

45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地

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

(二月 Feb 23)

National Theatre Brno 捷克布爾諾國家歌劇院

THE MAKROPULOS CASE

Leoš Janáček 楊納傑克

《馬克普洛斯檔案》
一個不死女人的傳說



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



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

同心同步同進 RIDING HIGH TOGETHER

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.



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

香港賽馬會主席獻辭

今年是香港藝術節四十五週年誌慶，香港賽馬會慈善信託基金很高興繼續成為藝術節的長期合作夥伴。

今年藝術節的主題是「此時此地」，正好表達出表演者經年累月努力不懈，目的就是為了在舞台上綻放光芒的一瞬；而馬會非常榮幸在首屆藝術節開始便與大家同步同進，為本地觀眾帶來國際頂尖演出，藉此鼓勵市民積極參與及欣賞不同的藝術創作，同時培育以及呈獻本地才華洋溢的藝術家。

今年「香港賽馬會藝粹系列」，繼續為觀眾呈獻三個世界級表演，包括德國巴伐利亞國家芭蕾舞團的《舞姬》，一個古印度愛情故事配合超凡舞藝及華麗佈景，為藝術節揭開帷幕。此外，亦有來自捷克布爾諾國家歌劇院及挪威奧斯陸愛樂樂團的精采演出。

為了支持本地藝術社群，我們為大家再次帶來「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。今年的「賽馬會本地菁英創作系列」更為大家送上《世紀·香港》音樂會，創作靈感來自香港豐富的歷史和文化，糅合詩歌、音樂及歌曲的史詩式音樂盛會，再配合學校講座、工作坊及示範表演等外展活動，進一步啟發本地學生及觀眾。

為了慶祝藝術節踏入四十五週年，我們亦額外支持兩個特備節目，其一是璀璨奪目的數碼藝術裝置《幻光動感池》，這項目不但結合了視覺藝術、科技及人與人之間的互動，更可讓廣大市民與家人及三五知己投入共舞。而另一節目《炫舞場2.0》則是去年廣受歡迎的「賽馬會本地菁英創作系列」載譽回歸。

馬會一直致力推動本地的文化藝術發展，透過支持和推廣不同的活動，培育具潛質的新晉藝術家，過去十年於相關方面的捐款已超過四十三億港元。當中特別值得一提的是中區警署建築群活化計劃，計劃旨在將本港其中一個最大型的古蹟建築群，以創意進行活化，為公眾提供一處薈萃文物、藝術和消閒元素的優質文化活動空間。

我衷心感謝香港藝術節的努力，各表演者和各位觀眾一直以來的支持。我相信今年的藝術節將再一次圓滿成功。

MESSAGE FROM THE CHAIRMAN OF THE HONG KONG JOCKEY CLUB

The Hong Kong Jockey Club Charities Trust is delighted once again to be a partner of the Hong Kong Arts Festival as it celebrates the milestone of its 45th year.

The theme of this year's Festival – In the Moment – reflects how months or even years of preparation come together in the crucible of performance. The Club is honoured to make such moments possible, as it has been since the inception of the Arts Festival: helping to bring top international performances to Hong Kong, encouraging participation in and appreciation for the arts, and nurturing and showcasing the wealth of talent our city possesses.

This year the Trust is again sponsoring three world-class performances under The Hong Kong Jockey Club Series, featuring the Bayerisches Staatsballett from Germany, the National Theatre Brno from the Czech Republic and the Oslo Philharmonic Orchestra from Norway. This includes the Festival's opening performance by the Bayerisches Staatsballett of the ancient Indian love story *La Bayadère*, with breathtaking choreography and lavish settings.

In support of our local arts community, the Trust is again supporting The Hong Kong Jockey Club Contemporary Dance Series and Jockey Club Local Creative Talents Series. This year's Creative Talents Series features a specially-commissioned production, *Hong Kong Odyssey*, a mix of poetry, music and song inspired by our city's rich history and culture. It will be supported by various outreach activities such as school talks, workshops and demonstrations, to further inspire local students and audiences.

To mark the Festival's 45th anniversary, the Trust is also supporting two special programmes. The *Super Pool* is a dazzling digital art installation that fuses visual arts, technology and human interaction, allowing people of all ages to dance in celebration with friends and family. *Danz Up 2.0* is a revival of last year's warmly-received production in the Jockey Club Local Creative Talents Series.

The Club is a staunch supporter of arts and culture and seeks to promote a wide range of activities as well as to nurture talented young artists. Over the last decade, the Trust's total donations to arts and cultural development in Hong Kong have exceeded HK\$4.3 billion. One of the most notable examples is the Central Police Station Revitalisation Project, which aims to transform one of Hong Kong's largest heritage sites into a leading cultural destination, where heritage, art and leisure elements will be creatively integrated for all to enjoy.

My sincere thanks to the Hong Kong Arts Festival, to all this year's performers, and most especially to you, our audiences, for your continued support. I am sure the 2017 Festival will be another resounding success.

香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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

同心同步同進 RIDING HIGH TOGETHER

贊助 for sponsoring

「香港賽馬會藝粹系列」之
捷克布爾諾國家歌劇院
楊納傑克《馬克普洛斯檔案》
【一個不死女人的傳說】
節目首場演出

the programme opening performance of
The Makropulos Case
by National Theatre Brno
as part of "The Hong Kong Jockey Club Series"

In the moment 此時此地

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，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬元，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

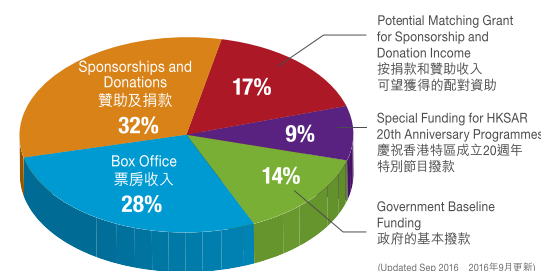
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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 25 年來，已為逾 710,000 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」每年提供超過 8,500 張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

2017 年藝術節預計收入來源：約港幣一億二千萬元
Estimated Income Sources for 2017 HKAF:
Approximately HK\$120 Million



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**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our "Young Friends" scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the "Student Ticket Scheme" also make available over 8,500 half-price student tickets each year.

HKAF organises a diverse range of **"Festival PLUS"** activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節：詳情請與藝術節發展部聯絡。
For sponsorship opportunities and donation details of the 45th 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

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The Hong Kong Arts Festival's Proud Partner for 45 Years & Festival Opening Sponsor



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
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黃廷方慈善基金



多謝支持!

THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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45th 香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

Presents

National Theatre Brno

THE MAKROPULOS CASE

An Opera in Three Acts

Music and Libretto by Leoš Janáček

捷克布爾諾國家歌劇院

《馬克普洛斯檔案》

一個不死女人的傳說 三幕歌劇

音樂及文本：楊納傑克

2月
FEB 23, 25

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

演出長約 1 小時 40 分鐘，不設中場休息
Running time: approximately 1 hour and 40 minutes with no interval

捷克語演出，附中、英文字幕
Performed in Czech with English and Chinese surtitles

此節目含吸煙及不雅場面。
This production contains on-stage smoking and scenes of an adult nature.

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帕維爾·科納勒克

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Director
David Radok

Set designer
Ondřej Nekvasil

Costume Designer
Zuzana Ježková

Lighting Designer
Petr Kozumplík

Chorus Master
Pavel Koňárek

《馬克普洛斯檔案》之樂譜由楊納傑克基金會提供
Provision of the music score for The Makropulos Case is supported by the Leoš Janáček Foundation

Plus 藝術節加料節目

| | | |
|---|--|--|
| <p>後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i></p> <p>捷克布爾諾國家歌劇院的戲劇指導 Patricie Čásková 將帶你走進《馬克普洛斯檔案》的後台，深入主角艾米利亞的秘密世界。</p> | <p>Patricie Čásková, dramaturg of the National Theatre Brno will take you behind the scenes of <i>The Makropulos Case</i>, revealing the world of the enigmatic main character Emilia Marty.</p> | <p>25.2 (六 Sat) 5:30pm-6:00pm 香港文化中心大劇院後台 Backstage of Grand Theatre, HK Cultural Centre 報名 Registration HK\$40 英語主講 In English</p> |
| <p>楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i></p> <p>講座由 Patricie Čásková 主持。</p> | <p>These two pre-performance talks are hosted by Patricie Čásková.</p> | <p>25.2 (六 Sat) 6:30pm-7:00pm 香港文化中心大劇院後台 Backstage of Grand Theatre, HK Cultural Centre 英語主講 In English</p> |

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

角色及演員

艾米利亞·馬蒂 (女高音)
安娜萊娜·佩爾松

阿爾伯特·格里高爾 (男高音)
阿列什·布里賽因

維特克 (男高音)
彼得·萊維切克

克里斯蒂娜 (女高音)
伊娃·施特爾寶娃

普魯斯男爵 (男中音)
斯瓦托普魯克·瑟姆

科倫納提博士 (低音男中音)
弗蘭蒂謝克·杜里雅克

雅內克 (男高音)
彼得·拉克科

舞台技工 (男高音)
吉日·克萊克

清潔工人 (女低音)
伊特卡·扎爾豪奧娃

豪克-森多爾夫 (男高音)
簡·馬克瓦特

夫人的女僕 (女低音)
雅娜·赫羅喬娃

Cast

Emilia Marty (Soprano)
Annalena Persson

Albert Gregor (Tenor)
Aleš Briscein

Vítek (Tenor)
Petr Levíček

Kristina (Soprano)
Eva Štěrbová

Baron Prus (Baritone)
Svatopluk Sem

Dr. Kolenatý (Bass-Baritone)
František Ďuriač

Janek (Tenor)
Peter Račko

Stage Hand (Baritone)
Jiří Klecker

Cleaner (Alto)
Jitka Zerhauová

Hauk-Šendorf (Tenor)
Jan Markvart

Lady's Maid (Alto)
Jana Hrochová

與捷克布爾諾國家歌劇院楊納傑克歌劇樂團及合唱團聯合演出
With the Orchestra and Chorus of the Janáček Opera of the National Theatre Brno

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修訂
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捷克布爾諾國家歌劇院楊納傑克歌劇團歷史



馬漢劇院內富麗堂皇的音樂廳 The Mahen Theatre's impressive interior

布爾諾和布爾諾國家歌劇院跟 20 世紀其中一位著名作曲家的起居工作息息相關——他就是楊納傑克，所有歌劇作品中，只有一部不是在布爾諾舉行世界首演。

1880 年代，布爾諾建成第一間捷克劇院，許多歌劇團、劇團，以及其後的芭蕾舞團都在維維日街的臨時劇院演出。1894 年，楊納傑克的第一部歌劇《羅曼史的開端》面世。1904 年，可謂最膾炙人口的作品《耶奴法》誕生。隨後，楊納傑克的歌劇在今日的馬漢劇院首演。馬漢劇院的設計出自享負盛名的維也納建築師費爾納和赫爾默；1882 年啟用的大樓是歐洲第一批全面使用電燈照明的劇院，由愛迪生電燈公司設計。

1920 年代，楊納傑克晚年所寫的新歌劇舉行世界首演，包括：《卡塔·卡芭諾娃》(1921)、《狡猾的小狐狸》(1924)、《馬克普洛斯檔案》(1926) 和《死屋手記》(1930)。除了楊納傑克，另一位年輕捷克作曲家——馬替奴的作品也頻頻搬上舞台。30 年代，馬替奴的數部作品在布爾諾舉行世界首演，例如：《門後的劇院》(1936) 和《瑪

莉的遊戲》(1935)。在第二次世界大戰為音樂表演劃上長達數年的休止符前，普羅科菲耶夫的《羅密歐與茱麗葉》世界首演也於 1938 年在布爾諾舉行。

1960 年代中期，布爾諾國家歌劇院移師到新歌劇院，為劇院歷史寫下重要一頁。1965 年 10 月 2 日，楊納傑克歌劇院隆重開幕，首場演出為楊納傑克的《狡猾的小狐狸》。70 年代，許多 20 世紀經典作品都在劇院作捷克首演，例如：伯格的《露露》(1972)，以及翌年蕭斯達高維契的《鼻子》。

最近，布爾諾國家歌劇院與多間歐洲知名劇院合作，包括：2004 年夥拍維也納國家歌劇院共同製作楊納傑克《耶奴法》，2005 年與皇家歌劇院製作馬替奴《希臘激情》，以及 2014 年與哥德堡歌劇院製作《馬可普洛斯事件》。劇院定期於日本舉行巡迴演出，憑多齣優秀作品贏得觀眾掌聲，聲名大噪，包括：《唐喬望尼》、《托斯卡》、《卡門》和《魔笛》；並不時於多個國家亮相，包括：奧地利、意大利、丹麥、荷蘭和西班牙等。

A history of the Janáček Opera, National Theatre Brno



楊納傑克歌劇院於 1965 年開幕 The Janáček Theatre, opened in 1965

The city of Brno and the Opera Ensemble of the National Theatre Brno (Národní divadlo Brno or NdB) are closely connected with the life and work of one of the world's most famous 20th century composers Leoš Janáček, all of whose operas, except one, had their world premiere in Brno.

A Czech theatre scene emerged in Brno in the 1880s; a temporary theatre building at Veverí Street housed opera and drama companies, and later also ballet too. Leoš Janáček's first opera *The Beginning of a Romance* appeared in 1894, followed by perhaps his most famous work – *Jenůfa*, in 1904. Subsequent Janáček operas were premiered in today's Mahen Theatre, which was designed by renowned Viennese architects Fellner and Helmer. The building that opened in 1882 was one of the first European theatres lit entirely by electric lights, designed by the Edison Electric Light Company.

