

WAGNER
THE RING CYCLE PART 3
SIEGFRIED

《指環》四部曲之三《齊格菲》

OPERA-IN-CONCERT CONDUCTED BY

JAAP VAN ZWEDEN

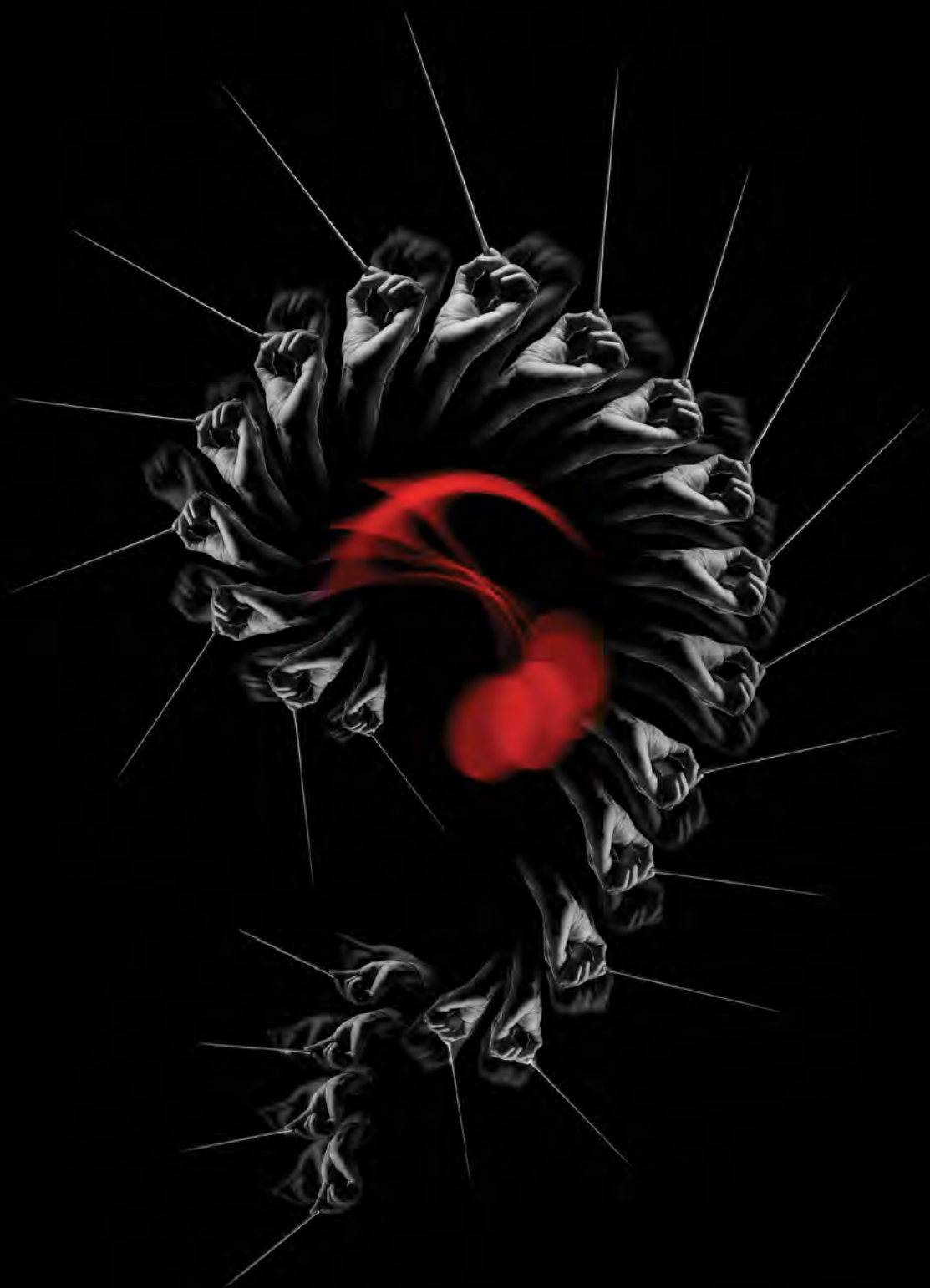
19 & 22-1-2017

Thu 6pm & Sun 3pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

Illustration by Arthur Rackham (1867-1939)



A SOUND COMMITMENT 弦諾

SIEGFRIED PODCAST

《齊格菲》導賞



華格納專家加拿大多倫多皇家音樂學院艾略特女士，以及港樂藝術策劃總監韋雲暉，為您帶來《指環》四部曲之三《齊格菲》的Podcast 導賞之旅。

Wagner expert Sue Elliott from The Royal Conservatory of Music, Toronto, Canada, and Raff Wilson, Director of Artistic Planning of the HK Phil, guide you through *Siegfried*, part 3 of Wagner's epic *Ring Cycle*, via Podcast.

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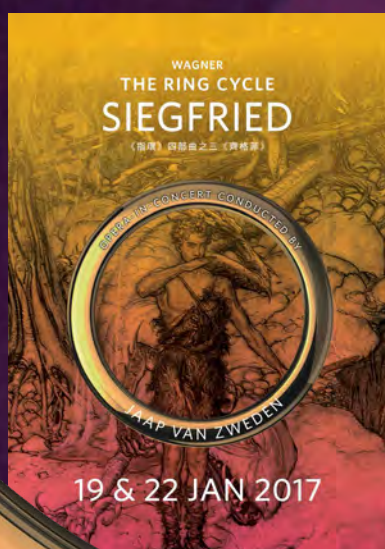
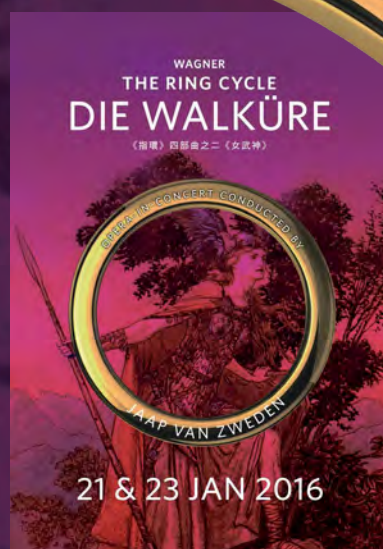
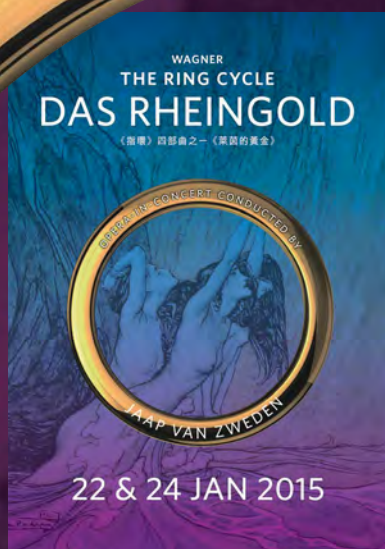
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www.hkphil.org/SiegfriedPodcast

華格納劇力萬鈞的《指環》：

與港樂和梵志登的四年精彩旅程〔現場錄音由拿索斯唱片發行〕
Wagner's epic Ring Cycle with Jaap van Zweden and the HK Phil,
performed over four years, recorded live for the Naxos label

BE PART OF THE JOURNEY!



《指環》全套聯篇歌劇樂迷召集

CALLING ALL RING-ERS

您是否出席了港樂的《指環》音樂會：第一部曲《萊茵的黃金》（2015）、第二部曲《女武神》（2016）、第三部曲《齊格菲》（2017），並打算觀賞明年的第四部曲《諸神的黃昏》？如是，您正是我們尋找的人！

為了感謝出席了《指環》整套聯篇歌劇音樂會的觀眾，在2018年《諸神的黃昏》音樂會期間，我們計劃為上述觀眾籌備特別活動，與我們共同慶祝完成四年指環旅程的創舉。

然而，若您是從URBTIX購買上述三場音樂會的門票，港樂是無法得悉您的聯絡資料，即是說，我們無法與您聯絡。為了讓我們在明年籌辦活動時，不會錯過任何一位華格納的忠實樂迷，我們特意在此呼籲：請出席所有指環音樂會的觀眾主動聯絡我們！

請把您的姓名及聯絡方法電郵至 ring@hkphil.org。我們會把有關資料保密，並會於日後通知您有關活動的詳情。謝謝！

Have you attended all three concerts of the HK Phil's *Ring Cycle*: Part 1, *Das Rheingold* (2015), Part 2, *Die Walküre* (2016) and *Siegfried* (2017)? And do you plan to attend *Götterdämmerung* in 2018? If so, we are looking for you!

In 2018, we would like to recognize everyone who has attended the HK Phil's entire *Ring Cycle*. In conjunction with our performance of Part 4, *Götterdämmerung* on 18 and 21 January 2018, we plan to host a special event for all *Ring-ers* to celebrate the completion of this amazing musical journey together.

The HK Phil does not receive any information from URBTIX about HK Phil patrons who purchase tickets through their system. This means that if you bought some or all of your *Ring Cycle* tickets through URBTIX, we have no way of identifying you as part of this group of music-lovers. We are therefore asking patrons who will attend all four performances to send us your contact details so that we can get in touch with you next year about events especially for our loyal Wagner fans.

Please email ring@hkphil.org with your name and contact details. We will keep that information confidential but on-hand, and follow up with you at a later date with patron *Ring* celebration event details. Thank you for being part of this journey!

