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WAGNER

THE RING CYCLE

DAS RHEINGOLD

《指環》四部曲之一《萊茵的黃金》

OPERA-IN-CONCERT CONDUCTED BY



JAAP VAN ZWEDEN

22 & 24-1-2015

Thu & Sat 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

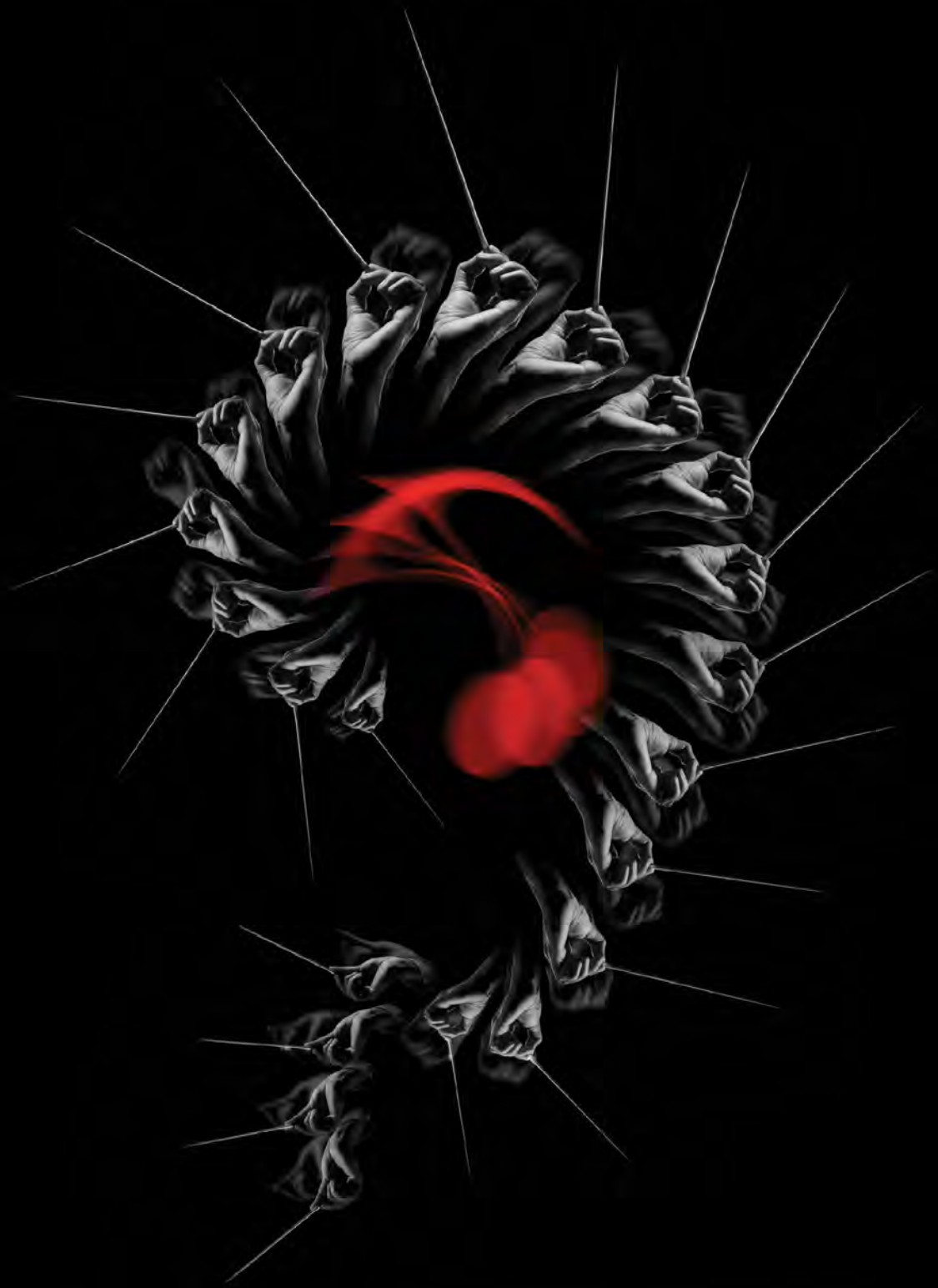
梵志登 Jaap van Zweden

音樂總監 Music Director

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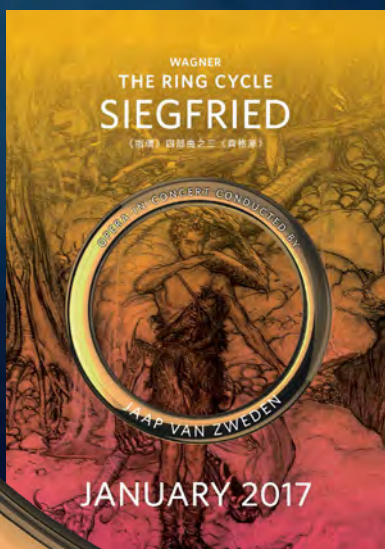
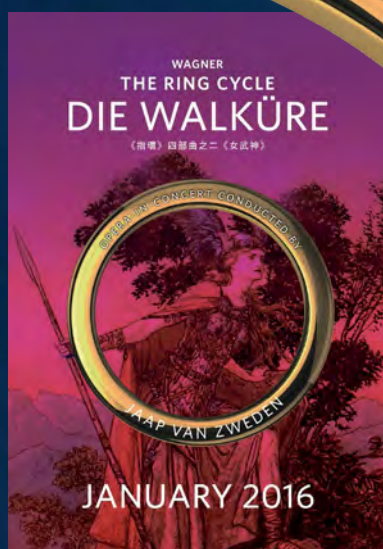
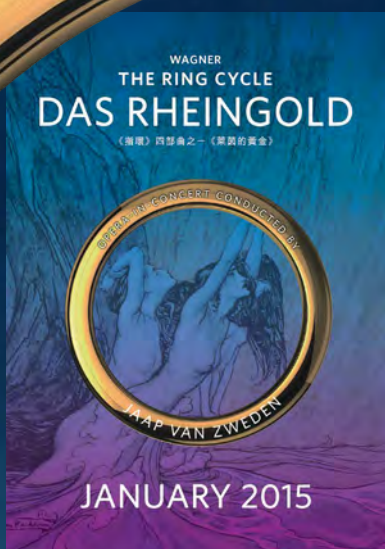
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A SOUND COMMITMENT 弦諾



華格納聯篇歌劇《指環》 精彩四年 · 今日展開
WAGNER'S RING CYCLE
FOUR EPIC YEARS WITH THE HK PHIL



今晚的《萊茵的黃金》歌劇音樂會，為香港管弦樂團跨越數年的《指環》四部曲演出計劃揭開序幕。《指環》堪稱德國著名作曲家華格納的巔峯之作，在歌劇史上佔有重要一席，備受外界推崇，對歌劇愛好者和演出者均極具吸引力。

港樂剛在2013/14年度慶祝第四十個職業樂季。踏入第四十一個樂季，港樂繼往開來，並以這場音樂會為香港的藝術發展譜出新章。今晚除了是首次在香港上演《萊茵的黃金》外，更重要的是由本地樂團負責演奏，實在十分難得。

香港特區政府一向致力推動藝術及文化的持續發展，因此非常支持港樂將華格納的曠世鉅作帶到香港。在音樂總監梵志登大師的指揮下，相信這場令人難忘的音樂會不但能提升港樂的聲譽，亦讓香港在藝術界的地位更上一層樓。

《指環》被學術界譽為糅合西方藝術、文學及哲學元素的頂尖之作。港樂特地舉辦了一系列的研討活動，將古典音樂推廣至社會各階層，並讓樂迷深入認識華格納的歌劇，體會《指環》的精髓。公眾對研討活動反應熱烈，實在令人欣喜。

最後，衷心祝願香港管弦樂團今晚演出成功，為大家獻上美樂妙韻！

Tonight's *Das Rheingold* performance marks the commencement of the multi-year project of the Hong Kong Philharmonic Orchestra to perform the four operas of the acclaimed Ring Cycle composed by the renowned German composer Richard Wagner. *The Ring Cycle* tetralogy is probably one of the most significant works in the entire opera repertoire and is enormously appealing to both opera lovers and performers.

In 2013/14, the HK Phil celebrated its 40th professional season. Going from strength to strength, the HK Phil is opening an exciting chapter in the arts development of Hong Kong with this concert in its 41st season. *Das Rheingold* will be performed in Hong Kong for the very first time tonight, and more importantly, by a local orchestra.

The Government of the HKSAR is committed to promoting the sustainable development of arts and culture. We therefore fully support HK Phil's magnificent efforts in bringing Wagner's masterpieces to Hong Kong. The marvellous performances under the baton of Music Director Maestro Jaap van Zweden will no doubt further enhance the reputation of the HK Phil in the region and reinforce the artistic stature of the city.

The Ring Cycle is regarded by the academia as a perfect artistic creation blending western art, literature and philosophy. The HK Phil has organised a series of symposia to promote classical music to the wider community and enhance audience appreciation of Wagner's operas, in particular the essence of *the Ring Cycle*. We are glad to see that the symposia have been very well-received by the public.

Lastly, I wish the Hong Kong Philharmonic Orchestra a great success in bringing to you all an evening of intriguing music.



馮程淑儀
Betty Fung, JP

民政事務局常任秘書長
Permanent Secretary for Home Affairs



香港管弦協會 董事局主席獻辭

歡迎各位參與港樂這個令人雀躍的旅程—華格納的鉅著《指環》四部曲—由今晚《萊茵的黃金》啟航。

華格納及他的音樂非常引人入勝。《指環》包含了不少經典的音樂，可說是各大指揮家、管弦樂團及演出者的試金石。今晚眾多著名的歌唱家及樂手在香港聯手獻藝，為樂迷獻上華格納的音樂故事，我們深感自豪。

華格納迷素以熱情投入聞名。我們深信這次由港樂音樂總監梵志登指揮的歌劇音樂會，將進一步鞏固港樂作為全球高水準的管弦樂團之一，及香港作為世界級文化中心的地位。

我們衷心感謝民政事務局通過「具競逐元素的資助試驗計劃」支持這個演藝計劃。除了音樂會，我們透過一系列活動，讓參加者及普羅大眾加深對華格納的故事和音樂的了解。我們希望這個計劃可以培養觀眾對華格納音樂的認知和欣賞，並拓闊港樂的觀眾群。

最後，感謝大家今晚蒞臨，祝願大家有一個愉快的晚上！

MESSAGE FROM THE CHAIRMAN BOARD OF GOVERNORS THE HONG KONG PHILHARMONIC SOCIETY LIMITED

I would like to extend a warm welcome to you all for joining our exciting journey – Wagner’s mammoth Ring Cycle – starting with tonight’s *Das Rheingold*.

There is something compulsively magnetic about Wagner and his music. *The Ring Cycle* includes some of the greatest music ever composed and is well recognised as a touchstone for great conductors, orchestras and performers. We are proud and delighted to have assembled an acclaimed cast of vocalists and musicians in Hong Kong to tell Wagner’s great musical story tonight.

Wagner fans are well-known to be committed and passionate. We are confident that this opera-in-concert performance led by our Music Director Jaap van Zweden will further solidify the HK Phil’s position as one of the world’s finest orchestras and strengthen Hong Kong’s reputation as a world-class cultural hub.

We are deeply grateful to the Home Affairs Bureau for supporting this artistic project through the Contestable Funding Pilot Scheme. Apart from these concert performances, we have also created platforms for participants and public to explore the depth of Wagner’s story and music through an array of ancilliary activities. We hope that this project will nurture the audiences’ understanding and appreciation of Wagner’s music and help build new and more diverse audience for the HK Phil.

Last but not least, thank you for being with us tonight and I wish you all a wonderful evening.



