



# 2022 | 世界剧院北京论坛

Beijing Forum for Performing Arts

2022年12月8-9日  
8-9 DECEMBER 2022



2022

世界剧院北京论坛  
Beijing Forum for Performing Arts



## 致辞

王宁

世界剧院联盟主席、国家大剧院院长



冬月渐至，天寒香暖，2022世界剧院北京论坛即将启幕。来自世界各地的业内同仁将重聚“云端”，互叙情谊、共谋发展。相知无远近，万里尚为邻。虽然山川阻隔，但是对于剧院行业命运的共同关切将我们紧紧相连。我谨代表世界剧院联盟和中国国家大剧院，向出席本次论坛的新老朋友致以热烈的欢迎和诚挚的感谢！

艺术是全人类宝贵的文化财富，其生命在于传承与创新。国家大剧院作为国家级表演艺术中心，始终秉承“引领、传承、创新、开放、包容”的发展理念，从中外艺术经典中汲取养分，顺势而为推进创作、运营、传播、管理多维度创新，在线上系列演出、智慧剧院管理、数字平台建设、科技赋能艺术等方面成效颇丰，为拓宽剧院行业发展空间积累了许多有益的经验。前不久，我们应邀赴瑞士、奥地利和德国访问，与17家国际艺术机构、10家业内知名经纪公司和4位世界著名艺术家展开交流，为中外表演艺术机构加深理解、增进友谊作出了积极实践。

当前新冠疫情反复延宕，世界正在经历百年未有之大变局，剧院行业如何突出重围，从传承与创新中获得不竭动力，成为我们普遍面临又亟待解决的时代课题。作为世界剧院联盟框架下的常态化交流平台，“2022世界剧院北京论坛”以“艺术传承、万象更新”为主题，聚焦推动行业发展的鲜活案例，传递激发创新活力的前沿理念，为进一步促进中外院团交流、推动全球表演艺术发展注入动能。今年我们还将同步举办台湖舞美国际论坛，广邀著名舞美设计师和业内专家，分享最新创意、阐发多元表达，携手探索全球舞台美术发展新方向。

古人云：众力并，则万钧不足举也。表演艺术是我们倾心热爱、合力深耕的精神家园，国家大剧院愿与大家风雨同舟、携手与共，共同打造剧院行业的美好明天，为文化遗产和文明进步尽一份力量。

感谢中国文化和旅游部、北京市人民政府对论坛给予的高度重视和大力支持！感谢各位与会嘉宾的倾情投入和鼎力支持，期待大家各抒己见、集思广益、共商共赢！

预祝本届论坛取得圆满成功！

王宁

## ADDRESS

WANG Ning

Chairperson of the BFPA, President of China National Centre for the Performing Arts

In cold days of winter, a fireplace shared with friends is the most welcoming sight. The 2022 Beijing Forum for Performing Arts will soon begin, when members of the performing arts community all over the world would gather around this virtual “fireplace”, talking about friendship and future. There is no distance too great between people with shared mind and aspiration. Despite the mountains and seas separating us, we are closely connected by our common concern for the future of the performing arts. On behalf of the BFPA and China National Centre for the Performing Arts, I would like to extend warm welcome and express our heartfelt gratitude to all friends, old and new, attending this year’s forum.

As mankind’s precious cultural treasure, performing arts rely on tradition and innovation to stay alive. As China’s top tier performing arts organisation, the NCPA has always valued inspiration, preservation, innovation, openness and inclusiveness. Drawing from artistic masterpieces and exemplars both home and abroad, we have furthered innovations on multiple levels including creativity, operation, promotion and management and gained considerable successes on various aspects such as online performance series, smart organisation management, digital platform and technological empowerment, accumulating precious experiences in broadening the industry’s scope of development during the process. Not long ago, I led a delegation on a visit to Switzerland, Austria and Germany, engaged with 17 arts organisations, 10 renowned agencies and 4 world-famous artists in an effort to further mutual understanding and enhance friendship.

With the ongoing pandemic and great changes in the world not seen in a hundred years, tackling the imminent challenges and drawing inexhaustible momentum from tradition and innovation have become common and pressing problems facing our community. As the standing exchange platform under the framework of the BFPA, the 2022 Beijing Forum for the Performing Arts is themed “Revitalizing the Performing Arts: Tradition and Innovation”. This year’s forum will focus on new cases of efforts made to facilitate the development of the industry, promote trailblazing concepts that stimulate creativity, and provide momentum for further communications between Chinese and international organisations and the future of performing arts around the globe. Accompanying this year’s event, there will also be the Taihu International Stage Art Forum. We have invited a multitude of renowned stage designers and experts to share their newest ideas in diversified expression and jointly explore new possibilities for stage art.

There is an old saying in China that “when people pull together, nothing is too heavy to be lifted.” The realm of performing arts is our spiritual homeland, a realm that we truly love and will spare no efforts to make it ever more beautiful. The NCPA is willing to share its fate with the performing arts community, strive together for a bright future and make its due contribution to the preservation of culture and progress of civilisation.

We thank China Ministry of Culture and Tourism and the People’s Government of Beijing Municipality for their close attention and generous support to our event. And we also thank you, our honoured guests, for your support and contribution. I hope we will all benefit from the sharing of opinions and joint exploration.

I wish this year’s forum a complete success!

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## PART I

## 论坛简介

## INTRODUCTION OF THE FORUM

## 2022 世界剧院北京论坛

2022年12月8日-9日，2022世界剧院北京论坛在中国国家大剧院台湖舞美艺术中心通过线上线下方式举办。该论坛是世界剧院联盟框架下的三大国际论坛之一。本届论坛以“艺术传承 万象更新”为主题，以“新理念·推动行业发展”“新呈现·探索多样表达”“新视野·焕发艺术活力”为分论题。来自全球五大洲12个国家的21位发言嘉宾云端聚首，聚焦国际同行普遍关注的领域分享成功案例，探讨表演艺术行业现状与发展前景。论坛旨在搭建中外交流互鉴平台，扩展交流广度深度，为全球表演艺术行业贡献新动能。

## Beijing Forum for Performing Arts 2022

On 8-9 December 2022, Beijing Forum for Performing Arts 2022 takes place with both online and in-person participation at the NCPA Taihu Arts Centre. The Forum is one of the three international forums under the framework of the BFPA. With the theme of "Revitalizing the Performing Arts: Tradition and Innovation", the Forum is divided into three sub-themes: "New Concepts - Fostering the Future of the Performing Arts Industry", "New Expressions - Exploring Innovative Artistic Expressions" and "New Perspectives - Stimulating Artistic Vitality". During the Forum, twenty-one speakers from twelve countries across five continents address subjects of common concern for international peers through sharing success stories, and reflect on the present and the future of the performing arts industry. The Forum aims to build a platform for international exchanges and mutual learning, providing new momentum to the global performing arts industry.

## 2022 台湖舞美国际论坛

2022台湖舞美国际论坛以“新呈现·探索多样表达”为主题，聚焦舞美创作、舞美技术、舞美传播三个方面，深入交流舞台艺术数字化创新发展的最新成果和经验。本届论坛由国家大剧院和中国舞台美术学会联合主办，中央戏剧学院、上海戏剧学院、中国戏曲学院为特邀支持单位。论坛邀请国内外专业艺术院团、院校、研究机构的著名舞美设计师和相关领域的专家、学者共同参与，旨在通过中外嘉宾主旨演讲、案例和经验分享，引发文化数字化对舞台美术影响的思考，引导专业性数字化舞美行业发展方向。台湖舞美国际论坛是世界剧院联盟框架下的三大国际论坛之一，今年与2022世界剧院北京论坛同步举办。

## Taihu International Stage Art Forum 2022

With the theme of "New Expressions - Exploring Innovative Artistic Expressions", the Taihu International Stage Art Forum 2022 focuses on the creation, technology and dissemination of stage art to exchange the latest achievements and experience of the digital innovation and development of stage art. The Forum is jointly hosted by China National Centre for the Performing Arts and China Institute of Stage Design, and is supported by The Central Academy of Drama, Shanghai Theatre Academy, and National Academy of Chinese Theatre Arts. The forum invites renowned scenographers and experts from professional art troupes, academies and research institutions around the world. It aims to trigger the thinking of the impact of cultural digitalization on stage art and pave the way for the development of digital scenography industry through keynote speeches, case studies and experience sharing. As one of the three international forums under the framework of the BFPA, the Taihu International Stage Art Forum 2022 is held simultaneously with the Beijing Forum for Performing Arts 2022.



## 世界剧院联盟

世界剧院联盟成立于2020年9月9日，是国家大剧院倡议发起，由世界表演艺术领域相关机构自愿组成的全球性非政府间、非营利性的合作组织。总部设在中国北京。

联盟旨在搭建开放多边的交流平台，以开放包容、相互尊重、平等合作、互惠互利为原则，以共建世界剧院命运共同体为目标，通过建立务实、高效的合作平台，发挥各自优势，拓宽合作领域，对接发展战略，共享有益经验，积极促进成员间的交流与合作，共同推动表演艺术在世界范围内的传播与发展。

## Beijing Forum for Performing Arts (BFPA)

Initiated by the National Centre for the Performing Arts (NCPA), the Beijing Forum for Performing Arts (BFPA) was established on September 9, 2020. It is a non-governmental, non-profit and collaborative organization voluntarily formed by performing arts institutions and related institutions around the world, headquartered in Beijing, China.

The BFPA aims to build an open and multilateral platform for exchange, and adheres to the principles of openness, inclusiveness, mutual respect, equal cooperation and mutual benefit. It shall build a pragmatic and efficient platform of cooperation, with the aim to build a community with a shared future for theatres worldwide. The members shall give full play to advantages, explore new fields of collaboration, integrate development strategies, share useful experiences, further exchange and cooperation among them, and jointly promote the spread and development of performing arts worldwide.

PART III

联盟简介

INTRODUCTION OF THE BFPA



中国国家大剧院位于北京市中心西长安街沿线，比邻人民大会堂和天安门广场。国家大剧院内设歌剧院、音乐厅、戏剧场、小剧场四个剧场和相关配套设施，总建筑面积 21.75 万平方米，整体风格简约大气。造型独特的主体结构，一池清澈见底的湖水，以及外围大面积的绿地，不仅恰到好处地衬托出“水上明珠”的光彩夺目，而且彰显着“城市中的剧院、剧院中的城市”的理念和特质。

作为凝聚新中国几代人期望与梦想的国家级重大文化工程，国家大剧院自 2007 年开幕运营以来，始终秉承“人民性、艺术性、国际性”的办院宗旨，坚持“以人民为中心”的工作导向，努力将自身打造为国际知名剧院的领袖级成员、国家表演艺术的最高殿堂、艺术普及教育的引领者、中外艺术交流的巨大平台和文化创意产业的重要基地，目前已经成为全球规模宏大、现代化程度最高、艺术生产非常活跃、运营效益良好的“中国特色、世界一流”的国家表演艺术中心。



国家大剧院  
NATIONAL CENTRE  
FOR THE PERFORMING ARTS

中国国家大剧院

National Centre for the Performing Arts, China

National Centre for the Performing Arts (NCPA), located on the West Chang'an Avenue in the heart of Beijing, is adjacent to the Great Hall of the People and the Tian'anmen Square. NCPA consists of four theatres, including the Opera House, the Concert Hall, the Theatre and the Multi-functional Theatre, and some supplementary facilities, with total floor areas of 217,500 square meters. The entire architectural complex demonstrates a simple but elegant style. The uniquely shaped main structure, crystal-clear water pond and a vast expanse of green space that surrounds NCPA not only showcase the brilliant brightness of the "pearl on the water," but also highlight the design concept and feature integrating the theatre and the city.

Since its inauguration in 2007, NCPA, as a national major cultural project that concentrates the expectations and dreams of generations of Chinese people, has adhered to the guiding principles of "for the people, for art and for the world" and has dedicated to being ranked among key members of prestigious international theatres, supreme palaces of performing arts in China, leaders in arts education and popularization, grand platforms for international arts exchange, and important bases for cultural and creative industry. In a short time, it has developed into one of the world's largest, most modern and first-class national performing arts centre with Chinese characteristics that boasts flourishing art production and satisfying profitability.



**王宁**  
**WANG Ning**

世界剧院联盟主席  
国家大剧院院长  
Chairperson of the BFPA  
President of China National Centre for the  
Performing Arts

北京大学金融学专业研究生毕业，经济学硕士。现任北京市政协副主席、党组副书记，国家大剧院党组书记、院长，中国宋庆龄基金会副主席（兼）。长期从事体育、文化等方面工作。组织过众多国际体育赛事和大型文化活动。2022年，担任北京冬奥会和冬残奥会开闭幕式工作组组长。2008年，担任北京奥运会开、闭幕式制作人和运营中心主任。近年来，先后在首届“一带一路”国际合作高峰论坛文艺晚会《千年之约》、中非合作论坛北京峰会文艺演出、北京世界园艺博览会开幕式文艺演出《美丽家园》等国家重大外事文化活动中担任总策划。

担任国家大剧院院长以来，一直倡导开放、包容、共享的办院理念，尊崇和支持艺术家，不断提升现代化、精细化、人文化的剧院管理水平。始终致力于创造艺术精湛、制作精良的艺术精品，持续不断的开展艺术普及教育，坚持用艺术反哺大众。始终致力于吸收引进世界各国人民创造的优秀文艺作品，努力为中国文艺和世界文艺搭建起交流互鉴的平台，推动古典与现代、传统与时尚的融合发展，为世界文明贡献华彩乐章。

WANG Ning studied finance at Peking University and graduated with a Master's degree in Economics. He is currently Vice Chairman and Deputy Secretary of CPC Leading Group of Beijing Municipal Committee of the Political Consultative Conference, Secretary of CPC Leading Group and President of the NCPA, and Deputy Chairman of China Soong Ching Ling Foundation. He has been engaged in sports and cultural affairs for a long time. He organized many international sports events and large-scale cultural activities. In 2022, he was Head of the Working Group for Opening and Closing Ceremonies of Beijing 2022 Olympic and Paralympic Winter Games. In 2008, he was Director of the Ceremonies Operation Centre of the Beijing Olympics. In recent years, he has been the chief planner of cultural activities for major international events held in China, such as Millennial Road, the gala for The First Belt and Road Forum for International Cooperation, the gala for the China-Africa Cooperation Forum Beijing Summit, and the opening gala themed Beautiful Home of the Beijing World Horticultural Exposition.

