

44<sup>th</sup>  香港藝術節  
Hong Kong  
Arts Festival  
19.2-20.3.2016

What comes after

ANNA & YUSIF  
NETREBKO & EYVAZOV  
IN CONCERT

安娜·涅翠柯與尤西夫·伊瓦佐夫演唱會





香港賽馬會  
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

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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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# 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，並同步出版新作品劇本，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.

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](mailto: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)

# 44<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
19.2-20.3.2016

Presents

## Anna Netrebko and Yusif Eyvazov in Concert

安娜·涅翠柯與尤西夫·伊瓦佐夫  
演唱會

8/3/2016



香港文化中心音樂廳  
Concert Hall, Hong Kong Cultural Centre



演出長約 2 小時，包括一節中場休息  
Running time: approximately 2 hour  
including one interval

香港藝術節感謝香港洲際酒店提供本節目主要演出者的酒店住宿支持。  
Hong Kong Arts Festival wishes to thank InterContinental Hong Kong for providing accommodation support for this programme.

封面照片 Cover photograph: © Vladimir Shirkov



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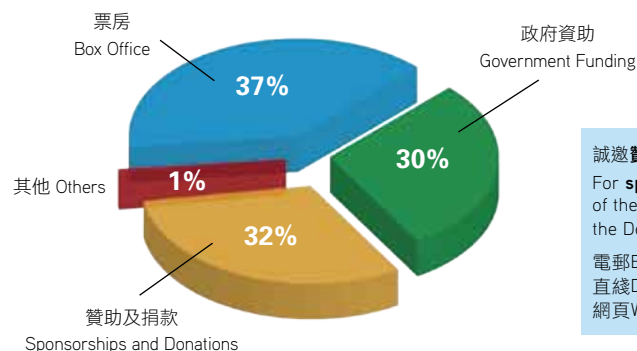
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## 安娜·涅翠柯與尤西夫·伊瓦佐夫演唱會 Anna Netrebko and Yusif Eyvazov in Concert

女高音

安娜·涅翠柯

Soprano

Anna Netrebko

男高音

尤西夫·伊瓦佐夫

Tenor

Yusif Eyvazov

指揮

雅達·比雅米尼

Conductor

Jader Bignamini

香港管弦樂團聯合演出

With the Hong Kong Philharmonic Orchestra

## Plus 藝術節加料節目

### 安娜·涅翠柯經典歌劇電影系列 Anna Netrebko Opera Film Series

影片 Films	放映日期 Date	放映時間 Time	地點 Venue	成人 Adult	學生 / 長者 / 小童 Student / Senior / Children
《茶花女》 <i>La Traviata</i>	15/11/2015 Sun 17/01/2016 Sun				
《遊吟詩人》 <i>Il Trovatore</i>	22/11/2015 Sun 24/01/2016 Sun				
《安娜·波萊娜》 <i>Anna Bolena</i>	29/11/2015 Sun 10/04/2016 Sun	8:15pm	The Grand 九龍柯士甸道 西1號港鐵九 龍站圖方2樓 2/F, Elements, 1 Austin Road West, Kowloon Station	HK\$180	HK\$160
《波希米亞生涯》 <i>La Bohème</i>	13/12/2015 Sun 17/04/2016 Sun				
《曼儂》 <i>Manon</i>	10/01/2016 Sun 22/05/2016 Sun				

更多加料節目詳情及網上報名 More Festival PLUS and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)



## 曲目 Programme

### 威爾第

《命運之力》序曲

### 齊里亞

〈我是造物主謙卑的侍女〉，選自  
《阿德里安娜・萊科芙露爾》

〈尋常牧人的故事〉，  
選自《阿萊城的姑娘》

### 威爾第

〈靜夜裏萬籟無聲—此心不能言表〉，  
選自《遊吟詩人》

〈啊，親愛的戀人—看那可怕烈焰〉，  
選自《遊吟詩人》

《阿提拉》序曲

〈夜已深沉〉，選自《奧塞羅》

### Giuseppe Verdi (1813-1901)

Sinfonia from *La Forza del Destino*

### Francesco Cilea (1866-1950)

*Ecco: respiro appena...lo son l'umile  
ancella* from *Adriana Lecouvreur*

*È la solita storia del pastore*  
from *L'arlesiana*

### Giuseppe Verdi

*Tacea la notte placida...Di tale amor* from  
*Il Trovatore*

*Ah! sì ben mio...Di quella pira* from  
*Il Trovatore*

Prelude from *Attila*

*Già nella notte densa* from *Otello*

### 庫爾蒂斯

〈請別忘記我〉

### 普契尼

〈晴朗的一天〉，選自《蝴蝶夫人》

### 馬斯奈

〈春天的微風，為何弄醒我？〉，  
選自《維特》

### 普契尼

〈我親愛的爸爸〉，選自《佳尼・斯基基》

〈星星原應閃耀〉，選自《托斯卡》

《曼儂・萊斯科》間奏曲

〈啊，可愛的姑娘〉，選自《波希米亞生涯》

### Ernesto De Curtis (1875-1937)

*Non ti scordar di me*

### Giacomo Puccini (1858-1924)

*Un bel dì vedremo* from *Madama Butterfly*

### Jules Massenet (1842-1912)

*Toute mon âme est là! ... Pourquoi  
me réveiller* from *Werther*

### Giacomo Puccini

*O mio babbino caro* from *Gianni Schicchi*

*E lucevan le stelle* from *Tosca*

Intermezzo from *Manon Lescaut*

*O soave fanciulla* from *La Bohème*

— 中場休息 Interval —

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change



## 安娜·涅翠柯 Anna Netrebko

涅翠柯自 2002 年在薩爾斯堡藝術節首次亮相，在莫扎特的歌劇《唐喬望尼》中飾演唐納·安娜後，便不斷獲邀在世界各大歌劇院中演出，包括紐約大都會歌劇院、三藩市歌劇院、倫敦皇家歌劇院、米蘭史卡拉歌劇院、維也納國家歌劇院、巴黎歌劇院、蘇黎世歌劇院等。她經常回到聖彼得堡馬林斯基劇院的基洛夫歌劇團，與她的導師兼指揮家維萊里·格杰夫合作演出。涅翠柯正是在馬林斯基劇院首次踏足舞台，飾演莫扎特《費加羅的婚禮》中的蘇珊娜。她的演出生涯中，其他重要角色包括普契尼《波希米亞生涯》中的咪咪、威爾第《茶花女》中的薇奧列達、貝里尼《凱普萊特與蒙太古》中的茱莉艾塔、唐尼采第《帕老爺的婚事》中的諾蓮娜、馬斯奈《曼儂·》中的同名角色、柴可夫斯基《尤金·奧尼金》中的塔天雅娜等。

涅翠柯也在世界各地演出音樂會，曾與普拉西多·多明高和德米特里·霍羅斯托夫斯基等知名藝術家同台演出，演出場地包括柏林的森林劇場和莫斯科的紅場。她經常在薩爾斯堡藝術節中演出，又曾因在倫敦年度逍遙音樂會「最後逍遙之夜」中亮相，成為一時佳話。涅翠柯也有與丹尼爾·巴倫波因等世界著名藝術家舉行演唱會。

涅翠柯灌錄了一系列的唱片，包括獨唱集、全套歌劇集，以及音樂會錄音。為德意志留聲機唱片公司灌錄的獨唱集包括《歌劇詠嘆調選》、《永遠自由》、《俄羅斯作品選》、《紀念品》、《靜止的夜：安娜·涅翠柯大都會歌劇院音樂會現場錄音集》、《安娜·涅翠柯－威爾第》；歌劇全集包括《茶花女》、《費加羅的婚禮》、《波希米亞生涯》、《凱普萊

女高音

Soprano

Since her Salzburg Festival debut in 2002 as Donna Anna in Mozart's *Don Giovanni*, Netrebko has gone on to appear with nearly all the world's great opera companies like the Metropolitan Opera, San Francisco Opera, London's Royal Opera House, Milan's Teatro alla Scala, Vienna State Opera, Paris Opera, Zurich Opera, to name a few. She frequently returns to the Kirov Opera at the Mariinsky Theater in St. Petersburg (where she made her stage debut as Susanna in Mozart's *Le nozze di Figaro*) to collaborate with her longtime mentor, conductor Valery Gergiev. Other signature roles include Mimì in Puccini's *La Bohème*, Violetta in Verdi's *La Traviata*, Giulietta in Bellini's *I Capuleti e i Montecchi*, Norina in Donizetti's *Don Pasquale*, the title role in Massenet's *Manon*; and Tatiana in Tchaikovsky's *Eugene Onegin*.

