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TEATRO LA FENICE

TOSCA

威尼斯凤凰歌剧院 歌剧

托斯卡



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演出名称

Performance

意大利威尼斯凤凰歌剧院 贾科莫·普契尼歌剧《托斯卡》
Teatro La Fenice | Giacomo Puccini Opera *Tosca*

时间 / 地点

Date / Venue

2026.10.22 | 19:30
2026.10.24 | 14:00

上海大歌剧院·红厅
(Harmony Hall, Shanghai Grand Opera House)

演出阵容

Creatives & Casts

演出单位:意大利威尼斯凤凰歌剧院
主演:安娜·皮罗齐、乔治·加尼泽、格雷戈里·昆德

Performed by Teatro La Fenice (La Fenice Opera House, Venice)
Main Cast: Anna Pirozzi, George Gagnidze, Gregory Kunde

观演须知

Notices

演出时长:约160分钟(含两次20分钟幕休)
入场时间:演出前30分钟可入场
* 演出以现场为准

Duration: Approximately 160 minutes
(including two 20-minute intervals)
Admission: Opens 30 minutes before the show
* Program subject to change.



“与国同进 与君同行”国泰海通倾情支持
意大利威尼斯凤凰歌剧院

Teatro La Fenice
贾科莫·普契尼

歌剧《托斯卡》

Giacomo Puccini Opera Tosca

作为欧洲顶尖歌剧院之一，威尼斯凤凰歌剧院此次携新版《托斯卡》来沪。该版本由胡安·安东·雷奇执导，突破性地地将故事从原作的1800年的罗马时期移植至20世纪50年代的现代社会，聚焦自由与人性的深层联结，探讨人类对自由的永恒追求这一普世命题。在场景设计上，新版摒弃了传统封闭压抑的设定，转而采用开放式空间，强化“自由”这一核心主题的表达。该剧已被纳入威尼斯凤凰歌剧院保留剧目。

One of Europe's leading opera houses - Teatro La Fenice - is bringing a new production of Tosca to Shanghai. Directed by Juan Anton Rechi, it boldly moves the story from Rome in 1800 to a modern 1950s setting, focusing on the deep connection between freedom and human nature and on humanity's eternal pursuit of liberty. The staging replaces the traditionally enclosed and inhibited setting with an open space that reinforces this central theme. This production has entered the permanent repertoire of Teatro La Fenice.

《托斯卡》

剧情梗概

TOSCA Synopsis

第一幕

Act one

01

在罗马圣玛丽亚·德拉·瓦莱教堂内，
一名男子偷偷接近

通往阿塔万蒂家族小礼拜堂的铁门。

他正是安杰洛蒂，

失败的“罗马共和国”中的重要人物。

他被教皇政府逮捕，

关押在圣天使城堡的监狱中，如今刚刚越狱。

Inside the Church of S. Maria della Valle in Rome a man furtively approaches the gates closing-off the Chapel of the Attavanti. It is Angelotti, a leading figure in the failed Repubblica romana. He was arrested by the papal authorities and confined to the prisons of Castel S. Angelo, from where he has just escaped.

安杰洛蒂犹豫片刻后进入小礼拜堂，并因恐惧将自己反锁其中。一阵声响提醒他圣殿司事正在靠近，此人随即进入教堂。当“天使报喜祷告”钟声响起时，画家马里奥·卡瓦拉多西也来到教堂。他是一位画家，以其无政府主义和亲法思想而闻名。司事并不喜欢卡瓦拉多西，并在看到他画作中《圣玛利亚》的脸时愤怒抗议——他认出那张脸正是最近常在祭坛前祈祷的一位女士的面容。卡瓦拉多西所描绘的美丽面孔令他想起自己的爱人，尽管她与画中人物在各方面都截然不同。

司事离开后，安杰洛蒂再次从栅门后窥视，认出了卡瓦拉多西，并简短地告诉他自己的逃亡经过。他的姐姐阿塔万蒂侯爵夫人曾将家族小教堂的钥匙以及一些女装藏在圣水盆中。卡瓦拉多西认出她正是自己画作中无意的模特，于是承诺全力相助。然而就在此时，画家的情人、著名歌唱家弗洛里亚·托斯卡前来敲门。安杰洛蒂急忙躲入小教堂。

托斯卡一开始就表现出强烈的嫉妒，她不断怀疑情人对自己的冷淡以及急于离开态度。当她发现阿塔万蒂侯爵夫人的肖像时，疑心进一步加重——因为她非常熟悉这位女子。在卡瓦拉多西安抚并解释后，她相信自己的猜疑毫无根据，并告诉他晚上的安排：她将先在剧院演出，之后两人可前往罗马郊外的一座别墅共度夜晚。

托斯卡离开不久后，圣天使城堡传来炮声——逃犯已被发现。卡瓦拉多西与安杰洛蒂决定前往托斯卡的别墅，那里应有合适的藏身之处。

与此同时，关于拿破仑战败的消息传来。司事趁画家不在，向教堂内的神职人员与唱诗班宣布这一消息，人们随即欢舞庆祝，却突然被警察的闯入打断。

审问者是斯卡尔皮亚男爵。他不仅因其反动思想，也因其放荡行为而令人厌恶。他立刻怀疑卡瓦拉多西，认为其异常缺席进一步证明他参与了阴谋。而托斯卡折返回来，告诉情人晚上临时有演出任务时，斯卡尔皮亚突然有了新主意。托斯卡因嫉妒情人的行踪，在发现画架上遗留的扇子后，直奔其藏身处，试图揭穿“背叛”。这一举动无意间引导警方追踪逃犯。在愈发拥挤的教堂中，“感恩赞歌”仪式开始，斯卡尔皮亚策划着新的阴谋：他要占有托斯卡，并杀死她的情人卡瓦拉多西。

After some hesitation, Angelotti enters the chapel and in fear shuts himself in. A noise warns him that the sexton is approaching, who comes in at that moment. When the bells toll for the *Angelus*, Mario Cavaradossi also appears. He is a painter, well-known for his anarchic and pro-French ideas. The sexton does not find Cavaradossi pleasant and fiercely protests when he recognized the face of Mary Magdalen in the painting as being the face of a lady who recently has often knelt at the altar in prayer. The beauty of the face Cavaradossi has painted reminds the artist of his own love even though she is so different in every way.

When the sexton goes out, Angelotti looks over the gates again and recognizes his friend, and in a few words tells him of his escape. His sister, the Marchesa of Attavanti has hidden the key of her family's chapel and also a few women's clothes in the holy water fount. Cavaradossi recognizing her as the involuntary model for his painting, promises the fugitive all his help, but at that moment Floria Tosca, the painter's lover, and a famous singer, knocks at the door. Hastily Angelotti hides in the chapel.

From the very beginning, the woman's jealousy is obvious from the way she is continuously suspicious of her lover's lack of attention and his haste to take leave of her. Her suspicions however increase when she discovers the portrait of the Marchesa of Attavanti, whom she knows very well. Convinced by Cavaradossi that her fears are completely unfounded, she tells him of her plans for the evening. First she must give a performance at the theatre, but later however they can go together to a villa outside Rome where they can spend the night.

Only as short time after Tosca goes out, the thundering of the cannon of Castel S. Angelo can be heard: the escape has been discovered. Cavaradossi and Angelotti start out for Tosca's villa where there will certainly be some suitable hiding places.

But this is not all: news has come of Napoleon's defeat and the sexton, in the painter's absence, tells the members of the clergy and the choristers in the church and they begin dancing round in a circle but are abruptly interrupted by the arrival of the police.

The inquisitor is Baron Scarpia, who has made himself hateful not only for his reactionary ideas but also for his dissolute behavior. His suspicions immediately fall upon Cavaradossi who, by his unjustified absence, increases Scarpia's suspicions that he has taken part in the plot. Also Tosca's return, to tell her lover of a sudden engagement for the evening, suddenly gives Scarpia a new idea. Tosca, who is jealous of Mario's absence and having discovered a fan left on the artist's scaffolding, goes directly to the hiding place to prevent the suspected infidelity, thus guiding the police in their hunt for the fugitive. It is there in the increasingly crowded church for the *Te Deum* that Scarpia plots some new treacher. He will possess Floria and kill her lover, Cavaradossi.

第二幕

Act two

02

夜晚，
在法尔内塞宫的一间房间里，
斯卡尔皮亚等待安杰洛蒂的消息。
他的晚餐已备好，
但他的注意力被窗外传来的音乐吸引。
只有当晚演出的女主角托斯卡尚未出现。

It is evening.
In one of the rooms of the Palazzo Farnese,
Scarpia is waiting for news of Angelotti.
His dinner is already on the table,
but the Baron's attention is attracted by the
music coming through the open windows.
Only Tosca, the primadonna of the evening,
is missing from the festivities
for Napoleon's presumptive victory.

此时托斯卡被一封斯卡尔皮亚的信召来。原来，为逼问秘密，警方决定对卡瓦拉多西实施酷刑。听到爱人痛苦的呼喊，托斯卡崩溃，为求释放情人而透露了安杰洛蒂的藏身之处。然而，卡瓦拉多西得知托斯卡的“背叛”后愤怒不已；与此同时，传来拿破仑击败梅拉斯军队的消息，使他又陷入胜利的喜悦。斯卡尔皮亚随即判处卡瓦拉多西死刑。

卡瓦拉多西被带走，托斯卡只能恳求斯卡尔皮亚的宽恕。她先试图用金钱贿赂，但最终被迫以身体作为交换条件，换取情人的性命。

斯卡尔皮亚假意同意“秘密赦免”：行刑将被伪装成空枪射击，两人即可获释。然而就在此时，斯卡尔皮亚欲进一步侵犯托斯卡，她在极度愤怒与绝望中，用餐桌上的刀刺死了他。

托斯卡拿走通行证，在尸体旁放置两支蜡烛与一个十字架后离去，赶往救助卡瓦拉多西。

At this point Tosca appears, informed by a note from Scarpia. Indeed it has been decided to resort to torture in order to discover the secret. Hearing her lover's cries of pain because of the torture, Tosca succumbs in the hope that he will be set free and reveals Angelotti's hiding-place. However, Mario's indignation at Tosca's decision, and his joy at the news, which has come at that moment, of Napoleon having defeated Melas's troops, induce Scarpia to sentence Cavaradossi to death.

