

43rd  香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015

THE HONG KONG
JOCKEY CLUB SERIES
香港賽馬會藝粹系列

The Bolshoi Opera 莫斯科大劇院歌劇團

(三月 Mar 20)

The Tsar's Bride

沙皇的新娘

林姆斯基 - 高沙可夫
Nikolai Rimsky-Korsakov



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



香港賽馬會
The Hong Kong
Jockey Club

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

同心同步同進 共創更好未來

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.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



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。

香港藝術節每年都邀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，為本地居民和遊客提供精神養分，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悅目，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.

梁振英
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

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.

Ronald Arculli

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週年之際，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士。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

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.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival



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.

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



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」
莫斯科大劇院歌劇團《沙皇的新娘》
節目首場演出

the programme opening performance of
The Bolshoi Opera: The Tsar's Bride
as part of “The Hong Kong Jockey Club Series”

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.

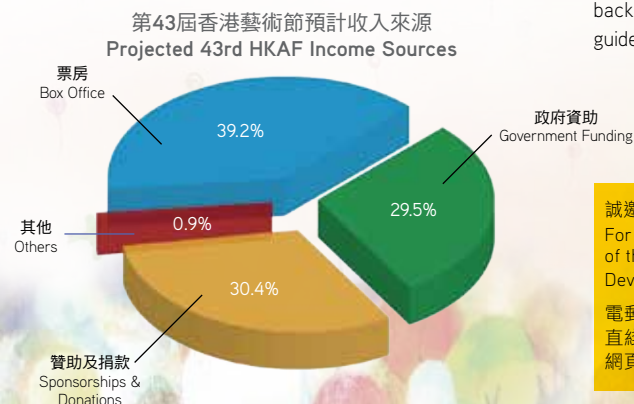
HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

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.



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For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

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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，使我們可以繼續邀請世界
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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43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015 Presents

The Bolshoi Opera 莫斯科大劇院歌劇團

Nikolai Rimsky-Korsakov

The Tsar's Bride

林姆斯基 - 高沙可夫

沙皇的新娘

四幕歌劇 Opera in four acts

20-22.3.2015

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，包括兩節休息

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



俄語演出，附中、英文字幕

Performed in Russian with English and Chinese surtitles

封面照片 Cover photograph © Damir Yusupov

香港藝術節感謝香港洲際酒店提供莫斯科大劇院羅傑斯特汶斯基的酒店住宿。
Hong Kong Arts Festival wishes to thank InterContinental Hong Kong for providing
accommodations for Mr Gennadi Rozhdestvensky of the Bolshoi Theatre.

www.hk.artsfestival.org

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28-29/3/2015





莫斯科大劇院歌劇團
The Bolshoi Opera
《沙皇的新娘》*The Tsar's Bride*

音樂 Music

尼高拉·林姆斯基-高沙可夫 Nikolai Rimsky-Korsakov

文本 Libretto

林姆斯基-高沙可夫 Nikolai Rimsky-Korsakov

伊利亞·泰爾敏夫 Ilya Tyumenev

(根據列弗·梅伊同名作品改編)

Based on Lec Mey's play of the same name

音樂總監兼指揮 Music Director & Conductor

甘拿迪·羅傑斯特汶斯基 Gennadi Rozhdestvensky

導演 Stage Director

尤利婭·畢夫澤尼 Julia Pevzner

舞台設計 Set Designer

阿麗揚娜·比嘉洛瓦 Alyona Pikalova

合唱團總監 Chorus Master

瓦萊里·鮑里索夫 Valery Borisov

服裝設計 Costume Designer

伊蓮娜·賽斯瓦 Elena Zaitseva

燈光設計 Lighting Designer

達米亞·伊斯莫基洛夫 Damir Ismagilov

編舞 Choreographer

伊卡特琳娜·米洛諾瓦 Ekaterina Mironova

佈景設計根據費奧多爾·費多羅夫斯基手稿 (1955 年)

Sets based on the sketches by Fyodor Fedorovsky (1955)

2014 年 2 月 22 日首演

Premiered on February 22, 2014

中文字幕 Chinese Surtitles

曾逸林 Zeng Yilin

字幕控制 Surtitles Control

何炳鑫 Ken Ho

Plus 藝術節加料節目

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演出

索巴金

諾夫哥羅德商人

男低音

弗拉迪米爾·馬托林 (20, 22.3), 亞歷山大·諾曼科 (21.3)

瑪爾法

索巴金的女兒

女高音

奧爾加·庫爾琴斯卡亞 (20, 22.3), 維內拉·吉瑪蒂耶瓦 (21.3)

格萊亞茲諾

沙皇禁衛軍官

男中音

亞歷山大·卡斯亞諾夫 (20, 22.3), 埃爾琴·亞茲佐夫 (21.3)

馬留達

沙皇禁衛軍官

男低音

奧列格·茲比爾科 (20, 22.3), 尼古萊·卡詹斯基 (21.3)

里科夫

貴族

男高音

博格丹·沃爾科夫 (20, 22.3), 羅曼·舒拉科夫 (21.3)

柳芭莎

格萊亞茲諾的情婦

女中音

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波梅里

沙皇御醫

男高音

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薩布羅娃

商人之妻

女高音

伊麗娜·盧布索瓦 (20, 22.3), 伊麗娜·烏達洛瓦 (21.3)

杜尼亞莎

薩布羅娃之女
瑪爾法女友

女低音

艾琳娜·諾瓦克 (20, 22.3), 伊芙葛尼雅·瑟戈紐克 (21.3)

彼得羅夫娜

索巴金的女管家

女中音

安娜·馬特西 (20-22.3)

莫斯科大劇院管弦樂團及合唱團



Cast

Vasily Stepanovich Sobakin
A Novgorod merchant

Marfa
Sobakin's daughter

Grigory Grigoryevich Gryaznoy
Oprichnik

Grigory Lukyanovich (Malyuta) Skuratov
Oprichnik

Ivan Sergeyevich Lykov
Boyar

Lyubasha
Gryaznoy's Lover

Eliseus Bomelius
The Tsar's foreign physician

Domna Ivanovna Saburova
Merchant's wife

Dunyasha
Saburova daughter and friend to Marfa

Petrovna
Sobakin's housekeeper

Bolshoi Orchestra and Chorus

Bass
Vladimir Matorin (20, 22.3), Alexander Naumenko (21.3)

Soprano
Olga Kulchinskaya (20, 22.3), Venera Gimadieva (21.3)

Baritone
Alexander Kasyanov (20, 22.3), Elchin Azizov (21.3)

Bass
Oleg Tsybulko (20, 22.3), Nikolay Kazansky (21.3)

Tenor
Bogdan Volkov (20, 22.3), Roman Shulakov (21.3)

Mezzo-Soprano
Agunda Kulaeva (20, 22.3), Svetlana Shilova (21.3)

Tenor
Marat Gali (20, 22.3), Stanislav Mostovoy (21.3)

Soprano
Irina Rubtsova (20, 22.3), Irina Udalova (21.3)

Contralto
Elena Novak (20, 22.3), Evgenia Segenyuk (21.3)

Mezzo-Soprano
Anna Matsey (20-22.3)

莫斯科大劇院歌劇團 The Bolshoi Opera

莫斯科大劇院是俄羅斯重要地標、國家的文化標誌之一，亦是國家的主要劇院。劇院不僅承載着俄羅斯音樂文化傳統，更是世界音樂文化中心以及俄羅斯表演藝術界的先驅。

1840 年代，劇團首演葛令卡的歌劇作品《伊凡·蘇薩寧》和《路斯蘭與魯密拉》為俄羅斯民族作品的創作奠定了基礎。與芭蕾舞和歌劇歷史一樣重要的，是柴可夫斯基的藝術傳統，他的作品如《尤金·奧尼金》、《黑桃皇后》均在該劇團首演。於 1900 至 1924 年間，亞歷山大·戈爾斯領導莫斯科大劇院，修改了劇團基本表演劇目的舞台設計，為劇團日後的成功奠定了基礎。

蘇聯時期，劇團的節目既有 19 世紀的歌劇和芭蕾舞，也有當代作品，當時頂尖的歌唱演員、舞者、編舞、舞台設計以及導演雲集並效力於莫斯科大劇院。其中鮑里斯·伯克洛夫斯基革新了歌劇院的舞台設計，並且發展了史坦尼斯拉夫斯基創立的戲劇教學體系。同時，弗拉迪米爾·狄文齊，費奧多爾·費多羅夫斯基、彼奧托爾·威廉斯以及西蒙·維爾斯拉澤等藝術家設計的舞台佈景，為劇團帶來眾多美不勝收的作品。此外，不少頂尖的俄羅斯指揮家都曾與莫斯科大劇院管弦樂團合作，如塞爾蓋·拉赫曼尼諾夫和波里斯·海金。

如今，劇院上演在俄羅斯戲劇界別開生面的作品，並與眾多著名獨唱家、導演和指揮合作，包括彼得·烏斯提諾夫、羅伯特·威爾遜、狄文齊、切尼亞科夫、羅伯特·卡爾森和列夫·道丁。自 2014 以來，圖根·索克耶夫一直擔任莫斯科大劇院的總指揮。

The Bolshoi Theatre is one of the main symbols of Russia and its culture. It is the main national theatre, a bearer of the traditions of Russian music culture and a centre of world music culture, the spearhead of the development of the country's performing arts.

During the 1840s, the opera company staged the first productions of Glinka's operas *Ivan Susanin* and *Ruslan and Ludmila*, works which marked the foundation of a truly national school of composition in Russia. Of equal importance to the history of both ballet and opera was the legacy of Pyotr Tchaikovsky many of whose works like *Eugene Onegin* and *The Queen of Spades* were premiered at the theatre. Alexander Gorsky headed Bolshoi Theatre in 1900 and from then on until his death in 1924, he revised the company's stagings of the basic repertoire, laying the foundations for the company's future successes.

During the Soviet period, traditional 19th century operas and ballets were performed alongside contemporary works. The great singers and dancers were working at the Bolshoi as well as the great conductors, choreographers, stage designers and directors. Boris Pokrovsky renovated the opera staging and developed the main principles of the theatre training system by Stanislavsky. Sets by Vladimir Dmitriev, Fyodor Fedorovsky, Pyotr Williams, Simon Virsaladze graced the theatre as great objects of art. Many outstanding Russian conductors worked with the Bolshoi Theatre Orchestra, such as Sergei Rachmaninov and Boris Haykin.

