Otello

Polish National Opera

Sponsored by

HSBC 汇丰

Sun Hung Kai Properties
The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong’s status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa
Chief Executive
Hong Kong Special Administrative Region
Message from the Chairman

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

Charles Lee

The Hong Kong Arts Festival is made possible with the funding support of:

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

康樂及文化事務署
Leisure and Cultural Services Department
The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in The French Kiss.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as Amber, The Nightingale, All That Shanghai Jazz, Material Girls, i-City, The French Kiss, Come Out & Play and Little Prince Hamlet.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier
Otello

Polish National Opera

香港藝術節

Hong Kong
Arts Festival

17.2 - 20.3, 2005

奧塞羅

波蘭國家歌劇院

Sponsored by

HSBC

Sun Hung Kai Properties
Otello

Polish National Opera

波蘭國家歌劇院
Opera in four acts, sung in Italian with Chinese and English surtitles

Running time: approximately 3 hours and 10 minutes, including two intervals

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.
創作人員

指導
杰西克·卡斯柏斯曳奇

導演
莫里斯·特里連斯基

佈景設計
波里斯·福爾泰·庫德利克卡

服裝設計
瑪格達蓮娜·特斯勞斯卡

合唱團指揮
博格達·戈拉

聲樂導師
珍妮娜·鮑陸克

編舞
埃米爾·韋索洛斯基

燈光設計
菲莉絲·羅斯

工作人員

副總監
杰西·保雅

技術總監
揚吉斯·曹則基

舞台監督
特麗莎·卡斯諾德布斯卡

燈光
史坦尼史拉夫·齊巴

項目經理
伊娃·布拉史密克

演員

奧塞羅
理查德·德克爾（2月17及19日）
基斯多夫·班納力克（2月18日）

黛絲德摩娜
伊莎貝拉·克洛辛斯卡（2月17及19日）
安娜·伊芭娜（2月18日）

伊亞高
亞當·克魯斯澤韋斯基

伊米娜
安娜·盧班斯卡

卡西奧
里斯扎德·明基維克斯

洛多維西奧
拉法爾·西韋克

羅德里哥
克齊西托夫·施米特

蒙塔諾
羅伯特·迪莫夫斯基

傳令官
里斯扎德·莫爾卡

暨
波蘭國家歌劇院樂團
波蘭國家歌劇院合唱團
香港藝術節合唱團
香港藝術節樂隊

英文字幕
根據Avril Bardoni的翻譯而成，
© 1978 Decca Music Group Limited

中文字幕
黃奇智

本歌劇於1887年首演
本製作於2001年首演

除非特別註明，所有劇照Unless otherwise specified, all production photographs
© Stefan Okolowicz and Juliusz Multarzyński
Creative Team

Conductor Jacek Kaspzyk
Director Mariusz Treliński
Set Designer Boris Foltyn Kudlička
Costume Designers Magdalena Tesławska, Paweł Grabarczyk
Chorus Master Bogdan Gola
Soloist Coach Janina Pawluk
Choreographer Emil Wesołowski
Lighting Designer Felice Ross

Production Team

Deputy General Director Jerzy Bojar
Technical Director Janusz Chojecki
Stage Manager Teresa Krasnodębska
Lighting Stanislav Zięba
Project Manager Ewa Błaszczyk

Cast

Otello Richard Decker (17 and 19 Feb)
Krzysztof Bednarek (18 Feb)
Desdemona Izabella Kłosińska (17 and 19 Feb)
Ana Ibarra (18 Feb)
Iago Adam Kruszewski
Emilia Anna Lubańska
Cassio Ryszard Minkiewicz
Lodovico Rafał Siwek
Rodrigo Krzysztof Szmyt
Montano Robert Dymowski
A herald Ryszard Morka
With The Orchestra of Polish National Opera
The Choir of Polish National Opera
Hong Kong Arts Festival Chorus
Hong Kong Arts Festival Ensemble

English Surtitles Surtitles based on the English translation by Avril Bardoni, © 1978 Decca Music Group Limited
Chinese Surtitles Wong Kee-chee

This opera premiered in 1887
This production premiered in 2001

Members of Polish National Opera are flown in by AIR FRANCE
第一幕

深海涌動，一艘威尼斯船在黑暗和迷霧中出現。聚集在塞浦路斯港口的人群，屏息凝視巨浪中掙扎的船艦，熱切祈求它平安無事。這是共和國艦隊統帥黑漢子奧塞羅與異教徒作戰歸來了。

在岸上等候的人群中，有奧塞羅的副官伊亞高，他因卡西奧獲升職、自己受冷落而懷恨在心。那艘船在奧塞羅熟練的操控下，平安泊岸。

大家都沉醉在歡樂中。塞浦路斯人不僅慶祝奧塞羅的偉大勝利，也為英勇的統帥與美麗純潔的黛絲德摩娜剛才一番互表忠貞的誓言而感到無比高興。惟獨伊亞高感到掃興。他開始慢慢着手實行陰謀詭計，利用那個對黛絲德摩娜愛得正瘋的年輕威尼斯人文德理哥，向已被伊亞高灌醉的卡西奧挑釁，引致一場爭吵。伊亞高對此暗自高興。羅德里哥和卡西奧衝突起來，打鬥中，卡西奧傷了蒙塔諾。

奧塞羅被喧囂聲驚醒，前來排解。吵鬧聲也驚醒了黛絲德摩娜。卡西奧被憤怒的奧塞羅降職，並擢升伊亞高為副將，伊亞高大喜。

奧塞羅和黛絲德摩娜獨自在一起，重溫初初相愛的甜蜜、最初的情迷意亂、最初的心願。黛絲德摩娜回想奧塞羅生命中的悲慘時刻，她對愛人唱道：「我從你憂鬱的臉上，看到你靈魂那超凡的美麗光輝。」奧塞羅無比幸福，這巨大幸福甚至使他感到害怕，想到「這樣的幸福，恐怕不會重臨……」他送黛絲德摩娜一塊手帕——一個護身符——作為愛情的信物。
第二幕

伊亞高假意安慰被降職的卡西奧，並勸他找黛絲德摩娜，請她向奧塞羅求情。

伊亞高藏在暗處，偷看卡西奧與黛絲德摩娜的會面，伊米娜也在場。這次會面被奧塞羅撞見了。伊亞高含沙射影，激起奧塞羅的妒心，同時又告訴他：「小心嫉妒，老爺。嫉妒是險惡的九頭蛇，可怕又盲目，用自己的毒液毒害自身，可以把你的胸膛撕成碎片。」奧塞羅要求他出示證據。心如刀割的奧塞羅看着黛絲德摩娜這人見人愛的可人兒，聽着讚頌她的歌。「不可能的！」深受感動的他對自己說：「如果說她不忠，上天便是在自嘲了。」

黛絲德摩娜熱心地替卡西奧求情，這使原已多疑的奧塞羅更加難受。黛絲德摩娜關心他的頭痛，想把手帕紮在他頭上，卻被他扔掉。取得手帕的伊亞高打算用來作為黛絲德摩娜通姦的證據。他知道不用多久，便能把奧塞羅那狂暴黑暗的本性挑引出來。

他打算把手帕偷偷放到卡西奧的住處，然後告訴奧塞羅，他聽到卡西奧在睡夢中喃喃說着正在跟黛絲德摩娜調情的話。他發誓說，他見到黛絲德摩娜的手帕在卡西奧手中……奧塞羅誓言復仇，伊亞高則在旁推波助瀾。

— 中場休息二十五分鐘 —

第三幕

一艘木船駛至，載來威尼斯總督－眾特使。同時，伊亞高向奧塞羅獻計，他想騙取卡西奧的信任，誘他講話，並讓奧塞羅藏在一邊偷聽。

黛絲德摩娜再次替卡西奧求情。奧塞羅又訴說頭痛，並要求黛絲德摩娜用他送的手帕替他紮頭，但手帕已不在黛絲德摩娜那裏。妻子真摯的話語和滾滾的淚水都未能令他信服，經過一番爭辯後，奧塞羅把黛絲德摩娜趕了出去。奧塞羅的指摘令黛絲德摩娜既恐懼又震驚：「你可想得到？……你那潔白的眉頭，已刻上最黑毒的罪行……不是嗎？難道你還不算賤女人？」
伊亞高與卡西奧見面，奧塞羅在暗處觀察。他們正在談論卡西奧與庇安卡的戀愛關係，但奧塞羅僅能聽到一言半語，於是誤以為是在說黛絲德摩娜。當他看見卡西奧向伊亞高展示那塊手帕時，他終於深信妻子不忠。對奧塞羅來說，這個證據足以成為他殺黛絲德摩娜的理據。他讓伊亞高去準備毒藥。「毒藥？」伊亞高不同意，「最好是你死，就在被她玷污的那張床上……」

威尼斯特使在洛多維西奧的率領下抵達，洛多維西奧問候奧塞羅，並呈上總督的信。奧塞羅當眾羞辱黛絲德摩娜。總督在公函中告訴奧塞羅，他的任務已完成，並把他召回威尼斯，其職務則由卡西奧接替，奧塞羅下令後天起程回威尼斯後，憤怒的奧塞羅把黛絲德摩娜推倒，趕眾人離開，然後有氣無力跌坐在地上。

— 中場休息二十五分鐘 —

**第四幕**

黛絲德摩娜與親信伊米娜在寢室內，準備就寢，但她既憂心又充滿不祥預感。她唱起悲傷的《楊柳歌》，那是她童年時代的歌曲。歌詞述及一個貧窮而純樸、被愛人拋棄的女孩芭芭拉。

伊米娜離開時，黛絲德摩娜已入夢鄉。奧塞羅進來親吻妻子，她醒來。「你祈禱了嗎？好，祈禱吧，快點。我不想你的靈魂也死掉。」驚恐的黛絲德摩娜發現丈夫已判了她死刑，並得知卡西奧已死。「太遲了！太遲了！」奧塞羅說罷，用雙手緊扼她的脖子。

伊米娜跑進來報告羅德里哥欲殺死卡西奧，反遭卡西奧殺死的消息。她聽到黛絲德摩娜在床上發出臨死的呻吟聲。奧塞羅承認自己的罪行，並透露動機，伊米娜召喚求助，並向奧塞羅證明他的錯誤，揭露伊亞高陰謀的真相。奧塞羅終於完全明白自己的可怖行為，在絕望中揮短劍自盡。「我殺你之前吻了你，愛妻啊：現在，我死之前……我躺在……黑暗中……之前……再……吻一吻……最後一吻……」
Act 1

Out of the darkness and the mist, out of the deep foaming sea, a Venetian ship appears. The crowds gather in the Cyprian port to watch with bated breath and pray for deliverance, as it battles the wild waters. The ship carries the dark-skinned Otello, commander of the republic’s armada, returning from the war against the infidels.

