

Giuseppe Verdi 威爾第歌劇

# RIGOLETTO 弄臣

2025

10.2 (四) 19:30 講

10.3 (五) 19:30 講

10.4 (六) 14:30 講

10.5 (日) 14:30 講

臺中國家歌劇院 大劇院

演出長度 | 全長約165分鐘，含中場休息20分鐘

主辦單位 | 國家表演藝術中心臺中國家歌劇院

贊助夥伴 | VACHERON CONSTANTIN  GENEVE 勇源基金會  CHEN-YUEN FOUNDATION

異業合作 |  OMAR

指定住宿 |  HUNG'S MANSION  華盛酒店  華盛酒店

主辦單位保留節目內容異動權

 National  
Taichung  
Theater  
臺中國家歌劇院

## 第一幕 Act 1

序曲開場，持續的附點節奏充滿了詛咒的氣息，帶有痛苦呻吟的感覺。布幕開啟的瞬間，音樂突然轉為歡樂的舞曲，曼托瓦公爵府邸璀璨的大廳正舉辦著奢華的舞會。公爵對著波爾沙滔滔不絕地述說著他近來數次於教堂邂逅的不知名女子，美麗的樣貌令他深深著迷，屢屢跟隨其至住所並在外徘徊，奇怪的是，每次皆有一男子深夜到訪，這事令他十分在意。此時，切布拉諾伯爵與夫人到來，公爵一見頗具姿色的伯爵夫人，不顧切布拉諾伯爵在場，逕自唱起了〈這個或那個女人都一樣〉，充份展現公爵處處留情的風流性格，一旁的切布拉諾伯爵自是怒氣沖天，而此時公爵身旁的弄臣里戈雷托，竟還極盡所能地對其冷嘲熱諷，此舉讓切布拉諾伯爵怒從中來，並揚言一定要對里戈雷托報復。

在公爵與里戈雷托暫離會場時，廷臣馬魯洛爆料「令人震驚的消息」：里戈雷托居然有一個他夜夜造訪、年輕貌美的情婦。平時受盡里戈雷托揶揄的眾人對此議論紛紛，開始商討著報復里戈雷托的計謀；此時的里戈雷托則忙著對公爵獻計，如何將切布拉諾伯爵夫人弄到手。就在此刻，蒙特羅內伯爵突然出現，並對著玷污女兒的公爵發出怒吼，當眾指責他風流的罪行。然而，里戈雷托則反之對其嘲諷羞辱，公爵隨後下令將蒙特羅內伯爵拘捕。蒙特羅內伯爵在離去前對著里戈雷托說出「你這條毒蛇，竟敢嘲笑心碎的父親，必遭報應！」這話語讓里戈雷托耿耿於懷。

里戈雷托回到他在公爵府邸的休憩之處，身著皮夾克的斯帕拉夫契勒突然出現，對里戈雷托提出「只要支付些許酬庸，即能為其剷除仇人」的提議，並且保證有他美麗的妹妹瑪達蕾娜從旁協助，絕對萬無一失。里戈雷托確認斯帕拉夫契勒的藏身之處後要他先行離去，此時里戈雷托唱起〈我用舌頭他用劍，是同類人〉，敘述自己身為弄臣的無奈，以及被詛咒後的抑鬱心情。

回家後的里戈雷托再三叮嚀女兒吉爾達除了教堂之外哪兒都不能去，並且囑咐保母喬凡娜要看護好比他生命還重要的女兒，這席談話正巧被早已潛入家中的公爵聽到。里戈雷托離去後，公爵買通喬凡娜來到吉爾達跟前，正當兩人難分難捨之際，為了報復里戈雷托打算綁架吉爾達的波爾沙、馬魯洛與切布拉諾伯爵等人戴著面具來到屋外，迫使公爵只得匆匆離去，而當這群人正要行動時巧遇里戈雷托，於是謊稱是要綁架切布拉諾伯爵夫人，里戈雷托信以為真地加入行動，等他隱約聽到吉爾達的求救聲時，女兒已被擄走。

The overture opens with a persistent dotted rhythm, imbued with the weight of a curse and echoing the sounds of anguished lamentation. Yet, as the curtain rises, the music suddenly transforms into a joyful dance, revealing the magnificent hall of the Duke of Mantua, where a lavish ball is underway. The Duke passionately recounts to his courtier, Borsa, his repeated encounters with a mysterious woman at the church — her beauty has ensnared his heart, compelling him to follow her to her home and linger outside in the night. Curiously, each time, a man appears at her door under the cover of darkness, a fact that piques the Duke's curiosity. At that moment, Count Ceprano and his wife arrive. Upon glimpsing the strikingly beautiful Countess, the Duke, heedless of her husband's presence, bursts into *Questa o quella per me pari sono*, a sparkling display of his rakish and flirtatious nature. Count Ceprano, predictably, seethes with indignation. Meanwhile, at the Duke's side, his jester Rigoletto adds fuel to the fire with his cutting, sarcastic remarks, provoking Ceprano's wrath and prompting him to vow revenge against the mocking jester.