Nowadays the Theatre performs works rarely found in the repertoires of Russian theatres and collaborates with outstanding soloists, directors and conductors such as Peter Ustinov, Robert Wilson, Dmitri Tcherniakov, David Pountney, Robert Carsen and Lev Dodin. Since 2014 Tugan Sokhiev has been the main conductor of the Bolshoi Theatre.

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導演札記 Director's Note

文：尤利婭·畢夫澤尼

Text: Julia Pevzner

《沙皇的新娘》是個怎樣的故事？是關於女性在男權社會裏的悲慘命運？關於剝奪人身自由的政權之險惡？關於人因為情慾變得盲目，甚至要破壞周遭的世界？或許以上皆是，我們只能等待那無法避免的結局？我希望大家能同情故事人物，他們面對 16 世紀殘酷的社會現實，糾纏在陳腐的三角戀情之中，我們可以放下憤世嫉俗的目光，為他們的迷失靈魂而感到憂傷。

瑪爾法年輕貌美，對幸福的未來滿懷希望和憧憬。她富有的父親對她寵愛有加，她有健康、有愛情，但她的美夢卻不能實現——因為她同時被陌生男子的愛和國家的政權攔住了，成為了命運的犧牲品。

瑪爾法身邊的男性全都讓她受罪：她的父親打算把她嫁給沙皇伊凡四世（雖然他其實別無選擇），迷戀她的禁衛軍官毒害她的肉體與靈魂，還有恐怖的伊凡沙皇暴政無道。精神崩潰的瑪爾法是要尋死，還是覓活？她陷入茫然，正如殘害她的兇手一樣。

陷入愛河的人靈魂墮落，非但不給予愛人生機和希望，反倒為之帶來痛苦與死亡，這樣的故事怎不教人痛心，怎不教人心寒！禁衛軍官格萊亞茲諾和他的情人柳芭莎皆因過分痴情，前者懵然不知地當了殺人兇手，後者則蓄意謀殺情敵。當愛變成一種破壞力，而非積極向上、充實生命的熱情時，人只會走向極端，要把其他人也拖垮……

What is *The Tsar's Bride* about? Is it about the cruel fate of a woman in a society run by men? About the dangers of a regime where no personal freedom is allowed? About passion that can blind a person and destroy the world around them? Or all of the above answers are right, and we can only watch the inevitable end? I hope that we can have some sympathy towards these characters, tied up in banal love triangles in a tough world of cruel 16th century reality, and we can, without cynicism, mourn for their lost souls.

The life of the beautiful young Marfa is full of hope and happy prospects; her well-off father adores her, she's healthy and in love. But her wonderful dreams are not fulfilled: Marfa is a victim of circumstance, caught in a strange man's passion on one hand and a casualty of the country's politics on the other.

Marfa becomes a victim of all the men in her world: her father is ready to give her away to marry Ivan IV (although would he have any choice?); the Boyar who madly falls in love with her and poisons her body and soul; and finally, the Tsar Ivan the Terrible himself. Would Marfa, who lost her mind, die or would she live – she's lost. And so are her murderers.

How painful and horrifying it is to watch a human soul deteriorating when love, instead of giving life and joy, causes one's beloved suffering and death! The Boyar Gryaznoy and his lover Lyubasha are both motivated by their obsessive passion. Gryaznoy becomes a murderer without even understanding that, while Lyubasha kills her rival with full realisation of her deed. Once love becomes a destructive force rather than a constructive and life-fulfilling passion, everyone goes downhill dragging the others along...



林姆斯基 - 高沙可夫 Nikolai Rimsky-Korsakov (1844-1908)

林姆斯基 - 高沙可夫的著作涵蓋歌劇、室內樂、歌曲及交響樂，當中以交響樂作品最為聞名，特別是《天方夜譚》、《西班牙隨想曲》和《俄羅斯復活節序曲》。

林姆斯基 - 高沙可夫生於 1844 年，年幼時學習鋼琴，但後來卻選擇加入海軍，1856 年考入聖彼得堡海軍學校，同時繼續學習鋼琴。1859 年，他開始與法國鋼琴家西奧多·卡尼爾合作，並經卡尼爾介紹認識了一位良師益友米利·巴拉基列夫。1862 年畢業後，他於海軍服役兩年半。1865 年，他寫成了第一交響曲。

1871 年，林姆斯基 - 高沙可夫獲委任為聖彼得堡音樂學院作曲及配器課程教授。1873 至 1884 年擔任海軍樂團監督。

1870 年代期間，林姆斯基 - 高沙可夫忙於作曲、指揮，又收集俄羅斯民歌。1878 年以尼古拉·果戈里的故事寫成歌劇《五月之夜》，於 1880 年演出。隨後又根據尼古拉·奧斯洛夫斯基一部講述斯拉夫神話的佳作開始撰寫《雪娘》，並於 1882 年演出。

1881 年，穆索斯基逝世，林姆斯基 - 高沙可夫致力為這位好友編輯其未出版的手稿。1887 年，他答應為剛逝世的音樂家鮑羅丁完成其歌劇《伊戈王子》，並為之配器，同年又寫下《西班牙隨想曲》，翌年完成《俄羅斯復活節序曲》和《天方夜譚》。

1895 年，林姆斯基 - 高沙可夫完成另一部以果戈里故事為藍本的歌劇《聖誕夜》；1896 年完成《沙德可》；而《隱形城市基特和聖女菲芙羅妮雅的傳奇》則於 1905 年寫成，並於 1907 年演出。

林姆斯基 - 高沙可夫的最後一部歌劇《金雞》於 1907 年完成，作品靈感來自亞歷山大·普希金一個顛覆政治的故事。該劇於作曲家死後一年，即 1909 年，由莫斯科一家私人歌劇院演出。

中譯 張婉麗

Mainly known for his symphonic works, especially the symphonic suite *Scheherazade*, the *Capriccio Espagnol* and the *Russian Easter Festival Overture*, Rimsky-Korsakov left an oeuvre that also spanned operas, chamber works, and songs.

Born in 1844, Rimsky-Korsakov studied the piano in his childhood but chose a naval career, entering the College of Naval Cadets in St. Petersburg in 1856. He continued with piano lessons; in 1859, he started working with the French pianist Théodore Canillé through whom he met Mily Balakirev, an important mentor and friend. In 1862, after college graduation, Rimsky-Korsakov was at sea for two and a half years. In 1865 he completed his First Symphony.

Rimsky-Korsakov was appointed professor of composition and orchestration at the St. Petersburg Conservatory in 1871. In 1873, he became inspector of navy orchestras, a position he remained in until 1884.

During the 1870s, Rimsky-Korsakov composed, conducted, and collected Russian folk songs. In 1878, he composed the opera *May Night*, after a story by *Nikolai Gogol*. Following the production of *May Night* in 1880, he began to work on *Snow Maiden*, based on Nikolai Ostrovsky's poetic retelling of a Slavic myth, which was performed in 1882.

Following Mussorgsky's death in 1881, Rimsky-Korsakov devoted himself to editing his friend's unpublished manuscripts. In 1887, when Borodin died, Rimsky-Korsakov agreed to orchestrate and complete Borodin's opera *Prince Igor*. Also in 1887, he wrote the *Capriccio Espagnol*, and completed in 1888 the *Russian Easter Festival Overture* and *Scheherazade*.

In 1895, Rimsky-Korsakov's *Christmas Eve*, another opera after a Gogol story, was produced. *Sadko* was completed in 1896. *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya* was completed in 1905 and produced in 1907.

Rimsky-Korsakov's last opera, *The Golden Cockerel*, completed in 1907, was inspired by a politically subversive story by Alexander Pushkin. The opera was finally produced in 1909, the year following the composer's death, by a private opera company in Moscow.

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劇情梗概 Synopsis

故事發生在 1572 年秋天，俄國的亞歷山德羅夫。

第一幕 宴會

在家中會客大廳，沙皇禁衛軍官格利格里·格萊亞茲諾心煩意亂。事緣他愛上了瑪爾法——商人索巴金的女兒，也是貴族青年伊凡·里科夫的未婚妻。為了排遣心中煩悶，他邀請賓客飲酒作興，客人中有來自外國的沙皇御醫波梅里，以及里科夫。

賓客們由格萊亞茲諾的朋友——馬留達引領到來。剛從國外歸來的里科夫為人們帶來新鮮見聞。客人們唱出對沙皇伊凡四世的讚美，一時間觥籌交錯，且舞且歌。

馬留達提起柳芭莎——格萊亞茲諾的情婦，一位美麗的少女——着格萊亞茲諾召喚她。應馬留達之邀，柳芭莎唱起一支關於悲苦命運的歌曲，歌中的姑娘被迫嫁給不愛的男人。歡樂的酒宴之終，賓客相繼離開，只有波梅里被格萊亞茲諾留下。

柳芭莎察覺事有蹊蹺，於是躲在一旁偷聽。原來格萊亞茲諾是想向波梅里索取迷魂藥，對方答應給他一種藥粉，可以令姑娘愛上他。波梅里離去後，柳芭莎譴責格萊亞茲諾變心，未得到理會。這時，除了對瑪爾法的愛，格萊亞茲諾的腦中再也容不下其他，清晨的鐘聲一響，便離開了家。被絕望籠罩的柳芭莎誓要找到引發災難，將她與格萊亞茲諾分開的姑娘。

Set in Alexandrovskaya Sloboda in the autumn of 1572.

Act I The Carousal

Chamber in Oprichnik Grigory Gryaznoy's house. Grigory is desperate: he has fallen passionately in love with Marfa, daughter of the merchant Sobakin, but she is already betrothed to the young boyar Ivan Lykov. In order to put his love out of his mind, Grigory called some guests to a drinking party. One of them is the Tsar's foreign physician Bomelius, the other is Lykov.

The guests arrive, led by Malyuta Skuratov, Gryaznoy's friend. Lykov, who has just returned to Russia, tells the assembled company of the life abroad. The guests sing praises of their sovereign, Ivan the Terrible, drink and dance.

Malyuta mentions Lyubasha and tells Gryaznoy to call her. "Who is Lyubasha?", Bomelius asks. "Gryaznoy's mistress, a right bonny lass!", Malyuta replies. At Malyuta's request, Lyubasha sings a song about the bitter fate of a girl who is forced to marry a man she doesn't love. The carousal comes to an end and the guests depart. Gryaznoy detains Bomelius.