But among those waiting on shore is the vengeful Iago, adjutant to the Moorish general, feeling deeply snubbed at being refused a promotion, which was awarded to Cassio. The ship, handled masterfully by Otello, docks safely.

General rejoicing erupts. The Cypriots celebrate not only Otello’s great victory, but also the vows freshly exchanged between the heroic commander and the beautiful and pure Desdemona. Only Iago does not share their joy. Slowly, he starts carrying out his sinister plan by manipulating the young Venetian, Roderigo, who is hopelessly in love with Desdemona. Roderigo provokes a quarrel with Cassio, whom Iago has deviously intoxicated; the two clash and in the fight Cassio wounds Montano.

Awakened by the uproar, Otello intervenes. The noise also wakens Desdemona. Enraged, Otello demotes Cassio and appoints Iago captain. Iago triumphs.

Otello and Desdemona are alone. They muse over the first moments of their love, the first raptures, the first tremours of their hearts. Desdemona thinks back on the tragic moments in Otello’s life. “And I have read in your sombre face the unearthly beauty of your soul’s radiance,” she sings to her beloved. Otello is so happy that it frightens him to feel so great a happiness, and to think that “such happiness may never be repeated again...”. As a symbol of his love, he offers Desdemona a handkerchief – a talisman.

Act 2

Iago consoles Cassio after his demotion and deceitfully advises him to ask Desdemona to intercede with Otello.

From his hiding place, Iago observes Cassio’s meeting with Desdemona and Emilia, who accompanies her. Otello enters upon this scene and with the use of innuendos, Iago arouses Otello’s jealousy, at the same time warning him against it: “Beware of jealousy, my lord. It is a sinister hydra, hateful and blind, which poisons itself with its own venom, tearing your breast to the flesh.” Otello demands proof. Torn apart by his emotions, the Moor watches Desdemona, darling of the people, and listens to songs in her honour. “No, no,” he acknowledges, deeply moved, “if she is unfaithful, the heavens mock at themselves.”
Desdemona pleads fervently for Cassio, which irritates the already suspicious Otello, who discards the handkerchief that the concerned Desdemona wants to tie around his aching head. Iago gets hold of the handkerchief and plans to use it as proof of Desdemona’s adultery. He knows it will take very little to release the Moor’s violent, dark nature.

Iago intends to plant the handkerchief in Cassio’s quarters, and tells Otello that he heard the young captain muttering in his sleep that he and Desdemona should hide their love. He swears he saw Desdemona’s handkerchief in Cassio’s hands... Otello swears revenge. Iago echoes his feelings.

– 25 minute interval –

**Act 3**

A galley carrying envoys from the Venetian Doge approaches Cyprus. Meanwhile, Iago unfolds his plan to Otello; that he will lure Cassio into his confidence and get him to speak, while Otello watches from hiding.

Once more Desdemona pleads Cassio’s case. Otello complains again of a headache, and asks Desdemona to wrap his forehead in the handkerchief he once
gave her. But Desdemona doesn’t have the handkerchief. However, neither his wife’s sincere words nor her tears convince him. After an argument Otello drives her away. Desdemona is terrified and shocked by her husband’s accusations: “You want to know?... The blackest crime is inscribed in the snow-white lily of your brow.. Well? Are you not a vile whore?”

Iago and Cassio meet, observed by Otello. They are talking about Cassio’s love affair with Bianca, but Otello can only hear the odd word, and thinks they are speaking of Desdemona. He is finally convinced of his wife’s infidelity when he sees Cassio showing the handkerchief to Iago. For Otello, this is the terrible proof and he tells Iago to prepare some poison. “Poison?” Iago frowns. “No. Better to strangle her, in the same bed she has besmirched.”

The Venetian envoys arrive, led by Lodovico, who offers the Moor words of greeting and a letter from the Doge. To everybody’s amazement, Otello humiliates Desdemona in the presence of the envoys. The Doge’s missive tells Otello that his mission is over; to return to Venice, and that his office will be taken over by Cassio. After having made the arrangement to embark the day after, Otello seizes Desdemona in fury, Otello throwing her to the ground, ejects everyone else, and falls to the floor lifeless.

– 25 minute interval –

Act 4

Desdemona is in her bedchamber with her confidante Emilia. Worried and filled with foreboding, she is getting ready for bed. She sings the sad Song of Willow, that she remembered from childhood, about a poor and simple girl called Barbara forsaken by her lover.

When Emilia leaves, Desdemona falls asleep. Otello enters, and awakens his wife with a kiss. “Have you said those prayers of yours? Well, do it, and be brief. I would not kill your soul.” The terrified Desdemona finds out her husband has passed sentence upon her, and that Cassio is dead. “It is too late, too late,” says Otello, his hands squeezing her neck.

Emilia rushes in with the news Cassio has killed Roderigo, who made an attempt on his life. The moans of the dying Desdemona are heard from the bed. Otello confesses to his crime, and reveals his motives. Emillia calls for help, and then explains to Otello his error, proving that it was all Iago’s plotting. Otello comes to realise the full horror of his deed, and in despair stabs himself with his dagger. “I kissed you before I killed you, wife; now, before I die... before I rest... in darkness... a kiss... one more... last kiss....”
Verdi and his Otello

Giuseppe Verdi (1813-1901) was a great admirer of Shakespeare and said in 1850 that he hoped to compose operas of all the major works of Shakespeare. *Macbeth* was his first Shakespearean opera, *Falstaff* his last, and he also worked on a never-completed version of *King Lear*.

By the time *Otello* was triumphantly premiered in Milan in 1887, Verdi had already resoundingly established his reputation with *Nabucco*, *Rigoletto*, *Il Trovatore*, *Un ballo in maschera*, and *Don Carlos*. Verdi began working on *Otello* in 1879.

For *Otello*, Verdi’s publisher Giulio Ricordi, arranged a collaboration between the composer and the gifted Arrigo Boito, himself a composer and brilliant librettist. Boito’s input helped to fuse the impressive language of aria to Verdi’s supreme melody achieving powerful and dramatic expressions.

Verdi’s musical language successfully merged the ‘vocal set-pieces’ tradition of Italian opera with the powerful thematic orchestral ideas more often seen in the French and German traditions. Iago’s poisonous evil, for example, is communicated in traditional aria form (‘Credo in un Dio Crudel’ in Act II) but his appearances are also characterised by recurring orchestral ideas. The large-scale tonal and thematic design of the opera overrides the separations of the vocally-oriented segments and lends coherence to the drama.
傳統、色彩與形式－「特里連斯基劇場」美學

克洛璞嘉

波蘭導演莫里斯•特里連斯基跟斯洛伐克舞台設計師波里斯•庫德利克卡一直合作無間，創造出獨樹一幟的「特里連斯基劇場」美學。

其中一個引領我們去了解特里連斯基歌劇劇場的關鍵字是「傳統」。傳統在歌劇中佔有的位置顯明不過，然而，跟不少認為傳統拉他們後腿的導演不同，特里連斯基視傳統為思考如何把音樂作品置入戲劇空間的起點。特里連斯基並不排斥陳套，他勿寧接觸它，像懷着極大興趣研究它，並將之轉化為基本的創作工具。

他作品的特色：角色既擺出傳統的姿勢，又有充滿象徵的言行，加上象徵主義的舞台設計，把他一手創造的世界收緊到特定的框架中。他的字典沒有「隨機」或「自然」這些字。特里連斯基不怕面對虛構，但這並不表示他容許草率胡為；相反，他用嚴謹的法則涵養情緒，深深打動他的觀眾。很多時他選擇喻示多於外露，與其把話明講出口，他喜歡運用符號或象徵——明晰、不難了解，但從不太白。

這不單是特里連斯基和庫德利克卡聯合製作（下稱特庫製作）的導演特色，也是他們整體視覺成素的特色。好用象徵主義，尊重傳統，造就出一個色彩和形式的劇場，一個光與影的劇場。特里連斯基和庫德利克卡都喜歡使用顏色——正是顏色承載了他們注入的情緒，正是顏色決定了演出的節奏；他們每每用濃烈和鮮豔的色彩吸引觀眾注意。儘管《奧塞羅》的基本色調是黑白對比，但別誤會，時明時暗的黑白二色，仍然充份體現作者玩的顏色把戲。黑白表徵着情緒兩頭的極端，兩者遙遙相對，其實卻又無比貼近，近至一個如此危險的地步，如果說還要在兩者之間尋求一個灰色地帶，再無意義。那是一個只有黑和白，卻又跟不同顏色閃現着的世界，我們只有等待另一種顏色進入這個世界，而事實上，那真的發生了，威尼斯總督使節一身的紫，不就見證著那一刻：公義和冷靜的理性，如利刃開膛般，分開了不受控制又蒙昧不明的情緒，儘管後來證明公義或理性已來得太遲。那強烈的愛與殘酷的顏色，預示了這文學史上最悲劇的發生。

特庫製作的色彩使用跟形式密不可分。無論是特或庫，都視顏色和形式為可按相似法則模塑的類近原料，最終，這對於創造一個諧合一致的劇場，大抵是必須的。因而，跟顏色一樣，特庫製作在形式上，往往表達性強，充滿意義而從不匱乏。大，而且井然有序。舞台空間安排精準，每每連角色的活動範圍也顯示出來；燈光打在鮮明的輪廓上，有時把輪廓直接描繪出來，有時是強調，但從不會模糊了它們。

全文原載於《閱藝2004》
節譯英文： 朗天
Convention, Colour and Form — Treliński’s theatre

Agnieszka Klopacka

The aesthetic coherence of Mariusz Treliński’s productions, on which he has consistently worked in cooperation with the Slovakian set designer Boris Foltyn Kudlicka, justifies the use of the phrase ‘Treliński’s theatre’.