Cavaradossi is taken away and Tosca has no choice but to implore the tyrant to have mercy on him. She first attempts to bribe him with money, but then is forced to sell her body in exchange for her lover's life.

Pardon will however be granted secretly. They will pretend to shoot him using unloaded arms, and then the two lovers will be free. Now Scarpia's passion is enflamed, but his advances are impeded by Tosca – stabbing him repeatedly, thus revenging her honor, with a knife which was lying on the supper table.

Then the singer, taking the safe-conduct document and placing two candles and a crucifix beside the corpse, exits to attend Mario.

第三幕

Act three

03

圣天使城堡广场上，
卡瓦拉多西在黎明前
回忆与爱人共度的时光，
心中充满深情。

In the square of Castel S. Angelo,
Cavaradossi is thinking with
erotic passion over
the times he has spent with this beloved.

行刑时间逐渐逼近。他用戒指贿赂守卫，获得纸笔，以便写下最后的情书。此时托斯卡突然出现，向他说明阴谋，并叮嘱他在行刑时必须“自然倒下”，假装被空枪击中。

行刑队伍到达并执行枪决。然而枪声过后，托斯卡误以为一切顺利，尚未意识到这次射击并非空枪。斯卡尔皮亚的阴谋最终实现：卡瓦拉多西被真实处决。不久，斯卡尔皮亚被杀的消息也被发现。托斯卡在绝望中选择自尽，从圣天使城堡高墙跃下结束生命。

It is dawn and the moment of the execution is approaching. By bribing him with a ring, he obtains some writing materials from the gaoler so that even though it is the last time he can communicate with the woman he loves. But Tosca suddenly appears before him and in a passionate reunion tells him of the intrigue and instructs him what to do during the execution. He must fall naturally as if he had really been shot.

At last the firing squad arrives and carries out the execution. The terrifying noise of the guns does not warn the singer that the execution has actually been done, not with unloaded arms. In this way, although the Baron is dead, he has tricked the lovers. A few moments later it is discovered that Scarpia has been killed. Tosca has only one choice, to take her own life and she throws herself from the walls of Castel S. Angelo.

十八世纪末，作为抒情歌剧艺术的历史与艺术重镇，威尼斯城内共有七座剧院：圣萨尔瓦多剧院（先后更名为阿波罗剧院、圣卢卡剧院，即今哥尔多尼剧院）、圣卡夏诺剧院、圣安杰洛剧院、圣莫伊塞剧院；另有三座归属于格里马尼家族，分别为圣乔瓦尼·格里索斯托莫剧院（今玛丽布兰剧院）、圣萨穆埃莱剧院以及圣贝内代托剧院（即今日罗西尼剧院）。其中，圣贝内代托剧院是当时格调最为典雅、观众最多的剧院，却于1773年毁于火灾。该剧院完成重建后，剧院所属运营社团与韦尼尔家族随即陷入司法纠纷——韦尼尔家族持有该地块部分产权。韦尼尔家族最终赢得诉讼，运营社团被迫出售这座剧院，但社团决意另建一座规模更大、形制更为华美的新剧院。这座新剧院便命名为“凤凰剧院”，寓意社团历经磨难之后的华丽重生。

在征集到的29套建筑方案中，股东大会选定了詹南托尼奥·塞尔瓦（1753-1816）的设计方案。

At the end of the eighteenth century Venice, hub of lyrical opera of a historical and artistic tradition, had seven theatres: S. Salvador (at that time Apollo, then S. Luca and today Goldoni), S. Cassiano, S. Angelo, S. Moisè. It also had the three theatres belonging to the Grimani family: S. Giovanni Grisostomo (today called the Malibran), S. Samuele, and S. Benedetto (the present day Rossini). The latter, the most elegant and frequented theatre of all, was destroyed in a fire in 1773. As soon as it was rebuilt court proceedings between the owner Society of the new theatre and the Venier family began because the latter owned part of the land. The Venier family won the case and the Society was forced to sell the Theatre but decided to build one that was bigger and more beautiful than the one they had lost. "La Fenice" was the name of the new theatre, a symbol of the splendid rebirth of the Society from its misadventures. Of the twenty-nine projects which were presented, the assembly of shareholders chose to build that of Giannantonio Selva (1753-1816).

1773

凤凰歌剧院

TEATRO LA FENICE
DI VENEZIA

Photo ©Michele Crosera

剧院于1792年4月竣工，同年5月16日正式揭幕，开幕剧目为乔瓦尼·派谢洛创作的歌剧《阿格里真托竞技场》，剧本出自亚历山德罗·佩波利之手。自此，凤凰剧院跻身意大利乃至欧洲最重要的剧院之列，众多经典杰作在此完成首演，深刻书写了意大利歌剧的发展历程。

1792

The theatre was finished in April 1792, and opened on 16 May with the opera *I giochi di Agrigento* di Giovanni Paisiello and based on the libretto by Alessandro Pepoli. Ever since that time, La Fenice has distinguished itself as one of the most important Italian and European theatres with its contribution to the formation of the history of melodrama with the first performances of numerous masterpieces.

1813年2月6日，焦阿基诺·罗西尼在凤凰剧院上演其第一部正歌剧代表作《坦克雷迪》。此后，他又为本剧院创作两部歌剧：《西吉斯蒙多》（1815年12月27日）与《塞密拉米德》（1823年2月3日）。其中《塞密拉米德》是罗西尼戏剧创作的巅峰之作，也是他迁居巴黎之前完成的最后一部意大利歌剧。

1813

Gioachino Rossini performed at the Fenice on 6 February 1813 with *Tancredi*, his first serious masterpiece. He is to write another two operas for the Fenice, *Sigismondo* (27 December 1815) and *Semiramide* (3 February 1823), one of the highpoints of Rossini's dramatic works: the last Italian opera before his final move to Paris.

温琴佐·贝利尼一生共有十部歌剧，其中两部专为凤凰剧院所作：《卡普莱特与蒙泰奇家族》（1830年3月11日）与《滕达的贝亚特里切》（1833年3月16日）。

1830

Of the ten operas by Vincenzo Bellini two were written for La Fenice: *I Capuleti e i Montecchi* (11 March, 1830) and *Beatrice di Tenda* (16 March 1833).



盖塔诺·多尼采蒂则为本剧院完成三部歌剧：《贝利萨里奥》（1836年2月4日）、《皮娅·德·托洛梅伊》（1837年2月18日）以及《玛丽亚·德·鲁登茨》（1838年1月30日）。

1836年12月12-13日夜间，凤凰剧院再度遭遇火灾，建筑尽毁。

运营社团当即决定启动重建工程。重建工作交由两位知名建筑师乔瓦尼·巴斯蒂斯塔·梅杜纳与托马索·梅杜纳兄弟主持，室内全部装饰工程则由特兰奎洛·奥尔西教授负责。

1836

On the other hand, Gaetano Donizetti wrote three operas for the theatre: *Belisario* (4 February, 1836), *Pia de' Tolomei* (18 February 1837) and *Maria de Rudenz* (30 January, 1838).

La Fenice was destroyed in a fire in the night of the 12th and 13th of December, 1836.

The Society decided to go ahead with the immediate reconstruction. The brothers Giovanni Battista and Tommaso Meduna, both renowned architects, were entrusted with this delicate task and Prof. Tranquillo Orsi was given the task of looking after all the decorations of the interior.

1837

In the evening of 26 December 1837, La Fenice was reborn, just like the mythical bird and continued with renewed vigour. Meanwhile, one of the most famous composers of the nineteenth century is about to appear on the operatic horizon. In 1844 Verdi writes the first of the five operas that are to be commissioned by the Fenice which are: *Ernani* (9 March, 1844), *Attila* (17 March, 1846), *Rigoletto* (11 March, 1851), *Traviata* (6 March, 1853), *Simon Boccanegra* (12 March, 1857). The Fenice is second only to La Scala in performing the largest number of premièrs of works by Verdi including some of the Maestro's most audacious and experimental pieces.

1837年12月26日晚间，如同神话中的凤凰神鸟一般，剧院浴火重生，再度焕发蓬勃活力。彼时，十九世纪最负盛名的作曲家之一威尔第正登上歌剧历史舞台。1844年，威尔第完成凤凰剧院委约五部歌剧中的第一部：《埃尔纳尼》（1844年3月9日），其余四部分别为《阿蒂拉》（1846年3月17日）、《弄臣》（1851年3月11日）、《茶花女》（1853年3月6日）、《西蒙·波卡涅拉》（1857年3月12日）。凤凰剧院上演威尔第作品首演的数量仅次于斯卡拉歌剧院，其中不乏作曲家极具先锋探索精神的重要作品。

第一次世界大战结束后的十年间，凤凰剧院迎来复兴，声望再度高涨，彼时一众顶级歌唱家与重要指挥家均参与剧院的演出季。与此同时，依托威尼斯艺术双年展的筹划，1930年，国际当代音乐节落户凤凰剧院。这一艺术盛事就此诞生，对剧院的存续发展与声望提升意义深远。

1930

In the decade following the First World War La Fenice enjoyed a period of intense revival and of renewed prestige: the most famous singers and important conductors of its times participated in its seasons. In the meantime, as an initiative of the Biennale d'Arte, the International Festival of Contemporary Music (1930) was prepared and hosted at La Fenice. Thus, an institution was born which was to be of great significance in the continuation and increase in the prestige of the theatre.