Netrebko also appears extensively in concerts throughout the world, having shared the stage with artists such as Plácido Domingo and Dmitri Hvorostovsky at places ranging from Berlin's Waldbühne to Moscow's Red Square. She is a fixture at the Salzburg Festival and has headlined the famous Last Night of the Proms in London. Netrebko frequently appears in recital with the world's leading artists, including Daniel Barenboim.

Netrebko's extensive discography includes solo albums, complete opera recordings, and concert repertoire. Solo albums for Deutsche Grammophon include *Opera Arias*, *Sempre Libera*, *Russian Album*, *Souvenirs*, *In the Still of Night*, *Anna Netrebko: Live at the Metropolitan Opera*, and *Anna Netrebko – Verdi*; full-length recordings include *La Traviata*, *Le nozze di Figaro*, *La Bohème*, *I Capuleti e i Montecchi*, *Giovanna d'Arco*, Britten's *War Requiem*, and the *Stabat Mater* of both Pergolesi and Rossini. Highlights from her videography include DVD or Blu-ray discs of *Ruslan and Lyudmila*, *Betrothal in a Monastery*, *La traviata*, *Le nozze di Figaro*, *I puritani*, *Manon*, *Lucia di Lammermoor*, *Don Pasquale*, *Anna Bolena* and *Eugene Onegin*; a feature film release of *La Bohème* directed by Robert Dornhelm; and a DVD of music videos, titled *Anna Netrebko: The Woman, The Voice*. Her CD *Duets*, with tenor Rolando Villazón, set a record for the best European debut for a classical album, climbing to the top of the pop charts in several countries.

特與蒙太古》、《聖女貞德》、布烈頓的《戰爭安魂曲》，以及佩爾戈萊西和羅西尼兩個版本的《聖母悼歌》。錄影作品包括 DVD 和藍光碟版本的《盧斯蘭與魯蜜拉》、《修道院的婚禮》、《茶花女》、《費加羅的婚禮》、《清教徒》、《曼儂》、《拉美莫爾的露琪亞》、《帕老爺的婚事》、《安娜·波萊娜》、《尤金·奧尼金》、由羅拔·多恩海姆執導的電影版歌劇《波希米亞生涯》，以及名為《安娜·涅翠柯：其人、其聲》的音樂錄影 DVD。她與男高音羅蘭多·維拉宗的合唱專輯，成為歐洲最暢銷的首次發行古典音樂作品，在多個國家高踞流行榜榜首位置。

2014 年，涅翠柯在俄羅斯索契的冬季奧運會開幕典禮中，獻唱奧林匹克聖歌。2015/16 樂季演出包括：《遊吟詩人》（巴黎歌劇院）、《聖女貞德》（史卡拉歌劇院）、《羅恩格林》（德累斯頓歌劇院）、亞洲巡迴演唱會，以及以紐約大都會歌劇院獨唱會，作當地音樂會首演。

涅翠柯曾獲的獎項及榮銜包括憑唱片《薇奧列達》及《俄羅斯作品選》獲艾美獎提名；獲音樂雜誌《美國音樂》選為 2008 年度最佳音樂家、德國享負盛名的斑比獎、英國全英古典音樂獎的年度歌唱家及年度女藝術家獎，以及九個德國古典回聲獎。2005 年她榮獲俄羅斯國家大獎，並於 2008 年獲封為俄羅斯人民藝術家。

U  
live

Anna Netrebko's appearance is arranged by U-Live.  
www.annanetrebko.com

Anna Netrebko appears by arrangement with CSAM.  
Ms. Netrebko records exclusively for Deutsche Grammophon.  
Ms. Netrebko wears jewelry by Chopard.

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Netrebko sang the Olympic Hymn live at the internationally televised opening ceremony of the 2014 Olympic Winter Games in Sochi. Highlights of the 2015-16 season include *Il Trovatore* at the Paris Opera, *Giovanna d'Arco* at Teatro alla Scala, *Lohengrin* at Dresden's Semperoper, a high-profile Asian concert tour and making a solo appearance on the stage of Metropolitan Opera House that marks her New York recital debut.

Netrebko's other honours and awards include Grammy nominations for her recordings *Violetta* and *Russian Album*; *Musical America*'s 2008 Musician of the Year; Germany's prestigious Bambi Award; the UK's Classical BRIT Awards for Singer of the Year and Female Artist of the Year; and nine German ECHO Klassik awards. In 2005 she was awarded the Russian State Prize, and in 2008 she was given the title of People's Artist of Russia.







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## 尤西夫·伊瓦佐夫 Yusif Eyvazov

男高音

Tenor

伊瓦佐夫於阿爾及爾出生，他其後移居意大利，跟隨著著名男高音法蘭高·科萊里及女高音杰娜迪·米特洛娃進修。於 2015/16 樂季，他參演了由洛杉磯歌劇院製作、杜明高指揮的《丑角》，並首次登場紐約大都會歌劇院，演出《杜蘭朵》的卡拉富王子。同年，他又以《遊吟詩人》在巴黎歌劇院和柏林德意志國家歌劇院首次亮相。

音樂會方面，他曾與威爾第管弦樂團，於米蘭演藝廳演唱威爾第的《安魂彌撒曲》；也曾跟安娜·涅翠柯在巴塞隆拿加泰羅尼亞音樂宮，在馬西莫·扎內蒂指揮下同台演出。

近期的演出還包括在米蘭與威爾第管弦樂團演出《鄉村騎士》飾演圖里杜、在意大利菲埃索萊歌劇節參演《阿依達》飾演拉達梅斯、在莫斯科大劇院參演《托斯卡》飾演卡瓦拉多西、在意大利拉文納音樂節主演威爾第的《奧塞羅》、於羅馬歌劇院與安娜·涅翠柯在列卡度·慕迪的指揮下一同參演《曼儂·萊斯科》，飾演騎士格里歐，以及於意大利巴里皮特魯切利劇院在保羅·卡里格拿尼指揮下參演《丑角》，飾演小丑卡尼歐。

Eyvazov was born in Algiers and moved to Italy where he completed his advanced studies with renowned tenor Franco Corelli and soprano Ghena Dimitrova. In the 2015/16 season he stars in the Los Angeles Opera production of *I Pagliacci* conducted by Plácido Domingo, makes his debut at the Metropolitan Opera singing Calaf in *Turandot*, and appears for the first time at both the Paris Opera and at the Staatsoper Berlin in *Il Trovatore*.

On the concert stage, he sang Verdi's *Requiem* at the Auditorium di Milano with the LaVerdi Symphony Orchestra. He also gave a recital at the Palau de la Música Catalana in Barcelona alongside Anna Netrebko, conducted by Massimo Zanetti.

Other recent performances include Turiddu in *Cavalleria Rusticana* with the Symphony Orchestra LaVerdi in Milan, Radamès in *Aida* for Opera Fiesole, Cavaradossi in *Tosca* at the Bolshoi Theatre in Moscow, the title role of Verdi's *Otello* for the Ravenna Music Festival, *Manon Lescaut* (Des Grieux) alongside Anna Netrebko at the Teatro dell'Opera in Rome under the baton of Riccardo Muti, and Canio in *I Pagliacci* at Teatro Petruzzelli in Bari, Italy under the baton of Paolo Carignani.

Yusif Eyvazov's appearance is arranged by U-Live.  
Yusif Eyvazov appears by arrangement with CSAM.