One of the key words that enable us to understand ‘Treliński’s theatre‘ – his operatic theatre – is convention. The presence of convention in opera is obvious. Yet while many directors find convention hugely troublesome, Treliński treats it as a starting point for thinking about a musical work placed within the theatrical space. Treliński does not negate convention, he touches it, seems to be studying it with great interest, and makes it one of his fundamental creative instruments.

The characteristic features of his productions: conventionalised gestures, the symbolic nature of behaviours and gestures, the symbolism of the stage setting, lock the world created by him within a strictly defined framework. There is no place here for chance or naturalness. Treliński does not run away from fiction – this does not mean, however, that he allows a lack of credibility. On the contrary, it seems that the emotions enclosed by his rigid rules move the audience all the stronger. Treliński will often suggest rather than show something explicitly. Rather than being literal, he likes to employ a sign or a symbol – clear, intelligible, yet never obvious.

This is a characteristic feature not only of the directing of the Treliński-Kudlicka productions, but also of their whole visual component. A love for symbolism and respect for convention leads to the creation of a theatre of colour and form, a theatre of light and shade. Mariusz Treliński and Boris Kudlicka love colour – it is with colour that they record emotions. It is colour that sets the rhythm of the performance; often a dense, vivid colour that attracts the spectator’s attention. It might seem, though, that in Otello, a production based on the contrast between white and black, the artists dispensed with colour. Nothing could be more misleading. These two contrasting colours – sometimes brightly lit, sometimes dimmed – tell of a drama born out of emotions located seemingly on the opposite extremes of human sensibility, but, in fact, dangerously close to each other. So close that it would be pointless to look for greyness in between them. There is only whiteness and blackness – shimmering with dozens of different hues. Only once does another colour break into this world, and it does indeed break in. The crimson
worn by the Doge’s envoys seems for a moment like a sharp blade of justice and cool sense, cutting through a world of unbridled and unrecognised emotions. However it soon becomes apparent that it is too late for justice or logic. The intense colour, the colour of love and cruelty, becomes a foreboding of one of the greatest tragedies in literature.

In Treliński and Kudlicka’s productions colour is always inextricably connected with form. Both artists treat colour and form as similar materials that can be shaped according to similar rules. This is, after all, necessary for the creation of a coherent and consistent theatre. And so form, just like colour is emphatic, expressive, imbued with meaning, never empty. Rather large. Ordered. The space of the stage is precisely arranged, often indicating the tracks alongside which the characters will move. Light plays on the sharply delineated contours. Sometimes it draws those contours itself. Sometimes it emphasizes them, but never blurs them.

The full version of this article first appeared in Festmag 2004

English Translation: Anna Kijak
波蘭國家歌劇院

1628
歌劇首次出現於意大利佛羅倫斯之後僅二十年，就被拉迪斯勞斯·瓦薩王子引入波蘭，他更邀請第一個意大利歌劇團到華沙演出。1632年，王子登基後就立即下令在他的城堡裏建造劇院。

1778-1833
1778年7月11日，一群波蘭藝術家在拉齊維爾宮（今日波蘭「白宮」）演出首齣波蘭歌劇——卡末英斯基的《貧窮是福》。這是波蘭國家歌劇院的雛形。

1779年開始，表演轉往新建在克拉辛斯基廣場的劇院，後來稱為國家劇院。在那裏，被譽為波蘭國家歌劇院之父的沃西切·博古斯勞斯基開始展露才華。

波蘭華沙國家大劇院（迄今稱為大劇院－國家歌劇院）於1825年動工，1833年竣工，設計者是意大利建築師安東尼奧·科拉西。開幕演出為羅西尼的《塞維利亞的理髮師》。

1858-1965
這段期間大劇院經多次改建。在波蘭被列強瓜分時期（1795-1918），大劇院扮演了重要的文化和政治角色；劇團演出了波蘭作曲家和編舞家的作品。斯坦尼斯勞斯·莫紐什科的兩齣最著名歌劇——足本《哈爾卡》（1858）和《鬼堡》（1865）——就於這裏首演。

1939
華沙戰役期間，大劇院遭轟炸，幾乎變成廢墟，僅剩下古典風格的正門。1944年華沙起義期間，納粹在這焚毀的廢墟裏槍殺平民。大門口右邊的牌匾，就是用來紀念法西斯主義受害者的厄難和他們的英勇行為。

1965
修復的劇院對公眾開放。它是當時歐洲氣勢最宏偉和設備最好的劇院之一。波蘭國家歌劇院保留其二百年傳統，繼續演出波蘭作曲家和世界經典作品。世界所有最著名作曲家的最佳歌劇，都成為該劇團的保留劇目。

2002
根據原設計者科拉西的計劃，大劇院正門前，原是要裝飾一座藝術保護神阿波羅乘坐四頭馬車凱旋歸來的雕像，但種種事件令科拉西的計劃被拖延了近二百年。

在國家歌劇院院長沃爾德馬·達布羅夫斯基的努力下，夙願終於成真，雕像豎立在大劇院正門之上。這座當代的四馬並拉戰車新雕像，由華沙美術學院的教授們設計。波蘭總統克瓦希涅夫斯基於2002年5月3日波蘭立憲紀念日為雕像主持揭幕儀式。
Polish National Opera

1628
Opera was brought to Poland only 20 years after it first appeared in Florence, by Prince Ladislaus IV Vasa, who invited the first Italian opera troupe to Warsaw. As soon as he ascended the Polish throne in 1632, he had a theatre built in his castle.

1778-1833
On 11 July 1778, the first Polish opera Maciej Kamieński’s Poverty Made Happy was performed by a company of Polish artists in the Radziwiłł Mansion (today the Polish ‘White House’). This was the beginning of the Polish National Opera.

From 1779 onwards, performances took place in a new theatre building on Krasiński Square, later called the National Theatre. It was there that Wojciech Bogusławski, known as the father of the Polish National Theatre, developed his talent.

Teatr Wielki, the Grand Theatre – National Opera, was constructed from 1825 to 1833 from designs by the Italian architect Antonio Corazzi. The first performance in the new building was Rossini’s The Barber of Seville.

1858-1865
During this period, the building was converted several times. In the period of the partitions (1795-1918), it performed an important cultural and political role; the company producing works by Polish composers and choreographers. It was here that Stanisław Moniuszko’s two best-known operas were produced for the first time: the complete version of Halka (1858) and The Haunted Manor (1865).

1939
During the battle of Warsaw the Grand Theatre was bombed and almost completely destroyed with only the classical facade surviving. During the Warsaw Uprising of 1944 the Nazis shot civilians in the burnt-out ruins. The plaque to the right of the main entrance commemorates the suffering and heroism of the victims of Fascism.

1965
The restored theatre was opened to the public. At that time it was one of the most imposing and best-equipped theatres in Europe. The Polish National Opera continues its 200 year tradition and produces works by Polish composers, and world opera classics by all the famous composers.

2002
According to Antonio Corazzi’s plans, the facade of the Grand Theatre was supposed to be decorated with a triumphal sculpture of Apollo, patron of the arts, driving a chariot drawn by four horses. But events conspired to keep the ample pedestal at the top of the main facade empty for close to two centuries.

On the initiative of General Director, Waldemar Dąbrowski, a contemporary quadriga designed by professors from the Warsaw Academy of Fine Arts now finally adorns the Grand Theatre’s facade. The sculpture was unveiled by Polish President Aleksander Kwaśniewski on 3 May 2002 to mark Constitution Day.
The Orchestra of the Polish National Opera

The beginnings of the Opera Orchestra in Warsaw go back to when the opera company was headed by two renowned Polish composers and conductors: Józef Elsner and Karol Kurpiński. The latter also became the first director of the Grand Theatre in 1833. Subsequently the Orchestra was directed by the Italian conductor Jan Quattrini and latterly by Stanisław Moniuszko, the father of the Polish National Opera.

The present artistic director of the Orchestra is the internationally acclaimed Polish conductor Jacek Kaspszyk. The Orchestra has also performed under the direction of such eminent foreign conductors as Nello Santi and Alberto Zedda, and toured internationally visiting cities from Berlin to Lisbon, and Moscow to Japan.

The Choir of the Polish National Opera

Almost from the beginning there was a Choir of the Grand Theatre, which participated in opera productions and sometimes even in drama performances. The opening of the Grand Theatre after its reconstruction in 1965 gave a new stimulus to the development of the opera choir. Since that time, the Polish National Opera choir masters have included Józef Bok, Bogdan Gola and Jan Szyrocki. As of April 1998, the choir is once again headed by Bogdan Gola.
Jacek Kaspszyk
General and Artistic Director

Born in Poland, Jacek Kaspszyk studied conducting, theory and composition at the Warsaw Academy of Music; graduated in 1975 and made his debut with Don Giovanni at the Polish National Opera. In 1976 he became Principal Guest Conductor of the German Opera of the Rhine in Dusseldorf and in 1977 won Third Prize at the prestigious Karajan Competition.