第二次世界大战之后，凤凰剧院依旧凭借剧目编排与演绎阵容收获广泛认可。诸多重量级作品在音乐节上演，引发国际乐坛瞩目，包括伊戈尔·斯特拉文斯基《浪子的历程》、本杰明·布里顿《旋螺丝》、谢尔盖·普罗科菲耶夫《火焰天使》，以及路易吉·诺诺1960年的《不容忍》。

剧院恪守自身艺术传统，持续革新舞台视觉呈现，除歌剧之外，在交响乐、室内乐领域同样产出诸多高水准演出。几乎所有享誉业界的指挥、歌唱家、导演与舞台美术设计师都曾在此登台创作，玛丽亚·卡拉斯、琼·萨瑟兰等艺术家更是将凤凰剧院作为自己的出道舞台。

1960

Even after the Second World War, La Fenice earned recognition for its programmes and interpreters: some of the most famous names, of exceptional importance and resonance to participate in the Festival include La carriera di un libertino by Igor Stravinskij and "A Turn of the Screw" by Benjamin Britten, Angelo di Fuoco by Sergiev Prokofiev to Intolleranza by Luigi Nono (1960), all of which drew the attention of the music world to La Fenice. True to the best of traditions, La Fenice has renewed the scenographical characteristics of the performances and has presented some of exceptional value not only in the field of opera but also in that of symphonies and chamber music. All conductors, singers, directors and scenographers of importance have worked at La Fenice. Many, such as Maria Callas and Joan Sutherland, made their debut there.



Fondazione Teatro La Fenice
Concerto di Capodanno 2023-24
Direttore Fabio Luisi
Orchestra e Coro Teatro la Fenice
Photo © Michele Crosera

1996年1月29日夜，凤凰剧院再次在大火中化为废墟；

1996

The Teatro La Fenice was destroyed in a fire in the night of January 29, 1996.

2003

2003年12月14日，剧院重新对外开放。1999年，凤凰剧院改制为私权基金会，现任总监兼艺术总监为尼科拉·科拉比安基。

And has been reopened on the 14th December 2003. In 1999 La Fenice became a Foundation with private rights and the currently Sovrintendente and artistic director is Nicola Colabianchi.



导演

Stage Director

胡安·安东·雷奇

Joan Anton Rechi

胡安·安东·雷奇是
一位安道尔籍舞台导演，
毕业于巴塞罗那戏剧学院，
并获巴塞罗那大学历史学学位。
他的职业生涯始于演员，
随后转向导演工作，
先后涉足戏剧与歌剧领域。

2003年，他凭借在巴塞罗那执导《地狱中的奥菲欧》完成歌剧导演首秀，自此开启国际职业生涯，足迹遍及欧洲和拉丁美洲众多最负盛名的歌剧院与艺术节。

雷奇以兼具深刻戏剧诠释和鲜明视觉叙事风格的制作而广受赞誉，其执导剧目涵盖从沃尔夫冈·阿玛多伊斯·莫扎特、朱塞佩·威尔第、贾科莫·普契尼等经典作曲家，到莱奥什·雅纳切克、卡洛尔·希曼诺夫斯基、德米特里·肖斯塔科维奇以及当代作曲家的丰富作品。他的作品曾在威尼斯凤凰歌剧院、莱茵德意志歌剧院、利塞乌大剧院、萨翁林纳歌剧节、科隆剧院等国际知名剧院及艺术节上演，并活跃于德国、意大利、西班牙及拉丁美洲众多剧院。

近年来，他执导的作品包括威尼斯凤凰歌剧院新版《托斯卡》、萨翁林纳歌剧节的《仙后》、奥尔登堡国家剧院制作的《魔弹射手》、在塞维利亚和安道尔上演的蒙特威尔第《坦克雷迪与克洛琳达的决斗》，以及巴利亚多利德卡尔隆剧院制作的《乡村骑士》和《丑角》。

未来，他将于西班牙奥维耶多坎波阿莫尔剧院推出《悼亡儿之歌》与《修女安杰丽卡》组成的全新双剧目演出，并将在奥尔登堡国家剧院执导新版《命运之力》。

雷奇的创作横跨歌剧、轻歌剧、西班牙萨苏埃拉歌剧及音乐剧等多个艺术门类，始终致力于以当代视角重新诠释经典剧目，使其与当代观众建立更加紧密的联系。除导演工作外，他还是安道尔国际古典音乐节“ClassicAnd”的创始人及艺术总监，同时担任安道尔国家古典乐团 (ONCA) 艺术总监，持续策划并推动促进音乐、社会与当代文化交流的艺术项目。

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Stage Director

Joan Anton Rechi

Stage Director. Joan Anton Rechi is an Andorran stage director who trained at the Institut del Teatre in Barcelona and holds a degree in History from the University of Barcelona. He began his professional career as an actor before moving into directing, first in theatre and later in opera.

His operatic debut came in 2003 with Offenbach's *Orphée aux enfers* in Barcelona, marking the beginning of an international career that has taken him to some of the most prestigious opera houses and festivals in Europe and Latin America. Recognized for productions that combine strong dramaturgical insight with striking visual storytelling, Rechi has directed a wide repertoire ranging from Mozart, Verdi and Puccini to Leoš Janáček, Karol Szymanowski, Dmitri Shostakovich and contemporary composers. His productions have been presented at venues including Teatro La Fenice, Deutsche Oper am Rhein, Gran Teatre del Liceu, the Savonlinna Opera Festival and Teatro Colón, as well as numerous theatres throughout Germany, Italy, Spain and Latin America. Recent productions include *Tosca* at Teatro La Fenice, *The Fairy Queen* at the Savonlinna Opera Festival, *Der Freischütz* at the Staatstheater Oldenburg, Monteverdi's *Il combattimento di Tancredi e Clorinda* in Seville and Andorra, and *Cavalleria rusticana* and *Pagliacci* at the Teatro Calderón in Valladolid. Upcoming projects include a new double bill pairing Mahler's *Kindertotenlieder* with Puccini's *Suor Angelica* at the Teatro Campoamor in Oviedo, Spain, and a new production of *La forza del destino* at the Staatstheater Oldenburg. His work spans opera, operetta, *zarzuela* and musical theatre, always seeking to connect classic repertoire with contemporary audiences. Alongside his work as a stage director, Rechi is the founder and Artistic Director of ClassicAnd, Andorra's international classical music festival, and Artistic Director of the ONCA (Orquestra Nacional Clàssica d'Andorra), where he develops projects that foster dialogue between music, society and contemporary culture.



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雷纳托·帕伦博

出生于意大利威尼托大区蒙特贝卢纳，

早年开始学习管弦乐指挥。

年仅19岁时，

他便登上歌剧《游吟诗人》的指挥台，

完成职业生涯首秀。



指挥

Conductor

雷纳托·帕伦博

Renato Palumbo

在获得钢琴、作曲及合唱指挥专业文凭后，他以伴奏钢琴家和合唱指导的身份深入歌剧实践领域，积累了丰富的舞台经验，尤其专注于意大利歌剧领域，被公认为世界范围内该领域最具权威的专家之一。

他受邀登上众多国际重要歌剧院与艺术节的舞台，包括米兰斯卡拉歌剧院、巴黎歌剧院、伦敦考文特花园皇家歌剧院、维也纳国家歌剧院、佩萨罗西尼歌剧节、维罗纳竞技场，以及芝加哥、柏林、汉堡、悉尼、墨尔本、布宜诺斯艾利斯、华盛顿、北京、上海、马德里和巴塞罗那等地的重要艺术机构。

此外，在意大利国内，他也曾执棒于众多顶级歌剧院，包括罗马歌剧院、威尼斯凤凰歌剧院、都灵皇家歌剧院、博洛尼亚市立歌剧院、那不勒斯圣卡洛歌剧院以及佛罗伦萨五月音乐节等。

2006年，他成为首位获任命为柏林德意志歌剧院音乐总监的意大利人。

帕伦博掌握极为丰富的歌剧曲目库，其中包括多部重新发掘与复兴的作品，如乔尔达诺的《国王》与《圣母月》、弗兰凯蒂的《日耳曼尼亚》以及马施纳的《汉斯·海林》。

他在米兰斯卡拉歌剧院首次亮相时，凭借多尼采蒂歌剧《卢克雷齐娅·波吉亚》的成功复排而备受瞩目；随后，他又在帕尔马皇家歌剧院执棒威尔第歌剧《第一次十字军东征中的伦巴第人》。此后，他再次登上帕尔马皇家歌剧院指挥台，执棒《茶花女》、《海盗》以及《游吟诗人》。

他首次亮相佩萨罗西尼歌剧节时，执棒歌剧《阿迪娜》，随后又指挥了《英国女王伊丽莎白》、《比安卡与法列罗》以及《奥赛罗》等作品。

近年来，他的重要演出项目包括：在罗马执棒沃尔夫-费拉里的《斯莱》以及《霍夫曼的故事》；在都灵皇家歌剧院执棒《游吟诗人》、《弄臣》、《阿德里安娜·勒库弗勒》、《安德烈·谢尼埃》、《波希米亚人》及《托斯卡》；在威尼斯凤凰歌剧院执棒《纳布科》和《曼依·莱斯科》；在巴黎执棒《假面舞会》；在伦敦执棒《弄臣》；在华盛顿执棒《麦克白》和《茶花女》；在芝加哥执棒《阿提拉》、《埃尔纳尼》、《阿依达》、《乡村骑士》及《丑角》；在维也纳执棒《茶花女》、《弄臣》、《纳布科》、《西蒙·波卡涅拉》及《唐·卡洛》；在巴塞罗那执棒《曼依·莱斯科》、《诺尔玛》、《阿依达》及《假面舞会》；在马德里执棒《托斯卡》、《茶花女》及《奥赛罗》。

他的录音作品包括《西蒙·波卡涅拉》、《海盗》、《灰姑娘》、《比安卡与法列罗》、《阿德里安娜·勒库弗勒》、《恶魔罗贝尔》、《胡格诺教徒》以及马施纳的《汉斯·海林》等。

凭借其杰出的艺术成就，雷纳托·帕伦博被授予意大利共和国功绩骑士勋章，以表彰其对音乐艺术领域作出的重要贡献。

Born in Montebelluna in the Veneto region, Renato Palumbo began his musical studies in orchestral conducting. At a very young age he makes his debut on the podium of the opera *Il Trovatore*, when he was only nineteen years old.

After attaining his diplomas in piano, composition and choral conducting he acquires an extensive knowledge "in the field" of opera as accompanying pianist and chorus master, with a predilection for Italian opera where he is known as one of the premier experts in the world.

