

44th  香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

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

(二月 Feb 26)

Teatro Regio Torino 都靈皇家劇院

SIMON BOCCANEGRA

父女情深



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



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

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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，並秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival



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

香港賽馬會主席獻辭

香港賽馬會對香港藝術節的捐助始於七十年代。每年藝術節邀請享譽國際及本地藝壇的表演者雲集香港，為逾十萬名觀眾呈獻多元化及高水平的精采節目，令香港藝術節成為亞洲區內最舉足輕重的文化盛事之一，馬會深感榮幸。

今年我們將繼續支持三個備受歡迎的節目，包括《香港賽馬會藝粹系列》、《香港賽馬會當代舞蹈平台》以及《香港賽馬會學生專享節目》。而《香港賽馬會藝粹系列》更再度為整個藝術節揭開帷幕，為大家帶來糅合雜技、舞蹈及音樂等不同元素的瑞士芬茲·帕斯卡劇團鉅製《真相奇幻坊》。此外，承接去年首度推出便大獲好評之《賽馬會本地菁英創作系列》，今年我們會再接再厲，支持藝術節呈獻由二十多位本地舞者及演員的精心傑作、全港首齣大型街舞劇場《炫舞場》。

與此同時，我們的捐助更涵蓋與節目相關的教育外展活動，如講座、工作坊及藝術家分享等，務求豐富本地文化生活及提高藝術欣賞水準之外，亦可培育有潛質的新晉藝術家。

馬會過去十年投放在文化藝術發展方面的捐款超過三十一億港元，捐助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。

今屆藝術節以「其後」為主題，正好印證馬會對其一貫支持，並將繼往開來，為廣大市民帶來更多目不暇給的精采表演。我們熱切期待並衷心祝賀本屆香港藝術節圓滿成功。

Message from the Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club has been a proud partner of the Hong Kong Arts Festival since its earliest days in the 1970s. We are delighted to see that our strong long-term partnership has helped to make the Festival one of the most eagerly-awaited cultural events in the local and regional arts calendar, bringing top-notch local and international artists to our city each year for a diverse range of live performances that enchant audiences of more than 100,000.

Given the popularity and success of The Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are pleased to continue supporting these programmes in 2016. For the second year in a row, we are privileged to sponsor the Festival's opening performance featuring a multi-dimensional circus arts production, *La Verità* (The Truth), by Compagnia Finzi Pasca from Switzerland. Furthermore, to build on the success of the initial Jockey Club Local Creative Talents Series last year, the Club will this time support a spectacular new dance drama *Danz Up*, in which over 20 outstanding local dancers and actors portray their dreams as urban dance warriors.

Our donations to the Festival's programmes and series also support outreach activities such as school talks, workshops and demonstrations, in order to enrich the cultural experiences of local audiences, foster the public's appreciation of arts and culture and nurture potential young talent.

In total over the past decade, our donations to the arts and cultural development have exceeded HK\$3.1 billion, covering both hardware and software projects, which we see as equally important.

The theme of this year's Festival is "What comes after", and that is also an apt watchword for The Hong Kong Jockey Club's support. We look forward to joining you in discovering new artistic horizons this year, while helping the Festival break further new ground in the years ahead.

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

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贊助 for sponsoring

「香港賽馬會藝粹系列」之
都靈皇家劇院
《父女情深》
節目首場演出

the programme opening performance of
Simon Boccanegra
by Teatro Regio Torino
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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%則有賴各大企業、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、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、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、莫斯科大劇院、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，過去十年共委約及製作逾100套本地全新創作，包括戲劇、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次重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立24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」每年提供約8,000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 cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of “**PLUS**” and **educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

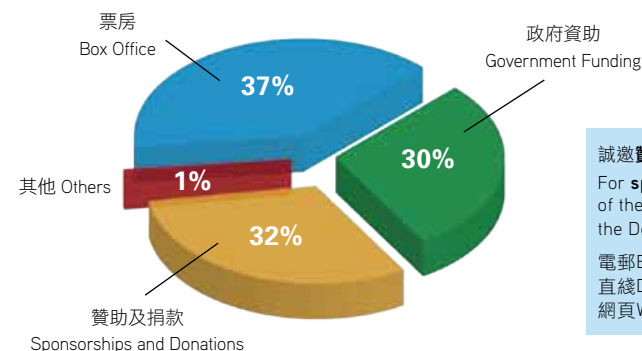
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, 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 has commissioned and produced over 100 new local productions in the past decade, including 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 24 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 about 8,000 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.

第44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



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

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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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44th



香港藝術節
Hong Kong
Arts Festival

19.2-20.3.2016 Presents

Teatro Regio Torino 都靈皇家劇院

Simon Boccanegra 《父女情深》

With Orchestra and Chorus Teatro Regio Torino

與都靈皇家劇院樂團及合唱團聯合演出

26, 28/2,
1/3/2016



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



演出長約 2 小時 45 分鐘，包括一節中場休息
Running time: approximately 2 hours and 45 minutes,
including one interval



意大利語演出，附中、英文字幕
Performed in Italian with English and Chinese surtitles

都靈皇家劇院感謝 Alcantara 為其巡演夥伴。
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都靈皇家劇院 Teatro Regio Torino

《父女情深》 *Simon Boccanegra*

與都靈皇家劇院樂團及合唱團聯合演出
With Orchestra and Chorus Teatro Regio Torino

作曲

朱塞佩·威爾第

Composer

Giuseppe Verdi

文本

弗蘭西斯科·瑪麗亞·皮亞維
阿里高·博伊托

Librettists

Francesco Maria Piave
Arrigo Boito

指揮

羅拔圖·阿巴度

Conductor

Roberto Abbado

導演、佈景與服裝

西爾瓦諾·布索提

Director, Sets & Costumes

Sylvano Bussotti

復排導演

維多利亞·波里尼

Revival Director

Vittorio Borrelli

燈光

安德莉亞·安科西

Lighting

Andrea Anfossi

復排燈光

弗拉迪·斯皮加羅洛

Revival Lighting

Vladi Spigarolo

合唱指導

歌迪奧·芬諾格里奧

Chorus Master

Claudio Fenoglio

中文字幕 Chinese Surtitles

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為熱那亞自治共和國效力的海盜，後當選為總督

瑪莉亞·波卡涅拉 (又名阿美利亞·格里馬迪)

愛麗嘉·格里馬迪 女高音

西蒙之女

雅可博·菲耶斯科 (又名安德列·格里馬迪)

米歇爾·培度西 男低音

熱那亞貴族

加布里埃利·阿多諾

喬治·貝魯吉 男高音

熱那亞仕紳

保羅·歐爾比尼

基伏·夏高拜仁 男中音

熱那亞的金匠，總督的親信朝臣

佩特羅

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受愛戴的熱那亞平民領袖，後為朝臣

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都靈皇家劇院 Teatro Regio Torino

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藝術總監 Artistic Director **Gastón Fournier-Facio**

音樂總監 Music Director **Gianandrea Noseda**

都靈皇家劇院開幕於1740年12月26日，首部上演作品為弗蘭西斯科·菲歐的《亞撒斯》，其後很快在國際舞台佔一席位，包攬兩部經典的世界首演，分別為普契尼的《曼農·萊斯科》（1893）和《波希米亞生涯》（1896）。1906年理察·史特勞斯親自指揮的《莎樂美》意大利首演亦在此舉行。20世紀初，歌劇院憑托斯卡尼尼的出色指揮廣受歡迎。1936年，大火燒毀都靈皇家劇院。新歌劇院由建築師卡羅·莫利諾設計，於1973年重開，上演由瑪麗亞·卡拉絲和朱塞佩·迪·史帝法諾導演的《西西里晚禱》。

都靈皇家劇院的主要節目是歌劇和芭蕾舞，另外亦上演管弦合唱表演，為兒童和青少年舉辦一連串教育活動。劇院頻繁出訪歐洲、日本、中國、北美和加拿大，並獲邀出席第44屆香港藝術節，於巴黎、埃森、芬蘭和享負盛名的薩翁林納歌劇節亮相。多年來，劇院與歐洲著名的歌劇院和享負盛名的國際劇團建立了更密切的關係，如北京國家大劇院等。劇院亦與眾多唱片公司合作發行多張歌劇精選，包括Rai、ArtHaus和Opus Arte，並於德意志留聲機公司和山度士唱片發行錄音專輯，以及於Foné發行現場專輯。在歐洲首個歌劇電子平台「歌劇舞台」上，都靈皇家歌劇院是唯一的意大利歌劇院。

自1999年起，都靈皇家劇院的總經理由華特·維納諾擔任。2007年，詹安德列亞·諾斯達獲委任為劇院的音樂總監。2014年，加斯頓·福尼爾·法斯奧獲委任為藝術總監。

中譯 陳逸宜

The Royal Theatre of Turin was inaugurated on 26 December 1740 with *Arsace* by Francesco Feo. The theatre soon became an international reference point hosting the premieres of two masterpieces of Giacomo Puccini, *Manon Lescaut* (1893) and *La bohème* (1896), and the Italian premiere of *Salome* by Richard Strauss in 1906 conducted by the composer himself. At the turn of 1900, the theatre attained extraordinary importance with the musical direction of Arturo Toscanini. In 1936, a fire destroyed the Regio, and the new theatre – designed by the architect Carlo Mollino – opened in April 1973 with Giuseppe Verdi's *I Vespri siciliani*, the first and only opera directed by Maria Callas and Giuseppe Di Stefano.

