年於莫斯科國立編舞學院畢業後,加入了莫斯科大劇院芭蕾舞團,主演劇目包括吉爾哥羅維克的《胡桃夾子》(飾演瑪麗)、格蘭高的《奧尼金》(飾演 奧爾加)、拉科特的《強盜的女兒》(飾演新娘)等。她曾奪得柏林藝術節舞蹈奧林 匹克大賽金獎(2005 年)和莫斯科芭蕾舞大賽銀獎(2009 年)。

Khokhlova graduated from Moscow Choreographic Academy in 2009 and joined Bolshoi Ballet. Her repertoire includes Grigorovich's *Nutcracker* (Marie), Cranko's *Onegin* (Olga), Lacotte's *Marco Spada* (The Bride), and others. She has won the gold medal at the "Dancing Olymp" Berlin Festival (2005) and the silver medal at the Moscow Ballet Competition (2009).

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Programme Calendar 節目時間表

▼ 香港賽馬會藝粹系列 The Hong Kong Jockey Club Series ▼ 信和集團藝萃系列 Sino Group Arts Celebration Series

▼ 寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇	/ 戲曲 OPERA / CHINESE OPERA			
粤劇《鴛鴦淚》 藝術總監:李奇峰	Cantonese Opera - Lovers' Tears Artistic Director: Danny Chi-kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm
經典復興:粵劇戲寶傳承篇 藝術總監:李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi-kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本:林姆斯基-高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 / 21/3 22/3	7:30pm 7:30pm 2:30pm
賽馬會本地菁英創作系列 《大同》 文本: 陳耀成 作曲: 陳慶恩 鴻演: 鄧樹榮 指揮: 廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series Datong: The Chinese Utopia Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm
浙江小百花越劇團 新版《梁山伯與祝英台》 團長:茅威濤 導演:郭小男	Zhejiang Xiaobaihua Yue Opera Troupe The New Butterfly Lovers Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm
浙江小百花越劇團 《二泉映月》 團長:茅威濤 導演:郭小男	Zhejiang Xiaobaihua Yue Opera Troupe The Moon Doubled in the Second Spring Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm
浙江小百花越劇團 《五女拜壽》 團長:茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe Five Daughters Offering Felicitations Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm 7:30pm
ī	古典音樂 CLASSICAL MUSIC			
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	СССН	27/2 / 28/2	8:00pm 6:00pm
香港中樂團「樂旅中國 IX」 指揮:閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm
威廉·克里斯蒂、庭院之聲學院 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	СНСН	3/3	8:15pm
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm
法比奥・比昂迪小提琴演奏會 古鍵琴:鮑娜・龐塞	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm
歐洲嘉蘭古樂團 音樂總監 / 小提琴:法比奧·比昂迪 滙豐《弦繫香港》音樂會	Europa Galante Music Director / Violin: Fabio Biondi HSBC A Hong Kong Story Concert	CHCH	7/3	7:30pm
香港中樂團 指揮:閻惠昌	Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - The Sound of Colours	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm
杜希金三重奏 鋼琴:馮大維 小提琴:金珍秀 大提琴:金約拿	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	СНСН	13/3	8:15pm
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm
聲音劇場 藝術總監:保羅·希利亞 《新與舊的家庭觀》 《帕特80×8》 慶祝帕特80生辰音樂會	Theatre of Voices Artistic Director: Paul Hillier Family Values - Old and New Arvo Pärt - 80 by 8, Pärt at 80 celebration concert	CHCH	25/3 26/3	8:00pm 8:00pm
卡華高斯與佩斯音樂會 小提琴:卡華高斯 鋼琴:佩斯	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	СССН	27/3	8:00pm
香港小交響樂團與曼高娃 音樂總監 / 指揮: 葉詠詩 鋼琴: 曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	СНСН	28/3	8:00pm
狄杜娜朵《戲劇女王》 音樂總監 / 小提琴:德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With II Pomo d'Oro	СССН	6/5	8:00pm
	樂 / 世界音樂 Jazz / World Music			