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雅達·比雅米尼  
Jader Bignamini

指揮  
Conductor



比雅米尼生於意大利克雷馬，於 1998 年加入威爾第管弦樂團，開展其事業，並先後於 2010 年及 2012 年成為樂團的助理指揮及副指揮。他曾帶領樂團演出樂季開幕音樂會，同時在米蘭及俄羅斯巡演時，演出歌劇及交響樂曲，並與五明佳廉、弗朗茜絲卡·戴戈、娜塔莎·高薩可娃、高利亞·布拉赫、莉莉亞·齊柏絲坦等獨奏家同台演出。比雅米尼亦曾於日本琵琶湖廳、巴西聖保羅市立劇院、在意大利巴勒莫與西西利亞管弦樂團，以及在佛羅倫斯與五月音樂節管弦樂團作管弦樂首演演出。

比雅米尼曾指揮的開幕節目，包括在馬蒂拉法絲卡舉行的第 39 屆法絲卡山谷音樂節的《皮匠與仙女》、第 20 屆威爾第管弦樂節，以及 2013 年在帕馬爾舉行的威爾第音樂節的《父女情深》。除威爾第音樂節外，他亦曾指揮博洛尼亞市立劇院管弦樂團的開幕音樂會，演繹《布蘭詩歌》、在巴西聖保羅市立劇院及威尼斯鳳凰歌劇院指揮《波希米亞生涯》、在博洛尼亞市立劇院指揮《托斯卡》、帕爾馬威爾第音樂節指揮《命運之力》等。

最近的演出還包括於羅馬歌劇院指揮《阿依達》、在威尼斯鳳凰劇院指揮《蝴蝶夫人》，以及於聖塔菲歌劇院指揮《弄臣》作為他的北美首演。他亦在米蘭史卡拉歌劇院指揮威爾第音樂會、在威爾第音樂節指揮《奧塞羅》，以及於都靈皇家劇院指揮《灰姑娘》。

Born in Crema, Bignamini began his career at the Orchestra Sinfonica la Verdi in 1998, and later became Assistant Conductor in 2010 and Associate Conductor in 2012. He has conducted the Orchestra's season opening as well as operatic and symphonic programmes both in Milan and on tour in Russia, collaborating with soloists such as Karen Gomyo, Francesca Dego, Natasha Korsakova, Kolya Blacher and Lydia Zilberstein. Bignamini also made his symphonic debuts at the Otsu Biwako Hall in Japan, at the Teatro Municipal de Sao Paulo, with the Orchestra Sinfonica Siciliana in Palermo and with Maggio Musicale in Florence.

Bignamini opened the 39th Festival della Valle d'Itria in Martina Franca with *Crispino e la Comare*, and the 20th Symphonic Season of la Verdi and the 2013 Verdi Festival in Parma with *Simon Boccanegra*. Outside of la Verdi, he has conducted the opening concert of the Orchestra Filarmonica del Teatro Comunale di Bologna with *Carmina Burana*, *La Bohème* at the Municipal de Sao Paulo and La Fenice, *Tosca* at the Comunale di Bologna, *La Forza del Destino* at the Verdi Festival in Parma, among others.

Other recent highlights include *Aida* at Rome's Teatro dell'Opera, *Madama Butterfly* at La Fenice, and his North American operatic debut with *Rigoletto* at the Santa Fe Opera. He also conducted la Verdi in concert at Teatro alla Scala, *Otello* at the Verdi Festival, *Cenerentola* at the Teatro Regio, and other performances.

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## 樂曲介紹 Programme notes

從佛羅倫斯學會復興古希臘戲劇的努力開始，歌劇在意大利誕生，從此也離不開意大利。中產階級興起，加上人才皆往歌劇努力，19世紀起歌劇成為意大利最主要、也是唯一能影響整個歐洲的音樂類型。廣大市場也鼓勵了保守風氣。意大利歌劇不求前衛音響或和聲革命，始終有清晰易懂的美好旋律，以歌聲訴說古今來人生百態。

在羅西尼、貝里尼和唐尼采第之後，意大利成就最高的作曲家當非**威爾第**莫屬。這位大師筆下角色性格明確而情感強烈，旋律動聽明晰且具一致風格，又能展現傑出對位技法和豐富管弦色彩。他對過往經典與當代作品皆有廣博涉獵，吸取眾多素材並轉化成自己的音樂語言，歌劇題材也反映社會與政治現實，是19世紀意大利最具開創性的歌劇巨擘。

威爾第的歌劇幾經變化。他從美聲式樣起家而一路發展，愈是經驗豐富、技巧圓熟，他的音樂就愈寫實，逐步用對話代替獨白，以重唱代替詠嘆調。以中期作品《遊吟詩人》為例，女主角登場的詠嘆調〈靜夜裏萬籟無聲—此心不能言表〉就是傳統式樣，後段跑馬歌的跳躍音、顫音和花腔，讓此段名列最艱難的威爾第詠嘆調。男主角的〈啊，親愛的戀人—看那可怕烈焰〉也是超技難曲，但其豐富表情與衝擊語氣，在當時可謂新穎特殊。如此筆法一路行至《奧塞羅》，更打破諸多傳統編排，讓歌劇盡可能接近日常對話。激情中隱含殺機的愛情二重唱〈夜已深沉〉就是極其巧妙，

Of the Florentine Camerata's efforts to revive ancient Greek drama, opera was born in Italy, and has since been inseparable from it. By the 19th century, thanks to the rise of the middle class and the contribution of talents, opera had become Italy's principal music genre, and its sole genre that had influence on all of Europe. A wide audience promotes stylistic conservatism: Italian opera seeks not avant-garde or revolutionary sounds and harmonies, but teems with beautiful melodies, wherewith are sung the vicissitudes of life through the ages.

After Gioachino Rossini, Vincenzo Bellini and Gaetano Donizetti, the most accomplished Italian composer was surely **Giuseppe Verdi**. Besides characters with vivid personalities and strong emotions, Verdi's operas resonate with melodies that are pleasing, perspicuous and stylistically consistent, and the display is ensured of fine contrapuntal technique and rich orchestral colours. His immersion in both classics of the past and contemporary works was extensive; he absorbed various elements and transformed them into his own musical language. The subject matters of his operas also reflected social and political realities, making him the most innovative operatic titan in 19th-century Italy.

Verdi's operatic work evolved over time. The composer started out with bel canto style. As his technique matured, his musical approach grew more realistic, with monologues gradually replaced by dialogues, and arias by ensembles. For instance, in *Il Trovatore* from his middle period, the female protagonist's opening aria, *Tacea la notte placida... Di tale amor*, is in the traditional style; the leaps, trills, and coloratura in the galloping second section place this on the list of the most difficult Verdi arias. The male lead's *Ah! sì ben mio... Di quella pira* also demands a surpassing technique, but its rich expression and confrontational tone were novel and unusual at the time. When Verdi got to *Otello*, he cast off many operatic conventions to bring it as close to everyday speech as possible. The love duet, *Già nella notte densa*, where murder lurks amidst passion, is exemplary in its ingenious union of melodic beauty and

結合旋律美感與對話語氣的典範；到威爾第最後一部歌劇，充滿交談與敘述段落的《法斯塔夫》，音樂又進一步結合戲劇與語言，筆法之精宛如繁星短句串成錦繡江山。

威爾第生前就被譽為不朽大師，還被視為國家英雄。只是或許無人料到，在他之後意大利最成功的歌劇名家，居然是到 35 歲才寫出名作《曼儂・萊斯科》的普契尼。他戲劇感極為敏銳，筆法海納百川，任何流行招數都能學會。雖只寫了十部歌劇，光是第四到第六部《波希米亞生涯》、《托斯卡》和《蝴蝶夫人》這三齣就足以奠定不朽功業，讓他名列史上最受歡迎的歌劇作曲家。

普契尼的歌劇呼應意大利當時盛行的寫實主義風潮。所謂寫實，在於音樂最好連續不斷，詠嘆調能短則短（詠嘆調的戲劇意義是獨白，而獨白是最不寫實，日常生活最少出現的說話方式），唱句則滿是說白語氣與激烈衝撞，故事也要以一般生活，特別是下層社會尋常百姓為題材，而非遠在天邊的王宮貴族。《波希米亞生涯》就是如此：「請」、「謝謝」、「對不起」，台詞充滿口語對話。但普契尼高明之處，在於他懂得兼容傳統之長，是折衷式寫實主義。〈啊，可愛的姑娘〉就是美到不可思議的男女高音二重唱，萌芽愛情瞬間爆發成燦爛火光。《佳尼・斯基基》也可見到他的通權達變。「親愛的爸爸，他好帥好帥，我好愛好愛……若是不能愛他，我就走上舊橋，跳河死給你看！」大富翁過世後財產全捐修道院，家族青年找來女友之父佳尼，希望藉他機智破解遺囑，不料勢利家族卻冷語以對。當佳尼氣得走人，女兒情急之下立馬一跪，唱出〈我親愛的爸爸〉這史上最溫柔的撒嬌威脅。就算劇情為此停滯，一點都不寫實，普

conversational tone. His final opera, *Falstaff*, replete with conversational and narrative passages, further integrates music with drama and speech, the craftsmanship here being exquisite, the passages resounding like a tapestry of constellations.

During his lifetime, Verdi was already hailed as an immortal master, even regarded as a national hero. Perhaps no one would have foreseen that the most successful Italian opera composer after him was to be **Giacomo Puccini**, who did not rise to fame until the age of 35, with *Manon Lescaut*. He had a keen sense of drama, an eclectic compositional style, and an ability to learn all kinds of popular tricks. Puccini wrote only ten operas, but the fourth through the sixth of these, namely, *La Bohème*, *Tosca*, and *Madama Butterfly*, have him firmly placed among the most popular opera composers in history.