The main activity of the theatre is the opera and ballet season, to which are added the symphonic-choral season and a full programme of educational activities for children and teenagers. Teatro Regio Torino goes on frequent tours to Europe, Japan, China, North America and Canada. Teatro Regio Torino is invited to the 44th Hong Kong Arts Festival, Paris, Essen and Finland as well as the renowned Savonlinna Opera Festival. Over the years, it has deepened its collaboration with the most prestigious European theatres and with prestigious international companies such as the National Centre for the Performing Arts in Beijing. The theatre has produced numerous DVDs of the best opera productions in collaboration with Rai, ArtHaus, OpusArte as well as recordings for the Deutsche Grammophon and Chandos and live recordings with Foné. Teatro Regio Torino is the only Italian theatre on The Opera Platform, the first European digital platform entirely dedicated to the opera.

Walter Vergnano has been the General Manager of the Teatro Regio since 1999. In 2007 Gianandrea Noseda was appointed Music Director of the Theatre and, in 2014, Gastón Fournier-Facio was appointed Artistic Director.

朱塞佩·威爾第 Giuseppe Verdi



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

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

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

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

Verdi's position at La Scala was assured with the production of *I Lombardi alla prima Crociata* (1843), a profound tale of the First Crusade. Among his major success of the next years were *Ernani* (1844), *Rigoletto* (1851), *Il Trovatore* (1853), and *La Traviata* (1853), which consolidated Verdi's reputation as a master of dramatic composition. Two of Verdi's paramount works, *Aida* (1871) and *Requiem* (1874), were resounding successes in Italy and across Europe. During the following years, Verdi wrote no new operas and focused on revising some of his earlier scores, such as new versions of *Don Carlos* and *Simon Boccanegra*.

In 1887, *Otello*, based on Shakespeare's play, with a libretto written by the younger composer Arrigo Boito, was premiered in Milan. The work was a raving success and led Verdi to return to creating

威爾第在史卡拉大劇院的鞏固地位始於他於 1843 年完成歌劇《倫巴第人在第一次十字軍中》，一個關於首次十字軍東征的故事。往後他的歌劇作品《艾爾納尼》(1844)、《弄臣》(1851)、《遊吟詩人》(1853) 及《茶花女》(1853) 都贏盡讚譽，為威爾第奠定了歌劇作曲家大師的崇高地位。其中兩部威爾第的出色著作《阿依達》(1871) 及《安魂彌撒曲》(1874) 在意大利，甚至全歐洲均大受歡迎。在往後幾年，威爾第沒有再撰寫新的作品，而是專注於改寫他早期的作曲作品，如《唐·卡羅》及《父女情深》。

1887 年，威爾第基於莎士比亞的劇作《奧賽羅》及由年輕作曲家阿里高·博伊托的文本而推出了全新歌劇作品，於米蘭首演；這部作品獲擊節讚賞，令威爾第重投撰寫全新作品。威爾第最後的作品《法斯塔夫》是基於莎士比亞的劇作《溫莎的風流娘們》及《亨利四世》的部分場景所寫成，於 1893 年首演。該歌劇成為喜歌劇中的殿堂級作品，亦見證了威爾第的作曲天份，他的代表作繼續在主流歌劇作品的演出中佔主要位置。

中譯 鄭潔冰

new work. Verdi's last opera, *Falstaff*, was based on Shakespeare's play *Merry Wives of Windsor* and scenes from *Henry IV*. The work was premiered in 1893. *Falstaff* remains one of the supreme comic operas and testimony to Verdi's genius, as his masterworks continue to dominate the standard opera repertoire.

Tencent 腾讯

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劇情梗概

Synopsis

序幕

在熱那亞的一個廣場，雄心勃勃的人民黨領袖保羅·歐爾比尼，游說另一名富影響力的平民領袖佩特羅支持海盜西蒙·波卡涅拉競逐共和總督。波卡涅拉不情不願，但保羅向他指出，他一旦獲選，貴族派別的權力巨頭雅可博·菲耶斯科就不能再拒絕讓他迎娶其女兒瑪莉亞。佩特羅游說人們支持波卡涅拉：他們不應害怕剛剛慘烈敗陣的菲耶斯科家族會有甚麼反應。不久之後，菲耶斯科離開其宮殿，在空無一人的廣場上哀悼身故的女兒，遇上了渾然不知愛人已死的波卡涅拉。菲耶斯科期望波卡涅拉將與瑪莉亞所生的女孩歸還給他，但女孩已被人從看護手上擄走。菲耶斯科憤然離去，波卡涅拉進宮找瑪莉亞，終得悉可怕的真相。他深受摯愛的死所打擊，與此同時，擁入廣場的群眾宣告他成為共和總督。

Prologue

In a square in Genoa, Paolo Albiani, ambitious exponent of the people's party, persuades Pietro, another influential plebeian leader, to support the candidature of the corsair Simon Boccanegra as Doge. Boccanegra is reluctant, but Paolo points out to him that, if elected, the nobleman Jacopo Fiesco, the powerful head of the aristocratic faction, would no longer be able to deny him the hand of his daughter Maria. Pietro exhorts the people to support Boccanegra: they shouldn't fear the reaction of the Fiesco family, who have just suffered a terrible loss. Soon afterwards, Fiesco leaves his palace, and in the square, by now deserted, laments the death of his daughter. Boccanegra, unaware of what has happened, confronts him. Fiesco expects Boccanegra to give him back the girl born from his relationship with Maria, but the child, entrusted to a nurse, has been kidnapped. Fiesco scornfully leaves and Boccanegra, entering the palace to find Maria, learns the terrible truth. Devastated by the death of his beloved, he is proclaimed Doge by the crowd pouring into the square.



Ramella & Giannese © Teatro Regio Torino

第一幕

25年過去。不知父母身份的阿美利亞·格里馬迪，為情郎加布里埃利·阿多諾想要參與一個對抗共和總督的密謀計劃而憂心忡忡。她哀求他停止，又請他向他的監護人安德列·格里馬迪（其實是眾人以為已死的雅可博·菲耶斯科）允許他倆結婚；她知道共和總督想把她嫁給最得其歡心的侍臣保羅。安德列／雅可博對阿美利亞與加布里埃利的婚事表示支持，卻向年輕的加布里埃利透露，阿美利亞其實並沒有格里馬迪血統，而是家族收養的孤女。波卡涅拉抵達，從他與阿美利亞的對話，關於她身份的真相昭然若揭。當共和總督請保羅放棄阿美利亞，他決定將她劫走。

議會禮堂正舉行會議，從外面傳來陣陣騷亂聲。當共和總督吩咐大門為人民保持打開時，一群暴民猛然闖進，指控加布里埃利謀殺高利貸者羅倫奇諾。加布里埃利承認因為羅倫奇諾綁架了阿美利亞，因而將之殺死。臨死前，那高利貸者也透露，他是受一個「位高權重」的人指使。嫌疑都落在共和總督身上。波卡涅拉推測到真相，催促保羅公開咒詛那不為人知的罪犯，迫使他為自己宣判刑罰。



Ramella&Giannese © Teatro Regio Torino

Act I

Twenty-five years have passed. Amelia Grimaldi, who doesn't know that she is the daughter of Boccanegra and Maria, is worried because her lover, Gabriele Adorno, wants to take part in a plot against the Doge. She begs him to desist and to ask his guardian Andrea Grimaldi (in reality Jacopo Fiesco, thought dead by all) for his consent to their marriage: she knows that the Doge intends to give her in marriage to Paolo Albiani, his favourite courtier. Andrea/Jacopo would be in favour of the marriage of Amelia and Gabriele, but reveals to the young man that Amelia is, in reality, not a Grimaldi, but a foundling adopted by the family. Boccanegra arrives, and from his conversation with Amelia, the truth about her identity emerges. When the Doge invites Paolo to renounce Amelia, he decides to have her abducted.

In the hall of the Council, a session is in progress; from outside, rioting can be heard, and when the Doge orders the entrance to be left open for the people, a mob bursts in, accusing Gabriele Adorno of the murder of the usurer Lorenzino. Gabriele admits to killing Lorenzino because he had abducted Amelia; before dying, the usurer also revealed that he had been incited by a "powerful man". Suspicions fall on the Doge himself. When Boccanegra, who has guessed the truth, urges Paolo to publicly curse the unknown villain, he is obliged to pronounce his own sentence.

第二幕

在共和總督的邸第，保羅在波卡涅拉的水瓶中下毒。接着他着人將安德列和加布里埃利帶到面前。二人在此期間因組織教皇黨叛亂而被囚。安德列憤然拒絕由他叛殺共和總督，將其刺死的建議。剩下加布里埃利和保羅單獨一起，保羅暗示阿美利亞是共和總督的情婦，年輕的加布里埃利就表達其復仇之意。加布里埃利於是與阿美利亞對質，阿美利亞否認指控，當共和總督出現時，阿美利亞幫助加布里埃利藏起來。波卡涅拉喝過下了毒的水後昏昏沉沉。加布里埃利正要以匕首行刺，但阿美利亞阻止他，波卡涅拉向他透露真相。他悔疚難過不已，決定投向共和總督陣營。



Ramella&Giannese © Teatro Regio Torino

第三幕

波卡涅拉特赦了叛亂的貴族，但判處保羅死刑。在他因毒藥發作而垂死時，他與安德列見面，安德列透露他的真實身份是雅可博。波卡涅拉也告訴他阿美利亞其實是自己的女兒，即是安德列的孫女瑪莉亞·波卡涅拉。在邀請參議員宣告加布里埃利為共和總督後，波卡涅拉就去世。

中譯 梁詩敏

Act II

In the Doge's apartments, Paolo poisons Boccanegra's jug of water. He then has Andrea and Gabriele brought before him; they have been imprisoned in the meantime as organisers of the Guelph revolt. Andrea indignantly refuses the suggestion that he treacherously stab the Doge to death. Alone with Gabriele, Paolo insinuates that Amelia is the Doge's mistress, and the young man expresses his intention of taking revenge. Gabriele therefore confronts Amelia, who denies the accusations, but then, when the Doge appears, helps him to hide. Boccanegra drinks the poisoned water and falls asleep. Gabriele is about to stab him with his dagger, but Amelia stops him, and Boccanegra reveals the truth to him. Repentant and moved, he decides to side with the Doge.