康樂及文化事務署 署長獻辭

衷心祝賀香港管弦樂團今天舉行《齊格菲》音樂會，為觀眾呈獻華格納史詩式鉅作《指環》的四年音樂旅程的第三章。

港樂自2015年以《萊茵的黃金》開啟《指環》精采之旅，已獲廣泛好評；去年第二部曲《女武神》載譽上演，好評如潮，進一步鞏固了港樂作為亞洲管弦樂團的領導地位，更大大提升香港作為國際文化大都會的美譽。

目前，港樂是區內首個演奏《指環》整套聯篇歌劇音樂會的樂團，對於港樂的視野和決心、為香港市民及海外觀眾提供如此難能可貴的藝術體驗，香港特區政府非常欣賞及支持。而為了讓樂迷和市民能透過不同層面欣賞華格納的鉅作《指環》，港樂又舉辦了一系列的公眾教育活動，包括首次推出的《齊格菲》創意繪畫比賽暨展覽，以及其他活動如研討會及公開綵排等。各項活動取得公眾熱烈的反應，令人鼓舞。

在此祝願音樂會演出成功，希望大家享受這場畢生難忘的音樂盛宴！



MESSAGE FROM DIRECTOR OF LEISURE AND CULTURAL SERVICES

I would like to congratulate the Hong Kong Philharmonic Orchestra on reaching the third chapter in their spectacular 4-year musical journey through Wagner's epic *Ring Cycle* with today's *Siegfried* opera-in-concert.

Since 2015 the HK Phil has embarked on an inspirational expedition through the *Ring Cycle*, starting with *Das Rheingold* which earned widespread acclaim. They continued the journey last year with *Die Walküre*, part two of the *Ring Cycle*, which also received many rave reviews from home and abroad. These remarkable successes have solidified the position of the HK Phil as Asia's leading orchestra and added lustre to Hong Kong's reputation as a world-class cultural hub.

The Government of the HKSAR unreservedly admires the vision and ambition of the HK Phil in undertaking this four-year project, and in being the first orchestra to stage the whole *Ring Cycle* in the region. Its endeavour in bringing local citizens and an overseas audience this rare artistic experience is much appreciated. To enable music lovers and the general public to understand Wagner and the epic background to his *Ring Cycle*, an array of ancillary programmes has been devised, such as the *Siegfried* Creative Art Competition and Exhibition, symposium and open rehearsal. It is encouraging to see that these programmes have all been well-received.

I wish the concert a great success and hope that all of you enjoy this once-in-a-lifetime musical feast!

A handwritten signature in black ink, appearing to read 'Michelle Li'.

李美嫦
Michelle Li Mei-sheung, JP

康樂及文化事務署署長
Director of Leisure and Cultural Services



香港管弦協會 董事局主席獻辭

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

非常歡迎各位蒞臨《齊格菲》歌劇音樂會——華格納鉅作《指環》第三部曲。

《齊格菲》滿載著神話與幻想，華格納透過音樂所描繪的奇妙世界，令任何一位樂迷也難以抗拒。歌劇概括了華格納的音樂精髓，對表演者（無論是作為音樂家或人本身）要求極高。能夠邀請到殿堂級的演唱家同台演出，是港樂的無上光榮，我深信他們的演出必定為您帶來前所未有的感動。

在我們的音樂總監梵志登的領導下，《齊格菲》音樂會標誌著港樂一個新的里程碑，進一步鞏固港樂成為亞洲優秀樂團之地位。從《萊茵的黃金》、《女武神》，無論是音樂會抑或是由拿索斯唱片現場錄音並發行的專輯，皆好評如潮。我們很有信心《齊格菲》在這豐盛成果之上，會精益求精，以饗觀眾。

在此特別感謝民政事務局的「具競逐元素資助試驗計劃」，繼續支持如此盛大的演藝活動。為了接觸更廣泛的觀眾群，我們舉辦了一系列外展活動，包括《齊格菲》創意繪畫比賽與展覽、工作坊、公開綵排及研討會。透過這些活動，我們希望觀眾能更加欣賞華格納的音樂，同時為香港成為國際文化的中心盡一分力。

最後，感激各位蒞臨，請盡情享受《齊格菲》的精采演出吧！

I would like to extend a warm welcome to you all to the exciting *Siegfried* opera-in-concert—the third chapter of Wagner's *Ring Cycle*—with the Hong Kong Philharmonic Orchestra.

With *Siegfried*, Wagner's music and the astonishing world of myths and fantasies that he conjured up is irresistible to music lovers of all ages. The opera features some of the greatest moments in all of Wagner's music, and it demands from the performers everything that they have within them, as a musician and as a human being. Today, I assure you that the acclaimed cast of vocalists and the orchestra will take you to the world of Wagner—a world in which all of your senses will be heightened.

The *Siegfried* opera-in-concert performance, led by our Music Director Jaap van Zweden, marks another significant milestone for the HK Phil in consolidating its leading position as Asia's foremost orchestra. With the overwhelmingly positive reviews that the concerts and Naxos recordings of *Das Rheingold* and *Die Walküre* have received, we are confident that the third part, *Siegfried*, will continue the tradition of excellence.

We are deeply grateful to the Home Affairs Bureau for supporting this artistic project through the Contestable Funding Pilot Scheme. Alongside the concerts, we have reached out to a wider community with diverse programmes including the *Siegfried* Creative Art Competition and Exhibition, workshops, open rehearsal and symposium. Through these activities, we believe that we can enhance audience appreciation of Wagner's music and to contribute to the city's aspirations to be an international cultural hub.

Last but not least, thank you for being with us today and I hope you will enjoy this spectacular performance!



劉元生
Y. S. Liu

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

梵志登 音樂總監
JAAP VAN ZWEDEN Music Director

余隆 首席客席指揮
YU LONG Principal Guest Conductor

19 & 22-1-2017 • Thu 6pm | Sun 3pm
香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

華格納 RICHARD WAGNER
《指環》四部曲之三 《齊格菲》
THE RING CYCLE PART 3 - SIEGFRIED

歌劇音樂會 OPERA-IN-CONCERT
梵志登，指揮 JAAP VAN ZWEDEN, conductor

第一幕 Act I ~90'

中場休息 interval ~20'

第二幕 Act II ~80'

中場休息 interval ~30'

第三幕 Act III ~90'

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

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

黃金指環伙伴
Gold Ring Partner

指環匯額會員
Ring Circle Members

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International Media Partner

周生生
(how Sang Sang)

Anonymous (2)
Dr & Mrs Ka-Ho Chan
interlude.hk
呂慧瑜女士 Ms Paddy Lui, BBS, JP

The New York Times



請勿飲食
No eating or drinking



請勿拍照、錄音或錄影
No photography, recording
or filming



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to
a minimum during the
performance



請留待整首樂曲完結後
才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



如不欲保留場刊，請於完場後放回
場地入口以便回收
If you don't wish to take this printed
programme home, please return
it to the admission point for
recycling



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馮舒凝，字幕操作員 Fung Shu-ying, surtitle operator

特別鳴謝洪燕女士借出辦公室予《指環》企劃使用。

Special thanks to Ms Alice Yin Hung for lending us an office for the *Siegfried* project.

Your

HKPh

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7

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concert series

29

套音樂會節目
concert
programmes

57

場主要音樂會
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concerts

多於 more than

100

套外展及教育
活動接觸多於
40,000 名師生
education and
outreach activities
for 40,000 students
and teachers

96

位港樂樂師
orchestra
members



"van Zweden has taken the HK Phil to a new level, one that neither the musicians nor their fans knew existed."

Time Out Hong Kong

"(van Zweden) takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong."

Ming Pao Daily News

"HK Phil, a Hong Kong Orchestra that we are proud of"

Audiotechnique

"Today's HK Phil is absolutely world-class!"

De Telegraaf

hkph

樂季

2016/17 SEASON

10

位香港音樂家
Hong Kong
artists

4

位新晉香港作曲家
emerging Hong
Kong composers

16

場由梵志登指揮
的音樂會
HK Phil concerts
conducted by
Jaap van Zweden

第

43RD

個樂季
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200K

個心靈被我們的
音樂觸動
people reached
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絕對是世界水準！」

黃牧

「整個演出散發著
唯美般的光彩」


周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 領導港樂
更上一層樓，不僅
是港樂也是香港所有
樂迷之福。」

李歐梵
《明報》



SUPPORT YOUR HK PHIL
支持你的港樂

「我為港樂深感自豪，透過本地及海外的演出和錄音，
令港樂切切實實地成為一個國際知名的樂團。」

梵志登

“I am so proud of this great ensemble.
Through our concerts, touring and recordings, the HK Phil has truly
become an internationally renowned orchestra.”

JAAP VAN ZWEDEN

成為指環匯韻會員 BECOME A MEMBER OF OUR RING CIRCLE

多謝蒞臨港樂《指環》四部曲之三
《齊格菲》音樂會。

華格納曾說過：「喜悅不存於物質
中，而是由心所發。」港樂很高興
能與熱愛歌劇的您一同細味華格
納的長篇鉅著。

港樂自2015年1月起，分四年以歌
劇音樂會形式演出《指環》四部
曲，到2018年1月以《諸神的黃昏》
作終結。音樂總監梵志登將帶您
完成這個奇幻之旅。

請支持港樂的**指環匯韻計劃**，只
需捐款\$50,000，便可成為指環匯
韻會員，獲邀出席一系列贊助人獨
享的精彩活動及後台參觀等。不論
捐款多寡，您的慷慨支持都協助
成就這曠古燦今的歌劇鉅著在香
港完成其首演，為本港音樂發展寫
下光輝的一頁。

有關捐款禮遇，請參閱
www.hkphil.org/ringcircle。

Thank you for coming to the HK Phil's performance
of *Siegfried*.

Richard Wagner is reputed to have said: "Joy is not in
things; it is in us." Knowing that you are an opera lover, the
HK Phil would like to invite you to share in the joy of one
of the greatest musical achievements of all time, Wagner's
greatest masterpiece, *The Ring of the Nibelung*.

Beginning in January 2015, the performance of four operas
will be completed next year in January 2018 with the most
epic of all—*Götterdämmerung* conducted by Music Director,
Jaap van Zweden.

We are appealing to you to help realise the completion of
this ambitious musical milestone in Hong Kong by making
a gift to support the *Ring*. Every donation of every size
helps to make this project possible. Exclusive **Ring Circle
Membership** is a contribution of \$50,000 and includes
special events and backstage experiences. Please give
generously.

For details or to make your gift, please go to
www.hkphil.org/ringcircle.

與發展部聯絡 Contact the Development Department

電話 Tel: **2721 2030**

電郵 Email: **development@hkphil.org**

捐款港幣一百元或以上，可獲發正式收據作扣稅之用。贊助人專享禮遇視乎捐款級別。

All donations over \$100 are tax-deductible with receipt.