The operas of Puccini were his response to the *verismo* ("realist") movement prevalent in Italy at the time. *Verismo* favours music that flows incessantly; arias that are short whenever possible (arias correspond to monologues in theatre, which are the least realistic because they occur least frequently in everyday speech); sung phrases that are speech-like and confrontational; and stories that involve ordinary life, especially that of lower-class commoners rather than royalties and aristocrats in the stratosphere. A case in point is *La Bohème*, whose libretto is full of colloquial speech, as "please", "thanks" and "sorry." Yet Puccini's genius lies in his ability to incorporate the strengths of traditional styles, in a sort of "mitigated" *verismo*. *O soave fanciulla* is an unthinkable beautiful duet for soprano and tenor, where the bud of love bursts in an instant into fulgent flames. The composer's versatility is also seen in *Gianni Schicchi*. A rich man has bequeathed his entire fortune to a monastery. A youth in the greedy family turns to his girlfriend's father, the resourceful Schicchi, who may be able to help him outsmart the will. Met with rebuff from the family, however, Schicchi is about to storm out, whereupon his daughter kneels before him in desperation and sings *O mio babbino caro*, which may well be the tenderest threat from a spoilt child in history: "Oh, my dear papa, I love him. He is handsome, handsome... And if I can't love him, I'll go to the Ponte Vecchio and throw myself in the Arno!" Even though the story here comes to a halt in a most unrealistic fashion, Puccini still presents a sublime melody that leaves a lasting impression.

契尼還是打造出絕美旋律，讓人聽過就不會忘記。

除了曲調迷人，普契尼成功的另一關鍵，在於他對情節極為講究，與之相應的音樂也要結構緊密，環環相扣且一氣呵成。《托斯卡》和他的前作《波希米亞生涯》相隔 4 年之久，〈星星原應閃耀〉淒涼哀絕，更是貫穿第三幕的主題，塑造強大悲劇張力。他極有耐心，《蝴蝶夫人》招牌曲〈晴朗的一天〉聽似簡單，可是一改再改的辛苦所得。《曼儂・萊斯科》甚至修訂五次，最後果然無比精湛，間奏曲堪稱最傑出的管弦樂之一。威爾第也曾回頭改訂部分舊作。《命運之力》從聖彼得堡首演後又修訂兩次，從簡短如早期歌劇《阿提拉》的前奏曲，發展成今日家喻戶曉的序曲，宿命詛咒縈繞不絕，是最知名的歌劇開場音樂之一。

好劇本得來不易。威爾第晚年若非遇上詩樂雙全的博伊托，也不會在停筆十餘年後再譜新作《奧塞羅》。普契尼之後另一寫實主義大將齊里亞，對劇本就不常有好眼光與好運氣。他的《阿萊城姑娘》（比才譜有根據同一故事的著名劇樂）劇本甚為牽強突兀，所幸音樂還能有迷人鄉間風味，寫給男高音的〈尋常的牧人故事〉至今仍屬名曲。這真的可惜。畢竟只要遇到好劇本，齊里亞也能爆發出不可逼視的創作能量，《阿德里安娜・萊古芙爾》就是偉大經典。還有比這更過癮的角色嗎？劇中阿德里安娜就是著名女伶，和公主爭強鬥狠奪情郎，最後香消玉殞於愛人懷抱。要清純要嫉妒，要糾結要心傷，要演要唱還要朗誦——縱然唱功刁鑽，阿德里安娜仍是眾多意大利女高音的私心最愛。單單幕啟不久那首〈我是造物主謙卑的侍女〉，就足以令人魂牽夢縈。

Beyond charming tunes, another key to Puccini's success is stems from his meticulousness with the plot and the structure of the corresponding music. In *Tosca*, written four years after *La Bohème*, the desolate grief of *E lucevan le stelle* encapsulates the mood of the entire Act Three and creates great tragic tension. *Un bel di vedremo*, the well-loved aria from *Madama Butterfly*, sounds simple, but is in fact the fruit of laborious revisions. *Manon Lescaut* was even revised five times; the result, of course, is superlative, its *Intermezzo* being an outstanding orchestral piece in itself. Verdi, too, went back to some of his old works; *La forza del destino* was twice revised after its premiere in St Petersburg. Its celebrated *Sinfonia* has come a long way from the brief *Prelude* from his early opera *Attila*; with its haunting curse of fate, it is one of the best known operatic curtain-raisers.

A good story is hard to come by. Had Verdi not in his later years met Arrigo Boito (1842-1918), who was versed in both poetry and music, he might not have written a new work, *Otello*, after over a decade of silence. **Francesco Cilea**, an exponent of *verismo* after Puccini, did not often have good judgment or good luck with stories. The plot of his *L'arlesiana* — for the play on which it is based Georges Bizet had already written famous incidental music — is rather far-fetched and awkward. Fortunately, the music does have a bucolic charm; "È la solita storia del pastore", written for the tenor, remains a celebrated aria today. With a good plot, however, Cilea was able to give full vent to his undeniable creative energy, as is the case with *Adriana Lecouvreur*, his masterpiece. In the opera, the famous actress Lecouvreur battles with the princess over her lover, in whose arms she eventually dies. To be innocent, to be jealous, to be frustrated, to be heartbroken; to act, to sing and to recite — even though her part is challenging to sing, Lecouvreur remains a personal favourite of many an Italian soprano's. *Ecco: respiro appena...lo son l'umile ancella*, sung shortly after the opera begins, fills one's soul with yearning.

Cilea reminds us that many superb operas that were famous at their time are not as popular today, as those of French giant **Jules Massenet** also exemplify. It is not difficult to imagine the latter's past renown: Shanghai's Sinan Road was originally known as Rue Massenet. In *Werther*, where the tenor softly sings as a dreary youth



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齊里亞提醒我們，許多精采絕倫、當時也頗富盛名的歌劇，不見得現今仍然得人賞識，法國巨擘馬斯奈的作品也是一例。只要想想上海「思南路」原為「馬斯南路」，就不難估量他昔日的聲望。好作品總是經得起欣賞，聽聽他的《維特》，聽聽男高音扮演慘綠少年輕唱〈春天的微風，為何弄醒我？〉，或許被喚醒的，還有對那美好時代的懷舊嚮往。

這次涅翠柯和伊瓦佐夫帶來經典曲目，既有意大利美好傳承，又點綴馬斯奈金曲以及意大利歌曲名家庫爾蒂斯的〈請別忘記我〉，祝福愛樂者充分享受這場聲樂饗宴，品味意法歌劇與歌曲的豐富面貌。

樂曲介紹：焦元溥

*Toute mon âme est là! ... Pourquoi me réveiller*, one hears the nostalgic longing for the Belle Époque.

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Programme notes by Chiao Yuanpu

Translated by Ernest Wan

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齊里亞 Francesco Cilea

Adriana Lecouvreur

*Ecco: respiro appena, io son l'umile  
ancella*

Ecco, respiro appena,  
Io son l'umile ancella  
del genio creator;  
Ei m'offre la favola  
Io la diffondo ai cor...

Del verso io son l'accento,  
l'eco del dramma uman  
il fragile strumento  
vassallo della man...

Mite, gioconda, atroce,  
Mi chiamo Fedeltà;  
Un soffio è la mia voce,  
che al novo di morrà.

L'arlesiana

*È la solita storia del pastore...*

È la solita storia del pastore  
Il povero ragazzo  
voleva raccontarla, e s'addormenti

C'è nel sonno l'oblio.  
Come l'invidia  
Anch'io vorrei dormir così,  
nel sonno almeno l'oblio trovar

La pace sot cercando io vo  
vorrei poter tutto scordar.

Ma ogni sforzo e vano Davanti  
ho sempre di lei dolce sembianza

La pace tolta e sempre a me  
Perché degg'io tanto penar?

Lei... sempremi paria at cor.  
Fatale vision, mi lascia  
mi fai tanto male  
Ahime!

Adriana Lecouvreur

*I am the Humble Maidservant*

Look here; I'm scarcely breathing...  
I'm but the humble servant  
of the brilliant creator;  
He offers me the words  
that I impart to the heart...

I'm the verse's music,  
the echo of human drama,  
the fragile instrument,  
the lowly hand-maiden...

Timid, joyous, terrible,  
I'm called Faithfulness.  
My voice is just a whisper,  
which, with the new day, will die.