Lyubasha, sensing that something is wrong, hides and listens to their conversation. Gryaznoy asks Bomelius for a love potion. The physician promises to provide him with a powder that can arouse love in a girl's heart. After Bomelius has gone, Lyubasha accuses Grigory of having fallen out of love with her but Grigory won't listen. He can think of nothing else but his passion for Marfa and leaves when the bells sound for the early morning service. Lyubasha is left alone with her despair. She vows to find the girl who is the cause of her troubles and bewitch her away from Gryaznoy.

*Among cameras with a built-in flash and movie function.

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第二幕 迷魂藥

剛剛做畢晚禮拜的居民走出修道院，陸陸續續來到街上。瑪爾法正在自家門廊內，向好朋友杜尼亞莎談論未婚夫里科夫，並未認出在那隊行近的禁衛軍中，為首者正是沙皇伊凡四世。但是那個陌生人凝視的目光，使她心中不安，直到看見父親和未婚夫走近，才慢慢平靜下來。

索巴金邀請里科夫進入家門，姑娘們隨行。暮色將近，一個影子在索巴金家附近徘徊，正是柳芭莎。她小心翼翼地溜到門廊窺看情敵。透過窗戶，柳芭莎為瑪爾法的美貌驚呆。她懷着絕望的心情，衝到波梅里家，懇求對方賣給她能奪人美貌的藥劑。波梅里應允了，卻要求柳芭莎的愛作為回報。憤怒的柳芭莎意欲離去，波梅里威脅向格萊亞茲諾告發她。這時傳來瑪爾法的笑聲，促使柳芭莎同意波梅里的條件。藥劑準備好，柳芭莎走進波梅里的家門。

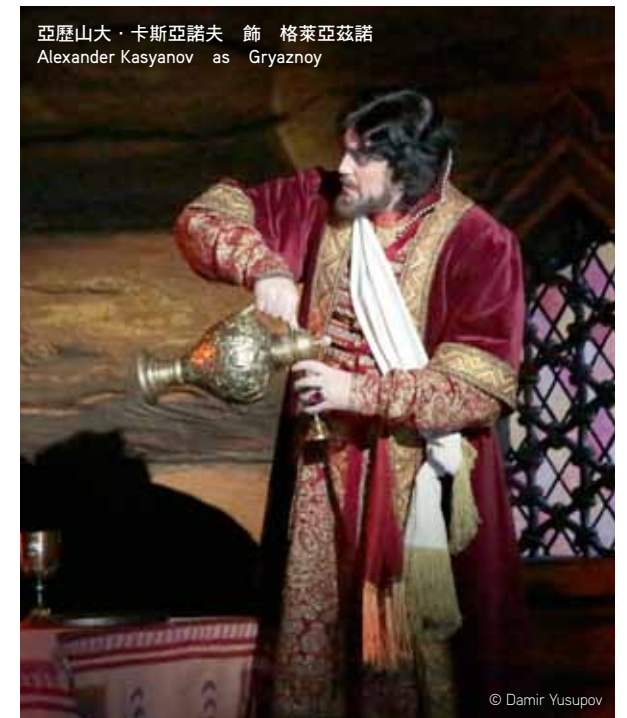
街上，禁衛軍正騎行歸來。

第三幕 伴郎

在索巴金家裏，他說出讓里科夫和格萊亞茲諾驚慌的消息：瑪爾法和杜尼亞莎與其他十個女孩被傳召入宮，沙皇將從其中挑選新娘。索巴金試着安慰里科夫，格萊亞茲諾提出要做里科夫的伴郎。

杜尼亞莎的母親薩布羅娃到來，轉告眾人典禮的情形：沙皇幾乎沒有看過瑪爾法，卻一直在和杜尼亞莎談笑。這讓里科夫鬆了一口氣。

按照訂婚儀式的規矩，格萊亞茲諾為兩位新人斟酒，並趁人不備，將波梅里給的迷



Act II The Love Potion

A street in the Alexandrovskaya Sloboda. The parishioners are coming out of the monastery after the evening service. At the porch of her house, Marfa stands talking to her friend Dunyasha of her betrothed, Ivan Lykov. A group of Oprichniks appears through the monastery gates. Marfa doesn't recognize Ivan the Terrible who is leading the group, but the stranger's intent gaze frightens her. It is only when she catches sight of her father and her betrothed, who are approaching the house, that she calms down.

Sobakin invites Lykov into the house and the girls follow them in. Dusk is falling. A shadow is circling round the Sobakin house. It is Lyubasha. She cautiously steals up to the porch: she wants to have a look at her rival. Having peeped through the lit-up window, Lyubasha is struck by Marfa's beauty. The desperate girl rushes to Bomelius's house. Bomelius appears in answer to her call. Lyubasha begs him to sell her a potion which will destroy human beauty. Bomelius agrees, demanding in return Lyubasha's



魂藥摻入瑪爾法的酒中。瑪爾法和杜尼亞莎一進家門，格萊亞茲諾就舉杯祝賀新人，勸他們飲下杯中酒。由薩布羅娃引領，人們歌唱向新娘致意。

馬留達和貴族們抵達，宣告瑪爾法被選為沙皇的新娘。

第四幕 新娘

沙皇的準新娘瑪爾法住進宮中，可是病體沉重，強烈的憂慮令索巴金不得安寧，薩布羅娃對此也無能為力。

格萊亞茲諾來訪，瑪爾法出門相迎，卻被告知，里科夫已經承認毒害瑪爾法，他遵沙皇之意，親手執行里科夫的死刑。聽聞摯愛之死，瑪爾法昏倒不省人事。醒過來之後，一個人也認不出。她將格萊亞茲諾當做里科夫，溫柔細語，說着甜蜜的過去。受到這些言語的震動，格萊亞茲諾

love. Indignant, Lyubasha wants to leave, but Bomelius threatens to tell Gryaznoy what she has asked him for. The sound of Marfa's laughter coming from the Sobakins' house, makes Lyubasha agree to Bomelius's terms. The potion is ready, and she goes into his house.

The Oprichniks appear on the street, coming back from an execution ride.

Act III The Best Man

Chamber in Merchant Sobakin's house. Sobakin tells Ivan Lykov and Gryaznoy that Marfa and Dunyasha have been summoned to the palace along with ten other girls as the Tsar intends to choose himself a bride. This alarms both Lykov and Gryaznoy. Sobakin tries to calm Lykov down. Gryaznoy offers to be Lykov's best man at his wedding.

Domna Saburova, Dunyasha's mother, appears. She describes the ceremony: the Tsar hardly glanced in Marfa's direction, but he paid Dunyasha a lot of attention, joking and talking with her. Lykov sighs with relief.

Following the betrothal ceremony rules, Gryaznoy fills two goblets for the bride and bridegroom. Unnoticed, he

坦白是自己誹謗里科夫，是自己給瑪爾法下了迷魂藥。瑪爾法根本聽不進，儘管如此，格萊亞茲諾內疚絕望。但是受審之前，他想先找波梅里報仇。這時柳芭莎來到宮廷，告訴格萊亞茲諾她如何將迷魂藥替換成了毒藥，由格萊亞茲諾給瑪爾法服下。格萊亞茲諾殺了柳芭莎。

可是瑪爾法看不見也聽不見，始終沉浸在與里科夫相伴的往昔。

中譯 康迪

pours the powder that Bomelius has given him into Marfa's goblet — the love potion. As soon as Marfa, who has returned from the palace together with Dunyasha, enters the room, Grigory congratulates the couple, hands them their goblets and makes them drink. Saburova strikes up a song in honour of the bride, and all the household joins in.

Malyuta appears with the boyars and proclaims the Tsar's will — Marfa is to be his wife.

Act IV The Bride

The Tsar's chamber where Marfa, the Tsar's bride, is now living before her wedding. But she is ill, and bitter fears give Sobakin no peace. Domna Saburova tries in vain to alleviate his anxiety.

Gryaznoy appears, and Marfa comes out of her room, pretending to be well. Gryaznoy tells Marfa that Lykov had confessed to giving Marfa a potion, and that he, Gryaznoy, with his own hands had carried out the Tsar's sentence. Learning of the death of her beloved, Marfa falls unconscious to the floor. When she recovers, she recognizes no one. Mistaking Gryaznoy for Lykov, she converses tenderly with him, recalling the happy days they have spent together. Shaken by Marfa's words, Gryaznoy admits that he had slandered Lykov and that he was the one who gave Marfa the love potion. But Marfa doesn't hear him at all, though. Gryaznoy is desperate with guilt. But before going to his trial, he wants to have his revenge on Bomelius. Lyubasha who has appeared in the palace, tells Grigory how she had substituted poison for the love potion Bomelius had given him, and which Grigory had then given to Marfa. Grigory kills Lyubasha.

But Marfa sees and hears nothing. All her thoughts are in the past, with Lykov.

From the programme book of *The Tsar's Bride*, The Bolshoi Opera 2013/2014 season

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詩意與戲劇之平衡

Parity between the Lyrical and the Dramatic

音樂總監兼指揮訪談 Interview with the Music Director & Conductor

奧爾加·庫爾琴斯卡亞 飾 瑪爾法
艾琳娜·諾瓦克 飾 杜尼亞莎
Olga Kulchinskaya as Marfa
Elena Novak as Dunyasha



問：亞歷山大·馬特瑟維奇

答：甘拿迪·羅傑斯特汶斯基 | 音樂總監兼指揮

Q: Aleksander Matusevich

A: Gennadi Rozhdestvensky | Music Director & Conductor

莫斯科大劇院重新製作的《沙皇的新娘》剛好於林姆斯基 - 高沙可夫 170 歲誕辰時推出。如果可以選擇的話，你也會選這部作品向他致敬嗎？

The renewal of *The Tsar's Bride* at the Bolshoi came just in time to mark the 170th anniversary of the composer's birth. But if you had to choose how to honour Rimsky-Korsakov, would you have made the same choice?