蘇澤光

Jack C. K. So, GBS, OBE, JP

香港管弦協會董事局主席

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited

歌劇音樂會 OPERA-IN-CONCERT

華格納 RICHARD WAGNER
(1813-1883)

萊茵的黃金

DAS RHEINGOLD

(THE RHINEGOLD)

《尼伯龍的指環》的序夜
Preliminary Evening of *Der Ring des Nibelungen*
(The Ring of the Nibelung)

德語演唱，中英文字幕
Performed in German with surtitles in English and Chinese

演出長約2.5小時，不設中場休息
Concert runs for approximately 2.5 hours with no interval

今晚的現場錄音將由拿索斯唱片發行
Tonight's performance is being recorded live for release on the Naxos label

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周生生
(how Sang Sang)

International New York Times

25th
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Programme commemorating the
25th Anniversary of the Hong Kong Cultural Centre



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演奏期間請保持安靜
Please keep noise to
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performance



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才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC ORCHESTRA
香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》2012年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and London Philharmonic orchestras. Recently conducted Berlin Philharmonic and Vienna Philharmonic.
與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂及倫敦愛樂合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

HK Phil

- 1 Celebrating its 41st season as a professional orchestra
昂然踏入第四十一個職業樂季
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏——太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會



林木凡

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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香港管弦樂團為一所註冊非牟利機構，以推廣管弦樂為己任。各界慷慨的捐款、贊助、廣告收益及演出門票等收入對港樂的營運十分重要。透過捐款予「常年經費基金」，港樂能繼續邀請全球最出色的音樂家來港演出。此外，港樂一向致力推行教育計劃，希望每一位學生都有機會接觸古典音樂，每年約四萬名學生受惠。捐款予「學生票資助基金」，能讓港樂提供更多全日制學生優惠票，每港幣五百元捐款，可惠及六名學生。於去年樂季，港樂提供逾一萬八千張學生優惠票；今年，我們希望能讓更多愛好古典音樂的學生受惠。

The Hong Kong Philharmonic Orchestra is a non-profit organization dedicated to bringing the best in orchestral music to Hong Kong. Generous donations, sponsorships, advertisements and ticket sales are vital to the sustainability of the orchestra's operation. Your support is critical to us. Donate to **ANNUAL FUND** today and help us bringing in world-class artists and soloists to Hong Kong for your enjoyment. The HK Phil runs comprehensive education programmes. Every year, more than 40,000 students experience the thrill of live orchestral music. Our **STUDENT TICKET FUND** enables Hong Kong students to attend performances of Hong Kong's professional Orchestra. Every \$500 you donate to this fund enables 6 students to attend a concert at a reasonable, discounted price. In last season, over 18,000 students benefited from this fund. This year, we would like to increase and cultivate more young music lovers.

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梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴
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《萊茵的黃金》：故事大綱

Das Rheingold: Synopsis

第一場

在萊茵河的深處，三位萊茵河仙子一邊嬉水，一邊守護着名為萊茵黃金的珍寶。阿爾貝里在河岸旁出現。他是一位醜陋的侏儒，亦是生活在地底下採礦與冶煉金屬的尼貝龍人。阿爾貝里嘗試挑逗三位仙子，被她們不留情面地恥笑。期間，阿爾貝里看到河中閃閃生輝的金光。仙子說，只有捨棄愛情的人才能獲得黃金，同時也洩露了黃金蘊藏的無窮力量，由它所打造的指環能主宰世界。阿爾貝里被戲弄後放棄了追逐仙子，他宣告捨棄愛情，並趁仙子一時鬆懈，把萊茵河黃金偷去。

第二場

胡坦是眾神之首。他得到巨人法索特與法夫納的幫助，為他建築名為法哈拉宮的新神殿，並答允二人以青春及愛情之神，也是他的姨子芙麗雅為他們的報酬。他的妻子芙麗卡當然相當不悅，堅決反對。故此當巨人前來索取芙麗雅時，胡坦竟嘗試反口，巨人們非常憤怒，抓住了芙麗雅。沒有芙麗雅所栽種的蘋果，諸神便會年老衰竭。這時，火神洛格來到，傳來阿爾貝里成功偷走萊茵黃金，並以黃金打造了一枚有無窮力量的指環的消息。洛格於是建議從阿爾貝里的手上偷去黃金，以此交換芙麗雅。巨人強行把芙麗雅帶走，表示會扣留芙麗雅，直至胡坦取得黃金。於是，胡坦與洛格啟程，前往地底去。

SCENE 1

Deep in the River Rhine three Rhinemaidens play in the water while guarding a great treasure known as the Rhinegold. Alberich appears on the bank of the river. He is an ugly dwarf, one of the Nibelung people who spend their lives mining and forging metal underground, and the Rhinemaidens tease him mercilessly as he attempts to seduce them. Then he sees the glimmer of gold deep below the surface. They tell him that only he who renounces love can snatch the gold. They also let slip that whoever takes it could forge a ring of such power that he would have world domination. Alberich eventually gives up his attempts to catch the maidens and, frustrated, renounces love. While Rhinemaidens' attention is diverted, he steals the gold.

SCENE 2

Wotan is the chief of the gods. He has secured the services of two giants, Fasolt and Fafner, to build a magnificent new palace for the gods, which he will call Valhalla. But the price he has promised to pay them is his own sister-in-law, Freia (the goddess of youth and love). Not surprisingly his wife, Fricka, objects to this arrangement and reprimands him, so when Fasolt and Fafner turn up to collect their payment, he tries to back out of the deal. Angrily they snatch Freia. Without her supply of magical apples, the gods begin to wither and age. Eventually Loge, the god of fire, arrives to announce that Alberich has stolen the Rhinegold and has forged it into a ring that would win the world. Loge suggests that the solution to their problem would be to steal the gold from Alberich and give it to the giants in exchange for Freia. The giants say that they will hold on to Freia until Wotan has the gold. Wotan and Loge head down to the Nibelungs' underground lair.

第三場

胡坦與洛格來到尼貝龍的洞穴，裡面傳來鐵槌在砧上敲打的聲音。阿爾貝里帶回黃金後，就一直奴役尼貝龍人打造珍寶。胡坦與洛格在地底先遇到阿爾貝里的兄弟米密，他製造了一個能令人變成任何形狀及穩形的魔法頭盔。而當兩位神祇遇見阿爾貝里時，阿爾貝里取笑眾神的無能。洛格要求阿爾貝里表現一下魔法頭盔的本領，在他變成一隻蟾蜍之時，捉住了他。

第四場

兩位神祇把阿爾貝里帶到地面，要齊尼貝龍人交出黃金。最後，胡坦從阿爾貝里手上把指環奪去，而阿爾貝里則咒詛指環，任何人帶上它都必然死亡滅絕。

巨人們同意以黃金交換芙麗雅，並仔細將黃金過磅，一克不漏。他們同時要魔法頭盔，並堅持要指環，只是胡坦不肯將指環交出。大地之神艾爾達突然出現，忠告胡坦放棄指環，於是他不情願地遞上指環。指環交到巨人手上後，咒詛立即奏效，巨人互相爭奪打鬥，最後法夫納把法索特殺掉。這時，遠處的萊茵河仙子以淒清的歌聲，歎息失去萊茵黃金，而眾神就越過彩虹橋，進入他們的新居法哈拉宮。

中譯：胡銘堯

SCENE 3

Wotan and Loge descend into the Nibelungs' cavern. The sound of many hammers on anvils reveals that they are hard at work forging precious objects. Alberich has enslaved them with the Rhinegold. Wotan and Loge meet Alberich's brother Mime who has forged the Tarnhelm, a magic helmet that transforms its wearer into any shape, or makes him invisible. When they come across Alberich he mocks the gods for their impotence. But when Loge asks him to show off the powers of the Tarnhelm they capture him when he transforms into a toad.

SCENE 4

The gods drag Alberich up to the surface where they force him to get the Nibelungs to bring them the Rhinegold. As a final humiliation, Wotan pulls the ring from Alberich's finger, but the dwarf utters a curse on the ring; death and destruction will come to anyone who wears it.

The giants return with Freia and agree to hand her back in return for all of the gold. They carefully oversee its delivery, weighing every last ounce and insisting that the gods include the Tarnhelm and the ring. But Wotan now refuses to part with the ring. Erda, goddess of the earth, suddenly appears and warns him to give up the ring. He reluctantly hands it to the giants. Immediately the curse does its work. Fighting over possession of the ring, Fafner kills Fasolt. In the distance, the forlorn voices of the Rhinemaidens lament the loss of the Rhinegold while the gods cross the rainbow bridge to their new home, Valhalla.

BY DR MARC ROCHESTER

《萊茵的黃金》：人物關係圖

Das Rheingold: Relationship Map

巨人 GIANTS



兄弟 Brothers



法夫納 FAFNER

法索特 FASOLT

得到指環後殺死法索特，
應驗了指環的魔咒

kills his brother over possession
of the cursed ring

強搶黃金、魔法頭盔和指環
robs Alberich of the gold, the Tarnhelm and the ring

聘用巨人建造巨大的神殿法哈拉宮，
應允以芙麗雅作報酬

hires the Giants to build Valhalla
and has promised to pay them with Freia



洛格 LOGE

火神 God of Fire

幫胡坦使計哄騙阿爾貝里。
他向諸神獻策，但同時批評祂們
He advises but also criticises
the gods

指環被奪後下毒咒，咒詛指環及指環的主人
after losing the ring to Wotan
places a terrible curse on the ring and its owners

警告胡坦，
要他遠離那被咒詛的指環
forewarns Wotan of
the cursed ring

侏儒 DWARFS

尼伯龍族 NIBELUNG FAMILY



兄弟 Brothers



阿爾貝里 ALBERICH

尼伯龍侏儒的首領
Ruler of the Nibelung dwarfs

米密 MIME

魔法頭盔的製造者
forges the Tarnhelm



艾爾達 ERDA

大地女神
Goddess of Earth and Wisdom

摒棄愛情，
偷走萊茵黃金鑄造指環

renounces love, steals the Rhinegold
and forges the ring of power

神祇 GODS

亦敵亦友
Both ally and enemy



胡坦 WOTAN

眾神之首
Chief of Gods

夫妻 Husband and Wife



芙麗卡 FRICKA

婚姻的守護神
Goddess of Marriage and Fidelity

兄弟姊妹 Brother and Sister



多納 DONNER

雷電之神
God of Thunder and Lightning

若非胡坦不允，會拚死救芙麗雅
would fight to save Freida,
if Wotan allowed it



弗羅 FROH

光之神
God of Light

建造彩虹橋讓諸神進入法哈拉宮
creates the rainbow bridge over
which the gods enter Valhalla

兄弟姊妹
Brother and Sister



芙麗雅 FREIA

青春與愛情女神
Goddess of Youth and Love

她的蘋果令諸神保持年輕
Her apples keep the gods
young and beautiful

姐妹
Sisters

三位萊茵河仙子 THREE RHINEMAIDENS



胡蓮德 WOGLINDE



慧古德 WELLGUNDE



芙洛蕭德 FLOSSHILDE

萊茵黃金的守護者 Guardians of the Rhinegold

華格納及他的歌劇

Richard Wagner (1813-1883) and his operas

5月22日：華格納在萊比錫出生	1813	22 May: Richard Wagner born in Leipzig
就讀萊比錫大學。在學期間創作了一首序曲，一首交響曲及一首鋼琴奏鳴曲，並動筆草擬一齣名為《婚禮》的歌劇，但從未完成。他同時著手寫第二齣歌劇《仙子》	1831	Enrolled at Leipzig University where he composed an overture, a symphony and a piano sonata and made sketches for an opera called <i>Die Hochzeit</i> which he never completed. He also started work on a second opera, <i>Die Feen</i>
3月29日：第二齣完成的歌劇《禁戀》在馬格德堡舉行首演	1836	29 Mar: His second completed opera, <i>Das Liebesverbot</i> , was premièred in Magdeburg
10月20日：第三齣歌劇《黎恩濟》在德累斯頓首演	1842	20 Oct: His third opera, <i>Rienzi</i> , was premièred in Dresden
1月2日：歌劇《漂泊的荷蘭人》首演	1843	2 Jan: Première of <i>Der fliegende Holländer</i> (The Flying Dutchman)
10月19日：歌劇《湯豪舍》首演	1845	19 October: Première of <i>Tannhäuser</i>
完成他的第六齣歌劇《羅恩格林》，並開始創作《尼伯龍的指環》的劇本	1848	Finished work on his sixth opera, <i>Lohengrin</i> , and began work on the libretto for <i>Der Ring des Nibelungen</i>
8月28日：《羅恩格林》在威瑪首演，由李斯特指揮。同年，華格納在其書作中第一次把歌劇稱為「樂劇」，提倡作品內的音樂、戲劇、佈景、動作、整個劇院，應當全部融為一體。他亦提出以單一的旋律來代表特定的人物、思想或情感的手法，稱之為「主題動機」	1850	28 August: Première of <i>Lohengrin</i> in Weimar under Franz Liszt. In a book written during the year Wagner first coined the use of the phrase "Music Drama" to describe his vision of an opera in which all elements - music, drama, scenery, action and the entire theatre - are amalgamated to support the totality of the performance. He also wrote about the use of a single theme to represent a particular character, idea or emotion throughout an extended work, using the term <i>leitmotiv</i> to describe such a theme.
9月26日：完成《萊茵的黃金》（《指環》四部曲之一）	1854	26 September: Completed work on <i>Das Rheingold</i> , part 1 of <i>The Ring Cycle</i>
3月23日：完成《女武神》（《指環》四部曲之二）	1856	23 Mar: Completed work on <i>Die Walküre</i> , part 2 of <i>The Ring Cycle</i>
華格納著手計劃建造一個專為演出《指環》所用的劇院	1864	Wagner outlined his plans for a theatre to be built for the primary purpose of staging <i>The Ring</i>
6月10日：在慕尼黑首演《崔斯坦與伊索爾德》，由保露指揮	1865	10 Jun: Première of <i>Tristan und Isolde</i> conducted by Hans von Bülow in Munich
6月21日：《紐倫堡的名歌手》在慕尼黑首演，再次由保露指揮	1868	21 Jun: Première of <i>Die Meistersinger von Nürnberg</i> in Munich, again conducted by von Bülow
9月22日：《萊茵的黃金》在慕尼黑首演	1869	22 Sept: Première of <i>Das Rheingold</i> in Munich
6月26日：《女武神》在慕尼黑首演	1870	26 Jun: Première of <i>Die Walküre</i> in Munich