As the Duke and Rigoletto momentarily withdraw from the ballroom, the courtier Marullo delivers a shocking revelation: Rigoletto himself harbors a young and beautiful mistress whom he visits nightly. Those who have long endured the jester's sharp remarks now whisper and scheme among themselves, plotting a subtle revenge against their tormentor. Meanwhile, Rigoletto busies himself with advising the Duke, offering strategies to ensnare Count Ceprano's wife. At that moment, Count Monterone suddenly appears, and, with a voice of thunder, publicly confronts the Duke for defiling his daughter, denouncing his licentious transgressions before the assembled court. Yet Rigoletto, in stark contrast, responds with scornful mockery, leaving the Duke to issue an order for Monterone's arrest. Before being led away, Monterone turns to Rigoletto and utters a curse that will linger in the jester's mind: "and you, you serpent, you who ridicule a father's grief, my curse upon you!" The words pierce Rigoletto's conscience, embedding a dark seed of unease that will haunt him henceforth.

Rigoletto retreats to his private quarters within the Duke's palace, when Sparafucile, clad in a dark leather jacket, suddenly appears with a proposition: for a modest fee, he can remove Rigoletto's enemy, with the aid of his beautiful sister Maddalena, promising absolute certainty. After confirming the location of Sparafucile's hideout, Rigoletto instructs him to depart. Alone, he then sings *Pari siamo!... io la lingua, egli ha il pugnale*, lamenting the helplessness of his role as a jester and the oppressive shadow of the curse that hangs over him.

Once home, Rigoletto sternly admonishes his daughter Gilda, forbidding her to venture anywhere beyond the church, and entrusts the caretaker Giovanna with the task of safeguarding his daughter, whom he treasures above his own life. Unbeknownst to him, the Duke has already secretly infiltrated the household and witnesses this admonition, quietly plotting his seduction of Gilda. After Rigoletto departs, the Duke bribes Giovanna to approach Gilda. While the Duke and Gilda share a private moment, Borsa, Marullo, and Count Ceprano gather outside, masked and determined to avenge themselves on Rigoletto. Mistakenly believing Gilda to be his mistress, they plot her abduction, forcing the Duke to flee in haste. In an ironic twist of fate, the would-be abductors encounter Rigoletto, who, believing their scheme targets Count Ceprano's wife, joins the plot. Only when the faint cries of Gilda reach his ears does he realize the dreadful truth: it is his own daughter who has been taken.

## 第二幕 Act 2

在得知吉爾達被人擄走的公爵，先後以不安與深情的情緒唱出〈有人把她帶走了〉。廷臣們此時前來向公爵稟告擄獲里戈雷托情人的消息，在生動活潑的進行曲風格下，廷臣們唱出〈我們在一條僻靜巷弄集合〉，娓娓道來綁架過程：「正當我們逮到可以誘拐里戈雷托情人的機會時，這弄臣恰巧出現並愚蠢地相信我們是要綁架切布拉諾伯爵夫人，戴上我們準備的面具、蒙上雙眼，傻傻地幫助我們擄獲了他的情人，而在發現這是個對他的復仇計畫後，落了個後悔莫及的下場。」聽聞後原本正為吉爾達被綁架而忐忑不安的公爵暗自竊喜，而知悉被廷臣們擄獲的吉爾達就在府邸時，公爵瞬間興高采烈地唱起〈炙熱的愛在呼喚我〉，這使得廷臣們完全摸不著頭緒。

被耍了的里戈雷托來到公爵府邸，想藉著與廷臣們對話查出找回吉爾達的線索，而就在公爵夫人的仕童前來傳話的過程中，里戈雷托發現吉爾達此刻正與公爵在一起，發狂地對廷臣們說出自己就是昨夜綁走少女的父