Act III

Boccanegra has pardoned the rebellious patricians, but has condemned Paolo to death. Dying from the effects of the poison, he meets Andrea, who reveals his true identity as Jacopo. In turn, Boccanegra tells him that Amelia is actually his daughter, who is also Jacopo's granddaughter Maria Boccanegra. He dies after inviting the senators to proclaim Gabriele Doge.

Translation from Italian into English by Cheryl Mengle

幽暗與光明：《父女情深》的音樂

Darkness and Light: the Music of *Simon Boccanegra*

威爾第在 1855 年寫《父女情深》時正值他創作生涯的高峰期。在作曲家調侃自稱為「刻苦如廚奴」的時期，他不斷琢磨技巧，創作了 20 套歌劇，把所學的融會到三部經典鉅著中，分別是《弄臣》、《遊吟詩人》、《茶花女》。在《遊吟詩人》中，威爾第仍然沿用一貫的歌劇創作風格，用簡單的伴奏襯托以「宏大」旋律寫成的獨唱詠嘆調及合唱，但在《茶花女》（1853）他開始以貫穿式的手法創作，利用宣敘調及齊唱段落推進情節。到了《父女情深》威爾第更進一步，獨唱、二重唱、較大型的齊唱段落都是由戲劇情節衍生出來。

1857 年《父女情深》的首演並不成功，威爾第擔心他的音樂「沒有被充份理解」。在經典的研究著作《威爾第著名歌劇》中，音樂家兼作家史柏克·休斯認為作品「對當時的觀眾過於實驗性。這不是他們所認識的威爾第，甚至作曲家自己也不認識這個威爾第。有些段落更具有驚人的前瞻精神。」

威爾第執意認為《父女情深》該留存下來，在超過 20 年後，威爾第在 1880 年重新把作品修正，這次作曲家（再次引用史柏克·休斯）「把他後期歌劇作品中極具個性的華麗風格完美地演繹出來，這種風格給予作品獨特的力度及流暢度。」他把生硬的宣敘調段落換成自由但具戲劇效果的交談；歌唱旋律亦變得更切合角色，使人物性格更鮮明；威爾第也重寫了西蒙與親女兒動聽的「相認二重唱」，音樂更細緻動人；而壯觀的議會廳一幕更是修訂版本創作人阿里高·博伊托在第一幕完結前加插的，威爾第為這場戲創作全新的音樂，華麗的齊唱場面令人留下深刻印象，成為全劇的高峰。在這場戲中，威爾第的「晚期」抒情風格不單在波卡涅拉從內心迸發「百姓！貴族！」的真誠澎湃唱段中發揮得淋漓盡致，他的抒情風格亦同時

文：喬納森·布頓

Text: Jonathan Burton

When Verdi composed *Simon Boccanegra* in 1855 he was at the height of his powers; having learned his craft during what he called his “years in the galleys”, he had written 20 operas, culminating in three great masterpieces – *Rigoletto*, *Il Trovatore* and *La Traviata*. For *Il Trovatore* Verdi was still largely following the familiar operatic convention of solo arias and choruses with “big” tunes and simple accompaniment, but in *La Traviata* (1853) he had begun to move towards a pattern of through-composed scenes in which recitative and ensemble passages advance the action. He took this process still further in *Simon Boccanegra*, with solos, duets and larger ensembles emerging from the dramatic situations.

The first performance of *Simon Boccanegra* in 1857 was a flop; Verdi feared that his music “was not fully understood”. In his classic study, *Famous Verdi Operas*, Spike Hughes suggests that it was “a little too experimental for the public of its time. It was not the Verdi they knew; it was sometimes not even the Verdi the composer himself knew. There are passages... which look ahead in an astonishing manner.”

Verdi remained convinced that *Boccanegra* was worth saving. When he came to revise it more than two decades later, in 1880, Verdi had (to quote Spike Hughes again) “perfected that highly personal declamatory idiom which gives his later operas their peculiar strength and fluency”. He replaced stilted passages of recitative with freely flowing but dramatically pointed conversational exchanges; vocal lines were adapted to give the characters more clearly defined personalities; the beautiful “recognition duet” between Simon and his new-found daughter was rewritten to become even more tender and moving; and for the magnificent Council Chamber scene added by Verdi’s new librettist Arrigo Boito at the end of Act I, Verdi composed entirely new music for an impressive grand ensemble which became the high point of the drama. In it, Verdi’s “late” lyrical style found expression not only in a heartfelt outburst for

為瑪莉亞祈求和平的獨唱部分增添動人的音樂輪廓。最後保羅被迫咒詛自己，這場戲以毛骨悚然、震懾的齊唱樂旨結束，成了後來《奧賽羅》（於 1886 年創作）艾阿哥詠嘆調「我相信一位殘酷的上帝」前身。

威爾第為樂團部分創作了精采的音樂，這早在初版時已可見一斑，修訂版本更突顯出他超卓的技巧。以各器樂部分對比鮮明的音色來營造各種情緒氣氛，包括聲音和悅的木管、響亮的高音弦組、嚴肅的低音銅管、如來自天國般的豎琴，或是邪惡的低音單簧管。樂團細緻地描繪氣氛細節——如海上波光瀲灩的陽光、慢慢蠶食波卡涅拉身體的慢性毒藥，以及在他死時表達痛失之情的葬禮鐘聲等。

威爾第的《父女情深》別具前瞻精神，尤其後來的修訂版本更是他在音樂理念上提昇的象徵。這套作品亦使他駕輕就熟地創作出最後兩套歌劇大作——《奧賽羅》和《法斯塔夫》。《父女情深》是威爾第最優秀的作品之一，凶險兼具爆炸力，鮮明的角色刻劃加上細緻的音色令這套作品成為不朽的經典大作。

中譯 陳楚珊

Boccanegra himself – “Plebe! Patrizi!” – but also in a lovely arching solo line for Amelia as she prays for peace. And the scene ends with a bloodcurdling, thunderous unison theme as Paolo is forced to curse himself, prefiguring Iago’s “Credo” in *Otello* (composed in 1886).

Verdi’s skilful handling of the orchestra, already notable in the earlier version, becomes even more remarkable in the revised score; moods are conveyed by the contrasting colours of delicately voiced woodwind, radiant upper strings, sombre low brass, angelic harp or a sinister bass clarinet. Atmospheric details are masterfully portrayed by orchestral means: the glitter of sunlight on the sea, the slow poison invading Boccanegra’s veins, the tolling of funeral bells at his death.

The forward-looking nature of Verdi’s music for *Simon Boccanegra* – particularly in its later revision – is a sign of the evolution of his musical thinking; it also points the way to his effortless mastery of voices and orchestra in his last operas, *Otello* and *Falstaff*. *Boccanegra* is one of Verdi’s finest achievements, a powerful, brooding masterpiece of musical characterisation and subtle colours.



《父女情深》的光芒 The Brilliance of *Simon Boccanegra*

都靈皇家劇院音樂總監詹安德列亞·諾斯達訪談

Interview with Gianandrea Nosedà, Music Director of Teatro Regio Torino

(訪問於 2013 年為紀念威爾第誕辰 200 週年重演《父女情深》後進行。)

The interview was conducted for the revival of *Simon Boccanegra* for Verdi's bicentennial celebrations in 2013.)

問：斯蒂芬諾·瓦蘭佐洛

答：詹安德列亞·諾斯達

《父女情深》肯定不是威爾第最受歡迎的歌劇，以這部作品來展開樂季，是不是有點大膽？

面對挑戰能讓我們提升自己，像這次演出一樣，當所選的材料是上乘之作時，都靈劇院亦同時進步。歌迪奧·阿巴度在上世紀 70 年代的修訂，賦予《父女情深》新生命，成為威爾第眾多的出色作品之一。

《父女情深》先於 1855 年由皮亞維參與創作，再於 1881 年由博伊托大幅增訂，作者把作品形容為一張「跛腳枱」。

就此，威爾第曾說他愛這部作品，就像父親愛他駝背的兒子一樣。公道一點說，這部作品並非未完成，也不是有缺陷，而是一部處於過渡期的作品。無論是初版（三大浪漫歌劇後的作品）和第二版（威爾第幾乎放下《奧賽羅》來完成此版），都表露出一種因未能進入穩定狀態而起的不安。兩個版本相隔 24 年，語言上明顯有複雜和不連貫的問題。

作品最特別的地方是甚麼？

肯定是其氛圍。《父女情深》是威爾第在配器、氣氛和聲線上最陰暗的作品。指揮的首要任務，就是把這種強烈和令人回味的音色表現出來。

Q: Stefano Valanzuolo

A: Gianandrea Nosedà

To begin the season with *Simon Boccanegra*, certainly not the most popular title among the operas written by Verdi, suggests a tiny bit of audacity.

Here at Teatro Regio, we are stimulated by challenges, especially when the material of choice is, like in this case, top quality. *Simon Boccanegra* has entered, quite rightfully, into the lot of the brightest operas by Verdi, mostly thanks to Claudio Abbado, who re-evaluated and reinvigorated it in the 1970s.

Written with Piave in 1855, and significantly re-elaborated with Boito in 1881, *Simon Boccanegra* was described by its author as a "crippled table".

For that matter, Verdi said that he loved this opera as much as a father would love his hunched son. To be fair, it is not an unfinished piece or a faulty one; it's a work of transition. Both the first (after the romantic trilogy) and second version (to complete it, Verdi almost put *Otello* aside) express a feeling of anxiety towards passing stabilised shapes. Obviously, the lapse of 24 years between the two versions reflects a compound and often disjointed language.

Shall we mention a relevant segment of the opera?

The colour of it, without a doubt. No other opera by Verdi is as dark as *Simon Boccanegra* as far as the orchestration, atmosphere and voices are concerned. Achieving such a strong, evocative tone is the first priority of the conductor.