Donation benefits vary according to donation levels.

上回提到 The Story So Far



Illustration: Arthur Rackham's Das Rheingold

《萊茵的黃金》

萬古之先，在類似水中伊甸園的地方裡，天真爛漫的萊茵河仙子在嬉戲。但她們也有職責——守護漂亮的萊茵黃金。尼伯龍族侏儒阿爾貝里想跟仙子調情，萊茵河仙子就笨得將萊茵黃金的秘密洩露：誰要是發誓永遠棄絕愛情，就可取走黃金，鑄造一枚法力無邊的指環——有了這枚指環，就等於主宰了全世界。阿爾貝里馬上咒詛愛情，再將黃金偷走。

眾神之首胡坦的新城堡法哈拉宮剛剛竣工。城堡由巨人法索特和法夫納興建，但胡坦卻答應兩人以青春與愛情之神芙麗雅作報酬。胡坦的妻子芙麗卡提醒胡坦，諸神之所以能永保青春，就是靠芙麗雅打理的金蘋果樹，要是芙

DAS RHEINGOLD

Before the beginning of time, the three Rhinemaidens are innocently at play in a kind of aquatic Eden. Their task is to guard the beautiful Rhinegold. The Nibelung dwarf Alberich attempts to flirt with them. The Rhinemaidens foolishly disclose a secret: whoever renounces love forever can claim the gold and forge an all-powerful Ring from it—and thus dominate the entire world. Alberich immediately proceeds to curse love and steals the gold.

Wotan, ruler of the gods, has just had the castle Valhalla built through the labour of the giants Fasolt and Fafner. But he has promised the goddess of youth and love, Freia, as payment. His wife, Fricka, reminds Wotan that by losing Freia, the gods will lose access to the golden apples she tends, which preserve their eternal youth.

The fire god Loge arrives with news of Alberich's theft of the gold. Wotan heads off with Loge to the Nibelungs' realm deep underground, on a quest to win the Ring. They trick and capture Alberich, who is forced to give up the Ring. In revenge he pronounces a devastating curse on it. The giants agree to return Freia only in exchange for the Ring.

Suddenly the earth goddess Erda appears with a dire warning and advises Wotan not to keep the Ring but to accept the giants' terms. Wanting to claim the Ring for himself, Fafner murders his brother giant: the first victim of Alberich's curse.

DIE WALKÜRE

A generation has passed, and Wotan has fathered the Wälzung twins (Sigmund and Sieglinde) with a mortal woman. His plan is for Sigmund to retrieve the Ring from Fafner (who has meanwhile transformed himself into a dragon to guard his treasures). Sieglinde had been forced into an unhappy marriage with Hunding. She actually falls in love with Sigmund who gains possession of a powerful sword through his heroic courage before they flee together.

In addition to his human offsprings, with Erda Wotan has fathered the Valkyries—a race of warrior-maidens. His favourite among them is Brünnhilde. Wotan calls on her to aid Sigmund in his battle with Hunding. But Fricka, the goddess of marriage, forces Wotan to punish the Wälzung twins for their incest and adultery. Wotan reluctantly



麗雅走了，諸神就不能得到金蘋果，也就無法永保青春。

火神洛格捎來了阿爾貝里偷走萊茵黃金的消息。胡坦和洛格馬上趕往地底深處去，準備到尼伯龍族的居地贏回指環。兩人施計將阿爾貝里捉住，迫他放棄指環。為了報仇，阿爾貝里就向指環施毒咒。巨人答應，如果得到指環，芙麗雅就可以回到諸神身邊。

大地女神艾爾達突然現身並發出嚴重警告，勸告胡坦不要留著指環，應該接受巨人的條件。法夫納為了將指環據為己有，就把兄弟法索特殺死：這是阿爾貝里毒咒的第一個受害者。

《女武神》

過了一世代，胡坦與凡人女子生下了一對孿生兒（齊格蒙特和齊格蓮達，和稱「華宋格孿生兒」）。他的計劃，是讓齊格蒙特從法夫納（已化身惡龍，守著自己的寶物）那裡奪取指環。齊格蓮達被迫嫁予亨丁為妻，但卻與齊格蒙特墮入愛河，齊格蒙特還因為其英雄氣概而取得寶劍。然後兩人私奔。

除了凡人子嗣，艾爾達與胡坦也生養了多位女武神（少女戰神），其中以布倫曉特最得胡坦疼愛。胡坦指派布倫曉特協助齊格蒙特對抗亨丁。但婚姻女神芙麗卡卻認為華宋格孿生兒犯下亂倫與通姦罪，於是迫胡坦懲罰兩人。胡坦惟有指示布倫曉特離棄齊格蒙特。可是齊格蒙特對齊格蓮達的愛，令布倫曉特大為感動，決定抗命保護他；結果令盛怒的胡坦插手，任由親兒被亨丁殺害。

在〈女武神的騎行〉中，布倫曉特的姊妹們從戰場上找出剛陣亡的英雄，準備運到法哈拉宮去。布倫曉特救起齊格蓮達，帶走齊格蒙特寶劍的碎片，並告訴齊格蓮達她已有身孕，孩子將來會成為大英雄。

胡坦懲罰布倫曉特，將她永遠逐出法哈拉宮，貶為凡人，令她沉沉睡去。但胡坦怒氣稍歇，同意以火牆包圍著布倫曉特，只有最勇敢的英雄——即是一個無畏無懼的男子——才能走近她。

commands Brünnhilde to abandon Siegmund. However, she is moved by Siegmund's love of Sieglinde and decides to protect him. In a rage, Wotan intervenes and allows the slaughter of his son.

During the "Ride of the Valkyries", Brünnhilde's sisters gather freshly slain heroes from the battlefield, preparing to transport them to Valhalla. Brünnhilde rescues Sieglinde, together with the shattered fragments of the sword, and informs her that she is carrying a child who will one day become a great hero.

Wotan punishes Brünnhilde: she is banned forevermore from Valhalla and loses her divinity, cast into a deep sleep. But Wotan's anger relents, and He agrees to safeguard Brünnhilde with an encircling ring of fire so that only the bravest of heroes—a man who does not know fear—will be able to reach her.



Illustration: Arthur Rickman's Die Walküre

《齊格菲》：故事大綱

Siegfried: Synopsis

第一幕

齊格蒙特與齊格蓮達經過一夜激情之後，齊格蓮達就懷孕了。齊格蓮達被女武神布倫曉特救走，在森林裡產下兒子齊格菲，但過程中不幸身亡；尼伯龍族侏儒米密（也就是阿爾貝里的兄弟）剛好住在同一座森林裡。米密把父母雙亡的齊格菲抱走，帶到自己棲身的洞穴裡撫養成人；可是米密這樣做也是出於私心，一心利用齊格菲奪取法力無邊的指環，而齊格菲這時也快要成年了。第一幕開始時，米密一五一十地向觀眾交代一柄斷劍的來龍去脈：劍原是齊格蒙特所有，齊格蒙特死後，齊格蓮達將斷劍碎片交給米密，米密希望重鑄寶劍卻每每失敗收場。米密也知道，惡龍法夫納正守著指環，只要寶劍重鑄成功，齊格菲就可以利用寶劍殺掉法夫納。關於齊格菲的過去，米密一直在齊格菲面前編造故事。隨著齊格菲日漸長大，對於米密所說的種種早就生疑。最後齊格菲終於迫得米密將自己的身世，以及斷劍就是父母留給他的遺物一事和盤托出。

一個路過的陌生人來拜訪米密——這個浪人就是眾神之首胡坦的化身。浪人與米密互出謎題考問對方，並以性命作賭注。最後米密輸了，但浪人卻饒他一命，並告訴他只有不知恐懼為何物的人，才能重鑄齊格蒙特的斷劍。齊格菲現身，自告奮勇為米密鑄劍，米密則打算在齊格菲消滅惡龍之後將他毒死。齊格菲得意洋洋地重鑄「諾盾神劍」，劍鑄成後，他朝著米密的鐵砧劈下去，鐵砧馬上一分為二。

第二幕

自《萊茵的黃金》之後，阿爾貝里首次再度登場。他對近期發生的事念念不忘，一心要奪回指環。他在法夫納的洞穴內守候時，遇見宿敵胡坦/浪人。浪人卻告訴阿爾貝里，他對指環已經沒興趣，現在只

ACT ONE

Siegfried, the child of Siegmund and Sieglinde conceived during their night of passion, has grown up in the forest where his mother, rescued by Brünnhilde, died upon giving birth to him. Mime, the brother of the Nibelung dwarf Alberich, took the orphaned baby to his cave in the forest and has been a foster parent to Siegfried. But Mime has his own motives: he hopes to retrieve the all-powerful Ring for himself by using Siegfried, who is now entering manhood. The act begins as Mime recounts his frustrated efforts to forge Siegmund's broken sword, whose fragments Sieglinde passed on to him. Mime knows this is the weapon with which Siegfried will be able to slay the dragon Fafner who guards the Ring. Siegfried is dissatisfied with the lies he senses Mime has been telling him about his past and at last forces the dwarf to divulge the true story of his parentage and of the shattered sword that is his inheritance.

A passing stranger comes to visit Mime: It is Wotan in his earthly disguise as the Wanderer. He engages Mime in a riddle contest, which the dwarf loses. Mime had wagered his life, but the Wanderer spares him. The only person who will succeed in forging the sword is one who is unacquainted with fear. Siegfried reappears and applies himself to the task. Mime plots to poison Siegfried once the dragon has been gotten out of the way. Siegfried triumphantly reforges Nothung (Siegmund's broken sword) and cleaves the Nibelung's anvil in half.