The 1920s saw the world premiere productions of all Janáček's newly written operas (*Katya Kabanova* in 1921, *The Cunning Little Vixen* in 1924, *The Makropulos Case* in 1926 and *From the House of the Dead* in 1930). Together with Janáček's most significant works, another young Czech composer's name appeared regularly on the concert schedule – Bohuslav Martinů. In the 1930s Brno was the location for several world premieres

of his works, including *Theatre Behind the Gate* (1936) and *The Plays of Mary* (1935). There was also the world premiere of Sergei Prokofiev's ballet *Romeo and Juliet* in 1938, before World War II imposed a pause for several years.

A crucial moment in the history of the company came in the mid-1960s with a move into a new opera building; today's Janáček Theatre was ceremoniously opened on 2 October 1965 with a production of Janáček's *Cunning Little Vixen*. The 1970s also saw the staging of numerous serious 20th century works, notably the Czech premieres of important opera productions such as Alban Berg's *Lulu* in 1972 and *The Nose* by Dmitri Shostakovich a year later.

More recently, NdB has also cooperated with distinguished theatres across Europe, including Janáček's *Jenůfa* in co-production with the State Opera Vienna in 2004, *Greek Passion* by Martinů with the Royal Opera House in 2005, and *The Makropulos Case* with Göteborg Opera in 2014. The ensemble has also built an impressive reputation through regular touring to Japan where the company have triumphed with productions including *Don Giovanni*, *Tosca*, *Carmen*, and *The Magic Flute*; there have also been regular visits to Luxembourg, Austria, Italy, Denmark, the Netherlands, Spain and other countries.

里奧斯·楊納傑克

里奧斯·楊納傑克（1854-1928）毋庸置疑是捷克的最有名的作曲家，作品仍是 20 世紀最前衛的音樂之一。1920 年代，楊納傑克年屆七旬，但依舊屹立現代捷克音樂運動的頂端。

布爾諾年度藝術節及國家歌劇院繼續使用楊納傑克的名字，象徵楊納傑克與摩拉維亞最大的城市——布爾諾密不可分的關係。1865 年，11 歲的楊納傑克離開故鄉胡克瓦爾第村，來到布爾諾。楊納傑克與布爾諾感情深厚，不僅是因為楊納傑克在那裏渡過大半生，更是因為楊納傑克在布爾諾擔任發起人、作曲家和老師，積極推動布爾諾的文化發展，功勞重大。

楊納傑克致力研究民族音樂及民族舞蹈，經常遊走鄉村收集素材，幾乎沒有時間作曲，直至 1880 年代中期開始創作首齣歌劇《夏爾卡》。1890 年代初，他在作品融入摩拉維亞民間傳統，創作不同版本的民族音樂及舞蹈，包括：富有管弦樂風格的《蘭吉亞舞曲》、描繪摩拉維亞斯洛伐克的《Rákós Rákóczy》及獨幕劇《羅曼史的開端》。

楊納傑克的歌劇《耶奴法》採用新作曲方式創作，以寶莉拉·布萊索娃的鄉村生活舞台劇為藍本，歷時約十年，於 1903 年完成。在這段時期，他女兒奧爾加病情惡化，《耶奴法》反映楊納傑克的悲痛哀愁。作品面世同年，奧爾加病逝。

1904 年，《耶奴法》的布爾諾首演大獲成功，楊納傑克打算將《耶奴法》搬上布拉格國家歌劇院舞台，但足足等了十二年才成事，這段時期他僅在布爾諾享有盛名。十二年間，楊納傑克遁世離群，不時前往盧哈科維奇的溫泉勝地，獨自省思。



1916 年，《耶奴法》終於登上布拉格國家歌劇院，首演獲得空前成功，令楊納傑克名聲大噪。年屆 62 的楊納傑克深受鼓舞，開始積極作曲，加上斯洛伐克取得獨立，讓支持獨立派的他更為振奮。楊納傑克人生最後九年是作品最豐盛的時期。

新斯洛伐克成立時，楊納傑克已蜚聲國際，獲欽點為新布爾諾音樂學院總監，也擔任其他重要職務。1927 年，楊納傑克、荀伯格及亨德密特加入普魯士科學院，同年因《耶奴法》在安特衛普的成功獲比利時阿爾貝國王授予利奧波德騎士勳章。1920 年代，楊納傑克創作許多作品，包括：室樂《青春》、《小協奏曲》及《隨想曲》、管弦樂《布拉尼克的敘事詩》、兩首弦樂四重奏、《格利高拉彌撒曲》、著名的《小交響曲》及四齣歌劇，包括：《卡塔·卡芭諾娃》、《狡猾的小狐狸》、《馬克普洛斯檔案》及《死屋手記》。

楊納傑克處於創作高峰時突然撒手人寰，為作品豐盛時期畫下休止符。1928 年末，楊納傑克回到故鄉胡克瓦爾第村修改《死屋手記》，但因嚴重傷寒被帶往奧斯特拉瓦的療養院，8 月 12 日因肺炎病逝，埋葬在布爾諾中央公墓。

Leoš Janáček

Leoš Janáček (1854–1928) is undoubtedly one of the most remarkable composers in the context of both Czech and world music. His work remains some of the most progressive of the 20th century, and during the 1920s when Janáček was in his seventies, he stood at the head of the modern Czech music movement.

Janáček's name remains tied to Brno through its annual festival and the National Theatre itself, standing as a reminder of the inseparable partnership that this composer had with Moravia's largest city. Janáček came to Brno from his native Hukvaldy in 1865 as an 11 year old boy, and the close ties between Janáček and Brno stem not just from the fact that he spent the majority of his life in the city, but also because he was partly responsible for the basic development of Brno cultural life through his influence as a tireless organiser, composer and teacher.

Janáček also intensively studied folk songs and dances, which he often collected in the field. Due to these activities there was little time left for composing, and he did not dedicate himself to this cause until the mid-1880s, when he began work on his first opera *Šárka*. The beginning of the 1890s saw the appearance of Moravian folk traditions in his work, and he wrote several versions of folk songs and dances, the stylised orchestral *Lachian Dances*, a portrait of Moravian Slovakia, *Rákós Rákóczy* and the one-act opera *The Beginning of a Romance*.

Janáček took a new compositional path in his opera *Jenůfa*, based on a drama about Moravian country life by Gabriela Preissová, completing the opera after almost ten years in 1903. During this period the health of his daughter Olga worsened and the opera reflects the composer's anguish, before the cruel blow of her death in the same year that *Jenůfa* was completed.

Following the successful Brno premiere of *Jenůfa* in January 1904, Janáček made attempts to have

the work performed at the National Theatre in Prague, but he would have to wait for another 12 years, during which time he remained acclaimed largely only in Brno. In these intervening years, Janáček went into retirement, regularly visiting the spa at Luhačovice for solitary periods of reflection.

When *Jenůfa* was finally accepted by the Prague National Theatre for performance in 1916, the premiere met with unprecedented acclaim and led to renown further afield. Reawakened by this success, the 62 year old Janáček began to feverishly compose, further bolstered by the establishment of an independent Czechoslovakia, which he embraced strongly. The last nine years of Janáček's life were to be his most artistically fruitful years.

Janáček entered the new Czechoslovakia as a renowned composer who had gathered honours both from home and abroad, and was appointed director of the new Brno conservatoire, alongside other important positions. In 1927 he was, together with Arnold Schoenberg and Paul Hindemith, named a member of the Prussian Academy of Sciences and in the same year King Albert of Belgium (as a result of the huge success of *Jenůfa* in Antwerp) conferred on him the Knighthood of King Leopold. In the 1920s he wrote the chamber works *Mládí*, *Concertino* and *Capriccio*, the orchestral *Balada blanická*, two string quartets, the *Glagolitic Mass*, the famous *Sinfonietta* and four other operas – *Kát'a Kabanová*, *The Cunning Little Vixen*, *The Makropulos Case* and *From the House of the Dead*.

This intense period, during which the composer was at the peak of his creative powers, was brought to a halt by Janáček's sudden death. At the end of 1928 he visited his native Hukvaldy to work on corrections and additions for *From the House of the Dead*, but with a severe cold he was taken to the sanatorium in Ostrava, where he died of pneumonia on 12 August. He is buried at the Brno Central Cemetery.

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故事分場及大綱 Scenes and Synopsis



第一幕

格里高爾和普魯斯兩家的爭產官司已經糾纏了接近一百年。這天，最高法院準備頒下最終判決。原告一方的代表阿爾伯特·格里高爾來到其代表律師科倫納提博士的辦公室，欲知道判決結果。然而科倫納提不在，辦公室只有事務律師維塔克。維塔克的女兒、初露頭角的年輕歌劇演員克里斯蒂娜也來了。她對著名而神秘的歌劇女聲艾米利亞·馬蒂讚不絕口。這時，馬蒂和科倫納提一同出現。馬蒂同樣對格里高爾一案感興趣。她對該案一百年來的歷史、甚至是已故普魯斯男爵與情婦愛莉安·麥格里高爾的關係瞭如指掌，令眾人大感詫異。馬蒂更透露了包括普魯斯男爵遺囑在內，從未披露過的幾份文件的收藏地點。科倫納提最初不相信她，但在阿爾伯特要求下只好返回普魯斯大宅按馬蒂的指示尋找文件。之後，科倫納提帶同與格里高爾一家對簿公堂的也洛斯拉夫·普魯斯男爵回來。兩人稱，在馬蒂所說的位置，的確找到了好些陳舊而從未披露過的文件。

Act I

The court battle between the Gregor and Prus families, concerning an inheritance dispute, has continued for almost 100 years, and today the Supreme Court is to give its final verdict. Albert Gregor, representing the plaintiff, arrives at the offices of his advocate Kolenatý, to ask for the verdict. However, he only finds the solicitor Vitek. Meanwhile, Vitek's daughter Kristina, a young opera singer, arrives at the offices and enthuses about the famous and somewhat mysterious singer Emilia Marty. At that moment Marty appears at the doors to the office accompanied by the advocate Kolenatý. She has come to ask about the Gregor court case, and all those present are astounded by her knowledge of events that took place 100 years ago, and also by the fact that she knows about the relationship between the long-dead Baron Prus and his mistress Ellian Macgregor. She even knows the exact place where crucial documents are stored, including the will of Baron Prus. Kolenatý does not believe her, but under pressure from Albert Gregor he is forced to return to Prus' house to search for the documents. After a while the advocate Kolenatý returns together with Gregor's court rival, Jaroslav Prus. They arrive with the news that at the site that was indicated by Marty, they have indeed found some old, until then unknown, paperwork.

第二幕

歌劇院員工正聚在舞台兩側討論艾米利亞·馬蒂的精采表演。她的兩位仰慕者也在這裏等候，其中一位就是普魯斯男爵。男爵的兒子雅內克也在劇院與愛人克里斯蒂娜見面。克里斯蒂娜對馬蒂深深著迷，渴望成為同樣著名的歌唱家。馬蒂到來並招待傾慕者，他們還包括阿爾伯特·格里高爾和優柔寡斷的豪克-森多爾夫伯爵，他們的會面使豪克-森多爾夫伯爵憶起了舊情人尤金妮亞·蒙特茲。其後，疲憊不堪的馬蒂送走了其他賓客，只有普魯斯留下，他告訴馬蒂其祖輩的情史：老男爵當年的情婦名叫愛莉安·麥格里高爾，亦是他私生子的生母；出生名冊上登記的卻是另一個名字——愛蓮娜·馬克普洛斯。馬蒂一心只想從他手上的文件裏取走其中一封信，但普魯斯不肯交出。格里高爾隨後向馬蒂示愛，亦遭拒絕。雅內克雖然愛上馬蒂，但不敢宣之於口，馬蒂反過來慫恿他偷去父親的信件。普魯斯這時進來，說只要馬蒂與他共度一宵就能得到信件。



Act 2

In the wings of the theatre, the staff are discussing the successful performance of the singer Emilia Marty. Two admirers are waiting for the singer, among them Baron Prus. His son Janek meets his sweetheart Kristina at the theatre. Kristina is completely fascinated by Marty and she also wants to become a famous artist. Marty arrives and receives her admirers, who also include Albert Gregor and the feeble-minded Hauk-Šendorf, who is reminded of his old flame Eugenia Montez by the singer. The tired Marty sends everybody away. Only Prus remains, who informs Marty about the secret mistress of his ancestor, the singer Ellen MacGregor, the mother of the Baron's illegitimate child. In the birth register, however, she had been entered under a different name – Elina Makropulos. Marty is interested in the secret envelope which is hidden amongst the other documents, and which Prus refuses to hand over. Albert Gregor vows his love for Marty, which is not returned. Janek has also fallen in love with Marty but is too shy to reveal his feelings. Marty encourages him to obtain the secret envelope without his father's knowledge, but suddenly his father, Prus, enters, and says that Marty can have the envelope if she spends the night with him.



第三幕

馬蒂履行了承諾，並請普魯斯把信件交予她。馬蒂接過信件，卻令普魯斯心有戚然，他沒想到馬蒂收到信件後態度旋即變冷漠。他的僕人想找他傳遞壞消息——普魯斯的兒子雅內克為他所愛的馬蒂自尋短見。迷惘的豪克-森多爾夫伯爵進場，提議馬蒂跟他私奔到西班牙，馬蒂答應，可此時格里高爾、科倫納提、維塔克與克里斯蒂娜及時到達，再三向馬蒂查問有關簽名的事——他們發現馬蒂在送給克里斯蒂娜的照片上的簽名與那些百年舊文件上的相同。他們一再追問之下，馬蒂娓娓道來她的身世。

馬蒂的真名是愛蓮娜·馬克普洛斯；她的父親是魯道夫二世的御醫——希羅尼姆斯·馬克普洛斯。希羅尼姆斯為皇帝調製長生不老藥，並在女兒身上試驗成品，結果女兒如今已經三百三十七歲。數百年來，她以不同身份掩人耳目，包括：普魯斯男爵的情婦愛莉安·麥格里高爾、豪克-森多爾夫伯爵的舊情人、西班牙吉卜賽女郎尤金妮亞·蒙特茲等。此時，她用艾米利亞·馬蒂的身份捲入這場官司，全為了一份寫有長生不老藥藥方的信件。這封信就是普魯斯男爵答應的交換條件。長生不老藥只有三百年藥效，馬蒂要續命就得再服一劑。她發現自己生無可戀，轉而把藥方送給克里斯蒂娜。可是年輕的克里斯蒂娜情願一生短促而有意義，也不願長生不老，於是把信件燒毀。

Act III

Marty has fulfilled her side of the agreement and asks Prus for the promised envelope. She receives it, but Prus is not pleased – he did not expect such coldness from her. His servant is looking for him; he has some tragic news. Prus' son Janek has committed suicide, driven by his unrequited love for Marty. The confused Hauk enters with an offer of a joint elopement to Spain. Marty agrees to go with him, but at that moment Gregor, Kolenatý and Víték arrive with Kristina. They have many questions: after Marty has signed a souvenir photograph for Kristina they discover that her signature is the same as that on the century-old documents. They urge Marty to tell the truth, and the singer starts to relate her unbelievable tale.

