《托斯卡》 题侧手帕 MY TOSCA

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# 在我们手中

**MY TOSCA** 

张庆山 著 缪文荣 译

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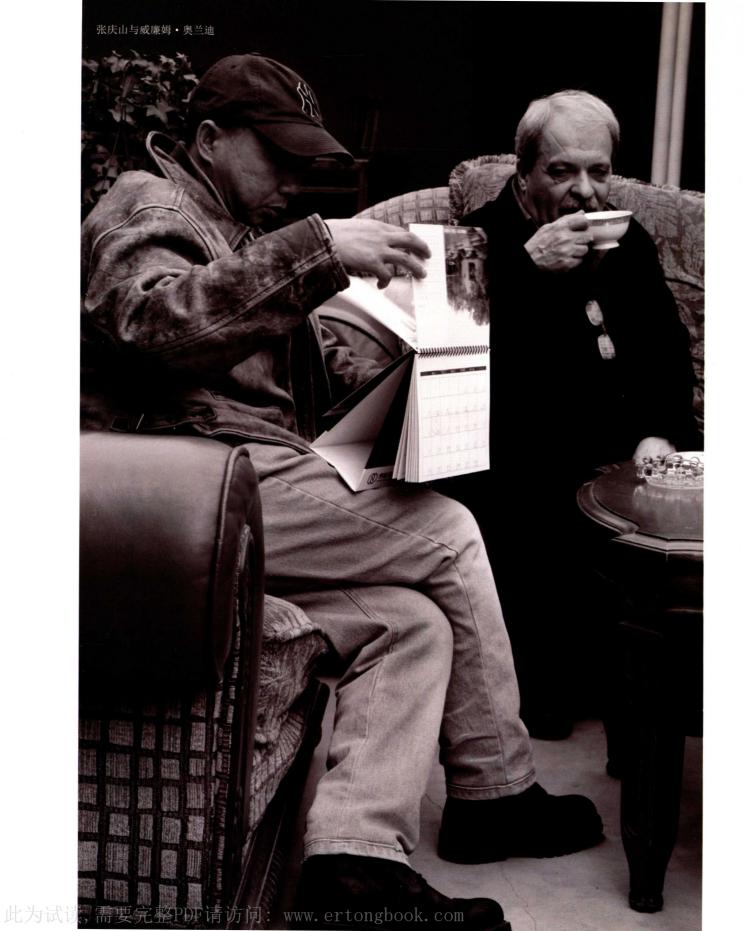
## 序

与大师对话的机会不期而遇,总让人受宠若惊。能为大师的杰作添一抹亮色是我们此生梦寐以求的光荣。经典剧目, 高山仰止,常常将我们拉近到缔造她的先贤身边,因而更加映照出我辈的渺小和无力。那些不朽的背影远远矗立在历 史长河的岸边,令人遥望、怀想,萌生逆流而上的冲动,引我们踏着他们深深的足迹去探寻那些撼世之作的由来…… 敬畏经典,演绎经典。

### Preface

There is an unexpected chance to dialogue with a great master. This always makes us extremely flattered. To be able to add a gleam of color to a masterpiece is the glory we dedicated our life to achieving. The classic repertories. What we admire greatly. Always take us close to the sages creating them. Thus highlighting our smallness and weakness. Those eternal figures are always erected along the river of history. Thought-provoking and inspiring. Giving rise to the impulse of striving upward against the stream. Leading us to follow their deep steps to search for the sources of those world-shaking masterpieces.

Performing the classics in awe.



