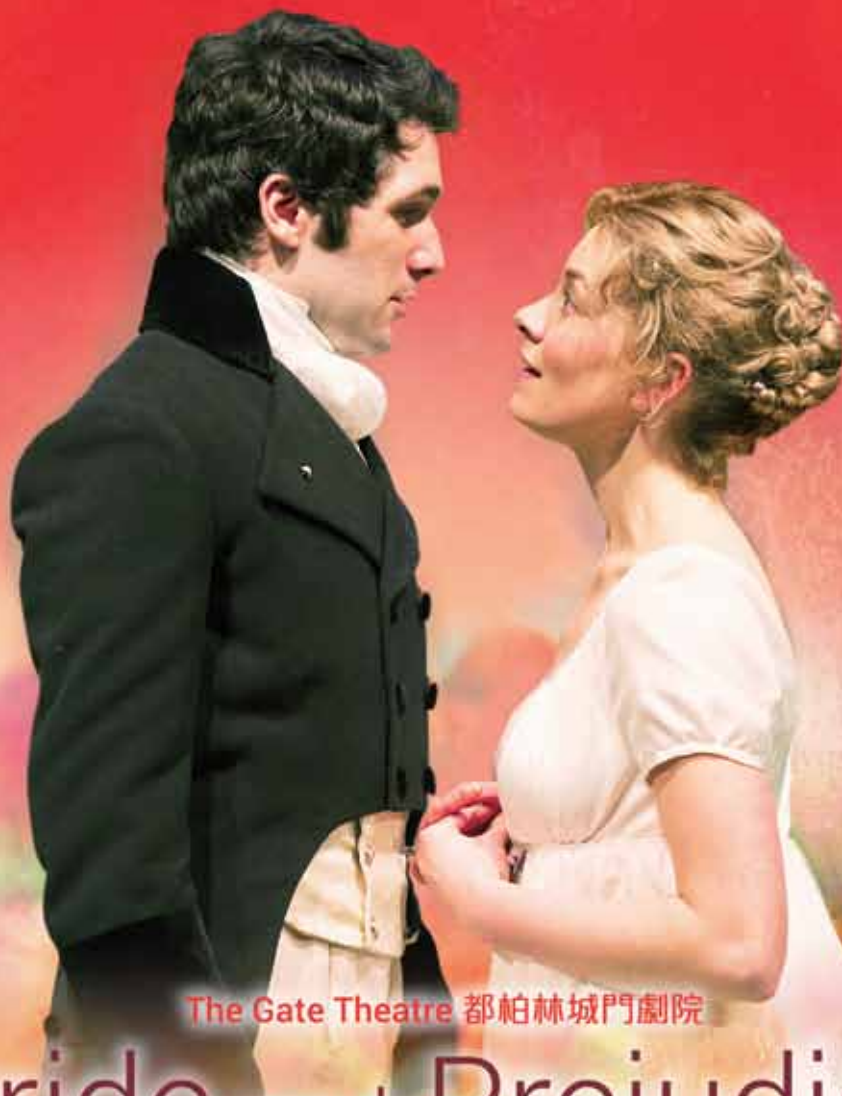


43<sup>rd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
27.2-29.3.2015



The Gate Theatre 都柏林城門劇院

# Pride and Prejudice

傲慢與偏見

原著 Author

珍·奧斯汀 Jane Austen



香港賽馬會  
The Hong Kong  
Jockey Club

香港賽馬會慶祝130週年  
Celebrating the 130<sup>th</sup> 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](http://130.hkjc.com) 了解馬會130週年的活動  
Scan the QR code or visit [130.hkjc.com](http://130.hkjc.com) to find out more about the Club's 130<sup>th</sup> 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

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# 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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## 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.

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。  
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org  
直綫Direct Lines | (852) 2828 4910/11/12  
網頁Website | [www.hk.artsfestival.org/en/support-us](http://www.hk.artsfestival.org/en/support-us)



The Gate Theatre 都柏林城門劇院

# Pride and Prejudice

## 傲慢與偏見

原著：珍·奧斯汀 By Jane Austen

改編：詹姆斯·麥克斯韋 Adapted by James Maxwell

修改及導演：艾蘭·斯坦福 Revised and Directed by Alan Stanford

## 5-8.11-15.3.2015



演出長約 2 小時 30 分鐘，包括一節中場休息  
Running time: approx. 2 hours 30 minutes including one interval

香港演藝學院歌劇院  
Lyric Theatre, HKAPA



英語演出，附中文字幕  
Performed in English with Chinese surtitles

封面照片 Cover photograph © Pat Redmond

香港藝術節感謝國泰航空有限公司提供商務艙機票兩套予都柏林城門劇院。  
HKAF wishes to thank Cathay Pacific Airways Limited for providing two Business Class tickets for The Gate Theatre.

[www.hk.artsfestival.org](http://www.hk.artsfestival.org)

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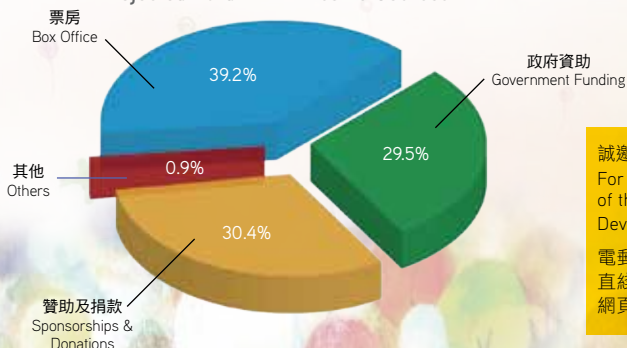
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第43屆香港藝術節預計收入來源  
Projected 43rd HKAF Income Sources







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### 原著 Author

珍·奧斯汀 Jane Austen

### 改編 Adapted by

詹姆斯·麥克斯韋 James Maxwell

## 創作人員 Creative Team

### 導演 Directed by

艾蘭·斯坦福 Alan Stanford

### 佈景及服裝設計 Set & Costume Designed by

布魯諾·瑞高 Bruno Schwengl

### 燈光設計 Lighting Designed by

詹姆斯·麥康尼爾 James McConnell

## Plus 藝術節加料節目

### 《傲慢與偏見》演後談

#### Staging *Pride and Prejudice*

歡迎觀眾於演出後留步，與導演斯坦福及都柏林城門劇院藝術總監米高·柯根會面。

6.3 (五 Fri)

演出後 Post performance

Meet Director Alan Stanford and Artistic Director of the Gate Theatre, Michael Colgan, after the performance.

香港演藝學院歌劇院  
Lyric Theatre, HKAPA

英語主講。免費入場。  
In English. Free admission.

### 珍·奧斯汀的世界

#### The World of Jane Austen

香港浸會大學英國語言文學系副教授祈穎智博士將剖析 18 世紀女性生活及文化之精華。

7.3 (六 Sat) 3:30-5:30pm

Dr Magdalen Ki from Department of English Language and Literature, Hong Kong Baptist University will uncover aspects of 18th century women's lives and culture.

梅夫人婦女會花園廳  
Garden Room, The Helena May

費用 Fee : \$200  
Festclub 會員 member: \$150  
Hong Kong Arts Festival  
香港藝術節

含茶點 With refreshments

英語主講 In English

合作伙伴 In collaboration with: 梅夫人婦女會 The Helena May

詳情及網上報名 For details and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

# D7100



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## 角色及演員 Cast

麗迪亞·貝內特 Lydia Bennet

吉納維芙·修姆·彼曼 Genevieve Hulme-Beaman

貝內特先生 Mr Bennet

史提芬·布倫南 Stephen Brennan

威廉·盧卡斯爵士 Sir William Lucas

西蒙·考里 Simon Coury

凱瑟琳·德波夫人 Lady Catherine de Bourgh

戴爾德·唐納尼 Deirdre Donnelly

夏洛特·盧卡斯 Charlotte Lucas

梅意芙·費茲潔拉 Maeve Fitzgerald

珍·貝內特 Jane Bennet

奧依賓·佳里埃 Aoibhín Garrihy

瑪莉·貝內特 Mary Bennet

吉兒·哈定 Jill Harding

安妮·德波夫人 Lady Anne de Bourgh

莎拉·金萊 Sarah Kinlen

貝內特太太 Mrs Bennet

瑪麗恩·奧德懷爾 Marion O'Dwyer

達西先生 Mr Darcy

塞姆·奧麥昂尼 Sam O'Mahony

卡洛琳·賓利 Caroline Bingley

麗貝嘉·奧瑪拉 Rebecca O'Mara

柯林斯先生 Mr Collins

馬克·奧尼根 Mark O'Regan

吉蒂·貝內特 Kitty Bennet

嘉莉·奧素莉芳 Kerrie O'Sullivan

伊莉莎伯·貝內特 Elizabeth Bennet

羅娜·奎因 Lorna Quinn

韋克翰先生 Mr Wickham

保羅·里特 Paul Reid

賓利先生 Mr Bingley

史提芬·斯威夫特 Stephen Swift

費茲威廉上校 Colonel Fitzwilliam

喬納森·德萊尼·泰南 Jonathan Delaney Tynan

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## 珍·奧斯汀 (1775–1817) Jane Austen