Her real name is Elina Makropulos, and she is the daughter of the Greek Hieronymus Makropulos who, as the personal physician to Emperor Rudolf II, attempted to produce an elixir of youth. He tried it on his daughter, and she is now 337 years of age. Over the centuries she has changed her identity; among other names she has used is Ellian MacGregor. She has been the lover of Prus, and has been the Spanish gypsy Eugenia Montez, who used to know Hauk-Šendorf. Now she is posing as Emilia Marty and has become entangled in this affair because she was looking for the envelope with the recipe for the elixir of youth – the same envelope for which Jaroslav Prus had given to her in exchange for a night spent together. The elixir works for only 300 years and, should Marty wish to live longer, she must drink another draught. However, she realises that she no longer enjoys life; she is tired and weary, and life has lost its meaning. She wants to die, and decides not to drink the new elixir. She gives the recipe to Kristina, and offers her everlasting youth, beauty and fame. The young girl burns the paper, however, and chooses instead a short, but meaningful life.

《馬克普洛斯檔案》作品介紹



為紀念楊納傑克一百六十周年誕辰，捷克布爾諾國家歌劇院表演了最受歡迎的歌劇《馬克普洛斯檔案》【一個不死女人的傳說】，由著名捷克導演大衛·雷德拉多克執導。隨著 2014 年布爾諾國際楊納傑克節展開序幕，該劇贏得數個獎項。《馬克普洛斯檔案》【一個不死女人的傳說】於 1926 年，在布爾諾國家歌劇院舉行世界首演。

1923 年夏天，里奧斯·楊納傑克前往高搭特拉山的什特爾布斯凱普萊索度假，當時他剛完成歌劇《狡猾的小狐狸》。他帶了幾個歌劇的主題，包括去年 12 月在布拉格國家劇院觀賞過的劇作——卡雷爾·查佩克的《馬克普洛斯檔案》。

楊納傑克度假回來後，決定以《馬克普洛斯檔案》作為下一部歌劇的主題，因此，他必須尋求卡雷爾·查佩克的許可。起初查佩克很懷疑，故寫了這樣的一封信給楊納傑克：「正如我已告訴過你，我覺得音樂是如此的高尚——尤其你的音樂，高尚得令我無法想像將它與如此對話性的、無詩意的、喧噪多話的一部《馬克普洛斯檔案》結合。我怕你會將它變得不再一樣，甚至比我的作品更出色——除了那個 300 歲的角色。」乍看會覺得查佩克是正確的——一個歌劇在毫不吸引的法律環境上演，充滿對話和複雜的情節，幾乎要像一個系譜學專家去構思家庭關係，而不是歌劇的典型主題，尤其以二十世紀初為甚。但是，楊納傑克在歌劇《狡猾的小狐狸》中寫了永無休止的生命循環，他對《馬克普洛斯檔案》很感興趣，也問

自己，不朽會否帶來幸福，人的生命是否因無可避免的終結而完滿。最後，查佩克同意將《馬克普洛斯檔案》應用到音樂上。

得到查佩克的許可，楊納傑克開始修改文本。有些篇章需要縮短，但最大改變的是第三幕，楊納傑克在結尾完全刪去了普魯斯男爵、格里高爾、科倫納提博士和維特克之間有關使用愛蓮娜給予的長生不老藥配方的爭辯。這情況稍微減輕了查佩克的劇本——畢竟，作者自己已闡明了這是一部喜劇。在查佩克的結局裏，克里斯蒂娜燒掉了長生不老配方，愛蓮娜也沒有死去，反而用冷笑和「哈哈，永垂不朽」作結。在楊納傑克的作曲中，他從不為女主角而掩藏自己的感覺，而是取決於一個不同的結局版本。對愛蓮娜來說，生命變得難以承受，她害怕死亡，但又厭倦了長久活命，她見證着那些曾愛她的人逐一從她身邊死去，她不欲再生存下去，決定不再服用長生不老藥。和查佩克的劇本一樣，她把配方給了克里斯蒂娜，但她卻燒掉了配方。最後，愛蓮娜死了，與自己和好，也與上帝和好了。

從 1923 年到 1925 年，楊納傑克耗上了差不多整整兩年編曲。布爾諾國家歌劇院在 1926 年 4 月收到樂譜，並於同年 12 月 18 日作首演。劇院座無虛席。這次巨大的成功，令《馬克普洛斯檔案》成為楊納傑克「最偉大的作品」。隨後而來的另一次成功首演是由奧塔卡·奧斯堯執導，於 1928 年 3 月（楊納傑克逝世前 7 個月）在布拉格國家劇院上演。

Introduction of *The Makropulos Case*

In honour of Leoš Janáček's 160th birthday, the National Theatre Brno prepared a new production of his most popular opera, *The Makropulos Case*, with prominent Czech director David Radok at the helm. Opening the Janáček Brno International Festival in 2014, the production won multiple awards. The world premiere of the opera had originally taken place in 1926 in the National Theatre Brno.

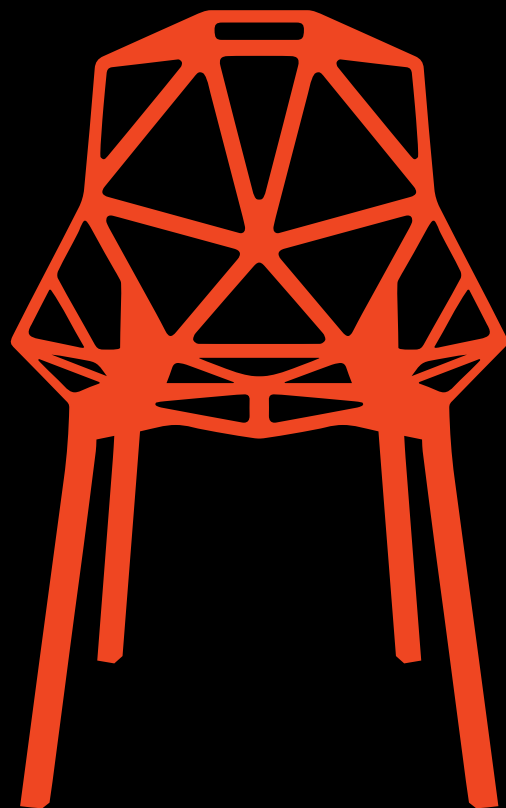
During the summer of 1923 Leoš Janáček went on holiday to Štrbské Pleso in the High Tatras mountains, in what is today Slovakia. At the time he had just completed the opera *The Cunning Little Vixen* featuring the artful vixen Bystrouška, and he took with him some ideas for another opera. One of them was *Věc Makropulos* (*The Makropulos Case*) by Karel Čapek, a play which he had seen the previous December at the National Theatre in Prague.

After his return from holiday, Janáček decided that the theme for his next opera would be *The Makropulos Case*, and so it was necessary for him to seek the permission of Čapek. At first he was quite sceptical, writing in a letter to Janáček: "As I have already told you, I think so highly of music – and especially yours – that I cannot bring myself to imagine it conjoined with such a conversational, very unpoetical, and highly loquacious play such as my *Makropulos Case*. I fear that you will turn it into something different and better than my work – except for the 300 year old character". At first sight it may appear that Čapek was correct – an opera with a very complicated plot, where following the family ties is almost a task for an expert on genealogy, is not a typical theme for an operatic work, especially at the beginning of the 20th century. However Janáček, who in *The Cunning Little Vixen* had already written an opera on the never-ending cycle of life, was very interested in the work; he asked himself the question of whether immortality would bring happiness, or whether human life is fulfilled by the unavoidability of the end. In the end Čapek agreed.

With Čapek's permission Janáček started to amend the text. Some passages were shortened, but the largest change was made in the third act, where Janáček completely omitted the debate at the end between Prus, Gregor, Kolenatý, Vítěk and Hauk on the possibilities of using an elixir of youth given to them by Elina. This scene somewhat lightened Čapek's play – after all, the author himself had stated that it was a comedy. In Čapek's rendition, where Kristina destroys the recipe over a burning flame, Elina Makropulos does not die, instead, she closes the play with a cynical laugh and the cry: "Ha, immortality at last!" Janáček, who during his composition had never hidden his feelings for the main heroine, decided upon a different version at the end. Life became unbearable for Elina, who fears death, but is tired by her long life and, not wishing to live any longer, looks around herself and witnesses the death of all those who have ever loved her. She decides not to drink any more of the elixir. As in Čapek's play she gives the recipe to Kristina, but she burns it. In the end Elina dies reconciled both with herself and with God.

The actual composition took Janáček almost two years between 1923 and 1925. At the end of April 1926 the National Theatre Brno received the score, and the premiere on 18 December was completely sold-out despite a staggering preparation process. The unprecedented interest from the audience marked it as the "greatest work" of Janáček. This was followed by a similarly successful premiere in the Prague National Theatre in March 1928, directed by Otakar Ostrčil, before the composer's death seven months later.

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人與機器之對決

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楊納傑克歌劇《馬克普洛斯檔案》是根據捷克作家卡雷爾·查佩克的喜劇改編而成。英國劇場及歌劇編導大衛·龐特尼曾多次參與《馬克普洛斯檔案》的製作，對這齣出自捷克最偉大作曲家之一的手筆、引人入勝的歌劇，見解如下：

查佩克的喜劇《馬克普洛斯檔案》是他稱之為「烏托邦」戲劇的作品之一。這個劇種分類某程度上含諷刺成份，因為所有這類作品均從不同角度去拆解這個二十世紀想法——烏托邦社會可以隨着科技進步而出現——的無稽。

蕭伯納並沒有愚蠢到相信機器能解決社會問題，他卻受到時人對「進化」（現在幾乎已成為貶義詞）的信念而衍生的事物感染，並且在作品《回到瑪士撒拉時代》中提出，如果人類能夠長壽而有足夠時間去從錯誤中學習的話，最終是會有進步的。當然，他實際上是把機器化的烏托邦變得

人性化，假設人類精神有持續的成長趨勢，而只要身體衰老這些無關痛癢的因素可以去除，人的認知能力能為人類帶來更偉大的智慧和成就。蕭伯納把這個機械論主張更進一步，提出機器不單止能帶來社會進步，更為耐用的外殼能促成人類模式的升級進化。

查佩克卻早已看透事實的真相，即使《馬克普洛斯檔案》不是為了回應《回到瑪士撒拉時代》而寫，作品本身確然作了回應。《馬》從社會及個人兩個層面去處理人類延壽的觀念。在個人層面而言，劇中馬蒂一角活了三百年，不單沒有建立終極智慧、也沒有成為更有為的人，她沒有個性、孤獨地過着無意義又乏味的生活。延遲了死亡的來臨並沒有去除死亡所帶來的恐懼，反而使其威力加重三百倍。在社會層面上，作品揭示出延壽這種「科技」的進步、把生命延長三百年的方法，並不是烏托邦的必然出路；但卻如其他創

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新科技發明般易被濫用，可是查佩克生前沒有機會看到核武的發明為世人帶來的痛苦，正為他這個觀點加強說服力。

因此，這是套批判性的社會喜劇，一針見血地點出上世紀二十年代人類的某種執念，查佩克將之融入他最具個人特色的敏銳觀察及誇張趣怪的表達之中。正因如此，如果楊納傑克沒有以他對哲學與人文博大而深刻的見解去解讀作品的話，此一歌劇在現今或會變得不合時宜。在《耶奴法》及《卡塔》中，楊納傑克表達出他對人類面對社會所帶來的道德兩難時的慈悲及理解；在他最後三部歌劇中，楊納傑克轉向理解生命最個人、最密切的意義。三部歌劇都以面對生死來揭示人類生存的本質，並以熾熱的樂觀精神肯定生命必能戰勝死亡，黑暗中必有曙光，而那神聖的火花普照世人是無神論者楊納傑克堅定不移的信念。

在《狡猾的小狐狸》中大自然再生的奇蹟突顯了偷獵者卑鄙的屠殺行為；在《死屋手記》中即使是最可憐最沒人理會的靈魂也綻放着不死的光芒；而在《馬克普洛斯檔案》中，楊納傑克把查佩克諷喻式的哲理擴展成為一項對活死人的痛苦最令人動容的研究。

艾米利亞·馬蒂是楊納傑克筆下一系列非凡女主角的總結。他起初對自己創作女姓歌劇的偏好感到尷尬，甚至建議把《卡塔》一劇起名為《***》，以免觀眾認為他不懂寫其他東西。然而他的最後一部劇作《死屋手記》完全沒有女性角色，這可說是意料中事，事實上在寫過艾米利亞·馬蒂後，他已沒有什麼可以再說下去。馬蒂是他筆下最抽象同也是最完整的人物，她脫離於現實社會，三百年的生命使一切關於她的狀況的問題變得無關痛癢：我們不會關心她的父親是誰、不會對她的成長感興趣，因這些對她來說是沒有意義的，因此對我們亦然。彷彿只著重於她生命那強大的空虛，而她實際的生活正就是圍繞着那空白和虛妄的中心，也就是舞台。但唯有在這些外在枷鎖通通去掉、完全無視社會環境的情況下，才能把她精神及靈魂的警世真相表露無