Since he took up the position of President of NCPA, he has valued openness, inclusion and sharing. He gives the sincerest respect and support to artists, and continuously improves the management of NCPA in a modernized, precise and human-oriented manner. He is committed to creating exquisite artistic works and promoting art education so as to offer the nutrition of art to the people. He insists on introducing outstanding works from other parts of the world. Through exchanges and mutual learning between Chinese and the rest of the world in the field of literature and art, he wishes to promote the integration and development of the classical and the modern, tradition and fashion and contribute to a diversified world civilization.



## 日程

日期	北京时间	日程
12月8日 星期四	19:30-21:00	世界剧院北京论坛开幕式 暨剧院论坛（第一场） 主题：新理念·推动行业发展
12月9日 星期五	14:30-17:30	太湖舞美国际论坛开幕式 暨主旨发言 主题：新呈现·探索多样表达
	19:30-21:00	剧院论坛（第二场） 主题：新视野·焕发艺术活力
	21:00-21:10	闭幕式

## Agenda

Date	Beijing Time	Schedule
8 December (Thu.)	19:30-21:00	<b>Beijing Forum for Performing Arts Opening Ceremony &amp; Session One</b> New Concepts - Fostering the Future of the Performing Arts Industry
9 December (Fri.)	14:30-17:30	<b>NCPA Taihu International Stage Art Forum</b> New Expressions - Exploring Innovative Artistic Expressions
	19:30-21:00	<b>Beijing Forum for Performing Arts Session Two</b> New Perspectives - Stimulating Artistic Vitality
	21:00-21:10	<b>Closing Ceremony</b>

PART III

论坛日程  
FORUM AGENDA

## 国际嘉宾 International Speakers

发言人 | SPEAKER

题目 | SPEECH TITLE

露易丝·赫伦  
澳大利亚悉尼歌剧院首席执行官  
Louise Herron AM  
CEO, Sydney Opera House

与社区同行：澳大利亚悉尼歌剧院庆十年改造工程，迎五十周年庆典  
In Step with Our Community: A Decade of Renewal and the 50th Birthday of Sydney Opera House

洛特·德·比尔  
奥地利维也纳人民歌剧院院长  
Lotte de Beer  
Intendant, Volksoper Wien

维也纳人民歌剧院——真正属于人民的歌剧院  
Volksoper -- A Real People's Opera House

莉莉·帕西基维  
芬兰国家歌剧院艺术总监  
Lilli Paasikivi  
Artistic Director, Finnish National Opera and Ballet

芬兰国家歌剧院的数字化战略  
Digital Strategy by the Finnish National Opera and Ballet

库什鲁·森托克  
印度国家大剧院主席  
Khushroo N. Suntook  
Chairman, National Centre for the Performing Arts, Mumbai

2022 年的印度国家大剧院  
The NCPA Mumbai in 2022

多米尼克·梅耶  
意大利斯卡拉歌剧院首席执行官  
Dominique Meyer  
CEO, Teatro alla Scala

疫情后的斯卡拉歌剧院  
Teatro alla Scala after the Pandemic

克劳迪奥·奥拉奇  
意大利热那亚卡罗·费力切歌剧院院长  
Claudio Orazi  
Sovrintendente, Fondazione Teatro Carlo Felice, Genova

意大利热那亚卡罗·费力切歌剧院：传统、调研和创新  
Opera Carlo Felice of Genoa: Tradition, Research, and Innovation

藤野公之  
日本新国立剧场执行总监  
FUJINO Tadayuki  
Executive Director, New National Theatre, Tokyo

日本新国立剧场建院 25 周年  
未来挑战中重要的第一步——芭蕾  
25th Anniversary of the New National Theatre Tokyo  
The Next Challenge -- First Important Move: The Ballet

# PART IV

发言嘉宾介绍

INTRODUCTION OF THE SPEAKERS

## 国际嘉宾 International Speakers

发言人   SPEAKER	题目   SPEECH TITLE
郑甲均 韩国大邱歌剧院院长 Kab-gun Chung General Director, Daegu Opera House	后疫情时期国际艺术节的成果：以 2022 大邱国际歌剧节为例 The International Festival's Outcomes in the Post-Pandemic Period: The Case of 2022 Daegu International Opera Festival
弗朗西斯卡·赫吉 英国爱丁堡国际艺术节首席执行官 Francesca Hegyi Chief Executive, Edinburgh International Festival	英国爱丁堡国际艺术节：汲取疫情经验，迎接光明未来 Edinburgh International Festival: Lessons Learned from the Pandemic Informing a Brighter Future
克利夫·格林逊爵士 美国卡内基音乐厅执行与艺术总监 Sir Clive Gillinson Executive and Artistic Director, Carnegie Hall	卡内基音乐厅：音乐的力量 Carnegie Hall: The Power of Music
马修·希尔沃克 美国旧金山歌剧院机构总监 Matthew Shilvock General Director, San Francisco Opera	旧金山歌剧院第二个百年的创新与卓越 Innovation and Excellence in San Francisco Opera's Second Century
阿黛拉·杜布拉 乌拉圭国家广播电视演出服务中心主席 Adela Dubra President, Servicio Oficial de Difusión, Representaciones y Espectáculos	东岸与东方：让距离在舞台消融 Oriental and Oriental: The Distance be Faded into the Scenery
乌戈·德·安纳 导演、舞美设计师、服装设计师 Hugo De Ana Director, Set Designer, Costume Designer	舞台空间的革新与新技术 The Renewal of the Stage Space and New Technologies
保罗·盖普·库克 D-Wok 创意总监兼首席执行官 Paolo Gep Cucco Creative Director and CEO, D-Wok	舞台多媒体技术的数字化表达 The Digital Approach of On-Stage Multi-Media Presentation
朱塞佩·库恰 国家大剧院歌剧顾问 Cuccia Giuseppe Artistic Consultant for the Western Opera Programs and Production, National Centre for the Performing Arts, China	现代布景设计领域的新趋势 New Trends in Modern Set Design

## 国内嘉宾 Domestic Speakers

发言人   SPEAKER	题目   SPEECH TITLE
王宁 世界剧院联盟主席 国家大剧院院长 WANG Ning Chairperson of the BFPA President of China National Centre for the Performing Arts	互融互通 筑牢合作之基 共商共建 点亮文明之光 Strengthen Cooperation Through Communication, Enlighten Civilisation by Collaboration
管建波 国家大剧院舞台技术部部长 GUAN Jianbo Director of Stage Technology and Performance, National Centre for the Performing Arts, China	国家大剧院线上演出的创新呈现 NCPA's Innovation in Presenting Online Performances
张颂华 上海大剧院艺术中心总裁 上海大剧院院长 ZHANG Songhua President, Shanghai Grand Theatre Arts Group, Shanghai Grand Theatre	场团融合 海纳百川 ——未来剧院可持续发展的新路径 Inclusive Integration of Theatres and Troupes: A New Path for Sustainable Theatre Development in the Future
何鹰 广州大剧院总经理 HE Ying General Manager, Guangzhou Opera House	广州大剧院疫情期间的创新和探索 The Innovation and Exploration During the COVID-19 Pandemic of Guangzhou Opera House
高广健 国家一级舞美设计师 GAO Guangjian China's National Grade-A Stage Art Designer	艺术想象力与技术创造力——《只此青绿》的舞美创新呈现 Artistic Imagination and Technical Creativity -- The Creative Presentation of the Dance-poem Drama "The Journey of a Legendary Landscape Painting"
王志鸥 北京冬奥会开幕式视效总监 WANG Zhiou (Joe Wang) Visual Effect Director of the Opening Ceremony of Beijing 2022 Winter Olympics	科技艺术打造中国文化记忆 The Application of Science and Technology in Arts Facilitates the Presentation of Chinese Culture

\* 所有机构嘉宾按其所属国家英文名称首字母顺序排列。所有个人嘉宾按姓氏英文首字母顺序排列。

\*All institutional guests are listed by the English name of their country in alphabetical order. All individual guests are listed by their first name in alphabetical order.



**露易丝·赫伦**  
**Louise Herron AM**

澳大利亚悉尼歌剧院首席执行官  
CEO, Sydney Opera House

露易丝·赫伦女士担任悉尼歌剧院首席执行官已有十年之久，在此之前，她曾做过律师和企业顾问。几年来，疫情全球肆虐，给剧院带来了前所未有的影响。尽管如此，赫伦女士仍带领剧院完成了十年翻新工程，并在今年取得了卓越成果，这对整个剧院的发展具有深远影响。她不断呼吁更多社区群众加入歌剧院，共同致力剧院发展。这一举动不仅相应丰富了剧院的节目演出内容，也吸引了更多观众和游客，通过线上线下相结合的方式，欣赏剧院精彩内容，亲身感受文化魅力。此次翻新工程涵盖了自剧院开业近 50 年以来一系列最大、最具代表性的建筑作品。升级改造总耗资超过 3 亿美元，遍布悉尼歌剧院的各个角落。此次工程还为公众开放了新的空间：剧院前院不再停放车辆，全新的创意中心和亚拉蒙迪厅功能中心也投入使用。不仅如此，剧院还针对行动不便的游客做出了许多调整，极大提高了他们的参观体验。音乐厅为期两年半的翻新工作是此次工程的最终任务。今年 7 月，音乐厅重新开放后，受到了大众的一致好评。自成立以来，悉尼歌剧院广受大众喜爱，是澳大利亚最受欢迎的建筑之一。2023 年，剧院将迎来成立 50 周年大庆。届时，剧院将邀请社区观众参加一系列特别演出活动，以此庆祝这一重要时刻，一起回顾过去，珍惜现在，展望未来。

赫伦女士是悉尼大学文学学士、法学学士，伦敦大学法学硕士，澳大利亚公司董事学院高级学员。

Louise Herron has been CEO of the Sydney Opera House for 10 years, after careers as a lawyer and corporate adviser. Louise has delivered a far-reaching decade of renewal that came to fruition this year despite an unprecedented period of pandemic disruption. Her focus on opening up the Opera House to more of the community has led to a broader, more diverse range of programming and other experiences to welcome more visitors in person and online. Renewal has also included the largest and most transformative series of building works since the Opera House opened almost 50 years ago. The upgrades, totalling more than \$300 million, have touched all corners of the building and opened new spaces to the public – from the removal of vehicles on the Forecourt to the new Centre for Creativity and Yallamundi Rooms function centre, as well as significant improvements for visitors with limited mobility. The final renewal project was a two-and-a-half-year refurbishment of the Concert Hall, which reopened in July to great critical acclaim. Ahead of its 50th anniversary in 2023, the Opera House is preparing to invite the whole community to a program of special performances and activities to celebrate the past, present and future of Australia's favourite building.

Qualifications: BA, LLB (Sydney University), LLM (London University), GAICD.



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## 澳大利亚悉尼歌剧院 Sydney Opera House

作为现代澳大利亚的象征，澳大利亚悉尼歌剧院不仅是世界上最热闹的表演艺术中心之一、澳大利亚首屈一指旅游胜地，还是二十世纪的建筑杰作，一个属于所有澳大利亚人的公共聚会场所。悉尼歌剧院的演出节目丰富多彩，吸引了大量线上线下观众。在过去的十年里，累计超过 1500 万名观众和游客来剧院欣赏演出、观光旅游。放眼全球，悉尼歌剧院在创造性方面取得的成就，如同灯塔般的存在，入选联合国教科文组织《世界遗产名录》。德勤估算其社会资产价值高达 62 亿美元。从 2022 年 10 月至 2023 年 10 月的 12 个月间，悉尼歌剧院将开展为期一年的特别活动和节目演出，庆祝剧院成立 50 周年。这场盛大的庆祝活动，也标志着澳大利亚的文化象征，即悉尼歌剧院，结束长达十年的翻新工程，完成转型，并为将来面向新生代的艺术家、观众和游客奠定基础。

The Sydney Opera House is the symbol of modern Australia. It is one of the world's busiest performing arts centres, the nation's premier tourism destination, an architectural masterpiece of the 20th century and a community meeting place that belongs to all Australians. The Opera House's broad and diverse programming attracts audiences in person and online, with more than 15 million people attending performances and tours over the past decade. A global beacon for creativity, it is inscribed on the *UNESCO World Heritage List* and its social asset value has been estimated by Deloitte at \$6.2 billion. In the twelve months to October 2023, the Opera House is celebrating its 50th anniversary with a year-long season of special events and performances. This extraordinary celebration of Australia's cultural icon also marks the completion of its Decade of Renewal, a transformation that sets the stage for future generations of artists, audiences and visitors.



## 洛特·德·比尔 Lotte de Beer

奥地利维也纳人民歌剧院院长  
Intendant, Volksoper Wien

洛特·德·比尔出生于荷兰埃因霍温，在阿姆斯特丹完成学业，并在当地成立了公司“歌剧前沿”，旨在唤起新一代戏剧观众对歌剧艺术的热情。她参与联合制作的作品包括在荷兰低地流行音乐节上演出的混音版歌剧《茶花女》与在阿姆斯特丹进行世界首演的莫里茨·埃格特作品《卡利班》。

她曾以自由导演的身份参与了多部剧目创作，比如维也纳剧院的《采珠人》和《耶奴发》、巴伐利亚国家歌剧院的普契尼《三部曲》（《外套》《修女安杰丽卡》《贾尼斯基基》）、奥地利布雷根茨音乐节的《摩西在埃及》、荷兰国家歌剧院的《塞维利亚理发师》、马尔默歌剧院的《漂泊的荷兰人》、莱比锡歌剧院的《露露》、斯图加特国立剧院的《唐·卡洛》、法国普罗旺斯艾克斯国际艺术节的《费加罗的婚礼》。

她自 2022 年 9 月起担任维也纳人民歌剧院院长。

她曾于 2015 年荣获国际歌剧奖（伦敦）新艺术家奖，于 2018 年荣获国际表演艺术学会颁发的杰出艺术家奖，并于 2020 年荣获国际歌剧奖最佳导演类奖项提名。

Born in Eindhoven (Netherlands), studied in Amsterdam. Lotte de Beer formed the Amsterdam based company Operafront, aiming to arouse enthusiasm for the art form of opera among a new generation of theatre goers.