在我看來，林姆斯基 - 高沙可夫寫的 15 部歌劇全都精采絕倫，因此惟有從眾多佳作中，選擇更出類拔萃的作品。然而，《沙皇的新娘》是一部獨特的巨著，作品具備了林姆斯基 - 高沙可夫各種創作特色：引人入勝的旋律，出人意表的形式與戲劇情節，即使是需時甚久的四幕劇，時間也彷彿一晃而過，既不乏味沉悶，也無陳腔濫調。在本製作裏，我們只刪去兩個次要的片段，其他都保留。

Every one of Nikolai Andreyevich Rimsky-Korsakov's 15 operas is, in my view, of an extremely high quality, and so one is always forced to choose between something that is very good and something that is outstanding. However, *The Tsar's Bride* is, I think, a special class of masterpiece. It has everything that is characteristic of Rimsky-Korsakov: striking melodies, an extraordinary sense of form and dramatic action – while a lengthy opera in four acts, the time passes completely unnoticed, like a flash; there are absolutely no tedious passages, no platitudes. In this production, only two minor cuts were made, and no more were needed.

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 Junqiu
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》
指揮：阿巴度
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

北京京劇院頭牌、
張派大青衣王蓉蓉

芬茲·帕斯卡劇團《夢幻真相》(暫名)
編導：丹尼爾·芬茲·帕斯卡



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梅伊的劇本基本上已為作曲家提供了豐富的原材料，但林姆斯基 - 高沙可夫的音樂讓劇作更有生命力，無疑將作品提昇至更美好的境界，對演出者和觀眾來說都是一份上佳的禮物。

《沙皇的新娘》是作曲家最成功的歌劇嗎？

我很想說「是」，但《基特》也很好……很難說哪一部比較成功。也許應該說《沙皇的新娘》和《基特》同是作曲家最上乘的歌劇。

樂團的音樂有沒有甚麼新元素？

林姆斯基 - 高沙可夫是個傑出的配器大師，他在這領域的發現和見解到現在都非常適用。眾所周知，他撰寫的配器法教科書，對現今的音樂家來說仍像聖經一樣重要。然而，在本製作裏，我作出了一點次要的改動，主要是刪除了與聲樂重疊的樂器部分，我相信在今時今日的演出中，這不是必要的。從前的歌唱家的確需要樂器的襯托，但現在的歌唱家技術超凡，即使沒有樂器協助，也完全可以應付自如。

齊奏時，聲樂的速度頗具彈性，而兩枝雙簧管、一枝單簧管和三枝長笛則重複聲樂部分，這是不合理的。然而，在 20 世紀的作品裏，有些作品是例外，其中的奧妙，我至今也感到費解。首先是普契尼的作品，他用器樂重疊所有的聲樂，可是一旦把所有重複的部分刪去，原有的音色效果則會大打折扣。而且很奇妙的是，在普契尼的音樂裏，樂器的聲音沒有淹沒人聲。但在今天《沙皇的新娘》裏，樂器多少會影響到人聲，於是我在這方面作出了不少改動，把歌唱家從這種所謂聲樂輔助的束縛中解放出來。

In itself, Mey's drama provided abundant material for the composer, but Rimsky-Korsakov raised this, undoubtedly, successful play to a new qualitative level by using music to bring the drama to life. This is a great gift for both performers and listeners alike.

Is *The Tsar's Bride* the composer's most successful opera?

I would probably agree with this. At the same time, however, there is also *Kitezh*... it is hard to say which one is more successful. Perhaps both *The Tsar's Bride* and *Kitezh*: these two pinnacles are the most remarkable of his operatic works.

Is there anything new in the orchestra's sound?

Rimsky-Korsakov was a great orchestral master, and, moreover, his discoveries and insights in this area remain relevant even today. Everyone is aware of this: his textbook on orchestration remains to this day a bible for all musicians. Nevertheless, I took the liberty of some minor retouching in this production, mainly the elimination of the instrumental duplication of the vocal parts, which, in my view, is unnecessary today. Before, the vocalists needed that kind of support, whereas, nowadays, they are very competent musicians who are completely capable of managing without such props.

When everything is in unison, and the vocal parts, which are rather rubato in tempo, are duplicated by two oboes, a clarinet, and three flutes, there is not much sense. It is true that, in the 20th century, there were exceptions that I consider mystical: first of all, Puccini, who duplicated everything, but if you were to take that away, the tonal coloration would be lost. Oddly enough, however, in Puccini, the instruments do not drown out the singers. But, today, in *The Tsar's Bride*, this would get in the way somewhat. I made quite a lot of this sort of correction, freeing the singers from this quasi-aid.

I flatter myself with the hope that Nikolai Andreyevich would have nothing against this sort of retouching since he himself was a great experimenter by nature. It is enough to take his *Scheherazade* or *Capriccio Espagnol* to understand how modern he was in his own era and how far ahead this master was able to see. At the time,

我跟自己說，林姆斯基 - 高沙可夫應該不會反對這種修改，因為他本人也是個喜歡冒險嘗試的大師。他的《天方夜譚》和《西班牙隨想曲》就充分反映了作曲家當時非常勇於創新，而且很有遠見。那時無人能夠明白為何《天方夜譚》的華彩樂章會有即興撥弦的演出；他使用了機遇音樂的技巧，這在當時是非常前衛的做法。因此，我相信如今將音調，稍稍現代化處理是完全可以接受的。我在兩個地方加上了長號合奏，並用單簧管以極低顫音襯托的片段，這想法其實是出自林姆斯基 - 高沙可夫本人的：他在《西班牙隨想曲》裏讓 A 調單簧管吹奏低音升 C，那種聲音縈繞不離，叫人永遠難忘。

林姆斯基 - 高沙可夫在《沙皇的新娘》中並沒有大膽的實驗，寫作方法比較傳統。那麼，他的配器有趣嗎？

當然非常有趣。雖然音樂裏沒有像《基特》，甚至《姆拉達》一樣使用具異域風土特色的樂器，但他的配器手法依然令人拍案叫絕。

從技術的角度來看，《沙皇的新娘》對樂團來說算是一部簡單的歌劇嗎？

不簡單。雖然作品的和聲語言的確不複雜，但卻有其他具挑戰性的地方。有些宣敘調非常精密，對樂手的技術要求很高，但這種技術正是莫斯科大劇院樂團的強項，樂團不久之前才演出過這部歌劇，樂手對作品並不陌生。對其他交響樂團來說，相信會吃力得多。

《沙皇的新娘》是一部充滿激情、戲劇效果豐富的作品。在這次的演繹中，你們會強調其戲劇特質還是其抒情部分？

no one could understand how, in *Scheherazade*, he could play improvised pizzicato with cadenzas! He was already using aleatoric techniques, in which he was ahead of his time. There, I think a little tonal modernisation today is completely acceptable. I added, in two places, choral trombones supported by a clarinet trillo in the lowest notes, which was taken from Rimsky-Korsakov himself: in *Capriccio Espagnol*, he wrote a low C-sharp for clarinet in A, which will remain with you forever – it is an unforgettable sound!

Rimsky-Korsakov is not considered to have been such a great experimenter in *The Tsar's Bride*, but rather a traditionalist. Regardless, is his orchestration interesting?

Absolutely. It is true that there are no exotic instruments; this is not *Mlada*, nor even *Kitezh*. But at the same time, the orchestration is completely brilliant.

From a technical point of view, in terms of the orchestra, is *The Tsar's Bride* a simple opera?

No, it is not simple. Indeed, the harmonic language is not really sophisticated, but there are other kinds of complexities here. There are sophisticated recitatives that require great skill, exactly the sort of skill that the orchestra at the Bolshoi Theatre has especially since the opera was missing from the Bolshoi's repertoire for a relatively short time, and the musicians have not had a long break from performing this particular work. For just any symphony orchestra, this would be much more difficult.

The Tsar's Bride is an opera of great passions and dramatic tension. Is this what you accentuate in your interpretation by enhancing the drama, or does the lyricism dominate?

I would be happy if I could achieve parity between the lyrical and the dramatic in this opera. That would be ideal for me.



我希望能夠做到抒情和戲劇性二者平衡，我認為這是最理想的。

在《沙皇的新娘》中，你有沒有特別喜歡哪個角色的音樂，感到特別動人？

當然不是波梅里（笑）。我最喜歡的是瑪爾法。她的主題輕柔且具詩意，但她身邊的暴風驟雨不斷，要帶出這個主題實在不易，當然她同時也是個悲劇人物。具備這些特點的人物並不常見，在表達性和獨特性方面，她都算罕有的人物。瑪爾法的遭遇非常不幸，她是沙皇和馬留達政權的受害人。很多當代的導演都把故事引申到其他時代。我很高興我們的導演尤利婭·畢夫澤尼沒有這種不惜一切都要把作品現代化的想法。導演的風格當然是以劇場大師費多羅夫斯基的作品為依歸。

中譯 張婉麗

Do you have a favorite character in *The Tsar's Bride* whose music is particularly moving?

Certainly not Bomelius (laughing). I do, of course, and it would be Marfa. She has a light, lyrical theme, which is not very easy to pull off with the stormy drama going on all around her. But Marfa is also a tragic figure, of course. This is an unusual combination, a rare figure in terms of her expressivity and singularity. A tragic figure as a result of her circumstances, Marfa is a victim of the Tsar's and Malyuta's political regime. Many contemporary directors have used this in an effort to draw parallels with later eras. I am happy that this is missing from our production and that the director, Julia Pevzner, is not interested in modernising at any cost. The director's style in our production is dictated, of course, by the work of the great theatrical artist Fedorovsky.