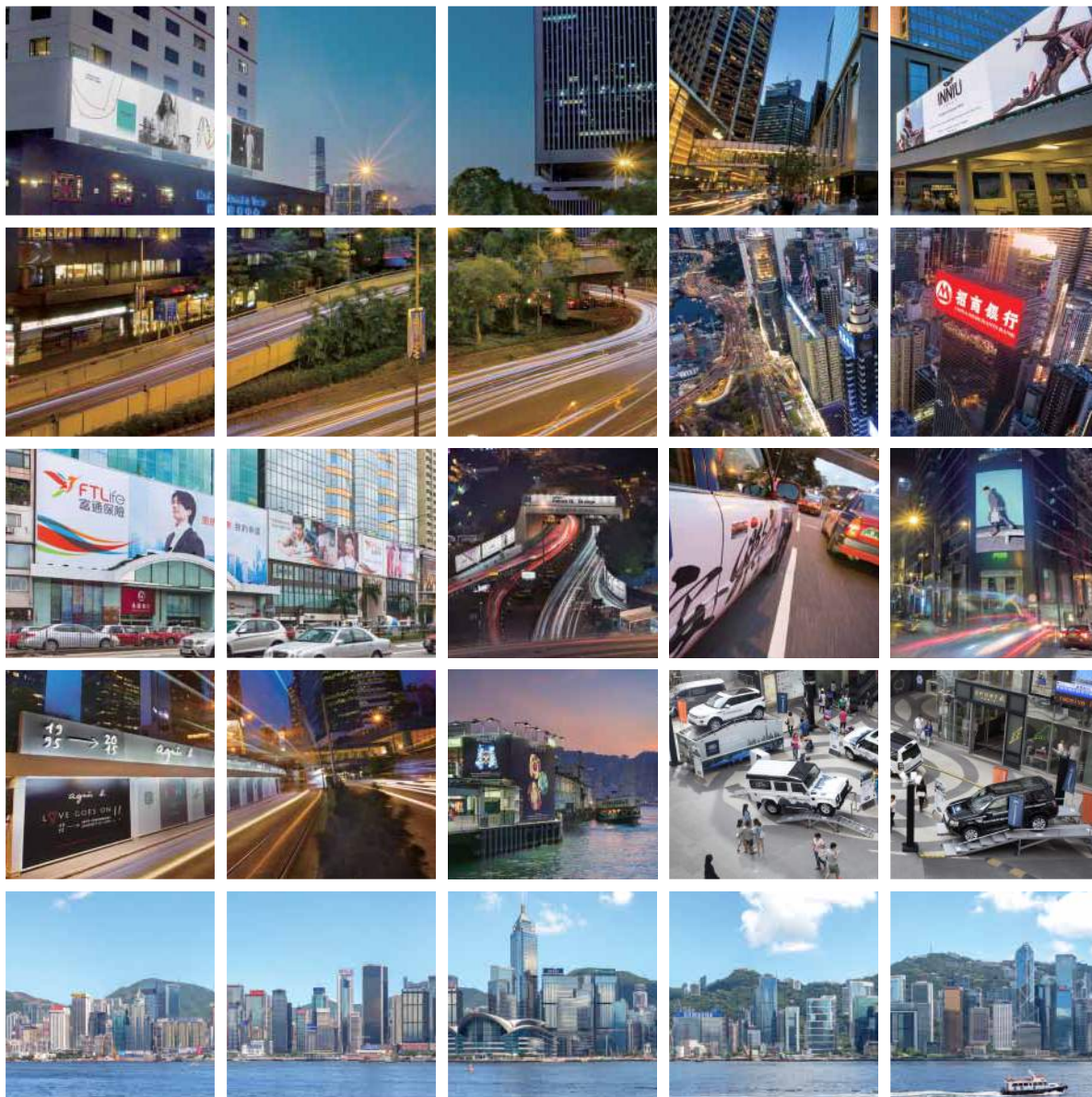
遺，而這裏也就彰顯出楊納傑克的人文關懷，使作品從一部普通的科幻小說昇華成生死之間浩瀚的對抗。

這個抽象但完整的人物在歌劇中是獨立的，受外界瑣碎無聊的事情包圍，相比之下劇中其他人物都變得渺小、不講理。我們聽到一場荒謬的官司無稽又無聊的細節、一段學生之間微不足道的戀情、一位年老貴族對物質與情慾盲從的追求，以及一個瘋子和文員可憐地白忙一場。這些事件從一個人類的廢墟轉場到另一個：從人類歷史淪為無窮無盡檔案的破舊律師辦公室，到幻象與熱情同為一體的空虛劇場，再到堆積着無根浪游者的小古董、沒有個性可言的酒店房間。輕薄的飛蛾在這些人事物當中穿插飛過，一個個無知無覺的人物圍繞着馬蒂，而那活了三百年歲月已剝奪了她對日常生活的種種舒適的享受，以及人生在世的價值和目的。如像純潔靈魂一柱赤裸的火燄，她受盡現實世界一切瑣事折磨，而她則把所有跟她有關係的人燒壞殆盡。

馬蒂其實是被一台「機器」、一座非人的裝置，利用「量」與「物」延長生命。透過她的經歷，楊納傑克為我們展示了作為活死人、無目的地生活的悲愴。而且，馬蒂那可怕的存在揭示了死亡必須認定為生命的一部份，並如生一樣值得讚頌。馬蒂已忘了如何去活，因此對她來說死亡是終極的恐懼；天意弄人令她逃過了死亡，因此也無法知道該怎樣活。最終她以接受死亡來戰勝死亡，她的結局極其光榮，我們因而明白生與死必須同時存在，也同樣值得歌頌，而人類任何微不足道的發明設備都不能抹殺這個自然的真理。

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編者按：大衛·龐特尼為英國歌劇導演，曾製作多個《馬克普洛斯檔案》歌劇。



Seeing the Unseen



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Life versus the Machine

David Pountney

Janáček's opera "The Makropulos Case" is based on a comedy by the Czech writer Karel Čapek. The British theatre/opera director and librettist David Pountney has produced numerous productions of "The Makropulos Case" and offers his insight into this captivating opera by one of the greatest Czech composers.

Čapek's comedy, *The Makropulos Case*, is one of his so-called "Utopian" plays. The classification is partly an ironic one, for all of them deal in various ways with the futility of the twentieth-century notion that an Utopian society could emerge as the direct result of technical progress.

Bernard Shaw was not such a fool as to believe that machines could ever answer society's problems. But he was susceptible to a derivation of his epoch's belief in Progress (now almost a pejorative word) to the extent that he was prepared to argue in *Back to Methuselah* that mankind would inevitably improve given sufficient longevity to learn from its mistakes. This is, of course, to all intents and purposes, the mechanistic Utopia translated into human terms. It presumes that the human spirit has a continuous growth curve, and

that if the mere triviality of physical deterioration is removed, common sense will lead mankind to greater wisdom and achievement. Shaw took the mechanistic argument one stage further by arguing, not that machines would improve society, but that a Mark II improved model of mankind could be created simply by making the bodywork more durable.

Čapek, however, saw through the whole thing on the spot, and if *The Makropulos Case* was not intended as a direct answer to *Back to Methuselah*, it will certainly do as such. It deals with the notion of extended life on two levels: the social, and the personal. On the personal level it shows in the character of Marty that to live 300 years, far from creating the ultimately wise and valuable human being, simply left the shell of a character, desolate in a sea of meaninglessness and ennui; the very postponement of the moment of death, far from removing its terror, simply multiplied it three hundred fold. On the social level, it showed that this "technical" achievement, the means of ensuring three hundred years of life, was far from being the inevitable recipe for Utopia, but was as liable to abuse as any other technical invention, though





Čapek did not live to know the particular anguish which the invention of nuclear power would inject into that argument.

The play, then, was a critical social comedy, pinning down a particular obsession of the 1920s with Čapek's characteristic blend of sharp observation and whimsical caricature. As such, it would probably seem somewhat dated now, if Janáček had not perceived in it a link with his own wider and deeper philosophical and humanistic preoccupations. In *Jenůfa* and *Katya*, Janáček showed all his compassion and understanding for human beings harrowed by the moral dilemmas which society creates. In his last three operas, he turned to consider life itself in its most personal, intimate significance. All three operas deal with the nature of human existence by confronting life with death, and show with passionate optimism that life triumphs over death, that there is light in the darkness, that every human being is illuminated by that divine spark in which the atheistic Janáček believed so firmly.

In *The Cunning Little Vixen* nature's regenerative miracle dwarfs the poacher's shabby slaughter of the Vixen. In *From the House of the Dead* the pitiful scraps of pitiful lives are shown nonetheless to contain that triumphant spirit. And in *The*

Makropulos Case Janáček fleshes out Čapek's satirical philosophy into a fiercely moving study of the misery of a living death.

Emilia Marty concludes Janáček's remarkable gallery of heroines. He began by being somewhat embarrassed at his penchant for female operas, even suggesting, " * * *" as the title for *Katya*, lest people should think he could write about nothing else. But it is hardly surprising that his last opera, *From the House of the Dead*, contains no women at all, for really nothing more could be said after Emilia Marty. She is at the same time his most abstract and his most complete human figure. She has no social reality at all. Her 300 years of life have made all circumstantial questions about her unimportant. We do not care what her father was like, how she was brought up: for all these things have become meaningless to her, and therefore to us. As if to emphasise the great void in which she lives, her practical life is based on that centre of emptiness and illusion, the theatre. But this very stripping away of external trappings, of environment and social context, exposes with alarming clarity the reality of her spirit, her soul. And it is this which engages Janáček's human compassion, and turns what could be merely science-fiction fantasy into a mighty struggle of life and death.

This abstract but totally human figure stands completely alone in the opera, surrounded at every turn by triviality and junk. The other characters present are scraps of pettiness and inconsequence by comparison. We hear the endless, incomprehensible and boring details of absurd lawsuits, the trifling exchanges of a student love affair, the barren materialism and lechery of an old aristocrat, and the pathetic shufflings of madman and clerk. The action proceeds from one human scrapyard to another: from the dingy lawyer's office where human histories decay in endless files, to the empty theatre where illusion and passion are one and the same, to the faceless hotel room, piled with the bric-a-brac of the rootless traveller. And through them flit the flimsy moths, the fluttering and mindless figures of everyday life, gathering round Marty, from whom three hundred years have stripped the protection and comfort of everyday cares and preoccupations, and of any sense of value and purpose of human life. Like a naked flame of pure spirit, she suffers horribly from her endless exposure to the triviality of the real world around her, and in turn scorches all those who come into contact with her.

She is, in fact, in the grip of a "machine", an inhuman device, the "véc" or "thing" which has prolonged her life. And through her experience, Janáček shows us that it is the ultimate tragedy to live a purposeless life, to be a living death. And as an extension of that, Marty's terrible existence shows that death must be recognised as part of life, and celebrated as such. Marty has forgotten how to live, and therefore death is the ultimate terror for her. She has been tricked out of death, and therefore cannot know how to live. Her end is fiercely glorious, for she does finally triumph over death by accepting it, and so shows that life and death must be lived simultaneously, and rejoiced in, and that no paltry device of mankind can unseat this natural truth.

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馬可·伊雲奴域

指揮

馬可·伊雲奴域為捷克布爾諾國家劇院（自 2015 年起）和捷克巴爾杜比采室內樂愛樂樂團（自 2009 年起）的首席指揮，是一位集作曲家和指揮家於一身、多才多藝的藝術家。他於 2013 年榮獲在波蘭卡托維茲的「菲特爾伯格國際指揮比賽大獎」。他與布拉格國家劇院合作（2006 - 2010），隨後成為客席指揮，在劇院多個大型製作擔任音樂指導，包括布里頓歌劇《麻鷗河》的捷克首演，亞歷·布雷齊納《將有明天》的全球首演，他自創的足本家庭劇《仙境》，和弗拉基米爾·弗朗茨的《戰爭與蠟燭》。2007 年，他為吉里·斯烈特的歌劇《高薪散步》重新編曲並擔任指揮。他亦經常與位於俄斯特拉發的摩拉維亞-西里西亞國家大劇院合作。2014 年，在該劇院指揮博胡斯拉夫·馬替奴的《美蘭度蓮娜》，作為捷克音樂年的開幕。

伊雲奴域是 20 世紀和當代音樂專家。他多次在捷克首演介紹當代音樂給觀眾，以及指揮多位捷克作曲家作品的世界首演中擔任指揮，備受讚賞。於 2015 年 5 月，他指揮楊·克盧薩克的歌劇《菲羅克忒忒斯》的世界首演。他在國際舞台上多次成功演出，包括在瑞典馬爾默上演的楊納傑克的《耶奴法》，由拿索斯唱片現場錄製成影音光碟發行。他為世界各地不同樂團擔任過客席指揮，與頂尖的捷克交響樂團合作，並且是捷克各大節慶的常客，包括布拉格春天藝術節（自 2009 年起）。

Marko Ivanović

Conductor

Principal Conductor of the Brno National Theatre opera (since 2015), and of the Pardubice Chamber Philharmonic Orchestra (since 2009), Marko Ivanović is a multitasking artist who combines the careers of composer and conductor. In 2013, he won the Grzegorz Fitelberg International Competition for Conductors in Katowice, Poland. In his conducting engagements with the Prague National Theatre (2006-2010), and subsequently as its guest conductor, he has been involved in the music direction of various major projects, including the Czech premiere of Britten's opera *Curlew River*, the world premieres of Aleš Březina's *Tomorrow There Will Be*, his own full-length family opera *Wonderland*, and Vladimír Franz's *War with the Newts*. In 2007, he furnished a new musical arrangement for and conducted a production of Jiří Šlitr's opera *A Well-Paid Walk*. He has also frequently worked with the Moravia-Silesia National Theatre in Ostrava, where he inaugurated the Year of Czech Music in 2014 with a production of Bohuslav Martinů's *Mirandolina*.