He is invited in the main international theaters and festivals – La Scala in Milan, Paris Opéra, Covent Garden in London, Staatsoper in Vienna, Rossini Opera Festival, Arena in Verona, Chicago, Berlin, Hamburg, Sydney, Melbourne, Buenos Aires, Washington, Beijing, Shanghai, Madrid and Barcellona.

Moreover, in Italy he directs in main theaters like Opera di Roma, La Fenice in Venice, Teatro Regio in Torino, Teatro Comunale in Bologna, Teatro San Carlo in Napoli and the Maggio Musicale in Florence.

In 2006, he is the first Italian to be appointed as General Musik Director of the Deutsche Oper in Berlin.

His copious repertoire includes some rediscoveries such as "Il re" and "Il mese mariano" by Giordano, "Germania" by Franchetti and "Hans Heiling" by Marschner.

He debuts at La Scala in Milan with a triumphant resumption of Donizetti's "Lucrezia Borgia" and as well in Parma at the Teatro Regio with "I lombardi alla prima crociata".

Soon thereafter, he returns to the podium in Parma with "La traviata", "Il Corsaro" and "Il Trovatore".

He appears for the first time at the Rossini Opera Festival in Pesaro, with the opera "Adina" shortly followed by "Elisabetta regina d'Inghilterra" and "Bianca e Falliero" and "Otello".



Among his major commitments in the recent years are:

Among his major commitments in the recent years are: "Sly" by Wolf Ferrari and "Les contes d'Hoffmann" in Rome, "Il trovatore", "Rigoletto" and "Adriana Lecouvreur", "Andrea Chénier", "La Bohème", "Tosca" at the Regio in Turin, "Nabucco" and "Manon Lescaut" in Venice, "Un ballo in maschera" in Paris, "Rigoletto" in London, "Macbeth" and "La traviata" in Washington, "Attila", "Ernani", "Aida", "Cavalleria Rusticana" and "Pagliacci" in Chicago, "La traviata", "Rigoletto", "Nabucco", "Simon Boccanegra" and "Don Carlo" in Vienna; "Manon Lescaut", "Norma", "Aida", "Un ballo in maschera" in Barcelona, "Tosca", "La traviata" and "Otello" in Madrid.

His discography includes "Simon Boccanegra", "Il corsaro", "La cenerentola", "Bianca e Falliero", "Adriana Lecouvreur", "Robert le diable" and "Les Huguenots", "Hans Heiling" by Marschner.

Renato Palumbo was appointed Cavaliere della Repubblica Italiana (Order of Merit of the Italian Republic) for his artistic merits.

Conductor

Renato Palumbo

女高音

Soprano

安娜·皮罗齐

Anna Pirozzi

过去十年间,女高音安娜·皮罗齐
已成为当今意大利戏剧女高音的领军人物。

2012年,她在都灵皇家歌剧院首次登台,出演《假面舞会》中的阿米莉娅。此次演出促使《晚邮报》评论道:“一位非凡的戏剧花腔女高音,随着时间的推移,她将能够追随安妮塔·切尔奎蒂的脚步——她是1945年至今最伟大的戏剧花腔女高音。”随后,她受邀参加萨尔茨堡音乐节,在里卡尔多·穆蒂的指挥下演唱《纳布科》中的阿比盖尔。这一令人振奋的成功迅速带来了她在世界最重要舞台上的演出机会,包括伦敦皇家歌剧院、纽约大都会歌剧院、米兰斯卡拉歌剧院、巴黎歌剧院、维也纳国家歌剧院、维罗纳竞技场、马德里皇家歌剧院、旧金山歌剧院、巴塞罗那利塞乌大剧院以及慕尼黑巴伐利亚国家歌剧院。2021年夏季,她在维罗纳竞技场演出《纳布科》中的阿比盖尔一角,迎来了该角色的第100次演出,并获得了评论界和观众的巨大赞誉。

2021/22演出季,她再次演绎了一些自己的代表性角色:在维也纳国家歌剧院、瓦伦西亚索菲娅王后艺术宫以及伦敦皇家歌剧院出演《麦克白》中的麦克白夫人;在马德里皇家歌剧院饰演《纳布科》中的阿比盖尔;在伦敦皇家歌剧院和巴勒莫马西莫剧院饰演托斯卡;在慕尼黑巴伐利亚国家歌剧院饰演图兰朵;以及在柏林德意志歌剧院和帕尔马皇家歌剧院饰演《假面舞会》中的阿米莉娅。此外,她还在拉斯帕尔马斯歌剧院演唱《埃尔纳尼》中的埃尔维拉,并在的里雅斯特威尔第剧院参加音乐会演出;在巴黎以音乐会形式演出《两个福斯卡罗》;并与男高音穆拉特·卡拉汉共同在安卡拉和伊斯坦布尔举行庆典音乐会。

在上一演出季中,她曾在维罗纳竞技场演唱《纳布科》中的阿比盖尔,完成该角色的第100次演出,并在维也纳国家歌剧院出演这一角色;她还在马德里皇家歌剧院和慕尼黑巴伐利亚国家歌剧院出演《假面舞会》中的阿米莉娅;在巴勒莫出演《曼依·莱斯科》;在蒙特卡洛出演《两个福斯卡罗》中的卢克蕾齐娅·孔塔里尼;在雷焦艾米利亚剧院出演《唐·卡洛》中的伊丽莎白;以及在维也纳国家歌剧院和拉斯帕尔马斯出演《麦克白》中的麦克白夫人。在音乐会舞台上,她曾登台威尼斯凤凰歌剧院、克雷莫纳庞基耶利剧院以及萨莱诺威尔第剧院。

在整个职业生涯中,皮罗齐的名字已经与两个角色紧密联系在一起:其一是威尔第《麦克白》中的麦克白夫人,她曾在纽约大都会歌剧院、伦敦皇家歌剧院、圣保罗、博洛尼亚、卡利亚里、巴勒莫、马德里、都灵以及爱丁堡艺术节等多个舞台演出这一角色;其二是《纳布科》中的阿比盖尔,她曾在瓦伦西亚、北京、特拉维夫、莱比锡、斯图加特、柏林、拉斯帕尔马斯、梅诺卡、里昂、巴黎、博洛尼亚、佛罗伦萨、帕尔马、巴勒莫、卡利亚里、那不勒斯以及米兰斯卡拉歌剧院等地演唱这一角色。

出生于那不勒斯的安娜·皮罗齐,最初在瓦莱达奥斯塔音乐学院开始声乐学习,随后在都灵“朱塞佩·威尔第”音乐学院继续深造。目前,她与丈夫和两个孩子共同居住在瑞士。

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For the last decade
soprano Anna Pirozzi has established
herself as the leading
Italian dramatic soprano today.

Shortly after making her debut in 2012 at the Teatro Regio in Turin as Amelia Un ballo in maschera, which prompted Corriere della Sera to write "an extraordinary dramatic coloratura soprano that in time will be able to place herself in the footsteps of Anita Cerquetti, the greatest dramatic soprano of coloratura from 1945 to today", she was invited at the Salzburg Festival to sing Abigaille Nabucco under the musical direction of Riccardo Muti. This rapturous success quickly led to appearances on the greatest stages in the world: Royal Opera House Covent Garden, the Metropolitan Opera, Teatro alla Scala di Milano, Opera de Paris, Wiener Staatsoper, Arena di Verona, Teatro Real Madrid, San Francisco Opera, Gran Teatre del Liceu Barcelona and Bayerische Staatsoper Munich. In summer 2021, she celebrated her 100th performance of Abigaile at the Arena di Verona to huge critical and public acclaim.



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The 2021/22 season sees her reprise some of her signature roles: Lady Macbeth Macbeth at Wiener Staatsoper, Palau de les Arts Reina Sofia in Valencia and at Royal Opera House Covent Garden; Abigaille at Teatro Real; Tosca at Royal Opera House and Teatro Massimo di Palermo; Turandot at Bayerische Staatsoper; and Amelia Un ballo in maschera at Deutsche Oper Berlin and Teatro Regio di Parma. She also sings Elvira Ernani at Opera de Las Palmas and appears in concert in Trieste at Teatro Verdi; in Paris with concert performances of I due Foscari; and in Ankara and Istanbul with gala concerts together with tenor Murat Karahan.

During the previous season she was heard as Abigaile at Arena di Verona, marking her 100th performance of the role and at the Wiener Staatsoper; Amelia Un ballo in maschera at Teatro Real Madrid and Bayerische Staatsoper; Manon Lescaut in Palermo; Lucrezia Contarini I due Foscari in Monte Carlo; Elisabetta Don Carlo at Teatri di Reggio Emilia; and Lady Macbeth at Wiener Staatsoper and in Las Palmas. On the concert platform her appearances included Teatro La Fenice in Venice; Teatro Ponichelli di Cremona; and Teatro Verdi di Salerno.

Born in Naples, the soprano began her vocal studies at the Music Institute of the Valle d'Aosta and perfected her studies at the "G. Verdi " Conservatory in Turin. She currently resides in Switzerland together with her husband and two children.