In 1978 he was appointed Principal Conductor of the Polish National Radio Symphony Orchestra, becoming its Director in 1980. In 1982 he moved to London, debuting with the Philharmonic and subsequently performing with all the London orchestras. Between 1983 and 1987 he was Principal Conductor of Capital Radio’s Wren Orchestra of London and has conducted orchestras in Europe, Asia and North America.

In the field of opera, Kaspszyk has conducted productions of Tchaikovsky’s Queen of Spades; Moniuszko’s Haunted Manor; Mozart’s Magic Flute; Rossini’s The Barber of Seville and Tchaikovsky’s ballet, The Nutcracker.

In 1994 Kaspszyk returned to Warsaw and became the Principal Guest Conductor of the National Philharmonic in 1996, and in 1998 he took up the post of Artistic and Music Director of the Polish National Opera, opening his tenure with a new production of Mozart’s Don Giovanni. In September 2002, Jacek Kaspszyk was appointed the General and Artistic Director.
Mariusz Treliński

Film, theatre and opera director, Mariusz Treliński started making films while still at secondary school, and went on to study at the State School of Film, Television and Theatre. Before graduation, he had already made a television film called Zad Wielkiego Wieloryba (The Stern of a Giant Whale). His film Pożegnanie Jesieni (Farewell to Autumn), premiered in 1990 at the Venice Film Festival and also won the Andrzej Munk Award and a Minister of Culture and Art Award for Best Debut. After this film, Treliński was appointed Artistic Director of the Karol Irzykowski Studio.

Mariusz Treliński made his debut as a theatre director with Lautréamont-Dreams at the Studio Theatre, with stage design by Andrzej Kreütz Majewski. His opera-theatre debut came with Elżbieta Sikora’s The Heartsnatcher, at the Grand Theatre in 1995.

In 2001 Treliński was the winner of the Karol Szymanowski Award for directing King Roger at the Polish National Opera. The same year his Madame Butterfly, presented in Washington in a performance by American artists, won him great acclaim from the public, critics and even Placido Domingo, the Washington Opera’s artistic director.

His recent production of Queen of Spades for the Polish National Opera premiered in December 2004.
波里斯・福爾泰・庫德利克卡
佈景設計

庫德利克卡畢業於捷克布拉迪斯拉瓦音樂藝術學院舞台設計系，後於荷蘭格羅寧根美術學院深造，1995年開始在波蘭國家歌劇院工作，1996年憑其實力擔任佈景設計師。他設計的《蝴蝶夫人》在華盛頓上演時，大受好評。波蘭所有著名歌劇和戲劇導演，都曾與他合作。

曾為電影和電視做設計的他，也是蘇菲亞・羅蘭新片《陌生人之間》（由艾多亞多・龐蒂執導）主要的佈景設計師。

Boris Foltýn Kudlička
Set Designer

Boris Foltýn Kudlička is a graduate of the Stage Design Department at the Academy of Musical Arts in Bratislava and the Academy of Fine Arts in Groningen, The Netherlands. He started working at the Polish National Opera in 1995.

Kudlička has worked with all the famous Polish directors of opera and theatre productions; his work on the Washington Opera production of Madame Butterfly receiving special acclaim from the public and critics.

Kudlička has also designed for films and television, and was the set designer for the film Between Strangers directed by Edoardo Ponti, with Sophia Loren in the leading role.

瑪格達蓮娜・特斯勞斯卡
服裝設計

特斯勞斯卡是電影和電視服裝設計師及時裝設計師，1969年畢業於羅茲國家美術學校，畢業後即開始擔任電影服裝設計師。在華沙國家大劇院，她和帕維爾・格雷巴齊克為《鬼堡》、《蝴蝶夫人》和《奧塞羅》負責服裝設計。

她設計的時裝曾在里昂展覽，又曾參加在魯昂舉行的國際時裝展。她曾獲波蘭《評論》周刊獎。此外，她在電影《美狄亞》的服裝設計，使她獲得波蘭藝術家協會羅茲分會頒發的獎項。

Magdalena Tesławska
Costume Designer

Magdalena Tesławska graduated from the State School of Fine Arts in Łódź in 1969 and has designed costumes for film and television. For the Grand Theatre, she and Paweł Grabarczyk prepared the costumes for The Haunted Manor, Madame Butterfly and Otello.

As a fashion designer, her collection has been shown in Lyon and at an international show in Rouen. She has received awards from Przekrój weekly and a medal from the Łódź Polish Artists’ Association for her work on the film Medea.
Pawel Grabarczyk  
*Costume Designer*

Costume designer and graphic artist Paweł Grabarczyk graduated from the Applied Graphics Department of the State School of Fine Arts in Łódź in 1983, and has worked as a costume designer for film and theatre.

For the Polish National Opera, he and Magdalena Tesławska prepared the costumes for *The Haunted Manor*, *Madame Butterfly*, and *Otello*. He has had many exhibitions as a graphic artist, both in Poland and abroad.

Bogdan Gola  
*Choir Master*

Bogdan Gola is choir master, conductor and professor at the Warsaw Academy of Music. He was a founding member of the All Antico Early Music Ensemble (1976-1986), which specialised in the performance of Renaissance and Baroque music, having previously founded the Sacri Concentus Polyphonic Choir in Warsaw in 1973.

Apart from well-known oratorios and choral pieces, Gola also works on long-forgotten *cantionales* and *codices*. He has performed and recorded many pieces by Polish composers of the Baroque and Romantic periods as well as oratorios by the recently discovered composer from Lower Silesia, Ignaz Reiman.

Gola became Choir Master of the Polish National Opera in 1998 and has worked with many eminent conductors and directors.

帕維爾·格雷巴齊克

服裝設計

服裝設計師和平面藝術家格雷巴齊克，1983年於波蘭中部城市羅茲國家美術學校應用平面設計系畢業，曾擔任電影和戲劇的服裝設計師。

在華沙國家大劇院，他與特斯勞斯卡一同為《鬼堡》、《蝴蝶夫人》及《奧塞羅》設計服裝。作為平面藝術家，他曾在波蘭和外國舉辦多次展覽。

博格達·戈拉

合唱團指揮

戈拉是合唱團指揮、樂團指揮和華沙音樂學院教師。他是完全古樂團(1976-1986)的創團成員，該樂團專門演奏文藝復興時期和巴洛克時期的音樂。1973年，他在華沙創辦聖詠複調音樂合唱團。

除了指揮著名的神劇和合唱作品，戈拉還發掘不少被遺忘的歌曲和手抄本。他指揮和錄製了巴洛克時期和浪漫主義時期波蘭作曲家的很多作品，以及最近才發現的西西里亞和埃格納·賴曼地區的神劇作曲家。

1998年，戈拉開始擔任波蘭國家歌劇院的合唱團指揮，曾與眾多著名指揮和導演合作。
Emil Wesołowski
Choreographer

Emil Wesołowski graduated from the National Ballet School in Poznań. In 1976 he became the principal soloist of the Polish Dance Theatre and has performed in many countries in Europe with Conrad Drzewiecki.

In 1979 he directed the ballet of the Warsaw Opera for a season and afterwards worked at the Wielki Theatre in Poznań. From 1982 to 1985, he was the director of ballet at the Grand Theatre in Warsaw and subsequently became chief choreographer. In July 1995 Wesołowski became the Ballet Director of the Polish National Opera.

Felice Ross
Lighting Designer

Stage lighting designer, Felice Ross was born and studied in the US, and currently lives in Israel. Ross is director for lighting and sound at the Centre of Theatrical Arts in Tel Aviv.

She has designed the lighting for many Polish production including Martijn Padding’s Tattooed Tongues, presented at the Warsaw Autumn Festival in 2001; Tchaikovsky’s Onegin and Mozart’s Don Giovanni directed by Mariusz Treliński for the National Opera in Warsaw.
Richard Decker
Otello (17 and 19 Feb)  Tenor

Richard Decker, a native of Pennsylvania, US, made his professional operatic debut in the role of Tamino in Mozart’s *The Magic Flute* with the Bronx Opera, while attending the Manhattan School of Music in New York. He first came to international attention in 1984 as a finalist in the first Rosa Ponselle International Vocal Competition held in New York, as well as in the 3rd Concorso Enrico Caruso for Tenors in Milan, Italy.

Decker has performed at many international opera houses and has taken on a wide range of roles including Florestan in *Fidelio*; the Prince in *Rusalka*; Alwa in *Lulu* and the title roles of *Parsifal*, *Tristan*, and *Otello*.

Krzysztof Bednarek
Otello (18 Feb)  Tenor

A graduate of the Academy of Music in Łódź, Krzysztof Bednarek began his career as a soloist in 1984 at the Wielki Theatre in Łódź. He has been a soloist with the Polish National Opera since the 1995/96 season.

His repertoire includes more than 20 leading tenor parts in operas by Bizet, Tchaikovsky and Verdi among others. He has often performed in Europe and across the world. His opera repertoire includes: Vladimir in Borodin’s *Prince Igor*; Rodolfo in Puccini’s *La Bohéme* and the title role in Gounod’s *Faust*.
Izabella Kłosińska
Desdemona (17 and 19 Feb)  Soprano

Principal soloist of the Polish National Opera, Izabella Kłosińska graduated with honours from Warsaw’s State Music School and received the Kazimierz Czekotowski Prize. While a third-year student she debuted at the Polish National Opera and remained with the company after graduation.

She has performed in numerous operas, including the parts of Roxana in Szymanowski’s King Roger; Pamina in Mozart’s The Magic Flute; Hanna in Moniuszko’s The Haunted Manor, and Sophie in Richard Strauss’s Der Rosenkavalier.

Kłosińska often gives recitals in Poland and abroad. She has scored many international successes in recent years, notably participating in the famous performance of the concert version of Berlioz’s The Trojans in Amsterdam’s Concertgebouw.