Ivanović is credited with introducing contemporary world music to audiences through a number of Czech premieres, as well as conducting world premieres of numerous works by Czech composers. In May 2015, he is mounting the world premiere of Jan Klusák's opera *Philoctetes*. His international triumphs have included a production of Janáček's *Jenůfa* at Malmö, Sweden, which was recorded live and released on DVD by Naxos. He has guest conducted worldwide, working with leading Czech orchestras, and is a regular guest of Czech festivals, including the Prague Spring (since 2009).



大衛·拉多克

導演

拉多克於 1980 年在北雪平大劇院，憑梅諾蒂的《靈媒》完成他的導演處女作，目前是哥德堡歌劇院的全職導演，在那裏他曾執導《唐喬望尼》、《羅西尼：蘭斯之旅》、《塞維利亞的理髮師》、《灰姑娘》、《一場鬥爭的描寫》、《茶花女》、《麥克白》、《凱撒大帝》、《浪子歷程》、《水仙子》還有近作《奧菲歐與尤麗迪采》。

他曾多次在哥本哈根的丹麥皇家劇院循環執導，並在北歐多個歌劇院擔任客席導演。他執導的作品曾在德累斯頓、柏林、赫爾辛基、特拉維夫、東京和普羅旺斯地區艾克斯等多個城市演出。他現居布拉格；在捷克執導多齣劇作，包括由政治家兼劇作家瓦茨拉夫·哈維爾所寫的《離別》的首演、《一場鬥爭的描寫》（一齣關於卡夫卡的話劇），以及《皆大歡喜》和《特洛埃圍城記》等莎劇。其他作品包括贏得影評人獎，在布拉格國家大劇院演出的歌劇《莫桑斯克縣的麥克白夫人》和《伍采克》。他最近執導在布爾諾歌劇院上演楊納傑克的《馬克普洛斯檔案》。該劇亦於哥德堡歌劇院 2015-16 樂季上演。

David Radok

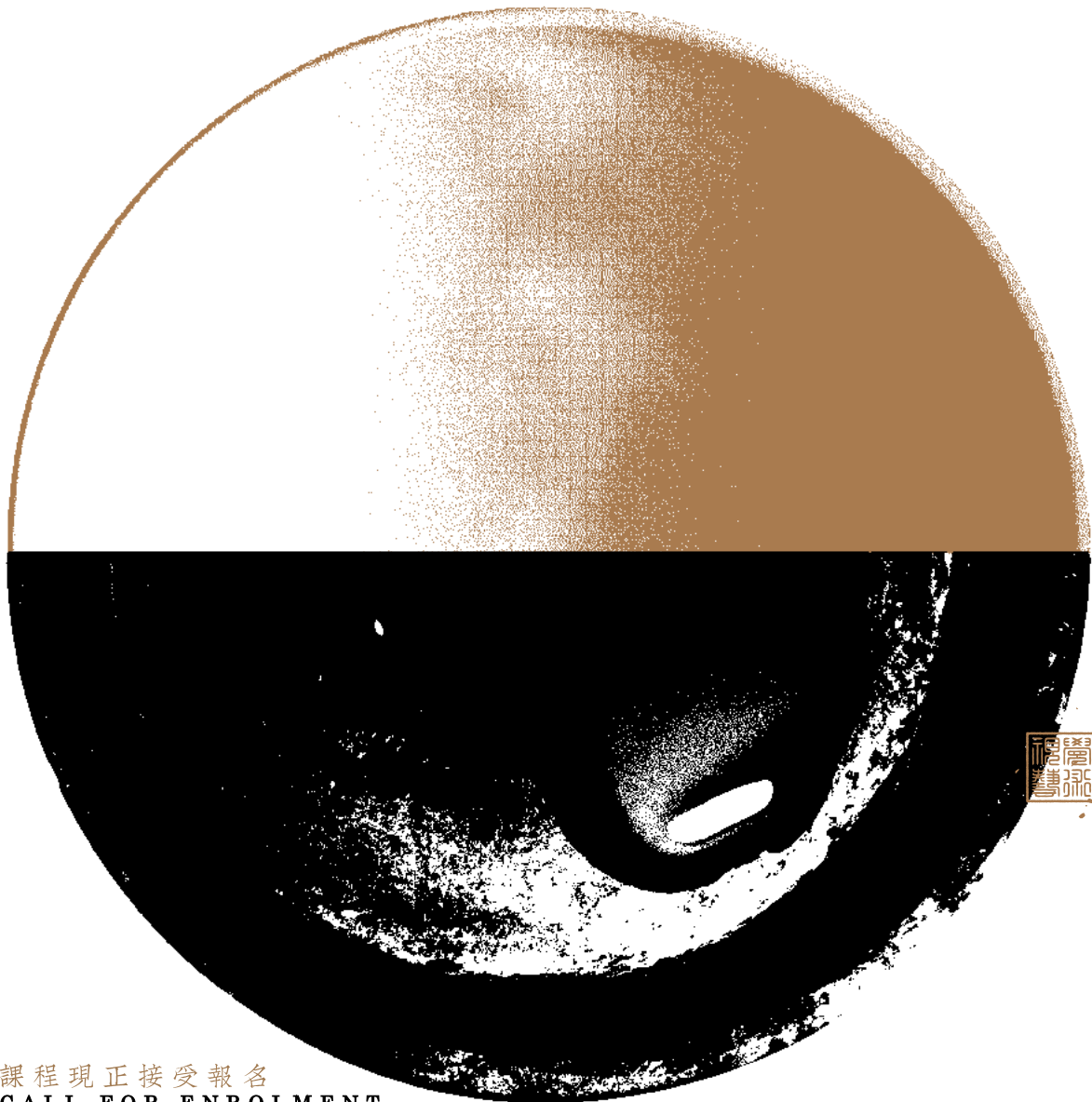
Director

David Radok made his directorial debut in 1980 at Stora Teatern with Menotti's *The Medium* and is currently a full-time director at the Göteborg Opera, where he has directed performances of *Don Giovanni*, *Il viaggio a Reims*, *Il barbiere di Siviglia*, *La Cenerentola*, *K. Beschreibung eines Kampfes*, *La Traviata*, *Macbeth*, *Julius Caesar*, *The Rake's Progress*, *Rusalka* and recently *Orfeo ed Euridice*.

He has worked as a recurring director at the Royal Danish Theatre in Copenhagen and has guest directed at most of the opera houses in Scandinavia. His performances have been presented in cities such as Dresden, Berlin, Helsinki, Tel Aviv, Tokyo and Aix-en-Provence. He currently resides in Prague where he directed the first performance of *Leaving*, the last play by the politician and playwright Václav Havel, *K. Beschreibung eines Kampfes*, as well as the Shakespeare plays *As You Like It* and *Troilus and Cressida*. The operas *Lady Macbeth of the Mtsensk District* and *Wozzeck* performed at the National Theatre in Prague won the critics' award. He directed Janáček's *Makropulos Case* in Brno, which was also a part of the Göteborg Opera's 2015/2016 season.

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巴維·科納列克

合唱團指導

巴維·科納列克自1997年起於布爾諾國家歌劇院工作，擔任助理合唱團指導，1999年起成為楊納傑克歌劇院合唱團指導。科納列克曾指導逾20套歌劇，包括：莫扎特的《唐喬望尼》、威爾第的《父女情深》、羅西尼的《塞維利亞的理髮師》、楊納傑克的《狡猾的小狐狸》、華格納的《漂泊的荷蘭人》及李察·史特勞斯的《埃萊克特拉》。

科納列克與楊納傑克歌劇院合唱團攜手合作，除布爾諾外，亦亮相海外舞台，最近到訪西班牙、德國、奧地利、日本及阿曼。自1995年起，他是奧洛穆克摩拉維亞愛樂樂團薛勒帖學院合唱團的藝術總監及合唱團指導。科納列克於捷克及歐洲指揮合唱團的逾200場演出。合唱團不時於著名捷克音樂節亮相，為貝登貝登廣播電台、維也納現代大師及捷克電台灌錄專輯，並贏得多個合唱比賽獎項。

Pavel Koňárek

Chorus Master

Pavel Koňárek has worked at the National Theatre Brno since 1997; initially as an assistant choirmaster and since 1999 as the choirmaster of the Janáček Opera. He has produced over 20 opera productions, including Mozart's *Don Giovanni*, Verdi's *Simon Boccanegra*, Rossini's *The Barber of Seville*, Janáček's *The Cunning Little Vixen*, Wagner's *The Flying Dutchman* and Richard Strauss's *Elektra*.

With the Janáček Opera Choir he performs not only on their home stage in Brno but also abroad, including recent visits to Spain, Germany, Austria, Japan and Oman. Since 1995 he has also been the artistic director and choirmaster of the Žerotín Academic Choir, which works with the Moravian Philharmonic Orchestra in Olomouc. He has conducted the choir at more than 200 concerts in the Czech Republic and Europe. They regularly perform at renowned Czech music festivals and have also recorded for SW Rundfunk Baden-Baden, Vienna Modern Masters and Czech Radio, and won several awards at choir competitions.



安娜萊娜·佩爾松

艾米利亞·馬蒂
女高音

安娜萊娜·佩爾松就讀於斯德哥爾摩的歌劇大學學院，畢業後師從克斯廷·邁耶、克雷格·魯滕貝格和理查·特林博恩。

2003年10月她獲得拜羅伊特第四屆「國際瓦格納聲樂比賽」大獎。佩爾松曾經在北方劇院演出布希希爾德《女武神》和《齊格弗里德》等歌劇；在荷蘭國家歌劇院和馬德里皇家劇院出演《莎樂美》。其他作品包括：在布魯塞爾的皇家歌劇院和里昂歌劇院上演史特勞斯《艾蕾克特拉》中的克萊索申米斯和《水仙子》的外國公主，在巴黎夏特律歌劇院上演，由克里斯多福·埃申巴赫指揮的《女武神》中的歐特琳德，在威爾士國家歌劇院，由利茲指揮的歌劇中演扮依索爾德和珊塔，在卡利亞里抒情劇院演出《杜蘭朵》的主角。

在她的祖國瑞典，佩爾松曾與多個主要歌劇團和樂團合作。角色包括主角蝴蝶夫人，《帕西法爾》的昆德麗、外國公主及在哥德堡歌劇院上演的《尤金·奧尼金》中的塔姬雅娜；並與馬爾默交響樂團合作，演出《紐倫堡的名歌手》的伊娃。佩爾松曾與多個著名樂團演出貝多芬《第九交響曲》，包括馬爾默交響樂團、皇家斯德哥爾摩愛樂樂團、哥德堡交響樂團、芝加哥交響樂團以及倫敦交響樂團，亦曾在布拉格愛樂樂團伴奏下，演出《愛之死》。她曾與多位指揮家合作，如古斯塔沃·杜達美、赫伯特·布盧姆斯泰、吉里·貝洛拉維克、馬克·維格斯華斯、呂紹嘉及大野和士等。

Annalena Persson

Emilia Marty
Soprano

Annalena Persson studied at the University College of Opera in Stockholm. Since her graduation, she has continued her studies with Kerstin Meyer, Craig Rutenberg and Richard Trimborn.

In October 2003, she won the fourth International Competition for Wagner Voices in Bayreuth. Persson has sung Brünnhilde in *Die Walküre* and *Siegfried* for Opera North; Salomé for Dutch National Opera and Teatro Real Madrid; Chrysothemis in Strauss' *Elektra* and Foreign Princess *Rusalka* for La Monnaie, Brussels and Opéra de Lyon; Ortlinde in *Die Walküre* at the Théâtre du Châtelet Paris with Christoph Eschenbach; Isolde and Senta for Welsh National Opera and Carlo Rizzi; and also the title role in *Turandot* at Teatro Lirico di Cagliari.

In her native Sweden, Persson has appeared with most of the major opera companies and orchestras. Roles have included the title role in *Madame Butterfly*, Kundry in *Parsifal*, and Tatyana in *Eugene Onegin* with Gothenburg Opera. Concert appearances have included *Die Meistersinger von Nürnberg* (Eva) with the Malmö Symphony Orchestra, Beethoven's Symphony No 9 with the Malmö Symphony, Stockholm Philharmonic, Gothenburg Symphony, Chicago Symphony Orchestra, London Symphony Orchestra, and *Liebestod* with the Prague Philharmonia. She has worked with conductors such as Gustavo Dudamel, Herbert Blomstedt, Jiri Bělohlávek, Mark Wigglesworth, Shao-Chia Lu and Kazushi Ono.



阿列什·布里賽因

阿爾伯特·格裡高爾
男高音

阿列什·布里賽因於1995年開始以獨唱家身份在布拉格國家歌劇院表演，飾演過幾個抒情角色，包括：莫扎特的《魔笛》（塔米諾），《女人皆如此》（費蘭多），羅西尼的《塞維利亞的理髮師》（阿瑪維瓦），《意大利的土耳其人》（納西索），斯美塔那的《被出賣的新娘》（耶尼克），威爾第的《茶花女》（阿爾弗雷多），及楊納傑克的《卡塔·卡巴諾娃》（庫德里亞）。他是布拉格國家大劇院的歌劇常客，曾經演出《被出賣的新娘》、《唐喬望尼》、《茶花女》及《耶奴法》。布里賽因曾參與著名的藝術節，如愛丁堡國際藝術節，布拉格之春等，而他也與多個頂級樂團合作，包括捷克愛樂和皇家蘇格蘭國家交響樂團。2013年，他憑古諾歌劇《羅密歐與茱麗葉》中羅密歐一角，贏得塔利亞獎。2014年，他贏得「捷克歌劇加料年度大獎」。

Aleš Briscean

Albert Gregor
Tenor

Aleš Briscean began singing as a soloist of the State Opera Prague in 1995 and sang several lyrical roles in famous operas including Mozart's *Die Zauberflöte* (Tamino), *Così fan tutte* (Ferrando), Rossini's *Il barbiere di Siviglia* (Almaviva), Rossini's *Il turco in Italia* (Narciso), Smetana's *The Bartered Bride* (Jeník), Verdi's *La traviata* (Alfredo) and Janáček's *Kát'a Kabanová* (Kudrya). He is a regular guest of the National Theatre Prague (*The Bartered Bride*, *Don Giovanni*, *La traviata*, *Jenůfa*). Briscean has participated in prestigious festivals such as the Edinburgh International Festival, Prague Spring and others, while he has also collaborated with outstanding orchestras, including the Czech Philharmonic and Scottish Royal National Orchestra. In 2013, he won the Thalia Award for his portrayal of Roméo in Gounod's opera *Roméo et Juliette*. In 2014, he won the Annual Prize of Opera PLUS.