奧斯汀於 1775 年 12 月 6 日生於英國漢普郡，是家中第二個女兒亦即第七個孩子。父親喬治·奧斯汀及母親卡珊卓·麗都是士紳階級中有分量的人物。她的父親是一位牧師，自小培養和鼓勵奧斯汀在閱讀和寫作方面的興趣。

奧斯汀自 16 歲已開始寫小說。到 1795 年，她已完成了《愛蓮娜與瑪麗安》，這本書以書信形式寫成，為之後的名著《理性與感性》奠定了創作基礎。《第一印象》於 1796 年至 1797 年間寫成，隨後奧斯汀便致力於《諾桑覺寺》的創作，並於 1799 年完稿。1801 年，奧斯汀的父親退休，舉家搬離史蒂文頓。1805 年，父親的去世以及隨後一段居無定所的日子令奧斯汀的寫作稍為停頓。1809 年，她移居查頓投靠兄長愛德華，當時奧斯汀已完成了三部小說，但仍未有出版的作品。1811 年，《理性與感性》在所有經濟風險由作者本人承擔的前提下出版了。隨着此書的成功，奧斯汀開始將《第一印象》改寫成後來的《傲慢與偏見》，並於 1813 年面世。書中的伊莉莎伯·貝內特是奧斯汀最喜愛的角色，她曾寫道：「我必須承認，我認為伊莉莎伯是所有文學作品中最可愛的人物。那些不喜歡她的人我簡直覺得不可理喻。」

奧斯汀終生未嫁，一生都生活在一個充滿愛的大家庭裏。她和大姊卡珊卓的感情最佳，自小親密無間，共同生活直至奧斯汀離世。

奧斯汀一生平淡，沒有出國、沒有婚姻、沒有孩子，也沒有成為公眾人物，很多人認為她筆下女主人公正是她有限的生活視

Austen was born on 6 December, 1775, in Hampshire, the UK. She was the second daughter and seventh child of George Austen and his wife, Cassandra Leigh, who were established members of the gentry. Her father, the Reverend George Austen, taught and encouraged her in both her reading and her writing from an early age.

By age 16 she was writing serious fiction and in 1795 had completed *Elinor and Marianne*, a novel in the form of letters, later to form the basis of *Sense and Sensibility*. *First Impressions* was written between 1796 and 1797. Austen soon began work on *Northanger Abbey*, completed in 1799. In 1801 her father retired and the family departed from Steventon. Her father's death in 1805 and her lack of a permanent home may explain a relatively quiet period in her writing. When she settled at the home of her brother Edward at Chawton in 1809, she had completed three novels, yet was still an unpublished author. Finally, in 1811, *Sense and Sensibility* was accepted for publication, but only on the understanding that all financial risk would be underwritten by its author. Following its success, Austen started work on *First Impressions*, which appeared as *Pride and Prejudice* in 1813. Elizabeth Bennet was her favourite heroine: "I must confess I think her as delightful a creature as ever appeared in print", she wrote, "and how I shall be able to tolerate those who do not like her...I do not know."

Austen never married. Throughout her life she lived in the middle of an affectionate extended family. Closest to her was her eldest sister Cassandra, towards whom her attachment was never weakened. The sisters lived in the same house from the time of Jane's birth until her death.

While Austen's life is often regarded as being most notable for its lack of events – no foreign travel, no marriage, no children, no public life – and many have assumed her lifestyle to have been as limited as that of her heroines. This was not in fact the case; Austen, herself familiar with London, Bath and the world beyond Steventon, actively chose to limit the subject matter of her novels to "three or four families in a country village", as she considered it "the very thing to work on."

野的寫照。其實這些看法都有失偏頗，奧斯汀對倫敦、巴斯，以及史蒂文頓以外的世界都頗為熟悉，她只是刻意選擇將她小說的主題限制於三至四個鄉間家庭，這正是她關心的題材。

雖然奧斯汀的文學成就在她有生之年已獲得肯定，她的成功之路也絕不平坦。作為一位女性，著書出版在當時已經是離經叛道，而她的作品都是匿名出版。奧斯汀於 1814 年開始着手創作《艾瑪》——她生前出版的最後一部小說。

奧斯汀於 1817 年 7 月 18 日死於愛迪生氏病，葬於溫徹斯特大教堂。《諾桑覺寺》和《勸導》於作者離世後那年的冬天出版。

中譯 張軼君

Despite achieving recognition in her own lifetime, Austen's passageway as a novelist was far from easy. As a woman, she was flouting a convention of the period in writing for publication at all, and her novels were published anonymously. In 1814 she began work on *Emma*, the last of her novels she was to see go to print.

Austen died of Addison's disease on 18 July 1817. She is buried in Winchester Cathedral. *Northanger Abbey* and *Persuasion* were published in the winter following her death.



## 故事梗概 Synopsis

《傲慢與偏見》圍繞 18 世紀後期、階級觀念甚重的英格蘭社會。故事開首，貝內特一家談論近鄰的尼德斐莊園的新主人，即家財萬貫的單身漢賓利先生。賓利與珍在舞會上第一次見面便兩情相悅，而賓利的朋友達西先生卻一臉孤傲又怠慢了自詡聰慧的伊莉莎伯，給人印象不佳。

珍受到賓利和他妹妹卡洛琳邀請，造訪尼德斐莊園，於路程中病倒。伊莉莎伯前去照料她，不得不與達西相處。兩姊妹歸家後不久，貝內特先生收到漢斯福牧師柯林斯先生來信，他是貝內特的遠房表親，也是貝內特家族產業朗伯恩莊園的繼承人。與此同時，伊莉莎伯結識了軍官韋克翰先生，他於言談間透露自己為達西父親的義子，卻被達西剝奪了其教區神職及產業。

柯林斯到訪貝內特家，提到他非常敬重的資助人凱瑟琳·德波夫人。尼德斐舞會上，達西與伊莉莎伯再次見面。貝內特夫人公開表示希望賓利與女兒珍結婚。柯林斯主動問候凱瑟琳夫人的侄兒，即達西。

柯林斯向伊莉莎伯求婚遭到拒絕。不久，柯林斯與伊莉莎伯好友夏洛特·盧卡斯訂婚。這時候，貝內特家收到信函，稱賓利突然去了倫敦。伊莉莎伯於春天到漢斯福莊園看望夏洛特，獲邀前去羅新斯莊園，即凱瑟琳夫人的家。巧合地，達西亦剛到羅新斯莊園探望凱瑟琳夫人。柯林斯認為達西必定會迎娶凱瑟琳夫人的女兒安妮。

Set in class-conscious England at the close of the 18th century, *Pride and Prejudice* opens with the news in the Bennet household that a wealthy bachelor, Mr Bingley, has moved into Netherfield Park in the neighbourhood. The family and Bingley meet at the assembly ball, where Bingley and Jane develop a mutual attraction. Bingley's friend, Mr Darcy, makes a less favourable impression by appearing proud and slighting Elizabeth, who prides herself on her wit.

Having received Bingley and his sister Caroline's invitation, Jane visits Netherfield and falls ill on the way. Elizabeth arrives to nurse her sister and is thrown into the company of Darcy. Shortly after the sisters' return home, Mr Bennet receives a letter from Mr Collins, a clergyman at Hunsford and a distant cousin who is heir to Longbourn, the Bennet estate. Meanwhile, Elizabeth develops an acquaintance with militia officer Mr Wickham, who relays his story of having been deprived of a vicarage at the church by Darcy, despite being a godson of Darcy's father.

Collins arrives at the Bennet household, where he speaks of his veneration for his employer, Lady Catherine de Bourgh. Elizabeth and Darcy meet again at a ball given by Bingley at Netherfield, where Mrs Bennet publicly voices her expectation that Bingley and Jane are to marry. Collins introduces himself to Darcy, who is a nephew of Lady Catherine.

Collins proposes to Elizabeth and is rejected. He soon becomes engaged to Charlotte Lucas, a close friend of Elizabeth's. In the meantime, a letter arrives relaying the news of the Bingleys' sudden departure to London. In the spring, Elizabeth visits Charlotte at Hunsford, and receives an invitation to visit Rosings Park, the home of Lady Catherine. Co-incidentally, Darcy also arrives to visit. Collins speaks of the belief that Darcy and Lady Catherine's daughter, Anne, are to marry.