Among others she produced with Operafront: *Traviata Remixed a.o.* performed on Pop Festival Lowlands.

*Caliban* by Moritz Eggert, World première in Amsterdam.

Important Engagements as freelance director: *Les pêcheurs de perles* and *Jenúfa* at Theater an der Wien.

*Il trittico* at the Bayerische Staatsoper. *Mosé in Egitto* at the Bregenzer Festspielen. *Il barbiere di Siviglia* at the Nationale Opera Amsterdam. *Der fliegende Holländer* at the Malmö Opera. *Lulu* at Oper Leipzig. Verdi's *Don Carlos* at Staatsoper Stuttgart. *Le nozze di Figaro* at Festival International d'Art Lyrique d'Aix-en-Provence.

From September 2022 Intendant at Volksoper Wien.

Awards: 2015: Ehrung in der Kategorie "Newcomer" bei den International Opera Awards (London). 2018: Distinguished Artist Award der International Society for the Performing Arts (ISPA). 2020: International Opera Awards – Nominierung in der Kategorie Best Director.



## 奥地利维也纳人民歌剧院 Volksoper Wien

奥地利维也纳人民歌剧院拥有一百多年的历史。剧院前身是于 1898 年开业的皇帝金禧剧院。1904 年，皇帝金禧剧院改名为维也纳人民歌剧院。经典歌剧《托斯卡》（1907）和《莎乐美》（1910）都在维也纳人民歌剧院呈现了维也纳首演。国际著名歌唱家玛丽亚·格利扎、利奥·斯莱扎克和理查德·陶伯在起步时期就曾登上剧院舞台。亚历山大·泽姆林斯基曾担任剧院指挥。

第二次世界大战后，维也纳国家歌剧院被摧毁，剧院便成为了国家歌剧院的临时演出地。1955 年，维也纳国家歌剧院重新开业后，维也纳人民歌剧院再次成为独立剧院，上演歌剧、轻歌剧和音乐剧作品。此后，弗朗茨·萨尔姆霍费尔（1955-63）、阿尔伯特·莫泽（1963-73）、卡尔·多尼施（1973-86）、爱博哈德·华希特（1987-92）、约安·霍兰德（1992-96）、克劳斯·巴赫勒（1996-99）、多米尼克·门萨（1999-2003）、鲁道夫·伯格（2003-2007）和罗伯特·迈耶（2007-2022）等指挥家都曾在剧院留下精彩演出。

轻歌剧、维也纳与维也纳人民歌剧院有着密不可分的联结。在经历发展的黄金时代之后，轻歌剧迎来了白银时代，这一时期恰巧与剧院的开业时期相吻合。因此，具有维也纳特色的轻歌剧在剧院安家落户。现今，维也纳人民歌剧院被公认为是世界上表演轻歌剧的顶尖剧院。每晚，世界一流的歌唱家、演员、舞蹈家以及多才多艺的管弦乐队都在此献上音乐盛宴。

Volksoper Wien has a history going back over more than a hundred years. The present-day Volksoper Wien was opened in 1898 as the "Kaiser-Jubiläums-Stadttheater". In 1904 the Stadttheater became the Volksoper.

*Tosca* (1907) and *Salome* (1910) had their first Viennese performances at the Volksoper; internationally famous singers such as Maria Jeritza, Leo Slezak and Richard Tauber appeared at the Volksoper at the very start of their careers; Alexander Zemlinsky worked here as a conductor.

After the Second World War, the Volksoper was used as alternative accommodation for the Wiener Staatsoper, the Vienna State Opera, which had been destroyed. Following the reopening of the Staatsoper in 1955, the Volksoper once again became an independent music theatre for the performance of opera, operetta and musicals. Since then, the directors Franz Salmhofer (1955-63), Albert Moser (1963-73), Karl Dönch (1973-86), Eberhard Waechter (1987-92), Ioan Holender (1992-96), Klaus Bachler (1996-99), Dominique Mentha (1999-2003), Rudolf Berger (2003-2007) and Robert Meyer (2007-2022) have all left their mark on the Volksoper.

The "golden" age of operetta was followed by a "silver" age which coincided with the opening of the Volksoper. Here, this genre which is so characteristic of Vienna was to find its permanent home. The Volksoper is rightly regarded as the world's leading theatre for operetta. Evening after evening, first-class singers, actors and dancers and a versatile orchestra provide a "musical firework".



## 莉莉·帕西基维

Lilli Paasikivi

芬兰国家歌剧院艺术总监

Artistic Director, Finnish National Opera and Ballet

莉莉·帕西基维自 2013 年起担任芬兰国家歌剧院艺术总监。

在任期间，帕西基维着手重塑剧院架构，不断探索寻求“科技”与“歌剧”的结合。2019 年，帕西基维发布“超凡歌剧”项目，旨在歌剧和芭蕾中应用最新科技手段。该项目推出了众多作品，包括于 2022 年 11 月首演的《循环歌剧 2.0》与互动装置《莱拉》等。

1998 至 2013 年，帕西基维在芬兰国家歌剧院歌剧团担任独唱。期间，她名誉国际，频登世界顶尖舞台，参与多部歌剧和音乐会的演出。她擅长的音乐风格多样，从莫扎特到瓦格纳，还有交响乐和现代音乐。帕西基维因非凡的艺术成就两次被授予“芬兰雄狮勋章”，包括“芬兰专业勋章”（2008 年）和“指挥家徽章”（2017 年）。

Lilli Paasikivi has worked as Artistic Director of the Finnish National Opera since 2013.

In her work, Paasikivi has set out to reshape the structures of opera and to find ways to combine technology with opera. In 2019, Paasikivi launched Opera Beyond - a project which aims to apply new technological possibilities and tools in opera and ballet. The Opera Beyond ecosystem includes productions such as *CircOpera 2.0*, to be premiered in November 2022 and interactive installations *Laila*.

Lilli Paasikivi was engaged as a soloist at the Finnish National Opera from 1998 to 2013. Alongside, she has made a significant international career, performing on the leading opera and concert platforms of the world. Her repertoire varies from Mozart to Wagner side by side with symphonic and contemporary music. Paasikivi was awarded the Pro Finlandia Medal in recognition of her artistic merits in 2008 and the Commander's Badge by the Order of The Lion of Finland in 2017.





**OOPPERA  
BALETTI**

**芬兰国家歌剧院**

**Finnish National Opera and Ballet**

芬兰国家歌剧院是芬兰国家级艺术机构，为各年龄段观众带来歌剧、芭蕾等丰富多彩的演出及活动。歌剧院还会举办客座演出、校园歌剧，并对演出进行录制或直播，在电视台、广播电台播出，为芬兰乃至世界各地的观众带来非凡的艺术体验。

从员工数量来看，芬兰国家歌剧院是一个中等规模院团，拥有歌剧团和芭蕾舞团。歌剧院的正式员工约有 550 人，来自 30 个国家。其中歌唱演员 57 人（包括独唱及合唱团成员），舞者 89 人，乐手 100 人。此外，还有许多来自芬兰及其他国家的表演者在此进行客座出演。歌剧院还有各门类的工匠，包括鞋匠、金工等。

芬兰国家歌剧院除复排已有剧目外，平均每年会上演新制作歌剧 4 部、芭蕾舞剧 3 部，每周的演出安排都不一样，一年内可以上演数十部不同的剧目。演出的剧目既有经典作品，也有当代歌剧或舞蹈作品，尤其是芬兰本土的新作品。

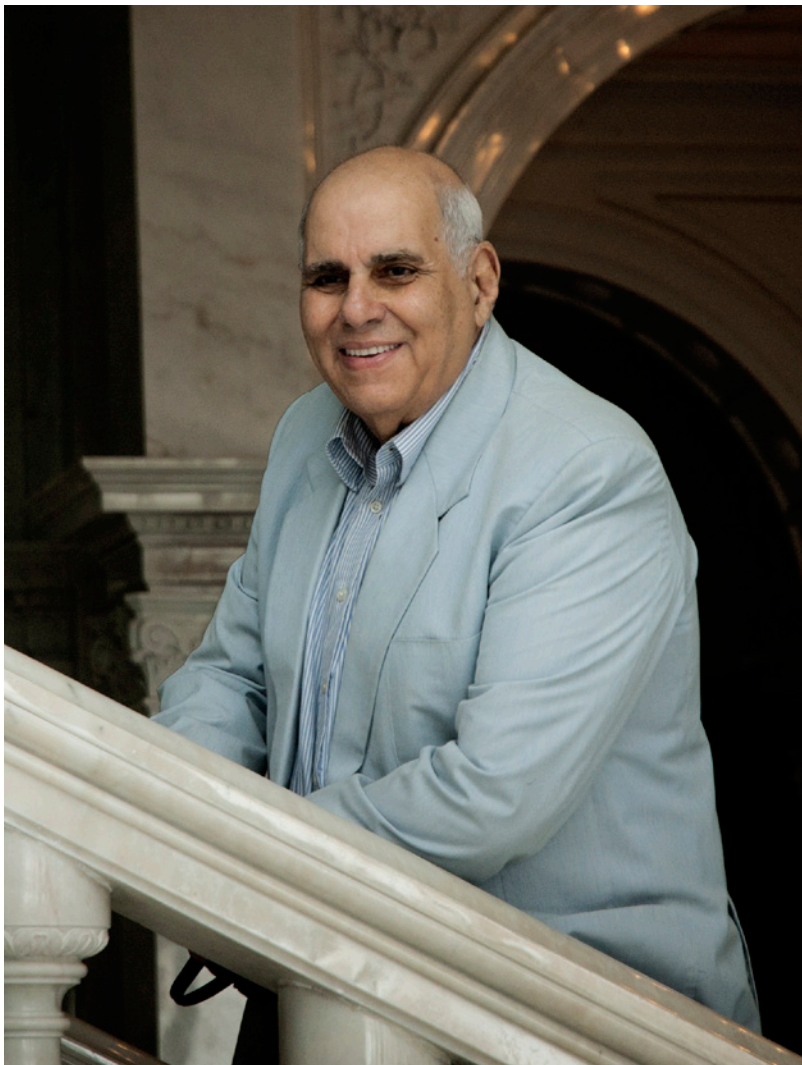
芬兰国家歌剧院歌剧团是芬兰国内唯一的职业歌剧团，其历史可以追溯到 1911 年。1922 年，芬兰国家歌剧院芭蕾舞团成立。1993，专为歌剧团建造的歌剧院正式开幕。此前，歌剧团一直在空间狭小的亚历山大剧院演出。现在，歌剧院主剧场可容纳观众 1300 多人，并且配有演播剧场。歌剧院大堂还会举办小型演出和免费公共活动。

The Finnish National Opera and Ballet is a national art institution, offering opera and ballet performances and other events to audiences of all ages. With guest performances, school operas, recordings and live streams as well as television and radio broadcasts, it delivers extraordinary experiences around Finland and the world.

In terms of personnel, the FNOB is a medium-sized opera and ballet company. It has approximately 550 employees on its monthly payroll from 30 countries. This includes 57 singers (soloists and choir members), 89 dancers, and 100 orchestra musicians. In addition to this, the productions feature a large number of guest performers from Finland and abroad. Experts of different artisan trades, from shoemakers to metalworkers, also work at the Opera House.

The FNOB generally stages four new opera productions and three new ballet productions each year. Added to these are revivals of old productions, resulting in a programme that is different every week and may include dozens of productions in the course of the year. The FNOB performs both established classics and contemporary opera and dance works, especially new Finnish works.

The FNOB is the only professional opera company in Finland. It traces its history back to 1911; the Ballet was founded in 1922. The company occupied the tiny Alexander Theatre for decades until the purpose-built Opera House was finally inaugurated in 1993. The Main Stage seats more than 1300, and there is a studio stage too. The foyers are also used for small-scale performances and free public events.



## 库什鲁·森托克 Khushroo N. Suntook

印度国家大剧院主席  
Chairman, National Centre for the Performing Arts, Mumbai

库什鲁·森托克先生是一名专业律师，曾在商业界打拼四十余年，并取得了辉煌成就。后来，森托克先生加入塔塔集团，担任多个高级职务。2000年，森托克先生加入印度首屈一指的表演艺术机构——印度国家大剧院，开始担任副主席。而后，自2008年起，他便开始担任主席。任职期间，森托克先生见证了剧院的众多创新变革，使得剧院不断充满活力，蓬勃发展。

森托克先生是一名音乐爱好者，积极在城市推广音乐，促进着音乐传播。多年来，他始终对古典音乐满怀热情，并凭借这份热忱之心，参加了众多国际古典音乐节和歌剧节。他热衷于收藏唱片，也因此圈内大有名气。他常常向国际听众介绍古老罕见的声乐唱片，还收藏了一批设计精美的古老唱片。2006年，森托克先生组建了印度第一支专业乐团——印度交响乐团。如今，乐团已匆匆走过17个岁月，经常穿梭在世界各大城市，进行巡回演出，在国际上占据了一席之地。

目前，森托克先生工作广泛，主要负责最高水准的印度音乐、印度和西方舞蹈、戏剧、国际和爵士乐等的演出工作，并通过百代现场平台现场放映纽约大都会歌剧院、伦敦国家剧院、莫斯科大剧院芭蕾舞团等的精彩演出。

Mr Khushroo N Suntook is a qualified lawyer, and has an illustrious career spanning over four decades in business, in various senior capacities in the Tata Group. He joined the National Centre for the Performing Arts, India's premier performing arts institution, first as the Vice-Chairman in 2000 and then as the Chairman in 2008. His tenure as Chairman of NCPA has witnessed changes which have vitalised this venerable institution.

Mr. Suntook is an avid music lover and has made a conscious effort to promote music in the city. Over the years, his passion for western classical music has led him to visit numerous international classical music and opera festivals. He is known in the record collecting world, and speaks to international audiences on old and rare vocal recordings and has a fine collection of vintage records. In 2006, Suntook gave India its very own orchestra-The Symphony Orchestra of India which at 17 years old, has achieved international status after touring many cities of the world to triumphant performances.