"万能的上帝用他的手触摸着我,说:	'为舞台而创作,记句	主, 只为舞台而创作。	,从此,我一直	遵循差文个最高	训谕。"
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				——贾克莫	•普契尼
"God touched me with his hand and said 'Write for the theatre, only for the theatre', and I've been faithful to this supreme command."					
				—— Giacomo	Puccini



普契尼,这位被上帝爱抚过的大师,用他的一生践行了这个神谕。

作为欧战前最伟大的歌剧作曲家,在他之后,大歌剧时代成为绝响,一个歌剧达到最繁盛的季节永远留在了人们的记忆当中。这位欧洲歌剧大师,从未来到过东方,却始终对东方兴致盎然,毕生创作过两部关于东方的传世之作,临终前在布鲁塞尔接受手术时还在修改关于神秘中国的歌剧手稿,笔耕不辍,直到生命的最后一息。他是如何知道《茉莉花》的旋律?怎样了解的那座遥远皇城?至今都还是不解之谜。

物换星移,今天,就象意大利的马可·波罗来到中国寻梦那样,我们怀着朝圣之心,踏上了意大利的国土,追随大师的遗迹,探寻经典的由来。

1900年的罗马,普契尼歌剧《托斯卡》首次在世人面前唱响,初试啼声,便令世人为之倾倒。白云苍狗,百年风华,如今,《托斯卡》已被尊奉为歌剧之王,一个多世纪以来,全世界共有七百余种版本先后演绎了作者那惊世的才华与奔放的激情,数千场次传唱着来自歌剧故乡的经典。

教堂巍峨,城堡如磐,台伯河畔,走来的是东方寻访者的脚步,这里是普契尼的故乡,也是托斯卡的故乡。然而,我们的心中却没有多少旅行者的惬意之情,因为此行肩负着用舞台布景制作体现艺术,重新演绎呈现国家大剧院版歌剧《托斯卡》的使命。布景艺术创作班底,远涉重洋与剧作诞生地进行零距离的接触,足见这次演出在我们心中的地位和重量。

当真正置身于被米开朗基罗赞叹为"天使的设计"的万神殿,仰望圣天使城堡上持剑的米伽勒铜像,回顾圣天使桥上贝尼尼亲手制作的雕塑,不禁为那个辉煌时代的艺术成就而深深折服。

巴洛克风格不再像文艺复兴时期那样讲究和谐平衡,而是走上斜角曲线的相反道路,表现出强劲的生命力和动态的戏剧性,贝尼尼完全模糊了雕塑和建筑的界限,使它们融为一体,这个酷爱戏剧的大师在他的作品中,大量使用光影效果营造戏剧气氛。

正如普契尼所形容的: "在我看来,一个艺术家就好象是一个透过眼镜观看美景的人,当他呼气时眼镜就被水汽弄模糊了,因而挡住眼前的美景。他拿出手帕擦他的眼镜,但刚一呼气,纯粹的美景又消失了"。

面面对这些旷世的伟大作品我们不禁屏息凝神,全息的真实效果带来的情感体验,令我们在获取现场直观感受的同时,也感受到

历史遗留下来真实的临场气氛,这是一个沙里澄金过程,能深入到一个时代留下的斑驳的历史印记,毫发毕现,既全面谙熟了总体和细节间的关系,又能从具体的物象抽离出来,延伸出无限的情感寓意,这个过程决非能从一张设计图、一幅现场照片上能够获取的,需要创作者更深入的熟悉,浸泡到那个特定的时间环境里,再把感性认识升华成具体物象。从整体到局部,为后来的制作打下了坚实的基础。

普契尼出生在意大利小城卢卡的音乐世家,十四岁就担任风琴演奏,十八岁的他曾步行将近 50 英里到比萨去观看威尔第歌剧《阿依达》的演出。得以一睹前辈的杰作,对这个年轻人的未来产生了深刻的影响,他当即认定歌剧就是他的终身事业。这场决定普契尼命运的《阿依达》演出,为他打开了音乐之窗,其前期创作风格承袭了威尔第波澜壮阔的豪迈气势,又把目光聚集到小人物的悲情,这与其长期生活在平民世界密不可分。

《托斯卡》是普契尼毕生创作的十二部歌剧中最为著名的四部之一,也是这位大师黄金时代的最重要作品。他是继威尔第之后, 意大利歌剧界的最后一位巨匠,是真实主义歌剧流派的代表人物。