- 1871** 完成《齊格菲》（《指環》四部曲之三）。
寫作《齊格菲》期間，他的妻子歌絲瑪（李斯特的女兒）
誕下兒子，取名齊格菲，即和劇中的英雄同名
Completion of *Siegfried*, part 3 of *The Ring Cycle*.
During its composition, his wife Cosima (Liszt's daughter) gave
birth to a son whom they decided to name
Siegfried after the hero of the opera
- 1874** 完成《指環》四部曲的最後一齣歌劇《諸神的黃昏》
Completion of the last part of *The Ring Cycle*: *Götterdämmerung*
- 1876** 8月13、14、16及17日：全套《指環》在新落成的
拜萊特節日劇院上演，此劇院特地為針對上演《指環》而設計。
該樂季上演了共三次全套《指環》
13, 14, 16 & 17 Aug: *The Ring cycle* first staged in the newly
completed Festspielhaus in Bayreuth; designed to Wagner's
specification principally for the staging of *The Ring*.
The complete cycle was performed three times this season
- 1882** 7月26日：華格納最後一齣歌劇《帕西發爾》首演
26 Jul: Première of *Parsifal*, Wagner's final opera
- 1883** 2月13日：華格納在威尼斯逝世
13 February: Wagner dies in Venice



華格納與兒子齊格菲，攝於1880年
Richard Wagner and his son Siegfried
Wagner, photographed in 1880.



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港樂很榮幸與周生生合作推出一系列限量版頸鍊，靈感源自華格納的巔峰歌劇之作《指環》中的《萊茵的黃金》。頸鍊吊墜設計由兩個圈環組合而成，只要轉動到特定位置，就能拼合出特定 *Das Rheingold* 字句，讓配戴者選擇以那種方式展示 *Das Rheingold* 的字樣。是次限量版的頸鍊別具紀念價值，為本港首個樂團演奏華格納的作品《指環》留下重要印記，極具收藏價值。頸鍊分別設有男裝與女裝，以便作出各種配襯，並與至親分享。每條頸鍊均附有一份鑑定證書。

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《萊茵的黃金》：投入華格納《指環》的世界

Das Rheingold: Plunging into Wagner's Ring Cycle

《指環》的偉大之處——它往往會令你有新體會。

The Ring's greatness is that there is always something more to find.

華格納最初構思聯篇歌劇《尼伯龍的指環》（簡稱《指環》）的時候，還是個樂觀的年輕革命份子，人生差不多走到一半。當時為1848年，他大概也想不到這個創作計畫會變得如此宏大。由最初的構思，到1876年8月全套《指環》按原定次序上演，之間相隔了幾乎三十年。漫長的醞釀歲月令《指環》層次異常豐富，包括其中好些曖昧之處和引人入勝的內在矛盾。

華格納早期構思的《指環》本來只是一齣大型歌劇，但不久就變成四齣錯綜複雜的史詩式聯篇歌劇。全套歌劇的總標題《尼伯龍的指環》所指的正是劇中的重要象徵——一枚帶來無窮權力的指環，在《萊茵的黃金》中由尼伯龍族侏儒阿爾貝里鑄造。整體來看，《尼伯龍的指環》講述由太初到文明衰落的神話，彷彿世界全史的縮影。即使不計算特約演員，《指環》中的人物已多達三十餘個〔大家在《萊茵的黃金》會遇到其中十四個〕。

四齣歌劇的音樂合共約15至16小時〔視乎演奏速度而定，不包括中場休息時間〕，樂團規模也十分龐大。比方說，《萊茵的黃金》第三場講述在地下世界尼貝海姆，一群侏儒鐵匠正被阿爾貝里奴役；作曲家就在第二、三場之間的過渡段，額外用上多個鐵砧。同時，由於銅管樂對《指環》的音響效果至關重要，所以作曲家本人也發明了一件新樂器，將法國號和大號混合，製成「華格納大號」，令銅管樂組的聲音更豐滿。〔請大家細聽華格納如何運用豐滿渾厚的聲音，刻劃諸神的新

When he began sketching his ideas for what ultimately resulted in *the Ring* cycle, Richard Wagner was an optimistic young revolutionary and near the exact midpoint of his life. At the time, in 1848, Wagner himself could have hardly anticipated the dimensions his plans would assume. A span of nearly three decades separated those initial creative stirrings and the unveiling of the complete *Ring* in its intended sequence in August 1876. This lengthy genesis accounts for *the Ring's* remarkably rich layering — along with its ambiguities and fascinating internal contradictions.

Early in his thinking about *the Ring*, Wagner's original plan for a single grand opera mushroomed into an epic cycle of four intricately linked operas. The cycle's overall title — *Der Ring des Nibelungen* (The Ring of the Nibelung) — is named for its central symbol, the power-conferring ring forged by the Nibelung dwarf Alberich in *Das Rheingold*. Considered as a whole, the cycle presents a mythic microcosm of world history, from the dawn of time to an entire civilisation's downfall. *The Ring* cycle presents a cast of more than 30 individual characters (we already meet 14 of them in *Das Rheingold*), along with "extras".

All told, these four operas consist of some 15 to 16 hours of music (depending on tempo choices, and not including intermissions) and call for a vast orchestra. In the transition to the third scene, set in the underworld of Nibelheim in *Das Rheingold*, for example, an extra battery of anvils is used to suggest the relentless hammering of the blacksmith dwarves enslaved by Alberich underworld. Meanwhile, the composer himself invented a mix between a horn and a tuba (the so-called "Wagner tuba") to fill out the brass sonority that is so crucial to *the Ring's* sound world. (Listen for this rich, full sound in Wagner's depiction of Valhalla, the newly built dwelling of the gods.) Along with the special musical language he devised for *the Ring*, Wagner wrote his own librettos, developing a powerfully alliterative and pseudo-archaic German verse to evoke a mythic world.

《萊茵的黃金》：投入華格納《指環》的世界

Das Rheingold: Plunging into Wagner's Ring Cycle

宮殿「法哈拉宮」。〕除了為《指環》創制特別的音樂語言，華格納也親自撰寫文本，唱詞運用大量效果強烈的頭韻手法，同時仿效古老的日耳曼韻文，令人想起神話世界。

華格納的《指環》糅合了大量北歐和日耳曼英雄傳說和神話故事〔但這些故事本身不一定相關〕，也參考了當代神話學和民俗學學術研究。不過雖然內容各有出處，而且歷史悠久，但《指環》的故事終歸是十九世紀作曲家華格納自創的：他以新式的神話故事，闡述自身所處的腐朽年代，憧憬以愛作救贖的世界。

《指環》就像荷馬史詩《伊利亞德》裡講述的特洛伊戰爭一樣，涵蓋人間與仙界；兩個世界的交叉點，就是悲劇的泉源。最初華格納計劃集中在凡人英雄齊格菲與女神布倫曉特〔布倫曉特本是眾神之首胡坦最疼愛的女兒，但因為犯錯而被逐出仙界〕之間的愛情悲劇。但華格納發覺，故事中有許多重要資料也要向觀眾交代清楚：「指環」及其咒詛的由來、齊格菲的身世，還有布倫曉特被貶為凡人之前所發生的事。

結果華格納決定將所有事件交代清楚，最後以齊格菲之死為悲劇的高潮〔也就是最後一齣歌劇《諸神的黃昏》〕，並且為了交代其他內容，寫作了另外三齣內容環環相扣的歌劇：《齊格菲》〔聯篇歌劇中的第三齣〕講述主人翁齊格菲少年時代的事蹟；《女武神》〔聯篇歌劇中的第二齣〕講述齊格菲的身世，還有為何布倫曉特要受罰，要等待齊格菲前來相救；還有序夜《萊茵的黃金》，講述人類出現以前的遠古年代，定下整套《指環》的基調：「權」與「愛」之間的根本衝突。

As for his story, Wagner fused together a remarkable number of (not necessarily related) sources from Scandinavian and Germanic saga and myth; he also drew on contemporary scholarship in comparative mythology and folklore. But for all its ancient sources, the story he recounts in *the Ring* in the end is a nineteenth-century invention by Wagner: a new myth meant to illustrate the corruption he identified with his own era, along with the dream of a world redeemed by love.

Like Homer's epic narrative of the Trojan War in *The Iliad*, *the Ring* unfolds on parallel planes of gods and humans; tragedy results when these two worlds intersect. Initially Wagner's plan was to focus on the figure of the mortal hero Siegfried and his tragic relationship with Brünnhilde, the beloved but exiled daughter of the chief god, Wotan. But he began to realise that too many components that were critical to the story needed to be clarified for the audience: how the ring and its curse originated, Siegfried's parentage, Brünnhilde's life before her transformation into a mortal woman.

And so Wagner decided to present the events leading up to the tragic climax of Siegfried's death (which became the final opera in the cycle, *Götterdämmerung*). This expansion led to his creation of another three tightly interconnected operas: *Siegfried* (the third opera in the cycle), which relates the hero's youthful exploits; *Die Walküre* (the second opera in the cycle), the story of his parents and of how Brünnhilde came to be punished before Siegfried arrived to rescue her; and *Das Rheingold*, which is set in a timeless past predating the emergence of humanity and which lays out *the Ring* cycle's fundamental conflict between the will to power and the power of love.

Because of his reverence for ancient Greek tragedy, Wagner conceived of *the Ring* as a trilogy (in the manner of great trilogies like the *Oresteia* or Sophocles' *Oedipus* cycle), with the relatively briefer *Das Rheingold* serving as a "preliminary evening" — a kind of "prequel" to the three operas to follow. Yet the four scenes that make up *Das Rheingold* (performed without intermission) might also be seen as foreshadowing the four-opera structure of the cycle to which they serve as the *entrée*.



華格納對希臘悲劇推崇備至，因此仿效希臘悲劇名作《奧瑞斯提亞》或索福克勒斯《伊底帕斯》聯篇劇等，將《指環》構思成三部曲，加上相對較短的《萊茵的黃金》作為「序夜」——也就是餘下三齣歌劇的「前傳」；不過，《萊茵的黃金》的四個場景〔演出時一氣呵成，沒有休息時間〕也可以視為整套四齣歌劇的預告篇。

早在佛洛伊德、榮格、坎貝爾或托爾金之前，華格納已明白神話中宇宙生生滅滅的意象，究竟有多大的藝術潛力和戲劇真實感。《指環》的震撼力，不少來自熟悉的、規模宏大的原型——例如希臘神話中推翻泰坦神族的故事，或印度史詩《摩訶婆羅多》，都以不住的改變與更新為主題。

雖然四齣歌劇每齣都各有特色，但四齣歌劇亦是渾然一體，互相強化，那是《指環》的卓越成就之一。事實上，音樂一開始〔也就是《萊茵的黃金》的前奏曲〕，作曲家已在營造統一的音響世界和主題樂思；這些音響效果和樂思不斷迴盪，直到最後一齣歌劇《諸神的黃昏》的結尾，實在令人難以忘懷。華格納採用最基本的素材，就是一個簡簡單單的降E大調和弦，彷彿時間伊始，渾沌初開，宇宙初現似的；幾支法國號的聲音互相重疊，預示了後世簡約主義音樂重複又重複的寫法。

一個普通和弦，一個上行音階，都不過是簡單的素材；但隨著《萊茵的黃金》劇情發展，卻衍生出一系列與大自然相關的樂思：無論是大自然最原始的、孕育生命的一面〔諸如前奏曲中的流水〕，或是最後一場的風暴和彩虹，都是大自然的面貌。即使標題中的「黃金」也源自這個和弦，暗示這塊黃金還未被人偷去、用來征服他人的時候，在自然的狀態下根本就是「清白無害」的。

華格納式「主導動機」常遭誤解，現在就來談談。「主導動機」是重複出現的簡練樂思，與特定的人物、象徵或戲劇意念有關。雖然手法本身並非華格納原創，但他在《指環》將主導動機當作音樂織體中的有機元素來使用，

Well before Freud, Jung, Joseph Campbell, or J. R. R. Tolkien, Wagner understood the tremendous artistic potential and dramatic truth embedded in mythic imagery of cosmic birth and death. Much of *the Ring's* impact relies on familiar archetypes — apocalyptic in scale — of continual change and renewal, such as the overthrow of the Titans in Greek mythology or the cycles of the Hindu epic *The Mahabharata*.