我們剛才說，《父女情深》並非威爾第最受歡迎的作品之一。

其中一些原因是——正如剛才亦有提到的——作品的起源複雜，音色又陰暗。另外，劇情跟一般歌劇的經典三角戀故事不同，讓普羅大眾感到迷惘。衝突主要發生在男中音與男低音間，男高音則攔在一旁。

威爾第較少以男性角色作為作品題目。

對。不過《弄臣》也是其中一個例外。《父女情深》的重點在於那陰暗的氣氛，比較適合男性。然而，在威爾第的作品裏，男性大多是沒有被浪漫色彩理想化的，因此亦比較真實。

1881 年的版本代表著威爾第的晚期創作，跟《奧賽羅》和《法斯塔夫》是同期作品。對於這些晚期作品你有甚麼看法？它們有沒有聯繫？

可以說的不多。很明顯，威爾第認為這些作品很有聯繫，並因此重新編寫部分地方，如第一幕第二部分，使之變得更激進，故事更豐富更時尚。在這個角度來看，《父女情深》具有歷史意義，有其獨到的地方。

錄自 《音樂系統》Sistema Musica (2013 年 10 月號)

意譯英 妮可·威斯特·加爾貝利尼

英譯中 張婉麗

We were saying, a little while ago, that this is not one of the most popular operas by Verdi.

This is partly because of the reasons already mentioned: the complicated origin, as well as the dark hue. Also, the plot itself, so distant from the classic love triangle of the standard operas, could disorient the average audience member. The main clash occurs between the baritone and bass, leaving the tenor to the side.

This is one of those titles where Verdi better emphasises the male features over the female ones.

It is true; as happens in *Rigoletto*, after all. In *Simon Boccanegra*, the inclination is emphasised by the dark atmospheres, more suitable for men. However, in general, the male character, in Verdi's work, is shown without the filter of a romantic idealisation, and therefore it is more authentic.

The 1881 version is representative of Verdi's last composing phase, with reference to *Otello* and *Falstaff*. What can you tell me about closed forms? Do they stick together, at least here?

Not so much, and not for too long. It is obvious that Verdi felt them to be too close, and therefore he re-elaborated, for example, the second part of Act I in a more radical manner, so that the narrative can be more ample and modern. In this way, *Simon Boccanegra* has historical interest and a unique peculiarity.

Source: *Sistema Musica* (October 2013 Issue)

Translated from Italian into English by Nicole West Garbellini

大膽的導演 A Daring Direction

訪問《父女情深》導演西爾瓦諾·布索堤

Interview with Sylvano Bussotti, Director of *Simon Boccanegra*

問：喬治奧·拉姆波恩

答：西爾瓦諾·布索堤

都靈皇家劇院於1979年演出了《父女情深》。1995年製作新版時，你說在16年後再次演出此作，是一大挑戰，甚至是種冒險。現在你又怎樣看？

在這麼一段長時間後，也許現在面對的挑戰減少了。比起音樂材料，表演技巧是較短暫的，因為音樂是不受任何製作版本影響的。

《父女情深》就是這個情況，作品已經不需要贊同。在這麼多年後，再次反覆思考，便能找尋新方向。

1979年首演時，樂評一致認為都靈皇家劇院的《父女情深》可媲美歌迪奧·阿巴度和史瑞拉1971年於斯卡拉歌劇院的版本——你一定也看過那演出吧？

對。那製作跟斯卡拉歌劇院的所有演出一樣，是典型的傑出作品，我十分喜愛。我從前是從事舞台組合的，技術方面對我來說非常重要，從這角度看來，都靈劇院一直都有優厚的條件讓我發揮。材料的選用亦是舉足輕重的。在《父女情深》裏我使用了網，在燈光的照耀下，會成為建築物、教堂等牆壁上的石頭，而且能有一種輕盈及透明的感覺。背景以巴洛克劇院傳統設計，加上那無處不在的海，造就了逼真生動的演出。

錄自 《音樂系統》Sistema Musica (2013年10月號)

意譯英 妮可·威斯特·加爾貝利尼

英譯中 張婉麗

Q: Giorgio Rampone

A: Sylvano Bussotti

Simon Boccanegra was created for Teatro Regio Torino in 1979. On the occasion of the first re-edition in 1995, you said that it was almost a challenge, if not a gamble, to re-propose the show 16 years later. What about today?

After such a long period of time, it's probably less of a challenge now. Of course, the staging is somewhat ephemeral as opposed to the musical material, which is not confined to any production. This is certainly the case with *Simon Boccanegra*, a work that never needed approval. Turning over all these matters, after so many years, is finding something brand new.

When it was first staged in 1979, the critics were unanimous in considering the *Simon Boccanegra* created in Turin worthy of comparison with the one from Teatro alla Scala, directed by Claudio Abbado and Strahler in 1971, which you surely saw.

Yes, and the show embodied for me the quintessential excellence that I deeply admire in every production staged by La Scala. As a former stage assembler, the technical aspect is crucial for me and, from that point of view, Teatro Regio has always offered me the best. Also very important is the choice of the materials to be used. For *Simon Boccanegra* I thought of mesh, a fabric which would become, when specially lit, the stone of the walls of buildings and churches, and which can also preserve lightness and transparency. As a result, we achieved a vivid show, with an omnipresent sea in the background, built in the tradition that baroque theatre suggests.

Source: *Sistema Musica* (October 2013 Issue)

Translated from Italian into English: Nicole West Garbellini



(圖為《父女情深》的導演西爾瓦諾·布索堤
Sylvano Bussotti, Director of *Simon Boccanegra*)

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羅拔圖·阿巴度

Roberto Abbado

指揮

Conductor

羅拔圖·阿巴度，2015年獲委任為巴黎加尼耶歌劇院音樂總監，曾於2009年榮獲意大利樂評人協會頒發的「Franco Abbiati」最佳年度指揮大獎。

他與意大利的大型樂團關係特別密切，如米蘭史卡拉劇院愛樂管弦樂團和羅馬國立聖西里亞學院管弦樂團。在美國，他與眾多樂團不時攜手演出，如聖保羅室樂團、亞特蘭大交響樂團和聖路易交響樂團。阿巴度曾與無數著名獨奏家同台演出，包括小提琴家約夏·貝爾、鋼琴家阿爾弗雷德·布倫德爾、大提琴家馬友友等。

阿巴度以精采的歌劇指揮聞名，曾為不少新作或國際首演演出，包括在紐約大都會歌劇院演出的《費朵拉》、在維也納國家歌劇院上演的《西西里晚禱》。他對現當代音樂見解獨到，極力支持意大利作曲家，並與他們頻繁合作，包括盧西亞諾·貝里奧、佩特拉西、當代意大利作曲家法比奧·瓦奇等。他亦涉足法國當代作曲家的音樂，如帕斯卡·杜沙品和奧立佛·梅湘等；另外亦有北美作曲家，如奈德·羅蘭和查爾斯·渥瑞寧等。

阿巴度獲獎無數，曾為貝塔斯曼音樂集團的紅印鑒系列灌錄多張唱片，包括貝里尼的《凱普萊特與蒙特奇》（曾獲BBC音樂雜誌「1999年度之選」）。最近的著名大碟包括：於德意志留聲機公司發行，與女高音演唱家愛琳娜·葛蘭莎攜手合作的《美聲》，這張專輯更榮獲德國古典迴聲大獎和2009年德國唱片評審大獎。

Appointed as Music Director at Palau de les Arts Reina Sofía in Valencia in 2015, Abbado was honoured with the "Franco Abbiati" award of the National Association of Italian Music Critics as Conductor of the Year in 2009.

In his native Italy, he has particularly strong relationships with such great orchestras as Filarmonica della Scala (Milan) and Orchestra dell'Accademia Nazionale di Santa Cecilia (Rome). In the US he has performed regularly with St. Paul Chamber Orchestra, Atlanta and St. Louis symphony orchestras, among others. He collaborates with many of today's most respected soloists including violinist Joshua Bell, pianist Alfred Brendel, cellist Yo-Yo Ma, to name but a few.

Well known for his work in opera, Abbado has led many new productions and world premieres, including *Fedora* at the Metropolitan Opera in New York and *I Vespri siciliani* at Vienna Staatsoper. As a natural advocate for Italian composers, he frequently programmes works by Luciano Berio, and Goffredo Petrassi, and contemporary Italians such as Fabio Vacchi. He also explores the music of French contemporary composers such as Pascal Dusapin and Olivier Messiaen, and the music of North American composers ranging from Ned Rorem to Charles Wuorinen.

A prolific recording conductor, Abbado has made several recordings for BMG (RCA Red Seal) including award-winning performances of Bellini's *I Capuleti e i Montecchi* (BBC Music Magazine "Pick of the Year 1999"). His recital recordings include, most recently, *Bel Canto* with mezzo soprano Elina Garanča, on Deutsche Grammophon (Echo Klassik Deutscher Schallplattenpreis 2009).