彼得·萊維切克

維特克
男高音

1987至2004年，彼得·萊維切克是捷克布爾諾國家歌劇院楊納傑克歌劇院合唱團成員，2004/2005樂季成為獨唱團員。他曾演出多套捷克及世界級經典劇目的角色，包括：《卡塔·卡巴諾娃》的古德里阿什、《耶奴法》的斯泰瓦、《波希米亞的布蘭登堡人》的朱諾、《戰爭與和平》的安納托利·古拉金、《吉卜賽男爵》的奧托卡、《瑪塔》的李奧尼、《賈尼斯基》的奴契奧、《丑角》的畢比、《沙皇鮑里斯》的聖愚和米希亞、《莫扎特和薩列里》的莫扎特、《婚禮》的高察卡羅夫及《蝙蝠》的阿爾弗雷多等。2009年9月，萊維切克為到訪布爾諾的教宗本篤十六世表演。

Petr Leviček

Vítek
Tenor

Petr Leviček was a chorus member of the Janáček Opera of the National Theatre Brno between 1987 and 2004, and became a soloist in the 2004/2005 season. He has performed numerous roles from both Czech and international repertoire such as Kudriash (*Kát'a Kabanová*), Števa (*Jenůfa*), Junoš (*The Brandenburger in Bohemia*), Anatole Kuragin (*War and Peace*), Ottokar (*The Gypsy Baron*), Lyonel (*Martha*), Rinuccio (*Gianni Schicchi*), Beppe (*Pagliacci*), Holy Fool and Misail (*Boris Godunov*), Mozart (*Mozart and Salieri*), Kokharyov (*The Marriage*), Alfred (*Die Fledermaus*), and others. In September 2009 he was given the honour of performing during the visit of Pope Benedict XVI to Brno.

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伊娃·施特爾寶娃

克里斯蒂娜
女高音

伊娃·施特爾寶娃 2014 年畢業於楊納傑克演藝學院，囊括眾多歌唱比賽獎項，包括：布拉格馬替奴歌唱大賽、卡羅維瓦利德伏扎克歌唱大賽、特爾納瓦米古拉斯·舒乃德·特爾納夫斯基聲樂比賽及奧地利泰利亞雲尼國際歌劇歌唱大賽。施特爾寶娃曾與多個樂團合作，例如：卡羅維瓦利交響樂團、布爾諾四重奏、捷克電台及電視台交響樂團。她與楊納傑克學院室內歌劇團攜手呈獻多齣精彩劇目，包括楊納傑克的《兒歌集》及《失蹤者的日記》。其他角色諸如：《修女安潔莉卡》的施捨修女、《女人皆如此》的黛比娜及《人聲》的愛爾，以及《唐喬望尼》的賽琳娜。

Eva Štěrbová

Kristina
Soprano

Eva Štěrbová graduated from the Janáček Academy of Performing Arts in 2014. She has won numerous awards at singing competitions, for example, at the Bohuslav Martinů singing competition in Prague, Antonín Dvořák competition in Karlovy Vary, Mikuláš Schneider Trnavský competition in Trnava and the Ferruccio Tagliavini competition in Deutschlandsberg, Austria. Štěrbová has collaborated with the Symphonic Orchestra of Karlovy Vary, the City of Brno Quartet, Czech radio and Czech television. Together with the Janáček Academy Chamber Opera she performed Janáček's *Nursery Rhymes*, *The Diary of One Who Disappeared*, and also appeared in *Suor Angelica*, and as Despina (*Così fan tutte*), Elle (*La voix humaine*) and Zerlina (*Don Giovanni*).



斯瓦托普魯克·瑟姆

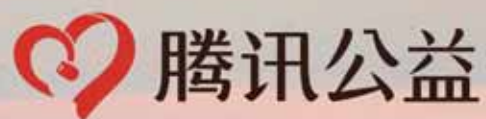
普魯斯男爵
男中音

斯瓦托普魯克·瑟姆曾在捷克布杰約維采音樂學院學習聲樂，師從達格瑪·馮福娃。2007 年，他以《茶花女》的喬治·熱爾蒙一角，在布拉格國家歌劇院首次亮相。2009 至 2011 年，他在布拉格國家歌劇院擔任獨唱家，扮演多個著名角色，包括《塞維利亞的理髮師》的費加羅、《波希米亞人》的馬塞洛、《蝴蝶夫人》的夏普勒斯、《卡門》的埃斯卡米諾、《崔斯坦與伊索爾德》的梅洛和《游吟詩人》的魯拿伯爵。他定期在布爾諾國家大劇院、摩拉維亞-西里西亞劇院及在比爾森的 J. K. 季爾劇院演出。他還與英國廣播公司交響樂團合作，由吉里·貝洛拉維克指揮，為 Harmonia Mundi 唱片公司錄製《被出賣的新娘》。他亦經常在著名國際音樂節作客席演出，例如：布拉格之春、布拉格德伏扎克、斯美塔那的利托米甚爾及捷克克魯姆洛夫等。

Svatoopluk Sem

Baron Prus
Baritone

Svatoopluk Sem studied voice at the Conservatory in České Budějovice under the tutelage of Dagmar Volfová. In 2007 he made his debut at State Opera Prague as Giorgio Germont (*La traviata*). From 2009 to 2011 he was a State Opera Prague soloist and extended his repertoire on this stage with famous roles including Figaro (*Il barbiere di Siviglia*), Marcello (*La bohème*), Sharpless (*Madama Butterfly*), Escamillo (*Carmen*), Melot (*Tristan und Isolde*) and Count Luna (*Il trovatore*). He has regularly performed at the National Theatre Brno, the Moravian-Silesian Theatre, and the J. K. Tyl Theatre in Plzeň. He has also collaborated with the BBC Symphony Orchestra on a recording of *The Bartered Bride* conducted by Jiří Bělohávek for Harmonia Mundi. He has often appeared as a guest at prestigious international festivals such as Prague Spring, Dvořák Prague, Smetana's Litomyšl and Český Krumlov.





弗蘭蒂謝克 · 杜里雅克

科倫納提博士
低音男中音

弗蘭蒂謝克 · 杜里雅克畢業於布拉提斯拉瓦表演藝術學院，1986 年贏得米古拉斯 · 舒乃德 - 特爾納夫斯基國際聲樂比賽。他曾主演莫扎特的《唐喬望尼》、威爾第的《阿提拉》及華格納的《漂泊的荷蘭人》、布列頓《彼得格林》的伯斯德、李察 · 史特勞斯《拿梭的亞里安納》的音樂大師，以及穆索斯基《沙皇鮑里斯》的瓦爾林 · 蘭高尼。他演活眾多威爾第歌劇角色，包括：《茶花女》的杜費爾男爵、《阿依達》的阿摩納斯洛及《奧賽羅》的蒙泰諾，另外亦傾情演繹普契尼《蝴蝶夫人》的山鳥王子、《托斯卡》的斯卡皮亞男爵及《曼儂》的軍士。2011 年 10 月，杜里雅克隨布拉格國家歌劇院巡迴日本，於八場《托斯卡》飾演斯卡皮亞男爵。

František Ďuriač

Dr. Kolenatý
Bass-Baritone

František Ďuriač graduated from the Academy of Performing Arts in Bratislava. He won the International Singing Competition of Mikuláš Schneider-Trnavský in 1986. His credits include the title role in Mozart's *Don Giovanni*, roles in Verdi's *Attila* and Wagner's *The Flying Dutchman*, Ballstrode in Benjamin Britten's *Peter Grimes*, Music Master in Strauss' *Ariadna on Naxos* and Varlaam i Rangoni in Mussorgsky's *Boris Godunov*. In Verdi's operas he has sung the roles of Baron Douphol (*La traviata*), Amonastro (*Aida*), Montano (*Otello*), as well as Prince Yamadori in Puccini's *Madama Butterfly*, Scarpia (*Tosca*), and the Sergeant (*Manon Lescaut*). In October 2011, he sang the role of Scarpia in eight performances of *Tosca* during the Prague State Opera's tour of Japan.

彼得 · 拉克科

雅內克
男高音

彼得 · 拉克科自 2007 年起成為班斯卡 - 比斯特里國家歌劇院樂團成員。自 2009 年起，拉克科與楊納傑克演藝學院室內歌劇團合作，彩排及演出多齣劇目，包括：馬替奴的《橋上的喜劇》及莫扎特的《女人皆如此》，飾演費蘭度。2011 年，拉克科成為布爾諾國家歌劇院的客席歌手，演繹《帕帕基諾吹奏魔笛》的塔米諾王子。2014 年，拉克科於楊納傑克的《馬克普洛斯檔案》飾演雅內克。

Peter Račko

Janek
Tenor

Peter Račko has been a member of the ensemble of the State Opera in Banská Bystrica since 2007. Since 2009 he has rehearsed and played numerous roles with the Chamber Opera of the Janáček Academy of Performing Arts, including Bohuslav Martinů's *Comedy on the Bridge* and the part of Fernando in Mozart's *Così fan tutte*. In 2011 he started his guest engagement with the National Theatre Brno, where he performed the role of Prince Tamino in *Papageno Plays the Magic Flute*. In 2014 he participated in a production of Leoš Janáček's *The Makropulos Case* in which he played the role of Janek.



伊利 · 克萊克

舞台技工
男中音

吉日 · 克萊克現時是布爾諾國家歌劇院的獨唱者，亦是多個樂團的客席駐團藝術家，包括：布拉格及俄斯特拉法的歌劇團，以及德累斯頓地區歌劇院。克萊克曾演出超過 40 個低音及低男中音的角色，例如：古諾的歌劇《浮士德與瑪格麗特》的梅菲斯特費勒斯，以及由布爾諾國家歌劇院製作，莫扎特《魔笛》的莎拉史杜。他演唱由拉斐爾 · 庫貝利克作曲，奧斯特拉瓦製作的《薇若妮卡》廣獲好評。除歌劇外，克萊克亦不時亮相各大音樂會，包括：於電視直播表演夏邦提耶的《讚美頌》、於布爾諾首演盧利的《讚美頌》，以及莫扎特的歌劇《狄托的仁慈》。

Jiří Klecker

Stage Hand
Baritone

Jiří Klecker is currently a soloist with the Opera of the National Theatre Brno and a permanent guest artist with opera ensembles in Prague and Ostrava, as well as with the Regional Opera Theatre in Dresden. He has performed over 40 bass and bass-baritone roles, including Méphistophélès in Gounod's opera *Faust and Marguerite*, and Sarastro in the Brno production of Mozart's *The Magic Flute*. He achieved great acclaim in the Ostrava production of *Veronika*. Outside of opera he has often performed in various concerts, including a live telecast performance of Charpentier's *Te Deum*, the first Brno staging of J.B. Lully's *Te Deum*, and Mozart's opera *La Clemenza di Tito*.

伊特卡 · 扎爾豪奧娃

清潔工人
女低音

伊特卡 · 扎爾豪奧娃是捷克布爾諾國家歌劇院楊納傑克歌劇團的長駐成員，自 1987 年起於歌劇團全職工作。扎爾豪奧娃是斯洛伐克國家劇院及布拉格國家歌劇院的客席藝術家，不時亮相不同舞台，讓布爾諾以外的觀眾也有機會欣賞她的精采演出，演出角色包括：《卡門》的卡門、《水仙子》的老女巫、《凱蒂與魔鬼》的凱蒂、《遊吟詩人》的亞蘇姆娜、《阿依達》的安妮莉絲、《沙皇鮑里斯》的旅館主人、《吉卜賽男爵》的奇普拉、《卡塔 · 卡芭諾娃》的卡巴妮莎及《費加羅的婚禮》的瑪茜莉娜等。

Jitka Zerhauová

Cleaner
Alto

Jitka Zerhauová is a long-standing member of the Janáček Opera of the National Theatre Brno. She has been with the company full-time since 1987. She has also been a regular guest artist with the Slovak National Theatre and the National Theatre in Prague. Thus it has not only been Brno audiences who have had the opportunity to appreciate her vocal quality in demanding roles such as Carmen (*Carmen*), the Old Witch (*Rusalka*), Kate (*The Devil and Kate*), Azucena (*Il trovatore*), Amneris (*Aida*), The Innkeeper (*Boris Godunov*), Czippa (*The Gypsy Baron*), Kabanicha (*Kát'a Kabanová*), Marcellina (*Le nozze di Figaro*) and many others.