親，接著先是怒吼而後轉為哀求地唱出〈你們這些卑鄙該死的廷臣〉。緊接著吉爾達狼狽地從房間衝出來並投入里戈雷托的懷裡，說著她受到侮辱而且只想單獨跟父親訴說。此時，里戈雷托將眾人轟走並威嚇就算是公爵也別妄想進來。吉爾達唱著〈每週日在教堂，我對上帝祈禱〉，敘述著自己在教堂陷入愛情，忽然遭到劫持而受辱的經過；里戈雷托則回應〈所有恥辱都歸我〉，看著自己為吉爾達所架設的聖壇毀於一旦，而吉爾達的眼淚滴滴讓他痛徹心扉。殊不知在兩人淒美的二重唱下，對於未來卻是有著截然不同的心境與想法。此時將被押送到監獄的蒙特羅內伯爵在兩人眼前經過，正當蒙特羅內伯爵懊惱自己的詛咒沒有應驗之時，里戈雷托對他說道：「你的復仇將會實現。」里戈雷托與吉爾達唱出〈報應〉結束這一幕。

Upon learning that Gilda has been taken, the Duke first reveals his worry, then his tender devotion, singing *Ella mi fu rapita* with a blend of anxiety and longing. At this moment, the courtiers approach to report the capture of Rigoletto's supposed mistress. Set to a lively, march-like rhythm, they sing *Scorrento uniti remota via*, recounting the events of the kidnapping: "Just as we seized the opportunity to abduct Rigoletto's mistress, the jester himself appeared, foolishly believing that we intended to kidnap Countess Ceprano. Wearing the masks we had provided and blindfolded, he unwittingly assisted us in capturing his beloved. Only upon realizing that this was a plot of vengeance against him did he grasp, too late, the dire consequences of his error."

Hearing this, the Duke, who had been uneasy over Gilda's abduction, cannot help but secretly delight. And when he discovers that Gilda is actually being held within the palace, his exhilaration bursts forth in the triumphant aria *Possente amor mi chiama*, leaving the courtiers utterly bewildered by his exuberant joy.

A furious Rigoletto storms into the Duke's palace, hoping to glean any clue of Gilda's whereabouts from the courtiers. A page arrives with a message from the Duchess—she wishes to speak to her husband—but the courtiers respond with suggestive hints that the Duke cannot be disturbed. From this, Rigoletto immediately realizes the dreadful truth: Gilda is with the Duke. In a frenzy, he confronts the courtiers, declaring himself to be the father of the young woman they abducted the previous night. His outrage gives way to desperate pleading as he sings *Cortigiani, vil razza dannata*.

Gilda then bursts from the room, disheveled and trembling, and throws herself into her father's arms, recounting the humiliation she has suffered and insisting that only her father can hear her grief. Rigoletto drives the intruders away, warning that even the Duke must not dare to enter. Gilda sings *Tutte le feste al tempio mentre pregava Iddio*, recounting the blissful innocence of her love in the church, cruelly interrupted by her abduction. Rigoletto responds with *Solo per me l'infamia*, his heart breaking as *l'altar si rovesciò* (the sacred altar) he built for Gilda lies in ruin, each tear of his daughter piercing him like a dagger. Yet, beneath their heartrending duet, their hearts are already diverging, harboring starkly different hopes and fears for the future. As the Count of Monterone is led past them on his way to prison, cursing the apparent failure of his own vengeance, Rigoletto tells him: "I will avenge you." Father and daughter join in the final, resolute duet *Si, vendetta*, bringing this act to a close.

### 第三幕 Act 3

里戈雷托帶著吉爾達來到明秋河前的一間小酒館，為的是讓一片丹心的吉爾達看清公爵風流成性的事實。果不其然，為了斯帕拉夫契勒美麗的妹妹瑪達蕾娜，公爵來到了這個小酒館，更隨即唱起〈善變的女人〉與瑪達蕾娜調情。此時威爾第以一首四重唱同時呈現四人的不同心境：對瑪達蕾娜展現愛慕之情的公爵；對公爵欲拒還迎的瑪達蕾娜；痛徹心扉的吉爾達，以及一心復仇的里戈雷托。曲畢，里戈雷托要吉爾達先行出發去維洛納，他辦完正事後會立刻與她相聚。