At Rosings, Elizabeth meets Darcy's cousin, Colonel Fitzwilliam, who vouches for Darcy's loyalty by using an example of his saving a friend from an imprudent



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伊莉莎伯於羅新斯莊園遇見達西表兄費茲威廉上校，他說達西曾經阻止一個朋友草率結婚，證明達西為人忠厚。伊莉莎伯知道那位朋友便是賓利。因此，當達西前來表白愛意，伊莉莎伯斷然拒絕。伊莉莎伯指責達西破壞她姊姊的良緣、虧待韋克翰，又批評他傲慢無禮。達西離去，卻又回來解釋自己的所作所為，反駁伊莉莎伯的偏見。

—中場休息—

儘管伊莉莎伯反對，貝內特先生仍批准麗迪亞跟隨弗斯特上校夫人一起去布萊頓。伊莉莎伯隨舅舅嘉迪納一家前往德比郡。他們以為達西在倫敦，所以到他的彭伯利莊園參觀。達西在莊園出現，彬彬有禮地迎接伊莉莎伯，令她吃了一驚。伊莉莎伯抵家，貝內特先生收到賓利寄來的禮物，表示他即將回到尼德斐莊園。

貝內特家的喜悅隨即被一宗不光彩事件掃空：麗迪亞來信透露她已與韋克翰私奔。貝內特先生前往倫敦，不久後帶著麗迪亞與韋克翰已結婚的消息歸來，說是由舅舅嘉迪納所安排。賓利到訪貝內特家，達西與伊莉莎伯再次見面。

韋克翰夫婦在前往紐卡素途中造訪朗伯恩莊園。麗迪亞無意中說出達西曾出席她的婚禮這個秘密。賓利向珍求婚成功。凱瑟琳夫人突然造訪貝內特一家。她聽到關於伊莉莎伯將嫁給達西的傳言，嘗試游說伊莉莎伯，要她發誓永遠不會嫁給達西，伊莉莎伯拒絕。

不久，達西來訪，與伊莉莎伯獨處片刻。達西再次求婚，伊莉莎伯當即應允。

中譯 佟小鈴

marriage. She rightly assumes that the said friend is Bingley. Therefore, she is in no mood to accept when Darcy arrives and professes his love for her. She rebukes him for having destroyed her sister's happiness, for having mistreated Wickham, and for his arrogant and ungentlemanly manners. Darcy leaves but returns to give a good account for his action, which counters Elizabeth's prejudice.

—Interval—

Despite Elizabeth's objection, Mr Bennet gives Lydia permission to join Colonel Forster's wife in Brighton on a short visit. Elizabeth joins her aunt and uncle, the Gardiners, on their journey through Derbyshire. They visit Pemberley, Darcy's estate, believing that he is away in London. Darcy appears and greets Elizabeth with great civility, much to her surprise. Following Elizabeth's return home, Mr Bennet receives a gift from Bingley, who is soon to return to Netherfield.

The joy is soon overshadowed by a looming disgrace to the family, when they receive word from Lydia, who has eloped with Wickham. Mr Bennet goes to London, and promptly returns with the news that Lydia and Wickham have married under Uncle Gardiner's arrangements. Bingley makes his visit to the Bennets. Darcy and Elizabeth also meet again.

Mr and Mrs Wickham visit Longbourn on their journey to Newcastle. Lydia lets slip that Darcy was in attendance at their wedding, which was to have been a secret. Bingley proposes to Jane, who accepts. Lady Catherine makes an unexpected visit to the Bennet household. Having heard a rumour that Elizabeth and Darcy will marry, Lady Catherine attempts to persuade Elizabeth to promise not to ever marry him. Elizabeth refuses.

Shortly after, Darcy arrives and has a moment alone with Elizabeth. Darcy renews his proposal of marriage to Elizabeth, who readily accepts.





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### 導演的話 Director's Notes

文：艾蘭·斯坦福

Text: Alan Stanford



除了老人們圍爐而坐的侃談及詩歌外，戲劇無疑是世人所知最古老的講故事方式，存在已超過二千五百年。史詩可能比戲劇更古老，而小說作為一種敘事模式出現則比較晚，大約三、四百年歷史。步入19世紀之際，珍·奧斯汀用這部可能是史上最精彩、並且絕對是最受歡迎的小說之一，明確了這一敘事形式。

《傲慢與偏見》一書中，奧斯汀豐富的敘述以貌似漫不經心的旁觀者態度，引領讀者追隨貝內特家的一連串苦惱與困境。作者其實對自己創作的伊莉莎伯·貝內特傾注了很多感情，賦予角色她本人堅毅與果斷的性格。奧斯汀也運用她敘事作家的出色技藝，使讀者腦海中充

Aside from old men and women sitting around the fireside, and of course poetry, the theatre is undoubtedly the oldest form of storytelling the world knows. Theatre has been around for over two and a half thousand years. The epic poem perhaps longer. The novel however, as a storytelling mode, came much more recently, perhaps three or four hundred years. Jane Austen, at the turn of the 19th century, came to define the form with what is arguably one of the greatest and certainly most popular stories ever.

In *Pride and Prejudice*, Austen's rich narrative form carries the reader along the trail of Bennet Family woes through the eyes of what seems to be the casual observer. But the writer was far too enamoured by her own creation, Elizabeth Bennet, and she bestows on her the strength of character and determination that she herself possesses. Austen also employs that great skill of the narrative





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滿豐富多彩的描繪，令人如臨攝政時期的英格蘭，如覽小鎮秀美的風景、雄偉的建築、蜿蜒起伏的草坪，還有那些舞會，着實令人沉迷其中。這的確是伊莉莎伯·貝內特在講述她自己的故事。

那麼如何才能將這般景觀搬上簡樸的舞台，成為戲劇呢？當然，戲劇不可能在兩小時的演出內完整展現一部小說。但一篇故事的精華並不在於環境特徵與細節之處，而在於人與人之間的交流互動。故事的真諦永遠在於人物本身和各人物之間的相互關係。大家可能喜歡英格蘭的鄉村景象，但最能呈現這些景象的還是那些生活其中、歷經悲歡的人。

一個滿門女兒，無望承繼遺產的家庭；一個面臨貧困的家庭；一個父親懶惰、母親急躁的家庭；一個如大多數人家一樣，匯聚各色人等卻希望渺茫的家庭，如此這般的真實故事我們都不陌生，亦給予同情。驕傲的達西、可愛的賓利、愚昧的柯林斯還有自大的凱瑟琳夫人，都遠比風景更引人入勝。戲劇作為一種敘事形式比小說高明之處，正在於這樣鮮活地呈現故事的精髓。觀眾可以在人性的軟弱和真理的勝利之中，心無旁騖地寄予角色自己的想象，並與他們一同走過這段歷程。

中譯 佟小鈴

writer. She fills the readers' mind with such a richness of description that we find ourselves transported into Regency England and its gentle landscape of small towns, great houses, rolling parklands and assembly balls. Indeed, we wallow in them. This is indeed Lizzy Bennet, telling her own tale.

So how can such a landscape be brought to the humble stage and turned into theatre? Certainly, no play can present the totality of a novel within the "two hours traffic" of the stage. But the essence of a story is not in its surrounding features and details. The essence lies within the human interaction. It is always through the characters and their inter-relationships that the true story is told. We may love the images of rustic England but it is best seen through the eyes of those who lived there and suffered and delighted in it.

The real story, of a family of daughters with no hope of inheritance; a family threatened with poverty; a family with an indolent father and a frantic mother; a family like most others of mixed talents and little hope is one we call all recognise and sympathise with. The arrogant Darcy, the loveable Bingley, the fatuous Collins and the arrogant Lady Catherine are so much more fascinating than the scenery. And it is by bringing to life just that essential story that allows the theatre to supersede the novel as a storytelling form. Theatre allows the viewer to place the characters in their own imaginations and to travel the journey with them, uncluttered by anything extraneous; surrounded only by human frailty and the triumph of truth.



## 《傲慢與偏見》— 女性頌歌 *Pride and Prejudice* - An Ode to Women

文：約瑟·施力  
Text: Joseph Seelig

恰逢「國際婦女年」40週年紀念，放眼堪稱女性榜樣的角色，又有誰能像伊莉莎伯·貝內特一樣鮮活且堅定？這位無人不曉的《傲慢與偏見》女主角，可謂思想獨立的女性主義者的原型。

「家財萬貫的單身漢，必定需要一位太太，這是舉世公認的真理。」奧斯汀在《傲慢與偏見》開篇便寫下這傳世名言。就此推理，反過來說也未嘗不可，那就是：在19世紀初的英格蘭，生活拮据的單身姑娘，必定需要一位丈夫。但要強的伊莉莎伯不想只為攀高枝而結婚；她想要的是平等的婚姻，而且絕不會妥協，接受一段沒有愛的關係。

在《傲慢與偏見》那個時代的英格蘭，一個人想要改變自己的社會階級絕非易事。沒有家底的年輕男性若想躋身更高階層，尚可憑在軍事、教會、法律領域的建樹而成功；但女性若想改善地位、獲得保障，就只能靠獲取財富來實現。而獲得財富的唯一途徑，就是嫁給有錢人。

《傲慢與偏見》自1813年出版（奧斯汀以110英鎊賣掉了版權），就一直不斷再版，時至今日已累計售出兩千多萬本，更被無數次改編成眾星雲集的影視作品。這部小說展示的遠遠不止那個時代的舉止儀態、華服麗飾以及巧妙的措辭、詼諧的文字遊戲，更涉及了教養、道德、教育、婚姻多個主題。它精細而生動地描繪出一幅英國攝政時期的社會畫卷，展現了當時等級分明的社會制度，同時刻畫了上流階層以及地主豪紳的道德觀念。

As we mark the 40th anniversary of International Women's Year, there could be few more spirited female role models than the famously independent-minded proto-feminist, Elizabeth Bennet, heroine of *Pride and Prejudice*.