In December 1996 she was chosen as Diva of the Year in Przegląd Tygodniowy weekly’s Top Artists ranking list. In 1999 she received the Minister of Culture and Art’s Award for achievements in vocal music and in December 2000, she received the Andrzej Hiolski Award for the best role of the season: Cho-Cho-San in the Polish National Opera’s production of Madame Butterfly.
Ana Ibarra  
Desdemona (18 Feb)  
Soprano

Ana Ibarra was born in Valencia, where she studied at the Joaquin Rodrigo Conservatory, under the direction of Ana Luisa Chova. She has participated in master classes by Renata Scotto and Elena Obraztova, and studied with Herbert Tachezi and Donald Sulzen, among others.

She sings regularly at the Gran Teatre del Liceu in Barcelona and Teatro Real Madrid where her past appearances have included the roles Donna Elvira in Don Giovanni; Dido in Dido and Aeneas and Euridice in Orfeo and Euridice. Her most recent engagement was as Alice Ford in the highly acclaimed concert performances of Falstaff with the London Symphony Orchestra, conducted by Sir Colin Davis.

Adam Kruszewski  
lago  
Baritone

Adam Kruszewski graduated from the Academy of Music in Warsaw in 1985. He has won numerous prizes internationally including the Jan Kiepura Competition in Krynica, Poland, in 1988. After his graduation, he joined the Warsaw Chamber Opera. For the 1990/91 season he was a soloist with the Vienna Chamber Opera, going on tour in Asia.

Kruszewski took part in a gala concert at the Opera Bastille in Paris; has performed with the BBC Scottish Orchestra in Glasgow and given concerts at the State Theatre in Pretoria, South Africa. Since 1993, Kruszewski has been working with the Polish National Opera and participated in most of the productions.
Anna Lubańska
Emila Mezzo-soprano
Anna Lubańska graduated with honours from the Fryderyk Chopin Academy of Music in Warsaw in 1994. She has been a soloist with the Polish National Opera; and worked with the Warsaw Chamber Opera, the State Silesian Opera in Bytom and performed at philharmonics around Poland. Lubańska’s repertoire also includes performing chamber music as well as oratorio and cantatas.
Lubańska won First Prize and three special mentions at the Ada Sari International Vocal Competition in Nowy Sącz (1993). She has also won prizes at competitions in Paris (1994) and Brussels (1996).

Ryszard Minkiewicz
Cassio Tenor
Ryszard Minkiewicz is a graduate of the Academy of Music in Gdańsk, where he studied under Prof Piotr Kusiewicz. Minkiewicz has received numerous awards including a special award at the 3rd Ada Sari Vocal Competition in Nowy Sącz for his rendition of contemporary vocal lyrics.
Minkiewicz is a frequent guest at various music festivals, both in Poland and abroad. He has sung with such conductors as Yehudi Menuhin, Charles Dutoit, Sir Simon Rattle, Kazimierz Kord and Karol Stryja.
拉法爾·西韋克
洛多維西奧  男低音

西韋克畢業於華沙音樂學院，師隨傑齊·尼泰克，還參與亞歷山德里娜·米爾切瓦、賴斯扎德·卡齊科斯基及克里斯蒂安·埃爾斯納的大師班，現時跟隨卡盧迪·卡盧多夫學習。他曾在多次國際聲樂比賽得獎，包括維也納的貝爾維德雷歌劇比賽。2001年起，他擔任華沙室內歌劇院獨唱，在莫扎特藝術節中演出《魔笛》及《唐·喬凡尼》。

Rafał Siwek
Lodovico  Bass

A graduate of the Warsaw Academy of Music under Jerzy Knetig, Rafał Siwek has also completed master classes with Alexandrina Milcheva, Ryszard Karczykowski and Christian Elsner. He is currently working with Kaludi Kaludov.

Siwek has won awards at international vocal competitions, including the Belvedere Opera Competition in Vienna. He has been a soloist with the Warsaw Chamber Opera since 2001 appearing as Sarastro in Magic Flute and the Commendatore in Don Giovanni at the Mozart Festival.

克齊西托夫·施米特
羅德里哥  男高音

施米特生於波茲南附近的維雷，他繼承父親愛德華的事業，成為大波蘭地區的管風琴手和歌劇合唱隊指揮。他是波蘭和國外眾多聲樂比賽的得獎者，包括薩爾斯堡的莫扎特比賽、維也納的歌唱比賽及貝爾維德雷歌劇比賽。

1982年起，他擔任華沙國家歌劇院獨唱，並在室內歌劇院和其他歌劇院演出。他的歌劇演出包括在柴可夫斯基、韓德爾、莫扎特和彭德雷茨基的歌劇中擔當要角。施米特特別鍾情於神劇和清唱劇。

Krzysztof Szmyt
Rodrigo  Tenor

Born in Wiry near Poznań, Krzysztof Szmyt follows in the footsteps of his father, Edward, an organist and conductor of opera choruses in the Wielkopolska region. He is an award-winner of many vocal competitions including the Mozart Competition in Salzburg; the Belvedere Opera Competition and the Song Competition, both in Vienna.

Szmyt has been a soloist with the Polish National Opera since 1982, and also sings with the Chamber Opera and other opera theatres. His repertoire includes leading parts in operas by Tchaikovsky, Handel, Mozart and Penderecki. Oratorio and cantata music are his special passion.
Robert Dymowski  
*Montano  Bass-baritone*

Robert Dymowski is a singer with a rare voice – a bass-baritone – which enables him to sing an extremely broad range of opera parts.

His contact with the stage started in 1975, when he was a member of the Youth Choir of the Polish Scouting and Guiding Association Central Artistic Ensemble. After completing his secondary education in 1978, he joined the Warsaw Operetta as a singer.

He became a soloist at the Polish National Opera in 1991 and his repertoire includes all the main bass and baritone parts in operas. He has worked with the opera theatres of Warsaw, Łódź and Bydgoszcz.

Ryszard Morka  
*A herald  Bass*

A student of Edmund Kossowski, Ryszard Morka graduated from the Academy of Music in Warsaw in 1980. He debuted as Ariodates in a school production of Handel’s opera *Xerxes* in 1977 and became a soloist with the Polish National Opera a year later. His extensive repertoire includes the roles of Rocco in Beethoven’s *Fidelio* and Zbigniew in Moniuszko’s *The Haunted Manor*.
**The Orchestra and Choir of the Polish Nation Opera**

**Music Director**

Jacek Kaspszyk

---

### Orchestra

#### First Violins
- Maria Była-Liebig (*First Concertmaster*)
- Stanisław Tomanek (*Concertmaster*)
- Sławia Konopka (*Concertmaster*)
- Małgorzata Czajkowska-Tomanek
- Piotr Stawski
- Lidia Wilczyńska
- Jolanta Maciejewska
- Justyna Kasperek
- Alicja Tomków
- Piotr Kaniuga
- Elżbieta Schatz-Dąbrowska
- Anna Bartoszewicz-Kozłowska
- Teresa Tadzik
- Kazimierz Kania
- Alina Gawlik
- Andrzej Majewski
- Barbara Bylica
- Katarzyna Lech
- Beata Kosewska

#### Second Violins
- Adam Kublik
- Maciej Przestrzelski
- Agnieszka Zdebska
- Jacek Mańkowski
- Magdalena Talacha
- Małgorzata Zdunek
- Maria Grochowska
- Jan Kacperczyk
- Adriana Błaszczak
- Ewa Michalska
- Urszula Małecka
- Agnieszka Jackowska
- Magdalena Kisielińska
- Liliana Duda
- Józef Karolak
- Katarzyna Demus
- Magdalena Sokal

#### Violas
- Andrzej Szymański
- Dorota Sapięcha-Sroczyńska
- Dariusz Wachnik
- Igor Kabalewski
- Tomasz Turski
- Artur Rychlik
- Wiesława Czeczota
- Marta Straszyńska
- Bogusława Zatorska
- Beata Przyłębska
- Jolanta Pałka
- Andrzej Rzążewski
- Wojciech Małecki
- Irena Jendrysiak
- Justyna Palacz
- Krzysztof Zimak

#### Cellos
- Marek Jankowski (*Concertmaster*)
- Piotr Hausenplas (*Concertmaster*)
- Wanda Borucinska-Jackowska
- Jadwiga Traczyk-Pazdrowska
- Robert Karpiński
- Rafał Kobiela
- Jacek Stankiewicz
- Janina Żydowicz-Kowalewska
- Tomasz Błaszczał
- Paweł Wojciechowski

#### Double Basses
- Stanisław Glinka
- Kazimierz Jendrysiak
- Adam Kotula
- Zbigniew Gorski
- Maciej Muczke
- Michał Sobuś
- Michał Woźniak
- Adam Rakowski
- Grzegorz Dymek
- Barbara Popkiewicz

#### Oboes
- Sylwester Sobola
- Przemysław Nalewajka
- Artur Józefowicz
- Piotr Zacny
- Jacek Rymarz
- Sebastian Aleksandrowicz

#### Flutes
- Agnieszka Prosowska-Iwicka
- Robert Nalewajka
- Elżbieta Tabernacka
- Elżbieta Tabernacka-Bałuszkiewicz
- Dorota Puchnowska-Aftyka
- Dagmara Tondera

#### Clarinets
- Bogdan Kraski
- Mariusz Gębło
- Krzysztof Mastalerz
- Krzysztof Zbijowski
- Marek Szaparkiewicz
- Jarosław Buraczyński

#### Bassoons
- Artur Kasperek
- Krzysztof Brych
- Michał Wawrzyniak
- Stanisław Jastrzębski
- Jerzy Pałubski
Orchestra and Choir Members

French Horns
Tomasz Bińkowski
Cezary Falkowski
Igor Szeliągowski
Grzegorz Błaszczyk
Grzegorz Żelażko
Andrzej Kiljanek
Bogusław Wróbel
Krzysztof Kozij