1890 年普契尼在米兰观看了十九世纪法国的剧作家维克多里安• 萨尔杜所写的五幕悲剧《托斯卡》后很受感动,于是想把它写成歌剧。《托斯卡》是一部以重要的历史事件为背景,把信仰、宗教和艺术各种成分融为一体的作品。他以真实主义的手法体现了激烈的心理矛盾冲突、强暴、凶杀历史事件等多种因素创造性的加以融合。这时的普契尼与脚本作家路易吉•伊利卡商谈此计划,但因当时正在为《艺术家的生涯》作曲,所以来不及把《托斯卡》改写成歌剧。完成《艺术家的生涯》后,普契尼才委托路易吉•伊利卡与朱塞佩贾科萨二人写脚本。他们把五幕歌剧的原作缩写成三幕,作曲时还曾得到著名的乐谱出版社里科尔迪的援助,此外,改写本有意识的排除了原作中以法国革命为中心的政治特征,这和普契尼之前创作的名剧《艺术家生涯》有着全然不同的命题,虽然同是描绘身处社会底层的平民。《托斯卡》却不是抒情的,而是充满热情、苦恼和忧郁,在这里不仅有托斯卡善良的爱,也有像斯卡皮亚那样奸诈的恶人,如果说《艺术家生涯》以眼泪获得成功,那么《托斯卡》就是善恶交锋中正义感的悲鸣。

普契尼的歌剧《托斯卡》在贯穿发展上有了很大的改变。这一切都体现在他创造的优美流畅的旋律,和对多声部音乐进行的丰富多彩、技巧超群的艺术处理上。他通过自己的不懈努力和艺术实践,实现了歌剧的戏剧效果和音乐效果的完美统一,使演员和观众之

间既非常融洽又易于理解的交流。他创作的歌剧,内容大多表现当时社会底层人民的生活以及悲欢离合的故事。在音乐语言及风格方面, 他积极汲取和采用富有民间地方色彩和风格的旋律,使之更加富有民族特色和生命力。

文化的碰撞是创作灵感最直接的来源,歌剧必然是根植在意大利本土几百年,有其复杂的承袭演变过程。为此,我们通过和导演强卡洛·德·莫纳科和舞台设计威廉姆·奥兰迪充分的交流,加深了对普契尼这部剧作更深刻的理解。

导演强卡洛从小就成长在歌剧世家,被称为比普契尼更了解《托斯卡》,先后排演过五个版本,在对原著的诠释上有独到的认识,他在忠实于原著的基础上又不拘泥于原有表现,比如圣香炉的设置,就不是意大利教堂本有的,最早而是存在于西班牙教堂;对最后托斯卡之死的处理,也表现了他力图借助现代技术完美演绎《托斯卡》的努力,这都在一定程度上给予我们新的启迪。在这部作品的整个创作过程中,强卡洛不断强调电影语言的舞台效果,这倒并非他个人在创作方向上的标新立异,是布景体现艺术这些年时而尝试的艺术形式,更是当今世界所有舞台艺术家面临的如何多方向、多角度艺术展现的共同课题。在这个层面上,我们和来自于意大利的导演与设计师的追求不谋而合。

众多的《托斯卡》版本在舞台布景上的处理各擅胜场,由于强调的风格不同,体现在舞台上的效果也大异其趣。

威廉姆·奥兰迪的舞台美术设计,全剧体现出了庄重、神奇而富有艺术表现力的效果。虽然从整体上看依然保留了强烈的古典主义色彩,但夸张的视觉透视和戏剧空间的转换,强化了歌剧《托斯卡》的戏剧主题。

国家大剧院版本《托斯卡》的导演语汇,追求舞台电影镜头感和音乐转场间的流畅与契合,作为舞台布景体现无疑是落实这种完美效果的最终利器。

威廉姆·奥兰迪的设计,运用了意大利典型的建筑元素圣安德烈教堂、万神殿、还有圣彼得大教堂中贝尼尼所设计的圣彼得神龛宝座,组合出浓郁的宗教色彩和演出氛围,完全融合于《托斯卡》的剧情和宗教意味的音乐唱段,为这次《托斯卡》演出定下了基调。

这种名家联手推出经典剧目的模式,为布景艺术家和国外舞台美术设计师寻求打造高品质艺术创造了深入合作的机遇,假以时日,会成为今后国际化、专业化的交流协作的一条途径,促进国内专业队伍的成长及其与外界的交流。

Puccini, the great master touched by God, practiced this oracle throughout all his life.