下定決心復仇的里戈雷托給了斯帕拉夫契勒一半的酬庸，表明午夜將再度前來付清尾款，並要親自將負心的公爵丟入河中。這個夜晚雷鳴隆隆、閃電交加，斯帕拉夫契勒告訴瑪達蕾娜他們接到案子將大賺一筆，對公爵產生情愫的瑪達蕾娜向哥哥求情，幾經來回爭論，斯帕拉夫契勒答應，若在子夜之前有人前來投宿，即以此人作為公爵的替死鬼，恰巧這對兄妹的對話全被為了愛情折返的吉爾達聽到，在內心數度掙扎之後，吉爾達決定為公爵犧牲。懷著終於得以報仇的痛快心情，里戈雷托半夜再度回到酒店，從斯帕拉夫契勒手中接過屍袋，正當他要打開屍袋時，卻聽到公爵的歌聲，這讓里戈雷托驚慌了起來，才發現屍袋中竟是奄奄一息的吉爾達，悲痛欲絕的里戈雷托看著懷裡的女兒，痛苦吶喊「啊！這是詛咒」。

Rigoletto leads Gilda to an inn on the banks of the Mincio, hoping that this devoted young woman might finally see the true nature of the Duke's libertine ways. As expected, the Duke, drawn by the allure of Sparafucile's beautiful sister Maddalena, soon arrives at the inn, immediately breaking into the playful *La donna è mobile*, flirting openly with Maddalena. Verdi then unfolds a masterful quartet, capturing four distinct yet intertwined perspectives: the Duke, displaying his ardent pursuit of Maddalena; Maddalena, coyly yielding yet hesitant in response; Gilda, heartbroken and aghast at the scene before her; and Rigoletto, consumed by thoughts of vengeance.

When the quartet concludes, Rigoletto instructs Gilda to depart for Verona at once, assuring her that he will join her immediately once his own urgent business is complete.

Determined to rid the world of the faithless Duke, Rigoletto gives Sparafucile half of his fee, promising to return at midnight to settle the remainder—and to personally cast the chosen victim into the river. That night, thunder rumbles and lightning cleaves the sky as Sparafucile tells Maddalena that a lucrative payment has come their way. Maddalena, already taken with the Duke, begins to plead with her brother, and after a tense exchange, Sparafucile agrees: if someone arrives at the inn before midnight, that person will serve as the Duke's substitute. Unbeknownst to them, Gilda, having returned for love, overhears their conversation. After an agonizing inner struggle, she resolves to sacrifice herself for the Duke. With the grim satisfaction of impending revenge, Rigoletto returns to the inn at midnight and receives the body bag from Sparafucile. But as he prepares to open it, the Duke's voice reaches him in song, sending a wave of panic through him. To his horror, the bag contains the barely breathing Gilda. Heartbroken, Rigoletto cradles his daughter and cries out in anguish, "Ah! The curse!"



# 「唐喬望尼」的意象之外： 《弄臣》在威爾第創作生涯中的轉折性價值

—— 沈雕龍 / 音樂學者

《弄臣》使威爾第一躍成為享譽世界的作曲家。這部歌劇之所以重要，不僅因為首演便獲得巨大成功，隨即成為各大劇院爭相上演的「常演劇目」；更因為在其看似簡單的故事背後，隱藏着複雜而殘酷的人性真相。這一點在十九世紀後半乃至二十世紀常被忽視。正如早期音樂學家克萊茲施馬爾（Hermann Kretzschmar, 1848–1924）曾帶有諷刺意味地說：「在《弄臣》這樣的作品中，最強烈的印象是惋惜——如此卓越的音樂才能，卻被耗費在一個令人反感（ekelhafte）的故事上。」這種偏見即使至今不再被附議，卻仍不時被提起。

那麼，克萊茲施馬爾所謂的「反感」可能是什麼？顯然並非主角弄臣里戈雷托（Rigoletto）本身，因為他正是整部悲劇的縮影。帶來「反感」的幾乎無疑是另一個焦點人物曼托瓦公爵（Il Duca di Mantova）——一個仗恃貴族身份、四處拈花惹草的「唐喬望尼」，甚至比莫札特歌劇中的那位有過之而無不及。其相似性俯拾即是：在第一幕中，公爵一出場便回味與「無名平民女子」（實為里戈雷托的女兒吉爾達）的幽會，令人立刻聯想到《唐喬望尼》裡被誘惑的村女采莉娜（Zerlina）。又如在宴會正酣之際，蒙特羅內伯爵（Il Conte di Monterone）怒氣沖沖闖入，為被玷污的女兒討還清白，這一景象與《唐喬望尼》中唐納安娜（Donna Anna）之父、騎士長（Il Commendatore）從府邸衝出與唐喬望尼的決鬥場景，形成強烈呼應。當《唐喬望尼》中死後歸來的騎士長以震撼的管絃樂齊奏和下行八度的歌唱旋律線現身時，其聲響的設計和效果也與《弄臣》中蒙特羅內伯爵衝出場的音樂設計有驚人的相似。甚至切布拉諾伯爵夫人（La Contessa di Ceprano）登場時優雅的小步舞曲，也讓人聯想到唐喬望尼在自宅舉辦舞會、引誘女子赴宴時的背景樂隊音樂。熟悉這兩部作品的人，很難不察覺威爾第在《弄臣》中對莫札特「致敬」的些許痕跡。

