

44th



香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

BVLGARI
Italian Creativity Series
意國創意系列



Teatro Regio Torino 都靈皇家劇院

Verdi and Wagner Opera Gala

威爾第與華格納歌劇盛宴

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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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CLASSIC IS REVOLUTIONARY

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.

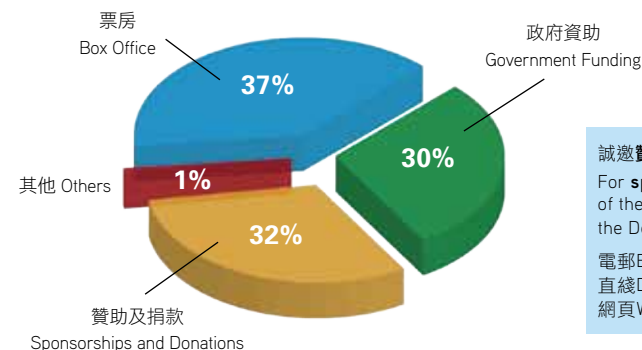
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky 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.

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
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

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「BVLGARI意國創意系列」之
都靈皇家劇院：

威爾第與華格納歌劇盛宴演出

the performance of
Verdi and Wagner Opera Gala
by Teatro Regio Torino

as part of the “BVLGARI Italian Creativity Series”

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

Verdi and Wagner Opera Gala 威爾第與華格納歌劇盛宴

With Orchestra and Chorus Teatro Regio Torino
與都靈皇家劇院管弦樂團及合唱團演出

指揮 Conductor：羅拔圖·阿巴度 Roberto Abbado

合唱團指導 Chorus Master：歌迪奧·芬諾格里奧 Claudio Fenoglio

27/2/2016



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 hours
including one interval

香港藝術節感謝馬哥孛羅香港酒店提供主要演出者的酒店住宿支持。
Hong Kong Arts Festival wishes to thank Marco Polo Hongkong for
providing accommodation support for this programme.

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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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- Please present your "Hong Kong Arts Festival" ticket or ticket stub on the performance date to enjoy the offer
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威爾第

《阿依達》

序曲

《茶花女》

第一幕前奏曲

〈吉卜賽女郎與鬥牛士合唱〉

《馬克白》

序曲

〈女巫合唱〉

〈受壓迫的祖國！〉

《唐卡羅》

〈歡喜之日突然到來〉

Giuseppe Verdi (1813-1901)

Aida

Sinfonia

La Traviata

Prelude to Act I

Noi siamo zingarelle (Gypsy and Picadors Chorus)

Macbeth

Overture

Che faceste? dite su! (Witches' Chorus)

Patria oppressa! (Oppressed land of ours!)

Don Carlos

Spuntato ecco il dì d'esultanza

(This happy day is filled with gaiety)

— 中場休息 Interval —

華格納

《漂泊的荷蘭人》

序曲

〈水手合唱〉

《帕西法爾》

〈耶穌受難日音樂〉

《唐懷瑟》

序曲

〈環顧這高貴的集會〉

Richard Wagner (1813-1883)

The Flying Dutchman

Overture

Steuermann! Lass die Wacht!

(Steersman, leave you watch!)

Parsifal

Good Friday Spell

Tannhäuser

Overture

Freudig begrüßen wir die edle Halle

(Joyfully, we greet the noble hall)

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

Plus 藝術節加料節目

都靈皇家劇院：歷史與建築

Teatro Regio Torino: History and Architecture

都靈皇家劇院於 1740 年 12 月 26 日開幕，每個樂季均上演兩部新委約的歌劇，並以嘉年華作結。1936 年一場大火將劇院燒毀後，浩大的重建工程用了近 40 年完成。劇院的藝術總監將與你細訴這華麗劇院的點點滴滴。

Teatro Regio Torino was inaugurated on 26 December 1740. Each season featured two specially commissioned "opera series" and concluded with a Carnival. It took almost 40 years for the Regio to be rebuilt after a violent fire destroyed it in 1936. Learn more about this magnificent theatre from their Artistic Director.

27.2 (六 Sat) 4:00-6:00pm

但丁意大利語言教育中心
Dante Alighieri Society

(節目已舉行 Past event)

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都靈皇家劇院 Teatro Regio Torino

都靈市市長及主席 Mayor of the City of Torino and President **Piero Fassino**

總經理 General Manager **Walter Vergnano**

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.



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，包括貝里奧的《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).



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.

中譯 謝穎琳



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樂曲介紹

Programme notes

威爾第的《阿依達》是大歌劇中的宏偉作品，1871年在開羅首演，即大獲好評；翌年在米蘭史卡拉歌劇院作歐洲首演時，威爾第為饗米蘭的聽眾，把原來3分鐘多的前奏延伸為精彩紛呈的11分鐘；但當他在排練時聽到這首前奏，又發現這加長版太過震撼，不適合作開場之用，於是吩咐指揮改用原來的**序曲**版本。直到1940年，有賴托斯卡尼尼及美國國家廣播公司交響樂團，才把這首序曲帶給聽眾。

1851年的《弄臣》讓威爾第聲名鵲起，緊隨的兩套歌劇——《茶花女》和《遊唱詩人》同在1853年面世，亦成為家傳戶曉的劇目。

《茶花女》以當時巴黎的派對為背景，由迴旋曲節奏主導，但在**第一幕前奏曲**中亦帶着陰沉的氣氛，樂曲先引入主角——交際花薇奧列達，由小提琴溫柔緩慢地開始，漸漸加入低音弦樂、單簧管和圓號，音樂升到高潮，然後下降為一個升D音，預告故事的悲劇結局；序曲隨後轉換方向，高貴的舞曲描繪薇奧列達的另一面，當這樂段重複時，第一小提琴雀躍的伴奏預示往後的生動場景。

〈吉普賽女郎與鬥牛士合唱曲〉出現在第二幕，場景是薇奧列達的朋友弗羅拉那浮誇的家，為《茶花女》著名的合唱段。派對的女賓客都打扮成吉卜賽女郎，而男士則扮鬥牛士，女聲先齊唱，再和聲合唱；然後男聲輪替，分成不同角色的鬥牛士。繽紛的舞蹈編排和服裝令這幕成為最令人目眩的舞台製作之一，而音樂裏的生動色彩，也讓其成為威爾第最優美的大型合唱。

Giuseppe Verdi's *Aida*, the grandest of grand operas, had been a great success on its premiere in Cairo in 1871. For its European premiere at La Scala in 1872, Verdi decided to give the Milanese audience something more, and stretched the three-and-half minute prelude into an 11-minute barnburner. When he heard his **Sinfonia** in rehearsal, however, Verdi realised that he had created something altogether too powerful. This was no curtain riser. He told the conductor to use the original prelude for the performances in Milan. It was not until 1940 that audiences got to hear the *Sinfonia*, thanks to Arturo Toscanini and the NBC Symphony Orchestra.