The various genres which he now leads include, Indian Music at the highest level, Indian and Western Dance, Theatre and direct screening of performances from the Metropolitan Opera, New York, National Theatre, London, Bolshoi Ballet Moscow from Pathé Live, etc., International and Jazz Music.



 NCPA

印度国家大剧院

National Centre for the Performing Arts, Mumbai

印度国家大剧院建于1969年，是印度首屈一指的文化机构，也是南亚第一个多场地、多类型的文化中心。印度向来追求艺术发展，在音乐、舞蹈、戏剧、电影、文学和摄影领域耕耘多年，文化底蕴丰富，不断迸发出新鲜活力。剧院则长期致力于保护印度文化遗产，促进其多元发展。另外，剧院还向大众展示印度和国家艺术家的全新力作和创新作品。这些作品类型广泛，涉猎戏剧、当代舞蹈、管弦乐音乐会、歌剧、爵士乐、室内乐等。当前，剧院每年都会举办7000余场活动，逐渐发展成印度规模最大、涉猎最广的表演艺术中心。

2006年，剧院成立了印度交响乐团。这是印度首个也是唯一的专业乐团。印度交响乐团由剧院主席库什鲁·森托克和小提琴大师兼音乐总监马拉特·比森加里夫创办，定期与世界顶级指挥家和独奏家合作演出。

The National Centre for the Performing Arts (NCPA), Mumbai, is India's premier cultural institution. Inaugurated in 1969, it was the first multi-venue, multi-genre cultural centre in South Asia. The NCPA is committed to preserving and promoting India's rich and vibrant artistic heritage in the fields of music, dance, theatre, film, literature and photography, as well as presenting new and innovative work by Indian and international artistes from a diverse range of genres including drama, contemporary dance, orchestral concerts, opera, jazz and chamber music. Today, the NCPA hosts more than 700 events each year, making it India's largest and most holistic performing arts centre.

In 2006, the NCPA established the Symphony Orchestra of India (SOI), the country's first and only professional orchestra. Founded by NCPA Chairman Khushroo N. Suntook and violin virtuoso Marat Bisengaliev, who serves as the Music Director, the SOI regularly performs with some of the world's leading conductors and soloists.



## 多米尼克·梅耶 Dominique Meyer

意大利斯卡拉歌剧院首席执行官  
CEO, Teatro alla Scala

多米尼克·梅耶，1955年出生于法国，在多所知名大学担任过经济学、音乐管理和表演专业的教授、研究学者及客座讲师。梅耶先生曾任职于法国文化传播部内阁和总理内阁，担任委员和顾问。除此之外，他曾担任维也纳国家歌剧院、巴黎国家歌剧院和洛桑歌剧院负责人，以及香榭丽舍剧院的院长兼艺术总监。自2020年3月起，梅耶先生正式担任斯卡拉歌剧院负责人。

Dominique Meyer was born in France, in 1955. He has been professor, researcher and guest lecturer of Economics, Administration of Music and Live Performances, in many prestigious universities. Mr. Meyer worked as a commissioner and advisor in the Cabinet of the French Minister of Culture and Communication and in the Cabinet of the Prime Minister. He covered the role of director of the Vienna State Opera, general director of the Paris Opéra and Lausanne Opera, general and artistic director of the Théâtre des Champs-Élysées, and from March 2020 he is the Sovrintendente of Teatro alla Scala in Milan.



TEATRO ALLA SCALA

## 意大利斯卡拉歌剧院 Teatro alla Scala

意大利斯卡拉歌剧院是米兰的城市标志，也是世界闻名的意大利文化机构。在奥地利玛丽亚·特蕾莎统治时期，斯卡拉歌剧院在米兰贵族及资产阶级的资助下，由朱佩塞·皮尔马里尼于1778年设计建造而成。正因如此，斯卡拉歌剧院自早年问世起便演变成意大利社会生活的中心，在国际上享有极高声誉。斯卡拉是罗西尼、贝利尼、多尼采蒂等众多著名作曲家的故乡，也是《诺玛》等很多伟大佳作的诞生之地。司汤达曾指出，斯卡拉歌剧院已是当时世界领先的歌剧院，在

国际上占有一席之地。青年时期，威尔第曾在斯卡拉歌剧院创作出不少杰出歌剧，如《纳布科》等，还曾谱写出著名的希伯莱奴隶合唱“飞吧，思想！乘着金色的翅膀”。该曲目曲调情绪激昂，热情有力，自始至终洋溢着爱国主义精神，使得斯卡拉歌剧院一举成为意大利复兴活动的舞台阵地。19世纪末，威尔第在斯卡拉歌剧院举行歌剧《奥赛罗》和《法斯塔夫》的世界首演，普契尼也在此精彩上演了《蝴蝶夫人》和《图兰朵》。20世纪初期，托斯卡尼尼更是将斯卡拉歌剧院推向复兴高潮，引领整个意大利音乐剧院的复兴变革。战后，斯卡拉歌剧院重建，托斯卡尼尼正式举行落成典礼。自此，歌剧院便再度成为了意大利团结统一、自由无拘的象征。自1951年起，歌剧院每年举行演出季活动，并于12月7日拉开序幕。那些年里，玛丽亚·卡拉斯等众多杰出歌唱家齐聚剧院，称霸乐坛。不少伟大国际指挥家，如卡拉扬、伯恩斯坦、克莱伯等也纷纷聚首，引领着剧院的辉煌发展。最重要的是，克劳迪奥·阿巴多和里卡尔多·穆蒂继而担任剧院的音乐总监，领衔剧院的演出季活动，成为了整个意大利不可磨灭的里程碑。总监保罗·格拉西不断拉近观众间的距离，呼吁观众踊跃参与，推动着剧院的全面发展。另外，他还加强了剧院与公共电视台的关系，成功在全国频道首播剧院开幕之夜，而该电视台也是意大利首个直播剧院演出的电视台。斯卡拉歌剧院巡演日程密集，日益成为了意大利的主要文化大使，不断向全世界宣传着意大利独特文化，促进了意大利的艺术传播。自2020年起，多米尼克·梅耶开始负责斯卡拉剧院工作，一直推崇剧院变革，这对于剧院的发展意义重大。除此之外，剧院也正式列入主要建筑和城市规划项目范畴，旨在将这一历史文化中心全新改造，建设成一个涵盖工作坊及仓库的艺术城堡，并计划于2023年创建剧院流媒体门户，改造大厅声学设计，进一步推动教育项目发展，并全面更新剧院技术设备，促进剧院的高质量发展。斯卡拉歌剧院历史悠久，艺术团队力量雄厚，每年约有40万观众前来欣赏游览。未来几十年全球变化莫测，各大知名剧院都将面临着前所未有的挑战。而斯卡拉歌剧院已整装待发，敞开怀抱，迎接挑战，展望未来。

Teatro alla Scala is a symbol of the city of Milan and the most celebrated Italian cultural institution in the world. Founded in 1778 under the reign of Maria Theresa of Austria, it was built to a design by Giuseppe Piermarini thanks to the funding of the city's aristocracy and bourgeoisie, who made it the center of social life and a source of international pride from the early years. La Scala was the home for composers such as Rossini, Bellini and Donizetti. Masterpieces such as *Norma* were born here, and Stendhal already pointed to La Scala as the leading theatre of its time. The creations of Verdi's youthful operas, including *Nabucco* with its famous 'va pensiero' chorus full of patriotic zeal, made La Scala a stage for the Italian Risorgimento. At the end of the 19th century, Verdi chose La Scala for the world premieres of *Otello* and *Falstaff*, and Puccini also presented *Madama Butterfly* and *Turandot* on its stage. In the early 20th century, Toscanini made it the leader of the renewal of Italian musical theatre. After the war, he inaugurated the rebuilt theatre, once again making La Scala a symbol of unity and freedom and, from 1951 onwards, the season opened on 7th of December. Great singers reigned in those years, such as Maria Callas. La Scala hosted great international conductors such as Karajan, Bernstein and Kleiber, but above all, it experienced a great Italian season with Musical Directors Claudio Abbado and then Riccardo Muti. Superintendent Paolo Grassi promoted the participation of new audiences and strengthened the relationship with the public television, which still broadcasts the opening night live on the first national channel. A dense touring schedule made La Scala the primary cultural ambassador of Italy in the world. Dominique Meyer, Superintendent since 2020, has been promoting an impressive reform program. In addition to the major architectural and urban planning projects that will see the construction of a new building behind the historic headquarters and a citadel that will bring together all the workshops and warehouses, there will be the creation of the theatre's streaming portal from 2023, the transformation of the hall acoustics, the development of educational projects and an overall update of the technological equipment. With its history, its artistic ensembles and its 400,000 spectators a year, La Scala is ready to face the global challenges that await the great opera houses in the decades to come.



## 克劳迪奥·奥拉奇 Claudio Orazi

意大利热那亚卡罗·费力切歌剧院院长  
Sovrintendente, Fondazione Teatro Carlo Felice, Genova

克劳迪奥·奥拉奇于1959年出生在意大利马切拉塔，他在很小的时候就对戏剧产生了兴趣。曾担任马切拉塔劳罗·罗西剧院艺术总监逾20年之久，并因任职期间的作品而首次收获国际认可。在马切拉塔期间，奥拉奇推动实施了许多特别项目，包括与乔尔焦·斯特雷勒和意大利米兰小剧院的合作。1992年，奥拉奇第一次被任命为总经理——意大利有史以来最年轻的总经理，自那时起，他相继管理了多家意大利最伟大的歌剧院，包括马切拉塔半圆形剧场、维罗纳圆形竞技场、亚斯特威尔第六大歌剧院、卡利亚里抒情歌剧院，目前就职于热那亚卡罗·费力切歌剧院并担任艺术总监。在任职安科纳缪斯歌剧院艺术总监期间，他以教皇若望·保禄二世的《祈祷祝福》拉开了戏剧季的序幕，该曲目由普拉西多·多明戈演唱。凭借非凡的领导能力、卓越的艺术才华和良好的管理才干，他得到了观众和评论家的一致褒奖，并斩获阿比亚蒂奖、两个抒情奖和一个音乐评论家奖等奖项。此外，他在意大利一些顶尖大学担任讲师和演讲者，并策划了文化音乐项目《精神的和谐》，将对公共机构的承诺及与私营机构的合作结合起来。《精神的和谐》已由Unitel Classica和影音制作公司“欧洲艺术”发行。他最近的国际项目包括《音乐之桥》《意大利歌剧在美国》，后者借助洛伦佐·达·彭特的形象讲述歌剧在美国的起源。此项目是与哥伦比亚大学、圣帕特里克老教堂和纽约城市歌剧院合作组织的，同名书籍由此诞生，不久将由意大利出版社Zecchini Editore出版。2017年，他出版了《凝视反射》。同一家出版社还出版了他的《露天歌剧院新招牌》。

Claudio Orazi was born in Macerata in 1959. He developed interest in theatre at very young age and first gained international recognition for his works as the artistic director of Teatro Lauro Rossi in Macerata, a position he held for over 20 years. While in Macerata, Orazi promoted quite a few special projects including a partnership with Giorgio Strehler and Piccolo Teatro di Milano. Since his first appointment as General Manager in 1992 – the youngest general manager ever in Italy – he has led some of the greatest opera houses in the country, such as Sferisterio in Macerata, Arena di Verona, Teatro Verdi in Trieste, Teatro Lirico in Cagliari and currently Teatro Carlo Felice in Genova, of which he is also artistic director. During his artistic directorship at Teatro delle Muse in Ancona, he opened the theatrical season with the performance of a prayer blessing donated by Pope John Paul II and sung by Plácido Domingo. His leadership, which combines utmost artistic flair with fines managerial skills, is rewarded by the audience and critics alike: Premio Abbiati, two Lyric Awards and a music critics' award. Lecturer and speaker at some of Italy's leading universities, he combines his commitment to public institutions with collaborations with private entities by masterminding cultural musical projects such as *Armonie dello Spirito*, which have been published by Unitel Classica and Euroarts. His most recent international projects include *A Bridge of Music* and *Itineraries of Italian Opera in America*, about the genesis of Opera in USA through the figure of Lorenzo da Ponte. This project is organized in collaboration with Columbia University, San Patrick's Old Cathedral and New York City Opera and it gave birth to a book by the same name which will be published shortly by Zecchini Editore. In 2017 he published *The Gaze Reflection, New Signs for Outdoor Opera Theatre* for the same publishing house.



1828年4月7日，在国王卡罗·费力切和玛丽亚·克里斯蒂娜的见证下，基于卡罗·巴拉比诺设想的卡罗·费力切歌剧院在文森佐·贝利尼的《比安卡和费尔南多》中举行了开幕典礼。1943年8月8日，剧院被炸，屋顶和舞台被毁。之后，剧院舞台依旧投入使用，观众络绎不绝。1987年4月7日举办奠基仪式，该项目由著名建筑师伊格纳伊奥·噶尔德拉、阿尔多·罗西、法比奥·莱因哈特和安哥罗·西比拉负责。1989年，经过1000天的建设，剧院最终交付。1991年10月18日，剧院开幕，首演剧目为朱塞佩·威尔第的《游唱诗人》。



Fondazione  
Teatro  
Carlo Felice

## 意大利热那亚卡罗·费力切歌剧院 Fondazione Teatro Carlo Felice, Genova

On April 7th, 1828, conceived by Carlo Barabino, the Carlo Felice was inaugurated with *Bianca e Fernando* by Vincenzo Bellini in the presence of the sovereign Carlo Felice and Maria Cristina di Savoia. On August 8th, 1943, the theatre is bombed, and the roof and the stages have been damaged. Then the theatre continued to function using the stage and the audience. On April 7th, 1987, Ceremony of the first stone, based on the project of important architects Ignazio Gardella, Aldo Rossi, Fabio Reinhart e Angelo Sibilla. In 1989, after 1000 days of work, the theatre has been definitively delivered to the city, and on October 18th 1991 there was the inauguration with *Il Trovatore* by Giuseppe Verdi.