Although each of the four operas possesses a distinct character and tone, their underlying unity as a single, self-reinforcing work of art represents one of Wagner's extraordinary achievements in *the Ring*. In fact the first music we hear, in the prelude to *Das Rheingold*, memorably demonstrates the composer's capacity to create a unified world of sonorities and thematic ideas that will continue to echo up until the end of the last opera in the cycle. Using the most elementary material, a simple chord of E-flat major, Wagner creates the illusion that we are listening to the very beginning of time, to the emergence of the universe as a chorus of horns overlapping with one another resounds with music that anticipates the repetitions of Minimalism.

And yet this simple material — the common chord and the rising scale — will generate an entire family of related musical ideas as *Das Rheingold* progresses that have to do with aspects of nature: whether in its primal, life-giving aspect as flowing water in the Prelude or, in the final scene, storm and rainbow. Even the motif for the gold of the title is a variant of this chord, suggesting the “innocence” of the gold in its natural state, before it has been stolen and used to subjugate others.

Here we come upon the much-misunderstood topic of the Wagnerian *leitmotif*: pithy musical ideas that recur in association with a particular character, symbol, or dramatic idea. Wagner didn't invent the concept, but he did pioneer the use of the *leitmotif* as an organic component of his musical fabric throughout *the Ring*. And as he continued to develop the special sound world he needed to invent for his *Ring*, Wagner became more and more masterful in using the *leitmotif* as a psychological tool, evoking the power of memory and suggesting subconscious associations that his characters may not even be aware of.

For example, the motif representing the ring that Alberich resolves to forge — at the terrible cost of forswearing love — is of obvious significance in itself. But Wagner makes us hear how this musical idea is connected to other important symbols in *the Ring*. In the transition music between scenes one and two, which takes us from the depths of the Rhine to the Olympian heights of the gods,

《萊茵的黃金》：投入華格納《指環》的世界

Das Rheingold: Plunging into Wagner's Ring Cycle

卻的確獨步一時。華格納一邊創造《指環》的特殊音響世界，一邊將主導動機當作心理工具來使用，而且越來越得心應手。這些動機誘發出記憶的無窮威力，有些無意識關聯連他筆下的人物也混然不覺，也能靠著主導動機暗示出來。

比方說，阿爾貝里一心鑄造的「指環」，即使要發誓放棄愛情也在所不惜。指環動機本身已經十分重要，但華格納要令大家聽到指環動機如何與劇中其他重要象徵有何關聯。第一、二場之間的過渡段，將大家由萊茵河深處帶到諸神所居的奧林匹斯山山巔，原本個性有點模糊、音型構成環狀的指環動機，在此演變成法哈拉宮動機。兩個動機十分相似，不過法哈拉宮動機有點像讚美詩，而且和聲更穩固，代表胡坦對法哈拉宮的虛幻想法。指環動機與法哈拉宮動機的關聯，令大家領悟到最少從一個層次來說，阿爾貝里與胡坦根本就是對方的影子。兩人的力量，都建基於作出了一個本身腐敗、也令人腐敗的選擇。在第三場，胡坦親身到侏儒的地下世界與阿爾貝里對質，這時兩者的相似之處就變得顯然易見。

不過，這只是法哈拉宮動機的重要性之一。華格納利用銅管樂器強調法哈拉宮動機「穩固」的感覺：要令一個主導動機個性鮮明，靠著不光是音符，還有管弦樂色彩和音色。可是一旦與「不穩定」的指環動機扯上關係，這種穩固的感覺就會被削弱。前奏曲所刻劃的大自然，隱含牢牢紮根、恆久不變的意味，胡坦也萬分希望法哈拉宮能永遠聳立，千秋萬世，甚至可以說在《萊茵的黃金》裡，胡坦所追求的正是這件事；但他在《指環》裡不斷受挫，其實也早見端倪：因為描繪法哈拉宮的音樂，與個性含糊模的指環動機，本質上關係密切；而且

the ambiguously circular motif of the ring is transformed into the closely associated but harmonically solid, hymn-like motif that represents Wotan's utopian vision of Valhalla. This musical association makes us realise that, on one level at least, Alberich and Wotan are shadow images of one another. The power of each is based on inherently corrupt and corrupting choices. The implications of this kinship come to the fore when they confront one other during Wotan's odyssey into the dwarf's underworld in the third scene.

And that is just one dimension of the Valhalla motif. Wagner emphasises its "solid" character through the use of the brass: orchestral colour and timbre, not just the notes themselves, tend to give a particular *leitmotif* its identity. Yet this solidity is undermined by the ironic association with the "slippery" ring motif. Wotan desperately desires Valhalla to have the kind of rooted permanence associated with the nature music of the Prelude; you might even say this is the god's essential quest in *Das Rheingold*. But the frustrations he will face throughout the entire *Ring* are set up from the start, for Valhalla's music in its essence is related to the ambiguous ring motif from the beginning. Moreover, as the story unfolds, Valhalla's security is ensured (for the moment) only by the intervention of the wily Loge, whose fire music of flickering trills and further undermines the sense of stability Wotan craves. In the final music we hear in *Das Rheingold*, Wagner exaggerates the pomp of the Valhalla music with ironic grandiosity, further pointing to the hollow glory of Wotan's dream. The flames are already licking away at the castle's foundations.

Das Rheingold lays out the epic range of the *Ring's* geography, with its strikingly vertical transitions: from the womblike abyss where time originates to Valhalla's towering peaks, then again to the depths of Nibelheim and back to the mountain heights where the laments of the Rhinemaidens far below can nevertheless penetrate. These spaces also point to the central role nature itself will play throughout *the Ring*. Wagner evokes nature's guises through the power of his orchestra. *Das Rheingold* features several purely instrumental passages (essentially serving as scene changes) that are symphonic in scope. Nature provides an ever-present backdrop — sometimes serene, sometimes violent — to the actions that are dramatised.



隨著情節發展，法哈拉宮也唯有靠狡猾的火神洛格出手才能暫保安穩。代表洛格的「火焰音樂」充斥著閃爍的顫音，更削弱了胡坦所渴望的安穩情緒。《萊茵的黃金》結束時，華格納以浮誇的音樂，語帶諷刺地誇大法哈拉宮的宏偉壯麗，更進一步指出胡坦的夢想不過是空洞的榮耀而已。火焰，已經開始吞噬城堡的地基。

《萊茵的黃金》的過渡段呈現出《指環》上天下地的廣闊空間：由混沌初開似的深淵、時間的發祥地，到高聳入雲的法哈拉宮，再到地底深處的尼貝海姆，返回巍峨高山之後，萊茵河仙子的哀歌竟也清晰可聞。這幾個地點也顯示大自然在整套《指環》的地位舉足輕重。華格納利用樂團的威力刻畫大自然種種面貌：《萊茵的黃金》裡有幾個純器樂樂段，主要是更換場景時演奏的，但規模已經接近交響曲；而劇情發展時，大自然也是無所不在的背景，時而平靜，時而暴烈。

《指環》的重點之一，是不斷將表面上相反的事物並列；清白與腐敗、愛與權、秩序與毀滅、頓悟與絕望。《萊茵的黃金》就把我們帶到這個道德淪喪的世界。

齊格菲與布倫曉特的愛情故事是《女武神》、《齊格菲》和《諸神的黃昏》的重心，但《萊茵的黃金》卻丁點也沒有提及，本身已經很不尋常。《萊茵的黃金》反而充斥著扭曲的愛：阿爾貝里為了鑄造指環而捨棄「愛」，胡坦願以愛情女神芙麗雅換取自身權力，兩者其實也互相呼應。

華格納終於利用古老的神話，為他眼中的樂劇開拓了種種前所未見的可能性。《指環》既錯綜複雜又環環相扣，演繹空間仿如無窮無盡似的，手法也包羅萬有：可以當成簡單的童話故事來演，也可以按照佛洛伊德或馬克思的學說演繹，甚至當成科幻小說或環保寓言來處理，實在五花八門。大家與港樂一同展開這個音樂新旅程時，也會漸漸感受到《指環》的偉大之處——《指環》往往會令你有新體會。

中譯：鄭曉彤

A key to *the Ring* is the continual pairing of seeming opposites: innocence and corruption, love and power, order and destruction, insight and despair. *Das Rheingold* provides our introduction into this morally fraught universe.

Indeed, the *absence* from this first instalment of the Ring of the passionate love that will play such a central role in what is to follow is remarkable. Distortions of love abound here: Alberich's denunciation of love for the sake of gaining the ring has its counterpart in Wotan's willingness to barter Freia, the very goddess of love, to secure his own power.

Ultimately, by tapping into archaic mythic sources, Wagner opened up the revolutionary possibilities of his music drama. The complex yet tightly unified art of his *Ring* has proved inexhaustible in its openness to interpretation. Productions have ranged from a simple fairy-tale approach to Freudian, Marxist, sci-fi, and environmental-allegory *Rings*. And as you embark on this new musical journey with the Hong Kong Philharmonic Orchestra, you will discover that *the Ring's* greatness is that there is *always* something more to find.

BY THOMAS MAY

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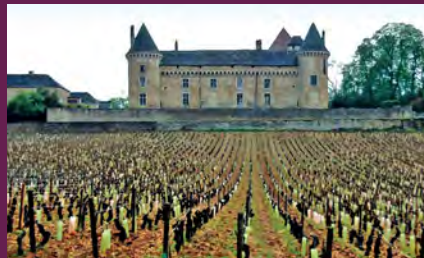


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JAAP VAN ZWEDEN

指揮 conductor

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的樂休指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、倫敦交響樂團、克里夫蘭樂團、費城樂團、紐約愛樂及倫敦愛樂。他於2013年和2014年分別與柏林愛樂和維也納愛樂首演，大受好評。歌劇是梵氏指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

於1997年，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he has been Music Director of the Hong Kong Philharmonic Orchestra since the 2012/13 season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Conductor Emeritus of the Radio Chamber Philharmonic.

Prestigious orchestras with which he has worked include the Chicago Symphony, London Symphony, Cleveland and Philadelphia Orchestras, and the New York and London Philharmonic Orchestras. He has made highly acclaimed débuts with Berlin Philharmonic and Vienna Philharmonic respectively in 2013 and 2014. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony no. 5, Mahler's Symphony no. 5 (recorded live at his London Philharmonic début), Stravinsky's *The Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he has recently completed a cycle of Bruckner symphonies, to great critical acclaim.

In 1997, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.



A close-up portrait of Matthias Goerne, a man with a mustache and short hair, looking slightly to the right. He is wearing a dark shirt. The background is a soft, out-of-focus light color.

胡坦 WOTAN

葛納

MATTHIAS GOERNE

男中音 baritone

Photo: Marco Borggreve

葛納是國際間最受歡迎的歌唱家之一，經常於世界頂級音樂節及音樂廳亮相，並與不少知名樂團合作，夥拍世界頂尖的指揮及鋼琴家聯手獻藝。

葛納活躍於世界各大歌劇殿堂，包括倫敦皇家歌劇院、皇家馬德里歌劇院、巴黎國家歌劇院、維也納國家歌劇院及紐約大都會歌劇院等等。他精心演繹的角色包括：沃爾弗拉姆、安福塔斯、坤雲納、胡坦及歐雷斯特，以及《沃采克》、《藍鬍子城堡》、《畫家馬替斯》等歌劇的主角。葛納的錄音繁多，許多專輯獲得多個獎項，包括四項格林美獎提名及國際古典音樂大獎，最近更獲頒法國金音叉大獎。他近期為 Harmonia Mundi 唱片灌錄了一套十一張唱片的舒伯特藝術歌曲選集「The Goerne/Schubert Edition」。

葛納生於威瑪並於萊比錫師隨貝耶，後來亦與舒華茲科普夫和費沙·狄斯高學習。他從2001年到2005年間任職杜塞爾多夫市羅伯特·舒曼音樂學院的名譽教授，教授藝術歌曲演繹。2001年，葛納獲倫敦皇家音樂學院頒發榮譽會員名銜。

今個樂季的主要演出包括：與維也納愛樂巡演，分別和芝加哥交響樂團、捷克愛樂樂團、巴黎樂團、倫敦交響樂團和羅馬西西利亞國家音樂學院合作演出音樂會，並與安德斯維斯基、安斯涅斯及艾遜巴赫於倫敦、維也納、柏林及米蘭史卡拉歌劇院演出獨唱會等等。

這次是葛納首次演繹《萊茵的黃金》的胡坦。

Matthias Goerne is one of the most internationally sought-after vocalists and a frequent guest at renowned festivals and concert halls. He has collaborated with leading orchestras all over the world. Conductors of the first rank as well as eminent pianists are among his musical partners.