Verdi's first period of wide success came at the beginning of the 1850s, beginning with *Rigoletto* (1851). He then set to work on two new operas, *La Traviata* and *Il Trovatore*. Both were premiered in 1853 and went on to become standard features of the repertoire.

Set in salons and ballrooms of contemporary Paris, *La Traviata* moves to the rhythms of the waltz. Its darker tone, however, is also present in the **Prelude to Act I**. Here, the music introduces Violetta Valéry, the courtesan and title character (or, "Fallen Woman"). Opening softly and slowly, with the violins gradually joined by the lower strings, a clarinet, and a horn, the music rises to a climax only to descend to a single D sharp, foretelling the story's tragic conclusion. The Prelude then changes direction. A graceful and dignified dance provides another dimension of Violetta. When this section repeats, the first violins provide a twittering accompaniment that hints at the lively scenes to follow.

一如其他浪漫時期的作曲家，威爾第鍾情莎士比亞，並用莎翁名著創作了三套歌劇。當他接受委約為佛羅倫斯寫一套歌劇，他選取了《馬克白》，在1846年秋季動筆，7個月後即作首演。**序曲**部分呈現了歌劇的樂思，帶出故事暴力懸疑的氣氛；開始時，木管同奏出曲折的「女巫」主題，接着是在第三幕鬼魂現身的音樂，由銅管全力奏出，隨後是另一個對比：弦樂靜靜地進場，奏出第四幕馬克白夫人夢遊的音樂。

雖然歌劇的情節貼近原著，威爾第還是在音樂上作出了一些改動，當中較明顯的，是莎士比亞的三個女巫變成了合唱，在開始第一幕的編號曲段唱出〈**女巫合唱**〉，每一位女巫角色由一組合唱演繹，時而作對位合唱，時而為同聲合唱，或三部和聲。

威爾第為1865年巴黎的演出，把《馬克白》改動，加入第四幕開始的合唱曲〈**受壓迫的祖國！**〉；經歷上幾幕的謀殺和背叛，一群蘇格蘭難民合唱出國家的悲歌。自1840年代起，威爾第愈趨政治化，這首合唱引起他強烈的共鳴，環顧當今世界，樂曲仍然擲地有聲。

1867年，威爾第受邀替巴黎歌劇院創作一首新作，他以席勒的《唐卡羅》為藍本，這套以文藝復興時期的西班牙為背景的歷史劇，蘊含威爾第重視的信息：絕對權力帶來危險，這點在第三幕的終曲呼之欲出，用心的聽眾應不難發現。在巴亞多利德的大教堂廣場，興高采烈的群眾唱出活在菲力二世統治下的自豪〈**歡喜之日突然到來**〉，突然，他們被一隊葬禮隊伍打斷，僧侶們邊同聲合唱，邊引領異教徒步向死亡，慶祝的群眾在一旁靜靜目送深沉的送葬隊，然後又若無其事的繼續狂歡。

The lavish home of Violetta's friend Flora Bervoix provides the setting for the ***Gypsy and Picadors Chorus***, from Act II, one of *La Traviata's* great set pieces. Guests arrive for a party with women dressed as gypsies and the men as bullfighters. The women sing in unison, then in harmony. The men then get their turn, divided into groups of "matadors" and "picadors". Choreography and costumes help to make this scene among the most visually memorable in many stage productions, but it is the vivid colours within the music itself that make it one of Verdi's finest large ensembles.

Like many Romantic composers, Verdi had a great interest in Shakespeare, and produced three operas based on the English writer's plays. He chose ***Macbeth*** when commissioned to write an opera for Florence, and began work in the fall of 1846, only seven months before the premiere. The **Overture** presents several musical ideas from the opera and evokes much of the story's atmosphere of violence and mystery. It opens with a sinuous theme associated with the witches, played in unison by woodwinds. Next comes music that accompanies the appearance of the ghost in Act III, performed with the full force of the brass. This is followed by another contrast: strings quietly enter with music from Lady Macbeth's sleepwalking scene from Act IV.

While the events of opera remain very close to those of the play, Verdi made several modifications in his adaptation. Notably, in the opera, Shakespeare's three witches become a whole chorus, as we hear with the number that opens Act I, ***Che faceste? Dite su! (Witches' Chorus)*** Here, a group of singers takes on each of the three original roles, singing at times in counterpoint to each other, and elsewhere in unison, or in three-part harmony.