**藤野公之**  
**FUJINO Tadayuki**

日本新国立剧场执行总监  
Executive Director, New National Theatre, Tokyo

2022年6月23日，藤野公之就任日本新国立剧场基金会执行总监，负责剧目制作、综合及国际事务。

藤野公之深耕文化和教育领域多年，具有丰富的工作经验。他曾在日本国立科学博物馆担任执行总监兼副馆长，还在日本文部科学省担任助理大臣，负责网络安全、信息技术管理与基于证据的政策制定。此外，他还曾任东京工业大学执行董事、副校长兼秘书长。

自1997年正式向公众开放，新国立剧场已发展成为日本国家级歌剧院，呈现歌剧、芭蕾舞剧和戏剧三大表演艺术，并始终致力于培养新生代艺术家。

2022年是新国立剧场成立25周年，藤野公之认为剧场需要迎接全新挑战，运筹决策，不断加强各领域发展，以促进剧场未来发展，为全球表演艺术贡献力量。作为迎接挑战的第一步，藤野公之开始精心制定剧场七年计划，拟通过提升驻院舞团——日本国立芭蕾舞团与新国立剧场芭蕾舞学校的运营水平，进一步推动芭蕾领域的发展。因该计划是剧场踏出的第一步，对剧场来说是个巨大挑战。藤野公之还计划在未来几年内不断制定战略措施，逐步促进剧场歌剧和戏剧的繁荣发展。

FUJINO Tadayuki became the Executive Director of the New National Theatre Foundation in charge of Productions, General and International Affairs on the 23rd of June this year, 2022. He had a long career in culture and education which include his responsibilities as Executive Director / Vice President of the National Museum of Nature and Science, Assistant Minister for Cybersecurity, IT Management and Evidence-based Policymaking at the Ministry of Education Culture Sports Science and Technology, and as the Executive Director / Vice President / Secretary-General of Tokyo Institute of Technology.

Since its opening in 1997, the New National Theatre Tokyo (NNTT) has developed as a National Opera House presenting the three fields of performing arts: opera, ballet and dance, and drama. NNTT is also committed to the development of the next generation of artists.

As the NNTT enters its 25th anniversary this season, FUJINO finds it necessary to take on further challenges and strategically strengthen each field in order for the NNTT to grow and also to contribute to the global scene of performing arts. As his first move towards this challenge, FUJINO has begun working on a seven-year plan to strengthen the field of ballet by improving the operation of the National Ballet of Japan, our resident ballet company, and the New National Theatre Ballet School. This initiative is a major challenge for the NNTT, as it is the first important step in the process, while he also intends to gradually implement strategic measures for the field of opera and drama in the following years.





日本新国立剧场是日本唯一专注于歌剧、芭蕾、舞蹈和戏剧等表演艺术的国立剧院。自 1997 年开幕以来，日本新国立剧场在东京自有的场地和各地的地方剧场呈现了多场世界级演出，已经成为日本民众文化生活中重要的一部分。日本新国立剧场拥有歌剧场（共 1806 席）、中剧场（共 1030 席）和小剧场（开放空间，可根据实际情况调整坐席数量，上限 468 席），每个剧场都有自己的特色。剧院每年约举行 300 场演出，接待包括国际游客在内的约二十万人次观众。日本新国立剧场的剧目制作非常活跃，演出内容包括自制剧目和与日本国内外其它剧院联合制作的剧目。此外，日本新国立剧场还设立了歌剧工作室、芭蕾学校和戏剧学院，致力于培养下一代表演艺术家。



## 日本新国立剧场

### FUJINO Tadayuki

The New National Theatre, Tokyo (NNTT) is Japan's only national theatre dedicated to the performing arts of Opera, Ballet, Dance and Drama. Since it opened in 1997, the NNTT has presented world-class performances not only at its theatre in Tokyo but also at many regional theatres, and has come to occupy a familiar and much-loved place in the nation's cultural life. The NNTT comprises the Opera House (1806 seats), Playhouse (1030 seats) and The Pit (open space theatre with flexible seating arrangements up to 468 seats), each of which uniquely contributes to an annual total of about 300 stage performances to the delight of approx. 200,000 theatregoers, including many visitors from overseas. The theatre is constantly active in staging productions, by itself and in collaboration with other theatres throughout Japan and overseas. NNTT also runs the Opera Studio, Ballet School and Drama Studio to nurture the next generation of performers.



## 郑甲均 Kab-gun Chung

韩国大邱歌剧院院长  
General Director, Daegu Opera House

韩国导演郑甲均于 2021 年 4 月加入韩国大邱歌剧院，担任艺术总监。

他曾在首尔中央大学学习声乐。毕业后，在意大利斯卡拉歌剧院工作，并考入罗马戏剧学院继续进修。曾任韩国国立唱剧团总监，现任光州市立歌剧团艺术总监。他也曾在韩国艺术综合大学、中央大学、岭南大学等多所高校任教。

他一直致力于韩国歌剧发展，参与执导了多部杰出作品，逐渐受到了大众的广泛关注。自 1995 年起，他已执导作品逾 140 部，近 30 年来主要专注于歌剧和韩国唱剧。2005 年，参加托雷德拉戈·普契尼艺术节，执导歌剧《蝴蝶夫人》。这是该艺术节首次邀请亚洲导演参与演出。作品一经亮相，即受到国际观众的广泛赞誉。

他在韩国大邱歌剧院制作了众多优秀作品，其中包括《拉美莫尔的露琪亚》《安德烈·谢尼埃》《青罗山》《驾洛国之史》《命运之力》等。

Korean director Kab-gun Chung is Daegu Opera House's Artistic Director. He joined Daegu Opera House in April 2021. Kab-gun Chung studied singing at the Chung-Ang University in Seoul. Following his studies, he went on to the Teatro alla Scala in Italy for his career and studied at the School of Theater in Rome. He is former Director of the National Changgeuk Company of Korea and artistic director of Gwangju Metropolitan Opera. He has taught at the Korean National University of Arts, Chung-Ang and Yeongnam University. Kab-gun Chung's outstanding works are notably discovered in the field of Korean opera scene. The number of productions he has directed from 1995 is over 140 including operas and Changgeuk for the last thirty years. In 2005, he has directed *Madam Butterfly* at the Torre del Largo Puccini Festival which was the first time for the festival to invite an Asian Director in their festival. He could receive a great number of praises from the international audiences. His production for Daegu Opera house included *Lucia di Lammermoor*, *André Chénier*, *Cheongna Hill*, *The History of Garakguk* and *La forza del destino*.



## 韩国大邱歌剧院 Daegu Opera House

韩国大邱歌剧院长期致力于歌剧领域，聚焦歌剧制作与表演，创办了大邱国际歌剧节。大邱国际歌剧节深受大邱市民喜爱，是韩国极具代表性的音乐节，更是全亚洲规模最大的国际歌剧盛典。自2003年创办以来，歌剧节发展迅速，令人惊叹。根据韩国文化体育观光部政府扶持项目的评估结果，大邱国际歌剧节在音乐领域发展多年，取得了卓越的成就，是韩国公认的最出色音乐节。至今，歌剧节汇聚国内外高水准的文化机构，广纳世界歌剧，为大众呈现精彩绝伦的表演，逐渐发展成亚洲表演艺术的文化枢纽之一。另外，大邱国际歌剧节不断开拓创新，进军欧洲的国际剧院，国际地位显著提升。目前，歌剧节已到过杭州、卡尔斯鲁厄、阿斯潘多斯、瓦罗茨瓦夫、萨勒诺、布达佩斯等城市，为当地人民带来了精彩歌剧表演。除此之外，歌剧节还计划继续走出国门，前往曼海姆、保加利亚、布达佩斯、博洛尼亚等地。

As a professional opera production and opera specialized theater, Daegu Opera House hosts Daegu International Opera Festival. Daegu International Opera Festival is the representative music festival in Korea that Daegu citizens love and the largest International Opera Festival of Asia. Spectacular growth has been repeated since 2003, and according to the evaluation results of Ministry of Culture, Sports and Tourism Government Support Project, it took the top spot in the field of music in many years, so it is recognized as the best festival in Korea. Until now, presenting various operas from all over the world by taking advantage of domestic and international high-level cultural infrastructure, it plays a cultural hub for the Asian Performing Art, and the international stature is growing significantly by advancing to the European global theaters. We advanced into Hangzhou, Karlsruhe, Aspendos, Wroclaw, Salerno and Budapest and also have a plan to go out to Mannheim, Bulgaria, Budapest and Bologna.



## 弗朗西斯卡 · 赫吉

### Francesca Hegyi

英国爱丁堡国际艺术节首席执行官  
Chief Executive, Edinburgh International Festival

弗朗西斯卡·赫吉，英国爱丁堡国际艺术节首席执行官，曾荣获大英帝国官佐勋章。

赫吉深耕文化、艺术与大型活动组织领域逾 25 年。

她的职业生涯始于博物馆，后来成为了英国博物馆、图书馆和档案委员会的地区兼国际事务负责人。

2005 年，她加入伦敦奥运会及残奥会组织委员会，负责制定全英范围内的文化活动框架方案，并为伦敦文化奥林匹亚盛典和 2012 年伦敦艺术节招商引资。该项目与 4 万多名艺术家合作，斥资高达 1.26 亿英镑。

2017 年，作为“赫尔市——英国文化之城”项目的行政总监，弗朗西斯卡负责一系列文化活动的举办，吸引了大量赫尔居民踊跃参与，居民参与率高达 95%。这些活动为当地居民提供了 800 多个就业机会，显著促进当地经济发展，创收 3 亿英镑。赫吉也凭借该成就在英国 2018 年新年授勋中荣获大英帝国官佐勋章。

赫吉曾在爱丁堡读书工作，并于 2019 年 2 月重返故地，正式加入爱丁堡国际艺术节。

自 2021 年 3 月起，弗朗西斯卡正式担任英国创意产业委员会副主席。

Francesca Hegyi OBE is Chief Executive of the Edinburgh International Festival.

She has worked in culture, the arts and major events for more than 25 years.

Francesca began her career in the museums sector before becoming Head of Regions and International at the Museums, Libraries and Archives Council.

In 2005, she joined the London Organising Committee for the Olympic and Paralympic Games. Here she was responsible for the framework for the UK-wide cultural programme, leading fundraising and commercial partnerships for the Cultural Olympiad and London 2012 Festival - a £126 million programme which worked with more than 40,000 artists.

As Executive Director of Hull 2017 UK City of Culture, Francesca oversaw a programme of events which reached over 95% of Hull residents, created over 800 jobs and added more than £300 million to the local economy. She was awarded an OBE in the 2018 New Year Honours list for this work.

Having previously studied and worked in Edinburgh, Francesca returned to the city to join the Edinburgh International Festival in February 2019.

Since March 2021, she has served as Deputy Chair of the Creative Industries Council.



英国爱丁堡国际艺术节是英国最重要的文化财富之一，也是涵盖多艺术类型的世界顶级艺术节。艺术节新颖独特、世界闻名，为全球许多其他艺术节提供了模板。

1947年，艺术节由鲁道夫·宾等人联合创办。鲁道夫·宾在第二次世界大战期间从奥地利和德国逃出并成为难民。艺术节自创办以来就是世界级的艺术盛事，将世界各地的观众和艺术家集聚在一起，通过文化合作，加深彼此了解，相互治愈。

75年来，艺术节所传递的价值观从未改变。每年8月，世界杰出的表演艺术家和团体齐聚苏格兰首府爱丁堡，在短短三周的时间内，为全世界慕名而来的观众奉上精彩的舞蹈、歌剧、音乐及戏剧表演，使爱丁堡成为无与伦比的表演艺术之城。

自2022年10月起，尼古拉·贝纳德蒂担任艺术节总监。贝纳德蒂是国际知名小提琴演奏家，曾荣获格莱美奖。

**EDINBURGH  
INTERNATIONAL  
FESTIVAL**

**英国爱丁堡国际艺术节**

**Edinburgh International Festival**

Edinburgh International Festival is one of the UK's most significant assets. It is the world's leading multi-genre arts festival and is unique, renowned and has informed the model for festivals around the world.

Co-founded by Rudolph Bing in 1947, a refugee who fled Austria and Germany in World War Two, the Festival was established as a world class event to bring together audiences and artists from around the world to foster mutual understanding and healing through cultural collaboration.

75 years later, the Edinburgh International Festival maintains those values and presents a programme featuring the finest performers and ensembles from the worlds of dance, opera, music and theatre for three weeks in August, transforming Scotland's capital into an unparalleled celebration of the performing arts and an annual meeting point for people of all nations.

The Festival is currently led by internationally renowned and Grammy® award-winning violinist, Nicola Benedetti, who took the role of Festival Director in October 2022.



## 克利夫·格林逊爵士 Sir Clive Gillinson

美国卡内基音乐厅执行与艺术总监  
Executive and Artistic Director, Carnegie Hall

克利夫·格林逊爵士自 2005 年起担任卡内基音乐厅执行与艺术总监。他负责卡内基音乐厅艺术理念开发，全方位监督这座世界著名音乐场馆的管理工作，包括卡内基音乐厅韦尔音乐学院的运营。该音乐学院对纽约市民以及美国国内外民众的音乐教育具有广泛而深远的社会影响。在克利夫爵士的领导下，音乐厅大大扩展了节目范畴，在纽约市举办十几个大型跨文化城市艺术节。他还策划了“互联乐团”，为美国最优秀的研究生音乐家提供加入乐团的机会。他推出了三个著名的国家青年乐团——美国青年交响乐团、美国青年交响乐二团和美国青年爵士乐团。每年夏天，来自全国各地最优秀的青少年音乐家都会聚集于卡内基音乐厅，接受顶尖专业人士的培训，并与世界级舞台表演的领军艺术家一起演出。

克利夫爵士从 11 岁开始学习大提琴，并在英国国家青年管弦乐团演奏。他先在伦敦大学修读数学，后意识到音乐才是一生追求，所以转而进入英国皇家音乐学院学习音乐，获演奏文凭并赢得大提琴演奏大奖。毕业后，他加入伦敦爱乐乐团，担任大提琴手。1976 年被推选加入乐团董事会，主管财政。1984 年，他受董事会邀请接任伦敦交响乐团行政总裁一职，直至在卡内基音乐厅担任领导职务。他曾获得众多职业成就，包括在 2005 年被前英国女王伊丽莎白二世授予爵士头衔，成为史上首位拥有爵士头衔的乐团行政人员。

同时，他还参与编著 2016 年出版的《更好地谈论它》，该书深入探讨如何将创造力应用于实际。

Sir Clive Gillinson has been Executive and Artistic Director of Carnegie Hall since 2005. In this role, he is responsible for developing the artistic concepts for all Carnegie Hall presentations, and oversees management of all aspects of the world-renowned venue, including the operations of Carnegie Hall's Weill Music Institute, which develops wide reaching music education and social impact programs for people in New York City, nationally, and internationally. Under Sir Clive's leadership, the Hall has greatly expanded its programming, including presenting more than a dozen large-scale multicultural citywide arts festivals across New York City; conceptualizing Ensemble Connect, a fellowship program for the finest US-based post-graduate musicians; and launching three celebrated national youth ensembles—the National Youth Orchestra of the USA, NYO2, and NYO Jazz—which bring together the brightest teen musicians from across the country each summer to train with top professionals and perform with leading artists on the world's greatest stages.