Trumpets
Mieczysław Latawiec
Krzysztof Bednarczyk
Kazimierz Adamski
Małgorzata Włodarska
Wiesław Boryś
Zbigniew Chodak
Paweł Krąski
Jacek Brzózka

Trombones
Piotr Wawreniuk
Andrzej Zielinski
Tomomasa Ueyama
Piotr Dąbrowski
Mariusz Opaliński

Tubas
Roman Miller
Eugeniusz Gumuła

Harps
Grażyna Strzeszewska-Lis
Barbara Witkowska
Anna Piechura

Piano
Ryszard Szubert

Percussion
Henryk Mikołajczyk
Edward Krzyżaniak
Andrzej Abramowski
Krzysztof Szmańda
Rafał Kucharski

Orchestra Inspectors
Grzegorz Żelażko
Artur Rychlik

Orchestra Librarian
Dariusz Szewczyk

The Choir

Choir Master
Bogdan Gola

Choir Conductor
Mirosław Janowski

Sopranos
Anna Adamko
Wioletta Bijata
Izabela Burakowska
Justyna Kabała
Marta Kaspryzk
Maria Kazimierowicz
Teresa Księżak
Agnieszka Lenieć
Teresa Lewandowska
Małgorzata Majert-Strzałka
Grażyna Małecka
Joanna Michalska
Katarzyna Mozol
Iwona Murawska-Truszczyńska
Waleria Patejuk

Joanna Puławska
Marta Radwańska
Beata Rozwadowska
Magdalena Rzęsińska
Elżbieta Sajno-Gałcka
Alicja Schirmer
Anna Szczepańska-Morawska
Dominika Szewczyk
Anna Tabędzka
Barbara Tobera-Przybysz
Cecyliя Wegier
Agnieszka Wilemajtys
Małgorzata Zalewska
Beata Zamojska-Kuźmiak
女低音Altos
Jadwiga Bartnik
Zareta Bursche
Agnieszka Chmielewska
Izabela Cybulskia-Adamus
Kinga Głogowska
Stefania Janus-Kinicka
Marta Jasiora
Joanna Jękot-Bajtlik
Małgorzata Juszczak
Katarzyna Klejne
Ewa Lewandowska
Danuta Milczarek
Ewa Nowak
Beata Piwowarska-Traut

Anna Płachecka
Marzanna Pogłud-Kisielewska
Ewa Roguska
Joanna Rosner
Dagmara Sokalska
Beata Ułas
Beata Witkowska
Dorota Wojtyniak
Małgorzata Wolarska
Dorota Wójcik

男高音Tenors
Roman Berbaum
Marian Bolek
Tomasz Borkowski
Igor Buczyński
Marek Chmiel
Piotr Chmiel
Dariusz Duch
Robert Dullas
Maciej Dunin-Borkowski
Miroslaw Janus
Jakub Jarmułła
Marek Kądziela
Tadeusz Kozłowski
Tomasz Markiewicz
Adam Miroszczuk
Andrzej Paulanis
Michał Szymkiewicz
Bartosz Tomczuk
Michał Zambrzycki
Andrzej Zaradkiewicz

男低音Basses
Paweł Borkowski
Wojciech Buciński
Wojciech Dylewski
Radosław Fłasza
Piotr Gałecki
Ryszard Gniazdowski
Klejne Katarzyna Jadwiga
Waldemar Kalinowski
Grzegorz Karczmarzyk
Jan Kłoskowski
Stanisław Kokowski
Jacek Kostoń
Marek Kulik
Marcin Maciak
Mariusz Majchrowicz
Maciej Molenda
Stefan Nemtusiak
Marcin Olszowy
Marek Picz
Michał Piskor
Tadeusz Szyłuk
Zbigniew Wołosiewicz
Piotr Żagórski
Artur Żołnacz

教練Coaches
Ewa Goc
Maciej Rostkowski

香港藝術節合唱團 Hong Kong Arts Festival Chorus
合唱團導師Chorus Master 符潤光 Raymond Fu

女高音 Soprano
Au Tsz-wing
甘詠心 Alison Cannon
陳健儀 Cheryl Chan
周婷詠 Charmaine Chow
徐敏菁 Elise Chui
何煦盈 Vivian Ho
何穎盈 Ernestine Ho

香港藝術節樂隊 Hong Kong Arts Festival Ensemble

小號 Trumpets
Jonathan Clarke
魏龍勝 Kevin Ngai

長號 Trombones
彭禮傑 Ben Pelletier
Maciek Walicki

結他 Guitar
黃文錦 Chris Wong
### 贡献者计划 Patron's Club

<table>
<thead>
<tr>
<th>银级别</th>
<th>银级别</th>
<th>银级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>香港九铁公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>

### 银级别 | 银级别 | 银级别 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>九广铁路公司</td>
<td>大型商业银行</td>
<td>上海商业银行</td>
</tr>
</tbody>
</table>

### 学生票计划捐助人 Student Ticket Scheme Donors

<table>
<thead>
<tr>
<th>黄金级别</th>
<th>黄金级别</th>
<th>黄金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
<td>阿德里安杨</td>
</tr>
<tr>
<td>陈乔</td>
<td>陈乔</td>
<td>陈乔</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>白金级别</th>
<th>白金级别</th>
<th>白金级别</th>
</tr>
</thead>
<tbody>
<tr>
<td>伍家宜</td>
<td>伍家宜</td>
<td>伍家宜</td>
</tr>
</tbody>
</table>
支持及協助 Support and Cooperation

壹玖柒壹
89268
Acorn Design Ltd
法國航空公司

射擊設計

渠利廣告有限公司
Bloomsbury Books Ltd
BMG Hong Kong Ltd

新加坡管理

英國文化協會

國際航空公司

CCDC舞台中心
香港中華總商會

Chocolate Rain Jewellery & Design
嘉林整形

Consulate General of Brazil in Hong Kong and Macau

法國駐香港總領事館

意大利領事館

Consulate General of Mexico in Hong Kong

波蘭共和國駐香港領事館

俄羅斯聯邦駐香港兼澳門

特別行政區領事館

西班牙領事館

Consulate General of Switzerland – Hong Kong

Consulate General of Switzerland – Hong Kong

Consulate General of Switzerland – Hong Kong

Creative Café

Danone Imported Waters (Asia) Pte Ltd

香港大學計算機科學系

石頭記

百代唱片

裕盛庭有限公司

藝穗會

German Consulate General – Hong Kong

樂齡琴行

灣景國際賓館

Hi Fi音響有限公司

快速廣告香港有限公司

民政事務局

漢設計

香港演藝學院

香港藝術中心

香港圖書文具有限公司

香港中小型企業商會

香港潮州商會

香港大會堂

香港中心

港龍航空公司

香港各界婦女聯合協進會

香港教育學院

The Hong Kong Japanese Club

香港公共圖書館

香港壹書有限公司

香港話劇團

香港旅遊發展局

香港貿易發展局

和記電訊有限公司

國際商業機器中國香港有限公司

政府新聞處

1971 design workshop
89268
Acorn Design Ltd
Air France
Alvin Wong
Ancha Vista
A-Plus Design
Avanny Advertising Co Ltd
Bloomsbury Books Ltd
BMG Hong Kong Ltd
Brand HK Management Office
British Council
Cathay Pacific Airways Ltd
CCDC Dance Centre
The Chinese General Chamber of Commerce
Chocolate Rain Jewellery & Design
Collin Music Co Ltd
Consulate General of Brazil in Hong Kong and Macau
Consulate General of France in Hong Kong
Consulate General of Italy in Hong Kong
Consulate General of Mexico in Hong Kong
Consulate General of Poland in Hong Kong
Consulate General of the Russian Federation in Hong Kong and Macau
Consulate General of Spain
Consulate General of Switzerland – Hong Kong

Creative Café

Danone Imported Waters (Asia) Pte Ltd

Department of Computer Science, The University of Hong Kong

Emboss
EMI Group Hong Kong Ltd
Eureka Digital Ltd
Fringe Club
German Consulate General – Hong Kong
Happy Sound Music Ltd
Harbour View International House
Hi Fi Review Ltd
HK Ticketing Cultural Affairs Bureau
Hor Design & Associates
The Hong Kong Academy for Performing Arts
Hong Kong Arts Centre
Hong Kong Book Centre Ltd
The Hong Kong Chamber of Small and Medium Business Ltd
Hong Kong Chiu Chow Chamber of Commerce Ltd
Hong Kong City Hall
Hong Kong Cultural Centre
Hong Kong Dragon Airlines Ltd
Hong Kong Federation of Women
Hong Kong Institute of Education
The Hong Kong Japanese Club
Hong Kong Public Libraries
Hong Kong Records
Hong Kong Repertory Theatre
Hong Kong Tourism Board
Hong Kong Trade Development Council
Hutchison Telecommunications (Hong Kong) Ltd
IBM China / Hong Kong Ltd
Information Services Department

國際演繹評論家協會（香港分會）

艾昂國際

香港意大利商會

香港意大利文化協會

霍恩忠

九龍總商會

九龍酒店

葵青劇院

香港明星酒店

德國漢莎航空公司

六國酒店

阿麥書房

The Mammals

馬可孛羅香港酒店

明達音樂有限公司

美食心連心

Mission Production Company

Morn Creations Ltd

地鐵公司

Naxos Digital Services Ltd

新世界團聯會

Norwegian Representative Office

The Panic

柏斯琴行

卓韋達有限公司

保德西營舞用品中心

半島酒店

Planet Yoga by Master Kamal

PMC Connection (Hong Kong)