ACT TWO

Alberich returns for the first time since *Das Rheingold*. He has been brooding over recent events, determined to get the Ring back. He encounters his old enemy Wotan/the Wanderer while waiting near Fafner's cave. But the Wanderer tells Alberich he is no longer interested in gaining the Ring and is now just an observer. Siegfried and Mime arrive on the scene. Mime hopes Siegfried and the dragon will kill each other and leave the Ring for him to snatch. In an interlude, Siegfried enjoys the beauty of nature and the song of a Woodbird, which he tries to imitate. He then slays the awakened Fafner, but the dragon's blood burns him and suddenly gives Siegfried the power to understand the meaning of the Woodbird's song: the bird warns that Mime is plotting to kill him. Siegfried stabs Mime with the sword Nothung—another victim,

是個旁觀者。齊格菲和米密來到，米密希望齊格菲與惡龍搏鬥時雙雙送命，那麼他就可以將留下的指環據為己有。在一間奏曲裡，齊格菲一面欣賞大自然美景，一面聆聽林中鳥的歌聲，自己也學著鳥兒唱歌。惡龍法夫納醒來，齊格菲將法夫納殺死，卻被濺到身上的龍血燙傷；不過這時齊格菲突然能聽懂鳥語，知道林中鳥所唱的歌，就是要警告齊格菲；米密打算殺害他。齊格菲於是用諾盾神劍將米密殺死——繼法夫納之後，又一個角色死於指環的毒咒了。林中鳥然後告訴齊格菲，有個女子正被熊熊烈火包圍，如果能喚醒她，這女子就會成為齊格菲的新娘。

第三幕

浪人召喚大地女神艾爾達。這時艾爾達好夢正酣，浪人卻迫她醒來，告訴她關於未來的事，卻令艾爾達摸不著頭腦。浪人宣稱，諸神的末日到了，他也惟有順從，因為齊格菲與布倫曉特的愛威力驚人，將為世界帶來希望。齊格菲現身，但對老浪人接二連三的問題越來越煩厭，也不知道眼前人就是自己的祖父。齊格菲發現，亡父原來死於浪人的長矛下，於是用自己的寶劍將矛劈成碎片，象徵胡坦的權力到此為止。

齊格菲然後爬上高山，穿過帷幔似的烈火，發現沉沉睡去的布倫曉特——這是他一生中第一次感到恐懼。他親吻了布倫曉特，布倫曉特就自長年的沉睡中醒來。布倫曉特早知道有位英雄會令她甦醒，醒來後高高興興地跟太陽和這位英雄打招呼。可是布倫曉特已被貶為凡人，失去了神性。她感受到人類多麼容易受傷害，這種前所未有的感覺也令她害怕。布倫曉特本是女武神，原應是處子之身，但現在體內的慾望剛剛覺醒，她也要學著適應。兩人情愫互生，並熱烈地唱出對對方的愛意。

中譯：鄭曉彤



Illustration: Arthur Rackman's Siegfried killing the dragon

like Fafner, of the Ring's curse. The Woodbird then tells Siegfried of a woman surrounded by fire who will become his bride if he awakens her.

ACT THREE

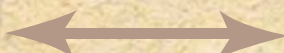
The Wanderer summons Erda, the goddess of earth and wisdom. He forces her to wake from her sleep and inform him about the future, but she is confused. The Wanderer declares that he is resigned to the end of the gods, since Siegfried and Brünnhilde will bring new hope to the world through the power of their love. Siegfried appears and grows impatient at the old man's questions, not realising that this is his grandfather. When he discovers that the Wanderer's spear caused his father's death, he splits it in pieces with his sword—signifying the end of Wotan's power.

Siegfried then climbs the mountain and passes through the curtain of fire. Beyond it he discovers the sleeping Brünnhilde— and now experiences fear for the first time. After he kisses her, Brünnhilde awakens from her long sleep and joyfully greets the sun and the hero she knew would revive her. But Brünnhilde's divinity is gone, and she also experiences fear as she senses an unaccustomed human vulnerability. As a Valkyrie, she was a virgin but now must come to terms with newly awakened sexual feelings. The two sing exultantly of their newfound love.

BY THOMAS MAY

《齊格菲》：人物關係圖

SIEGFRIED: CHARACTERS RELATIONSHIP MAP



兄弟
BROTHERS

尼伯龍族 NIBELUNG

阿爾貝里
ALBERICH

偷走萊茵的黃金，用作鑄造指環，但須聽命於胡坦
stole the Rhinegold to forge the Ring
but had to yield it to Wotan

養父子
FOSTER
FATHER
AND
SON

尼伯龍族 NIBELUNG

米密
MIME

阿爾貝里的弟弟、齊格菲的養父
Brother of Alberich,
foster parent of Siegfried



其他 OTHERS

林中鳥
WOODBIRD

其歌聲能救助齊格菲，
當齊格菲嚐了巨龍之血後
能聽懂歌聲的含意
Forest creature
whose song
(and advice) Siegfried
can understand after
he tastes the
dragon's blood



凡人 HUMAN

齊格菲
SIEGFRIED

孿生兒齊格蒙特和
齊格蓮達的遺孤；米密的養子
Orphaned son of the Twins Siegmund
and Sieglinde; raised by Mime



神祇 GOD

浪人/胡坦 THE WANDERER/ WOTAN

化身為凡人的眾神之首；
布倫曉特的父親、齊格菲的祖父
Chief of the Gods in disguise;
father of Brünnhilde, grandfather
of Siegfried



神祇 GOD

艾爾特 ERDA

大地女神·與胡坦生下布倫曉特
Goddess of Earth,
mother of Brünnhilde by Wotan



巨人 GIANT

法夫納 FAFNER

巨人，與兄長法索特為胡坦
建造法哈拉宮，
因而獲得指環作為報酬；
其後把法索特弒殺，
化身巨龍守護指環
Giant who obtained
the Ring in payment for
building Wotan's castle,
Valhalla with his brother
Fasolt, whom he murdered;
afterward he transformed
himself into a terrifying
dragon to guard
his possessions



凡人/女武神 HUMAN/VALKYRIE

布倫曉特 BRÜNNHILDE

女武神，胡坦與艾爾特的女兒；
本有不死之身，但因違背父命，
救助齊格菲父母而被貶為凡人
Valkyrie daughter of Wotan and Erda;
originally immortal but made human in
punishment for disobeying Wotan by
trying to help Siegfried's parents

翁孫
GRANDFATHER AND
GRANDSON

父女

母女

PARENTS AND
DAUGHTER

愛人

LOVERS

Chow Sang Sang



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《指環—齊格菲》18K 黃金戒指

Music transcends boundaries and time. Chow Sang Sang has always supported the arts in Hong Kong. In previous years, the Hong Kong Philharmonic Orchestra wowed audiences with the first and second parts of Wagner's 4-part operatic masterpiece, *Ring Cycle*. This year, they proudly present the third part, *Siegfried*. As a sparkling tribute, Chow Sang Sang unveils a limited-edition ring. The opera's musical motif is beautifully carved around the outside of this elegant gold band, while Siegfried is engraved on the inner band—making this a wonderful collector's piece to immortalise a grand performance. Each ring is entitled to a certificate of authenticity.

音樂能跨越界別、國境，甚至時空。一向致力推動香港藝術發展的周生生，將與香港管弦樂團再度攜手合作，延續華格納顛峰歌劇鉅作《指環》四部曲的磅礴氣勢。繼第一及二部曲《萊茵的黃金》及《女武神》後，今年四部曲之三《齊格菲》現即上演，周生生再度推出限量版戒指以配合香港華格納《指環》的歷史性首演。靈感源自華格納的顛峰歌劇之作《指環》第三部曲《齊格菲》，戒指外圈刻有劇中英雄齊格菲吹奏號角的動機旋律、內緣則刻有歌劇劇目Siegfried字樣，配合港樂精彩演繹，攜手帶出金色指環的故事。每隻戒指均附有一份鑑定證書。

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梵志登 Jaap van Zweden
音樂總監 Music Director

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《齊格菲》與華格納聯篇歌劇《指環》的多重意義

Siegfried and the Many Layers of Wagner's Ring Cycle

眾所周知，聯篇歌劇《指環》橫跨華格納創作生涯的不同階段，也蘊藏了他許多想法：由最早期的構思，到完成最後幾小節，前後歷時差不多四分一世紀。大家可以將《指環》想像成多層岩石，包含多重意義。這些意義在《齊格菲》展示得最清楚，而且無論在戲劇上和音樂上，多重意義都同時存在。

革命精神

華格納最初構思《指環》是為了展現革命精神，以齊格菲為主人翁。他形容英雄齊格菲是「主宰未來的人，是我們渴望已久、但造就不來的人。」1848和1849年席捲歐洲的革命風潮，在華格納構思《指環》初期，對他的思路有深遠影響。華格納將注意力轉移在另一個劇力萬鈞的情節上：齊格菲被背叛、最終被殺，然後是布倫曉特救贖式的犧牲（這些情節將出現於《指環》最後一齣歌劇《諸神的黃昏》裡）。當時的社會已經被貪婪和腐敗所侵蝕，華格納希望藉此說明以革命改變社會的可能性。以齊格菲與布倫曉特的愛情，推翻現有神族的舊秩序，正好象徵這場革命。

華格納通常不能按原定計劃進行，《指環》也不例外。他最初打算寫一齣獨立的作品，怎料卻演變成四齣環環相扣的歌劇，組成一整套大型聯篇歌劇。當初啟發他寫作《指環》的樂觀思想也漸漸失色，作品不但開始包含他的激進藝術改革主張，還充滿無奈與悲觀的哲學態度，這種新想法明顯與樂觀思想相違。

《齊格菲》概括了這一切。華格納最初之所以寫作《指環》，就是希望在舞台上說明英雄的青春事蹟，作為《諸神的黃昏》的「前傳」（他原本將第四齣歌劇命名為《齊格菲之死》），也想將歌劇寫得輕鬆一點、滑稽一點。他寫道：「能令觀眾以輕鬆好玩的方

The *Ring* cycle famously spans a vast stretch of Richard Wagner's creative life and thought: about a quarter-century from initial conception to the scoring of its final bars. You might think of it as a stratified rock formation. In *Siegfried* we find the various phases layered within the *Ring* most clearly revealed; they coexist, both dramatically and musically, side by side.