重點作品《黎恩濟》為**華格納**打響頭炮後，於1842年，29歲的他定居德累斯頓，為皇家撒克遜宮廷歌劇院當指揮；同年他寫成了《**漂泊的荷蘭人**》。華格納由不同的通俗神話中選材，聚合成此劇的劇本，講述一位船長，受懲罰要在海上漂流直到永遠。包含超自然元素和大自然力量，歌劇流露着浪漫派的精髓，緊扣聽眾的想像力，而通過真愛獲得救贖，更成為華格納作品的常見主題。**序曲**純用音樂道出故事情節，有力地描述了開展故事時洶湧的怒海，當圓號吹出開首的和弦，聽眾猶如看得見浪濤打上甲板的威力，唱出〈**水手合唱**〉的是一艘挪威船上的快樂水手，歌名意思是「舵手，別再守望」，主旋律在序曲裏已經出現過，聽眾應不感陌生。

在1882年的作品《**帕西法爾**》中，主角帕西法爾在首兩幕，機緣巧合下由一個鄉巴少年變為受傷國王安佛塔斯的解難人。第三幕，在多年的飄泊後，他帶着可以治療安佛塔斯的矛回來。在耶穌受難日，〈**耶穌受難日音樂**〉奏起，老騎士古內曼茲教導帕西法爾進入聖杯城堡，為營造一份尊崇的氛圍，華格納利用沉穩、宏偉的音樂，加上作品前段已出現過的主導動機，帶出凝重的意義。

在1845年，延續《漂泊的荷蘭人》的成功，華格納寫成另一首浪漫派歌劇《**唐懷瑟**》。一如之前的作品，華格納引用流行傳說，創作遊唱詩人唐懷瑟的故事，突出主人翁在選擇虔敬和玩世之間的衝突，這份掙扎在華麗的**序曲**中顯露，華格納把朝聖者的教堂和聲，並置在唐懷瑟與愛神維納斯頑皮出軌的音樂。在第二幕，唐懷瑟在一個歌唱比賽

When Verdi revised *Macbeth* for a Paris production in 1865, he added the chorus that opens Act IV, ***Patria oppressa! (Oppressed land of ours!)***. After the murder and treachery of the preceding acts, a chorus of Scottish refugees sings of the sorry state of their land. Verdi had since the 1840s become increasingly politicised and this chorus resonated strongly with him. It continues to speak volumes on the conditions in which people in many parts of the world find themselves today.

When asked to compose a new work for the Paris Opéra, in 1867, Verdi chose to base his opera on Schiller's stage play ***Don Carlos***. This historical drama, set in Renaissance Spain, contains ideas that were dear to the composer, most notably the perils of absolute power. Nowhere will this be more evident to a thinking audience than in the finale of Act III. Set in the square in front of Valladolid Cathedral, a jubilant crowd sings of its pride in living under the supreme law of King Philip in ***Spuntato ecco il di d'esultanza (This happy day is filled with gaiety)***. Suddenly, they are interrupted by a funeral march, as a group of monks pass, intoning in unison as they lead condemned heretics to their deaths. Not to be dissuaded from their celebrations, the crowd watches the somber procession disappear then picks up where it has left off.

After the success of his first important work, *Rienzi*, in 1842, the 29-year-old **Richard Wagner** settled in Dresden, as conductor at the Royal Saxon Court Opera. There, that same year, he completed ***The Flying Dutchman***. The composer had cobbled together the libretto himself from a variety of popular myths. It tells the story of the captain condemned to sail the seas for eternity. With elements of the supernatural and an all-powerful nature, the opera embodied the spirit of the Romantic era and captured the public's imagination. Its theme of redemption through a woman's love became a recurring element in Wagner's work. Through music alone, the **Overture** describes the events of the story, but most powerfully it depicts the stormy seas on which the tale takes place. One can nearly

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中獲得一個救贖的機會，嘹亮的小號代表嘉賓的到來，他們合唱〈環顧這高貴的集會〉，樂曲成為華格納節慶音樂中的代表作。

樂曲介紹 拜恩·湯臣

中譯 黃家慧

see the waves crashing across the deck as the horns blast out the opening chords. It is the happy crew of a Norwegian ship that sings the lively ***Steuermann! Lass die Wacht!*** (**Steersman, leave your watch!**). Its main melody will be familiar, having been heard briefly in the overture.

Through the first two acts of ***Parsifal*** (1882), the title character progresses, seemingly by accident, from country bumpkin to a man on a mission to save Amfortas, the gravely wounded king. In Act III, after years of wandering, he returns with the spear that can heal Amfortas. It is Good Friday, the day of suffering. The ***Good Friday Spell*** music begins as Gurnemanz, the elderly knight, prepares Parsifal to enter the Grail castle. Wagner aimed to evoke in this scene an atmosphere of reverence through music that is slow, grand, and replete with significance through the use of leitmotifs introduced earlier in the work.

In 1845, Wagner followed up the successful ***The Flying Dutchman*** with another Romantic opera, ***Tannhäuser***. As with the earlier work, Wagner drew on popular legends to create the story of the minstrel Tannhäuser and his conflict in choosing between piety and pleasure. This struggle is depicted in the majestic **Overture**, in which Wagner juxtaposes pilgrims' church harmonies with music associated with Tannhäuser's escapades with Venus, the goddess of love. In Act II, Tannhäuser has a chance to redeem himself in the eyes of the community through a singing competition. A trumpet fanfare signals the arrival of the guests for this event. They sing ***Freudig begrüßen wir die edle Halle*** (**Joyfully, we greet the noble hall**), one of Wagner's finest examples of ceremonial music.