獵兵兵娛樂會計師事務所

香港聯合第四台

袁潼

Ricky Music Factory

麗嘉酒店

Rococo Classic Ltd

挪威王國駐華大使館

沙田大會堂

上海商業銀行

上海總會

信昌唱片有限公司

信譽集團

銀都機構有限公司

Simply Art

向日葵文化食品

香港西班牙商會

星巴克

史帝文素黃澤榮事務所

上揚樂園

辰衡圖書有限公司

Team and Concepts Ltd

電視廣播有限公司

時代週刊

通利琴行

香港大學美術博物館

環球唱片有限公司

城市電腦音樂樂

華樂唱片有限公司

永亨銀行

香港基督教青年會（港青）

Zenith Designing & Printing Services Ltd

香港崇德社

香港崇德社 II

香港東崇德社

九龍崇德社

新界崇德社

維多利亞崇德社

International Association of Theatre Critics (HK)

Ion Global

Italian Chamber of Commerce in Hong Kong

The Italian Cultural Society of Hong Kong

Kent Fox@tn PEACOCK

Kowloon Chamber of Commerce

Kowloon Hotel Hong Kong

Kwai Tsing Theatre

Langham Hotel Hong Kong

Lufthansa German Airlines

Luk Kwok Hotel Hong Kong

Mackie Studio

The Mammals

The Marco Polo Hong Kong Hotel

Master Music Ltd

Maxim’s Caterers Ltd

Mission Production Company

Morn Creations Ltd

MTR Corporation

Naxos Digital Services Ltd

New Territories Association of Societies

Norwegian Representative Office

The Panic

Parsons Music Ltd

Patsville Company Ltd

Paul’s Ballet Supplies Centre

The Peninsula Hong Kong

Planet Yoga by Master Kamal

PMC Connection (Hong Kong)

PricewaterhouseCoopers

Radio 4, Radio Television Hong Kong

Ray Yuen

Ricky Music Factory

The Ritz-Carlton Hong Kong

Rococo Classic Ltd

Royal Norwegian Embassy, Beijing

Sha Tin Town Hall

Shanghai Commercial Bank

Shanghai Fraternity Association HK Ltd

Shun Cheong Record Co Ltd

Shun Hing Group

SI-Metropole Organisation Ltd

Simply Art

Sole Cultural Goods

Spanish Chamber of Commerce in Hong Kong

Starbucks Coffee

Stevenson, Wong & Co

Sunrise Music

Swindon Book Company Ltd

Swiss Music

The University of Hong Kong

Universal Music Ltd

URBTIX

Warner Music Hong Kong

Wing Hang Bank Ltd

YMCA of Hong Kong

Yorkville

Zeal Theatrical Company

University Museum and Art Gallery, The University of Hong Kong

Yamaha

Zeal Telecommunications

Zonta Club of Hong Kong

Zonta Club of Hong Kong II

Zonta Club of Hong Kong East

Zonta Club of Kowloon

Zonta Club of the New Territories

Zonta Club of Victoria

Zonta Club of Victoria
<table>
<thead>
<tr>
<th>贊助人</th>
<th>Patron</th>
</tr>
</thead>
<tbody>
<tr>
<td>行政長官</td>
<td>The Chief Executive</td>
</tr>
<tr>
<td>董建華先生</td>
<td>The Honourable Tung Chee-hwa</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>永遠名譽會長</th>
<th>Honorary Life President</th>
</tr>
</thead>
<tbody>
<tr>
<td>邵逸夫爵士</td>
<td>Sir Run Run Shaw, CBE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>執行委員會</th>
<th>Executive Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>主席</td>
<td>Chairman</td>
</tr>
<tr>
<td>李葉廣先生</td>
<td>Mr Charles Y K Lee, GBS, JP</td>
</tr>
<tr>
<td>副主席</td>
<td>Vice Chairman</td>
</tr>
<tr>
<td>許仕仁先生</td>
<td>Mr Rafael Hui, GBS, JP</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>義務司庫</th>
<th>Honorary Treasurer</th>
</tr>
</thead>
<tbody>
<tr>
<td>李思濂先生</td>
<td>Mr Billy Li</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>委員</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>梁偉賢先生</td>
<td>Mr Wayne Leung</td>
</tr>
<tr>
<td>劉兆文先生</td>
<td>Mr Peter Thompson, SBS, OBE, LLB, JP</td>
</tr>
<tr>
<td>盛智文博士</td>
<td>Dr Allan Zeman, GBS, JP</td>
</tr>
<tr>
<td>鄭錦志安女士</td>
<td>Mrs Mariana Cheng, BBS, JP</td>
</tr>
<tr>
<td>黃嘉怡女士</td>
<td>Mrs Clara Weatherall</td>
</tr>
<tr>
<td>夏潔儀女士</td>
<td>Ms Cara Weatherall</td>
</tr>
<tr>
<td>康宇靈女士</td>
<td>Ms Teresa Hong</td>
</tr>
<tr>
<td>張烈生先生</td>
<td>Mr Timothy Cheung</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>節目委員會</th>
<th>Programme Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>主席</td>
<td>Chairman</td>
</tr>
<tr>
<td>許仕仁先生</td>
<td>Mr Rafael Hui, GBS, JP</td>
</tr>
<tr>
<td>副主席</td>
<td>Vice Chairman</td>
</tr>
<tr>
<td>盧景文教授</td>
<td>Prof Lo King-man, MBE, JP</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>委員</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>紀衛教授</td>
<td>Prof David Gwilt, MBE</td>
</tr>
<tr>
<td>曾際豪先生</td>
<td>Mr Nicholas James</td>
</tr>
<tr>
<td>李正欣博士</td>
<td>Dr Joanna C Lee</td>
</tr>
<tr>
<td>梁國輝先生</td>
<td>Mr Nelson Leong</td>
</tr>
<tr>
<td>毛俊權先生</td>
<td>Mr Fredric Mao</td>
</tr>
<tr>
<td>謝葆倍先生</td>
<td>Mr Tam Wing-pong, JP</td>
</tr>
<tr>
<td>韋嘉怡女士</td>
<td>Mrs Clara Weatherall</td>
</tr>
<tr>
<td>姚若女士</td>
<td>Ms Yao Yue</td>
</tr>
<tr>
<td>伍日華先生</td>
<td>Mr Daniel Ng</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>國際節目顧問</th>
<th>International Programme Consultant</th>
</tr>
</thead>
<tbody>
<tr>
<td>約瑟·施力先生</td>
<td>Mr Joseph Seelig</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>財務及管理委員會</th>
<th>Finance and Management Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>主席</td>
<td>Chairman</td>
</tr>
<tr>
<td>李思濂先生</td>
<td>Mr Billy Li</td>
</tr>
<tr>
<td>副主席</td>
<td>Vice Chairman</td>
</tr>
<tr>
<td>許仕仁先生</td>
<td>Mr Rafael Hui, GBS, JP</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>發展委員會</th>
<th>Development Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>主席</td>
<td>Chairman</td>
</tr>
<tr>
<td>梁偉賢先生</td>
<td>Mr Wayne Leung</td>
</tr>
<tr>
<td>副主席</td>
<td>Vice Chairman</td>
</tr>
<tr>
<td>盛智文博士</td>
<td>Dr Allan Zeman, GBS, JP</td>
</tr>
<tr>
<td>梁新羽女士</td>
<td>Mrs Leong Yu-san</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>委員</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>韋嘉怡女士</td>
<td>Mrs Clara Weatherall</td>
</tr>
<tr>
<td>鄭寶怡女士</td>
<td>Mrs Mariana Cheng, BBS, JP</td>
</tr>
<tr>
<td>杜安娜女士</td>
<td>Mrs Irga Bedeu</td>
</tr>
<tr>
<td>白碧儀女士</td>
<td>Ms Deborah Biber</td>
</tr>
<tr>
<td>颜麗麗女士</td>
<td>Ms Alexandra J Albers</td>
</tr>
<tr>
<td>廖碧欣女士</td>
<td>Ms Peggy Liu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>名譽法律顧問</th>
<th>Honorary Solicitor</th>
</tr>
</thead>
<tbody>
<tr>
<td>史蒂文生黃律師事務所</td>
<td>Stevenson, Wong &amp; Co</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>香港藝術節基金會</th>
<th>Hong Kong Arts Festival Trust</th>
</tr>
</thead>
<tbody>
<tr>
<td>主席</td>
<td>Chairman</td>
</tr>
<tr>
<td>霍震先生</td>
<td>Mr Angus H Forsyth</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>委員</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>陳達文先生</td>
<td>Dr Darwin Chen, SBS, ISO</td>
</tr>
<tr>
<td>梁綾樫先生</td>
<td>Mrs Mona Leong, BBS, MBE, JP</td>
</tr>
<tr>
<td>陳祖澤先生</td>
<td>Mr John C C Chan, GBS, JP</td>
</tr>
<tr>
<td>許仕仁先生</td>
<td>Mr Rafael Hui, GBS, JP</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>顧問</th>
<th>Advisors</th>
</tr>
</thead>
<tbody>
<tr>
<td>鮑磊先生</td>
<td>Mr Martin Barrow, GBS, CBE, JP</td>
</tr>
<tr>
<td>郭炳江先生</td>
<td>Mr Thomas Kwok, JP</td>
</tr>
<tr>
<td>李國寶博士</td>
<td>Dr The Hon David K P Li, GBS, JP</td>
</tr>
<tr>
<td>梁紹榮先生</td>
<td>Mrs Mona Leong, BBS, MBE, JP</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>核數師</th>
<th>Auditor</th>
</tr>
</thead>
<tbody>
<tr>
<td>羅兵咸永道會計師樓</td>
<td>PricewaterhouseCoopers</td>
</tr>
</tbody>
</table>