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm
波比·麥非年 spirityouall	Bobby McFerrin - spirityouall	CCCH	13/3 1 4/3	8:00pm 8:00pm
+ 田主総選士祭 おおかま カンカー	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday World Music Workend Lee Misses	CCCH	21/3	8:00pm 8:00pm
世界音樂週末營 - 拉米加斯女子樂團 佛蘭明高音樂	World Music Weekend - Las Migas Flamenco	CHT	27/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music						
1	世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
Ę	世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會 青歌樂會與拉米加斯女子樂團成員	World Music Weekend - Pansori meets Flamenco Jeong Ga Ak Hoe & musicians from Las Migas	CHT	28/3	8:00pm	
Ħ	粉紅馬天尼	Pink Martini	СССН	28/3 29/3	8:00pm 8:00pm	
		戲劇 THEATRE				
⟨	貝克特三部曲 (非我》/《落腳聲》/《搖籃曲》 導演:沃爾特·阿斯姆斯 寅出:莉莎·德萬	Three short Samuel Beckett plays Not I / Footfalls / Rockaby Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
	《 打擂台》 尊演:亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - Fight Night Director: Alexander Devriendt	CCST	26-28/2; 1/3 28/2; 1/3	8:15pm 3:00pm	
	合拍劇團《獅子男孩歷險記》 _{尊演} :克萊夫·孟度斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
No.	紙影院《奥徳賽漂流記》 藝術總監及紙偶師:尼古拉斯・羅寧 音樂總監:克里斯多夫・里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3	3:00 pm & 8:00 pm 8:00 pm	
Ē	都柏林城門劇院《傲慢與偏見》 牧編:詹姆斯・麥克斯韋 尊演:艾蘭・斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pm 2:30pm	
	小偶影院《雞蛋星球》 藝術總監 / 演出:茨維・薩哈爾	PuppetCinema - Planet Egg Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3 15/3	8:00pm 3:00pm & 8:00pm 5:00pm	
1	甘迪尼雜技團《落地開花》	Gandini Juggling - Smashed	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
#	新銳舞台系列:《烏合之眾》 編劇:喻榮軍 導演:鄧偉傑 香港藝術節委約,與上海話劇藝術中心聯合製作	New Stage Series: The Crowd Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
4	《金蘭姊妹》 編劇/製作顧問:李恩霖 編劇:黃詠詩	The Amahs Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-sze Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3		
		舞蹈 DANCE				
3	星耀佛蘭明高 寅出:安東尼奥・卡納萊斯、卡諾斯・羅德 里基、赫蘇斯・卡蒙納、卡林美・阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1 /3	7:30pm 7:30pm 2:30pm	
	亞太舞蹈平台(第七屆) 羅舞劇場《兩男關係》;芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: 2 Men; Hyoseung Ye: Traces	CCST	5, 6/3 7/3	8:15pm 3:00pm	
4	荷蘭國家芭蕾舞團《仙履奇緣》 編舞:克里斯多夫・惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
	香港賽馬會當代舞蹈平台 節目一編舞:李思鵬及王丹琦、盤偉信 節目一編舞:李思鵬及王丹琦、盤偉信 節目三編舞:曹德寶、李德、徐奕婕、 黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
4	莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞:阿列克塞·羅曼斯基 現場伴奏:莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmansky With the Bolshoi Orchestra	CCGT	24/3 / 25, 26/3	7:30pm 7:30pm	
	莫斯科大劇院芭蕾舞團《珠寶》 編舞:巴蘭欽 現場伴奏:莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	

CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre

CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre

CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre

CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall

CHT 香港大會堂劇院 Theatre, HK City Hall

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APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA

The Hong Kong Jockey Club Amphitheatre, HKAPA

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YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre



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	電影 FILM		音樂 MUSIC
2, 8, 16/11/2014	《法老的女兒》The Pharaoh's Daughter	16/3	米凱・路迪鋼琴大師班
30/11;	《舞姬》La Bayadère	00.10	Piano Masterclass with Mikhail Rudy
5, 14/12/2014		20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得
11, 17, 25/1	《愛之傳説》The Legend of Love		Meeting Deborah Borda - President and
1, 7, 14, 15/3	《胡桃夾子》The Nutcracker		CEO of Los Angeles Philharmonic
5, 11, 12, 18/4	《天鵝湖》Swan Lake	27/3	佛蘭明高的韻律 Flamenco, The Rhythm
19/4; 9, 10/5	《羅密歐與茱麗葉》Romeo and Juliet	28/3	卡華高斯小提琴大師班
21, 27/6; 5/7	《伊凡大帝》Ivan The Terrible		Violin Masterclass by Leonidas Kavakos
歌劇 /]	戲曲 OPERA / CHINESE OPERA	28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
27/2-29/3	藝術節展覽:康有為面面觀		無 順 BANGE
	HKAF Exhibition:		舞蹈 DANCE
	Datong and The World of Kang Youwei	25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
11/3	傳承粵劇經典	28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
10/0	Passing the Torch in Cantonese Opera	2/3	驫舞劇場舞蹈工作坊 B
13/3	執導現代歌劇 Staging a New Opera		Dance Workshop with HORSE
15/3	歌劇作曲解碼 Composing for Datong	6/3	邂逅舞者:亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
15/3	「新音樂・新構思」座談會		
	"New Music, Fresh Ideas": a Discussion Hosted by Evans Chan	7/3	N学年始エル切 Dance Workshop with Hyoseung Ye
21/3	《沙皇的新娘》後台解碼	13/3	再續《仙履奇緣》Rebooting Cinderella
21/3	N/乡主印机球// 技口肝响 Designing <i>The Tsar's Bride</i>		《仙履奇緣》的奇幻世界
21/3	《大同》演後談	14/3	The Magic of Cinderella
21/0	Meet the Faces of Datong	14/2	荷蘭國家芭蕾舞團大師班
22/3	烏托邦之後台解碼 Utopia Backstage	14/3	Dutch National Ballet Masterclass
22/3	《大同:康有為在瑞典》放映座談會		與本地當代舞蹈家對談
, 0	Datong: The Great Society -	14, 15/3	The Hong Kong Jockey Club Contemporary
	In Search of a Modern Utopia		Dance Series - Post-performance Dialogue
26/3	中國戲曲的視野 — 與茅威濤對談 Future of Chinese Opera	27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
			戲劇 THEATRE
	音樂 MUSIC	27/2	與德萬對話 In Conversation with Lisa Dwan
27/2	艾瑪的音樂之旅 Kapelle for Kids	28/2	合拍劇團面面觀
27/2-29/3	「女·聲」攝影活動	20/2	Method and Process of Complicite
	"Voices of Women" Photography Campaign	28/2	《打擂台》演後談 Fighting for Your Attention
28/2	德累斯頓國家管弦樂團大師班	1/3	媽姐的故事 The Amahs' Stories
	Orchestra Masterclass by	2/3	《奧德賽漂流記》演後談 Behind the Odyssey
2/2	Staatskapelle Dresden		《金蘭姊妹》演後談
3/3	威廉·克里斯蒂與繁花古樂團大師班 Masterclass with William Christie	5, 12/3	Sisterhood of Old Hong Kong
	and Les Arts Florissants	6/3	《傲慢與偏見》演後談
6/3	赤腳女聲 — 喜樂的泉源		Staging Pride and Prejudice
	Barefoot Divas – Living with Joy	7/3	珍·奥斯汀的世界 The World of Jane Austen
7/3	相約法比奧·比昂迪 Meet Fabio Biondi	12/3	《雞蛋星球》工作坊 Playing With Puppets?
11/3	以樂為生 On Music as a Profession	13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
12/3	杜希金三重奏:音樂道路的迷思	18/3	小偶進社區(公開展演)
	Trio Dushkin: A Case Study on		Puppetry Close to Home (Public Showcase)
10.10	Today's Working Musicians	19/3	解讀《落地開花》Smashed Revealed
13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich	20/3	雜耍基礎工作坊 Juggling Fundamentals
	and Tchaikovsky Trios by Trio Dushkin	21/3	香港藝術節戲劇論壇
14/3	波比·麥非年大師班	20/5	The HKAF Theatre Forum
ר ודו	放此·麥非平人即班 The Bobby McFerrin Masterclass	28/3	《烏合之眾》演後談 When is a Herd not a Herd?
14/3	與米凱·路迪對話		電視特備節目 FESTIVAL ON TV
1E /O	In Dialogue with Mikhail Rudy	11, 18, 25/1;	藝術節節目精選
15/3	邂逅 Lady Day	1, 8/2	Festival Programme Highlights

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