L'arlesiana

*It's the usual story of the shepherd ...*

It's the usual story of the shepherd ...  
The poor boy wanted to say it,  
but fell asleep.

In sleep there is oblivion.  
How I envy him!  
If only I could find sleep like this -  
to find, at least, oblivion in my sleep!

I only want to find peace:  
if only I could forget everything.

But all my struggle is in vain...  
I still see her sweet face before me!

And peace! has left me for ever...  
why do I have to suffer so much pain?

She always speaks straight to my heart!  
Oh fatal vision, leave me alone!  
You wound me so much!  
Oh poor me!

《阿德里安娜·萊科芙露爾》

〈我是造物主謙卑的侍女〉

且看，我快不能呼吸……  
我只是造物主謙卑的侍女；  
祂賜給我言辭，  
讓我打動人心。

我是詩歌的音韻、  
人生舞台的回響、  
脆弱的樂器、  
主卑微的侍女……

我羞怯、快樂、可怕，  
我的名字是忠誠。  
我的聲音輕如耳語，  
明日便消散無蹤。

《阿萊城的姑娘》

〈尋常的牧人故事〉

這是個尋常的牧人故事……  
那窮小子想講述，卻睡著了。

睡著就可以無念無想，  
我多麼羨慕他！  
如果我也能這麼呼呼大睡——  
最少，讓我失去意識！

我只想得到平靜：  
只能忘掉一切

但所有掙扎都是枉然……  
我的腦海依然浮現她  
甜美的俏臉！

平靜早就離我而去……  
為何要我受盡折磨？

她總是說進我的心坎！  
致命的幻象，遠離我！  
你傷我至深！  
可憐的我！

威爾第 Giuseppe Verdi

Il Trovatore

Tacea la notte placida...Di tale amor

Tacea la notte placida  
e bella in ciel sereno;  
la luna il viso argenteo  
mostrava lieto e pieno!

Quando suonar per l’aere,  
infino allor sì muto,  
dolci s’udiro e flebili  
gli accordi d’un liuto,  
e versi melanconici  
un trovator cantò.

Versi di prece ed umile,  
qual d’uom che prega Iddio:  
in quella ripeteasi un nome,  
il nome mio!

Corsi al veron sollecita... Egli era, egli  
era desso!  
Gioia provai che agl’angeli  
solo è provar concesso!  
Al cor, al guardo estatico  
la terra un ciel sembrò!

Di tale amor che dirsi  
mal può dalla parola,  
d’amor che intendo io sola,  
il cor s’inebriò.

Il mio destino compiersi  
non può che a lui d’appresso.  
S’io non vivrò per esso,  
per esso morirò!

Ah! sì ben mio...Di quella pira

Ah, sì ben mio, coll’ essere  
io tuo, tu mia consorte,  
avrò più l’alma intrepida,  
il braccio avrò più forte.

Ma pur, se nella pagina  
de’ miei destini è scritto  
ch’io resti fra le vittime,  
dal ferro ostil trafitto,  
fra quegli estremi aneliti  
a te il pensier verrà,  
e solo in ciel precederti  
la morte a me parrà!

Il Trovatore

The serene night was silent

The serene night was silent  
and, lovely in the calm sky,  
the moon happily revealed  
its silvery and full face!

When, resounding in the air  
which till then had been so quiet,  
sweet and sad were heard  
the sounds of a lute,  
and a troubadour  
sang some melancholy verses.

Verses, beseeching and humble,  
like a man praying to God:  
and in them was repeated a name,  
my name!

I ran eagerly to the balcony...  
There he was; it was him!  
I felt a joy that only the angels  
are allowed to feel!  
To my heart, my ecstatic eyes,  
the earth seemed like heaven!

With such love that words  
can scarcely tell,  
of a love that only I know,  
my heart is intoxicated.

My fate can be fulfilled  
only at his side.  
If I can’t live for him,  
then for him I’ll die!

Ah yes, my love

Ah yes, my love, when I am yours  
and you are my bride,  
my soul will be fearless,  
my arm will be stronger;

And yet, if on the page  
of my destiny it is written  
that I should be among the victims  
of enemy swords,  
then in those last moments  
my thoughts will fly to you,  
and death will only seem to me  
to precede you to Heaven!

《遊吟詩人》

〈靜夜裏萬籟無聲—此心不能言表〉

靜夜裏萬籟無聲；  
夜空中，皎潔滿月高掛。

夜裏是如此寧靜，  
直到甜美又憂傷的笛聲  
在空氣中迴盪，  
直到遊吟詩人  
唱出哀愁的曲子。

曲詞懇切、謙恭，  
像信徒的禱告：  
裏面反覆聽到一個名字——  
我的名字！

我急忙跑到露台……  
是他，果然是他！  
我感受到一種  
天使才能感受的喜悅！  
我心所見、狂喜的雙眼所見  
這世界彷彿是天堂！

這樣的愛情  
言語難以形容，  
我只知道  
我心已經沉淪。

我的人生  
在他身邊才能圓滿，  
如果我不能為他而生  
我就為他而死！

〈啊，親愛的戀人—看那可怕烈焰〉

啊，親愛的戀人，當我屬於你，  
而你是我的新娘，  
我的靈魂將無所畏懼，  
我的雙臂將力量無窮；

但如果我命中注定  
死在敵人劍下，  
那麼臨死前，  
我的思緒將飛向你，  
我的死亡，  
不過是早你一步到天堂！

Otello

Già nella notte densa

Otello  
Già nella notte densa  
s’estingue ogni clamor.  
Già il mio cor fremebondo  
s’ammansa in quest’amplesso e si  
rinsensa.  
Tuoni la guerra e s’inabissi il mondo  
se dopo l’ira immensa  
vien quest’immenso amor!

Desdemona  
Mio superbo guerrier!  
quanti tormenti, quanti mesti sospiri  
e quanta speme ci condusse ai soavi  
abbracciamenti!  
Oh! Com’è dolce il mormorare insieme:

te ne rammenti?  
Quando narravi l’esule tua vita  
e i fieri eventi e i lunghi tuoi dolor,  
ed io t’udia coll’anima rapita  
in quei spaventi e coll’estasi nel cor.

Otello  
Pingea dell’armi il fremito,  
la pugna  
e il vol gagliardo  
alla breccia mortal,  
l’assalto, orribil edera,  
coll’ugna  
al baluardo  
e il sibilante stral.

Desdemona  
Poi mi guidavi ai fulgidi deserti,  
all’arse arene, al tuo materno suol;  
narrivi allor gli spasimi sofferti  
e le catene e dello schiavo il duol.

Otello  
Ingentilia di lagrime  
la storia il tuo bel viso  
e il labbro di sospir;  
scendean sulle mie tenebre la gloria,  
il paradiso e gli astir a benedir.

Otello

Now in the dark night

Otello  
Now in the dark night  
all noise is stilled.  
My pounding heart is lulled  
in this embrace and calmed.  
Let war thunder and the world be  
Engulfed if after boundless wrath  
Comes this boundless love!

Desdemona  
My noble warrior!  
What pain, how many sad sighs  
and how much hope have led us  
to these sweet embraces!  
Oh, how sweet it is to murmur together.

Do you remember?  
When you told of your life in exile  
and the fierce deeds and your long  
suffering,  
and I listened, my soul transported  
by those terrors and ecstasy in my heart.

Otello  
I described the shock of arms,  
the battle  
and the valiant dash  
to the deadly breach,  
the assault, clinging like horrible ivy  
by our nails  
to the bastion wall  
and the whistling arrow.

Desdemona  
Then you led me to the shining deserts.  
to the parched sands, to your motherland;  
and you told of the tortures you suffered  
and the chains and a slave’s misery.

Otello  
The story bedewed your lovely face  
with tears, rounded  
your lips with sighs;  
on my darkness descended glory,  
paradise and the stars to bless.