如果承認這兩部歌劇都以「唐喬望尼」式人物為核心之一，那麼讓克萊茲施馬爾「反感」的地方也就呼之欲出：莫札特筆下的唐喬望尼最終被拉入地獄，正如該劇完整標題《受懲罰的浪子，或稱唐喬望尼》（Il dissoluto punito ossia Il Don Giovanni）所揭示的那樣。然而，威爾第歌劇中的公爵卻能全身而退，甚至在第三幕瀕臨生死關頭之前，仍放聲高唱〈善變的女人〉（*La donna è mobile*）。這首歌曲既是整部歌劇最讓人印象深刻的亮點，也是對那些為他求情、甚至為他犧牲的女子的殘酷嘲諷。

顯然地，因這樣一個浪蕩而最終未受懲罰的「唐喬望尼」形象，使得雨果（Victor Hugo, 1802–1885）的話劇原作《國王取樂》（*Le Roi s'amuse*）在1832年首演後，即被巴黎審查機關視為影射當時法國國王而遭禁演。有此先例在前，統治威尼斯的奧地利當局對威爾第的改編自然高度警惕。他們認為劇情有傷風化，因而迫使劇名與故事設定屢經修改，削弱任何可能的影射，最終才以《弄臣》之名得以問世。

釐清《弄臣》劇中「唐喬望尼」式形象帶來的問題，就能更理解威爾第冒著審查機關之大不諱仍執意創作的主要原因：他在乎的不是這個來自舊傳統的貴族人物模型，而是這個舊傳統大人物旁邊的小人物世界。他在1850年4月致歌劇劇本作家皮亞韋（Francesco Maria Piave, 1810–1876）的信中熱情讚美雨果的原作，並直言：「其中包含一個角色，可算是歷來各國戲劇所誇耀的最偉大創造之一[...]，而我所說的這個角色便是 Triboulet。」雨果筆下的 Triboulet，即是皮亞韋改編後的里戈雷托。

若前文已指出《弄臣》中公爵與「唐喬望尼」角色的相似性，那麼，里戈雷托在某種程度上也可以和唐喬望尼的僕從雷波瑞羅（Leporello）做對照。值得注意的是，在《唐喬望尼》中雷波瑞羅只是膽小愚忠的喜劇性配角，而里戈雷托這位宮廷底層人物則更具行動力：他因身體外形的扭曲，而成為宮廷中以幽默取得君主歡心的

「弄臣」，卻在這份「弄臣」職責中，反過來被人所「弄」，而進行復仇。尤其糾葛的是，他為女兒復仇而雇來的兇手，最後卻意外奪去他女兒的性命。一個身體被扭曲的人，被迫承擔心理扭曲的角色；而當他終於企圖伸張正義時，連正義也一同走樣了。這份《弄臣》戲劇中對現實深刻反思的寓意，也是克萊茲施馬爾式批評所忽略的部分。

如果要概觀威爾第時代歌劇音樂的特色與趨勢（包括《弄臣》），或許可以從「場景」（Scena）這個歌劇中的基本構件其轉變來觀察。「場景」原本是歌劇劇本（libretto）中的專用名詞：一「幕」（Act）之中往往包含多個「場景」，只要有人物上下場或道具、布景轉換，便可算是一個新的「場景」。在這樣的劇本文字結構之下，作曲家再依序譜寫出一首首「編號曲」（Number），例如由宣敘調接上詠嘆調，或是合唱、重唱等。然而到了威爾第時代，情況開始出現變化：一首「編號曲」往往涵蓋了數個劇本上的場景，有時甚至直接以「場景」作為一首編號曲的名稱。換言之，本來屬於劇本「場景」劃定戲劇進行的主導性力量，逐漸被屬於音樂領域的「編號曲」所取代。