Programme notes by Brian Thompson

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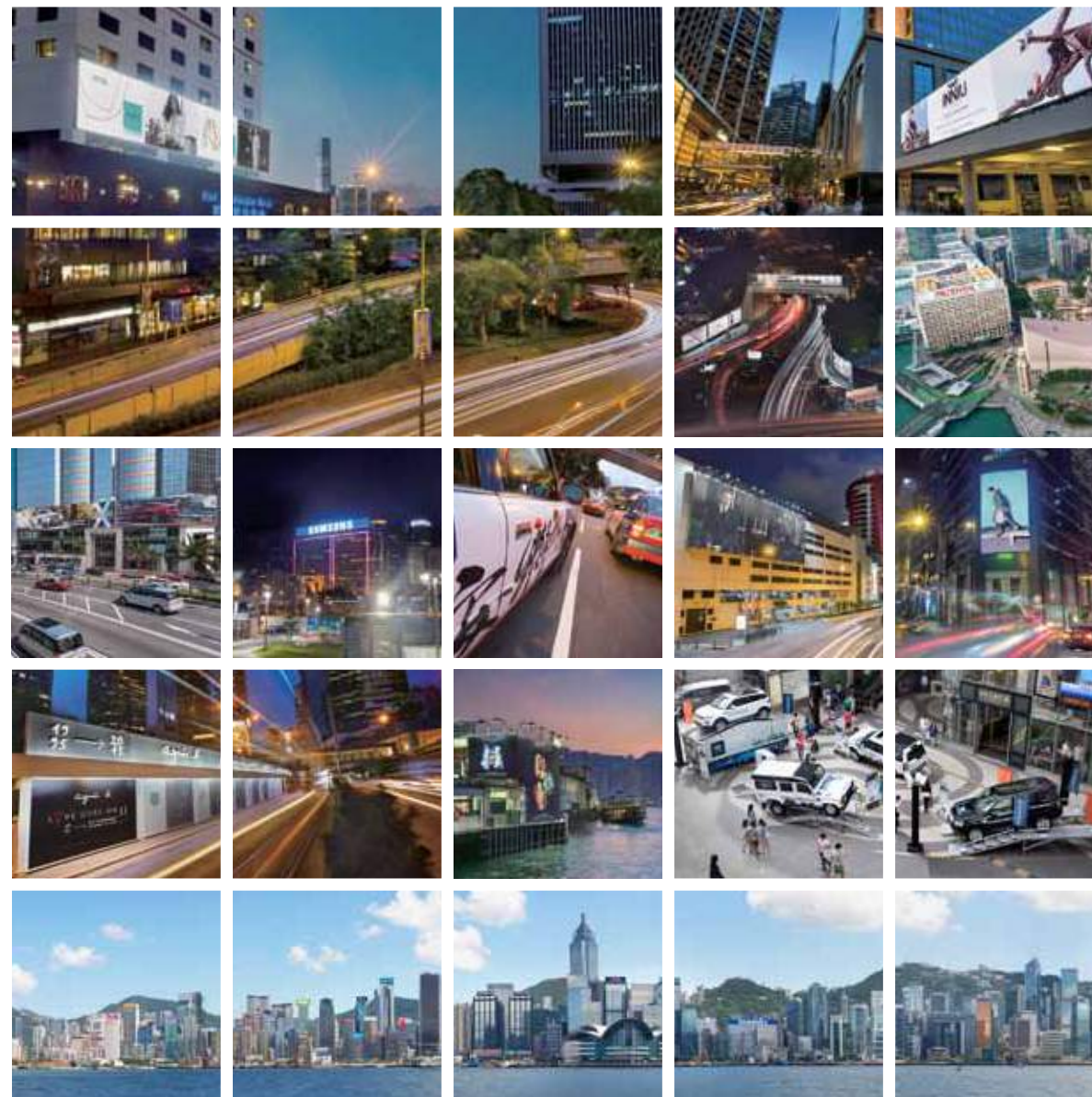
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La Traviata

Noi siamo zingarelle

Zingare
Noi siamo zingarelle
venute da lontano;
d'ognuno sulla mano
leggiamo l'avvenir.
Se consultiam le stelle
null'avvi a noi d'oscuro,
e i casi del futuro
possiamo altrui predir.

Zingare I
Vediamo -!... Voi, signora, rivali alquante avete...

Zingare II
Marchese, voi non siete model di fedeltà.

Flora
Fate il galante ancora?
Ben, vo' me la paghiate...

La volpe lascia il pelo,
non abbandona il vizio.
Marchese mio, giudizio,
o vi farò pentir.

Tutti
Su via, si stenda un velo
sui fatti del passato;
già quel ch'è stato è stato,
badiamo/badate all'avvenir.

Gastone E Mattadori
Di Madride noi siam mattadori,
siamo i prodi del circo de' tori,
testé giunti a godere del chiasso
che a Parigi si fa pe 'l bue grasso;
e una storia, se udire vorrete,
quali amanti noi siamo, saprete.

Gli Altri
Sì, sì, bravi, narrate, narrate,
con piacere l'udremo...

La Traviata

Gypsy and Picadors Chorus

Gypsies
We are gypsies.
come from afar;
the fortunes of all
we can read in their hands.
When we call upon the stars,
nothing is hidden from us,
and we can tell you all
what the future holds in store.

Gypsies I
Let us see - You, Madam, have many rivals.

Gypsies II
Marquis, you are scarcely a model of fidelity.

Flora
So you still play the gallant?
Fine - I'll make you pay for this.

The fox may lose his brush,
but never abandons his rascality.
Take care, my dear Marquis,
or you'll be sorry, I swear.

All
Come, come, whatever's happened
shall be veiled by the past;
what's been has been,
think only of what's to be.

Gastone and Matadors
We're matadors, from Madrid,
the champions of the bullring.
We've just arrived to join in the fun
of carnival time in Paris;
if you'll hear our story to the end,
you'll know what great lovers we are.

The others
Yes, yes, good! Tell us, tell us:
we'll hear your story with pleasure.

《茶花女》

〈吉普賽女郎與鬥牛士合唱〉

眾吉普賽女郎
我們是吉普賽人
來自遠方
我們只要看看手掌
就可以預知未來
只要抬頭看星辰
沒有事情能夠瞞騙我們
未來的一切
我們全都知曉

吉普賽女郎 I
我來看看！這位女士
你有不少情敵

吉普賽女郎 II
侯爵，你有很多秘密情人

弗羅拉
你仍然放蕩不檢嗎？
你遲早會付上代價

即使狐狸換了外皮
也藏不住狡獪本性
我的侯爵，小心啊
不要露出馬腳

合唱
嗟！
過去將遮掩往事
一切已成定局
只管着眼未來的事

子爵與鬥牛士
我們是馬德里的鬥牛士
我們是鬥牛場的英雄勇士
遠道而來
在巴黎的嘉年華找尋歡樂
只要細心傾聽我們的故事
就會知道我們是
令人讚嘆不絕的情人

眾人
是的，是的，說吧，說吧
我們想聽

Gastone E Mattadori
Ascoltate.
È Piquillo un bel gagliardo
biscaglino mattador:
forte il braccio, fiero il guardo,
delle giostre egli è signor.
D'andalusa giovinetta
follemente innamorò;
ma la bella ritrosetta
così al giovane parlò:
«Cinque tori in un sol giorno
vo' vederti ad atterrare;
e, se vinci, al tuo ritorno
mano e cor ti vo' donar.»
«Sì» gli disse, e il mattadore,
alle giostre mosse il piè;
cinque tori, vincitore
sull'arena egli stendé.