Spirit of Revolution

Wagner initially conceived the *Ring* in a spirit of revolution, with Siegfried as his protagonist. "The man of the future," as he described the hero, "whom we desire and long for but who cannot be made by us." The Revolutions of 1848 and 1849 that swept through Europe profoundly inspired Wagner's train of thought during this earliest stage of the project. He turned his focus to the dramatically supercharged tale of Siegfried's tragic betrayal and downfall, followed by Brünnhilde's redeeming sacrifice (the events now contained in the *Ring*'s final opera, *Götterdämmerung*). Wagner hoped this would illustrate the possibility for revolutionary transformation of a society corrupted by greed and abusive power. The overthrow of the old order of the gods—as brought about by the love of Siegfried and Brünnhilde—was to symbolise this revolution.



1848和1849年席捲歐洲的革命風潮，對華格納構思《指環》初期，有深遠影響。
The Revolutions of 1848 and 1849 that swept through Europe profoundly inspired Wagner's during the earliest stage of his composition of *Siegfried*.

The French Revolution: burning the royal carriages at the Chateau d'Eu, February 24, 1848
LC-USZC2-2370 (colour film copy slide) Library of Congress

《齊格菲》與華格納聯篇歌劇《指環》的多重意義

Siegfried and the Many Layers of Wagner's Ring Cycle

式，熟習重要的神話，就像童話故事對孩童的作用一樣，有很多好處。」此外《齊格菲》也包含了《指環》裡隱藏的喜劇：既像「主人翁排除萬難贏得美人歸」的傳統文學，又像日常生活中的幽默時刻（哪怕是黑色幽默）。

來自格林童話的靈感

在喜劇元素（集中在第一、二幕）這方面，《齊格菲》與格林兄弟複述的童話故事有異曲同工之妙。事實上，《格林童話》也是華格納的靈感來源之一。有一則格林童話說有個男孩「要去學懂甚麼是恐懼」，但卻一直學不會，結果在最出人意料時刻，才遇到一些令他震慄的事物。華格納將他對這則幽默童話的印象，與其他靈感來源結合，包括一則關於屠龍英雄的傳說——這個無畏無懼的英雄還敢於走過一道火牆。

一邊是齊格菲的悲劇（見於《指環》最後一劇），另一邊是胡坦主宰的天界與他的困境——華格納早將兩者結合起來。令人墮落的指環由偷來的黃金所鑄造，華格納藉著「指環」這個有力的象徵，將齊格菲與天界的命運連結起來。胡坦在《齊格菲》化身浪人，在全劇三幕裡每一幕都會出現，而且都是在少年齊格菲作出英勇舉動之前。齊格菲的英勇舉動共有三項：重鑄父親的劍（諾盾神劍）、屠殺惡龍法夫納，還有登上被火牆圍繞的魔法山尋找布倫曉特。

胡坦與諸神的天界、齊格菲的人間——兩個層次終於交會：在《女武神》第二幕結尾，胡坦將齊格菲的諾盾寶劍砍斷；現在齊格菲為亡父報仇，用重新鑄造的諾盾寶劍將胡坦/浪人的長矛劈開。這次重要的相遇，正是天界與人間的交會；過後胡坦必須接受神族秩序的悲慘終結；相反，齊格菲則帶著青春莽撞的喜悅，邁向新的經歷。

As usual with Wagner, things didn't quite work out according to his original plan. The stand-alone work as he first envisioned it grew into a massive cycle of four intertwined operas. And the composer's outlook shifted away from the optimism that had inspired it all to begin with. The *Ring* began to include not only his ideas of radical artistic reform but a new, starkly contrasting philosophical attitude of resigned pessimism.

Siegfried encapsulates this remarkable diversity of influences. Wagner's initial impulse behind the opera was to illustrate his hero's youthful exploits onstage in a kind of "prequel" to what he renamed *Götterdämmerung* (originally he called the last opera *Siegfried's Death*). Wagner wanted to take a lighter-spirited, comic approach that would have "the enormous advantage of acquainting the audience with the weighty myth in a playful manner, just as the fairy-tale does with children," as he wrote. *Siegfried* moreover contains the *Ring's* hidden comedy: in the traditional literary sense of the protagonist overcoming obstacles and winning his beloved, but also in the everyday sense of its moments of humour, however dark.

Inspirations by Brothers Grimm

This comic aspect (concentrated in the first two acts) meshes neatly with the fairy-tale retold by the Brothers Grimm that was one of Wagner's inspirations. This fairy-tale concerns a boy "who went forth to learn what fear is." He remains unable to acquire this emotion but finally, when he least expects it, encounters something that makes him shudder. Wagner fused his impressions of this humorous fairy-tale onto other sources involving the legendary saga of a fearless, dragon-slaying hero who walks through a wall of fire.

Wagner had already fused the tragedy of Siegfried that we will witness in the final *Ring* opera with the mythic realm of the god Wotan and his predicament. He unified their fates through the potent symbol of the corrupting Ring forged of stolen gold. In *Siegfried* Wotan appears in his earthly disguise as the Wanderer. We encounter the Wanderer in each of the opera's three acts just before young Siegfried embarks on each of his three great feats: the reforging of his slain father's sword (Nothung), the slaying of the monstrous Fafner, and the ascent of the fire-circled magic mountain to reach Brünnhilde.



《齊格菲》的喜劇元素有來自格林童話其中一個故事。

One of the comic elements in *Siegfried* derived from a fairy tale of the Brothers Grimm.

Household Stories from the Collection of the Brothers Grimm, illustrated (wood engraving) by Walter Crane
metmuseum.org/art/collection/search/344567

華格納運用創意，將各種原始材料共冶一爐：古老的北歐神話、中世紀日耳曼史詩、英雄事蹟和童話。在《齊格菲》裡，喜劇、童話和宇宙神話都在同一世界內，連希臘悲劇的影子也隱約可見（齊格菲與浪人相遇，就像索佛克里斯悲劇裡的伊底帕斯一樣）。

歷時十五年創作

《齊格菲》也綜合了華格納的音樂風格，是華格納早期與晚期風格的橋樑。1856年9月，他完成《女武神》後馬上動筆寫作《齊格菲》，翌年六月已經完成了第二幕大半。

可是隨著搬演《指環》的機會越來越渺茫，作曲家在完成《齊格菲》第一、二幕之後就將作品擱在一旁了（原因當然還有其他）。華格納任由手上的英雄像布倫曉特一樣，沉睡了整整十二年之久，期間他在《崔斯坦與伊索爾德》追求更劃時代的音樂意念，之後是內容豐富的喜劇《紐倫堡的名歌手》。

These two dimensions—the realm of Wotan and the gods and the human realm of Siegfried—intersect when the hero avenges his father Siegmund’s death by splitting Wotan/Wanderer’s spear with the very sword that Wotan had shattered at the end of Act Two in *Die Walküre*. Once these human and divine realms intersect in this fateful encounter, Wotan must accept the tragic end of his order; Siegfried, in contrast, heads onward with youthful, reckless joy towards new experience.

The story Wagner fashioned is an inventive synthesis from diverse sources: ancient Nordic myth, medieval German epic, saga, and fairy-tale. In *Siegfried*, comedy and fairy-tale inhabit the same world as cosmic myth; there are even overtones from Greek tragedy (the encounter between Siegfried and the Wanderer echoes the story of Oedipus from the tragedies of Sophocles).

Fifteen Years in the Making

Siegfried represents a synthesis in musical terms as well, since it bridges Wagner’s earlier and late styles. He began composing *Siegfried* immediately after completing *Die Walküre*, in September 1856, and worked his way through most of the second act by the following June.

《齊格菲》與華格納聯篇歌劇《指環》的多重意義

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直到1869年，華格納才重拾《齊格菲》，動筆創作第三幕，全劇1871年脫稿。所以，《齊格菲》的音樂創作橫跨了十五年之久——比《指環》另外三齣歌劇都要長。從第三幕可見華格納音樂風格的轉變，管弦樂織體變得更複雜更精細。與較早的《指環》歌劇相比，《齊格菲》的音樂變得更豐富，和聲色彩和音色變化都更細膩，整體變得更濃艷華麗。

《齊格菲》第一、二幕呼應《萊茵的黃金》所刻劃的世界（尤其第三場，地點在尼伯漢幽暗的礦場）。但到了這時，華格納對自己所創造的音樂語言使用得更為嫻熟，結果他運用主導動機時更重視心理狀態的微妙處理，不再令人覺得只是透露劇情或複述情節。

《齊格菲》的開端正是經典例子。華格納在前奏曲鉅細無遺地描寫米密的所思所感：惡龍、牠所守護的珍寶、自己希望重鑄寶劍卻事

Yet the increasingly unlikely prospect of getting the *Ring* performed—among other reasons—led the composer to set *Siegfried* aside after he composed the first two acts. Wagner left his hero, like Brünnhilde, to hibernate for a gap of twelve years, during which he pursued even more revolutionary musical ideas in *Tristan und Isolde*, which was followed by the rich comedy of *Die Meistersinger*.

Not until 1869 did Wagner return to *Siegfried* to tackle Act Three, finishing the entire score in 1871. The musical composition of *Siegfried* thus spread over nearly fifteen years—far longer than was the case for the other three *Ring* operas. The third act shows a transformation of Wagner's musical style into more intricate orchestral textures. Compared with the sound world of the earlier *Ring* operas, the music now becomes enriched with a subtler palette of harmonies and timbres and a ripper opulence.

Siegfried's first two acts echo the world of *Das Rheingold* (particularly its third scene, set in the dark mines of Nibelheim). But by this point Wagner had acquired greater fluency in the language he was inventing. The result is a more psychologically nuanced manipulation of his leitmotifs that no longer feels like mere exposition or plot recaps.

To take a striking example from the beginning of *Siegfried*: in the prelude, Wagner offers a shockingly close-up profile of the workings of Mime's mind as he broods over the dragon, the treasure it guards, and his frustration in trying to forge the sword. In place of the timeless "objectivity" of the *Rheingold* prelude, we are given Mime's distinct point of view.

You might think of Siegfried's sudden ability to hear Mime's intentions in Act Two—to distinguish appearance from reality—as a sort of metaphor for what Wagner's orchestra does in the *Ring*: It opens up new levels of meaning to suggest what is "really" happening onstage beyond the obvious events.