為了說明這種轉變，我們不妨再次回頭比較莫札特的《唐喬望尼》。雖然時代較早（1787年），但同樣屬於義大利語歌劇的範疇。在劇中開頭的「夜晚花園」一段，誘拐與殺人的情節構成了一個戲劇單元，共分為三個場景：第一場景配上No. 1〈前奏〉（*Introduzione*），第二場景是無編號的〈宣敘調〉（*Recitativo*），第三場景則包含No. 2的〈宣敘調〉與〈二重唱〉（*Duetto*）。

相較之下，《弄臣》的第一個戲劇單元（曼托瓦公爵宮殿中熱鬧喧囂的互動，直至蒙特羅內伯爵對公爵與里戈雷托兩人的詛咒）在劇本文字上被分為六個場景，但威爾第卻將此多個場景統合為一首No. 2〈前奏〉（*Introduzione*）（No. 1為〈序曲〉（*Preludio*））。在這首〈前奏〉中，威爾第融合了器樂、宣敘調、獨唱、重唱與合唱等多種音樂類型，把原本可拆分成小型編號曲的段落緊密結合，形成音樂與戲劇高度融合的一個整體。更值得注意的是，這首〈前奏〉的結尾以全體合唱、完整管絃樂伴奏營造出澎湃的聲響，宛如十八世紀歌劇一幕結尾才出現的〈終曲〉（*Finale*），讓觀眾忍不住鼓掌。不用等到最後的〈善變的女人〉，威爾第常常在歌劇開頭就營造一段音樂高潮，使即便不是專家的一般聽眾，也能迅速被吸引。

不過，這種譜曲手法並非威爾第獨創，而是承襲自十八世紀末、十九世紀初法語喜歌劇逐漸發展出的模式。要談《弄臣》在作曲技術歷史上的里程碑，可以觀察威爾第對宣敘調的革新。如音樂學者達爾豪斯（Carl Dahlhaus, 1928–1989）指出，威爾第在第一幕No. 3里戈雷托與殺手的二重唱〈那個老頭詛咒我！〉（*Quel vecchio maledivami!*）中，運用大提琴與低音提琴合奏的旋律，把器樂的「抒情性」與「動機化」技術，移植到「令人窒息」的對話場景中。換言之，即便在宣敘調中，聽眾也能感受到旋律的美感與戲劇張力，這遠比過去僅將管絃樂作為歌手簡單伴奏的方式高明許多。

這樣混合器樂技術的「悅耳」宣敘調在威爾第之後的作品中發揮得更為鮮明。例如在《茶花女》（*La Traviata*, 1853）第一幕，女主角薇奧蕾塔（Violetta）在家宴中與賓客閒談的段落，便充分展現此種特質。更進一步，這種融合人聲與器樂的處理方式，也為威爾第在晚期歌劇如《奧泰羅》（*Otello*, 1887）中創造鮮明易辨的「主導動機」奠定了基礎。

理解了以上這些承先啟後的戲劇與音樂元素，《弄臣》這部歌劇在威爾第生平中所佔的獨特轉折性價值，就會更清晰地浮現出來。



指揮 Conductor

## 張尹芳 CHANG Yin-fang

臺灣中生代指揮家，擅長跨界與多元型態的演出。

2006至2022年先後於國家交響樂團（NSO）擔任助理指揮及駐團指揮，期間參與策劃各式教育及推廣系列年度音樂會，將舞蹈、偶戲、繪本、畫作及動畫融入音樂演出。她的跨界合作廣受矚目，包括與張艾嘉、王耀慶合作戲劇音樂作品《仲夏夜之夢》與《皮爾金》，並與流行樂團蘇打綠及國際知名音樂組合 Igudesman & Joo 多次合作。

近年來，張尹芳應臺中國家歌劇院及衛武營國家藝術文化中心之邀，分別指揮歌劇音樂會《風流寡婦》、歌劇《唐懷瑟》、音樂劇場《複眼人》，以及《瘋迷舒伯特》、芭蕾劇場《胡桃鉗》等，均深受好評。除古典曲目，她亦積極參與當代新作的發表演出，曾錄製以臺灣原住民傳統歌謠改編的交響樂專輯《山海琴原》，指揮臺北市立國樂團「致敬周文中音樂會」入圍台新藝術獎並發行錄音專輯。演出之外亦兼任於國立臺北藝術大學及國立臺灣師範大學。

CHANG Yin-fang is a prominent conductor of Taiwan's mid-generation, renowned for her versatility and innovative approach to cross-disciplinary performances.