Goerne has appeared on the world's principal opera stages, including the Royal Opera House in London, Teatro Real in Madrid, Paris National Opera, Vienna State Opera and the Metropolitan Opera. His carefully chosen roles range from Wolfram, Amfortas, Kurwenal, Wotan and Orest to the title roles in *Wozzeck*, *Bluebeard's Castle* and *Mathis der Maler*. Goerne's artistry has been documented on numerous recordings, many of which have received prestigious awards, including four Grammy nominations, an ICMA award, and recently the Diapason d'or arte. For Harmonia Mundi, he has recorded a series of selected Schubert on 11 CDs (*The Goerne/Schubert Edition*).

From 2001 to 2005, Matthias Goerne taught as an honorary professor of song interpretation at the Robert Schumann Academy of Music in Düsseldorf. In 2001, he was appointed an Honorary Member of the Royal Academy of Music in London. A native of Weimar, he studied with Hans-Joachim Beyer in Leipzig, and later with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau.

Highlights of this season include a tour with the Vienna Philharmonic, concerts with the Chicago Symphony, Czech Philharmonic, Orchestre de Paris, London Symphony and the Accademia di Santa Cecilia, as well as recitals with Piotr Anderszewski, Leif Ove Andsnes and Christoph Eschenbach in London, Vienna, Berlin and at La Scala.

This is his début as Wotan in *Das Rheingold*.



芙麗卡 FRICKA

迪揚

MICHELLE DEYOUNG

女中音 mezzo-soprano

Photo: Christian Steiner

令人引頸以待的女中音迪揚已成為傲視同儕的藝術家，獲世界各地頂尖樂團定期邀約演出，包括紐約愛樂、波士頓交響樂團、芝加哥交響樂團、克里夫蘭樂團、三藩市交響樂團、匹茲堡交響樂團、紐約大都會歌劇院樂團、英國廣播公司交響樂團、倫敦交響樂團、巴黎樂團、維也納愛樂、柏林國家管弦樂團及荷蘭皇家音樂廳樂團。她亦曾於拉維尼亞、鄧肯活、愛丁堡、琉森及齋藤紀念音樂節中亮相。

迪揚在歌劇舞台上同樣揮灑自如，演繹過的角色多不勝數，包括《指環》的芙麗卡、齊格蓮達及華特勞特、《帕西發爾》的肯特利、《湯豪舍》的維納斯、《崔斯坦與伊索爾德》的布蘭根妮、《阿依達》的阿姆拿利斯、《浮士德的詛咒》的瑪格麗特、《藍鬍子城堡》的約迪思斯、《參孫與大利拉》的大利拉以及《露克西雅受辱記》的露克西雅。她亦於譚盾的歌劇《秦始皇》在紐約大都會歌劇院首演時飾演薩滿一角。

迪揚是多項格林美獎的得獎藝術家，曾推出的專輯包括：與三藩市交響樂團及狄遜湯馬士合作的《亡兒之歌》、馬勒第三交響曲和《悲傷之歌》〔SFS Media〕、與倫敦交響樂團和戴維斯合作的《特洛伊人》〔LSO Live〕、以及和明尼蘇達樂團合作的《大地之歌》〔Reference Recordings〕。迪揚將於本樂季於聖安東尼奧歌劇院首次飾演《莎樂美》的希羅迪亞及在費城歌劇院首度亮相，飾演《卡洛王子》的伊波莉公主。

Mezzo-soprano Michelle DeYoung has already established herself as one of the most exciting artists of her generation. She appears regularly with the New York Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony, The Met Orchestra, London Symphony, BBC Symphony, Orchestre de Paris, Vienna Philharmonic, Staatskapelle Berlin and the Royal Concertgebouw Orchestra. She has also performed at the Ravinia, Tanglewood, Saito Kinen, Edinburgh and Lucerne festivals.

Equally at home on the opera stage, her many roles include Fricka, Sieglinde and Waltraute (*The Ring Cycle*), Kundry (*Parsifal*), Venus (*Tannhäuser*), Brangäne (*Tristan und Isolde*), Amneris (*Aida*), Marguerite (*La damnation de Faust*), Judith (*Bluebeard's Castle*), and the title roles in *Samson et Dalila* and *The Rape of Lucretia*. She also created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera.

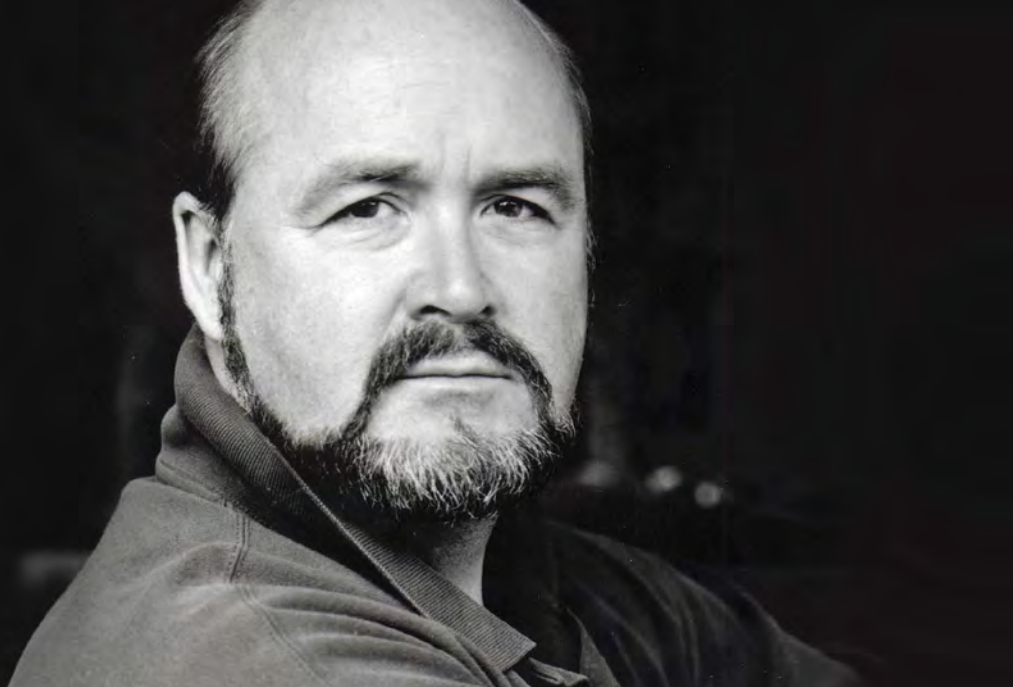
A multi-Grammy award winning recording artist, her discography includes *Kindertotenlieder*, Mahler's Third Symphony and *Das klagende Lied* with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), *Les Troyens* with Colin Davis and the London Symphony (LSO Live), and *Das Lied von der Erde* with the Minnesota Orchestra (Reference Recordings). This season she makes her role début as Herodias in *Salome* at Opera San Antonio and her house début at Opera Philadelphia as Eboli in *Don Carlo*.

洛格 LOGE

貝格利

KIM BEGLEY

男高音 tenor



男高音貝格利出道至今超過三十年，是歐洲和北美各地炙手可熱的歌劇演員，經常踏足的劇院包括巴黎國家歌劇院、巴黎夏特雷大劇院、米蘭史卡拉歌劇院、柏林國家歌劇院、日內瓦大劇院、紐約大都會歌劇院、芝加哥抒情歌劇院、三藩市歌劇院、以及法蘭克福、巴塞隆那、德累斯頓和阿姆斯特丹等城市的歌劇院，飾演要角。近年他載譽重返英國國家歌劇院，先後於帕特尼導演、魏因貝格的《行人》中飾演華爾特，和阿爾登全新製作、音樂總監愛德華·加德納親自指揮的《比利·畢特》飾演維爾隊長；近期他更首次擔演兩個全新的角色：《浪子歷程》的塞廉（巴黎）和《深宮情仇》的艾基斯特（蒙彼利埃）。他在巴黎國家歌劇團製作、約丹指揮的《萊茵的黃金》裡飾演洛格亦大獲好評。

貝格利於本樂季將重返倫敦皇家歌劇院，於導演候頓全新製作、帕帕諾指揮史曼諾夫斯基的《羅格王》中，飾演艾特里西一角，並在雷爾索蒂指揮下於聖卡羅歌劇院的《莎樂美》飾演希律王。

Throughout a career which has spanned more than three decades, Kim Begley has remained in demand for operatic engagements across Europe and North America, having performed leading roles at the National Opera and Théâtre du Châtelet in Paris, Milan's La Scala, Berlin State Opera, Grand Théâtre de Genève, The Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, and the opera houses in Frankfurt, Barcelona, Dresden as well as Amsterdam. Recent seasons have included a highly-acclaimed return to the English National Opera, firstly as Walter in David Pountney's production of Mieczyslaw Weinberg's *The Passenger*, followed by Captain Vere in David Alden's new production of *Billy Budd* under Music Director, Edward Gardner. Begley has also made two role débuts: in Paris as Sellem (*The Rake's Progress*) and in Montpellier as Aegisth (*Elektra*) as well as scoring a great personal success as Loge in the Opera National de Paris production of *Das Rheingold*, conducted by Philippe Jordan.

This season Begley returns to the Royal Opera House in London as Edrisi in Kasper Holten's new production of Szymanowski's *Król Roger* under Antonio Pappano, and sings the role of Herod in *Salome* at Teatro San Carlo under Nicola Luisotti.



多納 DONNER

普舒尼亞克

OLEKSANDR PUSHNIAK

男中音 baritone

普舒尼亞克生於烏克蘭基輔，並於烏克蘭國家音樂學院接受演唱及歌劇訓練，獲音樂表演學位。2008至2010年間，他參加華盛頓國家歌劇院的杜鳴高一卡費茲青年藝術家計畫，其間演繹許多不同的角色。

2007年，普舒尼亞克在奧地利斯塔莉亞特音樂節舉辦的歐洲歌曲比賽中奪獎，也晉身巴黎舉行的杜明高世界歌劇大賽準決賽。2012年，他參加德國華格納之聲國際聲樂大賽，贏得冠軍及觀眾最喜愛歌唱家獎。2013年，他首次在拜萊特音樂節亮相，應邀在《萊茵的黃金》中飾演當多納。今年他將在香港管弦樂團的《萊茵的黃金》歌劇音樂會中再次演繹此角，並以此角為拿索斯唱片作其個人首次錄音。

普舒尼亞克於2011年加入德國布倫瑞克國家劇院，飾演過的角色包括《費加洛的婚禮》的費加洛、《崔斯坦與伊索爾德》的坤雲納、《路易莎·米勒》的米勒、《埃爾納尼》的唐卡洛、《阿依達》的阿蒙拉斯洛、《莎樂美》的約翰、以及《帕西發爾》的岩科達斯。

此外，他也經常與烏克蘭國家愛樂樂團和聶伯城愛樂樂團合作。

Born in Kiev, Ukraine, Oleksandr Pushniak graduated from the National Music Academy of Ukraine where he earned his degree in Music Performance and as a Singer of Opera. From 2008 to 2010, he participated in the Domingo-Cafritz Young Artists Program at the Washington National Opera where he sang a variety of roles.

In 2007, he was a prize winner in the European Song Contest held at the Styriarte Music Festival in Austria, and a semi-finalist in Plácido Domingo's Operalia - The World Opera Competition held in Paris. In 2012 he won First Prize and Audience Favourite at the Wagnerstimmen International Singing Competition for Wagner Voices in Germany. In 2013 he was invited to sing the role of Donner in *Das Rheingold* as his debut at the Bayreuth Festival in Germany. In 2015, he reprises the same role in a concert performance of *Das Rheingold* with the Hong Kong Philharmonic Orchestra, and makes his recording debut as Donner for Naxos.

Since 2011, Oleksandr Pushniak has been a member of the Staatstheater Braunschweig (Germany) where his roles include Figaro in *Le Nozze di Figaro*, Kurwenal in *Tristan und Isolde*, Miller in *Luisa Miller*, Don Carlo in *Ernani*, Amonasro in *Aida*, Jochanaan in *Salome*, Amfortas in *Parsifal*, and many others.