Jane Austen's novel memorably opens with the observation that "it is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." By inference we can also assume the opposite to be true, that in early 19th century England, a single woman of limited means must be in want of a husband. But the feisty Elizabeth Bennet is looking to marry as an equal, not for social advantage, and she won't settle for anything less than a love match.

The England portrayed in *Pride and Prejudice* is one in which social mobility is limited. Advancement for young men without independent means lay in the military, church, or law, but self-improvement and security for women could come only through acquisition of wealth, and that could only be achieved through marrying into property.

*Pride and Prejudice* has remained in print ever since its first publication in 1813 (earning the author £110), selling more than 20 million copies, and been the subject of countless star-cast films and TV adaptations. Far more than a mere study of contemporary manners with pretty dresses and witty word-play, it deals with upbringing, morality, education and marriage. It paints an exquisitely detailed picture of Regency England's stratified, class system, and in particular, the social mores of the aristocracy and landed gentry.

Two hundred years on, *Pride and Prejudice* retains its fascination. This famous and frequently revived Gate Theatre adaptation shows just why. Reducing Jane Austen's beautifully constructed novel of 18 chapters and hundreds of pages into two hours of joyful theatre, director Alan Stanford keeps all the important scenes and stays absolutely faithful to every nuance of the plot.

In 2003 the BBC conducted the largest ever poll for the UK's Best-Loved Book in which *Pride and Prejudice* came

200年後的今天，《傲慢與偏見》魅力不減當年，都柏林城門劇院的舞台版本歷年來常演不衰，便是最佳佐證。奧斯汀的優美文字要濃縮成兩小時愉悅的劇場體驗，導演艾蘭·斯坦福保留了所有重要場次，對原著中的細節悉數再現。

英國廣播公司在2003年舉辦了歷來最大型的「英國最愛書籍」投票，《傲慢與偏見》高居第二位，緊隨《魔戒》之後。2008年，在澳洲一項逾15,000名讀者參與的調查中，《傲慢與偏見》雄踞「史上101本最佳書籍」榜首。毫無疑問，這是英國文學中最出色的傑作之一，而城門劇院的長青製作，讓這作品在舞台上綻放出新生命。

中譯 曾逸琳

本文原載於2015年《閱藝》。  
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## 珍·奧斯汀與來自利默里克的律師 Jane Austen and the Limerick Lawyer

文：羅伯特·休謨

Text: Robert Hume

這是一個述說奧斯汀的「愛爾蘭友人」因追名逐利，捨棄迎娶身無分文的作家的故事，似是對奧斯汀筆下的社會風俗小說中的人情百態作出回應。

當奧斯汀還是少女的時候，她的父親是漢普郡史蒂文頓的牧師。父親讓她在教區名冊上隨意寫上想像中丈夫的名字，然而奧斯汀卻終身未嫁。

1795 年幾乎成了她人生的轉捩點。來自愛爾蘭利默里克的湯姆·朗格洛斯·勒弗羅伊剛從都柏林三一學院畢業，取得優等成績及四個演講金獎。由於用功過度，他與叔父和嬸嬸到了史蒂文頓附近的阿什慶祝聖誕，以稍作休息。勒弗羅伊的嬸嬸非常喜愛擁有亮麗榛色眼睛、面色紅潤的奧斯汀；在一次當地的舞會中，她把奧斯汀介紹予勒弗羅伊。

他的金髮和藍眼睛使奧斯汀深深着迷；他是「煥發紳士氣度、外表英俊及友善開朗的青年」。奧斯汀在寫給姊姊卡珊卓的書信中，描述她和他以最「恣意妄為」和「令人震驚」的姿態多次共舞，他們倆不但沒有轉換舞伴，甚至還打破其他常規，例如坐在一塊談笑和討論書籍。統統被視為有失體面。

他們在之後的三場舞會中皆是舞伴。他們親密的表現，甚至令奧斯汀的一位家庭朋友把勒弗羅伊的肖像送給她。

奧斯汀 20 歲的時候，卡珊卓訂婚了。她開玩笑說如果勒弗羅伊向她求婚，她只會於他捨棄那白色早禮服後，才答應嫁給他。

The story of how Austen's "Irish friend" put fame and fortune above a chance to marry a penniless writer, which embodies distinct echoes on Austen's beloved novels of manner.

When Jane Austen was a young girl, her father, rector of Steventon in Hampshire, let her scribble in the parish register the names of imaginary husbands. But Jane never married.

However, in 1795 her life might have turned out differently. Thomas Langlois Lefroy of Limerick had recently graduated with distinction and four gold medals in oratory from Trinity College, Dublin. Suffering from overwork, he was spending Christmas with his uncle and aunt at Ashe near Steventon. Jane Austen, with her bright hazel eyes and rosy complexion, was a great favourite of his aunt who introduced her to Tom at a local ball.

His fair hair and deep blue eyes enchanted Jane; he was "a very gentlemanlike, good-looking, pleasant young man". Writing to her older sister Cassandra, she said they behaved in a most "profligate" and "shocking" manner by dancing several times together without changing partners and breaking more rules by sitting down, joking, and discussing books. All very scandalous.

They were dance partners at three more balls, and appeared so close that a family friend presented Austen with a portrait of Lefroy.

At 20, Jane had reached the age when Cassandra had become engaged. She joked that if Lefroy proposed marriage she would only accept if he got rid of his white morning coat.

But four weeks after they met, Austen and her "Irish friend" were forced to part: he had to travel to London to study at the Bar. Jane wrote: "At length the day is come on which I am to flirt my last with Tom Lefroy ... My tears flow as I write at the melancholy idea."

然而在他們相遇的四週後，奧斯汀和她的「愛爾蘭友人」卻被逼分開：他要往倫敦修讀法律。奧斯汀寫道：「我和湯姆・勒弗羅伊打情罵俏的最後一天終於來到了……我寫下這憂鬱的想法時泫然淚下，不能自己。」

他們倆的感情不僅是一場旋風式的戀愛。1796年八月，奧斯汀往肯特途中，與兩個兄長同下榻勒弗羅伊和他大伯父本傑明位於倫敦的家。本傑明單身且富裕，在他的幫助下，勒弗羅伊唸畢大學，那時他正準備為勒弗羅伊支付唸法律的學費。他希望勒弗羅伊娶一個家境富裕和有家聲的女孩。

奧斯汀的父親債台高築，被迫把馬車賣掉，更要在其教區長的住所教授學生。勒弗羅伊需要一位能為他帶來巨額嫁妝的妻子，他不能犧牲前途去娶一個依賴父母微薄收入的女孩。

奧斯汀等候勒弗羅伊，但他沒有來。1798年秋他到漢普郡去，嬸嬸卻讓他趕快到倫敦，因為她不想給奧斯汀虛假的希望。奧斯汀再次與他嬸嬸見面時不敢提及勒弗羅伊，在往後的書信中也對他絕口不提。

他們的關係被搬上大銀幕，2007年電影《珍愛來臨》講述他們乘馬車私奔。多年後他們倆再度相遇，蓄了鬍子的勒弗羅伊向奧斯汀介紹他年少的女兒，她取了與奧斯汀相同的名字。

奧斯汀幸免於流離異邦、一貧如洗和受不斷懷孕而折騰的生活。相反地，她在24歲前還有空創作了三部小說。勒弗羅伊找到更「匹配」的對象，她是來自韋克斯福德瑪麗・保羅，是勒弗羅伊大學朋友的妹妹。他們在威爾斯完婚，

But theirs was more than a whirlwind romance. In August 1796, on her way to Kent, Jane and two of her brothers stayed with Lefroy and his great-uncle Benjamin in London. A rich bachelor, he had seen Tom through college, and was about to finance his law studies. He wanted him to marry a girl with money and family influence.

Jane's father was heavily in debt, had to sell the family carriage, and resort to taking pupils into the rectory. Lefroy needed someone who would bring a large dowry, and could not risk entangling himself with a girl who depended on her parents' small allowance.

Jane waited for Tom but he did not come. When he visited Hampshire in autumn 1798, his aunt sent him packing to London, so as not to give Jane false hopes. The next time she saw his aunt, Jane did not dare ask about Tom and never mentioned him again in her letters.

Their relationship is fictionalised in the 2007 film *Becoming Jane*, which shows them eloping by stagecoach, and meeting many years later when a bewhiskered Tom introduces his teenage daughter — who bears the name of Jane.