Soprano
Anna Pirozzi

2024/25演出季的重要项目包括

他首次诠释维也纳制作的布里顿歌剧《比利·巴德》中的维尔船长，这一演绎具有突破性意义；他在汉堡以普契尼歌剧《西部女郎》中的迪克·约翰逊一角完成首演，并获得广泛赞誉；此外，他还连续参与了乔尔达诺歌剧《安德烈·谢尼埃》的三部制作，分别在帕尔马、柏林和都灵上演。在这一繁忙演出季的最后阶段，昆德再次回归多个备受喜爱的角色：在罗马出演卡瓦拉多西，在维罗纳竞技场出演拉达梅斯，在德累斯顿和布塞托出演威尔第歌剧《奥赛罗》中的同名主角，并在托雷德尔拉戈普契尼音乐节出演《图兰朵》中的卡拉夫。



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opera singer | conductor | crossover artist | coach & mentor

歌剧歌唱家 | 指挥 | 跨界艺术家 | 声乐导师与教练

格雷戈里·昆德

Gregory Kunde

格雷戈里·昆德

是当今国际歌剧舞台上最具成就且最为多才多艺的歌唱家之一。

这位美国男高音经常登上世界最负盛名的歌剧院舞台，

并与顶尖指挥家及高水平乐团合作。

格雷戈里·昆德因对威尔第《奥赛罗》中同名主角的出色诠释而享誉全球。

他的其他职业生涯亮点包括

在法国尼斯蔚蓝海岸歌剧院首次出演贝多芬歌剧《费德里奥》中的弗洛雷斯斯坦；
在维也纳国家歌剧院首次出演布里顿《比利·巴德》中的维尔船长；
在威尔第音乐节、帕尔马皇家歌剧院以及德累斯顿森帕歌剧院出演威尔第《命运之力》中的唐·阿尔瓦罗；
在帕尔马皇家歌剧院和博洛尼亚市立歌剧院出演莱翁卡瓦洛《丑角》中的卡尼奥；
在博洛尼亚市立歌剧院、柏林德意志歌剧院、帕尔马皇家歌剧院、维也纳国家歌剧院、罗马歌剧院以及毕尔巴鄂歌剧之友协会出演乔尔达诺《安德烈·谢尼埃》中的同名主角；
在罗马圣切契利亚国家学院、瓦伦西亚索菲亚王后艺术宫、汉堡国家歌剧院出演布里顿《彼得·格莱姆斯》中的同名主角；
在维罗纳竞技场、罗马歌剧院、马德里皇家歌剧院、圣保罗市立剧院、慕尼黑巴伐利亚国家歌剧院以及莫斯科柴可夫斯基音乐厅五月音乐节演出威尔第《阿依达》中的拉达梅斯；
在罗马歌剧院和洛杉矶歌剧院出演普契尼《托斯卡》中的卡瓦拉多西；
在洛杉矶歌剧院、伦敦皇家歌剧院、威尼斯凤凰歌剧院以及拉科鲁尼亚出演威尔第《游吟诗人》中的曼里科；
在汉堡国家歌剧院、巴塞罗那利塞乌大剧院、特拉维夫、维罗纳竞技场、巴黎国家歌剧院以及马德里皇家歌剧院出演《图兰朵》中的卡拉夫；
在慕尼黑巴伐利亚国家歌剧院、沙特莱剧院以及米兰斯卡拉歌剧院出演柏辽兹《特洛伊人》中的埃涅阿斯；
在柏林德意志歌剧院出演梅耶贝尔《先知》中的让·德·莱登；在比利时瓦隆皇家歌剧院出演威尔第《唐·卡洛》中的同名主角；
在纽约大都会歌剧院、瓦伦西亚索菲亚王后艺术宫、塞维利亚马埃斯特兰萨剧院、都灵地区剧院以及圣彼得堡马林斯基剧院出演圣-桑歌剧《参孙与达丽拉》中的参孙；
并再次登上指挥台，在威尼斯凤凰歌剧院执棒罗西尼《塞维利亚的理发师》。

在音乐会舞台上，近年来的重要演出包括

在圣保罗国家剧院出演威尔第《埃尔纳尼》中的同名主角；在达拉斯歌剧院演出普契尼《曼侬·莱斯科》中的德·格里厄骑士；在英国广播公司逍遥音乐节演出马勒《大地之歌》；在毕尔巴鄂以及多米尼加共和国国家交响乐团合作演出威尔第《安魂曲》；在辛辛那提五月音乐节出演《奥赛罗》中的同名主角；在安东尼奥·帕帕诺爵士指挥的圣切契利亚国家音乐学院演出布里顿《彼得·格莱姆斯》中的同名主角；以及在阿姆斯特丹音乐厅与夏尔·迪图瓦合作演出柏辽兹《浮士德的沉沦》中的浮士德。

昆德早期职业生涯因其在法国歌剧和意大利美声作品中的出色演绎而受到广泛赞誉。如今，他已经成为诠释威尔第角色以及其他戏剧性曲目的重要代表歌唱家。自2012年在威尼斯凤凰歌剧院首次出演威尔第《奥赛罗》并获得评论界高度评价以来，他已在全球多个舞台演绎这一标志性角色。进入这一类型曲目领域后，昆德还获得了一项独特荣誉：他是有史以来唯一一位在同一演出季中同时演唱罗西尼《奥赛罗》和威尔第《奥赛罗》的男高音歌唱家（2014/15和2015/16演出季）。

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One of the most accomplished and versatile singers on the international opera stage today, American tenor Gregory Kunde appears regularly at the most prestigious opera houses around the world, working with conductors and orchestras of the highest calibre.

Highlights of the 2024/25 season include the tenor's groundbreaking debut interpretation of Captain Vere in Vienna's production Britten's Billy Budd, his widely acclaimed debut as Dick Johnson in Puccini's La Fanciulla del West in Hamburg, and three consecutive productions of Giordano's Andrea Chenier in Parma, Berlin, and Torino. Rounding out this busy season, Kunde returned to his beloved roles of Cavaradossi in Rome, Radames at the Arena di Verona, the title role of Verdi Otello in Dresden and Busseto, and Calaf of Turandot at the Puccini Festival in Torre del Lago.

Gregory Kunde

Other career highlights include his role debut as Florestan in Beethoven Fidelio at the Opéra Nice Côte d'Azur;

his debut as Captain Vere in Billy Budd at Vienna State Opera;

Don Alvaro in Verdi La Forza del Destino for the Verdi Festival, Teatro Regio di Parma and the Semperoper Dresden;

Canio in Leoncavallo Pagliacci for the Teatro Regio di Parma and Teatro Comunale di Bologna;

the title role in Giordano Andrea Chenier for Teatro Comunale di Bologna, Deutsche Oper Berlin, Teatro Regio di Parma, Wiener Staatsoper, and Teatro dell'Opera di Roma, ABAO Bilbao;

the title role of Britten's Peter Grimes for L'Accademia Santa Cecilia, Rome, Palau des Arts, Valencia, Staatsoper Hamburg;

Radames in Verdi Aida for L'Arena di Verona, Teatro dell'Opera di Roma, Teatro Real, Madrid, Teatro Municipal di Sao Paulo, Bayerische Staatsoper, Wiener Staatsoper, and with Maggio Musicale in Tchaikovsky Hall in Moscow; and Cavaradossi in Puccini Tosca for the Teatro dell'Opera di Roma, Los Angeles Opera;

Manrico in Verdi Il Trovatore for LA Opera, Royal Opera House, Covent Garden, La Fenice, La Coruña; Calaf in Turandot for the Staatsoper Hamburg, Gran Teatre del Liceu, Tel Aviv, L'Arena di Verona, Opéra National de Paris and Teatro Real, Madrid;

Énée in Berlioz Les Troyens for the Bayerische Staatsoper, Theatre du Chatelet, Teatro all Scala;

Jean de Leyden in Meyerbeer Le Prophete at the Deutsche Oper Berlin, the title role in Verdi Don Carlos for Opéra Royal de Wallonie-Liège, Samson in Saint-Saëns Samson et Dalilah at the Metropolitan Opera, Palau de Les Arts, Valencia, Teatro de Maestranza, Seville, Teatro Regional di Torino, and at the Marinsky in Saint Petersburg; and a return to the podium to conduct Rossini Il Barbiere di Siviglia at the Teatro La Fenice.

On the concert platform,

recent highlights include the title role in Verdi Ernani for the Teatro Nacional de Sao Carlos, Renato des Grieux in Puccini Manon Lescaut for Dallas Opera, Mahler Das Lied von der Erde at the BBC Proms, Verdi Requiem in Bilbao and with the National Symphony Orchestra of the Dominican Republic, the title role in Otello at the Cincinnati May Festival, the title role in Peter Grimes with Sir Antonio Pappano at the Accademia Nazionale di Santa Cecilia and Faust in Berlioz La Damnation de Faust at the Concertgebouw Amsterdam with Charles Dutoit.

Acclaimed throughout his earlier career for his performances in French and Italian bel canto roles,

Kunde has now established himself as a leading exponent of many of the Verdi roles and other such dramatic repertoire. Since his critically acclaimed debut as Verdi Otello at La Fenice in 2012, he has performed this signature role in globally. Since moving into this repertoire, Kunde earned the unique distinction of being the only tenor in recorded history to perform both Rossini Otello and Verdi Otello in the same season (2014/15 and 2015/16).

男中音

Baritone

乔治·加尼泽

George Gagnidze

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2008/09演出季，这位戏剧男中音歌唱家以《弄臣》中的里戈莱托一角在纽约大都会歌剧院完成了令人瞩目的首演。此后，他已在此剧院演出了近150场，饰演过包括《纳布科》、《麦克白》、阿莫纳斯罗（《阿依达》）、斯卡皮亚（《托斯卡》）、米凯莱（《外套》）、托尼奥（《丑角》）、阿尔菲奥（《乡村骑士》）以及沙克洛维特（《霍万兴那》）等角色。

作为世界主要歌剧院经常邀请的艺术家，乔治·加尼泽2025/26演出季包括多个重要首演：他将在都灵皇家歌剧院首次出演《弗朗切斯卡·达·里米尼》中的乔瓦尼·洛·夏卡托；在德累斯顿森帕歌剧院首次出演《茶花女》中的乔治·阿尔弗雷德·杰尔蒙；在帕尔马主剧院首次出演《漂泊的荷兰人》中的同名主角；在波恩歌剧院的《纳布科》庆典演出中登台；并将在上海歌剧院首次出演《弄臣》中的同名主角。此外，他还将重返柏林国家歌剧院，出演《霍万兴那》中的沙克洛维特，并回归热那亚卡洛·费利切歌剧院，出演《麦克白》中的同名主角。他还将在华沙中央广场举行的大型露天《托斯卡》演出中，再次呈现其被《纽约时报》誉为“极具威胁感的斯卡皮亚”这一经典角色。