Translated by Curtis Budden

Excerpt from "Gennadi Rozhdestvensky: The Tsar's Bride Is a Special Class of Masterpiece" published in the programme book of *The Tsar's Bride*, The Bolshoi Opera 2013/2014 season

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問：塔莎娜·比洛瓦

答：尤利婭·畢夫澤尼（尤利） | 導演
阿麗揚娜·拜科萊娃（阿麗） | 舞台設計

《沙皇的新娘》2014年初次公演。視覺表現方面，是次演出將沿用費奧多爾·費多羅夫斯基1955年設計的舞台佈景。你認為這次製作是對該劇的重新演繹，還是對傳統表演的重新建構？

尤利：它當然是個全新製作。就連那些近期參演過《沙皇的新娘》的演員也要從零開始排練。大抵可以形容它為新版演出吧！因為……

阿麗：……因為該演出在視覺效果上迥然不同。我們雖保留了費多羅夫斯基原先設計的大致輪廓與色彩，但他的平面「圖景」已換成三維立體的浮雕背景。與傳統佈景不同，這種佈置手法能為演員營造一個舒適的環境。他們甚至可以用身體與佈景交流，不用再害怕靠近那些不穩的假牆。再者，這也為導演提供了較多表述自由。

所以你的意思是，劇場的表現風格與語言將在新演出中有所改變？

尤利：我認為轉用立體佈景更能呈現音樂本身驚人的深廣度。說到底，林姆斯基-高沙可夫創作的樂曲一點也不膚淺，它是深厚而豐饒的，其實很立體！除此以外，我們這部歷史歌劇塑造很多歷史人物，從伊凡雷帝、馬留達、格萊亞茲諾、瑪爾法、到波梅里……有一半的主角依據真實人物來設計。林姆斯基-高沙可夫選擇題材時並不輕率，他對卡拉姆津進行了研究，因為他對這個時代很感興趣。

Q: Tatiana Belova

A: Julia Pevzner (JP) | Stage Director
Alyona Pikalova (AP) | Set Designer

The Tsar's Bride premiered in 2014. In terms of its visual presentation, the production uses the stage designs created by Fyodor Fedorovsky in 1955. Is this production meant to be a new interpretation of the opera or a reconstruction of an older, traditional performance?

JP: It is, of course, a new production. Even those performers who had appeared on stage in a recent version of *The Tsar's Bride* had to rehearse "from scratch". We could perhaps call this a new version of the staging, because ...

AP: ... because the visual look of the performance is entirely unrecognisable. We retained the basic outline and colours of Fedorovsky's sets. However, his "pictures" have been transformed from flat drawings into hard, three-dimensional reliefs. Rather than making conventional sets, this approach allowed us to create a more comfortable environment for the artists. They can come into contact with the sets without having to be afraid of approaching the walls, since they are not going to begin swaying. This also gives the director a great deal of freedom of expression.

So what you are saying is that the style and language of theatrical expression are changed in this new performance?

JP: I think that changing to three-dimensional sets helps reveal the amazing scope of the music itself. After all, Rimsky-Korsakov's music is not flat; it has depth, richness, it is in fact "three-dimensional"! On the other hand, we are dealing with a historical opera featuring real historical characters. Ivan the Terrible, Malyuta, Gryaznoy, Marfa, Bomelius... half the protagonists are based on real people. Rimsky-Korsakov did not choose this subject lightly: he studied Karamzin, he was interested in this era.

這部演出是否主要集中體現 16 世紀？這是把歷史記錄搬上舞台嗎？

尤利：我不會形容林姆斯基 - 高沙可夫的歌劇為歷史記錄，故事本身蘊含很多虛構細節。瑪爾法·索巴金娜本人曾遇過不小心毒害她的秘密仰慕者嗎？相信沒有吧……儘管作曲家對這段歷史時期感興趣，但我不認為他想藉歌劇中的音樂去傳達那個時代的精神。音樂是用來映襯主角的激情。至於這些角色在舞台上的動作，歷史檔案只不過提供一種外觀印象，而並非當年的禮儀或舉止規範。當然，你也要學會「適應」這些舊日的服飾。雖然我們排練時也不會穿現代服裝，但我們也無法再現歷史的真實，因為目前我們沒有時光機能穿越歷史。即便我們能透過文獻的描述學到某些傳統習俗，也無法真正重現每一個細節——說到底，我們身處劇場，而非探討古代日常生活風貌的課堂。

在我看來，更重要的是，表演能夠講述一個「永恆」的故事：關乎愛、嫉妒以及靈魂的脆弱。無論如何，最重要的一點是，演出的音樂是戲劇性與情感交織而成的美妙之作。相信對於我和表演者來說，沉浸在這樣的音樂之中是非常美妙的享受。

這場演出最希望喚起觀眾甚麼情緒？

尤利：我相信是憐憫。憐憫心和同情心。

對每個人都一樣？

尤利：對所有主角來說是的。柳芭莎、瑪爾法和格萊亞茲諾，他們每個人都糾結在三角關係中不能自拔，尋死或瘋癲成為他們解決問題的最終選擇。我們都只能夠依靠佈景及服裝來重塑 16 世紀的氣氛。沒有當代藝術家會再複製費多羅夫斯基舊日的模式。今天的劇場藝術家

Is this performance devoted entirely to the 16th century? Is it a historical document on stage?

JP: I would not call Rimsky-Korsakov's opera a historical document: the story contains quite a few fictional details. Did Marfa Sobakina have a secret admirer who poisoned her by mistake? Hardly... The composer was interested in the era itself, but I do not think that he was trying to use the music in this opera to convey the spirit of that era. The music corresponds to the passions of the protagonists. Regarding their movement on stage, the historical documents that are available to us give us an idea of their appearance but not their manner of movement or customary gestures. Of course, you have to learn to make historical costumes "habitable". We do not rehearse in modern clothing, but we cannot achieve historical authenticity since, so far, no one has provided us with a time machine for our rehearsals. And even where we are able to learn certain customs from descriptions of them, we do not reproduce them literally down to every last detail: we are in the theatre, after all, and not at a lecture on the history of daily life.

For me, it is more important that a performance tell a "timeless" story: about love, jealousy, and the fragility of the human spirit. After all, this is, first and foremost, expressive music that is beautifully composed from both a dramaturgical and emotional point of view. It is wonderful to immerse yourself in it, both for me and, I think, the performers as well.

What is the main emotion that the performance should evoke in the audience?

JP: Pity, I think. Pity and sympathy.

For everyone?

JP: For all the main protagonists. For Lyubasha, Marfa, and Gryaznoy, each of whom gets mixed up in a love triangle that they cannot resolve, and the resolution for them turns out to be death or insanity. We were able to create the atmosphere of the 16th century only on account of the sets and the costumes. No contemporary artist would do this in the way that Fedorovsky once did. Today's theatre artists no longer think realistically; they do not want to make sets that are like illustrations.

不會再寫實地思考；他們並不想創造插圖一樣的佈景。

阿麗：我不認同。「插圖一樣的佈景」的意思是甚麼？費多羅夫斯基說過：「你不明白，即使在舞台上放一棵真樺樹，也不會為觀眾帶來正確的印象，它必須有藝術上的昇華。」他的作品既非寫實性亦非說明性，反而是較為詩情畫意的。比如《沙皇的新娘》最後一場……

尤利：……那皇宮佈景某程度上令人聯想到一個龐大的俄國皇冠……

阿麗：沒錯！俄式尖拱與俄國皇冠的形狀如出一轍！費多羅夫斯基在避免直白的圖象解說；他的構圖結構特徵就是緊湊而不對稱的透視感。你看他的草圖，在第四場，拱頂並不佔據中間位置，他下了一筆強而有力的對角線。然而由於種種原因，場景反而更顯得對稱了。但緊湊的透視感還是呈現了出來，也許是因為導演的特殊要求，也許是為了創造更佳的視覺效果。我們只要看看《沙皇的新娘》在不同年分上演時的照片，那拱頂已由左邊漸漸移向中央。又或者舉個例子，第二場有一棵花揪樹。其實在實體模型抑或在費多羅夫斯基的草稿裏，花揪樹一直都在索巴金的前花園，那正是女孩子分享秘密的地方。只是後來的演出均將那棵樹移至舞台中間，即平日提詞員和指揮家的對面。樹旁總會環繞着一張長凳，跟《奧尼金》的情境一模一樣。如果舞台佈置操作起來不太方便，劇團往往會作出更改。後來的一次次重寫不斷在損壞銷蝕當初原創的佈景設計。這些重寫的作品增刪了許多細節設計。費多羅夫斯基的感染力和生動的表達方式，現在在我看來依然是充滿了詩意和隱喻的，但這些特點都被日漸消磨殆盡，被改得更寫實、更整潔。不

AP: I disagree. What does "sets like illustrations" mean? Fedorovsky said, "You do not understand that a real birch tree on stage cannot produce the right impression on the audience. It has to be artistically enhanced." His work is neither realistic nor illustrative; it is, rather, poetic. The last scene in *The Tsar's Bride*, for example...

JP: ... the palace set is somehow reminiscent of a giant kokoshnik...

AP: Precisely! A Russian pointed arch and a Russian kokoshnik are two of a kind! Fedorovsky was avoiding direct illustrations; his compositional structures were characterised by strained asymmetrical perspectives. In the fourth scene – if you take a look at his sketch – the arch does not occupy a central position; a strong diagonal stroke is used there. In the end, however, for various reasons, the scene ended up being much more "symmetrical". The strained perspective is worked out – either at the request of the director or for the sake of better visibility. We can simply see from photographs of *The Tsar's Bride* from different years that the arch, which had been on the left, is gradually shifted toward the center. Or, for example, there is a rowan tree in the second scene. In the production mock-up and in Fedorovsky's sketch, it belongs, of course, in the Sobakins' front garden, and that is exactly where the girls go when they want to share secrets. In later performances, however, the tree moves to center stage, to the place that is usually opposite the prompter and the conductor. And a bench appears, exactly the same sort as in *Onegin*, surrounding the tree. The theatre corrects those things that it finds inconvenient. And in subsequent rewritings that damaged or eroded the sets, details are added or lost. All of Fedorovsky's power and vivid expression, which I still consider poetic and metaphorical, are slightly worn away, becoming more realistic and tidy, diminished. And yet Fedorovsky's strength is such that it is sufficient to last 50 years if not more.

Will the rowan tree return to its original place this time?

AP: Yes, where it was in the sketch and the production mock-up. A cozy little corner adjoining the Sobakins' house. But we have added a swing alongside it ...