《奧塞羅》

〈夜已深沉〉

奧塞羅  
深沉的夜色裡，  
再沒半點焦躁的聲音。  
我這騰躍的心，  
在你晨露般的擁抱裡，  
找到了安寧。  
任憑炮火雷鳴、天崩地裂，無限的愛意，  
抵消了熾烈的怒火！

黛絲德摩娜  
我英偉的戰士！  
歷盡多少渴望和波折，  
才結成這幸福的連理！  
啊，互訴著的衷曲多甜美！

你可還記得，  
你對我述說那流放的日子，  
那堅忍著的慘酷和苦痛？  
我細聽著，隨著你的故事，  
戰抖著，飛馳著。

奧塞羅  
我描述了戰場的慘烈，  
兵戎相見出生入死，  
箭鏃橫飛前扑後繼，  
斷頭缺臂鮮血淋漓。

黛絲德摩娜  
你又把我帶到耀眼的沙漠，  
你誕生的地方：  
一片炙熱。  
然後你告訴我  
做奴隸的日子，  
戴著枷鎖捱盡了苦。

奧塞羅  
聽了我的故事，  
淚水和嘆息  
令你的臉龐更柔美。  
一線光芒趕去了黑暗，  
天堂裡的星辰灑下了祝福！



**Desdemona**  
Ed io vedea  
fra le tue tempie oscure  
splendor del genio l’eterna belta.

**Otello**  
E tu m’amavi per le mie sventure  
ed io t’amavo per le tua pietà.

**Desdemona**  
Ed io t’amavo per le tue sventure  
e tu m’amavi per la mia pietà.

**Otello**  
Venga la morte!  
e mi colga nell’estasi di quest’amplesso  
il momento supremo!  
Tale è il gaudio dell’anima che temo,  
temo che più non mi sarà concesso  
quest’attimo divino  
nell’ignoto avvenir del mio destino.

**Desdemona**  
Disperda il ciel gli affanni  
e amor non muti col mutar degli anni.

**Otello**  
A questa tua preghiera  
“Amen”  
risponda la celeste schiera.

**Desdemona**  
“Amen” risponda.

**Otello**  
Ah! La gioia m’innonda sì fierament...  
che ansante mi giacio...  
Un bacio...

**Desdemona**  
Otello!

**Otello**  
Un bacio... ancora un bacio.  
Già la pleiade ardente  
in mar discende.

**Desdemona**  
Tarda è la notte.

**Otello**  
Vien... Venere splende.

**Desdemona**  
Otello!

**Desdemona**  
And I saw  
Beyond your dark temples  
The eternal beauty of your spirit shine out.

**Otello**  
And you loved me for the dangers I had  
passed  
and I loved you that you did pity them.

**Desdemona**  
And I loved you for the dangers you had  
passed  
and you loved me that I did pity them.

**Otello**  
Let death come!  
And in the ecstasy of this embrace  
may the last moment take me!  
Such is my soul’s joy that I fear,  
I fear that a divine moment such as  
this will never more be granted  
in the unknown future of my fate.

**Desdemona**  
May Heaven banish all grief and love  
not change with the changing years.

**Otello**  
To this your prayer  
let the celestial host  
respond, “Amen”.

**Desdemona**  
May it respond, “Amen”.

**Otello**  
Oh! Joy floods in so strongly...  
that breathless, I must rest...  
A kiss...

**Desdemona**  
Otello!

**Otello**  
A kiss... one more kiss.  
The burning Pleiades already  
sink into the sea.

**Desdemona**  
Late is the night.

**Otello**  
Come... Venus shines in the sky.

**Desdemona**  
Otello!

**黛絲德摩娜**  
我在你黝黑的額上看見了  
才情發出美麗的光采。

**奧塞羅**  
你憐惜我歷盡滄桑，  
我愛慕你給我瞭解和同情。

**黛絲德摩娜**  
我憐惜你歷盡滄桑，  
你愛慕我給你瞭解同情。

**奧塞羅**  
這般的喜悅，死神降臨  
我也甘願迎接！  
我的靈魂歡躍；  
怕只怕這允諾帶來的喜悅，  
在我的生命裡注定不會重來。

**黛絲德摩娜**  
願上蒼驅散疑慮  
願這段情永世不渝。

**奧塞羅**  
你的禱告  
願得上天賜予祝福！

**黛絲德摩娜**  
上天賜予祝福！

**奧塞羅**  
啊！歡樂在胸膛裡澎湃……  
我透不過氣來了……  
吻我吧……

**黛絲德摩娜**  
奧塞羅！

**奧塞羅：**  
一個吻……再一個吻！  
星斗落到海上了。

**黛絲德摩娜**  
那夜已闌珊。

**奧塞羅**  
來吧，晨星亮了！

**黛絲德摩娜**  
奧塞羅！

庫爾蒂斯 Ernesto De Curtis

*Non ti scordar di me*

Partirono le rondini dal mio paese  
freddo e senza sole,  
cercando primavere di viole,  
nidi d'amore e di felicità.

La mia piccola rondine parti  
senza lasciarmi un bacio,  
senza un addio parti.

Non ti scordar di me:  
la vita mia legata e a te.

Io t'amo sempre piu,  
nel sogno mio rimani tu.

Non ti scordar di me:  
la vita mia legata e a te.

C'è sempre un nido nel mio cor per te.  
Non ti scordar di me!

普契尼 Giacomo Puccini

*Madama Butterfly*

*Un bel dì, vedremo*

Un bel dì, vedremo  
levarsi un fil di fumo  
sull'estremo confin del mare.

E poi la nave appare.  
Poi la nave bianca  
entra nel porto,  
romba il suo saluto.

Vedi? È venuto!  
Io non gli scendo incontro. Io no.  
Mi metto là sul ciglio del colle e aspetto,  
e aspetto gran tempo  
e non mi pesa,  
la lunga attesa.

E uscito dalla folla cittadina,  
un uomo, un picciol punto  
s'avvia per la collina.

*Don't forget about me*

The swallows left  
From my cold and sunless country,  
Searching for Springs full of violets  
And lovely and happy nests.

My little swallow left  
Without leaving me a kiss,  
She left without saying goodbye.

Don't forget about me:  
My life is tied to you.

I love you more and more,  
In my dream you stay.

Don't forget about me:  
My life is tied to you.

There's always a nest  
In my heart for you!

*Madama Butterfly*

*One fine day*

One fine day, we will see  
Arising a strand of smoke  
Over the far horizon on the sea

And then the ship appears  
And then the ship is white  
It enters into the port, it rumbles its salute.

Do you see it? He is coming!  
I don't go down to meet him, not I.  
I stay upon the edge of the hill  
And I wait a long time  
but I do not grow weary  
of the long wait.

And leaving from the crowded city,  
A man, a little speck  
Climbing the hill.

〈請別忘記我〉

燕群飛走了，  
離開了我冰冷陰暗的國家，  
去尋開滿紫羅蘭的春天、  
去覓愛與幸福的小窩。

我的小燕子，  
沒有吻別就離開了，  
沒有說再見就走了。

請別忘記我：  
我倆心相連。

我愈加愛你，  
我的夢裏總有你。

請別忘記我：  
我倆心相連。

我的心裏  
永遠築有你的小窩！

《蝴蝶夫人》

〈晴朗的一天〉

在晴朗的一天，  
我們會看見一縷輕煙  
從大海遙遠的盡頭緩緩飄來。

然後白色艦隻  
會在海面出現  
駛進港口，  
禮炮齊鳴。

看見嗎？他回來了！  
我才不會下去迎接他，  
才不會呢。  
我會留在山邊  
慢慢等著，  
然而漫長的等待並不會使我厭煩。

有個男人，離開鬧市  
像顆小黑點，走向山上。

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Chi sarà? chi sarà?  
E come sarà giunto  
che dirà?  
che dirà?  
Chiamerà Butterfly dalla lontana.

Io senza dar risposta  
me ne starò nascosta  
un po' per celia  
e un po' per non morire  
al primo incontro;  
ed egli alquanto in pena  
chiamerà, chiamerà:  
"Piccina mogliettina,  
olezzo di verbena"  
i nomi che mi dava al suo venire.

Tutto questo avverrà,  
te lo prometto.  
Tienti la tua paura,  
io con sicura fede l'aspetto.

## 馬斯奈 Jules Massenet

### Werther

Toute mon âme est là!... Pourquoi me réveiller

Toute mon âme est là!

"Pourquoi me réveiller,  
ô souffle du Printemps?  
pourquoi me réveiller?

Sur mon front je sens tes caresses,  
et pourtant bien proche est le temps  
des orages et des tristesses!

Pourquoi me réveiller,  
ô souffle du Printemps?  
Demain, dans le vallon, viendra le  
voyageur,  
se souvenant de ma gloire première.

Et ses yeux, vainement  
chercheront ma splendeur:  
ils ne trouveront plus que deuil et que  
misère!"  
Hélas!

Pourquoi me réveiller,  
ô souffle du Printemps!

Who is it? Who is it?  
And as he arrives  
What will he say?  
What will he say?  
He will call Butterfly from the distance

I without answering  
Stay hidden  
A little to tease him,  
A little as to not die,  
At the first meeting.  
And then a little troubled  
He will call, he will call  
"Little one, dear wife  
Blossom of orange"  
The names he called me at his last coming.