地址 Address: 香港灣仔港灣道二號香港藝術中心十二樓 12th Floor, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong
電話 Telephone: 2824 3555 傳真 Fax: 2824 3798 / 2824 3722 網頁 Website: http://www.hkartsfestival.org 電郵 Email: afgen@hkaf.org
<table>
<thead>
<tr>
<th>職員</th>
<th>Staff</th>
<th>職員 (合約)</th>
<th>Staff (contract)</th>
</tr>
</thead>
<tbody>
<tr>
<td>行政總監</td>
<td>Executive Director</td>
<td>節目</td>
<td>Programme</td>
</tr>
<tr>
<td>高偉</td>
<td>Douglas Gautier</td>
<td>接待經理</td>
<td>Logistics Manager</td>
</tr>
<tr>
<td>韋春</td>
<td>Programmes</td>
<td>金學忠</td>
<td>Elvis King</td>
</tr>
<tr>
<td>領導</td>
<td>Programme Director</td>
<td>製作經理</td>
<td>Production Managers</td>
</tr>
<tr>
<td>梁靜</td>
<td>Grace Lang</td>
<td>姚巧宜</td>
<td>Tiffany Yiu</td>
</tr>
<tr>
<td>節目</td>
<td>Programme Managers</td>
<td>梁穎</td>
<td>Roy Leung</td>
</tr>
<tr>
<td>總監</td>
<td>So Kwok-wan Chow</td>
<td>外展總籌</td>
<td>Outreach Coordinator</td>
</tr>
<tr>
<td>劉志</td>
<td>Mio Margarit Chow</td>
<td>陳志勇</td>
<td>Andrew Chan</td>
</tr>
<tr>
<td>簡單</td>
<td>Programme Coordinator</td>
<td>外展助理</td>
<td>Outreach Assistant</td>
</tr>
<tr>
<td>葉健銘 (維修工程)</td>
<td>Linda Yip (on study leave)</td>
<td>劉江深</td>
<td>Eva Lau</td>
</tr>
<tr>
<td>簡易</td>
<td>Acting Programme Coordinator</td>
<td>節目助理</td>
<td>Programme Assistant</td>
</tr>
<tr>
<td>職員</td>
<td>Eddy Zee</td>
<td>李敏璇</td>
<td>Christina Lee</td>
</tr>
<tr>
<td>市場推廣</td>
<td>Marketing</td>
<td>技術總籌</td>
<td>Technical Coordinators</td>
</tr>
<tr>
<td>市場經理</td>
<td>Marketing Manager</td>
<td>陳竣華</td>
<td>Billy Chan</td>
</tr>
<tr>
<td>鄭尚榮</td>
<td>Katy Cheng</td>
<td>鄭潔儀</td>
<td>Cat Cheng</td>
</tr>
<tr>
<td>助理市場經理</td>
<td>Assistant Marketing Managers</td>
<td>馮幸如</td>
<td>Rufina Fung</td>
</tr>
<tr>
<td>周也可以</td>
<td>Alexia Chow</td>
<td>林珊</td>
<td>Nancy Lam</td>
</tr>
<tr>
<td>林敬桃</td>
<td>Chris Lam</td>
<td>李嘉寶</td>
<td>Kathy Lee</td>
</tr>
<tr>
<td>游達賢</td>
<td>Andy Yau</td>
<td>梁耀強</td>
<td>Gary Leung</td>
</tr>
<tr>
<td>發展</td>
<td>Development</td>
<td>音響總籌</td>
<td>Sound Coordinator</td>
</tr>
<tr>
<td>發展經理</td>
<td>Development Manager</td>
<td>陳健恒</td>
<td>Joey Chan</td>
</tr>
<tr>
<td>許穎</td>
<td>Angela Hui</td>
<td></td>
<td></td>
</tr>
<tr>
<td>助理發展經理</td>
<td>Assistant Development Manager</td>
<td></td>
<td></td>
</tr>
<tr>
<td>陳凱馨</td>
<td>Eunice Chan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>會計</td>
<td>Accounts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>會計</td>
<td>Accountant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>殷鳳玲</td>
<td>June Yun</td>
<td></td>
<td></td>
</tr>
<tr>
<td>會計文員</td>
<td>Accounts Clerk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>黃國愛</td>
<td>Bonia Wong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>行政</td>
<td>Administration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>行政秘書</td>
<td>Executive Secretary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>朱達清</td>
<td>Carmen Chu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>接待員／初級秘書</td>
<td>Receptionist / Junior Secretary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>李美娟</td>
<td>Virginia Li</td>
<td></td>
<td></td>
</tr>
<tr>
<td>辦公室助理</td>
<td>Office Assistant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>鄭誠</td>
<td>Tony Cheng</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

出版 香港藝術節協會有限公司  Published by Hong Kong Arts Festival Society Limited  打印 Printed by A.Plus Design
本刊內容，未經許可，不得轉載。 Reproduction in whole or in part without written permission is strictly prohibited.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Feb</td>
<td>8:00</td>
<td>貝多芬九大交響曲 &lt;br&gt;Beethoven Symphonic Cycle</td>
</tr>
<tr>
<td>18 Feb</td>
<td>8:00</td>
<td>Freiburg Baroque Orchestra</td>
</tr>
<tr>
<td>19 Feb</td>
<td>8:00</td>
<td>波蘭國家歌劇院《奧塞羅》 &lt;br&gt;Polish National Opera Othello</td>
</tr>
<tr>
<td>20 Feb</td>
<td>8:00</td>
<td>《拜倫發現新大陸》 &lt;br&gt;Dario Foi's Johan Padan and the Discovery of America</td>
</tr>
<tr>
<td>21 Feb</td>
<td>8:00</td>
<td>薩義爾・塞伊鋼琴演奏會 &lt;br&gt;Fazil Say Piano Recital</td>
</tr>
<tr>
<td>22 Feb</td>
<td>8:00</td>
<td>愛克森美孚新視野 - 潮風鋼管五重奏 &lt;br&gt;ExxonMobil Vision - The Fresh Air Brass Quintet</td>
</tr>
<tr>
<td>23 Feb</td>
<td>8:00</td>
<td>布拉德・梅爾度三重奏 &lt;br&gt;Brad Mehldau Trio</td>
</tr>
<tr>
<td>24 Feb</td>
<td>8:00</td>
<td>莉拉・唐絲 &lt;br&gt;Lila Downs</td>
</tr>
<tr>
<td>26 Feb</td>
<td>8:00</td>
<td>愛克森美孚新視野 -《東主有喜》 &lt;br&gt;ExxonMobil Vision - Come Out &amp; Play</td>
</tr>
<tr>
<td>3 Mar</td>
<td>8:00</td>
<td>專劇 Cantonesse Opera &lt;br&gt;《軀身寶鏡》The Gold-braided Fan</td>
</tr>
<tr>
<td>4 Mar</td>
<td>8:00</td>
<td>《雙仙拜月亭》The Blessing of the Moon</td>
</tr>
<tr>
<td>5 Mar</td>
<td>8:00</td>
<td>《琵琶記》The Pipa</td>
</tr>
<tr>
<td>6 Mar</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>7 Mar</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>8 Mar</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>9 Mar</td>
<td>8:00</td>
<td>莫扎特安魂曲 &lt;br&gt;The Mozart Requiem</td>
</tr>
<tr>
<td>10 Mar</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>11 Mar</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>12 Mar</td>
<td>8:00</td>
<td>意大利艾德芭蕾舞團 &lt;br&gt;Compagnia Alberbaletto</td>
</tr>
<tr>
<td>13 Mar</td>
<td>8:00</td>
<td>巴西吉他四重奏 &lt;br&gt;Brazilian Guitar Quartet</td>
</tr>
<tr>
<td>14 Mar</td>
<td>8:00</td>
<td>伊瑞爾四重奏 &lt;br&gt;YoYo Quartet</td>
</tr>
<tr>
<td>15 Mar</td>
<td>8:00</td>
<td>拉薩詩的詩人 &lt;br&gt;Diane: Musicians and Poets of Rajasthan</td>
</tr>
<tr>
<td>16 Mar</td>
<td>8:00</td>
<td>達維捷鋼琴演奏會 &lt;br&gt;Rachael Cheung Piano Recital</td>
</tr>
<tr>
<td>17 Mar</td>
<td>8:00</td>
<td>薩鋼・桑切斯拉丁爵士樂團 &lt;br&gt;Poncho Sanchez Latin Jazz Band</td>
</tr>
<tr>
<td>18 Mar</td>
<td>8:00</td>
<td>西班牙國立舞劇院 &lt;br&gt;Ballet Nacional de España</td>
</tr>
<tr>
<td>19 Mar</td>
<td>8:00</td>
<td>意大利艾德芭蕾舞團 &lt;br&gt;Compagnia Alberbaletto</td>
</tr>
<tr>
<td>20 Mar</td>
<td>8:00</td>
<td>雙極室樂團 &lt;br&gt;Ensemble Antipodes</td>
</tr>
<tr>
<td>1 Apr</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>2 Apr</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>3 Apr</td>
<td>8:00</td>
<td>亞拉巴馬黑樂合唱團 &lt;br&gt;The Blind Boys of Alabama</td>
</tr>
<tr>
<td>4 Apr</td>
<td>8:00</td>
<td>意大利艾德芭蕾舞團 &lt;br&gt;Compagnia Alberbaletto</td>
</tr>
<tr>
<td>5 Apr</td>
<td>8:00</td>
<td>意大利艾德芭蕾舞團 &lt;br&gt;Compagnia Alberbaletto</td>
</tr>
<tr>
<td>6 Apr</td>
<td>8:00</td>
<td>意大利艾德芭蕾舞團 &lt;br&gt;Compagnia Alberbaletto</td>
</tr>
<tr>
<td>7 Apr</td>
<td>8:00</td>
<td>意大利艾德芭蕾舞團 &lt;br&gt;Compagnia Alberbaletto</td>
</tr>
</tbody>
</table>
8:00，8:30，9:00，9:30，10:00，10:30，11:00，11:30，12:00，12:30，13:00，13:30，14:00，14:30，15:00，15:30，16:00，16:30，17:00，17:30，18:00，18:30，19:00，19:30，20:00，20:30，21:00