過話說回來，費多羅夫斯基的功力和影響力至少也已經綿延了 50 載。

今次演出會將花揪樹放回原處嗎？

阿麗：當然，會根據費多羅夫斯基的草稿和實體模型，把它放在索巴金家中一個舒適的角落。我們還會在旁加一個鞦韆……

尤利：瑪爾法會坐在鞦韆上，她畢竟還很年青。只要你聽聽有關她的音樂，旋律永遠在起飛。鞦韆有如詩一般的意象，貫穿整個演出。甚至在最後一幕當鞦韆已被移走了，瑪爾法看起來仍在搖蕩。這其實是她性格一部分。

可以說說演出中還有甚麼創新嗎？

尤利：我們在第三幕之前的前奏曲中，加插了一幕沙皇選后的場景。

阿麗：費多羅夫斯基曾為第四場提出質感、外形及色彩上的建議，而這一整個沙皇選后的場景便是由此發展而來。同樣是宮殿和拱型空間，但我們只能透過金黃色的紗幕目睹 12 位女子在後面經過。

尤利：對我們而言關鍵是要強調主角在走向命運，這部劇發生的一切都包含着宿命論。可是席間的觀眾並不會出現在沙皇選后的現場。作為局外人，我們很難分辨紗幕後的女子是誰。然後當幕布升起，我們方才發現自己身在索巴金的家，聽他們討論選后經過。我們在佈景中加入了鞦韆，同時也加了這段小插曲。

阿麗：舞台設計師在完成第四場的佈景後，才能着手佈置紗幕。我認為最重要的一點是，我們首先要準確地重現費多羅夫斯基的原設計，然後才在此基礎上把它現代化。



費奧多爾·費多羅夫斯基 (1883-1955)

Fyodor Fedorovsky

原創佈景設計

Original Set Design

費多羅夫斯基被譽為蘇維埃人民藝術家，曾多次獲得國家史達林獎。1907 年，費多羅夫斯基加入莫斯科大劇院，並開始於茲明私人歌劇團擔任設計師。1917 至 1919 年在莫斯科蘇維埃工農紅軍劇院工作，亦積極參與籌辦莫斯科蘇維埃藝術教育部的活動。1918 年於五一慶典中負責佈置紅場。

1921 年出任莫斯科大劇院的舞台製作主管。1927 至 1929 年及 1947 至 1953 年間擔任首席設計師。費多羅夫斯基參與過很多芭蕾舞劇的舞台設計，包括《莎樂美之舞》(1921 年)、《吉賽爾》(1922 年)、《諸國之舞》(1923 年)。其他歌劇的舞台設計包括：《弄臣》(1922 年)、《羅恩格林》(1923 年)、《浮士德》(1923 年)、《紐倫堡的名歌手》(1929 年)、《水仙子》(1931、1937、1944 年)、《伊戈王子》(1934、1944、1953 年)、《薩特閣》(1935、1949 年)、《高凡斯基之亂》(1950 年)。

1936 年費多羅夫斯基繪製的星形紅寶石其後掛在莫斯科克里姆林宮的塔樓上。自 1947 年起，費多羅夫斯基成為蘇維埃藝術學院的署理委員。1947 年至 1953 年擔任副院長。

Fedorovsky was a People's Artist of the USSR and multiple winner of the Stalin Prize. In 1907 he joined the Bolshoi Theatre and also started work as designer at Zimin's Private Opera. From 1917 to 1919 he worked for the Moscow Soviet Workers', Peasants' and Red Army Deputies' Theatre, and he was an active participant in and organiser of the artistic section of the Moscow Soviet Artistic-Educational division. For the May Day 1918 celebration he was in charge of decorating the Red Square.

In 1921 he was appointed head of the Bolshoi Theatre stage production team. From 1927 to 1929 and from 1947 to 1953 he was Bolshoi Theatre Chief Designer. He did the scenography for many Bolshoi ballets including *Salome's Dance* (1921), *Giselle* (1922), *Dances of Nations* (1923); and operas including *Rigoletto* (1922), *Lohengrin* (1923), *Faust* (1923), *Die Meistersinger von Nürnberg* (1929), *Rusalka* (1931, 1937, 1944), *Prince Igor* (1934, 1944, 1953), *Sadko* (1935, 1949), and *Khovanshchina* (1950).

In 1936 Fedorovsky did the drawings and models for the ruby stars which were subsequently put up on the Moscow Kremlin towers. Fedorovsky was an acting member (from 1947) and vice president (from 1947 to 1953) of the USSR Academy of the Arts.

JP: Marfa is on the swing. She is, after all, very young, and if you listen to how she is characterised by the music, her melodies are always taking off. The swing moves throughout the entire performance, like a poetic image, and in the finale, when the swing is actually no longer on stage, it is still as if Marfa was swaying on it. It is a part of her character.

What other innovations are there in the production?

JP: We added a bride-viewing scene. During the overture prior to the third scene.

AP: This entire scene was developed entirely from textures, outlines, and colors that Fedorovsky had suggested for the fourth scene. It is exactly the same palace, the vaulted spaces, but we only see this golden screen that the 12 girls pass behind.

JP: It was important for us to stress the point of moving toward one's destiny, a certain fatalism in everything that was happening. The spectators in the audience, however, are not present at the Tsar's bridal viewings. As outside observers, we are barely able to discern them behind the screen. Then, the curtain rises, and we find ourselves at the Sobakins' house, where the event is being discussed. We took the liberty of adding the swing to the set, as well as this short episode.

AP: It was only once the artists had completed the set for the fourth scene that they got to work on this curtain. I thought it was important that we first reproduce what Fedorovsky did precisely, and only then modernise it.

Translated by Curtis Budden

Excerpt from "Julia Pevzner and Aliona Pikalova: Fedorovsky and the Bolshoi: the same scale of art" published in the programme book of *The Tsar's Bride*, The Bolshoi Opera 2013/2014 season



甘拿迪·羅傑斯特汶斯基 Gennadi Rozhdestvensky

音樂總監兼指揮
Music Director & Conductor

羅傑斯特汶斯基生於莫斯科的音樂世家，1954年畢業於莫斯科國立柴可夫斯基音樂學院，1957年完成研究生課程。

1951年首次踏上莫斯科大劇院的舞台，出任《睡美人》的指揮。1951至1960年及1978至1982年擔任莫斯科大劇院的指揮，並於1965至1970年成為首席指揮，2000/01年樂季擔任藝術總監。2001年為普羅科菲耶夫的《賭徒》原著版擔任首演的音樂總監。

除了在莫斯科大劇院演出，羅傑斯特汶斯基亦有參與其他表演，包括1982至1992年在蘇維埃文化部交響樂團出任首席指揮。他與世界頂尖樂團合作，包括柏林愛樂樂團及皇家阿姆斯特丹音樂廳樂團。自1974年起，他在莫斯科音樂學院任教，1976年成為教授，2001年獲選為學院主任。

羅傑斯特汶斯基曾獲多個獎項，包括蘇維埃國家獎（1970年）、俄羅斯聯邦國家獎（1995年）、日本旭日雙光章（2002年），以及法國榮譽軍團勳章（2003年）。

Born in Moscow into a family of musicians, Rozhdestvensky graduated from the Moscow State Tchaikovsky Conservatoire in 1954, and completed his postgraduate studies at the Conservatoire in 1957.

He made his Bolshoi Theatre debut conducting Tchaikovsky's *The Sleeping Beauty* in 1951. From 1951 to 1960 and from 1978 to 1982, he was Bolshoi Theatre Conductor. From 1965 to 1970, he was Bolshoi Theatre Chief Conductor. In the 2000/01 season, he was Bolshoi Theatre General Artistic Director. He was music director of the premiere of the original version of Prokofiev's *The Gambler* in 2001.

Outside of Bolshoi he has held a variety of positions including Chief Conductor of the USSR Ministry of Culture State Symphony Orchestra from 1982 to 1992. He has worked with many of the world's top orchestras as Berlin Philharmonic Orchestra and Royal Concertgebouw Orchestra. Since 1974, he has been teaching at the Moscow Conservatoire; in 1976 he was made a Professor, and in 2001 he was elected head of the faculty.

Rozhdestvensky is the recipient of many awards including the State Prize of the USSR (1970) and the State Prize of the Russian Federation (1995), the Japanese Order of the Rising Sun (2002) and the French Legion of Honour (2003).



弗拉迪米爾·尤令 Vladimir Urin

總監
General Director

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、各文化中心及歐洲、加拿大和美國各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).

In 1987-1996 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.



圖根·索克耶夫

Tugan Sokhiev

音樂總監兼首席指揮

Music Director & Principal Conductor

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過演奏會，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, Ljubljana, 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 Orquesta Nacional de España, debuts with the Chicago Symphony and Leipzig Gewandhaus orchestras 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.



奧爾加·庫爾琴斯卡亞

Olga Kulchinskaya

瑪爾法 Marfa

女高音 Soprano

庫爾琴斯卡亞於烏克蘭出生，畢業於基輔格利耶爾國立音樂學院，師隨瑪麗亞·斯帝弗克，獲得烏克蘭柴可夫斯基國家音樂學院音樂理論及聲樂學位。

2011 年，伊凡·阿爾切夫斯基國際聲樂大賽於烏克蘭卡爾可夫舉行，她奪得大獎。2012 年，她晉身奧地利維也納的貝弗迪爾國際聲樂大賽準決賽，並獲得第六屆 Bulbul 國際聲樂大賽三等獎和烏克蘭基輔的米克拉·雷森科國際聲樂大賽一等獎。

自 2013 年 9 月起，她成為莫斯科大劇院青年藝術家計劃成員，《靜觀歌劇》是她於莫斯科大劇院的初次演出。

Born in Ukraine, Kulchinskaya graduated from the Kiev Glier State College of Music earning a degree in music theory and vocal with Maria Stefiuk at the Tchaikovsky National Music Academy of Ukraine.

In 2011 she won the Grand Prix at the Ivan Alchevsky International Singing Competition in Kharkov, Ukraine. In 2012 she was a semi-finalist at the International Hans Gabor Belvedere Singing Competition in Vienna, Austria. She won the third prize at the VI Bulbul International Competition of Vocalists and the first prize at the Mykola Lysenko International Music Competition in Kiev, Ukraine.

Since September 2013 Olga has been a member of the Young Artist Program of the Bolshoi Theatre. She made her Bolshoi Theatre debut in *Be in the Mood for Opera*.



維內拉·吉瑪蒂耶瓦

Venera Gimadieva

瑪爾法 Marfa

女高音 Soprano

吉瑪蒂耶瓦曾於多個比賽獲獎，如聖彼得堡的林姆斯基-高沙可夫國際比賽（2008）。她自 2011 年起成為莫斯科大劇院獨唱，代表作品包括《雪娘》的主角、《金雞》的沙瑪卡女王和《波里斯·戈杜諾夫》的葉賽尼亞。

吉瑪蒂耶瓦與莫斯科大劇院青年藝術家計劃的藝術家合作，於柏林、華盛頓等地演出。她曾於漢斯歌劇院和普羅旺斯藝術節等著名場地及藝術節演出。她亦在芬蘭薩翁林納歌劇節演出《茶花女》，並在 2013 年於英國廣播公司逍遙音樂會（倫敦皇家阿爾伯特音樂廳）初次演出。

Gimadieva has won awards in various competitions including the Rimsky-Korsakov International Competition in St. Petersburg (2008). She has been a soloist with the Bolshoi Theatre Opera since 2011. Her repertoire at the Bolshoi includes the title role in *The Snow Maiden*, The Tsaritsa of Shemakha in *The Golden Cockerel* and Xenia in *Boris Godunov*.