All this will happen,  
I promise you this  
Hold back your fears -  
I with secure faith wait for him.

### Werther

Why awaken me, oh breath of spring?

All my soul is in there!

"Why awaken me,  
O breath of Spring?  
Why awaken me?

On my brow, I feel your caresses,  
and yet very close is the time  
of storms and sadness!

Why awaken me,  
O breath of Spring?  
Tomorrow, in the valley, the traveller will come,  
Remembering my first glory.

And his eyes in vain  
Will seek my splendour.  
They will find naught else save mourning and  
misery!"  
Alas!

Why awaken me,  
O breath of Spring?

那是誰？那是誰？  
他來了又會說什麼？  
會說什麼？  
他會在遠處呼喚：蝴蝶啊

我卻不會應答，  
我會躲起來，  
半是玩笑  
半是避免久別重逢太激動。  
然後他會有點困擾，  
他會喚著  
「小寶貝夫人，  
我親愛的妻子，  
盛開的橘子花」  
他以前都是這樣叫我的。

我保證這些一定會成真，  
別害怕——  
我會等他回來  
信念永不動搖。

### 《維特》

〈春天的微風，為何弄醒我？〉

我全身心都在這！

「春風啊，為何將我喚醒？  
為什麼？」

我感受到你在我額頭上的愛撫，  
卻也知道風暴與悲傷即將來臨！

春風啊，為何將我喚醒？  
明日，山谷之中  
會有旅人  
記得我年少的輝煌

拼命追尋我的光彩  
卻徒勞無功。  
那雙眼睛  
找到的只會是哀愁和傷痛！  
嗚呼哀哉！

春天的微風，為何弄醒我？



普契尼 Giacomo Puccini

Gianni Schicchi

O mio babbino caro

O mio babbino caro,  
mi piace, è bello bello,  
vo'andare in Porta Rossa  
a comperar l'anello!

Si, si, ci voglio andare!

E se l'amassi indarno,  
andrei sul Ponte Vecchio  
ma per buttarmi in Arno!

Mi struggo e mi tormento,  
O Dio! Vorrei morir!

Babbo, pietà, pietà!  
Babbo, pietà, pietà!

Tosca

E lucevan le stelle

E lucevan le stele ed olezzava  
la terra, stridea l'uscio  
Dell'orto, e un passo sfiorava la rena.  
Entrava ella, fragrante,  
mi cadea fra le braccia.

Oh! dolce baci, o languide carezze,  
mentr'io fremente  
le belle forme disciogliea dai veli!

Svani per sempre il sogno mio d'amore  
L'ora è fuggita...  
E muoio disperato!  
E non ho amato mai tanto la vita!

La bohème

O soave fanciulla

Rodolfo  
O soave fanciulla, o dolce viso  
di mite circonfuso alba lunar!  
In te ravviso  
il sogno ch'io vorrei sempre sognar!

Gianni Schicchi

My Dear Father

Oh my dear father,  
I like him, he is very handsome.  
I want to go to Porta Rossa  
to buy the ring!

Yes, yes, I want to go there!

And if my love were in vain,  
I would go to Ponte Vecchio  
and throw myself in the Arno!

I am pining and I am tormented,  
Oh God! I would want to die!

Papa, have mercy, have mercy!  
Papa, have mercy, have mercy!

Tosca

The stars were gleaming

And the stars shone and  
the earth was perfumed,  
The creaking gate seemed to whisper,  
And a footstep skimmed over the sand.  
Then she came in, so fragrant,  
and fell into my arms!

Oh! sweet kisses, oh, languorous caresses,  
While I, trembling, revealed  
her features, concealed by her mantle.

My dream of love faded, for good!  
Everything's gone now...  
I'm dying hopeless, desperate!  
And never before have I loved like this!

La bohème

Oh lovely girl

Rodolfo  
Oh lovely girl, oh sweet face  
bathed in the soft moonlight.  
You are a dream;  
I'd like to dream forever!

《佳尼·斯基基》

〈我親愛的爸爸〉

噢，我親愛的爸爸  
我喜歡他，他是多麼英俊  
我想去羅莎門買結婚戒指！

對，對，我真的想！

如果我的愛是一場空，  
就到老橋去縱身跳進亞諾河！

我苦苦盼望，備受折磨，  
噢上帝啊！我寧可死去！

爸爸，同情我，可憐我！  
爸爸，同情我，可憐我！

《托斯卡》

〈星星原應閃耀〉

星光閃耀，大地芬芳  
大門悄悄吱嘎作響，  
腳步輕輕印過沙子。  
她進來了，  
渾身香氣  
撲進我懷裏！

噢！甜蜜的香吻；  
噢！慵懶的愛撫；  
我微微發顫，  
掀開她衣袍下的美麗容顏。

愛的美夢已經永遠幻滅了  
一切已經結束……  
我是那麼的絕望、不可救藥！  
也從來未如此愛過！

《波希米亞生涯》

〈啊，可愛的姑娘〉

魯道夫  
啊，可愛的姑娘，  
月光照亮了你可愛的臉。  
我要在做不完的夢中  
再看見你。

Mimi

Ah! tu sol comandi, amor!...

Rodolfo

Fremon già nell'anima  
le dolcezze estreme,  
nel bacio freme amor!

Mimi

Oh! come dolci scendono  
le sue lusinghe al core,  
tu sol comandi, amore!  
No, per pietà!

Rodolfo

Sei mia!

Mimi

V'aspettan gli amici.

Rodolfo

Già mi mandi via?

Mimi

Vorrei dir... ma non oso...

Rodolfo

Di.

Mimi

Se venissi con voi?

Rodolfo

Che? Mimi!  
Sarebbe così dolce restar qui.  
C'è freddo fuori.

Mimi

Vi starò vicina!

Rodolfo

E al ritorno?

Mimi

Curioso!

Rodolfo

Dammi il braccio, mia piccina.

Mimi

Obbedisco, signor!

Rodolfo

Che m'ami di'.

Mimi

Io t'amo!

Rodolfo/ Mimi

Amor! Amor! Amor!

Mimi

Ah! Love, you alone rule!

Rodolfo

My soul is throbbing with  
the heights of tenderness!  
Love trembles at our kiss!

Mimi

How sweet his praises  
enter my heart.  
Love, you alone rule!  
No, please!

Rodolfo

You're mine!

Mimi

Your friends are waiting.

Rodolfo

You send me away already?

Mimi

I'd like to suggest... but dare not...

Rodolfo

Tell me.

Mimi

Suppose I came with you?

Rodolfo

What? Mimi!  
It would be lovely to stay here.  
It's cold outside.

Mimi

I shall be near you!

Rodolfo

And when we come back?

Mimi

Wait and see!

Rodolfo

Give me your arm, my dear.

Mimi

Your servant, sir.

Rodolfo

Tell me you love me.

Mimi

I love you!

Rodolfo/ Mimi

Love! Love! Love!

咪咪

愛情，獨你主宰！

魯道夫

溫柔之至  
使我的靈魂躍動！  
愛情於我們的吻顫抖！

咪咪

他的讚美在我心  
聽來是多麼甜美。  
愛情，獨你主宰！  
不，求你憐憫！

魯道夫

你是我的。

咪咪

你的朋友在等你呢。

魯道夫

你已經拒絕我了？

咪咪

我想說的是……可是我不敢……

魯道夫

說吧。

咪咪

我可以跟你一起去嗎？

魯道夫

你說甚麼？咪咪！  
留在這兒不是更好？  
外邊冷呀。

咪咪

我會依傍着你的。

魯道夫

那回來時怎麼樣？

咪咪

再說吧！

魯道夫

親愛的，把你的臂膀給我。

咪咪

就依你的，我的大人。

魯道夫

說你愛我。

咪咪

我愛你！

魯道夫 / 咪咪

愛！愛！愛！

香港管弦樂團  
The Hong Kong Philharmonic Orchestra

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一，樂團歷史可追溯至 1895 年，並自 1974 年起職業化。在為期 44 週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自 2012/13 樂季正式擔任港樂音樂總監一職。梵志登大師獲紐約愛樂委任為下任音樂總監，此任命並不會影響梵氏在港樂至 2019 年夏季的任期。余隆由 2015/16 樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂於 2014/15 樂季完成了歐洲五國七個城市的巡演，音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。太古集團自 2006 年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。

香港管弦樂團由香港特別行政區政府資助  
香港管弦樂團首席贊助：太古集團  
香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia’s foremost classical orchestra with its history stretching back to 1895 and the Orchestra has been fully professional since 1974. The Orchestra presents over 150 concerts within a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today’s most sought-after conductors, is the Orchestra’s Music Director since the 2012/13 concert season. Maestro van Zweden was recently announced as the next Music Director of the New York Philharmonic. This appointment will not affect his tenure with the HK Phil; his commitment to the HK Phil extends at least to the summer of 2019. Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra also undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron the Swire Group, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival. The Swire Group has been the Principal Patron of the HK Phil since 2006.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region.  
SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra.  
The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre.