華格納形容英雄齊格菲是「主宰未來的人，是我們渴望已久、但造就不來的人。」
"The man of the future," as Wagner described the hero, "whom we desire and long for but who cannot be made by us."

The Young Siegfried by Julius Hübner (German, Oels in Scchlesien 1806-1882 Loschwitz), 1839

與願違，沮喪萬分。與《萊茵的黃金》前奏曲那種永恆的「客觀性」相比，華格納交代的是米密與別不同的觀點。

你大概會想起第二幕齊格菲突然聽懂米密的意圖——將表象與現實分開。那是隱喻，就像華格納的樂團在《指環》所做的一樣：開拓新的意義，暗示在顯然易見的情節之外，台上「真正」發生的事到底是甚麼。

愛中啟蒙，笑中死去

也許華格納感覺到需要讓自己的音樂資源成熟一些，才能傳遞第三幕所包含的驚人變化：對古老腐敗的胡坦秩序使出最後一擊、齊格菲發現愛情，還有布倫曉特對人性的覺醒。

刻劃人性覺醒的音樂閃爍著令人著迷的美。華格納《齊格菲》最後一場引入一整組抒情主題，與大家熟悉的一系列主導動機毫無關連。「愛情音樂」顯得洋洋得意的時候，目空一切的樂觀思想——「愛中啟蒙，笑中死去」（也就是最初驅使華格納寫作《指環》的動力）——再度浮現，但以成熟的手法譜寫出來，彷彿作曲家（這時已快六十歲了）正在重溫數十年前的革命舊夢似的。可是，一如《萊茵的黃金》的歡欣結尾，樂觀還是來得太早。但與諸神的虛空浮誇相比，這個歡欣美好的幻象，至少在這一刻仍是真實的。

中譯：鄭曉彤

Enlightening Love, Laughing Death

Perhaps Wagner sensed that he needed to allow his own musical resources to ripen before he would be ready to convey the extraordinary transformations around which Act Three revolves: the final blow to Wotan's old, corrupt order; Siegfried's discovery of love; and Brünnhilde's awakening to her own humanity.

The music depicting that awakening radiates an ecstatic beauty. In the final scene Wagner introduces a whole new group of lyrical themes unrelated to the network of leitmotifs with which we've grown familiar. As the love music triumphs, the defiant optimism—"enlightening love, laughing death!"—that had been Wagner's original impulse for the *Ring* emerges once again, now set to his mature music. It's as if the composer (now approaching his sixties) had allowed himself to access the revolutionary fervour of decades ago. And yet, as in the triumphal end of *Das Rheingold*, this attitude will prove to be premature. But set against the gods' hollow pomposity, the illusion here at least is one of joy that for now rings true.

BY THOMAS MAY

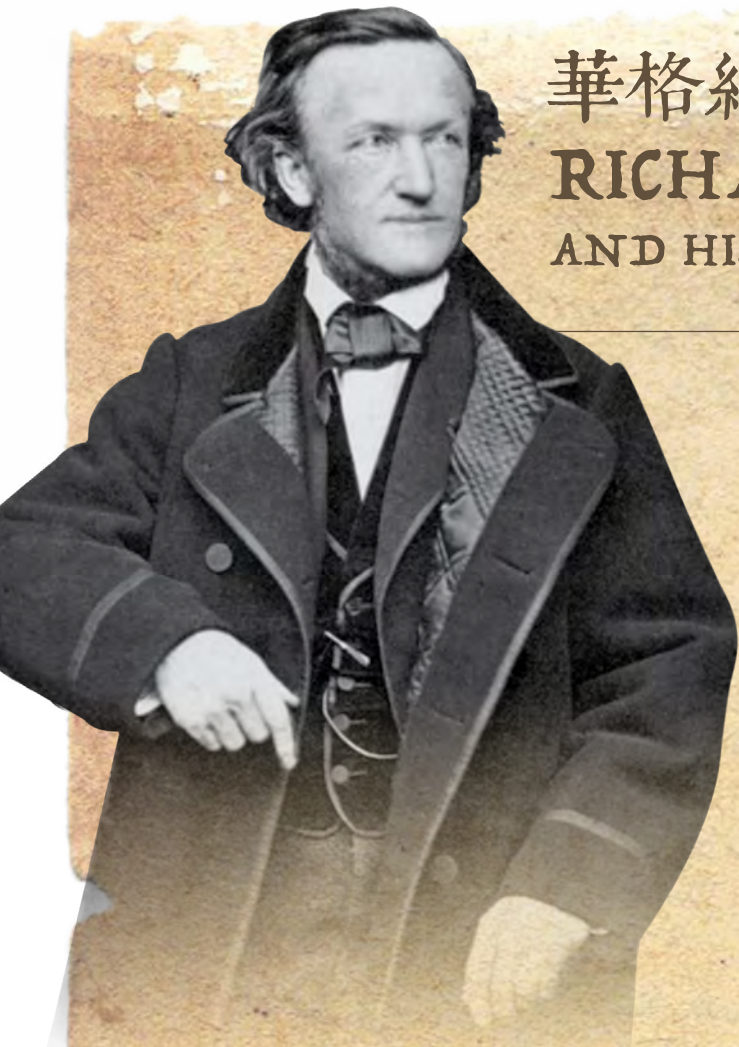
Thomas May是駐西雅圖的作家，著作包括《華格納解碼》。他亦是《華盛頓郵報》、《留聲機》及《OPERA America》等刊物的專欄作家。Thomas May is a writer based in Seattle and his books include *Decoding Wagner*. He has written for *The Washington Post*, *Gramophone*, *OPERA America*, and many other publications.

編制

三支長笛（其一兼短笛）、短笛、四支雙簧管（其一兼英國管）、四支單簧管（其一兼低音單簧管）、三支巴松管、八支圓號（其四兼華格納大號）、三支小號、低音小號、四支長號（其一兼低音長號）、大號、兩組定音鼓、敲擊樂器、六座豎琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), piccolo, four oboes (one doubling cor anglais), four clarinets (one doubling bass clarinet), three bassoons, eight horns (four doubling Wagner tubas), three trumpets, bass trumpet, four trombones (one doubling contrabass trombone), tuba, two sets of timpani, percussion, six harps and strings.



華格納 及他的歌劇

RICHARD WAGNER (1813-1883) AND HIS OPERAS

1813

5月22日：華格納在萊比錫出生
22 May: Richard Wagner born in Leipzig

1831

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》

Enrolled at Leipzig University where he composed an overture, a symphony and a piano sonata and made sketches for an opera called *Die Hochzeit* which he never completed. He also started work on a second opera, *Die Feen*

1836

3月29日：第二齣完成的歌劇《禁戀》在馬格德堡首演
29 Mar: His second completed opera, *Das Liebesverbot*, was premiered in Magdeburg

1842

10月20日：第三齣歌劇《黎恩濟》在德累斯頓首演
20 Oct: His third opera, *Rienzi*, was premiered in Dresden

1843

1月2日：歌劇《漂泊的荷蘭人》首演

2 Jan: Premiere of *Der fliegende Holländer* (*The Flying Dutchman*)

1845

10月19日：歌劇《湯豪舍》首演

19 October: Première of *Tannhäuser*



《羅恩格林》一幕
Scene from *Lohengrin*

1848

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

Finished work on his sixth opera, *Lohengrin*, and began work on the libretto for *Der Ring des Nibelungen*

1850

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」

28 August: Premiere of *Lohengrin* in Weimar under Franz Liszt. In a book written during the year Wagner first coined 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 *leitmotif* to describe such a theme.



華格納與李斯特 Richard Wagner and Franz Liszt



1854

9月26日：完成《萊茵的黃金》（《指環》四部曲之一）
26 September: Completed work on *Das Rheingold*, part 1 of the *Ring* Cycle

1856

3月23日：完成《女武神》（《指環》四部曲之二）
23 Mar: Completed work on *Die Walküre*, part 2 of the *Ring* Cycle

1864

華格納著手計劃建造一個專為演出《指環》所用的劇院
Wagner outlined his plan for a theatre to be built for the primary purpose of staging the *Ring*

1865

6月10日：在慕尼黑首演《崔斯坦與伊索爾德》，由保露指揮
10 Jun: Premiere of *Tristan und Isolde* conducted by Hans von Bülow in Munich

1868

6月21日：《紐倫堡的名歌手》在慕尼黑首演，再次由保露指揮
21 Jun: Premiere of *Die Meistersinger von Nürnberg* in Munich, again conducted by von Bülow

1869

9月22日：《萊茵的黃金》在慕尼黑首演
22 Sept: Premiere of *Das Rheingold* in Munich



1870

6月26日：《女武神》在慕尼黑首演
26 Jun: Premiere of *Die Walküre* in Munich



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

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》（見左圖）

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 that season (picture on left)

1882

7月26日：華格納最後一齣歌劇《帕西法爾》首演
26 Jul: Premiere 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

梵志登

JAAP VAN ZWEDEN

指揮 Conductor

生於阿姆斯特丹，梵志登在過去十年迅速崛起，成為現今國際古典樂壇最炙手可熱的指揮家之一。自2012/13樂季起正式擔任香港管弦樂團音樂總監一職，最少至2022年夏季。2016年初，紐約愛樂宣布梵志登將自2018/19樂季起出任樂團的新音樂總監，並於2017/18樂季期間擔任候任音樂總監。梵氏自2008年起出任達拉斯交響樂團音樂總監，並繼續服務樂團至2017/18樂季，其後將成為樂團的桂冠指揮。

梵志登於2016/17樂季，將再度指揮紐約愛樂、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、美國國家交響樂團、巴黎樂團、荷蘭皇家音樂廳樂團，並將首次指揮上海交響樂團。

自2015年起，梵志登聯同達拉斯交響樂團推出了一年一度的日月國際音樂及藝術節。同年，他與港樂展開了一個為期四年的計劃，首次在港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。其他灌錄曲目包括史特拉汶斯基的《春之祭》及《彼得魯斯卡》、布烈頓的《戰爭安魂曲》、全套貝多芬交響曲和全套布拉姆斯交響曲。

梵氏與妻子於1997年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。基金更為音樂治療師及音樂家提供額外培訓，令他們能更有效以音樂幫助自閉症兒童及與他們共奏美樂。

Jaap van Zweden has risen rapidly in the past decade to become one of today's most distinguished conductors. He is Music Director of the HK Phil, a post he has held since 2012, and will continue to hold until at least 2022. In January 2016 the New York Philharmonic announced that Jaap van Zweden will be their new Music Director starting with the 2018-19 season, and will act as Music Director Designate during 2017-18. He has been Music Director of the Dallas Symphony Orchestra since 2008 and will continue in that role through the 2017-18 season, after which he becomes Conductor Laureate.