He sings regularly with the National Philharmonic of Ukraine and the Dnipropetrovsk Philharmonic.

弗羅 FROH

雷德

CHARLES REID

男高音 tenor



雷德是當代最多才多藝的年輕男高音之一，演繹意大利和德國歌劇同樣出色，無論飾演《弄臣》的公爵、《茶花女》的阿爾法度、《馬克白》的麥杜夫、《愛情靈藥》的尼莫里諾、《後宮誘逃》的貝蒙特、《魔笛》的塔米諾、《唐喬望尼》的奧塔維奧、《女人心》的弗蘭度、《莎樂美》的納拉博特、還是《萊茵的黃金》的弗羅，同樣得心應手。2010年，他曾在維也納音樂節演繹哲林斯基的《佛羅倫薩悲劇》〔德比利指揮〕。

雷德早年於胡斯頓浸信會大學受訓，獲獎無數。多年來他是曼海姆國家劇院成員，也是拜萊特音樂節和薩爾茨堡音樂節的常客，而且經常在紐約大都會歌劇院演出；此外三藩市、墨西哥城、巴塞隆那、馬德里和維也納也有他的足跡。雷德曲目廣泛，由巴赫、韓德爾、海頓、莫扎特、貝多芬，到舒伯特、孟德爾遜、德伏扎克、聖桑、威爾第、帕特和狄帕特，無一不精；唱片包括《紐倫堡的名歌手》〔拜萊特現場錄音〕、《亞斯卡尼奧在艾爾巴》〔薩爾茨堡現場錄音〕以及海頓《四季》。雷德近期獲聘為安德魯斯大學聲樂部總監，並出任該校副教授及駐校藝術家。

Charles Reid is one of the most multi-faceted tenors of the younger generation. He has been equally successful in roles of both Italian and German opera – as The Duke in *Rigoletto*, Alfredo in *La traviata*, Macduff in *Macbeth*, Nemorino in *L'elisir d'amore*, Belmonte in *Die Entführung aus dem Serail*, Tamino in *The Magic Flute*, Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte*, Narraboth in *Salome* and Froh in *Das Rheingold*. In 2010 he sang at the Wiener Festwochen in Zemlinsky's *Eine florentinische Tragödie* under Bertrand de Billy.

Charles Reid was educated at the Huston Baptist University, winning many prizes and competitions. For many years he has been a member of the Nationaltheater Mannheim and is a frequent guest at the Bayreuth and Salzburg festivals, at the Metropolitan Opera, San Francisco, Mexico City, Barcelona, Madrid and Vienna. His wide concert repertoire ranges from Bach, Handel, Haydn, Mozart and Beethoven to Schubert, Mendelssohn, Dvořák, Saint-Saëns, Verdi, Pärt and Tippett. His recordings include *Die Meistersinger von Nürnberg* at Bayreuth, *Ascanio in Alba* at Salzburg and in Haydn's *The Seasons*. He has recently been appointed Director of Vocal Studies at Andrews University where he serves as Associate Professor and Artist-in-Residence.



芙麗雅 FREIA

琛梅

ANNA SAMUIL

女高音 soprano



國際知名女高音琛梅是德國柏林國家歌劇團的首席獨唱家。她近期及未來的重要演出包括：在剛辭世的馬捷爾指揮下，於慕尼黑愛樂音樂廳演出布烈頓《戰爭安魂曲》；與梅塔及以色列愛樂樂團合作，飾演《蝙蝠》的羅莎琳德，在哥德堡及英國皇家節日音樂廳演唱拉赫曼尼諾夫的《鐘聲》，以及在德累斯頓森帕歌劇院飾演《波希米亞生涯》的咪咪。琛梅曾多次合作過的指揮家包括巴倫邦、馬連那、帕帕諾、尤洛夫斯基、杜達美及杜鳴高等。她的錄音唱片包括布烈頓《戰爭安魂曲》、《尤金·奧涅金》、《唐喬望尼》、貝多芬第九交響曲（巴倫邦指揮）。琛梅經常在國際聲樂比賽中獲獎，包括俄羅斯葛令卡獎、意大利贊多納伊大賽及柯里尼大賽、莫斯科柴可夫斯基國際大賽及德國新聲大賽。2008年，她獲選為柏林最優秀青年劇場表演者，獲頒享負盛名的達芙妮獎。

琛梅過去曾在多個音樂節及歌劇院獻藝，包括紐約大都會歌劇院、米蘭史卡拉歌劇院、薩爾茨堡音樂節、巴伐利亞國家歌劇院、倫敦皇家歌劇院、維羅納露天劇院、漢堡國立歌劇院、匹茲堡歌劇院、里昂國家歌劇院、佛羅倫斯五月音樂節劇院、格蘭堡歌劇藝術節、巴爾的摩歌劇院、普羅旺斯地區艾克斯音樂節、瑞士韋爾比耶音樂節、愛丁堡音樂節及西班牙華倫西亞蘇菲亞皇后藝術宮。2013年夏季，她在英國廣播公司的逍遙音樂節演出，在巴倫邦指揮的下演繹《指環》的芙麗雅及古德魯妮。

Internationally celebrated soprano Anna Samuil is a principal soloist at the Deutsche Staatsoper Berlin. Her recent and future performance highlights include Britten's *War Requiem* with the late Lorin Maazel at Munich Philharmonie, *Rosalinde (Die Fledermaus)* with Zubin Mehta and Israel Philharmonic Orchestra, Rachmaninov's *The Bells* in Goteborg and at the Royal Festival Hall and *Mimi (La Bohème)* at the Semperoper Dresden. Anna Samuil has worked extensively with conductors including Daniel Barenboim, Neville Marriner, Antonio Pappano, Vladimir Jurowski, Gustavo Dudamel, and Plácido Domingo. Her recordings include Britten's *War Requiem*, *Eugene Onegin*, *Don Giovanni* and Beethoven's Ninth Symphony with Barenboim. She is a prize-winner of numerous international singing competitions including the Mikhail Glinka, Riccardo Zandonai and Franco Corelli in Italy, Tchaikovsky Competition in Moscow and Neue Stimmen in Germany. In 2008 she was awarded the prestigious Daphne Prize as the best young theatrical performer in Berlin.

Anna Samuil has appeared at festivals and opera houses such as the Metropolitan Opera, La Scala in Milan, Salzburg Festival, Bavarian State Opera, Royal Opera House in London, Arena di Verona, Hamburgische Staatsoper, Pittsburgh Opera, Opera National de Lyon, Maggio Musicale Fiorentino, Glyndebourne Festival Opera, Baltimore Opera, Festival d'Aix-en-Provence, Verbier Festival, Edinburgh Festival and Palau de les Arts Reina Sofia in Valencia. In summer 2013 she appeared as Freia and Guttrune in Barenboim's *Ring* at the BBC Proms in London.

艾爾達 ERDA

坎寶

DEBORAH HUMBLE

女中音 mezzo-soprano



坎寶是國際樂壇上最成功的澳洲歌唱家之一。2004年，她獲頒享負盛名的修德蘭獎學金，翌年獲漢堡國家歌劇院聘為首席女中音。坎寶飾演過的角色多不勝數，包括《拉達梅斯托》的辛諾比婭、《阿爾辛娜》的布拉達曼、《韓賽兒與葛麗特》的韓賽兒、《莎樂美》的希羅迪亞的侍從、《蝴蝶夫人》的鈴木、《尤金·奧涅金》的奧爾嘉和亨策的歌劇《戴勝鳥與孝義的勝利》的馬歷克（德國首演）。

她在漢堡演出華格納聯篇歌劇《指環》令她在國際樂壇上聲名大噪。2008年，她在高斯導演及楊格指揮下，先飾《萊茵的黃金》的艾爾達，後飾《女武神》的舒華特拉特、《齊格菲》的艾爾達、以及《諸神的黃昏》的第一命運女神和華特勞特。往後她既為Oehms唱片灌錄這幾個角色，又在2011年兩度參與完整的《指環》演出。坎寶參與過愛丁堡音樂節、普羅旺斯地區艾克斯音樂節和薩爾茨堡復活節音樂節，又曾與新加坡抒情歌劇院、西雅圖交響樂團、奧克蘭愛樂樂團、斯圖加特愛樂樂團、漢堡愛樂樂團、倫敦莫扎特樂團、巴黎夏特雷大劇院、澳洲歌劇院、南澳洲國家歌劇院、昆士蘭歌劇院、以及澳洲各大交響樂團等團體合作。

坎寶最近的演出包括和悉尼交響樂團演唱《以利亞》、昆士蘭交響樂團演唱馬勒第三交響曲和紐西蘭演唱華格納的《魏森東克歌曲集》。

Deborah Humble is one of Australia's most successful international singers. In 2004, she was awarded the prestigious Dame Joan Sutherland Scholarship, and the following year she was appointed a Principal Mezzo with the State Opera of Hamburg. Her many roles there included Zenobia in *Radamisto*, Bradamante in *Alcina*, Hansel in *Hänsel und Gretel*, Page in *Salome*, Suzuki in *Madama Butterfly*, Olga in *Eugene Onegin* and Malik for the German première of Henze's *L'Upupa und der Triumph der Sohnesliebe*.

It was for her Wagner roles in Hamburg's Ring Cycle that she received international acclaim. Conducted by Simone Young and directed by Claus Guth, Humble began with Erda in *Das Rheingold* in 2008 and went on to sing Schwertleite in *Die Walküre*, Erda in *Siegfried* and both First Norn and Waltraute in *Götterdämmerung*. She recorded these roles for the Oehms Classics and repeated them in 2011 in two complete cycles. She has appeared at the Edinburgh Festival, Festival d'Aix-en-Provence, Salzburg Easter Festival, and with the Singapore Lyric Opera, Seattle Symphony, Auckland Philharmonia, Stuttgart Philharmonic, Hamburg Philharmonic, London Mozart Players, Théâtre du Châtelet in Paris, Opera Australia, State Opera of South Australia, Opera Queensland and all the major Australian symphony orchestras.

Her recent engagements included *Elijah* with the Sydney Symphony, Mahler's Symphony no. 3 with the Queensland Symphony and Wagner's *Wesendonck Lieder* in New Zealand.



阿爾貝里 ALBERICH

薛洪

PETER SIDHOM

男中音 baritone

薛洪於1977年首次在倫敦演出，飾演《費加洛的婚禮》的費加洛。他早期專注於威爾第、普契尼等的作品。1995年於悉尼，他在艾度·迪華特的捧下首度演繹《萊茵的黃金》的阿爾貝里，自此於世界各地頻繁演出此角，包括三藩市、圖盧茲、格拉斯哥和愛丁堡、克里夫蘭（歌劇音樂會，杜南意指揮）、以及倫敦皇家歌劇院；近期則有巴黎巴士底歌劇院和蒙地卡羅。他擅長的華格納角色尚有《羅恩格林》的替拿蒙特（圖盧茲和巴塞爾）、《帕西發爾》的克力索（倫敦和尼斯）、以及《萊恩濟》的柯洗尼（法國廣播電台）。

其他備受讚譽的角色包括：《托斯卡》的斯卡比亞（於法國、奧地利、德國、英國、芬蘭、以色列等多個地方和多次巡演，共演出超過150次）；《玫瑰騎士》的芬尼（於卡迪夫、芝加哥、格拉斯哥、倫敦、馬德里、巴黎和三藩市演出超過70次）；《彼得·格裡姆斯》的巴斯托羅（於安特衛普、根特、日內瓦、倫敦和巴黎）；以《魂斷威尼斯》的旅行者（奧爾德堡、布雷根茨、里昂和馬德里）。

已出版的錄影包括倫敦皇家歌劇院《羅密歐與茱麗葉》、格蘭堡藝術節歌劇《西蒙·博卡拉》、英國廣播公司電視《費加洛的婚禮》和「威爾第的一生」片集、分別與倫敦皇家歌劇院和蘇格蘭歌劇院合作的《萊茵的黃金》。他亦曾與法蘭克福歌劇院合作灌錄《托斯卡》及《預言者》，以及《布蘭詩歌》唱片。未來的演出有在巴黎的《阿瑟王》及在聖伊天的《托斯卡》。

Following his 1977 début in London as Figaro in *Le nozze di Figaro* and an early focus on the Italian repertoire (especially Verdi and, later, Puccini), Peter Sidhom sang his first Alberich in 1995 in Sydney, under the baton of Edo de Waart. He has since performed the role in San Francisco (Donald Runnicles/Nikolaus Lehnhoff), Toulouse (Pinchas Steinberg/Nicolas Joël), Glasgow and Edinburgh (Richard Armstrong/Tim Albery), in concert in Cleveland (Christoph von Dohnányi), London's Royal Opera House (Antonio Pappano/Keith Warner), and recently at the L'Opéra Bastille (Philippe Jordan/Gunter Kraemer) and Monte Carlo (Gianluigi Gelmetti/Jean-Louis Grinda). Other Wagnerian roles performed include Telramund (*Lohengrin*) in Toulouse and Basel, Klingsor (*Parsifal*) in London and Nice, and Orsini (*Rienzi*) for Radio France.