Gli Altri
Bravo invero il mattadore,
ben gagliardo si mostrò
se alla giovane l'amore
in tal guisa egli provò!

Gastone E Mattadori
Poi, tra plausi, ritornato
alla bella del suo cor,
colse il premio desiato
tra le braccia dell'amor.

Gli Altri
Con tai prove i mattadori
san le amanti conquistar!

Gastone E Mattadori
Ma qui son più miti i cori;
a noi basta folleggiar...

Tutti
Sì, sì, allegri... Or pria tentiamo
della sorte il vario umor;
la palestra dischiudiamo
agli audaci giocator.

Gastone and Matadors
Listen, then.
Piquillo is a strapping young man.
A matador from Biscay:
strong of arm and fierce of eye,
he is the lord of the bullring.
He fell for an Andalusian lass,
madly in love fell he;
but the stubborn little miss
answered him this way:
"Five bulls in a single day -
I'll see you kill them all;
and if you win, when you return,
my heart and hand are yours."
"Yes, yes." said he, and off he went,
to the bullring straight away;
five bulls our conquering hero met,
and killed them all that day.

The others
Bravo, bravo, this matador -
he showed himself such a champion,
and, in so doing,
he proved his love!

Gastone and Matadors
Then, amidst the applause,
he went back to his love,
and there received the longed-for prize,
wrapped in his sweetheart's arms.

The others
It is with tests like this that matadors
sweep lovely women off their feet!

Gastone and Matadors
But here the thing is simpler;
it's enough for us if we can frolic.

All
Yes, with carefree gaiety. Now first
let's try the humour of Fortune;
we'll open the ring
to the dauntless gamblers.

子爵與鬥牛士
聽清楚了！
青年人畢圭羅
他是畢斯凱的鬥牛士
身材健碩，眼神兇悍
公認是鬥牛場的霸王
他瘋狂的愛上
一位美麗的安達魯西亞少女
那高傲倔強的年輕女孩
丟下一個難題
「你要在一日內
與五頭蠻牛搏鬥
若能勝利歸來
我的手、我的心就屬於你」
「沒問題」，勇士回答
他轉身走進鬥牛場
一陣鬼哭神嚎的廝殺
五頭牛躺臥在血泊之中

眾人
實在太厲害！好一個勇士！
真是一位豪傑
付出血與汗
贏得美人芳心

子爵與鬥牛士
在歡呼喝采聲中
他走到心上人跟前
領取夢寐以求的獎品
熱情的與小情人相擁

眾人
這樣勇敢的鬥牛士
還有追求不到的美女嗎？

子爵與鬥牛士
但我們的心單純專一
在鬥牛場上嬉戲已很滿足

合唱
沒錯，要玩得歡樂暢快！
讓我們去一起試試手氣
在各自選擇的牌桌上
奮勇地賭一場

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Young Friends
Hong Kong Arts Festival
香港藝術節青少年之友

Macbeth

Che faceste? dite su!

Streghe I

Che faceste? dite su!

Streghe II

Ho sgozzato un verro.

Streghe I

E tu?

Streghe III

M'è frullata nel pensier
la mogliera d'un nocchier;
al dimòn la mi cacciò...
ma lo sposo che salpò
col suo legno affogherò.

Streghe I

Un rovaio io ti darò...

Streghe II

I marosi io leverò...

Streghe III

Per le secche io lo trarrò.

Tutte

Un tamburo! Che sarà?
Vien Macbetto. Ecco qua.

Le sorelle vagabonde
van per l'aria, van sull'onde,
sanno un circolo intrecciar
che comprende e terra e mar.

Patria oppressa!

Coro

Patria oppressa! Il dolce nome
no, di madre aver non puoi,
or che tutta a' figli tuoi
sei conversa in un avell!
D'orfanelli e di piangenti
chi lo sposo e chi la prole,
al venir del nuovo sole
s'alza un grido e fere il ciel.
A quel grido il ciel risponde
quasi voglia impietosito
propagar per l'infinito,
patria oppressa, il tuo dolor.
Suona a morto ognor la squilla,
ma nessuno audace è tanto
che pur doni un vano pianto
a chi soffre ed a chi muor.

Macbeth

Witches' Chorus

Witch I

What have you been doing? Tell us!

Witch II

I have slit a boar's throat.

Witch I

What have you done?

Witch III

I'm thinking of a
steersman's wife
who chased me to the devil,
but her husband has set sail
and I'll drown him with his ship.

Witch I

I shall give you the north wind.

Witch II

I shall raise the waves.

Witch III

I shall drag it across the shallows.

All

A drum! What can it be?
Macbeth is coming. He is here.

The wandering sisters
Fly through the air, sail over the waves,
they bind a circle
through land and sea.

Oppressed land of ours!

Chorus

Oppressed land of ours! You cannot have
the sweet name of mother
now that you have become a tomb
for your sons.
From orphans, from those who mourn,
some for husbands, some for children,
at each new dawn a cry goes up
to outrage heaven.
To that cry heaven replies
as if moved to pity,
oppressed land, it would
proclaim your grief for ever.
The bell tolls constantly for death
but no-one is so bold
as to shed a vain tear
for the suffering and dying.
Oppressed land of ours!
My homeland, oh, my homeland!