西爾瓦諾·布索堤

Sylvano Bussotti

導演、佈景與服裝

Director, Sets & Costumes

1931年，布索堤出生於佛羅倫斯，五歲前師從瑪格麗特·卡斯特拉尼學習小提琴。他於佛羅倫斯凱魯碧尼音樂學院修讀和聲，由羅拔圖·路平教授對位，並由路易吉·達拉·皮科拉教授鋼琴，但因為二次大戰爆發而無法畢業。1949至1956年，他自學作曲。1956至1958年間，他接受麥斯·道馳的私人授課，認識了皮耶·布萊茲和海恩茨·克勞斯·馬茲格，並跟隨馬茲格到了達姆施塔特，繼而認識了約翰·奇茲。

布索堤1958年於德國出道，作品由鋼琴家大衛·杜朵演奏。他於1961、1963及1965年三度獲得SIMC獎項後，獲洛氏基金會邀請於1964及1965到訪美國布法羅和紐約。他於1967年獲得威尼斯雙年展「艾梅里亞大獎」，1974年獲得「托斯卡納今日獎」，1979年在都靈獲得「薩卡羅普洛斯獎」。布索堤在柏林居住了一年，為福特基金會擔任德國學術交流總署的客席嘉賓。他曾擔任威尼斯鳳凰劇院和托雷德爾格拉戈普契尼音樂節的藝術總監，並於拉奎拉藝術學院教授音樂劇歷史。1980年，他成為菲耶索萊音樂學院作曲及音樂賞析教授，1987至1991年為威尼斯雙年展的音樂總監。

他的音樂劇由「BUSSOTTIOPERABALLET」策劃。「BUSSOTTIOPERABALLET」是一個由布索堤於1984年成立的團體，主要舉辦音樂會、演出、藝術展覽及其他國際活動。布索堤是羅馬愛樂學院和聖西里亞音樂學院的學者，也是馬克·吐溫勳爵士、巴勒摩榮譽市民，並獲法國頒贈藝術與文學司令勳章。

Born in Florence in 1931, Bussotti began his violin studies with Margherita Castellani before the age of five. He studied harmony at the Luigi Cherubini Conservatory in Florence, as well as counterpoint with Roberto Lupi. Bussotti studied piano with Luigi Dallapiccola, but was unable to graduate because of the outbreak of WWII. From 1949 to 1956 he self-studied composition; from 1956 to 1958 in Paris he took private lessons with Max Deutsch. In Paris he met Pierre Boulez and Heinz Klaus Metzger; the latter took him to Darmstadt where he finally met John Cage.

Bussotti debuted his work in Germany in 1958, where his music was performed by the pianist David Tudor. He travelled to the US in 1964 and 1965 upon an invitation by the Rockefeller Foundation, visiting Buffalo and New York after receiving three prizes by SIMC in 1961, 1963 and 1965. In 1967 he received the All'amelia Prize at the Venice Biennale, the Toscani D'Oggi Prize in 1974 and, in 1979, the Psacaropulo Prize in Turin. He also resided in Berlin for a year as a guest of DAAD for the Ford Foundation. He has been the Artistic Director at Teatro La Fenice in Venice and of the Festival Pucciniano in Torre Del Lago. He taught history of musical theatre at the Academy of Fine Arts at L'Aquila. In 1980 he became a teacher of composition and analysis at the School of Music in Fiesole, as well as Director of Music at the Venice Biennale from 1987 until 1991.

His musical theatre productions have been presented through BUSSOTTIOPERABALLET, a group founded by Bussotti in 1984 in Genazzano, which puts on concerts, shows, art exhibitions, and other international events. Bussotti is an academic of the Philharmonic Academy of Rome, an academic of Santa Cecilia, Knight of the Order of Mark Twain, honorary citizen of the city of Palermo, and Commandeur de l'Ordre des Artes e des Lettres of the French State.



維多利奧·波里尼

Vittorio Borrelli

復排導演

Revival Director

波里尼於 1959 年出生，14 歲加入都靈皇家劇院開始其戲劇生涯，其後更涉足古典芭蕾、戲劇、舞台設計及導演。22 歲時，他於都靈皇家劇院擔任舞台經理，並於維羅納圓形競技場擔任助理總監，認識了西爾瓦諾·布索堤、莫洛·鮑羅尼尼和費立普·克里維利等啟蒙老師。

費立普·克里維利承諾重演唐尼采第的《困窘的家庭教師》。1987 年，波里尼在意大利巴里重演由格里沙·阿薩加洛夫執導、約瑟夫·索菲亞設計的《杜蘭朵》。1991 年起，波里尼回歸都靈皇家劇院擔任舞台經理及助理導演。自此以後，他便多次參與製作多位導演的作品，如阿弗雷多·阿里亞斯、皮爾路易吉·皮奇、喬納森·米勒等。

1994 年，他首次執導《愛的甘醇》，其後作品包括《波希米亞生涯》、《糖果屋》和《尤金·奧尼金》。他與都靈皇家劇院的藝術拍檔舞台設計師克勞迪婭·鮑素攜手，製作《塞維利亞的理髮師》和《波希米亞生涯》。2014 年，他與基林·斯基基合作，負責亞歷山大·策姆林斯基《抒情交響曲》於都靈皇家劇院首演的舞台設計。

Born in 1959, Borrelli began his theatrical career at 14 when he entered Teatro Regio Torino, and later expanded his interests towards classical ballet, drama, set design and direction. At 22 he worked as both stage manager of Teatro Regio and assistant director at Arena in Verona, becoming acquainted with great mentors such as Sylvano Bussotti, Mauro Bolognini and Filippo Crivelli.

The latter committed him to restage his show, *L'ajo nell'imbarazzo* by Gaetano Donizetti. In 1987 he reran *Turandot*, directed by Grisha Asagaroff and designed by Joseph Svoboda, in Bari, Italy. From 1991 he assumed the role of stage manager and assistant director at Teatro Regio Torino. Ever since then he has been involved in productions directed by Alfredo Arias, Pierluigi Pizzi, Jonathan Miller, to name a few.

In 1994 he made his directorial debut *L'elisir d'amore*, followed by *La bohème*, *Hansel and Gretel* and *Eugene Onegin*. In collaboration with the scenic designer Claudia Boasso, his artistic partner at Teatro Regio, he produced the recent creations of *The Barber of Seville* and *La bohème*. In 2014 he oversaw the set design of the first run in Turin of the diptych *Eine Florentinische Tragödie* by Alexander Zemlinsky and *Gianni Schicchi* by Giacomo Puccini.



歌迪奧·芬諾格里奧

Claudio Fenoglio

合唱指導

Chorus Master

1976 年，芬諾格里奧於意大利皮內羅洛出生。2008 年畢業於都靈威爾第音樂學院作曲系，修讀鋼琴演奏、合唱音樂和指揮。24 歲時，芬諾格里奧曾擔任巴勒莫歌劇院的合唱團副總監。2010 年出任都靈皇家劇院的合唱指導；2008 年起擔任都靈皇家劇院及威爾第音樂學院的兒童合唱指導。芬諾格里奧夥拍指揮大師詹安德列亞·諾斯達，帶領都靈皇家劇院的合唱團到訪世界各地，於日本、中國、德國、西班牙、法國、俄羅斯、蘇格蘭、加拿大及美國進行巡迴演出。

在都靈皇家歌劇院的演出中，他曾與多位舉足輕重的指揮家合作，包括詹安德列亞·諾斯達、畢契可夫、葛濟夫、平夏斯·斯坦伯格、佐渡裕、霍格伍、弗古夏、奧克利斯汀·阿明及安東·雷克；並與多位著名的歌劇導演合作，製作出色的作品，合作導演包括：格雷厄姆·維克、勞倫特·佩利、德克爾、烏戈·德安爾、安卓康橋羅斯基等。

2007 年，芬諾格里奧為不同的演出作曲，包括《Catarina da Siena》及由 Mauro Ginestrone 製作、達契亞·馬萊尼的《I digiuni di Santa Caterina》。

Fenoglio was born in Pinerolo in 1976. In 2008 he earned his degree in Composition at the "G. Verdi" Conservatory of Turin, where he studied pianoforte, choral music and conducting. Fenoglio became Assistant Chorus Master at the Teatro Massimo of Palermo at 24. In 2010 he was named Chorus Master of the Teatro Regio Torino and from 2008 he has the Chorus Master of the Children's Chorus of the Teatro Regio and of "G. Verdi" Conservatory of Turin. Along with Music Director Gianandrea Nosedà, Fenoglio has led the Chorus of Teatro Regio on successful tours from Japan to China, Germany, Spain, France, Russia, Scotland, Canada and the US.

For the productions of the Teatro Regio seasons he has collaborated with important conductors such as Gianandrea Nosedà, Semyon Bychkov, Valery Gergiev, Pinchas Steinberg, Yutaka Sado, Christopher Hogwood, Juraj Valčuha, Christian Arming, and Stefan Anton Reck. He has taken part in the realisation of prestigious productions directed by leading opera directors as Graham Vick, Laurent Pelly, Willy Decker, Hugo de Ana, Andrei Konchalovsky, Damiano Michieletto, Ettore Scola, Michele Placido, and Calixto Bieito.

In 2007 he composed the music of the performance *Catarina da Siena*, an artistic project and production of Mauro Ginestrone taken from *I digiuni di Santa Caterina* by Dacia Maraini.



羅伯托·福龍塔理

Roberto Frontali

西蒙·波卡涅拉 Simon Boccanegra

男中音 Baritone

福龍塔理於 90 年代初首次踏足紐約大都會歌劇院演出《愛的甘醇》，並於米蘭史卡拉歌劇院演出《丹達的貝翠絲》。

於其歌唱生涯中的芸芸演出中，重點包括與歌迪奧·阿巴度合作《塞維利亞的理髮師》；與列卡度·慕迪在史卡拉歌劇院共事十載，演出《茶花女》、《法斯塔夫》及《唐帕斯夸萊》等；與蘇賓·梅達合作《命運之力》、《拉美默爾的露琪亞》及《法斯塔夫》；與鄭明勳於德累斯頓森培歌劇院演出《唐卡羅》及鳳凰歌劇院《弄臣》；與謝米揚·畢契可夫合作《波希米亞生涯》、《尤金·奧尼金》及《唐卡羅》。

在福龍塔理的歌唱生涯中，威爾第的歌劇一直扮演着重要的角色。他曾演出不少威爾第的歌劇，包括：《拿布果》、《馬克白》、《弄臣》、《父女情深》和《法斯塔夫》。並於 2008/09 的樂季在日內瓦、2009/10 年度的樂季在巴勒莫、2010/11 年的樂季在布宜諾斯艾利斯，重演《父女情深》的主角。

他在聖卡洛歌劇院及其後在都靈皇家歌劇院演出的《奧賽羅》亦非常成功。他最近及未來參與的演出包括：在倫敦皇家歌劇院及意大利羅馬歌劇院的《托斯卡》、布魯塞爾的《阿德麗亞娜·列庫維爾》、漢堡的《路易莎·米勒》及維也納的《馬克白》等。

He debuts at Metropolitan House in New York with *L'elisir d'amore* and in Milan at La Scala with *Beatrice di Tenda* in the early 1990s.