2026/27演出季已公布的项目中，乔治·加尼泽将重返罗西尼歌剧《威廉·退尔》中的同名主角，并首次与波士顿抒情歌剧院合作，同时开启该剧院成立50周年庆祝活动。他还将重返自己的艺术主场——纽约大都会歌剧院，在包括斯卡皮亚、阿莫纳斯罗等角色的共20场演出中登台，并参加在林肯中心举行的“大都会歌剧院钻石禧年庆典”，庆祝大都会歌剧院入驻林肯中心60周年。

乔治·加尼泽以《纳布科》同名主角开启了2023/24演出季，在秋季登上纽约大都会歌剧院舞台。随后，他在亚特兰大歌剧院首次登台，出演《弄臣》同名主角。之后，他再次回到大都会歌剧院出演冬季档《纳布科》，该演出还通过“高清直播”向全球播出。其他演出安排包括：在拉斯帕尔马斯歌剧院出演斯卡皮亚；在博洛尼亚市立剧院首次登台，并参与新版《麦克白》制作；以及在柏林国家歌剧院出演新版《霍万兴那》中的沙克洛维特。他还与考纳斯城市交响乐团合作，举办包含威尔第、普契尼和乔尔达诺咏叹调的庆典音乐会，并在贝尼卡西姆歌剧节举办独唱音乐会。

他过去的重要演出还包括

在米兰斯卡拉歌剧院出演《弄臣》、《茶花女》、《托斯卡》和《阿依达》；
在维也纳国家歌剧院出演《纳布科》和《托斯卡》；
在巴黎国家歌剧院出演《奥赛罗》、《茶花女》、《托斯卡》、《弗朗切斯卡·达·里米尼》和《阿依达》；
在马德里皇家歌剧院出演《西蒙·波卡涅拉》、《纳布科》、《托斯卡》和《阿依达》；
在旧金山歌剧院出演《安德烈·谢尼埃》和《阿依达》；在伦敦皇家歌剧院出演《茶花女》；
在巴塞罗那利塞乌大剧院出演《托斯卡》、《茶花女》、《乡村骑士》和《丑角》；在洛杉矶歌剧院出演《弄臣》、《阿依达》和《丑角》；
在柏林国家歌剧院出演《托斯卡》、《阿依达》和《参孙与达丽拉》；
在柏林德意志歌剧院出演《纳布科》、《弄臣》、《奥赛罗》、《茶花女》、《乔康达》、《安德烈·谢尼埃》和《托斯卡》；
在瓦伦西亚索菲娅王后艺术宫出演《麦克白》和《路易莎·米勒》；在维罗纳竞技场出演《纳布科》和《茶花女》；
在那不勒斯圣卡洛剧院出演《麦克白》、《托斯卡》和《茶花女》；
在达拉斯歌剧院以及普罗旺斯艾克斯音乐节出演《弄臣》；
在英国广播公司逍遥音乐节出演《霍万兴那》；
并在华盛顿国家歌剧院、好莱坞露天剧场（与洛杉矶爱乐乐团）、希腊国家歌剧院以及汉堡国家歌剧院出演《奥赛罗》。此外，他还曾在汉堡国家歌剧院出演《弄臣》、《纳布科》、《乡村骑士》和《丑角》。

乔治·加尼泽出生于第比利斯，并在家乡的国立音乐学院接受训练。1996年，他在帕利亚什维利国家歌剧院首次出演《假面舞会》中的雷纳托。2005年，在获得莱拉·真切尔声乐比赛和叶莲娜·奥布拉兹佐娃比赛的奖项后，他参加了威尔第声乐比赛。评委会由何塞·卡雷拉斯和卡蒂娅·里恰雷利担任主席，并因其杰出的声乐演绎授予他第一名。随后，他从德国开启国际职业生涯，并很快受到世界众多重要歌剧院的邀请。

在职业生涯中，乔治·加尼泽曾与众多著名指挥家和导演合作

包括：谢苗·毕契科夫、詹姆斯·康伦、普拉西多·多明戈、古斯塔沃·杜达梅尔、米科·弗兰克、詹姆斯·莱文、赫苏斯·洛佩斯·科沃斯、法比奥·路易西、尼古拉·路易索蒂、洛林·马泽尔、米凯莱·马里奥蒂、祖宾·梅塔、雅尼克·涅泽-瑟贡、詹安德烈·诺塞达、丹尼尔·奥伦、基里尔·别特连科、尤里·捷米尔卡诺夫、尤拉伊·瓦尔丘哈以及西蒙娜·扬。合作导演包括：吕克·邦迪、亨宁·布罗克豪斯、莉莉安娜·卡瓦尼、罗伯特·卡森、詹卡洛·德尔·莫纳科、克劳斯·古特、迈克尔·梅耶、大卫·麦克维卡、彼得·施泰因、罗伯特·斯图鲁亚以及弗朗西斯卡·赞贝洛。

2021年9月，在Orfeo唱片公司推出了个人首张专辑，收录了莱翁卡瓦洛、乔尔达诺、威尔第、瓦格纳以及莫扎特的咏叹调。该专辑获得评论界高度评价，并获得国际古典音乐奖声乐类别提名。他的DVD/蓝光录像作品包括：纽约大都会歌剧院版《托斯卡》、米兰斯卡拉歌剧院版《阿依达》以及维罗纳竞技场版《纳布科》。

In the 2008/09 season, the dramatic baritone made his sensational debut at the Metropolitan Opera as Rigoletto. Since then, he has returned to this house in almost 150 performances, singing roles such as Nabucco, Macbeth, Amonasro (Aida), Scarpia (Tosca), Michele (Il tabarro), Tonio (Pagliacci), Alfio (Cavalleria rusticana) and Shaklovity (Hovanščina).

Regularly invited by leading international opera houses, George Gagnidze's 2025/26 season includes debuts at the Teatro Regio Torino as Giovanni lo Sciancato in Francesca da Rimini, the Semperoper Dresden as Germont in La traviata, the Teatre Principal de Palma in the title role of Der fliegende Holländer, the Oper Bonn in a gala performance of Nabucco, and the Shanghai Opera House in the title role of Rigoletto, as well as returns to the Staatsoper Unter den Linden as Shaklovity in Hovanščina and the Opera Carlo Felice in Genoa in the title role of Macbeth. He also brings his "exceptionally menacing Scarpia" (The New York Times) to Warsaw, appearing in a large-scale open-air performance of Tosca at Plac Centralny.

Already announced for the 2026/27 season is George Gagnidze's return to the title role of Rossini's Guillaume Tell, marking his debut with Boston Lyric Opera and opening the company's 50th anniversary celebrations. He will also return to his home house, the Metropolitan Opera, appearing in a total of 20 performances as Scarpia, Amonasro, and in the Diamond Jubilee Gala celebrating 60 years of the Met at Lincoln Center.

Baritone

George

George kicked off his 2023/24 season in the title role of Nabucco at the Metropolitan Opera in the Fall, followed by his house debut at the Atlanta Opera in the title role of Rigoletto. He subsequently returned to the MET for their winter run of Nabucco, which included a Live in HD broadcast. Other engagements featured star turns at the Las Palmas Opera as Scarpia, in Bologna for his Teatro Comunale debut in a new production of Macbeth, and at the Staatsoper Unter den Linden in Berlin as Shaklovity in a new staging of Hovanščina. With the Kaunas City Symphony Orchestra, he sang a gala concert featuring arias by Verdi, Puccini and Giordano, and appeared in recital at the Festival Ópera Benicàssim.

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Other past highlights are Rigoletto, La traviata, Tosca and Aida at the Teatro alla Scala; Nabucco and Tosca at the Vienna State Opera; Otello, La traviata, Tosca, Francesca da Rimini and Aida at Opéra National of Paris; Simon Boccanegra, Nabucco, Tosca and Aida at the Teatro Real Madrid; Andrea Chénier and Aida at the San Francisco Opera; La traviata at the Royal Opera House Covent Garden; Tosca, La traviata, Cavalleria rusticana and Pagliacci at the Gran Teatre del Liceu; Rigoletto, Aida and Pagliacci at the Los Angeles Opera; Tosca, Aida and Samson et Dalila at the Staatsoper Berlin; Nabucco, Rigoletto, Otello, La traviata, La Gioconda, Andrea Chénier and Tosca at the Deutsche Oper Berlin; Macbeth and Luisa Miller at the Palau de les Arts Reina Sofia in Valencia; Nabucco and La traviata at the Arena of Verona; Macbeth, Tosca and La traviata at the Teatro San Carlo; Rigoletto at the Dallas Opera and in Aix-en-Provence; Hovanščina at the BBC Proms and Otello at the Washington National Opera, the Hollywood Bowl with the Los Angeles Philharmonic, the Greek National Opera and the Staatsoper Hamburg, where he has also sung Rigoletto, Nabucco, Cavalleria rusticana and Pagliacci.

Born in Tbilisi and trained at the State Conservatory of his home town, George Gagnidze debuted as Renato in Un ballo in maschera in 1996 at the Paliashvili State Opera. In 2005, already a prizewinner of the Leyla Gencer Voice Competition and the Elena Obratzsova Competition, he entered the Concorso Voci Verdiane, where the jury – chaired by José Carreras and Katia Ricciarelli – awarded him first prize for his outstanding vocal interpretation. After launching his international career from Germany, he was soon engaged by many of the world's important opera houses.

In the course of his career, George Gagnidze has worked with many renowned conductors and directors, including , Semyon Bychkov, James Conlon, Plácido Domingo, Gustavo Dudamel, Mikko Franck, James Levine, Jesús López Cobos, Fabio Luisi, Nicola Luisotti, Lorin Maazel, Michele Mariotti, Zubin Mehta, Yannick Nézet-Séguin, Gianandrea Noseda, Daniel Oren, Kirill Petrenko, Yuri Temirkanov, Juraj Valčuha and Simone Young; Luc Bondy, Henning Brockhaus, Liliana Cavani, Robert Carsen, Giancarlo Del Monaco, Claus Guth, Michael Mayer, David McVicar, Peter Stein, Robert Sturua and Francesca Zambello.