《馬克白》

〈女巫合唱〉

女巫 I

你剛才在做甚麼？告訴我們！

女巫 II

我殺了一隻野豬

女巫 I

你幹了甚麼？

女巫 III

我在想
一個舵手的妻子
她追趕我至絕路
但她丈夫已出海
我要把他連人帶船沉沒大海

女巫 I

我要給你北風

女巫 II

我要捲起海浪

女巫 III

我要把船拉過淺灘

合唱

鼓聲！是甚麼呢？
馬克白來了，他在這兒

浪蕩姊妹
飛越天際，乘風破浪
結成一個圓形
穿梭地與海

〈受壓迫的祖國！〉

合唱

我們這受壓迫的祖國啊！
你不得稱為慈母
因你如今
成了兒子們的墳墓
孤兒和那些在悼念的人
有些為丈夫，有些為孩子
每個黎明向天呼喊
天庭回答這呼喊
猶如受感動憐憫
被壓迫的土地
被永遠公開表明你們的悲情
鐘聲不斷為死亡響起
但沒有人夠勇氣
去流一滴無用的眼淚
為着受苦的和受死的
我們這受壓迫的土地啊！
我的故鄉！噢，我的故鄉啊！

Don Carlos

Spuntato ecco il dì d'esultanza

Coro Di Popolo
Spuntato ecco il dì d'esultanza,
onore al più grande de' re!
In esso hanno i popol fidanza,
il mondo è prostrato al suo piè!
Il nostro amor ovunque l'accompagna,
e quest'amor giammai non scemerà.
Il suo nome è l'orgoglio della Spagna,
e viver deve nell'eternità!

Coro Di Frati
Il dì spuntò, dì del terrore,
il dì tremendo, il dì feral.
Morran, morran! giusto è il rigore
dell'immortal.
Ma di perdòn voce suprema
all'anatema ~ succederà,
se il peccator all'ora estrema
si pentirà!

Der fliegende Holländer

Steuermann, lass’ die Wacht!

Die Norwegischen matrosen
Steuermann, lass’ die Wacht!
Steuermann, her zu uns!
Ho! He! Je! Ha!
Hisst die Segel auf! Anker fest!
Steuermann, her!
Fürchten weder Wind noch bösen Strand,
wollen heute ‘mal recht lustig sein!
Jeder hat sein Mädchen auf dem Land,
herrlichen Tabak und guten Branntwein!
Hissassa, he!
Klipp’ und Sturm draus, Jollohohe!
lachen wir aus!
Hussassa, he!
Segel ein! Anker fest!
Klipp’ und Sturm lachen wir aus!
Steuermann, lass’ die Wacht!
Steuermann, her zu uns!
Ho! He! Je! Ha!
Steuermann, her! trink’ mit uns!
Ho! He! Je! Ha!
Klipp’ und Sturm, he!
sind vorbei!
Hussahe! Hallahe!
Hussahe! Steuermann! Ho!
Her! Komm’ und trink’ mit uns!

Don Carlos

This happy day is filled with gaiety

Populace
This happy day is filled with gaiety!
Honour to the most powerful of Kings!
The whole world makes obeisance to him.
The world is controlled by his laws!
Our love goes with him everywhere,
never was love more deserved:
his name is the pride of Spain,
he will live in eternity!

Monks
This day is a day of wrath,
a day of mourning, a day of terror.
Woe! Woe to the rash one
who has defied heaven's law!
But pardon follows the curse
if the terrified sinner
repents in the supreme hour!

The Flying Dutchman

Steersman, leave your watch!

The Norwegian sailors
Steersman, leave your watch!
Steersman, join us!
Ho! Hey! Ye! Ha!
Hoist the sails! Anchor fast!
Steersman, here!
We fear no wind nor treacherous coast.
Today we'll be right merry!
Each has his girl ashore,
grand tobacco and good brandy!
Hussassahey!
Rocks and storms outside -
yollohohey!
we laugh at them!
Hussassahey!
Furl sails! Anchor fast!
Rocks and storms we laugh at them!
Steersman, leave your watch!
Steersman, join us!
Ho! Hey! Ye! Ha!
Steersman, drink with us!
Ho! Hey! Ye! Ha!
Rocks and storms, hey!
are over, hey!
Hussahey! Hallohey!
Hussahey! Steersman! Ho!
Here, come and drink with us!

《唐卡羅》

〈歡喜之日突然到來〉

民眾
這是令人欣喜的一天
所有榮耀歸予最偉大的國王
人民下拜他的腳下
這世界已經臣服於他！
我們的愛永遠追隨他
這份愛將永不減少
他的名字是西班牙的光榮
將會流傳千古

僧侶
這是驚恐的一天、
恐怖的一天、厄運的一天
都將不復存在！
嚴格的戒律出於嚴厲的上帝
然而上天將會寬恕及撤銷宣判
只要罪人
在最後一刻悔改！

《漂泊的荷蘭人》

〈水手合唱〉

挪威水手
舵手，別再守望！
舵手，快下船艙！
呵！嗨！唷！哈！
收下船帆！拋定船錨！
舵手，快來！
海礁再險風暴更狂，我們也無懼
今夜我們要歡樂一番！
姑娘們馬上就要來到
熏香的煙草、芬芳的美酒！
嚨嚓嚓嗨！
風暴暗礁
唷囉呵嗨！
我們嘲笑它
嚨嚓嚓嗨！
收下船帆！拋定船錨！
我們嘲笑風暴暗礁！
舵手，別再守望！
舵手，快下船艙！
呵！嗨！唷！哈！
舵手，快來一起暢飲！
呵！嗨！唷！哈！
風暴暗礁，嗨！
過去了，嗨！
嚨嚓嗨！哈囉嗨！
嚨嚓嗨！舵手！呵！
來吧，快來一起暢飲！

Mädchen
Mein seht doch an! Sie tanzen gar!
Der Mädchen bedarf 's da nicht fürwahr!

Matrosen
He! Mädchen! Halt! Wo geht ihr hin?

Mädchen
Steht euch nach frischem Wein der Sinn?
Eu'r Nachbar dort soll auch 'was haben!
Ist Trank und Speis' für euch allein?

Steuermann
Fürwahr! Trag't's hin den armen Knaben!
Vor Durst sie scheinen matt zu sein.

Matrosen
Man hört sie nicht!

Steuermann
Ei, seht doch nur!
Kein Licht, von der Mannschaft keine Spur!

Mädchen
He! Seeleut'! He! Wollt Fackeln ihr?
Wo seid ihr doch? Man sieht nicht hier!

Matrosen
Hahaha! Weckt sie nicht auf! Sie schlafen
noch!