Among the many important collaborations of his career, highlights include his performances with Claudio Abbado in *Il Barbiere di Siviglia*; Riccardo Muti in *La traviata*, *Falstaff* and *Don Pasquale*, working together for a decade at La Scala; with Zubin Mehta in *La forza del destino*, *Lucia di Lammermoor* and *Falstaff*; with Myung-whun Chung in *Don Carlo* at Semperoper and *Rigoletto* at La Fenice; with Semyon Bychkov in *La bohème*, *Eugene Onegin* and *Don Carlo*.

Verdi has always been key to Frontali's career, and his Verdi roles include the title roles of *Nabucco*, *Macbeth*, *Rigoletto*, *Simon Boccanegra* and *Falstaff*. He has reprised the title role in *Simon Boccanegra* in Geneva (2008/09), Palermo (2009/10) and Buenos Aires (2010/11).

He successfully debuts at Teatro di San Carlo, Naples in *Otello* and then at Teatro Regio in Turin. His recent and forthcoming engagements include the title role in *Tosca* at the Royal Opera House and Teatro dell'Opera di Roma, *Adriana Lecouvreur* in Bruxelles, *Luisa Miller* in Hamburg, *Macbeth* in Wien, and others.



阿爾拔圖·加沙爾

Alberto Gazale

西蒙·波卡涅拉 Simon Boccanegra

男中音 Baritone

阿爾拔圖·加沙爾在意大利撒丁島出生，曾於維羅納達爾·阿巴科音樂學院、曼圖亞音樂學院、帕爾馬及布薩圖的維迪安那學院修讀音樂。加沙爾師從雷娜塔·斯科托及基阿尼·萊蒙迪，並隨男高音卡洛·貝爾貢齊研習威爾第的作品。加沙爾首次歌劇演出，是 1998 年帕爾馬皇家歌劇院製作之《假面舞會》。

加沙爾合作過的指揮家包括慕迪、柯蘭，亦曾與導演茨菲瑞利合作。他定期於意大利著名劇院演出、又經常巡迴歐美及日本等地，演唱曲目眾多，包括威爾第《茶花女》、《阿依達》、《奧賽羅》、《馬克白》、《遊吟詩人》及《唐卡羅》，以及普契尼、羅西尼、莫扎特和馬斯卡尼的作品。

近年，他重回威爾第音樂節演出《奧賽羅》，並於香港及墨西哥演出《弄臣》，其後於布達佩斯演出《拿布果》、大阪演出《遊吟詩人》、蒙特利爾演出《父女情深》。加沙爾多次於德國柏林歌劇院演出《父女情深》。

Alberto Gazale was born in Sardinia and studied music at the Conservatorio Statale di Musica Evaristo Felice Dall'Abaco in Verona, the Accademia Lirica in Mantova and the Accademia Verdiana in both Parma and Busseto. He perfected his voice with Renata Scotto and Gianni Raimondi and the tenor Carlo Bergonzi, with whom he focussed on the Verdi repertoire. He made his operatic debut in *Un ballo in maschera* in Parma in 1998.

Gazale has collaborated with conductors such as Riccardo Muti, Daniel Oren and the director Franco Zeffirelli. He regularly performs in major Italian theatres, as well as opera houses in Europe, the US and Japan. His extensive repertoire includes Verdi's *La Traviata*, *Aida*, *Otello*, *Macbeth*, *Il Trovatore* and *Don Carlos*, as well as works by Puccini, Rossini, Mozart and Mascagni.

In the recent years, he returned for the Festival Verdiano in *Otello*, performed in *Rigoletto* in Hong Kong and Mexico City, *Nabucco* in Budapest, *Il Trovatore* in Osaka, *Simon Boccanegra* in Montreal. He performed in *Simon Boccanegra* several times at Deutsche Oper Berlin.



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愛麗嘉·格里馬迪
Erika Grimaldi

瑪莉亞·波卡涅拉 Maria Boccanegra
(又名阿美利亞·格里馬迪 Known as Amelia Grimaldi)
女高音 Soprano

格里馬迪 1980 年出生於阿斯蒂，畢業於都靈威爾第音樂學院。她於 2005 年奪得奧爾維耶托國際聲樂大賽一等獎，2008 年贏得斯波萊多 A.Belli 實驗歌劇院「歐洲劇院新聲歐洲聯合選拔賽」。同年於都靈皇家劇院和卡塔尼亞巴勒莫馬西莫劇院演出塞魯比尼的《美狄亞》。2009 年，她於維羅納愛樂劇院首次出演《愛的甘醇》的阿迪娜，並於阿旺什歌劇節演《唐·喬望尼》的當娜·安娜。在 2010/11 年的樂季中，她於羅馬歌劇院的開幕演出《摩西和法老王》的瓦奈。2014 年 8 月，她於紐約的莫札特音樂節參與貝多芬第九交響曲的演出，作為她在美國的首演。她為都靈皇家劇院 2014-15 劇季開幕，演出《奧賽羅》中的黛絲狄蒙娜及在威爾第的《安魂彌撒曲》中擔任女高音。並於翌年 2015 年，在史卡拉歌劇院，演出《聖女貞德》的主角，以及在聖卡洛劇院再演《波希米亞生涯》的咪咪。其後她將首次踏足三藩市歌劇院，演出《卡門》及《波希米亞生涯》，以及參與慕尼黑巴伐利亞國立歌劇院的《威廉泰爾》及紐約林肯中心的威爾第《安魂彌撒曲》。

Born in Asti in 1980, Grimaldi graduated from the "G. Verdi" Conservatory of Turin. In 2005 she won first prize at Concorso Lirico Internazionale of Orvieto. She was the winner of del Concorso "Comunità Europea" del Teatro Lirico Sperimentale di Spoleto in 2008. Also in 2008 she performed in *Medea* by L. Cherubini at Teatro Regio Torino and at Massimo Bellini in Catania. In 2009 she debuted the roles of Adina in *L'elisir d'amore* at Teatro Filarmonico of Verona, and as Donna Anna in *Don Giovanni* at the Festival of Avenches. Her most important debut was in the role of Anaï in *Moïse et Pharaon*, an opera that opened the 2010/11 season at Teatro dell'Opera in Rome. She made her U.S. debut in August 2014 in the Beethoven Ninth Symphony with the Mostly Mozart Festival in New York. She opened the 2014-15 season at Teatro Regio Torino as Desdemona in *Otello* and as soprano in Verdi's *Requiem*. In 2015, she performed the title role of *Giovanna d'Arco* at La Scala and appeared as Mimì in *La bohème* at Teatro di San Carlo in Naples. Other future engagements include the debut at San Francisco Opera in *Carmen* and in *La bohème*, *Guglielmo Tell* at Bayerische Staatsoper of Munich and Verdi's *Requiem* at Lincoln Center of New York.




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Michele Pertusi

雅可博·菲耶斯科 Jacopo Fiesco

(又名安德列·格里馬迪 Known as Andrea Grimaldi)

男低音 Bass

培度西曾在倫敦皇家歌劇院及倫敦巴比肯藝術中心等演出。擔任精采劇目包括莫扎特的《唐·喬望尼》、羅西尼的《灰姑娘》等及其他交響樂作品，如羅西尼的《聖母悼歌》和莫扎特的《安魂曲》等。

他以《命運之力》為帕爾馬威爾第音樂節在2014/15樂季揭開序幕。其後的作品包括里昂新歌劇院演出羅西尼的《賽密拉米德》等。近期參與演出包括巴黎歌劇院和大都會歌劇院的《清教徒》、斯卡拉大劇院的《女人皆如此》等。

培度西為Decca唱片公司錄製的《意大利的土耳其人》專輯獲得留聲機大獎。2005年，他憑威爾第《法斯塔夫》中的主要演出獲得格林美最佳歌劇唱片獎，這張唱片與倫敦交響樂團共同製作，由哥連·戴維斯指揮。

Pertusi has performed in the world's most important concert halls and opera houses like Royal Opera House Covent Garden, Barbican Centre in London, and others with a repertory including the leading roles in such titles as Mozart's *Don Giovanni*, Rossini's *La Cenerentola*, and symphonic works such as Rossini's *Stabat Mater* and Mozart's *Requiem*.

He opened the 2014/15 season performing *La forza del destino* for the opening season of Festival Verdi in Parma, followed by Rossini's *Semiramide* at Opéra de Lyon, and others. His recent engagements have also included *I Puritani* at Opéra National de Paris and at Metropolitan Opera in New York, *Così fan tutte* at Teatro alla Scala, and others.

Pertusi's recording of *Il turco in Italia* for Decca was awarded the Gramophone Award. In 2005 has won the Grammy Award for the Best Opera Recording in the title role of Verdi's *Falstaff*, with the London Symphony Orchestra conducted by Colin Davis (LSO LIVE).