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La Bayadère

巴伐利亞國家芭蕾舞團
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《馬克普洛斯檔案》
The Makropulos
Case

捷克布爾諾國家歌劇院
National Theatre Brno



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14.03.2017

佩特連科與
奧斯陸愛樂樂團
Vasily Petrenko
and the
Oslo Philharmonic



© Fred-Olav Vatne

香港賽馬會學生專享節目

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簡·馬克瓦特

霍克·舍多夫

男高音

簡·馬克瓦特於1984年成為布爾諾楊納傑克歌劇團獨唱。此後，馬克瓦特出演多個角色，主要來自捷克經典作曲家的歌劇，包括：斯梅塔納、德伏扎克及楊納傑克。其他角色諸如：《費黛里奧》的弗洛雷斯坦、《卡門》的唐·荷西、《蝴蝶夫人》的平克頓，以及《托斯卡》的卡伐拉多斯。馬克瓦特曾在各地亮相，例如都靈皇家劇院、巴黎喜歌劇院及威斯巴登歌劇院，並於盧森堡多次演出。馬克瓦特與布拉格國家歌劇院攜手呈獻多齣歌劇，馬克瓦特曾飾演莫扎特《魔笛》的首席牧師、斯梅塔納《秘密》的施奇瓦內克，以及楊納傑克《馬克普洛斯檔案》的維特克等。他亦與多位著名指揮家合作，例如：奧利華·多赫南伊、伊里·貝洛拉維及查理斯·莫克拉斯等。

Jan Markvart

Hauk-Sendorf

Tenor

Jan Markvart became a soloist with the Janáček Opera in Brno in 1984. Since then he has sung many roles, mainly from the Czech operatic repertoire of Smetana, Dvořák, and Janáček. He has also been successful as Florestan (*Fidelio*), Don José (*Carmen*), Pinkerton (*Madama Butterfly*), Cavaradossi (*Tosca*) and has sung at Teatro Regio (Torino), Opéra-Comique (Paris), Wiesbaden (May Festspiele) and several times in Luxembourg. At the National Theatre in Prague he has performed as the First Priest in Mozart's *Die Zauberflöte*, as Skřivánek in Smetana's *The Secret* and Vitek in Janáček's *The Makropulos Case* along many other roles. He has collaborated with many well-known conductors such as Oliver Dohnányi, Jiří Bělohlávek, Sir Charles Mackerras.



雅娜·赫羅喬娃

夫人的女傭

女低音

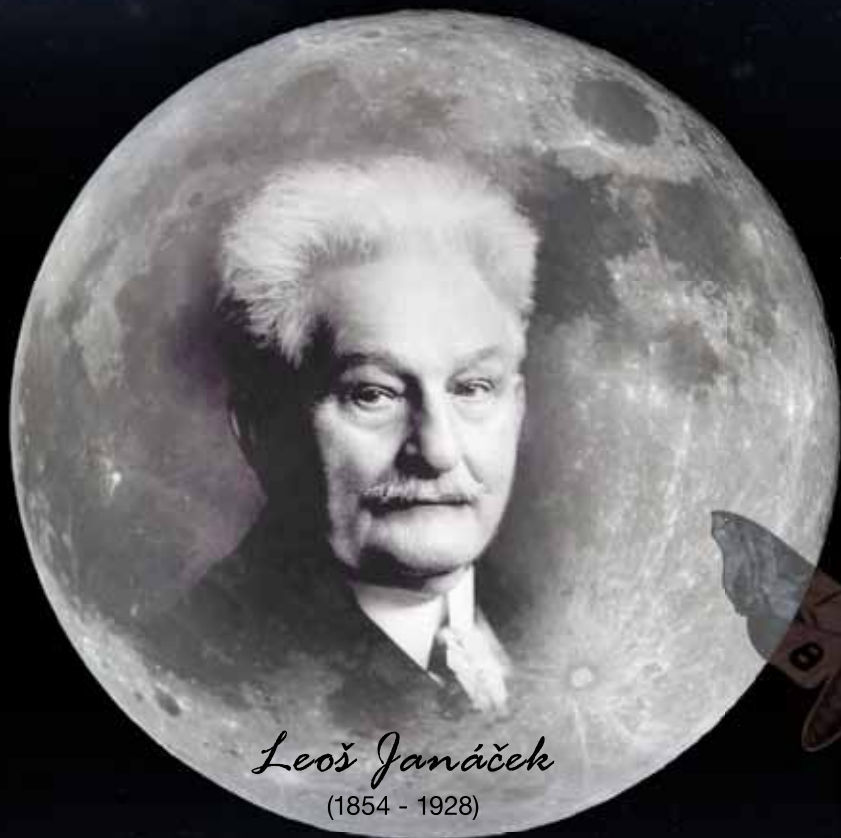
女中音雅娜·赫羅喬娃曾在布爾諾國家歌劇院飾演多個角色，包括：《卡門》的主角、《塞維利亞的理髮師》的羅西娜、《蝴蝶夫人》的鈴木，以及《狡猾的小狐狸》的狐狸。赫羅喬娃曾擔任客席演出，亮相各地舞台，例如：布拉格國家劇院、布拉格國家歌劇院、斯洛伐克科希策國立劇院及德國弗賴堡劇院。她亦與著名捷克管弦樂團攜手演出，如捷克愛樂樂團、布拉格交響樂團及布爾諾愛樂樂團。曾合作的指揮家包括：伊里·貝洛拉維、塞爾蓋·鮑度、蓋爾德·阿布雷希特、安德列·雷納德、佩特·奧特賴赫特，以及雅各·胡薩等。2011年，她在瓦茨拉夫·哈維爾的國葬擔任德伏扎克《安魂曲》的女中音獨唱。

Jana Hrochová

Lady's Maid

Alto

The mezzo-soprano Jana Hrochová studied at the Prague Conservatory, before being invited to join the opera company of the National Theatre Brno; the roles she has sung in Brno, include, among others, the title role in *Carmen*, Rosina (*The Barber of Seville*), Suzuki (*Madama Butterfly*), and The Fox (*The Cunning Little Vixen*). Guest performances have taken Hrochová to a number of opera houses, such as Prague National Theatre and Prague State Opera, the State Theatre Košice in Slovakia, and Theatre Freiburg in Germany; concert performances with some of the leading Czech orchestras have included the Czech Philharmonic, Prague Symphony Orchestra, and Brno Philharmonic Orchestra. She works with conductors such as Jiří Bělohlávek, Serge Baudo, Gerd Albrecht, Ondrej Lenárd, Petr Altrichter, Jakub Hruša and others. In 2011 she sang the alt-solo in Dvořák's Requiem mass at the state funeral of Vaclav Havel.



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Janáček 楊納傑克
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安德烈·那瓦西爾

佈景設計

安德烈·那瓦西爾是電影佈景設計師、舞台設計師及建築師，曾製作了無數國際電影及電視節目作品，包括：美國導演尼爾·伯格的《魔幻至尊》(2006)及韓國導演奉俊昊的《末日列車》(2013)。2013年，他憑《末日列車》奪得韓國電影學院大鐘獎最佳藝術指導獎及澳門亞洲電影節最佳藝術總監獎，並於2001年憑美國廣播公司的兩部曲電影《安妮日記》贏得艾美獎傑出藝術指導獎。

Ondřej Nekvasil

Set designer

Ondřej Nekvasil works as a film architect, stage designer and architect. He has participated in many international film and TV projects, for example with the American director Neil Burger in the movie *Illusionist* (2006) and the Korean director Joon Ho Bong in the movie *Snowpiercer* (2013) for which he received the 2013 Grand Bell Award of the Korean Film Academy for Best Art Direction and the Best Art Director Award at the Asian Film Festival in Macau in 2013. He won an Emmy Award for Outstanding Art Direction in 2001 for his work on two-part film *Anne Frank: The Whole Story*, produced for ABC Television.



蘇姍娜·耶舒科娃

服裝設計

蘇姍娜·耶舒科娃於出生地布拉格就讀演藝學院，取得戲劇及電影設計碩士學位後，於諾丁漢特倫特大學繼續深造。2008年，耶舒科娃於哥德堡歌劇院的《尤金·奧尼金》初次擔任服裝設計，其他歌劇作品包括：布列頓的《碧廬冤孽》及於布拉格上演，卡雷爾·魏斯的《波蘭猶太人》。耶舒科娃與大衛·雷鐸合作無間，攜手呈獻多齣作品，例如：於布拉格方舟劇院上演，瓦茨拉夫·哈維爾的《下野》、於捷克克魯姆洛夫旋轉禮堂上演，莎士比亞的《皆大歡喜》，以及布拉格國家歌劇院的《特洛埃圍城記》。

Zuzana Ježková

Costume designer

Zuzana Ježková was educated at the Academy of Performing Arts in her home town of Prague, earned a master's degree in theatrical and film design, and studied further at Nottingham Trent University. She made her debut as costume designer at The Göteborg Opera in *Eugene Onegin* in 2008. Other operas she has worked on include Benjamin Britten's *The Turn of the Screw* and *The Polish Jew* by Karel Weis in Prague. She has collaborated with David Radok on productions such as *Leaving* by Václav Havel at The Archa Theatre in Prague and Shakespeare's *As You Like It* at the Revolving Auditorium in Český Krumlov, as well as *Troilus and Cressida* at Prague National Theatre.



彼得·科祖姆普利克

燈光設計

彼得·科祖姆普利克於楊納傑克演藝學院的戲劇學修讀習舞台技術，曾參與多個芭蕾舞及歌劇的燈光設計，亦為多場夏季音樂節設計燈光。科祖姆普利克曾擔任馬替奴《希臘激情》的燈光設計，與導演大衛·龐特尼及燈光師戴夫·坎寧安合作，獲益良多。除了布爾諾國家歌劇院，科祖姆普利克亦有機會在不同場地負責燈光設置及操作，包括多間劇院、露天劇場、捷克、歐洲及亞洲等地。

Petr Kozumplík

Lighting designer

Petr Kozumplík studied stage technology within the Faculty of Theatre at the Janáček Academy of Performing Arts. He participated in lighting designs for dozens of ballet and opera productions, and also designed lighting for concerts at several summer festivals. The lighting for the production of Martinů's *The Greek Passion*, directed by David Pountney and with the light design by Dave Cunningham, was a great experience for him. While working for the National Theatre Brno, he has already had the chance to set and operate lighting in many theatres, open air theatres and other venues in the Czech Republic, Europe and Asia.

捷克布爾諾國家歌劇院楊納傑克歌劇樂團 The Orchestra of the Janáček Opera, National Theatre Brno



捷克布爾諾國家歌劇院楊納傑克歌劇樂團由 80 位成員組成，藝術風格鮮明，許多成員都是知名獨唱家或室樂音樂家，例如：楊納傑克四重奏、摩拉維亞四重奏、布爾諾銅管五重奏、布爾諾銅管樂團和捷克室樂大師團。

20 世紀中葉，樂團已經享負盛名。在法蘭提克·紐曼的指揮下，樂團不但舉辦歌劇公演，還不時舉辦交響音樂會，豐富了布爾諾歌劇樂團的文化生活。綜觀樂團歷史，另一個重要時期是由精於演繹楊納傑克作品的法蘭提克·伊萊克指揮和領導樂團。

近年，樂團在歐洲和日本公演多場楊納傑克的歌劇，在國際舞台再創高峰。除歌劇外，樂團也在捷克和海外舉行交響音樂會和清唱劇音樂會。

The Orchestra of the Janáček Opera, National Theatre Brno is an 80 member ensemble including outstanding artistic personalities, many of whom are established soloists and chamber musicians with, among others, the Janáček Quartet, Moravian Quartet, Brno Brass Quintet, Brno Brass Band, and Czech Virtuosi.

The Orchestra has built an excellent reputation since the mid-20th century, notably during the conductorship of František Neumann, under whom the Orchestra not only enriched the cultural life of Brno as an opera ensemble, but also through regular symphonic concerts. Another significant period in the Orchestra's history was the conductorship and leadership of acclaimed Janáček interpreter František Jílek.

In recent years, the Orchestra has achieved further success on the international stage, namely through countless performances of Janáček operas across Europe and Japan. In addition to opera productions, the Orchestra is also engaged in symphonic and cantata concerts, both in the Czech Republic and abroad.

捷克布爾諾國家歌劇院楊納傑克歌劇合唱團 The Chorus of the Janáček Opera, National Theatre Brno



捷克布爾諾國家歌劇院楊納傑克歌劇合唱團不但是捷克首屈一指的合唱團，在全歐洲也是數一數二的。

合唱團由超過 60 位成員組成，聲音平衡細緻入微，獨唱部分各有千秋。主要作品為歌劇，其餘是清唱劇和聖樂。合唱團憑優秀演出贏得美譽，傑出作品包括：德伏扎克的《聖路德米拉》、奧乃格的《聖女貞德》和楊納傑克的《格拉高利彌撒曲》。

合唱團於歐洲巡迴演出，取得空前成功，劇目包括貝多芬第九交響曲和卡爾·奧福的《布蘭之歌》及德伏扎克的《安魂曲》；並每年遠赴日本，演唱《唐喬望尼》、《托斯卡》、《卡門》、《魔笛》和《阿依達》。

自 1965 年起，合唱指導約瑟夫·潘西克帶領樂團創下非凡藝術成就。潘西克是世界知名的合唱指導，曾與歐洲多個著名合唱團合作，參與無數唱片錄音。

The Chorus of the Janáček Opera, National Theatre Brno sits among the leading choirs not only in the Czech Republic, but also Europe.

With more than 60 members, the characteristics of the Chorus include a finely nuanced collective sound balance, and great individual ability in solo parts. The Chorus' main body of work lies in major opera productions, alongside interpretations of cantatas and oratorios. Among others, the Chorus has drawn praise and attention for successful productions of Dvořák's *St. Ludmila*, Honegger's *Jeanne d'Arc au bûcher*, and Janáček's *Glagolitic Mass*, in which it introduced itself as an outstanding concert ensemble.

Great success has also been achieved abroad with a European tour that included performances of Beethoven's Symphony No 9, *Carmina Burana* by Carl Orff and Dvořák's *Requiem*, and annual tours to Japan, where the Chorus has sung in productions of *Don Giovanni*, *Tosca*, *Carmen*, *The Magic Flute* and *Aida*.

Josef Pančík, Chorus Master, has led the Chorus since 1965, establishing the ensemble's high artistic level. He is an internationally recognised chorus master and has worked with several leading choirs in Europe, as well as participating in numerous CD recordings.

