



「一開始我就很希望自己能夠將這次的《秘婚記》建立在台灣觀眾熟悉的年代，且同樣能夠反應十九世紀義大利資本主義下的資產階級，並尋找其中的脈絡，以呼應上流社會的美感。」

《秘婚記》被分類為喜劇歌劇，簡稱喜劇，尤其在歐洲十八、十九世紀時，在敘述性的故事當中常見喜劇性的角色，這些角色通常最受歡迎、容易辨識。但在奇馬羅薩的《秘婚記》當中，我發現有趣的是，無論是劇中那對愛人—帕歐利諾和卡羅莉娜（兩人處在不同的社會階層）、商人爸爸—傑羅尼莫（有野心且貪婪）、亦或是伯爵—羅賓遜（皇室的一員），這些角色本身都不具喜劇性的特質，反而是他們在劇中所陷入的情況令人覺得荒謬逗趣。此外，如同現代許多喜劇，觀眾喜歡看的往往都是殘酷的，像是角色們爲了自己的欲望，產生衝突；這齣歌劇就是如此，故事的主題就是愛與金錢，如同現實生活，愛、金錢能讓人採取險惡的行動。

第一次讀《秘婚記》劇本的時候，感覺它與十八、十九世紀大多數的歌劇一樣，在整個文化及社會以男性爲主體的時代下，由男性作家創作；這時期，大多數歌劇裡，女性多是被用來突顯男人的權力、地位，或是滿足男性的慾望。然而，有趣的是，這齣歌劇裡的三位女角色—菲達瑪、卡羅莉娜、艾莉瑟塔，每一個都成功得到自己想要的，除了無法改變當時的男系社會架構。而菲達瑪，身爲三位女角之首，是位有錢的寡婦，也是她說服了她的哥哥（傑羅尼莫）不要接受伯爵的提議—將次女（卡羅莉娜）嫁給他，進而促使艾莉瑟塔順利成爲伯爵夫人，而卡羅莉娜也能繼續與帕歐利諾相愛。

一開始我就很希望自己能夠將這次的《秘婚記》建立在台灣觀眾熟悉的年代，且同樣能夠反應十九世紀義大利資本主義下的資產階級，並尋找其中的脈絡，以呼應上流社會的美感。綜合以上的因素，我選定在日治時期的台灣，尤其是1920年代。當年代決定之後，開始有許多具體的想法湧入，並不斷與舞台設計—黃筱蓓分享討論，在整體風格的設定上，她有著非常大的貢獻，包含點出在這個時代裡，茶的貿易興盛，或許我們能將傑羅尼莫設定為茶葉的貿易商，並且把原先的別墅場景變成與住家結合的家族茶店。

再者，當時的日本，也恰好相應了歐洲的貴族階級文化，讓我們能夠把伯爵詮釋為日本的伯爵，稱作Hakushaku。另外，當時台灣開始接觸到源自日本的黑白默片，通常有辯士或歌手講解劇情，透過他們的旁白幫助觀眾理解；而第二幕中，帕歐利諾的詠嘆調橋段，恰好藉機重現這個被淡忘的文化。

此外，1920正是台灣同時受到中國、日本、西方文化影響的年代，這使我們在服裝風格、角色個性詮釋上，能融入許多文化風格。

在排練的過程中，我們在每個角色的肢體呈現與動作詮釋，下了許多工夫。雖然有一些喜劇都是依靠台詞，但是為了呈現更具戲劇性的喜劇效果，尤其歌劇的歌詞是以大多數觀眾無法理解的義大利文演唱時，我覺得喜劇性是需要被體現在表演者的肢體上並賦予角色生命。與這群歌手演員一起從無到有，過程十分開心；一開始，歌者們便很能放開肢體、投注能量在自己的角色上，同時又保持輕鬆、樂於嘗試的精神，讓整個排練過程充滿歡樂，我也很希望這份能量能傳遞到表演當中。

雖然這齣歌劇屬於喜劇，音樂大部分也都充滿光明與喜悅，但它其實也有黑暗及嚴肅的一面，且容易被忽略，而失去了它可能為作品創造出的重量與深度。這一面是我也想讓觀眾看到的，姊姊的嫉妒有多殘酷、因女兒的秘密而蒙羞、潛在合作對象的公然拒絕，以及爸爸送女兒去當尼姑的意圖，這些戲劇性的時刻賦予作品的重量及深度令人著迷。