喬治·貝魯吉

Giorgio Berrugi

加布里埃利·阿多諾 Gabriele Adorno

男高音 Tenor

貝魯吉曾擔任意大利羅馬廣播交響樂團的單簧管獨奏，2007年，他開始練習聲樂，並獲鳳凰劇院選中，演出《波希米亞人》裏的魯道夫。2007至2010年，他於布魯塞爾的里爾美術館、萊比錫歌劇院等演出。2010至2013年，他是德累斯頓歌劇院合唱團成員，首次演出《愛的甘醇》的內莫里歐、《弄臣》的曼都瓦公爵等，並於亨策最後的歌劇《吉賽拉》的世界首演中演出傑納里諾。

2013年，他開始在國際舞台亮相。他曾與斯卡拉大劇院劇團合作，在東京NHK首次演出曼都瓦公爵，而指揮則由古斯塔夫·杜達美擔任，該次演出廣獲好評。2014年，貝魯吉在眾多舞台大展歌喉，包括維羅納圓形競技場、三藩市歌劇院和堪薩斯歌劇院等。他曾與多位指揮家合作，如梅達、泰利曼、路易西、杜達美、奧恩、路易索蒂及斯坦伯格等。

Former solo clarinet at Orchestra Sinfonica di Roma, Berrugi began his vocal studies in 2007 and was cast by Teatro La Fenice di Venezia as Rodolfo in *La bohème*. From 2007 to 2010 he performed in Palais des beaux arts in Bruxelles, Leipzig Oper, and others. From 2010 to 2013 he was a member of the ensemble at Semperoper Dresden, where he debuted as Nemorino (*L'elisir d'amore*), Duca di Mantova (*Rigoletto*), and Gennarino in the world premiere of *Gisela*, the last opera of H.W. Henze, and others.

In 2013 Berrugi launched his international career. His debut as Duca di Mantova with La Scala in NHK Tokyo, conducted by Gustavo Dudamel, was highly praised. In 2014 he sang in Arena di Verona, San Francisco Opera, Kansas City Opera, and many other venues. He has worked with conductors such as Mehta, Thielemann, Luisi, Dudamel, Oren, Luisotti and Steinberg.

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基伏·夏高拜仁
Gevorg Hakobyan

保羅·歐爾比尼 Paolo Albani
男中音 Baritone

夏高拜仁自2004年起以獨奏家身份與埃美溫歌劇院攜手合作，並在2007年倫敦約翰·史密斯音樂廳演出多齣神劇。同年，他獲亞美尼亞總統頒授古典音樂特別成就獎，2008年贏得第一屆巴維·利西齊安男中音比賽一等獎及金獎。

他經常獲卡利亞里利瑞克劇院邀請，於林姆斯基-高沙可夫的《隱形城基德齊的傳奇》中出演費奧多，以及《尤金·奧尼金》的主角。近作包括：在華倫西亞上演，由羅連·馬捷爾指揮的《蝴蝶夫人》中的夏普萊斯，在聖彼得堡米克洛夫斯基劇院上演的《鄉村騎士》和《阿依達》，以及喀山的《卡門》和《阿依達》。他亦在德國基爾市首次演出《安德列·謝尼埃》的卡洛·謝路。

Since 2004 Hakobyan has been a soloist with the Yerevan Opera Theater. He took part in several oratorios performed at the John Smith Hall in London in 2007. Also in 2007 he was awarded a special prize for achievements in classical music performance by the President of the Republic of Armenia. In 2008, he won the First Prize and Gold Medal at the First International Pavel Lisitsian Baritone Competition.

Hakobyan is frequently invited to the Teatro Lirico in Cagliari, where he has performed in such productions as Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh* (Fiodor) and *Eugene Onegin* (title role). Recent engagements have included *Madama Butterfly* (Sharpless) in Valencia under the baton of Lorin Maazel; *Cavalleria Rusticana* and *Aida* at the Mikhailovsky Theatre in St. Petersburg; *Carmen* and *Aida* in Kazan. He also made his debut as Carlo Gérard in *Andrea Chénier* in Kiel.



法布里齊奧·貝奇
Fabrizio Beggi

佩特羅 Pietro
男低音 Bass

2011年，貝奇在熱那亞卡洛·費利切劇院合奏歌劇室展開藝術生涯，並在那裏以唐尼采第的《鐘》出道。他曾與胡安·龐塞攜手演出普契尼的《賈尼·斯基基》，並於《追夢奇緣：前往歐茲王國》的世界首演和《羅密歐與茱麗葉》中亮相。

2012年，貝奇奪得托蒂·達爾·蒙特國際聲樂比賽大獎，並於羅維哥劇院演出占瑪·勞莎的《秘密婚禮》，隨後數月巡迴費拉拉公演。最近，他在都靈皇家劇院演出《安德烈·謝尼埃》，並計劃在那裏重演《唐·卡洛》。即將上演的劇目包括在費拉拉公演的《灰姑娘》。

Beggi launched his professional career in 2011 with the Ensemble Opera Studio at the Teatro Carlo Felice in Genoa, where he made his debut in Donizetti's *Il Campanello*. He went on to perform in Puccini's *Gianni Schicchi* besides Juan Pons, in the world premiere of *Oz on the road*, and in *Romeo and Juliette*.

Beggi won the Toti Dal Monte prize in 2012. He performed in Cimarosa's *Matrimonio segreto* in Treviso, Rovigo, and the production toured Ferrara for the next months. More recently he performed in *Andrea Chénier* at the Teatro Regio Torino, where he is slated to return for *Don Carlo*. Forthcoming engagements include *La Cenerentola* in Ferrara.

簡歷中譯 陳逸宜、謝穎琳

Translated from Italian into English by Nicole West Garbellini

都靈皇家劇院管弦樂團 Orchestra Teatro Regio Torino

都靈皇家劇院管弦樂團原是一個由托斯卡尼尼於 19 世紀末創立的管弦樂團，在其帶領下上演了普契尼的《曼儂·萊斯科》和《波希米亞生涯》的世界首演。樂團曾由享譽國際的指揮阿巴度、拜茲可夫、格杰夫、路易索提、泰特出任指揮，現在則由自 2007 年起成為劇院音樂總監的詹安德列亞·諾斯達指揮。

樂團曾獲邀出訪多個外地藝術節及劇院，尤其是在過去 5 年，樂團曾與指揮大師諾斯達出訪德國、西班牙、奧地利、法國以及瑞士。2010 年夏，樂團在日本和中國之旅演出《茶花女》和《波希米亞生涯》，大獲成功，2013 年樂團再次到訪日本，同樣凱旋而歸。

於 2014 年，都靈皇家劇院在諾斯達的領導下，獲邀於聖彼得堡、斯特雷薩、愛丁堡和巴黎上演不同的歌劇和音樂會，並於北美不同地方演出《威廉泰爾》，包括芝加哥、安娜堡、多倫多及紐約的卡內基音樂廳。都靈皇家劇院的管弦樂團亦參與發行多張專輯，如《美狄亞》、《艾德格》、《泰伊思》等。都靈皇家劇院的管弦樂團由詹安德列亞·諾斯達指揮，並曾為德意志留聲機公司灌錄兩張專輯，一張收錄與羅蘭多·維拉澤恩及安娜·尼特立哥錄製的威爾第作品，另一張則收錄與伊爾代布蘭多·達爾堪傑羅錄製的莫扎特作品。Chandos 唱片公司為樂團發行其威爾第的《四首聖歌》錄音，以及佩特拉西的《尊主頌／詩篇第 12 篇》，並為樂團與戴安娜·丹姆錄製的美聲詠嘆調。都靈皇家劇院是唯一一家意大利歌劇院在「歌劇舞台」（歐洲首個線上歌劇平台）亮相，帶來《阿依達》的演出。作為 2015/16 年度的國際巡演，都靈皇家管弦樂團及合唱團獲邀於第 44 屆香港藝術節演出，並將於巴黎香榭麗舍劇院、埃森愛樂樂團及薩翁林納歌劇節演出。

The Orchestra of the Teatro Regio descends from an orchestra founded at the end of the 19th century by Arturo Toscanini, under whose direction the world premieres of *Manon Lescaut* and *La bohème* by Puccini were staged. The Orchestra has been conducted by such internationally famous conductors as Abbado, Bychkov, Gergiev, Luisotti, Tate and finally Gianandrea Nosedà, who has been Music Director of the Teatro Regio since 2007.

The Orchestra has been invited to various foreign festivals and theatres; in the last five years, in particular, it has been guest, together with maestro Nosedà, in Germany, Spain, Austria, France and Switzerland. In summer 2010 it carried out a triumphant tour in Japan and China with *La Traviata* and *La bohème*, a great success largely repeated in 2013 with the recent Regio Japan Tour.

In 2014 the Teatro Regio Torino under the baton of Nosedà was invited to perform in Saint Petersburg, Stresa, Edinburgh, Paris and also made its first tour in North America, including performances of *Guglielmo Tell* in Chicago, Ann Arbor, Toronto, and Carnegie Hall, New York. In recent seasons the Orchestra and Chorus of Teatro Regio have appeared on DVDs of such productions as *Medea*, *Edgar*, *Thaïs*, *Adriana Lecouvreur*, *Boris Godunov*, *Un ballo in maschera*, and *I Vespri siciliani* and *Don Carlo*.

Among the more recent recordings of the Orchestra, always conducted by Gianandrea Nosedà, there is a new project of live recordings in high analogue and digital definition by *fonè*, two CD dedicated to Verdi with Rolando Villazón and Anna Netrebko, one dedicated to Mozart with Ildebrando D'Arcangelo for Deutsche Grammophon, for Chandos label *Four Sacred Pieces* by Verdi, two CD dedicated to Petrassi and a recital with Diana Damrau dedicated to bel canto arias for Warner. Teatro Regio Torino is the only Italian Opera House present, with *Aida*, in The Opera Platform, the first European online destination dedicated to opera. As part of its 2015/16 international tour, the Orchestra and the Chorus is invited to the 44th Hong Kong Arts Festival, and will play at Théâtre des Champs-Élysées in Paris, Philharmonie Essen and Savonlinna Opera Festival.