Sir Clive began studying the cello at the age of eleven and played in the National Youth Orchestra of Great Britain. He went to London University to study mathematics, but realizing that he wanted to make music his life, then entered the Royal Academy of Music, where he gained a Recital Diploma and won the top cello prize. After graduating, he became a member of London's Philharmonia Orchestra. In 1970, he joined the London Symphony Orchestra cello section and was elected to the Board of Directors of the self-governing orchestra in 1976, also serving as Finance Director. In 1984, he was asked by the Board to become Managing Director of the LSO, a position he held until taking his leadership role at Carnegie Hall. Among his many career accomplishments, he was appointed Knight Bachelor in the Queen's Birthday Honours List 2005, the only orchestra manager ever to be honored with a Knighthood.

Sir Clive is co-author of *Better to Speak of It*, published in 2016, which offers insight into how creativity can be applied with substantial results.



# CARNEGIE HALL

## 美国卡内基音乐厅

### Carnegie Hall

自 1891 年开幕以来，卡内基音乐厅一直被视为国际乐坛的卓越标杆，因而成为世界上杰出艺术家们的向往之地。多年来，各个音乐流派代表艺术家们的常年登台令卡内基音乐厅的演出异彩纷呈。

如今，卡内基音乐厅每个乐季都会举办各种各样的演出。音乐厅拥有三大表演场地：著名的斯特恩礼堂 / 佩雷尔曼舞台拥有 2804 个坐席，精巧的威尔演奏厅拥有 268 个座席，创新的赞克尔厅拥有 599 个座席。演出包括著名艺术家和作曲家的系列音乐会，与纽约市主要文化机构合作的城市节日庆典，以及管弦乐演出、室内音乐会、新音乐演出、独奏或独唱音乐会，以及爵士乐、世界音乐和流行音乐的顶级演出。

每个乐季，全球观众都能通过“卡内基音乐厅现场”广播以及数字化放送系列节目欣赏到多场音乐会，亦有精选音乐会通过 Medici.tv 网站进行网络播放。除了卡内基音乐厅自身策划的近 170 场演出外，这里每年还举办 500 多场独立制作的活动。

除了上述演出活动，卡内基音乐厅韦尔音乐学院也打造众多音乐教育和其它富有社会影响力的项目，每年为纽约地区、全美乃至世界各地的 80 多万人提供服务，同时通过线上活动惠及更多人群。

Since it opened in 1891, New York's Carnegie Hall has set the international standard for musical excellence as the aspirational destination for the world's finest artists. An honor roll of music-making artists representing the finest of every genre has filled Carnegie Hall throughout the years.

Carnegie Hall today presents a wide range of performances each season on its three stages—the renowned Stern Auditorium/Perelman Stage (2,804 seats), intimate Weill Recital Hall (268 seats), and innovative Zankel Hall (599 seats)—including concert series curated by acclaimed artists and composers; citywide festivals featuring collaborations with leading New York City cultural institutions; orchestral performances, chamber music, new music concerts, and 65 recitals; and the best in jazz, world, and popular music.

Many concerts each season are heard by listeners worldwide via the Carnegie Hall Live radio and digital broadcast series, and selected concerts have been webcast on medici.tv. In addition to Carnegie Hall's approximately 170 presentations, the venue is also home to more than 500 independently produced events each year.

Complementing these performance activities, Carnegie Hall's Weill Music Institute creates extensive music education and social impact programs that annually serve more than 800,000 people in the New York City area, nationally, and internationally, plus many more online through digital initiatives.



## 马修·希尔沃克 Matthew Shilvock

美国旧金山歌剧院机构总监  
General Director, San Francisco Opera

马修·希尔沃克是旧金山歌剧院机构总监。歌剧院在他的领导下已推出七个演出季，他负责剧院艺术和商业运营，以及主舞台歌剧和音乐会的轮演季、教育和社区项目、新推出的线上内容和青年艺术家培养计划等。他热衷于通过纯粹的歌剧艺术形式讲述深刻的人性故事，致力于在二十一世纪采用新的表达方式创作大型歌剧，以此与社区建立起具有影响力的互惠关系。在最近的几次演出季中，希尔沃克指导完成了两部歌剧新作的世界首演，分别是约翰·亚当斯作曲的《安东尼与克里奥佩特拉》和盛宗亮作曲的《红楼梦》。他为剧团建立了第一个“多元化、平等和社区”部门，并在2019年任命指挥家金恩善为歌剧院下一任音乐总监。金恩善将担任2022-23百年庆典演出季的指挥，并继续执棒未来数个演出季。

Matthew Shilvock is the Tad and Dianne Taube General Director of San Francisco Opera. Now in his seventh season as general director, Shilvock oversees all artistic and business aspects of the organization, overseeing a repertory season of mainstage opera productions and concerts, education and community programming, new digital content initiatives, and young artist training programs.

Passionate about telling profound stories of humanity through the total art-form of opera, he is committed to pioneering new approaches to producing large-scale opera in the 21st century and creating impactful, reciprocal connections with the community. In current and recent seasons, Shilvock has presented the world premieres of two major new operas, John Adams' *Antony and Cleopatra* and Bright Sheng's *Dream of the Red Chamber*; established the company's first Department of Diversity, Equity and Community; and, in 2019, appointed conductor Eun Sun Kim as San Francisco Opera's next music director to lead the company through its 2022-23 centennial and into the future.





## 美国旧金山歌剧院 San Francisco Opera

自 1923 年成立以来，旧金山歌剧院一直被公认为世界最顶尖的歌剧院之一。它的使命是汇聚更多观众体验歌剧变革性的力量。在剧院第七任机构总监马修·希尔沃克的领导下，歌剧院在二十一世纪不断创新歌剧表达方式，创作出大型歌剧作品，并与社区建立起具有影响力的互惠关系。

歌剧院的首任和第二任总监分别是加埃塔诺·梅罗拉和库特·赫伯特·阿德勒，他们在歌剧院创立的头 60 年时间里定期指挥演出。1985–1989 年，约翰·普里查德爵士担任歌剧院首任音乐总监。之后，歌剧院又陆续任命唐纳德·朗尼·斯（1992–2009）和尼古拉·路易索蒂（2009–2018）。从 2021–22 演出季开始，金恩善担任剧院第四任音乐总监，她将带领歌剧院完成 2022–23 百年庆典演出季，并继续执棒未来数个演出季。

1932 年，传奇女高音歌唱家克劳迪娅·马齐奥在战争纪念歌剧院厅出演普契尼作品《托斯卡》，自此歌剧院正式扎根于此。通过建立梅洛拉歌剧项目和旧金山歌剧中心，剧院进一步确立了其在歌剧界中流砥柱的角色。除了阿德勒计划，即每年为一批常驻艺术家进行培训，剧院还推出了一系列创新项目，如“球场里的歌剧”活动，即在旧金山巨人队的主场棒球体育馆实时直播歌剧作品，还有一年一度的“公园里的歌剧”音乐会。歌剧院成就颇丰，不仅通过委约、联合委约等方式创作新的歌剧作品，还完成了许多当代经典歌剧作品的全球首演，包括杰克·赫吉作曲的《死囚漫步》、安德烈·普列文作曲的《欲望号街车》、盛宗亮作曲的《红楼梦》和约翰·亚当斯作曲的《原子博士》和《西部女孩》。

Since its founding in 1923, San Francisco Opera has been recognized as one of the world's leading opera companies. Its mission is to bring together growing audiences to experience opera's transformative power. Under the leadership of General Director Matthew Shillock, the Company's seventh general director, San Francisco Opera continues to pioneer new approaches to producing large-scale opera in the 21st century and create impactful, reciprocal connections with the community.

San Francisco Opera's first two general directors, Gaetano Merola and Kurt Herbert Adler, regularly conducted performances during the Company's first six decades. In 1985, Sir John Pritchard was appointed San Francisco Opera's first music director (1985–1989), and he was followed by Donald Runnicles (1992–2009) and Nicola Luisotti (2009–2018). At the launch of the current 2021-22 season, Eun Sun Kim became the Company's fourth music director, carrying San Francisco Opera through its centennial season (2022–23) and into the future.

San Francisco Opera inaugurated its permanent home, the War Memorial Opera House, in 1932 with Puccini's *Tosca* starring legendary soprano Claudia Muzio. The Company further established its role as a driving force in the opera world with the creation of the Merola Opera Program and San Francisco Opera Center (which oversees an annual class of resident artists, the Adler Fellows), along with innovative initiatives such as Opera at the Ballpark, a series of live opera simulcasts to the videoboard at the home of the San Francisco Giants, and the annual Opera in the Park concert. San Francisco Opera has a distinguished history of fostering new operas through commissions, co-commissions and presenting the world premieres of many contemporary classics, including Jake Heggie's *Dead Man Walking*, André Previn's *A Streetcar Named Desire*, Bright Sheng's *Dream of the Red Chamber* and John Adams' *Doctor Atomic* and *Girls of the Golden West*.



## 阿黛拉·杜布拉 Adela Dubra

乌拉圭国家广播电视演出服务中心主席  
President, Servicio Oficial de Difusión, Representaciones y Espectáculos

阿黛拉·杜布拉，作家、新闻工作者、美国纽约古根海姆博物馆工商管理及博物馆学研究员。

### 工作经历

1995	《搜索周刊》文化板块撰稿人
2005-2015	乌拉圭萨兰迪广播电台“阿黛拉说”与“下午万岁”节目主持人
2011-2020	乌拉圭蒙特·卡洛电视台图书节目编辑
2016	加拿大非营利性法语广播电台“运河 M”个人节目主持人
2017-2019	《搜索周刊》旗下杂志《画廊》主编
2020-2022.05	乌拉圭国家广播电视演出服务中心副主席
2022.05- 至今	乌拉圭国家广播电视演出服务中心主席

杜布拉还曾为西班牙综合性日报《国家报》撰稿，并因其在文化记者领域的成就获得以乌拉圭第二任总统名字命名的曼努埃尔·奥里韦奖。

Adela Dubra is a writer and a journalist, and studies in Business Administration and Museology with experts from the Guggenheim Museum in New York.

### Experience:

She began her professional career in 1995 when she joined the *Search Weekly* to collaborate in the cultural section.

Between 2005 and 2015, she was the host of the programs “Adela told me” and “Viva la tarde” on Radio Sarandí. In 2017 she had her program “Adelantate” on Radiocero.

During 2016 she had her program on Canal M.

From 2017 to 2019, she was director of *Galería* magazine, belonging to *Search*.

Until 2020, and for nine years, she was a book columnist on Monte Carlo TV.

From 2020 to May 2022, she served as the Vice President of SODRE.

From May 2022, she serves as the President of SODRE.

She also wrote for the newspaper *El País*. She was distinguished with the Manuel Oribe Award for her career as a cultural journalist.



## 乌拉圭国家广播电视演出服务中心

### Servicio Oficial de Difusión, Representaciones y Espectáculos

乌拉圭国家广播电视演出服务中心于1929年12月18日成立，隶属于乌拉圭教育与文化部。中心致力于文化节目生产传播与艺术培训，定期开展节目展播、演出活动与学术交流，是引领乌拉圭表演艺术与音乐艺术创作、生产、培训与传播的公共文化机构。

中心下辖三个剧院，包括拥有乌拉圭最大音乐厅的艾黛拉·雷塔国家剧院（乌拉圭国家礼堂）、妮莉·戈伊蒂诺剧院，和瓦斯·费雷拉剧院。其中，艾黛拉·雷塔国家剧院是乌拉圭国家文化象征，于2009年11月正式开业。

中心下辖乌拉圭国家交响乐团、国家芭蕾舞团、国家青年管弦乐团、合唱团和室内乐团。其中，乌拉圭国家交响乐团是中心第一个驻院团体，于1931年6月20日首演。国家室内乐团同于1931年成立，曾代表乌拉圭赴阿根廷、巴西、智利和巴拉圭等国演出。

2021年，中心官方Youtube频道共上传71段演出视频，中心还开启了数字化平台“SODRE+”的建设，预计2022年完成开发。此外，中心出品的系列线上音乐会于每周五在乌拉圭第五电视频道播出。

Servicio Oficial de Difusión, Representaciones y Espectáculos (SODRE) was created on December 18, 1929 and is the Uruguayan institute under the Ministry of Education and Culture, dedicated to the realization and dissemination of cultural shows, in addition to artistic training. It is the leading public cultural institution in Uruguay in the creation, training, production, dissemination of services and goods of the performing and musical arts.

SODRE has 3 venues. They are Adela Reta National Auditorium with the largest concert hall in Uruguay, Nelly Goitiño Auditorium, and Vaz Ferreira Auditorium. Adela Reta National Auditorium was officially inaugurated in November 2009 and has become a reference for national and regional culture.

SODRE today has the following Stable Bodies: Symphony Orchestra, National Ballet, National Youth Orchestra, National Choir and Chamber Music Ensemble. The first to be created is the Symphony Orchestra, which offers its first concert on June 20, 1931. The Chamber Music Ensemble was created contemporaneously with the creation of the Symphony Orchestra in 1931, and has represented the country in different international festivals in Argentina, Brazil, Chile and Paraguay.

SODRE released 71 virtual content on the Youtube channel in 2021, and began the development of the SODRE+ platform, which will be available in 2022. The concerts of SODRE returned to the screen of the public television through the cycle "Sodre on Stage", which is transmitted all on Fridays by Channel 5.