ORCHESTRA

First Violins

Lenka Koplová, *Concert Master*
Lukáš Mik
Barbara Tolarová
Jiří Klecker
Karel Mitáš
Kateřina Prudilová
Miloslav Prudil
Petra Malochová
Iva Muchová
Jiří Suchomel
Romana Novosádová
Blanka Lau

Second Violins

Jiří Víšek
Ján Vindiš
Jindřich Machálek
Michal Klein
Eva Štolbová
Jana Šichová
Matěj Koupa
Karel Hejl
Lenka Zichová
Bohumír Strnad

Violas

Miloslav Vávra
Stanislav Vacek
Miloš Šmerda
Lukáš Cybulski
Felix Kuchař
Jakub Kamenských
Tomáš Kulík

Cellos

Josef Klíč
Vlasta Křiváková
Pavčina Jelínková
Martin Zeman
Dušan Zemánek
Jan Jelínek
Štěpán Filípek

Double Basses

Michal Pokorný
Petr Vašínska
Petr Keller
David Herman
Jakub Veleta
Petr Schuster

Flutes

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Kateřina Novotná
Iveta Hejlková
Eva Bergerová

Oboes

Martina Vávrová
Jan Ondruš
Barbora Steflava

Clarinets

Jan Svoboda
Ivan Pohanka
Jiří Majer

Bassoons

Jiří Šedrla
Miroslav Černohlávek
Tomáš Vorálek

Horns

Martin Novák
Antonín Kolář
Alois Dupal
Tomáš Kopecký
Pavla Ticha
Jaroslav Kalčík

Trumpets

Lukáš Soldán
Jozef Zimka
Miroslav Holub
Petr Arnošt
Lukáš Daněk

Trombones

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Tuba

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First Tenors

Radek Krul
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Luděk Svítal

Orchestra technician

František Kuba

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Production Manager

Assistant Production Managers

Tisa Ho

Grace Lang

So Kwok-wan

Linda Yip

Chung Wai-sun*

Mimi Lam*

Sabrina Cho*

Susanna Yu*

Brian Li*

Elvis King*

Virginia Cheng*

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Vanessa Chan

Lam Kam-kwan*

Patricia Lee*

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Programme Calendar
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series

| 歌劇 / 戲曲 OPERA / CHINESE OPERA | | | | | |
|---|---|---------|--------------|------------------|------|
| 捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克 | National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok | CCGT | 23,25/2 | 7:30pm | |
| 三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川 | San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai | CCGT | 17-18/3 | 7:30pm | |
| 上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍 | Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun | CCGT | 28/2-1/3 | 7:30pm | |
| 粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威 | Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai | STA | 4/3 5/3 | 7:30pm 2:30pm | |
| 音樂 MUSIC | | | | | |
| 歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊 | Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay | CCCH | 15-16/2 | 8pm | |
| 薇莎拉茲鋼琴獨奏會 | Elisso Virsaladze Piano Recital | CHCH | 18/2 | 8pm | |
| 歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲 | David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze | CHCH | 20/2 21/2 | 8pm | |
| 賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩 | Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan | CHCH | 25-27/2 | 8pm | |
| 捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克 | National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink | CCCH | 26/2 | 5pm | |
| - 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克 | - <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink | CCCH | 28/2 | 8pm | |
| 意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼 | Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini | CHCH | 3/3 | 8pm | |
| 陳家保假聲男高音音樂會 海燕合奏團 | Chan Ka-bo Countertenor Recital Arianna Savall & Petter Ulland Johansen - Ensemble Hirundo Maris | NLG-XHX | 4/3 | 3pm, 7pm | |
| 薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯 | Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski | CHCH | 10/3 | 8pm | |
| 陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德 | Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde | CHCH | 11/3 | 8pm | |
| 佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克 | Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk | CCCH | 14-15/3 | 8pm | |
| 朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克 | Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk | CCCH | 17/3 | 8pm | |
| 《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會 | Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert | CHCH | 12/3 1/3 | 8pm | |
| 爵士樂 / 世界音樂 JAZZ / WORLD MUSIC | | | | | |
| 泰莉·萊恩·卡樂頓《騷靈情歌》 | Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i> | CCCH | 24/2 | 8pm | 25/2 |
| 珍·寶金《交響情人》 與香港管弦樂團聯合演出 | <i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra | CCCH | 3-4/3 | 8pm | |
| 庫斯圖里卡與無煙大樂隊 | Emir Kusturica & The No Smoking Orchestra | CCCH | 7/3 | 8pm | |
| 世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏 | World Music Weekend - Ballaké Sissoko - Solo Kora | APAA | 19/3 | 2:45pm | |
| - 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》 | - Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i> | APAA | 19/3 | 5pm | |
| - 瑪麗亞·芭莎拉蒂 | - Maria Berasarte | APAA | 18-19/3 | 8pm | |

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| CCGT | 香港文化中心大劇院 Grand Theatre, HK Cultural Centre | CHT | 香港大會堂劇院 Theatre, HK City Hall |
| CCCH | 香港文化中心音樂廳 Concert Hall, HK Cultural Centre | APAL | 香港演藝學院歌劇院 Lyric Theatre, HKAPA |
| CCST | 香港文化中心劇場 Studio Theatre, HK Cultural Centre | APAA | 香港演藝學院香港賽馬會演藝劇院 |
| CHCH | 香港大會堂音樂廳 Concert Hall, HK City Hall | | The Hong Kong Jockey Club Amphitheatre, HKAPA |

| 舞蹈 DANCE | | | | | |
|---|---|----------------------------|---------------------------------------|------------------------------------|--|
| 巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出 | Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra | CCGT | 16-17/2 18/2 19/2 | 7:30pm 2:30pm, 7:30pm 2:30pm | |
| 巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾 | Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner | APAL | 21-22/2 | 7:30pm | |
| 多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯、尼古拉斯·范楊 | Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young | APAL | 24-25/2 | 8pm | |
| 蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德 | Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied | CCGT | 3-4/3 | 8:15pm | |
| 亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》 | Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i> | CCST | 7/3 | 8:15pm | |
| 翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊 | Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch | CCGT | 8-11/3 | 7:30pm | |
| 香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼、毛維 | The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei | CCST | 11/3 12/3 | 8:15pm 3pm | |
| - 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪 | - <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei | CCST | 18/3 19/3 | 8:15pm 3pm | |
| - 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、 白維銘、曾景輝、肖呈泳 | - <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao | KTT-BBT | 24/2 25-26/2 | 8pm 3pm, 8pm | |
| 拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒 | Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel | APAA | 10/3 11/3 | 8pm 3pm, 8pm | |
| 戲劇 THEATRE | | | | | |
| 《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯 | <i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips | CCST | 16-18/2 19/2 | 8:15pm 3pm | |
| 紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜 | Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson | | | | |
| - 《餓》 | - <i>Hungry</i> | CCST | 22/2 25-26/2 | 8:15pm 1:30pm | |
| - 《你究竟想怎樣？》 | - <i>What Did You Expect?</i> | CCST | 23/2 25-26/2 | 8:15pm 4:15pm | |
| - 《某個時代的女人》 | - <i>Women of a Certain Age</i> | CCST | 24-26/2 | 8:15pm | |
| 聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門、尚 - 巴蒂斯特·馬勒 | STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet | APAA | 23-24/2 25/2 26/2 | 8pm 3pm, 8pm 3pm | |
| 《香港家族》三部曲 導演：方俊杰 編劇：龍文康 | <i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong | | | | |
| - 第一部曲《香港太空人》 | - <i>Play One: Hong Kong Astronaut</i> | CHT | 24-25/2, 8,15/3 26/2 | 8:15pm 3pm 2pm | |
| - 第二部曲《留住香港》 | - <i>Play Two: All Out of Love</i> | CHT | 11,18-19/3 1-3,9,16/3 | 8:15pm 4:30pm | |
| - 第三部曲《香港人太空》 | - <i>Play Three: Vacant in the City</i> | CHT | 4,10,11,17-19/3 5/3 | 8:15pm 3pm, 8:15pm | |
| 天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯 | De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse | CCST | 1-2/3 | 8:15pm | |
| 京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒 | Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller | APAL | 3,5,7-10/3 4,11/3 | 7:30pm 2:30pm, 7:30pm | |
| 自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔 | Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar | CCST | 4/3 5/3 | 8:30pm 3pm | |
| 都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納 | Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh | APAL | 16-17/3 18/3 19/3 | 7:30pm 2:30pm, 7:30pm 2:30pm | |
| 特備節目 SPECIAL EVENTS | | | | | |
| 《幻光動感池》 藝術家：珍·利維 | <i>Super Pool</i> Artist: Jen Lewin | CG TWP HKMM HKCCP | 17-19/2 23-26/2 3-5/3 9-18/3 | | |
| 《聲光頌》 藝術家：萊爾·利 | <i>Chorus</i> Artist: Ray Lee | KPP | 2-5,7-10/3 | | |

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|---------|--|-------|--|
| STA | 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall | TWP | 荃灣公園 Tsuen Wan Park |
| NLG-XHX | 南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden | HKMM | 香港海事博物館 Hong Kong Maritime Museum |
| KTT-BBT | 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre | HKCCP | 尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza |
| CG | 中區遮打花園 Chater Garden | KPP | 九龍公園廣場 Kowloon Park Piazza |

演出以外，更多精采！
MORE THAN GREAT PERFORMANCES!

Plus

香港藝術節 加料節目



工作坊
Workshop

《3 · 芭蕾》舞蹈體驗班
The Triadic Ballet Class
by Ivan Liška

19/2 Sun 日



講座
Talk

理察·尼爾遜：說書人
Richard Nelson:
Master of Storytelling

20/2 Mon 一



示範講座
Demonstration Talk

崑曲的藝術——給過去一個未來
*The Art of Kun Opera -
Give the Past a Future*
講者：張軍

26/2 Sun 日



講座
Talk

聚焦愛爾蘭劇場
*In Conversation with
the Tony Award Winners*
Speakers: Garry Hynes & Marie Mullen

17/3 Fri 五

藝術節加料節目 Festival Plus

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

| 特備節目 SPECIALS | |
|---------------|---|
| 28/11/2016 | 今時今日的東方主義 Orientalism Today |
| 17/12/2016 | 開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop |
| 8/2/2017 | 加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i> |
| 10/2/2017 | 說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon |
| 14/2/2017 | 藝術家沙龍：列賓 Artist Salon: Vadim Repin |
| 21/2/2017 | 片刻時光 Moments in Time |
| 22/2/2017 | 加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i> |
| 1/3/2017 | 藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i> |
| 17/3/2017 | 香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats |
| 舞蹈 DANCE | |
| 4/12/2016 | 包浩斯手作坊 Crafting Bauhaus |
| 13/1/2017 | 包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage |
| 20/1/2017 | 解構包浩斯舞衣 The Making of Bauhaus Costumes |
| 18,19/2/2017 | 後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i> |
| 19/2/2017 | 《3 · 芭蕾》舞蹈體驗班 <i>The Triadic Ballet Class</i> by Ivan Liška |
| 22/2/2017 | 後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus |
| 22/2/2017 | 駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase |
| 25/2/2017 | 踢躡舞體驗班 Experience Tap Dance |
| 25/2/2017 | 踢躡舞深造班 Tapping with Michelle |
| 4/3/2017 | 《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing |
| 12/3/2017 | 俄羅斯方塊童趣工作坊 Tetris for Kids |
| 音樂 MUSIC | |
| 21/1/2017 | 蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers |
| 22/1/2017 | 週日捷克室樂音樂會 Czech Music for a Sunday Afternoon |
| 19/2/2017 | 薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass |
| 20/2/2017 | 歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass |

| 22/2/2017 | 歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet |
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| 24/2/2017 | 交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček |
| 25/2/2017 | 爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i> |
| 28/2/2017 | 楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk |
| 17/3/2017 | 法美音樂之緣 Finding the French-American Connection |
| 19/3/2017 | 世界音樂演前講座 World Music Weekend Pre-concert Talk |
| 歌劇 / 戲曲 OPERA | |
| 11/2/2017 | 粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight |
| 21/2/2017 | 女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson |
| 25/2/2017 | 後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i> |
| 25/2/2017 | 楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i> |
| 26/2/2017 | 崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future |
| 18/3/2017 | 後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber |
| 戲劇 THEATRE | |
| 15/1/2017 | 返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner |
| 20/2/2017 | 理察·尼爾遜：說書人 Richard Nelson: Master of Storytelling |
| 18/3/2017 | 《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined |
| 電影 FILM | |
| 26/11/2016, 4,10/12/2016, 7/1/2017 | 《明亮的小溪》 <i>The Bright Stream</i> |
| 25,26/12/2016 | 《胡桃夾子》 <i>The Nutcracker</i> |
| 15,21/1/2017, 12/2/2017 | 《黃金時代》 <i>The Golden Age</i> |
| 19/2/2017, 4,12/3/2017 | 《李爾王》 <i>King Lear</i> |
| 19/3/2017 | 《天鵝湖》 <i>Swan Lake</i> |
| 2,8,23/4/2017, 11/5/2017 | 《睡公主》 <i>The Sleeping Beauty</i> |
| 6,14,20/5/2017 | 《暴風雨》 <i>The Tempest</i> |
| 7,13,21/5/2017 | 《當代芭蕾舞盛會》 <i>A Contemporary Evening</i> |
| 4,18,24/6/2017 | 《當代英雄》 <i>A Hero of Our Time</i> |



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45th 香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

香港藝術節在過去10年創下以下佳績：
The Hong Kong Arts Festival has achieved the following results in the past 10 years:

14,600+ 藝術家來自
artists from
55 個國家及地區
countries and regions

1,220,000+
入座觀眾人次 total audience

95%
平均入座率
average attendance

made in
110+
香港原創作品
original local works

PLUS
1,000+
「加料節目」
Festival PLUS activities

85,000+
張半價學生票
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在過去25年，「青少年之友」已為
Young Friends reached
710,000+
學生提供藝術體驗活動
students in the past 25 years

創立於1973年的香港藝術節，一直致力呈獻國際和本地藝術精英的精英節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放於藝術節最需要支持和發展的項目。

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Donations of any amount will help make a difference, and are greatly appreciated.

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Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

當您交回此表格，即表示您同意讓香港政府透過「藝術發展資助計劃」就您的捐款為香港藝術節作配對資助。 By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

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