Austen had been spared living in an unknown country, with no money of her own, ground down by a life of almost continuous pregnancy. Instead she had time to write three novels before she was 24. Lefroy found a more “eligible” match in Mary Paul from Wexford, sister of a college friend. They were married in Wales where many Wexford families had taken refuge during the 1798 Rebellion, and went to live in Dublin where Tom practised at the Bar.

When her brother suddenly died a year later, Mary became heiress to the Paul estates. Lefroy had indeed made a fortunate match. As the eldest son, his family depended on him “to rise into distinction”: he did not let them down. Daniel O’Connell claimed Lefroy, a Protestant, was promoted above more worthy Catholics.

Lefroy always carried a Bible, and argued that only a proper system of education could improve the morals of the lower classes. He opposed Catholic emancipation, and founded a society to send Protestant missionaries into Catholic areas. Elected Tory MP for Dublin University in 1830, he was against extending the vote to the middle classes.

1798年的抗爭期間，大量韋克斯福德家庭於那裏避難。婚後他們住在都柏林，勒弗羅伊就在那裏執業為大律師。

瑪麗的哥哥在他們婚後一年突然離世，瑪麗因而成為保羅家族財產繼承人。勒弗羅伊幸運地圓滿了想像中的完美婚姻。身為長子，他的家庭仰賴他光耀門楣，他沒有讓他們失望。丹尼爾・奧康奈爾稱，信奉新教的勒弗羅伊甚至比一些有地位的天主教徒更受人敬重。

勒弗羅伊經常帶着聖經，主張健全的教育制度才能提升低下階層的道德觀。他反對天主教解放，並成立了一個組織，專門把新教徒傳教士送進天主教地區去。1830年，他成為都柏林大學選區的保守黨國會議員，反對把投票權擴展至中產階層。

他的妻兒搬進位於朗福德郡嘉利格斯的哥德式大宅，當上了法官的他則留在都柏林，以便往返工作地點。

他的很多決定都很嚴苛：在大饑荒期間，他把鼓勵佃戶停止交租的年輕愛爾蘭運動領袖放逐。

儘管勒弗羅伊的胡格諾派祖先曾於法國受到逼害，他仍壓迫天主教徒，這諷刺奧斯汀當然不會放過。

勒弗羅伊處理政治事件的鐵腕效率受保守黨政府肯定，1852年他獲升為愛爾蘭首席大法官，成為皇座法院最高級的法官。

他擔任此職位直至90歲高齡。據說他讀報時仍然毋需佩戴眼鏡。

勒弗羅伊93歲時離世，臨終前他向侄兒坦承曾經愛過奧斯汀，可是卻急忙補充說這不過是「孩子氣的愛」。

While his wife and children settled into a Gothic mansion at Carriglas, Co Longford, Lefroy stayed in Dublin, within easy reach of his work as a judge.

Many of his decisions were harsh: during the Famine he transported leaders of the Young Ireland movement for encouraging tenants not to pay rent.

Lefroy's hand in the oppression of Catholics, when his Huguenot ancestors had fled oppression in France, is an irony Jane Austen would not have missed.

Lefroy's ruthless efficiency in dealing with political cases was recognised in 1852 by the Tory government that promoted him to Lord Chief Justice of Ireland, the most senior judge in the Court of Queen's Bench.

He held the position until he was 90 when, by one account, he was still reading his newspaper without spectacles.

Shortly before he died, aged 93, Lefroy confessed to a nephew that he had once loved Jane Austen; quickly adding that it was only “a boyish kind of love”.

中譯 吳智欣



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都柏林城門劇院由希爾頓·愛德華茲及米高·麥連莫於1928年成立，將歐美劇場、現代戲劇及愛爾蘭劇目經典帶進都柏林觀眾的生活中。

1983年，米高·柯根成為劇院的藝術總監。在其指導下，劇院展現愛爾蘭卓越的藝術造詣，每年獲得無數世界各地重點藝術節的邀約演出。1991年，都柏林城門劇院史無前例地將塞繆爾·貝克特19齣劇目全部回顧演出。2007年，劇院將廣受好評的《都柏林城門劇院 | 貝克特》演出系列於悉尼藝術節搬演，其後一年再於紐約林肯中心藝術節搬演，由賴夫·費恩斯、巴里·麥哥文及連恩·尼遜主演。2008年，劇院於愛爾蘭巡迴演出極具歷史意義的《等待果陀》。

都柏林城門劇院與哈洛·品特關係密切，曾舉辦四個圍繞品特劇作的藝術節。首兩次於1994年及1997年於都柏林城門劇院舉行。2001年，米高·柯根於紐約林肯中心舉辦了慶祝品特70大壽的戲劇節。2005年，劇院以品特的《往日》及《背叛》慶祝劇作家的75歲誕辰，並於2008年上演《無人之境》。

都柏林城門劇院與布萊恩·費爾亦有長久合作關係，於過去45年曾首演劇作家筆下無數作品。2009年，為慶祝費爾的80歲誕辰，劇院於悉尼藝術節及愛丁堡國際藝術節上演《都柏林城門劇院 | 費爾》系列。

Established as a theatre company in 1928 by Hilton Edwards and Micheál MacLiammóir, the Gate offered Dublin audiences an introduction to the world of European and American theatre and also to classics from the modern and Irish repertoire.

In 1983, the directorship passed to Michael Colgan, under whose guidance the theatre continues to represent Ireland at the highest level of artistic endeavour, receiving numerous invitations each year to major festivals on every continent. In 1991, the Gate became the world's first theatre to present a full retrospective of the 19 stage plays of Samuel Beckett. In 2007, the Gate toured a critically acclaimed season, *GATE / BECKETT*, to the Sydney Festival and, the following year, toured it to Lincoln Center Festival in New York, starring Ralph Fiennes, Barry McGovern and Liam Neeson. In 2008, the Gate completed an historic, all-Ireland tour of *Waiting for Godot*.The Gate has a close association with the late Harold Pinter, having presented four major festivals of his work. The first two were at the Gate in 1994 and 1997. In 2001, as a 70th birthday celebration, Michael Colgan curated a festival at Lincoln Center, New York. In 2005, the Gate celebrated Pinter's 75th birthday by producing *Old Times* and *Betrayal* and, in 2008, produced a production of *No Man's Land*.The Gate has a long association with Brian Friel, premiering many of his plays over the past 45 years. In 2009, the Gate celebrated the playwright's 80th birthday with a season of his works, *GATE / FRIEL*, at the Sydney Festival and the Edinburgh International Festival.贊助  
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都柏林城門劇院總監  
Director of the Gate Theatre

柯根是一位影視製作人，同時擔任都柏林城門劇院總監。柯根於都柏林城門劇院的31年期間，製作過多部得獎作品，又時常舉辦戲劇節，包括四個品特戲劇節及六個貝克特戲劇節。由他監製的戲劇經常在世界各地搬演，包括北京、紐約、悉尼、多倫多、倫敦、墨爾本等地。2009年，適逢劇作家布萊恩·費爾80歲誕辰，柯根將其作品再次搬上舞台，作品先在悉尼藝術節首演，再於愛丁堡國際藝術節出演，最後於都柏林城門劇院上演。

柯根為都柏林城門劇院導演的作品有布萊恩·費爾的《神醫》（由奧雲·羅主演），以及改編自貝克特小說《初戀》的舞台劇（由賴夫·費恩斯主演，於2007年悉尼藝術節及紐約林肯中心上演）。2006年獲得愛爾蘭戲劇獎藝術終身成就獎。2007年獲都柏林三一學院授予法學博士。同年，獲法國政府頒發法國藝術及文學勳章。柯根最近亦獲得英女皇伊利莎伯二世頒授大英帝國勳章，表揚他為英國及愛爾蘭文化關係所作的貢獻。

Colgan is a film and television producer and also Director of the Gate Theatre, Dublin. In his 31 years at the Gate, he has produced many award-winning plays and festivals including four Pinter Festivals and six Beckett Festivals. Many of these productions have been seen throughout the world from Beijing to New York, Sydney to Toronto and London to Melbourne. In 2009, he produced a season of works by Brian Friel to mark the playwright's 80th birthday. The plays opened at the Sydney Festival and later toured to the Edinburgh International Festival before returning to Dublin for a brief run at the Gate.

For the Gate Theatre, he has previously directed Brian's Friel's *Faith Healer* starring Owen Roe and a stage adaptation of Beckett's novella *First Love* starring Ralph Fiennes at the Sydney Festival 2007 and at Lincoln Center, New York. In 2006, Colgan was awarded the Irish Theatre Award for Lifetime Achievement in the Arts, and in 2007, he received the degree of Doctor in Laws from Trinity College, Dublin. In 2007, he was honoured with the title Chevalier dans l'Ordre des Arts et des Lettres by the French Government and, most recently, received an OBE by Her Majesty Queen Elizabeth II for services to cultural relations between the UK and Ireland.