Highlights of the 2016-17 season include return visits to the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, as well as a debut performance with the Shanghai Symphony Orchestra.

With the Dallas Symphony he launched the annual SOLUNA International Music & Arts Festival in 2015, and in that same year with the HK Phil embarked on a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which is being recorded for release on Naxos Records. Other recordings include Stravinsky's *Rite of Spring* and *Petrushka*, Britten's *War Requiem* and the complete Beethoven and Brahms symphonies.

In 1997 Jaap and his wife established the Papageno Foundation to support families of children with autism. That support has taken shape through a number of programmes in which professional music therapists and musicians receive additional training in using music as a major tool for working with autistic children.

Photo: Cheung Chi-wai

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齊格菲 SIEGFRIED

奧尼爾

SIMON O'NEILL

男高音 Tenor

Photo: Fraser Harding

新西蘭籍的奧尼爾，為當今國際舞台上最炙手可熱的英雄男高音，他是大都會歌劇院、皇家歌劇院科芬園、史卡拉歌劇院、拜萊特音樂節及薩爾斯堡藝術節的主要藝人。曾與帕帕諾、巴倫波因、溫力高斯及力圖等多位指揮合作，分別於皇家歌劇院科芬園、史卡拉歌劇院、柏林國家歌劇院、大都會歌劇院及德意志歌劇院演出《指環》，飾演齊格蒙特，表現大獲好評。奧尼爾獲國際傳媒賦予「齊格蒙特的典範，聲音非凡」、「當代華格納男高音」及「熱力四射的男高音」等美譽。

奧尼爾首次參與拜萊特音樂節，演出漢斯·紐恩菲爾斯導演全新製作的《羅恩格林》的主角，其後再次回歸音樂節演出史帝芬·赫海姆導演的《帕西法爾》。他與因奇倫指揮及新西蘭交響樂團合作灌錄首張獨奏得獎唱片——《父子親情——華格納男高音詠嘆調》，由EMI發行。

奧尼爾是奧塔哥大學、威靈頓維多利亞大學、曼克頓音樂學院及茱莉亞音樂學院的校友。他亦是一位福布萊特學者，榮獲2005年新西蘭藝術桂冠獎。2002年，他入圍大都會歌劇院全國選拔賽決賽，並於2007年回歸該劇院擔任客席演員。1998年，紐西蘭發行演藝系列郵票時，奧尼爾的肖像被選用於面額一元的郵票。

A native of New Zealand, Simon O'Neill has established himself as one of the finest *helden*-tenors on the international stage. He is a principal artist with the Metropolitan Opera, the Royal Opera House Covent Garden, Teatro alla Scala and both the Bayreuth and Salzburg Festivals. His performances as Siegmund in *Die Walküre* at the Royal Opera House Covent Garden with Pappano, Teatro alla Scala and Berlin Staatsoper with Barenboim, at the Metropolitan Opera with Runnicles and at Deutsche Oper Berlin with Rattle were performed to wide critical acclaim. He was described in the international press as "an exemplary Siegmund, terrific of voice", "THE Wagnerian tenor of his generation" and "a turbo-charged tenor".

Simon made his Bayreuth festival debut in the title role of *Lohengrin* in the new Hans Neuenfels production and returned as Parsifal in the celebrated Stefan Herheim production. His discography includes a debut solo award winning album "Father and Son—Wagner Scenes and Arias", with Pietari Inkinen and the New Zealand Symphony Orchestra for EMI.

Simon O'Neill is an alumnus of the University of Otago, Victoria University of Wellington, the Manhattan School of Music and the Juilliard Opera Center. He is a Fulbright Scholar, was awarded the 2005 Arts Laureate of New Zealand and was a grand finalist in the 2002 Metropolitan Opera National Auditions returning as guest artist in 2007. He also appears on the 1998 New Zealand one-dollar performing arts postage stamp.

A close-up portrait of Heidi Melton, a soprano, with long, wavy brown hair, smiling warmly. She is wearing a dark, lace-trimmed top and large, ornate earrings. The background is dark and out of focus.

布倫曉特 BRÜNNHILDE

梅爾頓

HEIDI MELTON

女高音 Soprano

Photo: Simon Pauly

美國矚目年輕女高音梅爾頓獲《新聞報》及《三藩市紀事報》分別譽為「繼芙拉格絲達及尼爾森後的華格納美聲」，其聲音「響亮、若隱若現，且音色璀璨」。

今個樂季，她參與多項首次演出，包括卡爾斯魯厄巴登國家劇院的全新版本歌劇《女武神》及《齊格菲》，飾演布倫曉特；與倫敦交響樂團及柏林愛樂樂團合作，在力圖指揮下，演出利格悌的《恐怖的末日》；以及休斯頓大歌劇院的歌劇《諸神的黃昏》，飾演古德魯妮。近期首演包括：在葛濟夫的指揮下，為維也納愛樂樂團演出歌劇《諸神的黃昏》中布倫曉特「獻祭場景」的段落；為紐約愛樂樂團獻唱吉爾伯特指揮的史特勞斯藝術歌曲；以及在加德納的指揮下，演出英國國家歌劇團的《崔斯坦與伊索爾德》。梅爾頓在柏林極受愛戴，曾在力圖及溫力高斯的指揮下，在柏林德意志歌劇院演出《尼布龍的指環》；亦曾為柏林上演的多部歌劇獻唱，包括：《羅恩格林》的埃爾莎、《假面舞會》的艾美莉亞、《三橘之戀》的法塔莫加娜，以及《韓賽兒與葛麗特》的葛魯德。

梅爾頓榮獲多項大獎，包括：佐治·倫敦歌唱家協會之佐治·倫敦/芙拉格絲達獎、橋西·依圖爾比大賽獎、李察·特加音樂基金會之莎拉·特加助學金、貝芙黛瑞國際歌唱大賽第三名、入圍大都會歌劇院聲樂比賽之國家準決賽；她亦是馬里奧·蘭扎國際聲樂比賽的冠軍。

The young American dramatic soprano Heidi Melton has been called “the Wagnerian voice we have been waiting for since Flagstad and Nilsson” (*La Presse*), and a voice that is “big, gleaming and tonally resplendent” (*San Francisco Chronicle*).

This season she makes her role debut as Brünnhilde in new productions of *Die Walküre* and *Siegfried*, both at Badisches Staatstheater Karlsruhe. She also debuts with the London Symphony Orchestra and Berlin Philharmonic in Ligeti’s *Le grand macabre* under Simon Rattle as well as with Houston Grand Opera as Guttrune in *Götterdämmerung*. Recent appearances have included her Vienna Philharmonic debut singing Brünnhilde’s “Immolation Scene” from *Götterdämmerung* under Valery Gergiev, her New York Philharmonic debut with Alan Gilbert in Strauss Lieder and her English National Opera debut in *Tristan and Isolde* conducted by Edward Gardner. She is a favourite of audiences in Berlin, where she has been seen at the Deutsche Oper in *Der Ring des Nibelungen* under both Simon Rattle and Donald Runnicles. In Berlin she has also sung Elsa in *Lohengrin*, Amelia in *Un ballo in maschera*, Fata Morgana in *Love for Three Oranges*, and Gertrude in *Hänsel und Gretel*.

Melton is the recipient of many prestigious awards and prizes including the George London Foundation’s George London/Kirsten Flagstad Memorial Award, José Iturbi Competition, Sara Tucker Study Grant from the Richard Tucker Music Foundation, third place in the Belvedere Competition, national semi-finalist at the Metropolitan Opera National Council Auditions, and winner of the Mario Lanza Competition.



米密 MIME

卡捷洛西

DAVID CANGELOSI

男高音 Tenor

卡捷洛西是一位卓越的藝術家，聲與演俱佳。2004年，他首次於大都會劇院演出，在利雲的指揮下，飾演《萊茵的黃金》的米密。過去十二年來，他回歸該劇院擔演多個主要角色，亦曾參與《指環》的相關演出。

卡捷洛西即將參與的項目包括：於休斯頓大歌劇院的《托斯卡》及《尤金·奧涅金》首演、為華盛頓國家歌劇院及波士頓華格納協會重演《指環》的米密。其他有關《指環》的重要演出如下：與杜鳴高合作灌錄齊格菲的「鑄劍場面」，收錄於EMI的《華格納：指環中的偉大場面》；參演芝加哥抒情歌劇院及三藩市歌劇院的《齊格菲》以及全套《指環》製作。近期演出包括：與波士頓交響樂團合作，首演《韓賽兒與葛麗特》的女巫一角及參演《莎樂美》；與克里夫蘭管弦樂團合作，參演《狡猾的小狐狸》，以及在日本長野縣松本市舉行的齋藤紀念音樂節演出。2016/17的樂季，卡捷洛西參與波士頓交響樂團、克里夫蘭管弦樂團及達拉斯歌劇院的演出。

其他重要演出包括：巴黎歌劇院、卡奈基音樂廳、荷里活碗型劇場、三藩市歌劇院、加拿大歌劇團、華盛頓國家歌劇院、聖塔菲歌劇院、達拉斯歌劇院、芝加哥交響樂團、洛杉磯愛樂樂團、巴黎樂團、威尼斯電影節，以及與倫敦EMI Classics灌錄唱片。卡捷洛西繼續緊密與合作長達數十載的芝加哥抒情歌劇院演出，並在阿拉巴馬州蒙哥馬利市的范恩聲樂學院出任藝術及節目總監。

David Cangelosi has firmly established himself as an artist who combines both excellent singing with winning characterizations. In 2004 he made his Metropolitan Opera debut as Mime in *Das Rheingold*, conducted by James Levine; and has returned in multiple principal roles and *Ring* related assignments over the past twelve years.