最後，我想特別感謝洸莎藝術展演中心以及陳室融總監的邀請，能與這群專業的製作團隊工作，貢獻他們的想法、及專業意見，實現我對這個製作的想像，是我的榮幸。同時我想謝謝陳柏蓁在整個過程中的協助、翻譯及協調安排；感謝蔡馨瑩可靠的管理及燈光設計，令人很放心；感謝我們的聲樂指導—蔡學民每一次給予我們的引導與協助；以及感謝與臺南市交響樂團的指揮—涂惠民先生的合作以及他非凡的能力與奉獻，帶領臺南的古典音樂到達更高的境界。





**Il Matrimonio Segreto** is classified as an “Opera Buffa”. In simple terms that means it is a comedy. More specifically it draws upon the European tradition of comic characters that are easily recognised and belong to the narratives of numerous stories found in the 18th and 19th centuries. In Cimarosa's *Il Matrimonio Segreto*, these include “the lovers”, Paolino and Carolina (from different social backgrounds), “the Merchant”, Geronimo (ambitious and greedy), and “the Count” Robinson (belonging to royalty or aristocracy). What I find particularly interesting about this opera is that it is not so much the characters that are comic but rather the situations they find themselves in. Furthermore, like many contemporary comedies, the subject of our laughter is often the cruelty that the characters inflict on each other in order to get what they want. This is certainly the case in this opera, where the central themes of the story are love and money. Just like in life, love and money drive us to the most desperate of actions.

On first reading the libretto of *Il Matrimonio Segreto*, it reads like many 18th and 19th century operas. Written by male composers in times of overwhelmingly patriarchal structures and cultures dominated by masculine ideas and principals, women in most operas of this period are commodities used for power and status or are simply the objects of men's desires. Interestingly however, in this opera, all three female characters, Fidalma, Carolina and Elisetta each succeed in gaining what they want, despite having to function within male dominated socio-political structures.

At the head of this trio is Fidalma the widowed but wealthy heiress who persuades her brother Geronimo not to go ahead with the Count's proposed alternative to marrying the younger of the sisters, Carolina. This leads to Elisetta gaining her ambition to become a Countess and Carolina being free to love Paolino. This is the most commonly played ending of this opera. It should be noted however, that Cimarosa did write an “Epilogue” of sorts where at the very end of the play the Count renounces his marriage promise to Elisetta. It is an interesting twist, but at this moment - still a couple of weeks away from opening night - we are still undecided about whether we should include this scene.





## DIRECTOR'S NOTES

It was somehow always clear to me that the Wan Sha production of *Il Matrimonio Segreto* needed to be located in a period that was both identifiable to a Taiwanese audience but also reflected the social hierarchies of the 19th century Italian bourgeoisie. I was also interested in finding a context that could reflect an aesthetic sense of “high society”. For these reasons I chose to explore the period of Japanese rule in Taiwan and in particular the 1920s.

Many ideas fell into place once this decision was made and was shared with our designer Hsiao-Chien Huang. Her influence on the overall feel of this production has been enormous and highly welcomed. It was indeed her idea to draw upon the tea trade boom witnessed in this period of Taiwan's history, giving us a very clear object of trade for Geronimo (simply described as a merchant) and inspired the transformation of his villa into a tea house factory.

The Japanese influence also presented a highly appropriate parallel to European aristocracy, allowing us to portray Count Robinson as a Japanese Count – Hakushaku. Also in this period, Taiwan saw the first wave of cinema come to its shores, influenced by the Japanese tradition of *Benshi*, where a narrator - sometimes singer - would be engaged to accompany the black and white moving images. Paolino's *Aria* in the second act seemed like a great opportunity to integrate this forgotten genre.

Furthermore, Taiwan in the 1920s was a great mix of Chinese, Japanese and Western influences, giving us an interesting variety of costume styles to choose from and further express the particular personalities of each character.

Throughout the rehearsal process we focused a great deal on the physical embodiment and actions of the characters. Although some of the comedy does rest in the libretto, in order for this dramatic-comedy to have any impact, I believe it needed to be embodied by the performers and lived in the space. This is particularly the case in our situation where the text is sung in a foreign language (Italian) that is generally unknown to Taiwanese audiences.