**艾蘭·斯坦福**  
Alan Stanford

導演  
Director

斯坦福於都柏林城門劇院創作的作品包括《古玩店》、《簡·愛》及《苦海孤雛》的改編版，以及《道林·格雷的肖像》合編版。其他執導作品包括：《傲慢與偏見》、《撕殺之神》、《終局》、《當下的笑聲》（在 2010 年美國斯波列圖藝術節搬演）、《聖誕頌歌》、《真情》、《蔚藍深海》、《孤星血淚》、《私生活》、《堅貞的妻子》、《羅密歐與茱麗葉》、《雙城記》、《溫夫人的扇子》（1997 及 2005）、《大鼻子情聖》、《理想丈夫》、《不可兒戲》。

斯坦福曾於次世代劇團擔任藝術總監，執導多齣莎士比亞經典劇目，以及《費城，我來也！》和《玩偶之家》。斯坦福目前是美国匹兹堡 PICT 古典劇院的藝術及行政總監，執導過《莎樂美》、品特的《背叛》和《慶祝》、布萊恩·費奧的《後戲》和《雅爾達遊戲》、《莫里亞帝的面具》、《隔壁房間》、《克萊采奏鳴曲》、《溫夫人的扇子》、《唐璜戰後歸來》、《歡樂的精靈》、《女人與稻草人》。

斯坦福執導的影視作品包括：《教育麗塔》、《愛爾蘭地方治安官》、《協議》、《大饑荒》、《摩爾·弗蘭德斯》、《綁架現場》、《美國人》、《動物農莊》及《等待果陀》。另外，他亦曾為《道林·格雷的肖像》寫過電影劇本。

Stanford's work at the Gate Theatre includes his own adaptations of *The Old Curiosity Shop*, *Jane Eyre*, *Oliver Twist*, and *The Picture of Dorian Gray*, which he co-adapted. He also directed *Pride and Prejudice*, *God of Carnage*, *Endgame*, *Present Laughter* (transfer to Spoleto Festival 2010), *A Christmas Carol*, *The Real Thing*, *The Deep Blue Sea*, *Great Expectations*, *Private Lives*, *The Constant Wife*, *Romeo and Juliet*, *A Tale of Two Cities*, *Lady Windermere's Fan* (1997 and 2005), *Cyrano de Bergerac*, *An Ideal Husband*, and *The Importance of Being Earnest*.

Previously he was Artistic Director of Second Age Theatre Company, directing many Shakespearean plays as well as *Philadelphia*, *Here I Come* and *A Doll's House*. Currently he is Artistic and Executive Director at PICT Classic Theatre in Pittsburgh, the US for whom he has directed *Salome*; Pinter's *Betrayal* and *Celebration*; Brian Friel's *Afterplay* and *Yalta Game*; *The Mask of Moriarty*, *The Vibrator Play*, *The Kreutzer Sonata*, *Lady Windermere's Fan*, *Don Juan Comes Back From The War*, *Blithe Spirit* and *Woman and Scarecrow*.

His film and TV directing credits include *Educating Rita*, *The Irish R.M.*, *The Treaty*, *The Hanging Gale*, *Moll Flanders*, *Kidnapped*, *The American*, *Animal Farm* and *Waiting for Godot*. He has written a screenplay of *The Picture of Dorian Gray*.



**布魯諾·瑞高**  
Bruno Schwengl

佈景及服裝設計  
Set & Costume Designer

瑞高於都柏林城門劇院參與的作品包括：《傲慢與偏見》、《聖誕頌歌》、《孤星血淚》、《不可兒戲》、《憤世嫉俗者》、《歡樂的精靈》、《當下的笑聲》、《道林·格雷的肖像》、《雙城記》、《大鼻子情聖》、《皆大歡喜》及《苦海孤雛》。瑞高也曾為《簡·愛》、《溫夫人的扇子》及《理想丈夫》設計佈景。其他作品包括：《莎樂美》（三藩市歌劇院）、《假面舞會》（倫敦皇家歌劇院）、《諾爾瑪》（瑞典皇家歌劇院）、《唐懷瑟》、《費黛里奧》、《依多美尼歐》、《費加羅》（哥本哈根皇家歌劇院）、《女人心》、《崔斯坦與依索爾德》、《阿依達》、《納克索斯島上的阿麗雅德妮》、《玫瑰騎士》（蒙特卡羅歌劇院）、《愛麗絲夢遊仙境》（維也納人民歌劇團）、《綠野仙蹤》（柏林國家芭蕾舞團）。

Schwengl's work at the Gate Theatre includes *Pride and Prejudice*, *A Christmas Carol*, *Great Expectations*, *The Importance of Being Earnest*, *The Misanthrope*, *Blithe Spirit*, *Present Laughter*, *The Picture of Dorian Gray*, *A Tale of Two Cities*, *Cyrano de Bergerac*, *As You Like It*, *Oliver Twist* and set design for *Jane Eyre*, *Lady Windermere's Fan* and *An Ideal Husband*.

Other credits include *Salome* (San Francisco Opera); *Ballo in Maschera* (Royal Opera Covent Garden); *Norma* (Royal Opera Stockholm); *Tannhäuser*, *Fidelio*, *Idomeneo*, *Figaro* (Royal Opera Copenhagen); *Così fan tutte*, *Tristan und Isolde*, *Aida*, *Ariadne auf Naxos*, *Der Rosenkavalier* (Opera de Monte Carlo); *Alice in Wonderland* (Volksoper Vienna); *The Wizard Of Oz* (Staatsballett Berlin).



**詹姆斯·麥康尼爾**  
James McConnell

燈光設計  
Lighting Designer

麥康尼爾於都柏林城門劇院參與的作品包括：《傲慢與偏見》、《閨房鬧劇》、《我仍會繼續》、《欸，喬》、《初戀》（愛丁堡）、《瓦特》（倫敦巴比肯）、《簡·愛》、《最後的錄音帶》（都柏林，2010 年在倫敦搬演，2011 年在華盛頓及紐約搬演，2012 年在洛杉磯搬演）、《聖誕頌歌》、《後戲》、《雅爾達遊戲》、《神醫》（都柏林城門劇院與布萊恩·費奧合作，於都柏林、悉尼藝術節、愛丁堡國際藝術節演出）、《等待果陀》（2008 年國家巡迴表演）、《當下的笑聲》（都柏林、美國斯波列圖藝術節）、《欸，喬》（在倫敦約克公爵劇院、悉尼藝術節、林肯中心藝術節搬演）、《我仍會繼續》（都柏林城門劇院與塞繆爾·貝克特合作）、《初戀》（都柏林城門劇院與塞繆爾·貝克特合作）、《莎樂美》、《最後的錄音帶》（1999 年倫敦巴比肯中心國際戲劇節）、《呼吸》、《一段獨白》，以及貝克特藝術節（1991 年都柏林）。麥康尼爾亦是都柏林城門劇院的製作經理。

McConnell's work at the Gate Theatre includes *Pride and Prejudice*, *Bedroom Farce*, *I'll Go On, Eh Joe*, *First Love* (Edinburgh), *Watt* (Barbican), *Jane Eyre*, *Krapp's Last Tape* (Dublin and transfer to London 2010, Washington DC and New York 2011 and Los Angeles 2012), *A Christmas Carol*, *Afterplay*, *The Yalta Game*, *Faith Healer* (Gate/ Friel, Dublin, Sydney Festival, Edinburgh International Festival), *Waiting for Godot* (National Tour 2008), *Present Laughter* (Dublin and Spoleto Festival), *Eh Joe* (Transfer to Duke of York's London, Sydney Festival and Lincoln Center Festival), *I'll Go On* (Gate/Beckett), *First Love* (Gate/Beckett), *Salome*, *Krapp's Last Tape* (Barbican, BITE 1999), *Breath, A Piece of Monologue*, and Beckett Festival (Dublin 1991). He is also the Gate Theatre's Production Manager.



吉納維芙·修姆 - 彼曼  
Genevieve Hulme-Beaman

修姆 - 彼曼在《傲慢與偏見》首次與都柏林城門劇院合作，並以《碧池倩影》（斯莫克阿利劇院）榮獲 2013 年都柏林藝穗節最佳女演員獎。參演作品包括《菠蘿》（李爾劇團）、《白粉早餐》（枕邊語劇團）和《擴大》（玻璃玩偶劇團）等。2013 年，她為塞姆·薛佛的作品《西部實錄》擔任導演，在斯莫克阿利劇院演出。

Hulme-Beaman makes her Gate Theatre debut in *Pride and Prejudice*. She won the Best Female Performance in the Dublin Fringe Festival 2013 for her part in *Pondling* (Smock Alley Theatre); other theatre credits include *Pineapple* (Lir); *Heroin(e) for Breakfast* (Pillowtalk Theatre Co.); *Broadening* (Glass Doll Productions), and others. In 2013 she directed a production of *True West* by Sam Shepherd in Smock Alley Theatre.