Gagnidze

In September 2021, the star baritone presented his first solo album on the Orfeo label featuring arias by Leoncavallo, Giordano, Verdi, Wagner and Mozart. The album received critical acclaim and was nominated for the prestigious International Classical Music Awards in the Vocal Music category. His DVD/Blu-Ray recordings include Tosca from the Metropolitan Opera, Aida from La Scala and Nabucco from the Arena of Verona.



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凤凰歌剧院 管弦乐团

Orchestra of the Teatro
La Fenice
(Fenice Opera Orchestra)

凤凰歌剧院管弦乐团的发展历程 与凤凰剧院本身密不可分。

该剧院在十九世纪欧洲歌剧版图中占据核心地位,《塞密拉米德》《卡普莱蒂与蒙泰奇家族》《弄臣》《茶花女》等经典作品均在此完成世界首演。十九世纪下半叶,剧院剧目体系逐步走向国际化,交响音乐会的兴办,以及与众顶尖独奏演奏家的深度合作,进一步拓展了乐团的演出曲目范畴,合作名家包括恩里科·马伊纳迪、姆斯季斯拉夫·罗斯特罗波维奇、埃德温·费舍尔、阿尔多·费拉雷西、阿图尔·鲁宾斯坦。

十九至二十世纪,诸多享誉乐坛的指挥家与作曲家先后执掌本团,其中有洛伦佐·佩罗西、朱塞佩·马尔图奇、阿图罗·托斯卡尼尼、安东尼奥·瓜尔涅里、理查德·施特劳斯、彼得罗·马斯卡尼、乔治·盖迪尼、伊尔德布兰多·皮泽蒂、戈弗雷多·彼得拉西、阿尔弗雷多·卡塞拉、詹·弗朗切斯科·马利皮耶罗、威利·费雷罗、弗里茨·莱纳、维托里奥·圭、图利奥·塞拉芬、朱塞佩·德尔·坎波、尼诺·桑佐尼奥、埃尔马诺·沃尔夫-费拉里、卡洛·泽基、约翰·巴比罗利、赫伯特·阿尔伯特、佛朗哥·费拉拉、托马斯·希珀斯、迪米特里·米特罗普洛斯。

1938年,凤凰歌剧院改制为独立运营机构,乐团建设由此迈上新的阶段,并深度参与威尼斯双年展当代音乐节的各项活动。二十世纪四十至五十年代,在谢尔申、伯恩斯坦、切利比达克、康维茨尼、斯特拉文斯基等音乐家的指挥下,乐团上演了一批具有里程碑意义的音乐会:切利比达克完整演绎贝多芬交响曲全集,康维茨尼则搬演瓦格纳《尼伯龙根的指环》整套剧目。此后,布鲁诺·马代尔纳、赫伯特·冯·卡拉扬、卡尔·伯姆、克劳迪奥·阿巴多、里卡多·穆蒂、乔治·普雷特、洛林·马泽尔、里卡多·夏伊等一代名家均与乐团开展过合作。

二十世纪五十年代,多部当代歌剧于本院完成世界首演,代表作为布里顿《旋螺丝》、斯特拉文斯基《浪子的历程》。晚近时期,乐团又参与了毛里齐奥·卡格利《出自德意志》《音乐厅绑架案》、阿德里亚诺·瓜尔涅里《美狄亚》、卢卡·莫斯卡《哥尔多尼先生》、克劳迪奥·安布罗西尼《言语杀手》等新作的首演工作。

乐团陆续推出贝尔格、马勒、贝多芬等作曲家专题音乐会系列,先后由西诺波利、卡希泽、马舒尔、巴尔沙伊、杰弗里·泰特、基塔延科、捷米尔卡诺夫担任指挥。乐团常年承担意大利境内及境外巡回演出任务。乐团历任首席指挥计有维耶科斯拉夫·苏泰伊、艾萨克·卡拉布切夫斯基、马尔切洛·维奥蒂、迭戈·马泰乌兹,杰弗里·泰特亦曾出任乐团客席指挥。

乐团代表性重要演出包括:

里卡多·夏伊执棒的巴赫《圣诞清唱剧》,
布鲁诺·巴尔托莱蒂指挥的布里顿《战争安魂曲》,
安德里亚·莫利诺指挥的马代尔纳《安魂曲》。

乐团近年重点参演剧目为

菲利普·佩罗科所作歌剧《大水》,
该作由凤凰剧院委约,
用以纪念威尼斯洪水灾害五十周年,
获 2017 年度佛朗哥·阿比亚蒂特别奖;

另有 2022 年公演、
由剧院委约乔治奥·巴蒂斯特利
创作的歌剧《争吵》。

The history of the orchestra
of the Teatro La Fenice is
associated with that of the theatre,

Fondazione Teatro La Fenice Bruno Maderna
Requiem per soli cori e orchestra (1946) prima esecuzione assoluta
Direttore Andrea Molino Orchestra e Coro Teatro La Fenice
Photo ©Michele Crosera



Which held such an important place in opera in the nineteenth century, with premières including *Semiramide*, *I Capuleti e i Montecchi*, *Rigoletto*, and *La traviata*. The second half of the century brought an internationalisation of repertory, broadened also by symphony concerts and collaboration with leading soloists (among them Enrico Mainardi, Mstislav Rostropovich, Edwin Fischer, Aldo Ferraresi, Arthur Rubinstein). In the course of the nineteenth and twentieth centuries the orchestra was directed by leading conductors and composers, including Lorenzo Perosi, Giuseppe Martucci, Arturo Toscanini, Antonio Guarnieri, Richard Strauss, Pietro Mascagni, Giorgio Ghedini, Ildebrando Pizzetti, Goffredo Petrassi, Alfredo Casella, Gian Francesco Malipiero, Willy Ferrero, Fritz Reiner, Vittorio Gui, Tullio Serafin, Giuseppe Del Campo, Nino Sanzogno, Ermanno Wolf-Ferrari, Carlo Zecchi, John Barbirolli, Herbert Albert, Franco Ferrara, Thomas Schippers, and Dimitri Mitropoulos. In 1938 the Teatro La Fenice became an autonomous entity and the orchestra was developed further with active participation in the Festival of Contemporary Music of the Biennale. In the 1940s and 1950s under the guidance of Scherchen, Bernstein, Celibidache (with a complete cycle of Beethoven symphonies), Konwitschny (with Wagner's *Ring* cycle), and Stravinsky, the orchestra presented a series of historic concerts. In the following years the most distinguished conductors worked with the orchestra, among them Bruno Maderna, Herbert von Karajan, Karl Böhm, Claudio Abbado, Riccardo Muti, Georges Prêtre, Lorin Maazel, Riccardo Chailly.

Contemporary operas in the 1950s included world premières of Britten's *The Turn of the Screw* and Stravinsky's *The Rake's Progress*, and in more recent years Mauricio Kagel's *Aus Deutschland* and *Entführung im Konzertsaal*, Adriano Guarnieri's *Medea*, Luca Mosca's *Signor Goldoni*, and Claudio Ambrosini's *Il killer di parole*.

In concerts the orchestra has undertaken cycles, including those dedicated to Berg, Mahler and Beethoven, under the direction of conductors such as Sinopoli, Kakhidze, Masur, Barshai, Tate, Kitajenko, and Temirkanov. The orchestra tours regularly in Italy and abroad. Principal conductors have included Vjekoslav Sutej, Isaac Karabtchevsky, Marcello Viotti and Diego Matheuz; and among guest conductors Jeffrey Tate.

Most significant concerts:

Bach's *Christmas Oratorio* with Riccardo Chailly,
Britten's *War Requiem* with Bruno Bartoletti,
Maderna's *Requiem* with Andrea Molino .

the most significant productions in

which the Teatro La Fenice Orchestra has recently taken part is *Aquagranda* by Filippo Perocco, an opera commissioned by La Fenice commemorating the fiftieth anniversary of the floods in Venice, winner of the Franco Abbiati Special Prize 2017 and *Le baruffe*,

a title commissioned by the Teatro La Fenice to the composer Giorgio Battistelli staged in 2022.



凤凰歌剧院合唱团

Chorus of the Teatro La Fenice (Fenice Opera Chorus)

凤凰歌剧院合唱团为剧院常设声乐团体，团员均经由国际性公开选拔考核遴选产生。合唱团除承担本院及境外歌剧舞台演出任务外，亦不断拓展宗教声乐、交响合唱与室内合唱类曲目，在意大利本土及海外的音乐会演出中占有重要位置，既与凤凰歌剧院管弦乐团协同演出，也广泛同其他交响乐团开展合作。

第二次世界大战之后，先后担任合唱指挥一职的音乐家包括桑特·扎农、科拉多·米兰多拉、阿尔多·达涅利、费鲁乔·洛泽尔、朱利奥·贝尔托拉、乔瓦尼·安德烈奥利、纪尧姆·图尔尼亚尔、皮耶罗·蒙蒂、埃马努埃拉·迪·彼得罗、克劳迪奥·马里诺·莫雷蒂、阿方索·卡亚尼，现任合唱指挥为埃莱娜·皮耶里尼。

合唱团合作过的指挥名家涵盖阿巴多、阿雷纳、贝尔蒂尼、坎波里、克莱门奇奇、丹托内、费罗、富尼耶、加迪纳、加瓦泽尼、杰尔梅蒂、霍瓦特、卡希泽、基塔延科、马泽尔、马里纳、梅莱斯、穆蒂、奥伦、佩斯科、普雷特、桑蒂、塞姆科夫、西诺波利、泰特、捷米尔卡诺夫、蒂勒曼。

合唱团的曲目储备上溯十六世纪，下及当代新作。其重要录音版本包括克劳迪奥·阿巴多指挥的《塞维利亚理发师》，以及马尔切洛·维奥蒂执棒的马斯内《泰伊斯》。

近几个演出季的代表性演出有

里卡多·夏伊指挥巴赫《圣诞清唱剧》，
斯特凡诺·蒙塔纳里指挥巴赫《B小调弥撒》，
布鲁诺·巴尔托莱蒂指挥布里顿《战争安魂曲》，
安德里亚·莫利诺指挥马代尔纳《安魂曲》与安布罗西尼《言语杀手》，
洛塔尔·扎格罗塞克指挥诺诺《不容忍》，
西诺波利《露·莎乐美》，
纪尧姆·图尔尼亚尔指挥格鲁克《阿尔刻提斯》。