Among his many other roles he is especially noted for Scarpia (*Tosca*) with over 150 performances in Bordeaux, Bregenz, Cardiff, Düsseldorf, Frankfurt, Helsinki, London, Stuttgart, Tel Aviv and tours; Faninal (*Der Rosenkavalier*) with 70 performances in Cardiff, Chicago, Glasgow, London, Madrid, Paris, and San Francisco; Balstrode (*Peter Grimes*) in Antwerp, Ghent, Geneva, London, and Paris; and The Traveller (*Death in Venice*) in Aldeburgh, Bregenz, Lyon and Madrid.

His DVD recordings include *Roméo et Juliette* (London's Royal Opera House); *Simon Boccanegra* (Glyndebourne Festival Opera); *Le nozze di Figaro* and *The Life of Verdi* (both BBC TV); *Das Rheingold* (both with the Royal Opera House in London and the Scottish Opera). He has also recorded *Tosca* and *L'Oracolo* with Frankfurt Opera, as well as *Carmina Burana*. Upcoming projects include *Le roi Arthus* in Paris and *Tosca* in Saint-Étienne.

米密 MIME

卡捷洛西

DAVID CANGELOSI

男高音 tenor



卡捷洛西2004年於紐約大都會歌劇院首次演出，在利雲指揮下飾演《萊茵的黃金》的米密，近年又重返該院演出《霍夫曼的故事》、《費加洛的婚禮》、《蝴蝶夫人》、《托斯卡》、《安德烈謝尼埃》、《紐倫堡的名歌手》及《尼伯龍的指環》。

近期的重要演出包括華盛頓歌劇院製作、扎姆比羅導演的「美國版」《指環》重演，以及他和侯斯頓大歌劇院的首演。其他近期演出尚有達拉斯歌劇院的《鮑里斯·戈杜諾夫》〔飾演舒伊斯基〕和《蝴蝶夫人》〔飾演五郎〕、芝加哥抒情歌劇院的《西部女郎》〔飾演尼克〕、《霍夫曼的故事》〔飾演史柏拉贊尼〕和《托斯卡》〔飾演史博萊達〕、以及聖迭菲歌劇院的《霍夫曼的故事》〔飾演「四個僕人」〕。卡捷洛西2012年首次在加拿大演出時，再度飾演《托斯卡》的史博萊達，一年內又重返加拿大，參演全新製作的《蝙蝠》。

卡捷洛西過去的重要演出包括芝加哥抒情歌劇院的全套《指環》、與杜鳴高同台演出華盛頓歌劇院的《小丑》中的比披（演出由美國公共電視網「甘迺迪中心現場」系列現場轉播）、以及他在卡奈基音樂廳的首演——由布萊茲指揮克里夫蘭樂團演繹拉威爾《西班牙時光》。他的錄音和錄影包括為杜鳴高的《指環》場景選專輯（EMI 唱片發行）與杜明高同灌錄《齊格菲》「鑄劍場景」一段，以及於2001年威尼斯電影節參展電影、歌劇電影《托斯卡》首度亮相大銀幕。

David Cangelosi made his Metropolitan Opera debut in 2004 as Mime in *Das Rheingold*, conducted by James Levine, and has returned in recent seasons for productions of *Les contes d'Hoffmann*, *Le nozze di Figaro*, *Madama Butterfly*, *Tosca*, *Andrea Chénier*, *Die Meistersinger von Nürnberg*, and *Der Ring des Nibelungen*.

Upcoming highlights include a reprise of Francesca Zambello's "American" Ring Cycle with Washington Opera and his company debut with Houston Grand Opera, while recent performances have included Shuisky in *Boris Godunov* and Goro in *Madama Butterfly* with Dallas Opera, Nick in *La fanciulla del West*, Spallanzani in *Les contes d'Hoffmann* and Spoletta in *Tosca* for the Lyric Opera Chicago, and "The Four Servants" in *Les contes d'Hoffmann* with the Santa Fe Opera. He made his Canadian debut in 2012 reprising the role of Spoletta in *Tosca*, and returned the same year for a new production of *Die Fledermaus*.

Career highlights have included *the Ring Cycle* with Lyric Opera of Chicago, *I Pagliacci* (Beppe) with Plácido Domingo and the Washington Opera (which was telecast on the PBS "Live from Kennedy Center" series) and his Carnegie Hall debut with the Cleveland Orchestra in Ravel's *L'heure espagnole* under the baton of Pierre Boulez. His recordings include the Sword Forging Scene from *Siegfried* with Plácido Domingo (for his *Scenes from the Ring* album on EMI Classics) and a feature film of *Tosca* in which he made his screen debut at the 2001 Venice Film Festival.



法夫納 FAFNER

米靈

STEPHEN MILLING

男低音 bass

生於哥本哈根的男低音米靈被譽為全球最出色的華格納演繹者之一，經常與現今頂尖的指揮家合作；他近期的精彩演出包括《帕西發爾》的葛內曼茲（薩爾茨堡復活節音樂節）、《女武神》的亨丁（倫敦皇家歌劇院及紐約大都會歌劇院）、《萊茵的黃金》的法索特（英國廣播公司逍遙音樂節及荷蘭國家歌劇院）、《崔斯坦與伊索爾德》的馬克王（柏林國家歌劇院、維也納國家歌劇院、及好評如潮的薩拉斯/維奧拉製作—由沙羅倫指揮洛杉磯愛樂樂團演出）、以及《漂泊的荷蘭人》的達蘭（巴伐利亞國家歌劇院與三藩市交響樂團合作演出）。

米靈於柏林愛樂樂團的首次演出即與揚遜斯合作演繹威爾第《安魂曲》；此外，他也參與過眾多錄音及錄影演出。米靈早年就讀於丹麥皇家音樂學院，1994年加入丹麥皇家歌劇院，其間首度演出不少角色，包括馬克王、菲臘二世、達蘭、瓜蒂亞諾和葛內曼茲；這些角色現在成了他的主要曲目。其後，米靈首次與米蘭史卡拉歌劇院合作，在穆提的棒下演繹《費黛里奧》的費南多。他的北美首演參與了導演華德斯活士為西雅圖歌劇院全新製作的全套《指環》，演繹法索特和亨丁兩個角色，早為今天如日方中的國際聲譽和事業發展奠下基礎。

Copenhagen-born bass Stephen Milling is considered one of the world's foremost interpreters of the Wagner repertoire and enjoys regular collaborations with some of today's leading conductors. Recent performance highlights include Gurnemanz (*Parsifal*) at the Osterfestspiele Salzburg, Hunding (*Die Walküre*) at London's Royal Opera House and the Metropolitan Opera, Fasolt (*Das Rheingold*) at the BBC Proms and Dutch National Opera, King Mark (*Tristan und Isolde*) at Berlin State Opera and Vienna State Opera and in the acclaimed Peter Sellars/Bill Viola production with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen, and Daland (*Der fliegende Holländer*) at the Bavarian State Opera and with San Francisco Symphony.

Stephen Milling made his début with the Berlin Philharmonic in Verdi's Requiem under Mariss Jansons and has appeared on many audio and DVD recordings. He was educated at the Royal Danish Academy of Music and joined the Royal Danish Opera in 1994 where he debuted in a number of roles which have now become central to his repertoire; including King Mark, Philip II, Daland, Padre Guardiano and Gurnemanz. A subsequent début at La Scala as Don Fernando in *Fidelio* under Riccardo Muti, and his North American début as both Fasolt and Hunding in Stephen Wadsworth's new Ring cycle for The Seattle Opera paved an early way to today's thriving international career.

法索特 FASOLT

延侑哲

KWANGCHUL YOUN

男低音 bass



韓國男低音延侑哲於1993至2004年間是柏林國家歌劇院的註院歌唱家。近年他在眾多知名歌劇院演出，包括維也納國家歌劇院、柏林國家歌劇院、巴塞隆那利塞奧大劇院、米蘭史卡拉歌劇院、紐約大都會歌劇院、巴黎國家歌劇院、都靈皇家劇院、法蘭克福歌劇院、巴伐利亞國家歌劇院、倫敦皇家歌劇院、芝加哥抒情歌劇院及德累斯頓森柏歌劇院。他也曾在享負盛名的音樂節亮相，包括薩爾茨堡路德維希堡皇宮音樂節、德累斯頓音樂節、拉雲尼亞音樂節、維也納夏季音樂節以及拜萊特音樂節。

除歌劇外，延侑哲亦常與著名樂團及指揮聯手，在音樂會上獻藝。他曾錄製的唱片包括巴倫邦於拜萊特音樂節指揮《紐倫堡的名歌手》的現場錄音〔Teldec〕、雷奈·雅各斯指揮《克羅伊斯》〔Harmonia Mundi〕、《費黛里奧》〔Teldec〕、德比利指揮《費加洛的婚禮》、《女人心》、《唐喬望尼》及《低地》〔Arte Nova〕、以及比契柯夫指揮科隆德國西部電台交響樂團演出的《達芙妮》〔Decca，2006年獲提名角逐格林美獎最佳歌劇製作〕。

The Korean bass Kwangchul Youn was an ensemble member of the Berlin State Opera from 1993 to 2004. In the recent years he has performed in many of the renowned opera houses of the world including Vienna State Opera, Berlin State Opera, Gran Teatre del Liceu in Barcelona, La Scala in Milan, the Metropolitan Opera, Opéra National de Paris, Teatro Regio in Turin, Frankfurt Opera, Bavarian State Opera, London's Royal Opera House, Lyric Opera of Chicago and Semperoper Dresden. He has also appeared at prestigious festivals including Ludwigsburger Schlossfestspiele in Salzburg and the Dresden, Ravinia, Klangbogen Wien and Bayreuth festivals.

In addition to his operatic work Kwangchul Youn appears frequently as a concert singer and works with well-known orchestras and conductors. He has appeared in CD recordings such as *Die Meistersinger von Nürnberg* from the Bayreuth Festival conducted by Daniel Barenboim (Teldec), *Croesus* under René Jacobs (Harmonia Mundi), *Fidelio* (Teldec), *Le nozze di Figaro*, *Così fan tutte*, *Don Giovanni* and *Tiefland* under Bertrand de Billy (Arte Nova), and *Daphne* with the WDR Symphony Orchestra Cologne under Semyon Bychkov (Decca/Grammy-nominated for the best opera production in 2006).



胡蓮德 WOGLINDE

中村惠理

ERI NAKAMURA

女高音 soprano

日本女高音中村惠理早年於艾爾達指揮、倫敦皇家歌劇院的《卡普烈特與蒙太古》其中一場演出中，因代替安娜·奈瑞貝科飾演茱麗葉而一夜成名，並在2009年卡迪夫世界歌唱家大賽晉身「歌曲獎」和「樂團獎」決賽。

她曾是倫敦皇家歌劇院「傑德·帕克青年藝術家」，精彩的歌劇演出包括戴維斯指揮《費加洛的婚禮》（蘇珊娜一角）和帕帕諾指揮《維特》（蘇菲一角，後由德意志唱片灌錄發行）。2010年，她成為巴伐利亞國家歌劇院的註院歌唱家，飾演過的角色包括《魔笛》的帕米娜、《指環》的胡蓮德、《鮑里斯·戈杜諾夫》的辛尼亞、《霍夫曼的故事》的安東尼亞和《杜蘭朵》的柳兒。她在華盛頓國家歌劇院、柏林德意志歌劇院、智利聖地亞哥市劇院及奧維多歌劇院的演出均大獲好評。

中村惠理曾於東京愛樂樂團和倫敦愛樂樂團的音樂會亮相，又曾於梵帝崗演出布魯赫納《感恩頌歌》，及與愛沙尼亞國家交響樂團演出拉威爾《天方夜譚》。她在馬德里國家音樂廳已作首演，亦已經與法國國家樂團首次合作。

今個樂季，她將重返倫敦皇家歌劇院，首次擔演《弄臣》的女主角吉爾達，之後在薩爾茨堡國家劇院再演同一角色；她更將首次在法國圖魯茲首都劇院演出。

Japanese soprano Eri Nakamura shot to prominence when she stepped in to replace Anna Netrebko at London's Royal Opera House for a performance as Giulietta in *I Capuleti e i Montecchi* conducted by Mark Elder. Subsequently she reached the finals of both the Song and Orchestra Prizes at the 2009 Cardiff Singer of the World competition.