史提芬·布倫南  
Stephen Brennan

布倫南曾參演都柏林城門劇院製作，如《傲慢與偏見》、《簡·愛》、《推銷員之死》、《等待果陀》，並主演《偽君子》和《大鼻子情聖》。其他參演戲劇作品包括：《幸福大飯店》（Rough Magic 劇團）、《黑鳥》（地標製作）、《加利略傳》（計劃劇團）等。他亦有參與多齣影視作品，如《都鐸王朝》和《單身漢》等。

Brennan has performed in many Gate Theatre productions including *Pride and Prejudice*, *Jane Eyre*, *Death of a Salesman*, *Waiting for Godot*, and title roles in *Tartuffe* and *Cyrano de Bergerac*. Other theatre credits include *Plaza Suite* (Rough Magic); *Blackbird* (Landmark Productions); *The Life of Galileo* (Project), and others. His film and TV credits include *The Tudors*, *Bachelor's Walk*, and others.



西蒙·考里  
Simon Coury

考里曾參演都柏林城門劇院的《理想丈夫》和《漩渦》，並在多齣戲劇亮相，如《道林·格雷的肖像》（仙境製作）、《哈姆雷特》（次世代劇團）、《小飛俠》（亭閣劇團）和《黑衣女人》（城市劇團）。他的影視作品包括《危險之財》（ADF 製作）、《等等我》（WFM 製作）；《診所》（愛爾蘭電視電台）和《紙牌屋》第三季的《最後切牌》（英國廣播公司）。

Coury has performed for the Gate Theatre in *An Ideal Husband* and *The Vortex*. Other theatre credits include *The Picture of Dorian Gray* (Wonderland Productions); *Hamlet* (Second Age); *Peter Pan* (Pavilion Theatre); and *The Woman in Black* (City Theatre). His film and TV credits include *A Dangerous Fortune* (ADF Productions); *Wait for Me* (WFM Productions); *The Clinic* (RTÉ); and *The Final Cut* (BBC).

麗迪亞·貝內特  
Lydia Bennet



戴爾德·唐納尼  
Deirdre Donnelly

唐納尼曾參演都柏林城門劇院的眾多劇作，如《傲慢與偏見》、《閨房鬧劇》和《簡·愛》等，其他劇目包括《不可兒戲》（艾比劇團）、《皆大歡喜》（雙子劇團）、《墮進深藍》（Rough Magic 劇團）。她亦有在多齣影視作品演出，諸如《都柏林怪探》（Element Pictures / 英國廣播公司）、《失蹤少女安柏》（安珀電影製作）、《莫萊》（愛爾蘭電視電台）、《幻想家》（ITC 電影製作）、《Attracta》（BAC 電影製作）等。

Donnelly has performed in many Gate Theatre productions including *Pride and Prejudice*, *Bedroom Farce*, and *Jane Eyre*. Other theatre credits include *The Importance of Being Earnest* (Abbey Theatre), *As You Like It*, (Gemini); and *Down Onto Blue* (Rough Magic). Her film and TV credits include *Quirke* (Element Pictures/BBC); *Amber* (Amber Films); *Molloy* (RTE); *The Fantastist* (ITC Films); *Attracta* (BAC Films), and others.



梅意芙·費茲潔拉  
Maeve Fitzgerald

費茲潔拉曾參與的都柏林城門劇院演出有《咆哮山莊》、《理想丈夫》和《傲慢與偏見》，其他劇場作品包括《尤利西斯》（格拉斯哥 Tron 劇團）和《時刻》（Tall Tales 劇團及倫敦布什劇院）等。她曾榮獲愛爾蘭時報戲劇獎最佳女配角，並以《Basin》奪得 2009 年都柏林 Absolut Fringe 藝術節最佳女演員獎。她亦是 Then This 劇團的聯合藝術總監。

Fitzgerald has performed for the Gate Theatre in *Wuthering Heights*, *An Ideal Husband*, and *Pride and Prejudice*. Her other theatre credits include *Ulysses* (Tron Theatre Glasgow); *Moment* (Tall Tales, Bush Theatre London), and others. She won the Best Supporting Actress in Irish Times Theatre Awards and Best Female Performer in Dublin Absolut Fringe Awards 2009 for *Basin*. She is co-artistic director of Then This Theatre.



奧依賓·佳里埃  
Aoibhin Garrihy

佳里埃曾演出都柏林城門劇院的《傲慢與偏見》和《無足輕重的女人》。其他參演作品包括《粗暴》（THEATREclub 劇團）、《巨款》（Rough Magic SEEDS 劇團）、《所多瑪與上帝》（Aras Éanna 劇團）、《冬天的故事》、《櫻桃園》（塞繆爾·貝克特劇團）等。影視作品包括《滑稽短劇與鵝卵石》（Kakapo 電影製作）和《馬丁》（Elk 電影製作）等。

Garrihy has performed for the Gate Theatre in *Pride and Prejudice* and *A Woman of No Importance*. Other theatre credits include *Rough* (THEATREclub); *Serious Money* (Rough Magic SEEDS); *Sodom and Begorrah* (Aras Éanna); *A Winter's Tale*, *The Cherry Orchard* (Samuel Becket Theatre), and others. Her film and TV credits include *Skit and Pebbles* (Kakapo Films); *Martin* (Elk Films), and others.

凱瑟琳·德波夫人  
Lady Catherine de Bourgh

貝內特先生  
Mr Bennet

夏洛特·盧卡斯  
Charlotte Lucas

威廉·盧卡斯爵士  
Sir William Lucas

珍·貝內特  
Jane Bennet





吉兒·哈定  
Jill Harding

瑪莉·貝內特  
Mary Bennet

哈定曾參演都柏林城門劇院的作品《人民公敵》、《聖誕頌歌》、《溫夫人的扇子》和《簡·愛》。其他劇場演出包括：《大清洗》（糧倉劇團）、《國王的雙腳》（ChalkTalk劇團 / 都柏林藝穗節）和《冬天的故事》（立方劇團）。她的影視作品包括《維京傳奇》（歷史頻道）、《快樂拍打》（Screenworks / 愛爾蘭電視電台）、《生死放逐》（Curbside電影製作）和《十步地獄》（SP電影製作）。

Harding has performed for the Gate Theatre in *An Enemy of the People*, *A Christmas Carol*, *Lady Windermere’s Fan* and *Jane Eyre*. Other theatre credits include *Cleansed* (Granary Theatre); *The King’s Feet* (ChalkTalk/Fringe); and *A Winter’s Tale* (Project Cube). Her film and TV credits include *Vikings* (History Channel); *Happy Slapper* (Screenworks/RTÉ); *Turning Green* (Curbside Productions); and *The Ten Steps* (SP Films).



莎拉·金萊  
Sarah Kinlen

安妮·德波夫人  
Lady Anne de Bourgh

金萊在《傲慢與偏見》與都柏林城門劇院合作，其他劇場作品包括《一顆大的青蘋果》（佐治·赫斯林 / 閣樓劇團）、《群聚》（Big House 文化節）和《茱莉小姐》（地標劇團）。她創作了個人戲劇《年輕女藝術家的自畫像》，並為 2011 年科克仲夏藝術節編寫女性獨角戲《BUSK》。

Kinlen has performed for the Gate Theatre in *Pride and Prejudice*. Other theatre credits include *Big Green Apple* (George Heslin/Attic production), *Flock* (Big House Festival); and *Miss Julie* (Landmark). She has created her own show, *PORTRAIT of the Artist as a Youngish Woman*. She also wrote a one-woman show *BUSK* for Solstice - Cork Midsummer Festival in 2011.



瑪麗恩·奧德懷爾  
Marion O’Dwyer

貝內特太太  
Mrs Bennet

奧德懷爾參演過都柏林城門劇院的眾多作品，包括《理想丈夫》、《慾望街車》、《父與子》。其他戲劇演出包括《屈身求愛》（艾比劇團）及《費城，我來也！》（愛爾蘭貝爾法斯特劇院）。奧德懷爾亦有參與影視作品，例如《危險之財》（康斯坦丁影業）、《完美一天》（第四台）、《急診室》（英國廣播公司）。

O’Dwyer has performed in many Gate Theatre productions including *An Ideal Husband*, *A Streetcar Named Desire*, and *Fathers and Sons*. Other theatre credits include *She Stoops to Conquer* (Abbey Theatre) and *Philadelphia Here I Come!* (Lyric Theatre Belfast). Her film and TV credits include *Dangerous Fortune* (Constantin Films); *Perfect Day* (Channel 4); and *Casualty* (BBC).



塞姆·奧麥昂尼  
Sam O'Mahony

達西先生  
Mr Darcy

奧麥昂尼曾參演都柏林城門劇院的《水手》和《傲慢與偏見》，並在多齣戲劇亮相，如《銀之匙》（英國國家劇院）、《羅密歐與茱麗葉》、《國王約翰》、《無事生非》（皇家莎士比亞劇團）；《四川好人》（新域劇團）、《馴悍記》（倫敦威爾頓音樂廳）、《噢！美好的戰爭》和《酩酊爛醉》（貝爾格雷劇團）。

O’Mahony has performed for the Gate Theatre in *The Mariner* and *Pride and Prejudice*. Other theatre credits include *The Silver Tassie* (National Theatre); *Romeo and Juliet*, *King John*, *Much Ado about Nothing* (Royal Shakespeare Company); *The Good Soul of Szechuan* (Young Vic); *The Taming of the Shrew* (Wilton’s Music Hall); *Oh! What a Lovely War* (Northern Stage) and *Monged* (Belgrade Theatre).