Mädchen
He! Seeleut'! Ha! Antwortet doch!

Matrosen
Haha! Wahrhaftig, sie sind todt,
sie haben Speis' und Trank nicht noth!

Mädchen
Ei, Seeleute, liegt ihr so faul schon im Nest?
ist heute für euch denn nicht auch ein Fest?

Matrosen
Sie liegen fest auf ihrem Platz,
wie Drachen hüten sie den Schatz!

Mädchen
He! Seeleute, wollt ihr nicht frischen Wein?
Ihr müsset wahrlich doch durstig sein!

Matrosen
Sie trinken nicht, sie singen nicht,
In ihrem Schiffe brennt kein Licht.

Mädchen
Sagt, hört ihr denn nicht auch ein
Schätzchen am Land?
Wollt ihr nicht mittanzen auf freundlichen
Strand?

Girls
Well! Just look! Dancing, indeed!
They don't seem to need us girls!

Sailors
Hey! Girls! Stop! Where are you going?

Girls
You've a taste for cool wine?
Your neighbours there shall have some too!
Is the food and drink for you alone?

Steersman
Right! Take it to the poor lads!
They must be faint with thirst!

Sailors
We can't hear them.

Steersman
Oh, just look!
No light! No sign of the crew!

Girls
Hey! Sailors! Do you want torches?
Where are you then? We can see nothing.

Sailors
Hahaha! Don't wake them up! They're still
asleep!

Girls
Hey! Sailors! Hey! Answer then!

Sailors
Haha! Truly, they are dead:
They have no need of food and drink!

Girls
Hey, Sailors, are you already lying snug in
your bunks?
No feasting for you today?

Sailors
They're lying low, sitting tight,
like dragons guarding their treasure.

Girls
Hey, sailors! Don't you want some wine?
Surely you must be thirsty, too!

Sailors
They don't drink, they don't sing;
no light burns on their ship.

Girls
Say! Haven't you sweethearts ashore?
Don't you want to dance with them on the
pleasant beach?

姑娘
看！他們已經跳起舞來！
看來不需要我們的陪伴了！

水手
嗨！姑娘們！停！去哪裏？

姑娘
甜酒冲昏了你們的頭腦？
鄰船的水手我們也該關照關照！
好酒佳餚都想獨享嗎？

舵手
對，快把酒菜送給可憐的小伙子！
他們看來餓得頭昏腦脹！

水手
聽不見他們的聲音！

舵手
噢！快看！
一片黑暗，看不見人影！

姑娘
嗨！水手們！要火炬嗎？
你們在哪裏？我們甚麼都看不到

水手
哈哈！別吵醒他們！
他們仍在睡覺！

姑娘
嗨！水手們！回答我們！

水手
哈哈！真的，他們都死了
他們再也不需要吃飯喝酒！

姑娘
嗨，水手們，你們都睡了嗎？
今天沒有饗宴嗎？

水手
他們死死地躺在床上，
像巨龍守着寶藏

姑娘
嗨，水手們！你們不要美酒嗎？
你們一定也渴了！

水手
他們不喝酒，他們不歌唱
他們的船上不見燈光

姑娘
說！難道這裏沒有
你們的意中人嗎？
難道你們不想在這
美麗的海港與她們共舞？

Matrosen Sie sind schon alt, und bleich statt rot, und ihre Liebsten, die sind toth!	Sailors They must be old and pale, not red-blooded! and their sweethearts are dead!
Mädchen He! Seeleut'! Seeleut'! Wacht doch auf! Wir bringen euch Speis' und Trank zu Hauf'!	Girls Hey! Sailors! Sailors! Wake up! We bring you food and drink in plenty!
Matrosen He! Seeleut'! Seeleut'! Wacht doch auf!	Sailors Hey! Seamates! Seamates! Wake up!
Mädchen Wahrhaftig, ja! Sie scheinen todt! Sie haben Speis' und Trank nicht not.	Girls Yes, it is true! They seem dead. They've no need of food and drink.
Matrosen Vom fliegenden Holländer, wisst ihr ja, sein Schiff, wie es leibt, wie es lebt, seht ihr da!	Sailors You know of the Flying Dutchman! The ship you see there is exactly like his!
Mädchen So weckt die Mannschaft ja nicht auf! Gespenster sind's, wir schwören drauf!	Girls Then don't wake the crew; they are ghosts, we swear!
Matrosen Wieviel hundert Jahre schon seid ihr zur See? Euch thut ja der Sturm und die Klippe nicht weh'!	Sailors How many centuries have you been at sea? Storms and rocks can do you no harm!
Mädchen Sie trinken nicht, sie singen nicht, in ihrem Schiffe brennt kein Licht.	Girls They don't drink! They don't sing! No light burns on their ship!
Matrosen Habt ihr keine Brief ', keine Auftråg' für's Land? Unsern Urgrossvätern wir bringen's zur Hand!	Sailors Have you no letter, no errand for people ashore? We'll deliver them to our great-grandfathers!
Mädchen Sie sind schon alt, und bleich statt roth, und ihre Liebsten, ach! sind toth!	Girls They must be old and pale, not red-blooded! And their sweethearts, alas, are dead!
Matrosen Hei, Seeleute, spannt eure Segel doch auf, und zeigt uns des fliegenden Holländers Lauf!	Sailors Hey, seamates! Set your sails and show us the Flying Dutchman's speed!
Mädchen Sie hören nichr, uns graus't es hier! Sie wollen nichts – was rufen wir?	Girls They don't hear! Gives you the creeps here! They don't want anything - so why call to them?
Matrosen Ihr Mädél, lasst die Todten ruh'n! Last sie ruh'n! Lass't uns Lebend'gen gütlich thun!	Sailors You girls, let the dead rest! Let us, the living, enjoy ourselves!