A former Jette Parker Young Artist at the Royal Opera House, operatic highlights have included Susanna in *Le nozze di Figaro* under Colin Davis and Sophie in *Werther* under Antonio Pappano, recorded on the Deutsche Grammophon label. She joined the ensemble of the Bavarian State Opera in 2010 and has performed roles including Pamina in *The Magic Flute*, Woglinde in *The Ring Cycle*, Xenia in *Boris Godunov*, Antonia in *Les contes d'Hoffmann* and Liù in *Turandot*. She has performed to wide acclaims on the stages of Washington National Opera, Deutsche Oper Berlin, Teatro Municipal de Santiago de Chile and Opera de Oviedo.

In concert she has performed with the Tokyo Philharmonic Orchestra and the London Philharmonic Orchestra, Bruckner's *Te Deum* at the Vatican, Ravel's *Shéhérazade* with the Estonian National Symphony Orchestra and made débuts with Orchestre National de France and at the Auditorio Nacional Madrid.

This season she returns to the Royal Opera House in London for her début as Gilda in *Rigoletto*, before reprising the role at Salzburg Landestheater, and making her début at the Théâtre du Capitole in Toulouse.

慧古德 WELLGUNDE

娃拉克

AURHELIA VARAK

女中音 mezzo-soprano



法國女中音娃拉克近期的演出包括為香港歌劇院的《卡門》，飾演女主角卡門，並與上海歌劇院攜手，再次飾演《卡門》女主角，在上海以及華北地區巡迴演出，其後在巴西亦是演出同一角色；其他演出尚有香港歌劇院《浮士德》的斯貝和《霍夫曼的故事》的繆思/妮可勞斯，以及香港管弦樂團新年音樂會（節目包括小約翰·史特勞斯、史托茲和奧芬巴赫的詠嘆調）。她演繹過的其他歌劇角色包括《費加洛的婚禮》的切魯比諾和《凱撒大帝》的西斯托（美國鏡湖歌劇節），以及拉威爾《小孩與魔法》中的安樂椅、貓、蝙蝠和松鼠等角色（巴黎夏特雷大劇院）；現代作品則包括亨策、梅諾堤和瓦奇的歌劇。

2015年3月，娃拉克將與青島交響樂團及指揮張國勇合作，演唱白遼士的《夏夜》，於9月將在佛斯特指揮下為馬賽愛樂樂團的樂季揭幕音樂會演唱馬勒的《少年魔號》。其他演出計劃包括演唱馬勒的歌曲和他的第三交響曲，飾演《浮士德的詛咒》的瑪格麗特、更多的《卡門》演出、彼高利斯的《聖母悼歌》以及一些演唱意大利歌劇詠嘆調的音樂會。

娃拉克畢業於阿姆斯特丹音樂學院，獲聲樂表演學位。2000年，她在巴黎贏得法國國際歌唱家大賽評審團特別大獎，2005年獲威尼斯華格納基金會頒發獎學金。她更於2011年在意大利里奧卡法羅國際歌唱大賽贏得亞軍。

Recent performances by the French mezzo-soprano Aurhelia Varak have included the title role in *Carmen* in Hong Kong (Opera Hong Kong), *Carmen* in Shanghai and on tour in north-east China (Shanghai Opera), and *Carmen* in Brazil. Other performances have included *Siébel (Faust)* and *La Muse/Nicklausse (Les contes d'Hoffmann)* for Opera Hong Kong, as well as New Year's Eve concerts with the Hong Kong Philharmonic Orchestra (arias by Johann Strauss II, Stolz and Offenbach). Other opera roles have included *Cherubino (Le nozze di Figaro)* and *Sesto (Giulio Cesare)* at Glimmerglass Opera in New York, and the roles of *La bergère*, *La chatte*, *La chauve-souris* and *L'écureuil in L'enfant et les sortilèges* at the Théâtre du Châtelet in Paris. Modern music performances have included operas by Henze, Menotti and Vacchi.

Varak will sing Berlioz's *Les nuits d'été* with the Qingdao Symphony Orchestra under Zhang Guoyong this March and Mahler's *Des Knaben Wunderhorn* at the season opening concert this September with the Orchestre Philharmonique de Marseille under Lawrence Foster. Future plans include Mahler's Symphony no. 3, *Marguerite in La Damnation de Faust*, further performances of *Carmen*, Pergolesi's *Stabat Mater* and Italian opera arias concerts.

Varak holds a vocal performance degree from the Conservatorium in Amsterdam. She won the Second Prize at the 2011 Leoncavallo International Singing Competition in Italy, was the recipient of a 2005 grant from the Wagner Foundation in Venice and won the Special Jury Prize in the 2000 International Maîtres du Chant Français Competition in Paris.



芙洛蕭德 FLOSSHILDE

哈素博

HERMINE HASELBÖCK

女中音 mezzo-soprano

奧地利女中音哈素博畢業於維也納和德莫特兩地的音樂大學，獲表演和聲樂教育文憑。尤莉納克、利普夫塞克和路德維希的大師班讓她深受鼓舞，立志發展藝術事業。

她經常到世界各地演出，包括卡奈基音樂廳、維也納音樂廳、維也納金色大廳、薩爾茨堡莫札特協會音樂廳、萊比錫布業公會大廳、德累斯頓聖母教堂、慕尼黑格斯泰格愛樂以及聖卡洛劇院。

她曾飾演的角色有：《冒牌園丁》拉米諾〔日本新國立劇場〕、《韓賽兒與葛麗特》韓賽兒〔維也納人民歌劇院〕、《女人心》多拉貝娜〔阿姆斯特丹皇家音樂廳〕、《魔笛》第二侍女〔維也納劇院及盧森堡大劇院〕、《卡門》馬賽達斯、《阿德利亞》奧黛塔、《月世界》恩內斯托、《紐倫堡的名歌手》瑪德蓮、《深宮情仇》侍女〔巴登-巴登音樂節〕、《萊茵的黃金》芙洛蕭德〔羅馬〕、《崔斯坦與伊索爾德》布蘭根、《韓賽兒與葛麗特》慕達、《遊唱詩人》阿祖仙娜及《萊茵的黃金》和《女武神》芙麗卡〔奧地利蒂羅爾州埃爾鎮音樂節〕。

她曾與德比利、費多瑟耶夫、亞奴閣、冠伍、路易斯、帕特蘭高、蒂利曼和威沙-梅斯特等指揮家合作；並有大量電台錄音，多張唱片包括：哲林斯基、舒內克和馬勒的歌曲作品〔Bridges Records〕、唐尼采第《阿德利亞》〔Sony BMG〕、貝多芬《莊嚴彌撒曲》和第九交響曲〔Col Legno〕、馬勒《大地之歌》〔Cavi-Music〕、舒伯特降E大調及降A大調彌撒曲〔ORF〕以及史特勞斯《深宮情仇》影碟〔Unitel〕。

Austrian mezzo-soprano Hermine Haselböck studied at the universities of music in Vienna and Detmold, and graduated both with performers' and vocal education diplomas. Masterclasses with Sena Jurinac, Marjana Lipovšek and Christa Ludwig provided her with the vital impetus to pursue an artistic career.

International recital and concert performances have led her to Carnegie Hall, Wiener Konzerthaus, Musikverein Wien, Mozarteum Salzburg, Gewandhaus Leipzig, Frauenkirche Dresden, Philharmonie am Gasteig Munich and Teatro San Carlo.

Her opera roles include Ramiro in *La finta giardiniera* (New National Theatre, Tokyo), Hänsel in *Hänsel und Gretel* (Volksoper Vienna), Dorabella in *Così fan tutte* (Concertgebouw Amsterdam), Second Lady in *The Magic Flute* (Theater an der Wien and Grand Theatre de la Ville Luxemburg), Mercedes in *Carmen*, Odetta in *Adelia*, Ernesto in *Il Mondo della Luna*, Magdalene in *Die Meistersinger von Nürnberg*, Maid in *Elektra* (Festival Baden-Baden), Flosshilde in *Das Rheingold* (Rome), Brangäne in *Tristan und Isolde*, Mutter in *Hänsel und Gretel*, Azucena in *Il Trovatore* and Fricka in *Das Rheingold* and *Die Walküre* (Tyrolean Festival Erl).

She has worked with conductors such as Bertrand de Billy, Vladimir Fedosejev, Nikolaus Harnoncourt, Gustav Kuhn, Fabio Luisi, Kirill Petrenko, Christian Thielemann and Franz Welser-Möst. Apart from numerous radio recordings, her discography includes CDs with songs by Zemlinsky, Schreker and Mahler (Bridge Records), Donizetti's *Adelia* (Sony BMG), Beethoven's *Missa Solemnis* and Symphony no. 9 (Col Legno), Mahler's *Das Lied von der Erde* (Cavi-Music), Schubert's Masses in E flat and A flat (ORF), and Strauss's *Elektra* on DVD (Unitel).

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團（港樂）被譽為亞洲頂尖樂團之一。樂團的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。2015年2月，港樂遠赴歐洲巡演，在倫敦、維也納（金色大廳）、蘇黎世、荷蘭燕豪芬、伯明翰、柏林、以及阿姆斯特丹舉行音樂會。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派

The Hong Kong Philharmonic Orchestra is regarded as one of the leading orchestras in Asia. With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974. Next month, it embarks on a major tour to Europe, with concerts in London, Vienna (Musikverein), Zurich, Eindhoven, Birmingham, Berlin and Amsterdam.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

於2013/14樂季，港樂在北京、上海、廣州、廈門、台北等地巡迴演出，備受好評；樂團亦正籌劃到美國、日本、南韓作巡迴演出。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。由是晚《萊茵的黃金》開始，聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

In 2013/14 season, the orchestra made critically-acclaimed tour performances in Beijing, Shanghai, Guangzhou, Xiamen and Taipei. Future plans include tours to the USA, Japan and Korea.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. Starting with these performances of *Das Rheingold*, the four operas are being performed, one a year, in concert and recorded live for the Naxos label.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS



王敬/樂團首席
Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/First
Associate Concertmaster



王思桓/樂團第二副首席
Wong Sze-hang/Second
Associate Concertmaster



朱蓓/樂團第三副首席
Bei de Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



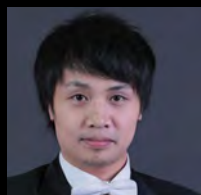
程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐鉅
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsum



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



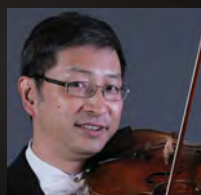
余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



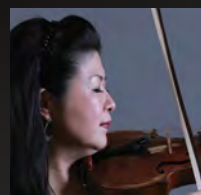
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei



韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)



中提琴 VIOLAS



● 凌顯祐
Andrew Ling



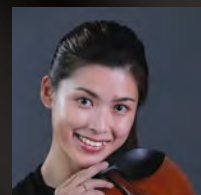
■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



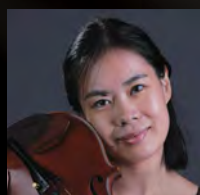
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



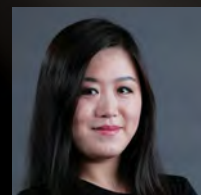
林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋亞林
Yalin Song

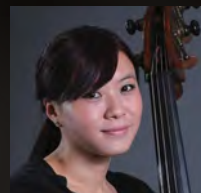
低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛烜
Chang Pei-heng



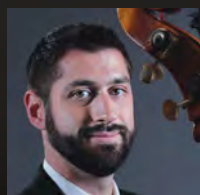
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

長笛 FLUTES



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



● 史安祖
Andrew Simon



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John Schertle



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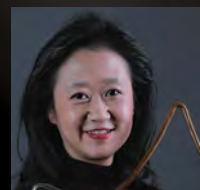
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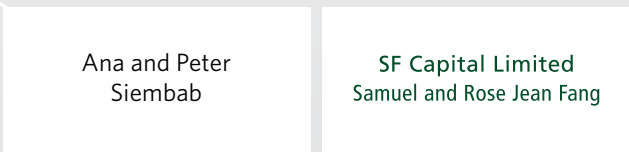
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Warren Mok 莫華倫

Director and Lighting Designer 導演及燈光設計
Guy Montavon 蒙迪峰

Conductor 指揮
Xu Zhong 許忠

Set and Costume Designer 佈景及服裝設計
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A co-production of Opera Hong Kong and Theater Erfurt 香港歌劇院與艾福特劇院聯合製作



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Warren Mok 莫華倫



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Guy Montavon 蒙迪峰



Conductor 指揮
Xu Zhong 許忠



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Sabina Cvilak 絲維勒



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