## 乌戈·德·安纳 Hugo De Ana

导演、舞美设计师、服装设计师  
Director, Set and Costume Designer

乌戈·德·安纳是舞台导演、布景设计师、服装设计师，曾在阿根廷、智利、巴西等地参与了60余部全新作品的制作。1988年，他首次亮相欧洲，在西班牙马德里查瑞拉剧院、巴塞罗那里西奥大剧院参与制作了格鲁克的《阿尔米德》、焦尔达诺的《安德烈·谢尼埃》、瓦格纳的《女武神》、普契尼的《艺术家生涯》与罗西尼的《奥赛罗与埃尔米翁内》等经典作品。1990年，他的《摩西在埃及》登上意大利博洛尼亚市政剧院舞台，成就了他的意大利首秀。

自1990年起，乌戈·德·安纳开始与意大利及欧洲的知名剧院展开合作，如意大利博洛尼亚市政剧院、罗马歌剧院、都灵皇家剧院和德国柏林德意志歌剧院、英国伦敦皇家歌剧院等。

他还曾在意大利马切拉塔歌剧节、希腊国家歌剧院与意大利维罗纳圆形竞技场执导了多部新作，并在2000年与中国国家大剧院签署协议，参与多部作品的制作，包括《游唱诗人》《假面舞会》《水仙女》《麦克白》和《泰伊斯》。

乌戈·德·安纳曾荣获多个奖项。他连续三年分别凭借《罗密欧与朱丽叶》《鲁克蕾齐亚·波吉亚》《唐·卡洛》和《霍夫曼的故事》在智利圣地亚哥荣获最佳导演奖。1997年，他凭借罗马歌剧院的《伊丽丝》、马切拉塔歌剧节的《图兰朵》与热那亚的《霍夫曼的故事》首次获得阿比亚蒂大奖的最佳导演和布景设计奖。2001年，他又作为布景和服装设计师，凭借在意大利热那亚卡罗·费力切歌剧院制作的《唐·卡洛》以及在马切拉塔歌剧节制作的《林德伯格之歌》与《七宗罪》双联画演出再次荣获最佳导演布景设计奖。除此之外，他还获得过国际歌剧奖、科莫音乐奖、托斯科拉诺-马德尔诺雪玛迪贝伦妮丝国际奖、乔瓦尼·泽纳泰洛歌剧奖等。

As Stage Director, and Set and Costume Designer in Argentina, Chile and Brazil, he produced more than sixty new productions. He debuted in Europe in 1988 at Madrid's Theatre La Zarzuela and at Teatro Liceu in Barcelona where he produced Gluck's *Armide*, *Andrea Chenier*, *Die Walküre*, *La Bohème*, *Otello* and *Ermione*, in 1990 he made his Italian debut in at the Teatro Comunale in Bologna with Rossini's *Mosè in Egitto*.

Since 1990 he started his collaboration with the most important Italian and European theaters such as Teatro Comunale Bologna, Teatro dell'Opera Roma, Teatro Regio Torino, Deutsche Oper Berlin and Royal Opera House London.

He has also directed new productions at the Sferisterio Festival in Macerata, at National Opera of Greece and at Arena di Verona. From 2000, with NCPA in Beijing he signed *Il Trovatore*, *Un Ballo in Maschera*, *Rusalka*, *Macbeth* and *Thais*.

Hugo De Ana was awarded with several prizes including the Best Director Award for three consecutive years, in Santiago Chile, for his productions of *Romeo and Juliet*, *Lucrezia Borgia*, *Don Carlo* and *the Tales of Hoffmann*; he won the exclusive Abbiati prize as best Director and Scenographer for the first time in 1997, for his productions of *Iris* - Roma Opera and for *Turandot* at Macerata Opera Festival, *The Tales of Hoffmann* in Genoa, and again in 2001, as Director-Set and Costume Designer, for his productions of *Don Carlo* at Teatro Carlo Felice in Genova and for the *Dittico* by Weill/ Brecht *Der Lindberghflug* *Die Sieben Todsunden* at Macerata Opera Festival. And more: the International Opera Award, the Como City of Music Award, La Chioma di Berenice International Award, Giovanni Zenatello Opera Award.



**保罗·盖普·库克**  
**Paolo Gep Cucco**

D-Wok 创意总监兼首席执行官  
Creative Director and CEO, D-Wok

保罗·盖普·库克曾任迪·沃克娱乐设计公司和普罗德阿集团创意总监，曾执导、设计多场大型活动，例如迪拜水运河开幕式、2009年世界游泳锦标赛闭幕式、2007年大运会开幕式和2012年都灵新年演出，并曾与戴维德·利弗莫尔携手完成2011年世界射箭比赛开幕式。

他深耕电视领域，曾为意大利国家广播电台、Mediaset电视台、Sky电视台进行图像和虚拟场景设计。他曾为多家世界知名剧院的歌剧作品进行娱乐和视频设计，包括意大利斯卡拉歌剧院的《唐·帕斯夸莱》《塔梅拉诺》，澳大利亚悉尼歌剧院的全球第一部全视频布景歌剧《阿依达》、美国费城歌剧院和黎巴嫩卡拉卡拉歌剧院联合制作的《艺术家生涯》、挪威斯塔万格歌剧院的《魔笛》、意大利热那亚卡罗·费力切歌剧院的《托斯卡》《卡门》。此外，他还分别为斯卡拉剧院歌剧《阿提拉》和《托斯卡》策划了电视首演，创造了斯卡拉在电视领域历史上的最大成功。

他非常善于将技术与教育、娱乐结合，曾为意大利电信公司打造互动式展览“第150届意大利科学节”，为罗马尼威斯广场的崇高之船和位于巴勒莫的伽米拉罗博物馆打造了博物馆系列陈设。此外，他还为大型活动打造全息投影秀和互动表演，如都灵新年夜和尤文图斯晚宴。

作为首批视频映射技术实验者，他曾成功实现在大型表面（如建筑物表面和舞台布景）进行视频投影。他还将这项技术用于电视节目，例如意大利国家广播电台的《这就是我》和许多大型活动。

他还是一位音乐家和原声带作曲家，曾与曼吕·乔、梅格、毛毛、883等艺术家合作完成了一系列音乐作品。

Paolo Gep Cucco was the Creative Director of D-wok Entertainment Design and Prodea Group, and has participated in directing and designing large-scale events such as the grand opening of the Dubai Water Canal, the opening ceremony of the World Archery Game 2011 (together with Davide Livermore), the closing ceremony of the 2009 FINA World Championships, the opening ceremony of the 2007 FISU World University Games and the 2012 New Year's Eve Performance in Turin.

He also has a lot of experience in the field of television: he has worked on graphic and virtual scene design projects for the Italian national radio Rai, Mediaset and Sky. He has created entertainment designs and video design projects for operas in the world's most important theaters. For example, *Don Pasquale*, *Tamerlano* (La Scala), *Aida* (Sydney Opera House, the first entirely video mapping opera in the world), *La Bohème* (Philadelphia and Caracalla), *The Magic Flute* (Stavanger), *Tosca* and *Carmen* (Genoa). What's more, he also planned two premieres for La Scala, that is *Attila* and *Tosca*, making it the biggest success in the history of La Scala in the field of television.

He is very good at combining technology with education and entertainment. He created interactive exhibitions for Telecom Italia, for example, the 150th Science Festival in Italy. He also designed museum series displays for the Sublime Ship at Palazzo Venezia and the Gamilaro Museum in Palermo. Apart from that, he has created a series of holographic shows and interactive performances for big events like the New Year's Eve in Turin, Juventus Dinner Party and so on.

As one of the pioneers of applying video mapping technology, he has succeeded in projecting videos on large screens, for example, the surface of buildings and stage sets. He also applied this technology in television such as the show *This is Me* in Rai, and many large events in places.

What's more, he is also a musician and original soundtrack composer, having completed a series of musical works with artists such as Manu Chao, Meg, Mau Mau and 883.



**朱塞佩·库恰**  
**Cuccia Giuseppe**

国家大剧院歌剧顾问

Artistic Consultant for the Western Opera Programs and Production, National Centre for the Performing Arts, China

朱塞佩·库恰来自意大利，除意大利语外还精通法语、英语、西班牙语和德语。

教育背景：

1990 年获得意大利巴勒莫大学外国语言文学专业博士学位。

工作经历：

2011 年 3 月至 2022 年 3 月，任中国国家大剧院艺术顾问，负责西方歌剧节目编排及制作。

2009 年 1 月至 2011 年 2 月，任意大利巴勒莫西西里交响乐至艺术总监兼制作统筹。

2010 年 12 月至 2011 年 3 月，任意大利撒丁岛卡利亚里抒情歌剧院顾问。

2008 年 1 月至 2008 年 7 月，任意大利托莱多“埃尔·格列柯”艺术节艺术总监。

2002 年 9 月 1 日至 2005 年 2 月 16 日，任意大利巴勒莫西莫剧院总统兼艺术制作总监。

1997 年 1 月至 2002 年 11 月，任西班牙塞维利亚马埃斯特兰萨剧院艺术总监。

2000 年 12 月，任西班牙科尔多瓦银行艺术改造项目艺术制作总监，负责将西班牙科尔多瓦运动宫改造为一座抒情歌剧院，并负责改造后首演的经典剧目《图兰朵》的选角及制作。

1986 年至 1996 年，任意大利卡塔尼亚贝利尼剧院制作经理。

2000 年至 2001 年，任西班牙塞维利亚大学文学院及美学与音乐史学院教师，负责教授剧目制作技巧与歌剧院活动硕士课程。

曾担任以下声乐比赛评审：

意大利斯波莱托声乐比赛、蒙塞拉特·卡巴列国际歌唱比赛、詹诺·阿拉加尔国际歌唱比赛、佩德罗·拉维尔根国际歌唱比赛、巴勒莫广域市国际声乐比赛、意大利国家电视台歌唱比赛、奥塔维奥·齐诺声乐比赛等。

Cuccia Giuseppe comes from Italy and speaks French, English, Spanish, German at Excellent level.

Education:

1990 Licence Doctor degree in foreign languages and literature by University of Palermo.

Work Experience:

From March 2011 to March 2022

Artistic Consultant for the Western Opera Programs and Production at the National Center for the Performing Arts in Beijing (NCPA).

From January 2009 to February 2011

Artistic Director/Production Coordinator of the Sicilian Symphonic Orchestra in Palermo.

From December 2010 to March 2011

Consultant for the Lyric Opera Theatre in Cagliari, Sardinia.

From January to July 2008

Artistic Director of the Festival of Toledo "El Greco" .

From 1st September 2002 to 16th February 2005

General Coordinator and Director of the Artistic Production for Teatro Massimo in Palermo.

From January 1997 to November 2002

Artistic Director for Teatro de la Maestranza, Seville, Spain.

December 2000 Artistic and Production Director for Banca Caja Sur Cordoba (Spain)

Responsibility of the casting and the total production of an extraordinary project transforming the sport palace of Cordoba (Spain) in a lyric theatre representing the opera *Turandot*.

From 1986 to 1996 Artistic Secretary and Production Director for Teatro "V.Bellini" in Catania.

From 2000 to 2001 Teacher of University of Seville (Spain)

Faculty of letters – Institute of aesthetic and history of music

Master classes on the production techniques and the activities of opera houses.

Jury member in various singing competition as follows:

Spoletto, Montserrat Caballe, Jaume Aragall, Pedro Lavirgen, Città of Palermo, Spoleto, Rai, Ottavio Ziino.

## 国内嘉宾 | Domestic Speakers



**管建波**  
**GUAN Jianbo**

中国国家大剧院舞台技术部部长  
Director of Stage Technology and Performance, National Centre  
for the Performing Arts, China

现任国家大剧院舞台技术总监、舞台技术部部长、一级演出监督。

先后完成国家大剧院制作的歌剧《长征》《赵氏孤儿》《骆驼祥子》《冰山上的来客》《这里的黎明静悄悄》《图兰朵》《卡门》《茶花女》《爱之甘醇》《托斯卡》《漂泊的荷兰人》《假面舞会》《罗恩格林》《奥赛罗》《纳布科》《费加罗的婚礼》《游吟诗人》《诺尔玛》《阿依达》《弄臣》《叶甫盖尼·奥涅金》《安德烈·谢尼埃》《玫瑰骑士》《参孙与达丽拉》《歌女乔康达》《唐豪瑟》《麦克白》《水仙女》，话剧《简·爱》《王府井》《林则徐》，舞剧《天路》《马可·波罗》，京剧《天下归心》《赤壁》等 90 余部作品的舞美制作及舞台技术管理工作。

舞剧《天路》荣获第十六届中国文化艺术政府奖——文华大奖；歌剧《冰山上的来客》获得第五届全国少数民族文艺会演剧目金奖；歌剧《长征》获得第九届北京文学艺术奖。

2015 入选北京市文艺人才“百人工程”；2016 年获得北京市宣传文化高层次人才培养资助，完成《现代舞美布景制作研究》课题项目；2017 年被评为北京市宣传文化系统“四个一批”人才专业技术人才。

作为中国剧院发展研究中心特聘专家，参加包括北京城市副中心剧院、上海大歌剧院、深圳国际演艺中心等剧院的舞台工艺咨询。

GUAN Jianbo serves as Director of Stage Technology, Director of Stage Technology and Performance Department, Supervisor I of the National Centre for the Performing Arts, China.

Mr. GUAN has participated in more than 90 NCPA commissions and taken charge of dance beauty production and stage technology management, which include opera *The Long March*, *Rescuing the Orphan of ZHAO*, *Rickshaw Boy*, *Visitors on the Snow Mountain*, *The Dawns Here Are Quiet*, *Turandot*, *Carmen*, *The Lady of the Camellias*, *L'elisir d'amore*, *Tosca*, *Der fliegende Holländer*, *Un Ballo in Maschera*, *Lohengrin*, *Otello*, *Nabucco*, *The Marriage of Figaro*, *Il Trovatore*, *Norma*, *Aida*, *Rigoletto*, *Eugene Onegin*, *Andrea Chénier*, *Der Rosenkavalier*, *Samson et Dalila*, *La Gioconda*, *Tannhauser*, *Macbeth* and *Rusalka*, drama *Jane Eyre*, *Wangfujing (Part I)* and *LIN Zexu*, dance drama *The Railway to Tibet* and *Marco Polo* as well as Peking opera *You and Me*, *Red Cliff*, etc.