水手 他們一定是白髮滄桑的老人！ 情人都死了！	姑娘 嗨！水手們！水手們！快醒來！ 我們帶來了大筐的美酒佳餚！
水手 嗨！朋友們！朋友們！快醒來！	姑娘 啊，真的，他們都死了！ 他們再也不需要吃飯喝酒！
水手 你們都知道漂泊的荷蘭人！ 看，他的船正正就是這樣！	姑娘 他們醒不來 他們是鬼魂，我們發誓！
水手 你們在海上航行了多少年？ 風暴和海礁都不會傷害你們！	姑娘 他們不喝酒！他們不唱歌！ 他們的船上看不見燈光！
水手 你們沒有沒信件要拜託帶上岸？ 我們可以送去給曾祖父！	姑娘 他們一定是白髮滄桑的老人！ 情人都已死了！
水手 嗨，朋友們！掛起你們的帆！ 讓我們看看荷蘭人的飛船！	姑娘 他們聽不到！我們可膽戰心驚！ 他們甚麼也不要 我們為何喊叫？
水手 姑娘們，讓死者安息吧！ 讓我們活人來快活一番！	

Mädchen So nehmt, der Nachbar hat's verschmäht!	Steuermann Wie? kommt ihr denn nicht selbst an Bord?
Matrosen Wie? kommt ihr denn nicht selbst an Bord?	
Mädchen Ei, jetzt noch nicht! Es ist ja nicht spät! Wir kommen bald, jetzt trinkt nur fort! Und wenn ihr wollt, so tanzt dazu, nur gönnt dem müden Nachbarn Ruh'! lasst ihm Ruh'!	
Matrosen Juchhe! Da giebt's die Fülle! Lieb' Nachbar, habe Dank!	Steuermann Zum Rand sein Glas ein Jeder fülle! Lieb' Nachbar liefert uns den Trank!
Matrosen Hallohohoho! Hallohohoho! Lieb' Nachbarn, habt ihr Stimm' und Sprach', so wachet auf und macht's uns nach!	
Matrosen Wachet auf, wachet auf! Auf, macht's uns nach! Hussa! Steuermann, lass' die Wacht! Steuermann, her zu uns! Ho, he, je, ha! Hisst die Segel auf! Anker fest! Steuermann, her! Wachten manche Nacht bei Sturm und Graus, tranken oft des Meer's gesalz'nens Nass; heute wachen wir bei Saus und Schmaus, besseres Getränk' giebt Mädél uns vom Fass! Hussassa he! Klipp' und Sturm draus! Jollolo he! lachen wir aus! Hussassa he! Segel ein! Anker fest! Klipp' und Sturm lachen wir aus! Steuermann, lass' die Wacht! Steuermann, her zu uns! Ho! He! He! Ha! Steuermann, her! trink' mit uns! Klipp' und Sturm, ha! sind vorbei! He! Hussahe! Hollahe! Hussahe! Steuermann! Ho! Ho! He! Je! Ha! Her, komm' und trink' mit uns!	

Girls Here! Your neighbour has spurned it.	Steersman What? Aren't you coming aboard?
Sailors What? Aren't you coming aboard?	
Girls Oh, not just yet! It's not late. We'll come back soon. You drink up, and if you want to dance as well, but let your weary neighbours rest!	
Sailors Hurrah! There's plenty here! Dear neighbours, thank you!	Steersman Everyone fill his glass to the brim! Our good neighbors send us drink!
Sailors Hallohohoho! Hallohohoho! Good neighbours, if you've voice and speech, wake up and follow our example!	
Sailors Wake up! Wake up! Up and follow our example! Hussa! Steersman, leave your watch! Steersman, join us! Ho! Hey! Ye! Ha! Hoist the sails! Anchor fast! Steersman, here! We watched many a night in storm and terror, we often drank the sea's brine: today we watch, carousing and feasting, and the girls give us a better drink from the cask. Hussassahey! Rocks and storms, outside! Yollohohey! We laugh at them! Hussassahey! Furl sails! Anchor fast! Rocks and storms we laugh at them! Steersman, leave your watch! Steersman, join us! Ho! Hey! Ye! Ha! Steersman, here! Drink with us! Rocks and storms, ha! are over, hey! Hussahey! Hallohey! Hussahey! Steersman! Ho! Ho! Hey! Ye! Ha! Here, come and drink with us!	

姑娘 拿去！鄰船的客人拒絕不要了	舵手 怎麼？你們不上甲板嗎？
水手 怎麼？你們不上甲板嗎？	
姑娘 噢，現在不！時間尚早 我們快回來，你們喝完 我們可以一起跳舞 但請讓你們疲倦的鄰居休息吧！	
水手 唷嘿嗨！酒菜一大堆！ 好鄰居，謝謝！	舵手 人人都把酒杯斟滿！ 我們的好鄰居給我們美酒！
水手 哈囉呵呵呵！哈囉呵呵呵！ 好鄰居，要是你們不是啞巴， 就快起來模仿我們吧！	
水手 快醒來！快醒來！ 快起來模仿我們！ 嚙嚙！ 舵手，別再守望！ 舵手，快下船艙！ 呵！嗨！唷！哈！ 收下船帆！拋定船錨！ 舵手，快來！ 遇上狂風駭浪，我們通宵守望 我們常喝海水填飽暖胃 如今姑娘送來了滿堆酒菜， 讓我們狂歡飽餐，享用一宵 嚙嚙嚙嗨！風暴暗礁！ 唷囉呵嗨！我們嘲笑它！ 嚙嚙嚙嗨！收下船 帆！拋定船錨！ 我們嘲笑風暴暗礁！ 舵手，別再守望！ 舵手，快下船艙！ 呵！嗨！唷！哈！ 舵手，快來暢飲！ 風暴暗礁，哈！ 過去了，嗨！ 嚙嚙嗨！哈囉嗨！ 嚙嚙嗨！舵手！呵！ 呵！嗨！唷！哈！ 來吧，快來喝個痛快！	

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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 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.

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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).

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。

中譯 梁詩敏

Founded at the end of the 19th century and re-established in 1945 after the WWII, the Chorus of 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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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
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- 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> (Questequetudeviens?) 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、黃銘絲及毛維、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 - <i>Peter Brook's 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

Before **30/4** 前



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青少年之友專享節目
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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
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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
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20, 21/02	達利之夢 Dalí's Dreamscapes
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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
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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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