Together with the artists of the Bolshoi Theatre Young Artists Opera Program, she has appeared at concerts in Berlin, Washington and elsewhere. She has performed at such prestigious venues and festivals as the Opera de Rheims and the Aix-en-Provence Festival. She appeared in *La Traviata* at the Savonlinna Festival, Finland and, in 2013, made her debut at the BBC Proms (Albert Hall, London).

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Zhejiang Xiaobaihua Yue Opera Troupe

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亞歷山大·卡斯亞諾夫
Alexander Kasyanov

格萊亞茲諾 Grigory Gryaznov
男中音 Baritone

卡斯亞諾夫曾修習多名藝術家的大師班，如波里斯·波克羅夫斯基、尤金·康及迪托等。他自 2005 年起於聲樂中心擔任歌劇獨唱。

他曾參與的國際音樂及藝術節包括波羅的海（加里寧格勒州）國際音樂及藝術節及於御林廣場（柏林）舉行的露天古典音樂節。演出包括於斯帕齊奧音樂節（意大利奧爾維耶托）中演唱《茶花女》中的喬治·傑爾蒙。他巡迴演出意大利、法國、德國、斯洛伐克、塞爾維亞、波蘭、比利時、墨西哥、美國及南非。

卡斯亞諾夫的代表作品包括《卡門》的埃斯卡密羅、《浮士德》的華倫丁和《弄臣》的主役等，並曾獲得古典音樂大賽一等獎等獎項（俄羅斯，2013 年）。

Kasyanov has taken masterclasses by artists as Boris Pokrovsky, Eugene Kon, Tito and others. Since 2005 he has been a soloist at the Center for Opera Singing.

He has taken part in international music and arts festivals as Russian Music in the Baltic (Kaliningrad) and the Classic Open Air am Gendarmenmarkt (Berlin). Concert highlights include his performance at the Spaziomusica Festival (Orvieto, Italy), singing the part of Giorgio Germont in *La Traviata*. He has also toured in Italy, France, Germany, Slovakia, Serbia, Poland, Czechia, Belgium, Mexico, the US and South Africa.

His repertoire includes Escamillo in *Carmen*, Valentin in *Faust*, the title role in *Rigoletto*, and others. His awards include first prize at the *Musica classica* Competition (Russia, 2013).



埃爾琴·亞茲佐夫
Elchin Azizov

格萊亞茲諾 Grigory Gryaznov
男中音 Baritone

自 2008 年起，亞茲佐夫於莫斯科大劇院擔任獨唱，演出包括《約蘭塔》的伊本·哈琪雅、《卡門》的埃斯卡密羅和《茶花女》的喬治·傑爾蒙。

亞茲佐夫曾於莫斯科、雅羅斯拉夫爾、阿爾漢格爾斯克、維也納、薩爾茨堡、米蘭及巴黎演出，並在巴庫的國際羅斯卓波維奇藝術節（2007 至 2010 年）亮相。2009 年，他於聖彼得堡米哈伊洛夫斯基劇院主演《葉普蓋尼·奧尼金》。他參演亞塞拜然、俄羅斯及土耳其電影，並執導多部電影及劇場製作。

亞茲佐夫曾獲得國際音樂家聯盟大獎（莫斯科，2006 年）和第二屆卡麗娜·維許涅芙絲卡雅國際聲樂比賽二等獎（莫斯科，2008 年）等。

Since 2008, Azizov has been a soloist with the Bolshoi Theatre Opera where his repertoire includes Ibn Hakia in *Iolanta*, Escamillo in *Carmen*, and Giorgio Germont in *La Traviata*.

He has performed extensively in Moscow, Yaroslavl, Archangelsk, Vienna, Salzburg, Milan and Paris. He took part in the International Mstislav Rostropovich Festival in Baku (2007 - 2010). In 2009 he sang the title role in *Evgeny Onegin* at the Mikhailovsky Theatre, St. Petersburg. He has acted in films made in Azerbaijan, Russia and Turkey, and is the director of several films and theatre productions.

His awards include the International Union of Music People medal (Moscow, 2006) and the second prize at the Second Galina Vishnevskaya International Competition for Opera Singers (Moscow, 2008).



弗拉迪米爾·馬托林
Vladimir Matorin

索巴金 Sobakin
男低音 Bass

1991 年，馬托林加入莫斯科大劇院，曾演出逾 60 個角色，代表作品如《波里斯·戈杜諾夫》的主角和《尤金·奧尼金》的格雷鳴親王。他亦在世界級歌劇院演出。自 1991 年起，他於俄羅斯戲劇藝術學院任教，1994 年成為教授及獨唱系的系主任。

Matorin joined the Bolshoi Theatre in 1991. He has over 60 roles in his repertoire including the title role in *Boris Godunov* and Gremin in *Eugene Onegin*, and he has sung at the world's top opera-houses. Since 1991, he has been teaching at the Russian Academy of Theatre Art where, in 1994, he was made professor and head of the faculty of solo singing.



亞歷山大·諾曼科
Alexander Naumenko

索巴金 Sobakin
男低音 Bass

1991 年，諾曼科加入莫斯科大劇院。他的巡迴演出包括俄羅斯及其他國家，歌劇作品包括《費加羅的婚禮》的巴爾托洛醫生和《遊吟詩人》的佛蘭多。他為蕭斯達高維契為男低音和管風琴而作的《米開朗基羅詩歌組曲》（2004 年）的演出擔任男低音，並錄製獨唱專輯，歌曲包括穆索斯基（1998 年）及蕭斯達高維契（2004 年）的作品。

Naumenko joined the Bolshoi Opera 1991. His tours extensively in Russia and abroad, and his opera parts include Bartolo in *Le Nozze di Figaro*, Ferrando in *Il Trovatore*. He created the bass role in Shostakovich's Suite on Verses of Michelangelo Buonarroti for bass and organ (2004). He has recorded solo discs of the songs by Mussorgsky (1998), and of works by Shostakovich (2004).



奧列格·茲比爾科
Oleg Tsybulko

馬留達 Malyuta Skuratov
男低音 Bass

2011 年，茲比爾科成為莫斯科大劇院青年藝術家計劃成員，2013 年擔任莫斯科大劇院歌劇團獨唱，代表作品包括《莫扎特與薩里耶利》的薩里耶利、《托斯卡》的安吉羅提、《弄臣》的斯帕拉夫契萊。2013 年，他參與莫斯科大劇院的新製作，演出貝里尼的《夢遊女》中魯道夫伯爵一角。

Tsybulko became a member of the Bolshoi Theater Young Artist Program in 2011, and a soloist with the Bolshoi Theatre Opera Company in 2013. His repertoire includes Salieri in *Mozart and Salieri*, Angelotti in *Tosca*, and Sparafucile in *Rigoletto*. Other highlights playing Count Rodolfo in a new production of Bellini's *La Sonnambula* at the Bolshoi in 2013.



尼古萊·卡詹斯基
Nikolay Kazansky

馬留達 Malyuta Skuratov
低男中音 Bass-Baritone

2001 年起，卡詹斯基於莫斯科大劇院歌劇團擔任獨唱，代表曲目諸如《雪娘》的別爾米亞塔、《杜蘭朵》的平等。他曾巡迴俄羅斯及國外多地演出，並參加 Pula-2000 國際當代音樂音樂節，演出尤里·布茲卡的獨腳歌劇《狂人手記》。

Since 2001 Kazansky has been a soloist with the Bolshoi Theatre Opera Company. His repertoire includes Bermiata in *The Snow Maiden*, Ping in *Turandot*, and others. He tours widely in Russia and abroad. He participated in the International Pula-2000 Festival of Contemporary Music where he performed Yuri Butsko's monooopera *The Notes of a Madman*.



博格丹·沃爾科夫
Bogdan Volkov

里科夫 Lykov
男高音 Tenor

2013 年，沃爾科夫成為莫斯科大劇院青年藝術家計劃成員。他曾獲得 2002 年烏克蘭美聲歌劇大賽大獎、2010 年蕭邦國際大賽一等獎及於 2013 年第六屆獲得索洛維亞年國際大賽大獎等。

Since 2013 Volkov has been a Bolshoi Theatre Young Opera Artists Program soloist. His awards include the Grand Prix at the Ukrainian Bel Canto competition in 2002, First Prize at the Fryderyk Chopin International Competition in 2010, and the Grand Prix at the Sixth Anatoly Solovyanenko International Competition in 2013.



羅曼·舒拉科夫
Roman Shulakov

里科夫 Lykov
男高音 Tenor

舒拉科夫於莫斯科大劇院的演出包括《尤金·奧尼金》的連斯基和《伍采克》的安德列斯等。他以莫斯科大劇院成員的身份於許多著名場地亮相，如米蘭史卡拉歌劇院和倫敦皇家歌劇院等，獎項包括 2008 年史特拉拉斯堡音樂節國際聲樂大賽的大獎和觀眾喜愛大獎。

Shulakov's repertoire at the Bolshoi includes Lensky in *Eugene Onegin* and Andres in *Wozzeck*. As a member of the Bolshoi Theatre Company he has appeared at La Scala, London's Royal Opera House, and other prestigious venues. His awards include the Grand Prix and Audience Sympathy Prize at the International Singing Competition of the Strasbourg Music Festival 2008.



亞哀達·庫拉艾瓦
Agunda Kulaeva

柳芭莎 Lyubasha
女中音 Mezzo-Soprano

2005 年起，庫拉艾瓦擔任莫斯科新歌劇院的獨唱，並是新西伯利亞歌劇和芭蕾舞劇院客席獨唱，同年於莫斯科大劇院首次演出。她曾於許多俄羅斯城市及國外巡迴表演，並參與 2013 年特維爾的第五屆穆索斯基國際音樂節。

Since 2005 Kulaeva has been a soloist with the Novaya Opera Company, and she is a guest soloist at the Novosibirsk Opera and Ballet Theatre. She made her Bolshoi Theatre debut in 2005. She has given recitals in many Russian cities and towns and abroad. Highlights include participation in the Fifth Mussorgsky International Festival in Tver in 2013.