都靈皇家劇院合唱團 Chorus Teatro Regio Torino

都靈皇家劇院於 19 世紀末創立，並於 1945 年二次世界大戰後重建，是歐洲最重要的歌劇合唱團之一。在大師布魯諾·卡松尼領導下（1994 至 2002 年），劇院達致國際最高水準，由克勞迪奧·阿巴度指揮演出的威爾第作品《奧塞羅》就是明證。另外，西曼揚·比哥夫在 2002 年指揮合唱團演出巴赫的《B 小調彌撒曲》後，邀請合唱團赴科隆灌錄威爾第的《安魂彌撒曲》，並於 2012 年再次邀請合唱團，與意大利電台國家交響樂團演出一場布拉姆斯作品音樂會，也可見合唱團的水準。其後大師羅拔圖·加比亞尼出任指揮，合唱團的藝術發展進一步向前邁進，在 2010 年 11 月歌迪奧·芬諾格里奧獲委任為指揮。

除了演出歌劇樂季的節目，合唱團也舉行重要的音樂會活動，演唱交響歌劇作品和無伴奏合唱作品。合唱團也參與了許多錄音製作，包括穆索斯基的《鮑里斯·戈杜諾夫》、威爾第的《假面舞會》和《西西里晚禱》、馬斯奈的《泰伊絲》、普契尼的《埃德加》、凱魯碧尼的《美狄亞》的 DVD 影碟製作，以及數部與都靈皇家劇院管弦樂團合作錄製、由 Chandos 唱片公司發行的專輯。合唱團參與了都靈皇家劇院無數外訪演出，足跡踏遍歐洲、中國和日本。於 2014 年，都靈皇家劇院在諾斯達的領導下，獲邀於聖彼得堡、斯特雷薩、愛丁堡和巴黎上演不同的歌劇和音樂會，並於北美不同地方演出《威廉泰爾》，包括芝加哥、安娜堡、多倫多及紐約的卡內基音樂廳。都靈皇家劇院是唯一一家意大利劇院在「歌劇舞台」（歐洲首個線上歌劇平台）亮相，帶來《阿依達》的演出。作為 2015/16 年度的國際巡演，都靈皇家劇院管弦樂團及合唱團獲邀於第 44 屆香港藝術節演出，並將於巴黎香榭麗舍劇院、埃森愛樂樂團及薩翁林納歌劇節演出。

Founded at the end of the 19th century and re-established in 1945 after the WWII, the Chorus of the Teatro Regio is one of the most important opera choruses in Europe. Under the direction of maestro Bruno Casoni (1994-2002) it reached the highest international level as demonstrated by the performance of *Otello* by Verdi under the baton of Claudio Abbado and by the esteem of Semyon Bychkov, who, after conducting it in 2002 in the *B-minor Mass* by Bach, invited the Chorus to Cologne to record Verdi's *Requiem* and returned in 2012 to involve it in a concert of Brahms with the RAI National Symphony Orchestra. The Chorus was later conducted by maestro Roberto Gabbiani, who fostered its artistic development even further, while in November 2010 the position was assigned to Claudio Fenoglio.

Engaged in the productions of the Opera Season, the Chorus also carries out important concert activity, both opera-symphonic and a cappella. It has participated in numerous recordings, including the DVD production of *Boris Godunov* by Mussorgsky, *Un ballo in maschera* and *I Vespri siciliani* by Verdi, *Thaïs* by Massenet, *Edgar* by Puccini, *Medea* by Cherubini and several Chandos records with the Orchestra Teatro Regio Torino. The Chorus took part in all tours of the Teatro Regio all over Europe, China and Japan. In 2014 the Teatro Regio Torino, under Nosedà, was invited to perform in Saint Petersburg, Stresa, Edinburgh, Paris and also made its first tour in North America, including performances of *Guglielmo Tell* in Chicago, Ann Arbor, Toronto, and Carnegie Hall, New York. Teatro Regio Torino is the only Italian Opera House present, with *Aida*, in The Opera Platform, the first European online destination dedicated to opera. As part of its 2015/16 international tour, the Orchestra and the Chorus is invited to the 44th Hong Kong Arts Festival, and will play at Théâtre des Champs-Élysées in Paris, Philharmonie Essen and Savonlinna Opera Festival.

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ORCHESTRA

First violins

Sergey Galaktionov[°]
 Stefano Vagnarelli[°]
 Marina Bertolo
 Claudia Zanzotto
 Monica Tasinato
 Alessio Murgia
 Elio Lercara
 Enrico Luxardo
 Paolo Manzionna
 Miriam Maltagliati
 Ivana Nicoletta
 Laura Quaglia
 Daniele Soncin
 Giuseppe Tripodi
 Roberto Zoppi

Second violins

Cecilia Bacci[°]
 Marco Polidori[°]
 Tomoka Osakabe
 Bartolomeo Angelillo
 Silvana Balocco
 Paola Bettella
 Maurizio Dore
 Anna Rita Ercolini
 Silvio Gasparella
 Fation Hoxholli
 Roberto Lirelli
 Anselma Martellono
 Seo Hee Seo

Violas

Armando Barilli[°]
 Enrico Carraro[°] *
 Claudio Cavalletti
 Alessandro Cipolletta
 Gustavo Fioravanti
 Rita Bracci
 Alma Mandolesi
 Franco Mori
 Monica Vatrini
 Laura Vignato

Cellos

Relja Lukic[°]
 Amedeo Cicchese[°]
 Giulio Arpinati
 Alberto Baldo
 Eduardo Dell'Oglio
 Andrea Helen Lysack
 Armando Matakana
 Luisa Miroglio
 Sara Anne Spirito

Double Bases

Davide Botto[°]
 Davide Ghio[°]
 Atos Canestrelli
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 Andrea Cocco
 Michele Lipani
 Stefano Schiavolin

Flutes

Gregorio Tuninetti[°]
 Maria Siracusa

Piccolo

Roberto Baiocco

Oboes

Luigi Finetto[°]
 Joao Barroso[°]
 Stefano Simondi

English horn

Alessandro Cammilli

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 Luigi Picatto[°]
 Luciano Meola

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Edmondo Tedesco

Saxophone

Roberto Genova

Bassoons

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 Jasen Atanasov[°]
 Orazio Lodin
 Niki Fortunato

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Ugo Favaro[°]
 Natalino Ricciardo[°]
 Fabrizio Dindo
 Pierluigi Filagna
 Evandro Merisio

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Harp

Elena Corni[°]

[°] *Principal*

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With special thanks to the Fondazione Pro Canale of Milan for lending its instruments to the following musicians: Sergey Galaktionov (violin by Giovanni Battista Guadagnini; Turin, 1772); Stefano Vagnarelli (violin by Francesco Ruggieri; Cremona, 1686); Marco Polidori (violin by Alessandro Gagliano; Napoli 1725); Cecilia Bacci (violin by Santo Serafino; Venice, 1725); Enrico Carraro (viola by Giovanni Paolo Maggini, 1600); Relja Lukic (cello by Francesco Celoniato; Torino, 1732); Marina Bertolo (violin by Carlo Ferdinando Landolfi; Milan, 1751).

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Chorus Master

Claudio Fenoglio

Sopranos

Sabrina Amè
 Chiara Bongiovanni
 Anna Maria Borri
 Sabrina Boscarato
 Eugenia Braynova
 Serafina Cannillo
 Cristina Cogno
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 Emanuele Bono
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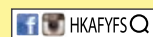


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Programme Calendar
節目時間表

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景與服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Nosedà conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Nosedà	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅琴柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非羅·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	<i>FOLK-S, will you still love me tomorrow?</i> Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

- 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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃翠絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊蓮·艾斯蒂安	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格利·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00p m 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC	香港演藝學院音樂廳 Concert Hall, HKAPA
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
		KTT-AUD	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
		HKU-LYH	香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong

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特備節目 SPECIALS

9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中…」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years

歌劇 / 戲曲 OPERA

22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's <i>Riverside Pavilion</i>
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti

音樂 MUSIC

15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》- 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
28/02 - 1/03	國際作曲家高峰會 International Composers' Summit
29/02	安魂曲再生 Reviving Requiem
2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 Verdi's Requiem: A Masterpiece
4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
4/03	印度音樂大千世界 The Infinite World of Indian Music
5/03	管風琴大師班 Organ Masterclass
6/03	指揮合唱團 Conducting Choirs
13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
14/03	德布西弦樂四重奏大師班 Debussy String Quartet Masterclass
16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spitsky Chamber Music Masterclass
18/03	梅尼可夫鋼琴大師班 Alexander Melnikov Piano Masterclass

戲劇 THEATRE

26/02	今日教育 Education Today
2, 4/03	華倫天·達恩斯：千面一人 Valentijn Dhaenens: Man of Many Faces
5/03	文化對話的意念 The Idea of Cultural Dialogue
5/03	跟劇場大師踩鋼線 Walking the Tightrope
6/03	冥想·禪意 The Zen of Meditation
11/03	解讀莎士比亞 Interpreting Shakespeare for Contemporary Audiences
13/03	成王之路 From Prince to King
17/03	形體《馬克白》Staging <i>Macbeth</i>
18/03	生之問 Profound Questions about Life

雜技 CIRCUS

18/02	雜技樂園 Circus Wonderland
20, 21/02	達利之夢 Dalí's Dreamscapes
09/03	小丑世界 Clowning Around
12/03	蕭斯達高維契緣起 Why Shostakovich?
12/03	無界限健身體驗 Circa Fit

舞蹈 DANCE

25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
27/01	韓國傳統舞蹈的體驗：工作坊 1 Basic Steps to Korean Dance: Class 1
28/01	韓國傳統舞蹈的體驗：工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》— 舞衣背後 Costuming <i>Scent of Ink</i>
27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty

電影 FILM

10/01, 22/05	《曼儂》Manon
17/01	《茶花女》La Traviata
24/01	《遊吟詩人》Il Trovatore
28/02, 19/03	《理查二世》Richard II
10/04	《安娜·波萊娜》Anna Bolena
16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
17/04	《波希米亞生涯》La Bohème
24/04, 15/05	《浮士德》Faust

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