Puccini was the greatest opera composer before the World War in Europe, and after his death, the Great Opera Time came to an end. An era when operas reached its culmination has been forever left in people's memory. This European opera master, who had never been to the East, had always been interested in the East, and had created two masterpieces about the East, even just before his death when he was under operation in Brussels, he was still revising his opera manuscript about mysterious China. He did not stop writing until the last moment of his life. How did he get to know the melody of "Jasmine Flowers"? How did you come to understand that remote imperial city? These still remain unresolved mysteries. Times have changed. Today, just as Marco Polo of Italy used to quest his vision in China, we have arrived in Italy on a pilgrimage, to search for

Times have changed. Today, just as Marco Polo of Italy used to quest his vision in China, we have arrived in Italy on a pilgrimage, to search for the Master's footsteps and explore the sources of classics.

In Rome of 1900, Puccini's opera titled Tosca was staged for the first time, a debut overwhelming the world. After over one hundred years, Tosca has now been reputed as King of Opera. Over a century, more than 700 versions in the whole world have interpreted the author's astounding talents and untamed passions, and the classic from the land of operas has been staged for several thousand times.

Amidst towering churches and stately castles, and along the Tiber River, visitors from the East are looking for traces of Puccini in his homeland, which was also Tosca's homeland. However, we do not have the leisureliness of tourists, as we shoulder the mission of reflecting art with stage scene painting and re-presenting the Grand National Theatre version of Tosca. That the scene painting artistic creation team travel a long distance to have zero distance touch with the birthplace of the opera is sufficient to prove the status and weight of this performance for us.

When we are in the Pantheon which has been praised by Michelangelo as "angelic design", look up to the Migalle Statue holding a sword on the Castle San Angelo and review the sculptures on the Saint Angelo Bridge made by Bernini himself, we cannot help but be deeply overwhelmed by the artistic accomplishments of that brilliant age.

The Baroque style no longer stressed harmony and balance like the artists in the Renaissance, but took the opposite path of oblique angles and

curved lines, reflecting robust vitality and dynamic theatricality. Bernini completely blurred the boundary between sculpture and architecture and integrated them into one. This master loving opera created theatrical atmosphere with a large quantity of light and shadow effect in his works.

Just as Puccini has described, "An artist seems to me to be a man who looks at beauty through a pair of glasses which, as he breathes, becomes clouded over and veils the beauty he sees. He takes his handkerchief. He cleans his glasses. He sees clearly again. But at the first breath the absolute beauty disappears."

In face of these breathtaking masterpieces, we gazed with rapt attention to appreciate the emotional experience brought about by the real effect, which helps us feel the true spot atmosphere left by history while acquiring direct experience on the spot. In this process of sieving gold from sand, we can go deep into the mottled historic impressions left by an age, which enable us to have a comprehensive understanding of the relationship between the whole and details, but also to abstract from concrete objects and distill endless moral messages. This process absolutely cannot be acquired from a design chart or a spot picture, but requires the creator's deeper knowledge, to be immersed in that specific time and environment and then sublimate sense cognition to concrete objects. Thus, a solid foundation is laid for later creative work from the whole to particulars.

Puccini was born into a musicians' family in a small Italian city of Lucca. He was a harmonium performer at the age of 14. When he was 18 years old, he once walked to Pisa for nearly 50 miles to watch the performance of Verdi' opera Aida. The acquaintance with the masterpiece of a predecessor had exerted profound influence on the young man's future. He then ascertained opera as his lifetime career. This performance of Aida which decided the fate of Puccini opened the window of music for him. The creative style of the early period of Puccini followed the magnificent and heroic style of Verdi, while focusing attention in the tragedy of common people, which was closely related to his association with the common people for a long time.