Among them, the NCPA dance drama commission *The Railway to Tibet* won the Grand Wenhua Prize of the 16th Chinese Culture and Art Government Award. NCPA opera film *Visitors on the Snow Mountain* and *The Long March* won the Repertoire Gold Award of the 5th Ethnic Minority Art Festival of China and the 9th Beijing Literature and Arts Award respectively.

In 2005, Mr. GUAN was selected into the Beijing Literary and Art Talents Hundred Project. In 2016, he received funding supported by Beijing Publicity and Culture High-level Talents Training and completed the project “Research on the Scenic Production of Modern Stage Art”. In addition, he was ranked as the Professional Technical Talent of “the four First-Batch” Talent Project of Beijing Publicity and Culture System in 2017.

As a special expert of China Theatre Development Research Center, Mr. GUAN has been engaged in stage craft design and consultation of many theatres such as Beijing Municipal Administrative Center, Shanghai Grand Opera House, International Performance Center in Shenzhen, etc.



## 张颂华 ZHANG Songhua

上海大剧院艺术中心总裁  
上海大剧院院长  
President, Shanghai Grand Theatre Arts Group,  
Shanghai Grand Theatre

张颂华，上海大剧院艺术中心党委书记、总裁，上海大剧院院长，上海文化广场剧院管理有限公司董事长，国家一级导演。长期从事重大活动创作与媒体管理工作，曾获得“第19届电视文艺星光奖”“第20届星光奖优秀音乐节目奖”“第21届星光奖电视综艺节目大奖”“银鸽奖”等多个国家和省级业务奖项。个人曾荣获2019年宣传思想文化青年英才、第九届上海“德艺双馨电视艺术工作者”、2020年上海市劳动模范等。

ZHANG Songhua, CPC Committee Secretary and President of Shanghai Grand Theatre Arts Group, President of Shanghai Grand Theatre, Chairman of Shanghai Cultural Square Theater Management Co., Ltd., and National First-grade Director. He has been engaged in the creation and media management of major projects for a long time, and has won many national and provincial business awards such as “The 19th TV Art Starlight Award”, “The 20th Starlight Award for Outstanding Music Program”, “The 21st Starlight Award for TV Variety Program” and “Silver Dove Award”. He has won the 2019 Young Talents of Publicity Award, the 9th Shanghai “TV Artist of Professional Excellence and Moral Integrity” Award, and the 2020 Shanghai “Model Worker of the Year” Award.





上海大剧院艺术中心成立于2005年2月6日，是致力于高雅艺术发展的非营利表演艺术集团，以“坚持原创性、民族性和公益性，彰显经典性、国际性和艺术性”为宗旨，积极发挥集成优势、整合资源，围绕上海文化品牌和国际文化大都市建设目标，努力建设成为最具品质和国际影响力的演艺文化机构。目前下辖上海大剧院、凯迪拉克·上海音乐厅、上海文化广场、上海歌剧院、上海芭蕾舞团、上海民族乐团等六家剧场和院团以及正在建设中的上海大歌剧院。未来，上海大剧院艺术中心将继续壮大剧院管理品牌，运营好上海西岸大剧院、YOUNG 剧场，继续走向长三角及全国市场，力争形成全国剧场空间版图，擦亮管理服务和内容输出的金字招牌。

Founded on February 6th 2005, Shanghai Grand Theatre Arts Group (SGT Arts Group) is a non-profit performing arts organisation focusing on High Art Development. With the belief of “combining both international and national characters, upholding the principles of be ingoriginal, artisticand social responsible”, SGT Arts Group takes the full advantage of integration capability and consolidated resources. It seeks to establish itself as a globally influential and competitive performing arts organisation. Currently, it manages the Shanghai Grand Theatre, Cadillac Shanghai Concert Hall, Shanghai Culture Square, Shanghai Opera House, Shanghai Ballet and Shanghai Chinese Orchestra, as well as Shanghai Grand Opera House under construction.

In the future, Shanghai Grand Theatre Arts Group will continue to strengthen its theatre management brand, run Shanghai West Bund Grand Theatre, Theatre YOUNG well, and develop the Yangtze River Delta market and national market, striving to form a nationwide network of theatre spaces and polish its brand of management service and content production.



## 中国上海大剧院艺术中心 Shanghai Grand Theatre Arts Group



何鷹  
HE Ying

中国广州大剧院  
Guangzhou Opera House

何鷹，长期从事演出一线工作，参与大量国内外演出的策划及运营，先后在甘肃大剧院、山东省会大剧院和广州大剧院任职，现任广州大剧院总经理，为各剧院建立及完善演出运营体系，组织上演国内外一线演出剧目，开拓演出市场，打造剧院品牌做出积极贡献。2015至2019年，带领广州大剧院连续五年实现经营收入破亿元。2016年3月，广州大剧院被国家发改委调研团称赞为“国内市场化经营的典范”。2018年，广州大剧院获选中国演出行业协会评选的“十大演出品牌”。2018年12月，被广东省文化和旅游厅聘为“广东省文化和旅游厅文化市场和产业专家库”专家。

As a frontliner in the performance industry for a long time, HE Ying has participated in the planning and operation of a large number of performances both in China and abroad. He has served in the Gansu Grand Theatre, Shandong Provincial Capital Culture and Art Center Grand Theater, and is currently the General Manager of Guangzhou Opera House. He has made contributions to the establishment and improvement of the performance operation system, the organization of the staging of top-line performances from home and abroad, the exploration for a bigger market, and the building of theater brands.

From 2015 to 2019, Under HE's leading, the income of Guangzhou Opera House reached over 100 million yuan for five consecutive years. In March 2016, the House was praised by the research team sent by China's National Development and Reform Commission as "a model of acting domestic market-oriented operation in China". In 2018, the House was selected as one of the "Top Ten Performance Brands" by the China Association of Performing Arts. In December 2018, HE was hired by the Department of Culture and Tourism of Guangdong Province to be an expert of the "Cultural Market and Industry Expert Base".



广州大剧院 Guangzhou Opera House

## 中国广州大剧院 Guangzhou Opera House

广州大剧院坐落于广州核心珠江新城，由广州市政府投资建设，历时 5 年建造完成。著名建筑设计师扎哈·哈迪德和声学大师哈罗德·马歇尔爵士联袂设计，使其获得“世界十大歌剧院”（《今日美国》评）、“世界最壮观剧院”（英国《每日电讯》评）等国际赞誉。

剧院拥有一个 1687 座的歌剧厅、一个 350 座的实验剧场以及 3 间功能各异的排练厅，于 2010 年 5 月 9 日正式启幕，由文化央企中国对外文化集团有限公司旗下中演院线负责运营。剧院以央地合作、市场化运营的“广大模式”，以及“立足珠三角，合作大湾区，连通全世界”的战略定位，改革创新，多元经营，成为剧院市场化运营的成功典范。

Guangzhou Opera House (GOH) is located in Zhujiang New Town, the heart of Guangzhou, was invested by Guangzhou government and had been constructed for 5 years. GOH is designed by famous designer Zaha Hadid, and the top-ranking acoustic master, Sir Harold Marshall, which make GOH has harvested international reputation and was referred to as one of the "10 Best Opera Houses Around the World" (*USA Today*) and "The world's most spectacular Theatres" (*The Telegraph*).

The GOH has a 1687-seat opera hall, a 350-seat experimental theatre and 3 rehearsal rooms with different functions. On May 9th, 2010, GOH unveiled its curtain officially. It is operated by CPAA Theatres, which is affiliated to the cultural state-owned key enterprise, China Arts and Entertainment Group Ltd. With the "GOH model" of central-local cooperation and market-oriented operation, and the strategic positioning of "proceeding from the Pearl River Delta towards the whole world, with the Guangdong-Hong Kong-Macao Greater Bay Area side by side", the GOH has become a successful model of market operation through reformation and innovation and diversified operation.



## 高广健

### GAO Guangjian

中国国家一级舞美设计师  
China's National Grade-A Stage Art Designer

国家一级舞美设计，中国舞台美术学会副会长，香港演艺学院荣誉院士，中央戏剧学院客座教授及第二届“学院奖”获得者，国务院颁发政府特殊津贴专家。

代表作品：歌剧《图兰朵》（1997年意大利佛罗伦萨节日歌剧院剧场版，1998年北京紫禁城太庙实景版，2003、2005年韩国、法国、德国奥林匹克体育场巡演版，2008年国家大剧院剧场版及2009年鸟巢国家体育场版）《魔笛》《苍原》《赵氏孤儿》，舞剧《粉墨春秋》《杜甫》《骑兵》《铁人》《只此青绿》，京剧《赤壁》《天下归心》，话剧《上甘岭》《尘埃落定》，民族乐剧《印象·国乐》，越剧现代戏《钱塘里》等。

荣获奖项：京剧《天下归心》于2015年第十三届布拉格国际演出设计与空间四年展中荣获演出设计金奖；话剧《上甘岭》荣获2021年第四届华语戏剧盛典最佳舞美奖；作品多次荣获文化部文华大奖“文华舞台美术设计奖”，多部作品入选“国家十大舞台艺术精品工程剧目”。

策展：2011、2015、2019北京舞台美术设计邀请展。

Mr. GAO Guangjian is China's National Grade-A Stage Art Designer, Vice President of the China Institute of Stage Design, Honorary Fellow of the Hong Kong Academy for Performing Arts (HKAPA), Guest Professor of the Central Academy of Drama (CAD), winner of the 2nd Academy Award Held by CAD, and expert entitled to China's Special Government Allowances of the State Council.

He has countless representative works, including operas *Turandot* (1997 version at the Florence Festival Opera House, 1998 version at the Imperial Temple in the Forbidden City in Beijing, the version performed at the Olympic Stadium in Korea, France and Germany in 2003 and 2005, the 2008 version at China NCPA, and the 2009 version at the Beijing National Stadium), *The Magic Flute*, *Cangyuan* and *The Orphan of Zhao*; dance dramas *The Life of A Peking Opera Artist*, *Du Fu*, *Cavalry*, *Iron Man* and *The Journey of a Legendary Landscape Painting*; Peking Operas *Red Cliff* and *You and Me*; drama *Shang Gan Ling* and *Red Poppies*; national music drama *Impression of Chinese Music*; modern adaptation of Yue Opera *Qiantang Alley*, etc.

Mr. GAO was presented with Gold Award for Performance Design for the Peking opera *You and Me* at the 2015 Prague Quadrennial of Performance Design and Space (PQ). His drama *Shang Gan Ling* won the Best Stage Design Award at the 4th Chinese Theatre Awards. Many of his works have been awarded the Stage Design Award at the Wenhua Award established by China's Ministry of Culture of Tourism, meanwhile many named as "Ten Classic Dramas" by The Project of China National Classic Stage Arts every year.

He participated in curating the Beijing Stage Design Invitation Exhibitions in 2011, 2015 and 2019.



**王志鸥**  
**Joe.Wang**

北京冬奥会开幕式视效总监  
Visual Effect Director of the Opening Ceremony  
of Beijing 2022 Winter Olympics

王志鸥先生专注研究科技美学领域十余年，于2010年创立中国顶尖跨媒体创意机构黑弓。黑弓作品覆盖文化、旅游、地产、科技等领域，并全方位打造了跨媒体人才矩阵：目前具有交叉学科背景人才如舞台美术、影视制作、互动开发、平面设计、空间设计、文学创作、广告营销等。

十年积累，让王志鸥与黑弓形成对科技艺术语言的独特见解，曾在中国乃至国际范围打造出众多令人耳目一新的文化事件与文化记忆，曾担任北京冬奥会开幕式视效总监以及庆祝中华人民共和国成立70周年联欢活动、平昌冬奥会闭幕式表演（北京八分钟）、上合峰会灯光焰火晚会等多个大型国家项目的视觉总设计。他擅于以科技艺术为媒，以传统文化为引，不断为文化创新注入活力。对于他来说，新媒体不仅是一种表达方式更是一种前沿的跨维度展现，也是一种转译中国文化记忆的独特语言。未来新媒体的发展趋势一定是和技术产生更加深度的融合，重大的技术革新会为新媒体艺术的发展带来更多的启发与可能性。

Mr. Joe.Wang has been focusing on creative multimedia design and visual communication design for more than a decade. Founded by Wang Zhiou in 2010, the Chinese creative cross-media art team, Blackbow, keeps moving forward with an innovative heart, its work cover culture, tourism, real estate, science and technology, etc. Currently, there are more than 100 talented individuals specialized in stage art, television and film production, interactive development, graphic design, space design, literary creation and advertising marketing.

After a decade of accumulation, Mr. Joe.Wang and the team of Blackbow have formed unique insights into the fusion of art, technology and science, and created many refreshing art events and cultural memories in China and internationally. Wang Zhiou are the executive Visual Effect Director for the "Opening Ceremony of 2022 Olympic Winter Games in Beijing", "The Grand Evening Gala Celebrating the 70th Anniversary of the Founding of PRC", "Beijing 8-Minute Show" in the 2018 Pyeongchang Olympics Games, Shanghai Cooperation Organization Summit lighting and firework art show - "A Warm Welcome to Friends from afar". For him, multimedia design are not only a creative strategy, but a way of communication across the dimensions, a language in which convey Chinese traditional heritage beautifully. The future of new-media industry is bond to be deeply integrated with technological development, future innovation in technology are expected to inspire possibilities and ideas for new-media art and design.

## 特邀嘉宾 | Specially Invited Guests



**白岩松**  
**BAI Yansong**

中央广播电视总台新闻评论员  
News Commentator, China Central Television (CCTV)

PART V

特邀嘉宾介绍

SPECIALLY INVITED GUESTS

## 特邀嘉宾 | Specially Invited Guests



**曹林**  
**CAO Lin**

上海戏剧学院教授  
中国舞台美术学会第八届、九届会长  
Professor, Shanghai Theatre Academy  
The eighth and ninth President of China  
Institute of Stage Design

## 特邀嘉宾 | Specially Invited Guests



**季小军**  
**JI Xiaojun**

主持人  
Host