第一小提琴 First Violin

樂團首席 Concertmaster  
王敬 Jing Wang

樂團第一副主席 First Associate Concertmaster  
梁建楓 Leung Kin-Fung

樂團第二副主席 Second Associate Concertmaster  
王思恆 Wong Sze-hang

樂團第三副主席 Third Associate Concertmaster  
朱蓓 Bei de Gaulle  
把文晶 Ba Wenjing  
程立 Cheng Li  
桂麗 Gui Li  
許致雨 Anders Hui  
李智勝 Li Zhisheng  
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梅麗芷 Rachael Mellado  
倪瀾 Ni Lan  
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徐烜 Xu Heng  
張希 Zhang Xi

第二小提琴 Second Violin

范丁 Fan Ting\*  
趙滢娜 Zhao Yingna\*\*  
梁文瑄 Leslie Ryang Moonsun\*\*  
方潔 Fang Jie  
何珈樑 Gallant Ho Ka-leung  
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中提琴 Viola

凌顯祐 Andrew Ling\*  
李博 Li Bo\*\*  
熊谷佳織 Kaori Wilson\*\*  
崔宏偉 Cui Hongwei  
付水淼 Fu Shuimiao  
洪依凡 Ethan Heath  
黎明 Li Ming  
林慕華 Damara Lomdaridze  
羅舜詩 Alice Rosen  
孫斌 Sun Bin  
張姝影 Zhang Shu-ying

大提琴 Cello

鮑力卓 Richard Bamping\*  
方曉牧 Fang Xiaomu\*\*  
林穎 Dora Lam\*\*  
陳屹洲 Chan Ngat Chau  
陳怡君 Chen Yi-chun  
霍添 Timothy Frank  
關統安 Anna Kwan Ton-an  
李銘蘆 Li Ming-lu  
宋泰美 Tae-mi Song  
宋亞林 Yalin Song

低音大提琴 Double Bass

林達僑 George Lomdaridze\*  
姜馨來 Jiang Xinlai#  
張沛烜 Chang Peiheng  
馮榕 Feng Rong  
費利亞 Samuel Ferrer  
林傑飛 Jeffrey Lehmberg  
鮑爾菲 Philip Powell  
范戴克 Jonathan Van Dyke

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盧韋歐 Olivier Nowak#

短笛 Piccolo

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巴松管 Bassoon

莫班文 Benjamin Moermond\*  
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崔祖斯 Adam Treverton Jones

圓號 Horn

江蘭 Jiang Lin\*

柏如瑟 Russell Bonifede\*\*  
周智仲 Chow Chi-chung##  
李少霖 Homer Lee  
李妲妮 Natalie Lewis

小號 Trumpet

麥浩威 Joshua MacCluer\*  
莫思卓 Christopher Moyse#  
華達德 Douglas Waterston  
施樂百 Robert Smith

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韋雅樂 Jarod Vermette\*  
韋力奇 Maciek Walicki

低音長號 Trombone

韋彼得 Pieter Wyckoff

大號 Tuba

雷科斯 Paul Luxenberg\*

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龐樂思 James Boznos\*

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梁偉華 Raymond Leung Wai-wa  
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鍵盤 Keyboard

葉幸沾 Shirley Ip\*

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中提琴：楊帆 ^ Viola: Yang Fan\*  
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圓號：何智彬 Horn: Scott Holben  
長號：胡瀟洋、江子文 ^^  
Trombone: Hu Xiaoyang, Jason Kong^^  
鼓擊樂器：邵俊傑、王偉文、雲維華  
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豎琴：黃士倫 ^^、譚懷理 Harp: Ann Huang^^, Amy Tam  
薩克管：陳中豪 Saxophone: Jeffrey Chan  
曼陀林：梁弋文 Mandolin: Leung Yik-man

\* 首席 Principal  
\*\* 聯合首席 Co-Principal  
# 副主席 Associate Principal  
## 助理首席 Assistant Principal  
^ 試行性質 On trial basis  
^^ 承蒙香港小交響樂團允許參與演出  
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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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

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 Noseda conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Noseda	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 &amp; 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

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：格雷格里·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	8:00pm 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
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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 Spisky 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	對話談舞 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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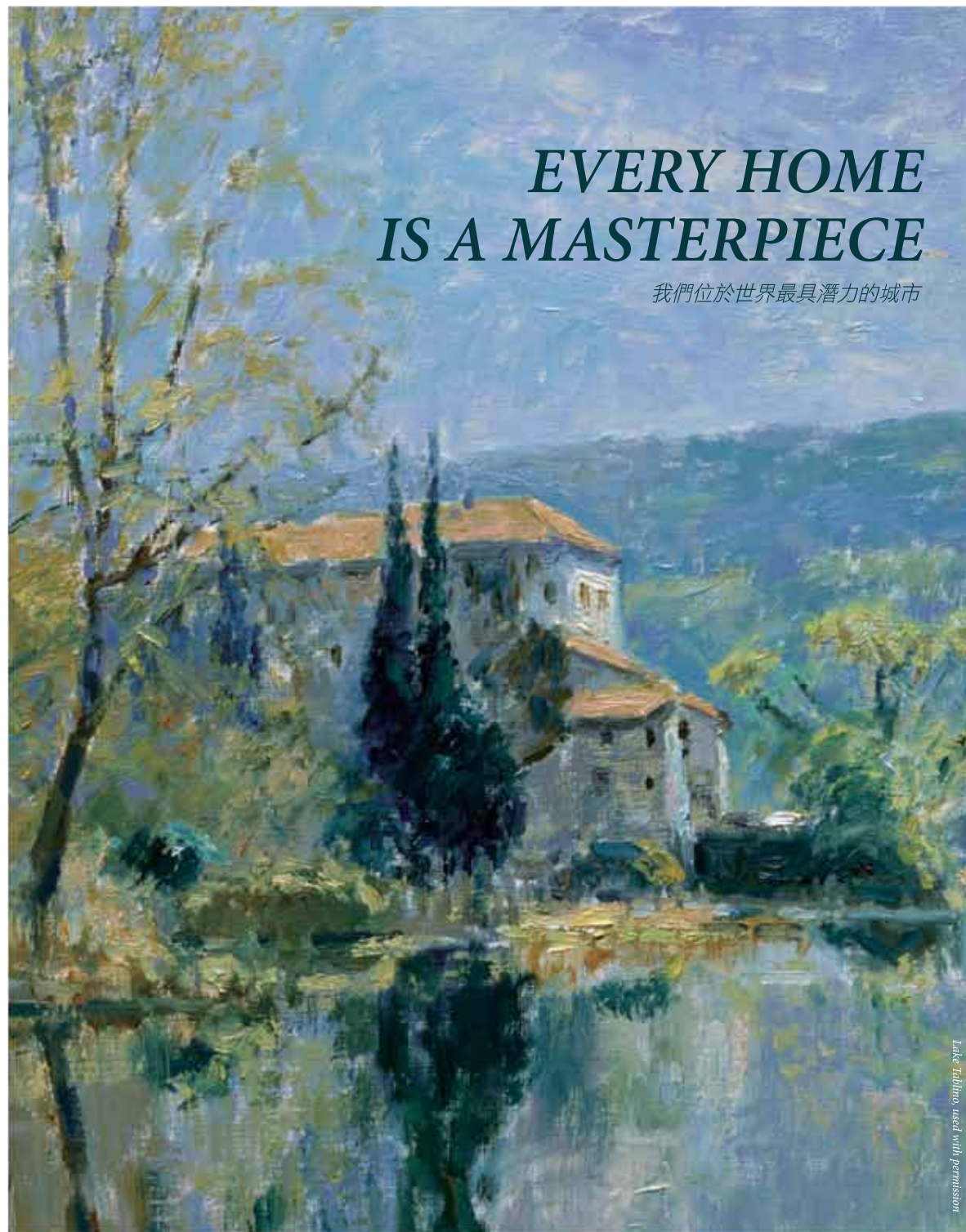
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