The chorus of the Teatro La Fenice is a permanent body of singers selected by international audition. Engaged in the operatic performances both at home and abroad, the chorus has a growing involvement with sacred, symphonic and chamber repertoire. It holds an important position in the concert work of La Fenice in Italy and elsewhere, with the orchestra of La Fenice and other orchestras. Chorus-masters, since the war, have included Sante Zanon, Corrado Mirandola, Aldo Danieli, Ferruccio Lozer, Giulio Bertola, Giovanni Andreoli, Guillaume Tourniaire, Piero Monti, Emanuela Di Pietro, Claudio Marino Moretti, Alfonso Caiani and the present incumbent Elena Pierini. The chorus has collaborated with distinguished conductors, including Abbado, Arena, Bertini, Campori, Clemencic, Dantone, Ferro, Fournier, Gardiner, Gavazzeni, Gelmetti, Horvat, Kakhidze, Kitajenko, Maazel, Marriner, Melles, Muti, Oren, Pesko, Prêtre, Santi, Semkov, Sinopoli, Tate, Temirkanov, and Thielemann. Its repertoire ranges from the sixteenth century to the present. Among its recordings are *Il barbiere di Siviglia* with Claudio Abbado and Massenet's *Thaïs* with Marcello Viotti. Highlights of recent seasons include Bach's *Christmas Oratorio* with Riccardo Chailly, Bach's *Mass in B minor* with Stefano Montanari, Britten's *War Requiem* with Bruno Bartoletti, Maderna's *Requiem* and Ambrosini's *Il killer di parole* with Andrea Molino, Nono's *Intolleranza* and Sinopoli's *Lou Salomé* with Lothar Zagrosek, Gluck's *Alceste* with Guillaume Tourniaire.

2004年成立、2011年开始全力打造的上海爱乐少儿合唱团，
坚持以“让美妙的音乐充实孩子们的内心世界，
让孩子们在快乐歌声的熏陶下健康成长”为宗旨，
以“努力打造成一支快乐、阳光、高质量的少儿合唱团”为目标。

Founded in 2004 and fully developed since 2011,
the Shanghai Philharmonic Children's Choir upholds the mission
of "enriching children's inner world with
beautiful music and enabling them to grow healthily under
the nurturing influence of joyful singing",
and strives to "build a happy, sunny, and high-quality children's choir."

上海爱乐 少儿合唱团

Shanghai Philharmonic
Children's Choir

自成立以来，合唱团坚持每年举办独立的合唱专场音乐会，并多次走出国门，进行合唱艺术的传播及参加国际赛事，所获荣誉包括首届中国音乐小金钟少儿合唱展演示范展演合唱团、新加坡第二届国际合唱节童声组金奖及合唱节唯一的杰出表现奖、巴塞罗那“金色之声”国际合唱比赛童声组一等奖、第十三届世界合唱比赛（新西兰）C2组金奖。第十届普罗旺斯国际合唱比赛（法国）获大奖赛第三名等。在第二十四届中国上海国际艺术节参演节目-瓦莱里·捷杰耶夫与马林斯基交响乐团马勒《第八交响曲》音乐会中担当童声合唱。

Since its establishment, the choir has maintained the tradition of holding an independent choral concert every year, and has frequently gone abroad to promote choral art and participate in international competitions. Awards and Honors include being designated as the Demonstration Choir at the First "China Music Little Golden Bell" Children's Choir Exhibition; winning the Gold Award in the Children's Voice Category along with the only Outstanding Performance Award at the 2nd Singapore International Choral Festival; securing First Prize in the Children's Voice Group at the "Golden Voice" International Choral Competition in Barcelona; earning the Gold Award in Category C2 at the 13th World Choir Games in New Zealand; and attaining Grand Prix Third Place at the 10th Provence International Choral Competition (France). The choir performed the children's chorus for Mahler's Symphony No.8 with the Mariinsky Orchestra under Valery Gergiev in a production of the 24th China Shanghai International Arts Festival.



上海对外文化交流有限公司

SHANGHAI CULTURAL
EXCHANGE AGENCY

上海对外文化交流有限公司成立于1983年，
是上海起步最早、底蕴深厚的专业对外文化交流机构，
现为中国上海国际艺术节中心全资子公司，
专注于开展中外高端演艺交流、涉外艺术合作等核心业务。

Shanghai Cultural Exchange Agency (SCEA) was established in 1983. As one of Shanghai's earliest professional institutions dedicated to international cultural exchange, SCEA has built a strong foundation of expertise and experience over the past four decades. It is now a wholly owned subsidiary of the Center for China Shanghai International Arts Festival, focusing on high-level international performing arts exchanges, international artistic cooperation, and other core areas of business.



公司持有完整营业性演出资质，掌握境外剧目引进报批、全球演艺资源对接、大型文艺活动策划、全流程项目统筹运营的完整闭环服务能力。

深耕行业四十余年，公司依托中国上海国际艺术节这一国家级平台优势，积淀海量全球优质演艺资源，与国际知名艺术院团、顶尖艺术家、海外主流演出机构建立长期战略合作关系，持续引进世界级重磅舞台艺术作品登陆国内舞台。作为国有专业演艺运营主体，公司兼具严谨规范的风控体系与市场化专业运营能力，业务覆盖演艺产业链多个领域，包括涉外演艺项目的主、承办与落地执行，艺术季策划、艺术场馆运营、剧目代理及全球巡演等。

公司坚持“引进来”与“走出去”双向并举，一方面将世界经典艺术带给国内观众，另一方面积极推动中国优秀舞台艺术走向国际市场，以专业实力搭建中外文化艺术交流的重要桥梁。

SCEA holds comprehensive qualifications for commercial performances and has developed an integrated, end-to-end service capacity covering the approval and filing of overseas productions, global performing arts resource coordination, large-scale cultural event planning, and full-process project management and operation.

With more than 40 years of experience in the industry, SCEA leverages the national-level platform of the China Shanghai International Arts Festival and has built an extensive network of high-quality performing arts resources worldwide. It has established long-term strategic partnerships with renowned international arts organizations, leading artists, and major overseas performing arts institutions, continuously bringing world-class stage productions to audiences in China. As a state-owned professional performing arts operator, SCEA combines a rigorous and comprehensive risk management system with professional, market-oriented operational capabilities. Its business covers multiple sectors across the performing arts industry chain, including the organization, hosting, and on-the-ground execution of international performing arts projects, artistic season planning, performing arts venue operation, production representation, and international touring.

Committed to advancing both the “bringing in” and “going out” strategies, SCEA introduces outstanding works of world art to Chinese audiences while actively promoting exceptional Chinese stage productions in international markets. Through its professional expertise and extensive global network, SCEA serves as an important bridge for cultural and artistic exchange between China and the rest of the world.



上海黄浦文化旅游集团有限公司
(简称“黄浦文旅集团”)是经黄浦区人民政府批准
组建的国有独资公司，
于2022年12月1日登记成立，注册资本5亿元。

Shanghai Huangpu Culture and Tourism Group Limited
("Huangpu Culture and Tourism Group") is a wholly state-owned
company established with the approval of the People's
Government of Huangpu District.
It was officially registered on December 1, 2022,
with a registered capital of RMB 500 million.

上海黄浦文化 旅游集团有限公司

Shanghai Huangpu Culture
and Tourism Group Limited

集团总体定位是黄浦区文化发展的主力军和先行者，文化繁荣的建设者和保障者。依托黄浦区丰富的红色文化、海派文化和江南文化资源禀赋，充分利用区位优势，以扩大优质文旅产品为核心，以创新场景为载体，满足市民游客的消费需求，推动黄浦文化产业生态的整体谋划布局。重点经营“2+2+N”业务体系（即电影放映和剧场演艺2个核心主业；文旅融合和文化创投2个培育主业；以及招商引资、旅游会展、文创开发等N个探索业态）。

集团通过“大光明、大世界、大上海”三位一体的文化产业矩阵，构建“产业平台+文化地标+内容生产”的立体化运营模式，形成覆盖影视娱乐、演艺、文化地标运营的全产业链格局。旗下大光明院线在全国拥有100余家自营和加盟影院，年票房最高达5亿元。自有大世界、共舞台、中国大戏院、黄浦剧场、大光明电影院、和平影都、国泰电影院、拉法耶文化艺术中心等地标性文化场馆；负责运营大上海剧场/新空间、商船会馆、白玉兰剧场等重要文化资产。

The Group is positioned as a leading force and pioneer in cultural development in Huangpu District, as well as a builder and supporter of cultural prosperity. Drawing on Huangpu District's rich heritage of red culture, Shanghai-style culture, and Jiangnan culture, as well as its prime location advantages, the Group focuses on expanding high-quality cultural and tourism offerings, creating innovative cultural and tourism experiences, meeting the consumption needs of residents and visitors, and supporting the overall planning and development of Huangpu's cultural industry ecosystem. It is centered on a "2+2+N" business framework: two core businesses of film screening and theatre performance; two strategic growth businesses of culture-tourism integration and cultural venture investment; plus additional business areas under exploration, including investment promotion, tourism exhibitions, cultural&creative development and others.

Through the trinity cultural portfolio of "Grand Theatre, The Great World, and Grand Shanghai", the Group has built a multi-dimensional operation model of "industrial platform + cultural landmark + content production", establishing a comprehensive industry chain spanning film and entertainment, live performances, and the operation of cultural landmarks. Its Grand Theatre circuit operates more than 100 directly operated and franchised cinemas nationwide, with peak annual box office revenue reaching RMB 500 million. The Group owns iconic cultural venues including The Great World, Gong Stage, Great Theatre of China, Huangpu Theatre, Grand Theatre, Peace Cinema, Cathay Cinema, and Lafayette Culture Space, and is entrusted with operating key cultural assets such as Grand Shanghai Theatre/New Space, Merchants' Guild Hall, and Magnolia Theatre.