From 2006 to 2022, CHANG served as Assistant Conductor and Resident Conductor of the National Symphony Orchestra in Taiwan. During her tenure, she played a key role in curating a wide range of educational and outreach concerts, seamlessly blending music with dance, puppetry, picture books, visual art, and animation. Her creative collaborations have attracted wide attention, notably including theatrical-musical productions, *A Midsummer Night's Dream* and *Peer Gynt* with acclaimed artists Sylvia CHANG and David WANG, as well as performances with the popular Taiwanese band Sodagreen and internationally celebrated duo Igudesman & Joo.

In recent years, CHANG has been invited by the National Taichung Theater and the National Kaohsiung Center for the Arts (Weiwuying) to lead a diverse repertoire, including opera-concert *Die lustige Witwe*, *Tannhäuser*, the music theater *The Man with the Compound Eyes*, the holiday production 24 Hours Schubert, and the ballet theater *The Nutcracker*—all of which have been warmly received. In addition to the classical repertoire, CHANG is actively engaged in premiering contemporary works. She conducted and recorded *Senay*, an orchestral album inspired by traditional Taiwanese Indigenous melodies. As conductor in Taipei Chinese Orchestra's tribute concert to composer CHOU Wen-chung was nominated for the Taishin Arts Award and released as a recording. Beyond her performance career, she teaches at both the Taipei National University of the Arts and National Taiwan Normal University.





導演 Stage Director

伊萊亞·莫辛斯基 Elijah Moshinsky (1946-2021)

莫辛斯基擁有橫跨40餘年的輝煌導演生涯，活躍於歌劇與戲劇領域。他以對威爾第作品的詮釋聞名於世，其製作在全球廣受讚譽。他的創作涵蓋豐富且多樣的曲目，包括莫札特、楊納傑克、華格納、理查·史特勞斯、穆索斯基等的作品。他曾三度榮獲「奧利弗最佳歌劇製作獎」，分別為華格納《羅恩格林》、威爾第《斯蒂費里奧》

與史特拉汶斯基《浪子的歷程》。

莫辛斯基生前與世界各大歌劇院均長期合作，尤其是英國皇家歌劇院與美國大都會歌劇院，執導過多部廣受讚譽製作。他在英國皇家歌劇院的第一部歌劇為1975年推出的布列頓《彼得·葛林姆》。他於該院執導的作品包括：《羅恩格林》、《浪子的歷程》、《馬克白》、《唐懷瑟》、《崔斯坦與伊索德》、《奧泰羅》、《後宮誘逃》、《斯蒂費里奧》、《阿伊達》與《遊唱詩人》。

他於與美國大都會歌劇院的製作則包括擔任楊納傑克《馬克普洛斯事件》、理查·史特勞斯《納克索斯島上的阿麗雅德妮》與威爾第《奧泰羅》的執行導演，其他作品還有《假面舞會》、《那布果》、《黑桃皇后》、《羅恩格林》與《露易莎·米勒》。

莫辛斯基生於上海，在澳洲墨爾本長大，畢業於墨爾本大學，並進一步於牛津大學聖安東尼學院深造。求學期間，他為牛津與劍橋莎士比亞劇團執導了《皆大歡喜》，這部作品為他贏得了英國皇家歌劇院製作人職位的邀約，也成為他進入國際劇場界的起點。

Elijah Moshinsky enjoyed a long and prolific career spanning more than forty years as a director of both opera and theatre. Renowned particularly for his interpretations of Verdi, his productions have been seen throughout the world and enjoy frequent revival. His work encompasses a large and diverse repertoire, with a focus on Mozart, Janáček, Tchaikovsky, Wagner, Richard Strauss, Mussorgsky, etc. He has three times been the winner of the Laurence Olivier Award for Best Opera, for his productions of *Lohengrin*, *Stiffelio* and *The Rake's Progress*.

He developed ongoing relationships with opera houses throughout the world, including, in particular, the Royal Opera House, and the Metropolitan Opera, New York, for whom he has directed many celebrated productions. His first major opera production was *Peter Grimes* for the Royal Opera House in 1975, and subsequent work there includes *Lohengrin*, *The Rake's Progress*, *Macbeth*, *Tannhäuser*, *Tristan und Isolde*, *Otello*, *Entführung aus dem Serail*, *Stiffelio*, *Aida*, and *Il Trovatore*.

Later work at the Metropolitan Opera has included revival stagings of *The Makropulos Case*, *Ariadne auf Naxos* and *Otello*, whilst other productions in New York include *Un ballo in maschera*, *Nabucco*, *Queen of Spades*, *Lohengrin*, and *Luisa Miller*.