斯維特拉娜·施洛瓦
Svetlana Shilova

柳芭莎 Lyubasha
女中音 Mezzo-Soprano

2002 年，施洛瓦加入莫斯科大劇院擔任獨唱，演出諸如《雪娘》的春美人、《尤金·奧尼金》的奧麗加等。她曾巡迴俄羅斯及國外演出，最近演出包括 2013 年與俄羅斯柴可夫斯基交響樂團攜手，於莫斯科柴可夫斯基音樂廳上演達果密希斯基的《露莎卡》。她亦是室樂演奏的常客。

Shilova joined the Bolshoi Opera as a soloist in 2002. Her repertoire includes Spring in *The Snow Maiden*, Olga in *Eugene Onegin*, and others. She has toured extensively in Russia and abroad. Recent highlights include a performance of Dargomyzhsky's *Rusalka* at the Tchaikovsky Concert Hall with Bolshoi Tchaikovsky Symphony Orchestra in 2013. She is also an active chamber music performer.



馬拉特·加里
Marat Gali

波梅里 Bomelius
男高音 Tenor

自 2002 年起，加里於莫斯科大劇院擔任獨唱，演唱曲目包括《賣花女》和《塞爾斯》的主角等。他精於清唱劇及神劇，涉獵範圍之廣涵蓋巴赫至格拉斯的作品，而室樂則包括葛令卡、布列頓等的聲樂作品。他亦在不同藝術節亮相，如德國宗教藝術節。

Since 2002 Gali has been a soloist with the Bolshoi Theatre. Gali’s operatic repertoire includes title roles in *Pygmalion* and *Serse*. He also has an extensive cantata-oratorio repertoire ranging from Bach to Glass, and chamber repertoire including vocal works by Glinka, Britten, and others. He has performed in an array of festivals such as Sacro Art in Germany.



斯坦尼斯拉夫·莫斯托沃伊
Stanislav Mostovoy

波梅里 Bomelius
男高音 Tenor

自 2012 年起，莫斯托沃伊成為莫斯科大劇院的歌手，代表曲目《雪娘》的沙皇貝倫戴、《夢遊女》的埃爾雲等。曾於音樂會演出 2011 年俄羅斯首演的韓德爾作品《阿里歐唐德》。他曾獲 2012 年第四屆卡麗娜·維許涅芙絲卡雅國際的比賽三等獎及觀眾喜愛大獎。

Since 2012 Mostovoy has been a singer with the Bolshoi Opera. His repertoire includes Tsar Berendey in *The Snow Maiden*, and Elvion in *La sonnambula*. Concert highlights include the Russian premiere of Handel’s *Ariodante* in 2011. He won the Third Prize and the Audience Sympathy Prize at the Fourth Galina Vishnevskaya International Opera Artists Competition 2012.



伊麗娜·盧布索瓦
Irina Rubtsova

薩布羅瓦 Domna Saburova
女高音 Soprano

盧布索瓦 1993 年加入莫斯科大劇院，代表作品包括《美人魚》的娜塔莎、《阿依達》和《托斯卡》的主角。她曾與巴黎國家歌劇院和蒙特利爾交響樂團攜手合作，並於藝術節亮相，如馬其頓的五月黃昏歌劇節以及巴庫、阿拉木圖和喀山的藝術節。

Rubtsova joined the Bolshoi Theatre in 1993. Her repertoire includes Natasha in *The Mermaid*, and title roles in *Aida* and *Tosca*. She has performed with the Paris National Opera and Montreal Symphony Orchestra, and appeared at such festivals as the May Opera Evenings Festival in Macedonia. She has also participated in festivals in Baku, Alma-Ata, and Kazan.



伊麗娜·烏達洛瓦
Irina Udalova

薩布羅瓦 Domna Saburova
女高音 Soprano

自 1985 年起，烏達洛瓦於莫斯科大劇院擔任獨唱，代表作品包括《伊戈王子》的葉洛絲拉烏娜、《三橘之戀》的法塔·摩甘納和《浮士德》的瑪格麗特。專輯包括世界和聲長篇公司發行的謝洛夫作品《茱迪絲》（1991 年）、俄羅斯季節出版的林姆斯基 - 高沙可夫作品《沙皇的新娘》（1993 年）和 TDK 出版的柴可夫斯基作品《尤金·奧尼金》（2005 年）。

Since 1985 Udalova has been a Bolshoi Theatre soloist. Her repertoire includes Yaroslavna in *Prince Igor*, Fata Morgana in *The Love of the Three Oranges*, and Marguerite in Faust. She discography includes Serov’s *Judith* (1991) on Harmonia mundi; Rimsky-Korsakov’s *The Tsar’s Bride* (1993) on Russian Season; and Tchaikovsky’s *Eugene Onegin* (2005) on TDK.



艾琳娜·諾瓦克
Elena Novak

杜尼亞莎 Dunyasha
女中音 Mezzo-soprano

諾瓦克以獨唱身份於 1994 年加入莫斯科大劇院，她扮演的歌劇角色包括《沙皇的新娘》中的杜尼亞莎，《黑桃皇后》中的家庭教師以及《蝴蝶夫人》中的鈴木等。她定期參加巡演，曾演出的藝術節包括馬德里的國際教堂音樂節、弗拉迪米爾·斯彼瓦科夫音樂節等。

Novak joined the Bolshoi Theatre Opera Company as soloist in 1994. Her operatic roles include Dunyasha in *The Tsar’s Bride*, Governess in *The Queen of Spades*, Suzuki in *Madame Butterfly*, and others. She tours abroad regularly and has participated in the International Festival of Church Music in Madrid, Vladimir Spivakov Music Festival, and others.



伊芙葛尼雅·瑟戈紐克
Evgenia Segenyuk

杜尼亞莎 Dunyasha
女中音 Mezzo-soprano

瑟戈紐克 1997 年加入莫斯科大劇院歌劇團，1999 年成為歌劇團獨唱者。她曾演出的角色有彼得羅夫娜、杜尼亞莎和柳芭莎（《沙皇的新娘》），阿梅爾法（《金雞》）、樂爾（《雪娘》），奧爾加（《尤金·奧尼金》）等。她頻頻在音樂會表演及海外巡演中亮相，曾參與《鄉村騎士》2003 年於摩洛哥的製作。

Segenyuk joined the Bolshoi Opera in 1997 and became a company soloist in 1999. Her repertoire includes Petrovna, Dunyasha, Lyubasha (*The Tsar’s Bride*), Amelfa (*The Golden Cockere!*), Lehl (*The Snow Maiden*), Olga (*Eugene Onegin*), and others. She has an extensive concert repertoire and tours abroad regularly. She took part in a production of *Cavalleria rusticana* in Morocco in 2003.

簡歷中譯 謝穎琳、陳逸宜、王明宇

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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					
粵劇《鴛鴦淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> 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	
寶馬會本地菁英創作系列《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> 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 <i>The New Butterfly Lovers</i> 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 <i>The Moon Doubled in the Second Spring</i> 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 <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm	
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	CCCH	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、庭院之聲學堂 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	CHCH	3/3	8:15pm	
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm	
法比奧·比昂迪小提琴演奏會	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	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	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	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
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					
爵士樂 / 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 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 世界音樂 Jazz / World Music					
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	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會 情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	
粉紅馬天尼	Pink Martini	CCCH	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 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 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	
紙影院《奧德賽漂流記》 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 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：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：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	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: <i>The Crowd</i> 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	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-size 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	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·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） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
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：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、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	
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 Ratmanský 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 APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	APAC 香港演藝學院音樂廳 Concert Hall, HKAPA APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA YMTT 油麻地戲院 Yau Ma Tei Theatre STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre				

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

電影 FILM	
2, 8, 16/11/2014	《法老的女兒》 <i>The Pharaoh's Daughter</i>
30/11; 6, 14/12/2014	《舞姬》 <i>La Bayadère</i>
11, 17, 25/1	《愛之傳說》 <i>The Legend of Love</i>
1, 7, 14, 15/3	《胡桃夾子》 <i>The Nutcracker</i>
5, 11, 12, 18/4	《天鵝湖》 <i>Swan Lake</i>
19/4; 9, 10/5	《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>
21, 27/6; 5/7	《伊凡大帝》 <i>Ivan The Terrible</i>
歌劇 / 戲曲 OPERA / CHINESE OPERA	
27/2-29/3	藝術節展覽：康有為面面觀 HKAF Exhibition: <i>Datong</i> and The World of Kang Youwei
11/3	傳承粵劇經典 Passing the Torch in Cantonese Opera
13/3	執導現代歌劇 Staging a New Opera
15/3	歌劇作曲解碼 Composing for <i>Datong</i>
15/3	「新音樂・新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing <i>The Tsar's Bride</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同：康有為在瑞典》放映座談會 <i>Datong: The Great Society -</i> In Search of a Modern Utopia
26/3	中國戲曲的視野 —— 與茅威濤對談 Future of Chinese Opera
音樂 MUSIC	
27/2	艾瑪的音樂之旅 Kapelle for Kids
27/2-29/3	「女・聲」攝影活動 "Voices of Women" Photography Campaign
28/2	德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden
3/3	威廉・克里斯蒂與繁花古樂團大師班 Masterclass with William Christie and Les Arts Florissants
6/3	赤腳女聲 —— 喜樂的泉源 Barefoot Divas – Living with Joy
7/3	相約法比奧・比昂迪 Meet Fabio Biondi
11/3	以樂為生 On Music as a Profession
12/3	杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians
13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
14/3	波比・麥非年大師班 The Bobby McFerrin Masterclass
14/3	與米凱・路迪對話 In Dialogue with Mikhail Rudy
15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC	
16/3	米凱・路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
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 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
舞蹈 DANCE	
25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	羣舞劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting <i>Cinderella</i>
14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
14, 15/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series – Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
戲劇 THEATRE	
27/2	與德萬對話 In Conversation with Lisa Dwan
28/2	合拍劇團面面觀 Method and Process of Complicite
28/2	《打擂台》演後談 Fighting for Your Attention
1/3	媽姐的故事 The Amahs' Stories
2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging <i>Pride and Prejudice</i>
7/3	珍・奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》 <i>Smashed Revealed</i>
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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