麗貝嘉·奧瑪拉  
Rebecca O’Mara

卡洛琳·賓利  
Caroline Bingley

奧瑪拉曾參演都柏林城門劇院的《咆哮山莊》、《漩渦》及《傲慢與偏見》。其他參演劇作包括：《貴族》（艾比劇團）、《時刻》（倫敦布什劇院）、《丹頓之死》（英國皇家國家劇院）、《遠離塵囂》（英國巡迴劇團），以及《鹽與傷口》（503劇院）。她的影視作品有：《吉米的舞廳》、《慣性》、《波利先生的故事》、《醫生》。

O’Mara has performed in several Gate Theatre productions including *Wuthering Heights*, *The Vortex*, and *Pride and Prejudice*. Other theatre credits include *Aristocrats* (Abbey Theatre); *Moment* (Bush Theatre); *Danton’s Death* (Royal National Theatre); *Far from the Madding Crowd* (English Touring Theatre); and *Salt Meets Wound* (Theatre 503). Her film and TV credits include *Jimmy’s Hall*, *Inertia*, *The History of Mr Polly*, and *Doctors*.



馬克·奧尼根  
Mark O’Regan

柯林斯先生  
Mr Collins

奧尼根參演過都柏林城門劇院的眾多劇作，包括《漩渦》、《傲慢與偏見》、《亞凱迪亞》、《理髮師陶德》及《父與子》。其他戲劇作品有：《愛麗絲冒險記》（艾比劇團及孔雀劇院）、《愚比王》（高威藝術節）、《淌血詩人》（新劇院）、《碰碰車》（奧萊利劇院）。奧尼根亦有參與影視作品，例如《夜鷹》（愛爾蘭電視電台）、《神父特德》（第四台）等等。

O’Regan has performed in many Gate Theatre productions including *The Vortex*, *Pride and Prejudice*, *Arcadia*, *Sweeney Todd*, and *Fathers and Sons*. Other theatre credits include *Alice in Funderland* (Abbey and Peacock Theatre); *King Ubu* (Galway Arts Festival); *Bleeding Poets* (New Theatre); and *Dodgems* (O’Reilly Theatre). His film and TV credits include *Nighthawks* (RTÉ); *Father Ted* (Channel 4), and others.



嘉莉·奧素莉芳  
Kerrie O'Sullivan

吉蒂·貝內特  
Kitty Bennet

奧素莉芳曾參演都柏林城門劇院的作品《傲慢與偏見》及《聖誕頌歌》。其他劇作包括：《工廠女孩》（千禧年論壇劇院國家巡迴演出）、《性變態》（孔雀劇院）、《皮膚與水泡》（TEAM 劇團）。奧素莉芳亦參與過舞蹈演出，包括《貝克特集》（都柏林大學斯莫菲特商學院）。她的影視作品有：《都鐸王朝》（娛樂時間電視網）、《十步地獄》（SP 電影製作）、《如此城市》及《沒有眼淚》（愛爾蘭電視電台）。

O'Sullivan has performed for the Gate Theatre in *Pride and Prejudice* and *A Christmas Carol*. Other theatre credits include *The Factory Girls* (Millennium Forum, National Tour); *Perve* (Peacock Theatre); and *Skin and Blisters* (TEAM). Her dance credits include *Beckett Embodied* (Smurfit Business School). Her film and TV credits include *The Tudors* (Showtime); *Ten Steps* (SP Films); *Fair City* and *No Tears* (RTÉ).



羅娜·奎因  
Lorna Quinn

伊莉莎伯·貝內特  
Elizabeth Bennet

奎因曾參與的都柏林城門劇院演出包括《理想丈夫》、《傲慢與偏見》、《閨房鬧劇》、《小婦人》。其他參演劇場作品有《人們的遊戲》（RISE 製作）、《城下之橋》（Livin' Dred 劇團）、《TIC》（焦點劇團）、《黏土》（Corcadorca 劇團）、《沒有最糟》（The Stomach Box 劇團）、《皮膚與水泡》（TEAM 劇團）、《簡·愛》（城市劇團）。

Quinn has performed for the Gate Theatre in *An Ideal Husband*, *Pride and Prejudice*, *Bedroom Farce* and *Little Women*. Other theatre credits include *The Games People Play* (RISE Productions); *The Bridge Below the Town* (Livin' Dred Theatre Company); *TIC* (Focus Theatre); *PLASTICINE* (Corcadorca); *No Worst, There Is None* (The Stomach Box); *Skin & Blisters* (TEAM Theatre) and *Jane Eyre* (City Theatre).



保羅·里特  
Paul Reid

韋克翰先生  
Mr Wickham

里特曾參演都柏林城門劇院的《危險關係》、《長橋遠望》及《安娜·卡列尼娜》。他也曾參與其他劇作，包括《費城，我來也！》（倫敦唐瑪劇院）、《愚比王》（高威藝術節）、《勇士》（玉米交易所劇團）、《普拉托諾夫》（Once Off 劇團）。其他影視作品有：《診所》（愛爾蘭電視電台）、《烈焰大廚》（Ecosse 電視 / 愛爾蘭電視電台）等等。

Reid has performed for the Gate Theatre in *Les Liaisons Dangereuses*, *A View from the Bridge*, and *Anna Karenina*. Other theatre credits include *Philadelphia Here I Come* (Donmar Theatre, London); *King Ubu* (Galway Arts Festival); *Man of Valour* (Corn Exchange); *Platonov* (Once Off Productions), and others. His film and TV credits include *The Clinic* (RTÉ 1); *Raw* (Ecosse TV/ RTÉ), and others.



史提芬·斯威夫特  
Stephen Swift

賓利先生  
Mr Bingley

斯威夫特曾參演都柏林城門劇院的眾多劇作，如《咆哮山莊》、《傲慢與偏見》、《老實》、《花粉熱》、《推銷員之死》、《亞凱迪亞》和《莎樂美》。他亦有在其他戲劇亮相，諸如《從今以後》（艾比劇團）、《豐收月起舞》（次世代劇團）、《城市角落》（Anu 製作）、《天堂之路》（Galloglass 劇團）、《廢棄汽車旅館》（DAAD 藝術家駐柏林計劃）、《獅子·女巫·魔衣櫥》（科克歌劇院劇團）、《音樂劇：紅》（愛爾蘭貝爾法斯特劇院）等。

Swift has performed for the Gate Theatre in *Wuthering Heights*, *Pride and Prejudice*, *Da, Hay Fever*, *Death of a Salesman*, *Arcadia*, and *Salomé*. Other theatre credits include *Down the Line* (Abbey Theatre); *Dancing at Lughnasa* (Second Age); *Corners* (Anu Productions); *Way to Heaven* (Galloglass Theatre Company); *Motel Abandon* (DAAD, Berlin); *The Lion, the Witch and the Wardrobe* (Cork Opera House); *Red – The Musical* (Lyric Theatre, Belfast), and others.



喬納森·德萊尼·泰南  
Jonathan Delaney Tynan

費茲威廉上校  
Colonel Fitzwilliam

泰南曾參演都柏林城門劇院的《傲慢與偏見》、《斑點人》及《無足輕重的女人》。他也在其他劇院亮相，參演過的作品包括《貝爾海灘上》（孔雀劇院）、《簡·愛》（城市劇團國家巡迴演出）、《羅密歐與茱麗葉》（艾比劇團）。泰南亦演出過影視作品，包括《開腔街》（英國廣播公司）、《晚間直播》（愛爾蘭電視電台）、《Seachtar Na Casca》（愛爾蘭電視頻道 TnaG）等等。

Tynan has performed for the Gate Theatre in *Pride and Prejudice*, *The Speckled People* and *A Woman of No Importance*. Other theatre credits include *Baile on Strand* (Peacock Theatre); *Jane Eyre* (City Theatre, National Tour); and *Romeo and Juliet* (Abbey Theatre). His film and TV credits include *Ripper Street* (BBC); *This is Nitelive* (RTÉ); *Seachtar Na Casca* (TnaG), and others.



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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		
賽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	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 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	Europa Galante Music Director / Violin: Fabio Biondi	CHCH	7/3	7:30pm		
滙豐《弦繫香港》音樂會 香港中樂團 指揮：閻惠昌	HSBC A Hong Kong Story Concert 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 - <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 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	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 《新與舊的家庭觀》 《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Theatre of Voices Artistic Director: Paul Hillier <i>Family Values - Old and New</i> <i>Arvo Pärt – 80 by 8, Pärt at 80 celebration concert</i>	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	CCCH	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	CHCH	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 Il Pomo d'Oro	CCCH	6/5	8:00pm		
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 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					
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; 1/3 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-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	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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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 HKFA 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	舞劇劇場舞蹈工作坊 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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