Born in Shanghai, and raised in Melbourne Australia, Moshinsky graduated from the University of Melbourne and studied subsequently at St Anthony's College Oxford. Whilst there, he directed a production of *As You Like It* for the Oxford and Cambridge Shakespeare Company, which resulted in him being offered a position as a staff producer at the Royal Opera House.

指揮 Conductor | CHANG Yin-fang 導演 Director | Elijah Moshinsky

舞台暨服裝設計 Set & Costume Design | Michael Yeargan 燈光設計 Light Design | Robert Bryan

執行導演 Revival Director | Warwick Doddrell 助理導演 Assistant Director | LIN Wei-shang

動作指導 Choreography | CHAO Hsin

聲樂指導 Vocal Coach | 徐嘉琪 合唱指導 Chorus Master | 王郁馨 鋼琴排練 Rehearsal Pianist | 高至緯

弄臣里戈雷托 Rigoletto | José Carbó (10.2 & 10.4)、陳翰威 (10.3 & 10.5)

吉爾達 Gilda | Stacey Alleaume (10.2 & 10.4)、Ena Miyachi (10.3 & 10.5)

曼托瓦公爵 Il Duca di Montova | 黃亞中 (10.2 & 10.4)、Rosario La Spina (10.3 & 10.5)

斯帕拉夫契勒 Sparafucile | 羅俊穎 喬凡娜、瑪達蕾娜 Giovanna, Maddalena | 鄭海芸

波爾沙 Borsa | 張殷齊 馬魯洛 Marullo | 李增銘 蒙特羅內伯爵 Il Conte di Monterone | 溫穎傑

切布拉諾伯爵 Il Conte di Ceprano | 林灝 切布拉諾伯爵夫人 La Contessa di Ceprano | 陳佳雯

仕童、女明星安妮塔·艾格寶 Il paggio, Anita Ekberg | 吳庭萱 傳令兵 Usciere | 曾豪哲

國立臺灣交響樂團 (NTSO)

NTT×勇源 歌劇合唱團

演員 Actors | 蕭淳嫻、曾維元、蔡孟璇、高子恆、鄭渝、廖庭樟

群眾演員 Extra Atrresses | 朱珮瑜、林芷君、孫子嵐、郭雙平、張育綺、黃惠儀、廖珮玉、廖悅好

This production of Rigoletto is presented by arrangement with Opera Australia.

製作人 | 邱瑗 執行製作 | 黃璿、陳其寬、黃琳惠 行銷宣傳 | 陳怡蓁

技術統籌 | 李奕均、許絜茹、龍佩榆 技術統籌助理 | 張雅涵 舞台監督 | 李立菁

舞台技術指導 | 曾嘉生 燈光技術指導 | 陳慶雄 道具管理指導 | 林昕誼 妝髮技術指導 | 洪心愉

服裝管理指導 | 張嘉璋 專案執行 | 杜佳舫、孫興懿 專案執行助理 | 李婉瑜 助理導演 | 林煒盛

助理舞監 | 鄒昌荃 舞監助理 | 張家禎、楊渝蕙 製作舞監助理 | 蘇懷恩

舞台技術執行 | 安皓澤、李振璋、林孝謙、林威凱、段功芸、陳玠良、陳冠廷、張文信、陸冠伶、許安祁、許竣逢、曾羚蕙、蔡璨鴻、蕭如君、謝明廷、蘇筱筠

燈光技術執行 | 蘇懷恩、曾羿佳、黃彥文、童偉倫、葉浩維、歐思鎂、薛力勻

道具技術執行 | 陳俐仔、張瑄樵、羅盈柔

服裝管理執行 | 吳紀睿、吳梅綾、林汝珊、周佳霖、郭承達、賴星嵐、羅宇燦

妝髮造型執行 | 好萊塢的秘密造型團隊、田有禾、林雨婕、林郁伶、林詠婕、林郁晨、陳永維

陳欣妏、許慈惠、黃若涵、黃家信、楊岱璇、蔣正中、蔡宛琪、蔡筱貞、盧靖雯、謝明真

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隨行翻譯 | 李穆堯、邱芳吟 英譯字幕 | 澳洲歌劇團 中譯字幕 | 倪安宇 字幕製作及執行 | 台北昆德利

美術設計 | 黃少廷 宣傳影像編輯 | 郭柏佑、張尹劭、甘若韻、鄭力明、有作為制造所、張岳文、

何中竣、孫子甯 攝影 | 林峻永 技術支援 | 臺中國家歌劇院演出技術部



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