Tosca is one of the four most famous operas of the 12 operas Puccini had created in his life and is also the most important work for the golden period of this master. He was the last master in the opera world of Italy after Verdi, and a representative of the realist opera school.

In 1890, Puccini watched the five-act tragedy written by a 19th-century French playwright Victorian Sardou, Le Tosca, and was very much moved so much so that he wanted to write it into an opera. Tosca is a work against the backdrop of important historical events, integrating various elements such as belief, religion and art. Puccini reflected various elements such as strong psychological conflict and historical events such as violence and murder in a realist style and then creatively integrated all these elements. Puccini then discussed this project with the script writer Luigi Illica. But as Puccini was composing for La Boheme, he did not have enough time to render Tosca into an opera. After composing for La Boheme, Puccini assigned Giuseppe Giacosa and Luigi Illica to write script. They abbreviated the five-act opera into three acts. The composition was also assisted by a famous music score publisher Ricordi. Besides, the adapted version deliberately excludes the political features of the original work which centers on French Revolution. This opera's theme is completely different from Puccini's earlier masterpiece La Boheme, though both describe plebeians at the bottom of the society. Tosca is not lyrical, but is full of passion, misery and melancholy. In this opera there is not only Tosca's kind love, but also villains like Scarpia. If La Boheme succeeds with tears, Tosca is a lament of justice amidst the fight between good and evil.

Puccini's opera Tosca has great changes in threading development, which are all reflected in the fine and smooth melody he has created, and his colorful and superb artistic treatment of counterpoint music. Through his persevering efforts and artistic practice, Puccini realized the perfect union of dramatic effect and music effect of opera, so that players and audience can very harmoniously and easily understand each other and communicate with each other. The operas he has created mostly reflect the life and stories of people at the bottom of the society at that time. In terms of musical language and style, he actively drew upon and adopted melodies with local color and style, so that music is more of a national color and vitality.

The clash of cultures is the most direct source of creative inspiration. Opera, rooted on the land of Italy for several hundred years, has its complex process of inheritance and evolution. Therefore, we have conducted full communication with director Giancarlo Del Monaco and stage designer William Orland to deepen our understanding of Puccini's work.

Director Giancarlo, born into a family with an opera tradition, is called to have a better understanding of Tosca than Puccini. He has directed five versions of Tosca and has unique understanding on the interpretation of the original work. He is faithful to the original work but is not constrained by it, for example, the setup of the holy incense burner, which is not a thing Italian church had but exited the earliest in Spanish churches; also the treatment of Tosca's death also reflects his effort to perfect interpret Tosca with modern technologies. These all give us new inspiration to some extent. In the whole process of creating this work, Giancarlo keeps stressing the stage effect of film language, which is not his own unique creation, but an artistic form attempted by scene setting art over these years, and also a common topic for all stage artists in the world on how to display art from multiple directions and aspects. On this plane, we coincide with the pursuit of Italian directors and designers.

Numerous Tosca versions have all their unique strengths in stage setting. Due to their different styles, the stage effect also differs.

William Orland's stage art design reflects the solemn, mysterious and artistic effect throughout the opera. Though strong classical color is still retained on the whole, the exaggerating vision perspective and change of theatrical space have strengthened the theatrical theme of Tosca.

The director's language in NCPA's *Tosca* (National Center for Performing Arts, China) pursues the cinema-graphic effect on stage and the smooth and harmonious shift of musical scenes. Stage setting no doubt is the final tool to implement this perfect effect.

The design of William Orland employs typical Italian architectural elements, such as St Andrew's Cathedral and Pantheon, as well as St. Peter's shrine throne designed by Bernini in the St Peter's Cathedral, which in addition to the strong religious color and performance air, fully integrated into the plot of Tosca and its religious musical arias, lay a basic tone for the performance of Tosca this time.

Such a mode of launching a classic opera jointly by celebrated artists has created an opportunity for deep cooperation between stage setting designers and overseas stage art designers seeking high-quality art. Given enough time, this mode will become an approach for international and professional communication in the future, in an attempt to promote the growth of domestic professional teams and their exchange with foreign countries.