Upcoming highlights include his company debut with Houston Grand Opera (*Tosca, Eugene Onegin*), and reprising his signature role of Mime for the *Ring* with Washington National Opera and Boston Wagner Society. Other notable 'Ring' highlights include a recording of the *Forging Scene (Siegfried)* with Placido Domingo for EMI Classics' *Scenes from the Ring; Siegfried* and full *Ring* productions with Lyric Opera of Chicago and San Francisco Opera. Recent performances include his role debut of the Witch in *Hänsel und Gretel; Salome* with Boston Symphony Orchestra; *Cunning Little Vixen* with Cleveland Orchestra; and a concert with Saito-Kinen Festival in Matsumoto, Japan. Return engagements with the Boston Symphony, Cleveland Orchestra, and Dallas Opera are scheduled for 2016/2017.

Career highlights include multiple appearances with Paris Opera, Carnegie Hall, Hollywood Bowl, San Francisco Opera, Canadian Opera Company, Washington National Opera, Santa Fe Opera, Dallas Opera, Chicago Symphony, Los Angeles Philharmonic, Ensemble Orchestral de Paris, Venice Film Festival, and additional recordings with EMI Classics, London. Cangelosi continues his close, multi-decade association with the Lyric Opera of Chicago, and also serves as the Artistic/Program Director of the Vann Vocal Institute in Montgomery, Alabama.

阿爾貝里 ALBERICH

范默克倫

WERNER VAN MECHELEN

低男中音 Bass-baritone



比利時低男中音范默克倫未來幾個樂季的演出計有：在哥倫比亞波哥大演出《崔斯坦與伊索爾德》的坤雲納，為布魯塞爾皇家鑄幣局劇院演繹《羅恩格林》的國王使者及《納克索斯島上的阿莉雅德》的音樂老師，分別為柏林德意志歌劇院（《指環》）及奧地利提洛邦的艾歌劇節（《齊格菲》）飾演阿爾貝里，在德國薩爾布魯根演繹《湯豪舍》的沃爾弗拉姆及奧格斯堡演繹《托斯卡》的斯卡比亞。音樂會演出方面有《彌賽亞》、《創世紀》、《布蘭詩歌》，在弗萊堡演唱《約翰受難曲》的基督，以及於安特衛普與比利時皇家法蘭德斯愛樂合作演出班奈特的《露西法》。

他的歌劇曲目涵蓋巴洛克至莫扎特歌劇的經典角色。除了專研華格納和李察·史特勞斯之外，范默克倫亦特別鍾情藝術歌曲，其藝術歌曲曲目不僅有舒伯特、舒曼和布拉姆斯的聯篇歌曲作品，尚有少為人知的作曲家所創作的歌曲。曾與之合作的鋼琴家有舒奈達、白朗特和狄賓侯華。

范默克倫於比利士魯汶萊蒙斯音樂學院師隨布夫根斯學習，並曾參加費沙·狄斯高、舒華茲科普夫、何納、白井光子、賀爾及馬康·金的大師班。他獲頒多個國際聲樂比賽獎項，並入圍伊利沙伯女皇音樂大賽，於荷蘭斯海爾托亨博斯及法國圖盧茲舉辦的國際聲樂大賽、巴塞隆拿的雲那斯大賽，以及英國廣播公司（BBC）卡迪夫世界歌唱家大賽。

During the coming seasons Belgian bass-baritone Werner Van Mechelen will sing the roles of Kurwenal (*Tristan und Isolde*) in Bogota, Heerrufer (*Lohengrin*) and Musiklehrer (*Ariadne auf Naxos*) at La Monnaie Brussels, Alberich (*Der Ring des Nibelungen*) at the Deutsche Oper Berlin and Alberich (*Siegfried*) with the Tiroler Festspiele Erl, Wolfram (*Tannhäuser*) at Saarbrücken, and Scarpia (*Tosca*) at Augsburg. In concert he performs in *The Messiah*, *The Creation*, *Carmina Burana*, and as Christus in the *St John Passion* in Freiburg and in Peter Benoit's *Lucifer* with the Royal Flemish Philharmonic in Antwerp.

His opera repertoire extends from the Baroque to great Mozartian roles. Apart from his special focus on Wagner and Richard Strauss, Van Mechelen is particularly drawn to lieder. His lied repertoire includes not only the great song cycles of Schubert, Schumann and Brahms but also repertoire by less known composers. He has worked with Eric Schneider, Lucas Blondeel and Jozef De Beenhouwer.

Van Mechelen studied at the Lemmens Institute at Leuven with Roland Bufkens. He participated in Masterclasses of Dietrich Fischer-Dieskau, Elisabeth Schwarzkopf, Robert Holl, Mitsuko Shirai, Hartmut Höll and Malcolm King. He gained several international singing prizes, having participated in the prestigious Queen Elisabeth Competition (Brussels), the International Vocalists Competition ('s-Hertogenbosch), the International Singing Competition (Toulouse), the Viñas Competition (Barcelona) and the BBC Cardiff Singer of the World Competition.



胡坦/浪人 WOTAN/WANDERER

葛納

MATTHIAS GOERNE

男中音 Baritone

Photo: Marco Borggreve

葛納是國際最炙手可熱的歌唱家之一，也是著名音樂節和音樂廳的常客，曾與全球頂尖的樂團、指揮家和鋼琴家合作。葛納於威瑪出生，在萊比錫隨貝耶學習，其後師隨舒華茲科普夫及費沙-狄斯高。

葛納曾在世界各大歌劇殿堂獻藝，如倫敦皇家歌劇院、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。他的超卓歌藝，在多張得獎錄音中表露無遺，他曾為Harmonia Mundi灌錄一套共十一張的舒伯特選集唱片。

葛納曾與多個樂團合作，計有：聖彼得堡愛樂（坦美卡諾夫指揮）、巴黎樂團、倫敦愛樂（艾遜巴赫指揮）、荷蘭皇家音樂廳樂團（漢力克指揮）、紐約愛樂（杜南意指揮）、萊比錫布業大廳管弦樂團、蘇黎世大會堂樂團（比連卡亞指揮）、瑞典電台交響樂團（哈丁指揮）和NHK交響樂團（約菲指揮）。他亦於紐約林肯表演藝術中心、三藩市歌劇院、倫敦威格摩音樂廳、里爾歌劇院、新巴黎音樂廳、布魯塞爾皇家美術館、里斯本古本加博物館、阿姆斯特丹音樂廳等，以及在舒伯特和悉尼等音樂節，與多位著名鋼琴家如特夫諾夫、軒特侯撒、舒密爾茲，以及法國依並那弦樂四重奏，演出系列獨唱音樂會。此外，葛納在梵志登指揮下，於2015年1月與港樂同台，首度於音樂會版本的華格納《萊茵的黃金》中演繹胡坦；今年，他再度回歸港樂，在《齊格菲》飾演胡坦/浪人。

Matthias Goerne is one of the most internationally sought-after vocalists and frequent guest at renowned festivals and concert halls. He has collaborated with the world's leading orchestras, conductors and pianists. Born in Weimar, he studied with Hans-Joachim Beyer in Leipzig, and later with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau.

Goerne has appeared on the world's principal opera stages, including the Royal Opera House, Teatro Real, Madrid, Paris National Opera, Vienna Staatsoper, and the Metropolitan Opera in New York. Goerne's artistry has been documented on numerous prize-winning recordings. For Harmonia Mundi, he has recorded a series of selected Schubert on 11 CDs (The Goerne/Schubert Edition).

His performances include concerts with the St. Petersburg Philharmonic (Yuri Temirkanov), Orchestre de Paris, London Philharmonic (Christoph Eschenbach), Concertgebouw Orchestra Amsterdam (Manfred Honeck), New York Philharmonic (Christoph von Dohnanyi), Gewandhaus Orchestra Leipzig, Tonhalle Orchestra Zurich (Lionel Bringuier), Swedish Radio Symphony (Daniel Harding) and NHK Symphony (Paavo Järvi), as well as a series of song recitals with Daniil Trifonov, Markus Hinterhäuser, Alexander Schmalcz, and the Quatuor Ebene at New York Lincoln Center, the San Francisco Opera, Wigmore Hall London, Opera de Lille, the new Philharmonie de Paris, the Beaux-Arts in Brussels, Gulbenkian in Lisbon, Amsterdam Muziekgebouw, at the Schubertiade Hohenems, and the Sidney Festival, among many other venues. Goerne made his debut as Wotan in a concert version of *Das Rheingold* with the HK Phil under Jaap van Zweden in 2015, and this year he returns again as Wotan/Wanderer in *Siegfried*.

艾爾達 ERDA

坎寶

DEBORAH HUMBLE

女中音 Mezzo-soprano



女中音坎寶是澳洲最成功的國際級歌手之一，尤以她在華格納歌劇的演出而享負盛名。

坎寶曾參與的節慶表演及合作的樂團包括：愛丁堡藝術節、普羅旺斯地區艾克斯音樂節、薩爾茨堡復活節音樂節、港樂、新加坡抒情歌劇團、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、英國青年歌劇院及巴黎夏特雷大劇院，當中她參演了多部作品，如韓德爾的《彌賽亞》及威爾第的《安魂曲》。在家鄉澳洲，她曾與南澳國家歌劇院、昆士蘭歌劇院，以及悉尼、墨爾本、昆士蘭及塔斯曼尼亞交響樂團合作，亦曾於阿得雷德及布里斯本藝術節演出。

坎寶曾於漢堡、哈雷、墨爾本及路德維希港獻唱《指環》；於里斯本上演的奧涅格神劇作品《火刑柱上的聖女貞德》中，飾演嘉芙蓮；在澳洲歌劇院上演的《阿依達》中飾演安妮莉絲；與悉尼交響樂團合作演出《以利亞》、與昆士蘭交響樂團演出馬勒的第三交響曲，以及於新西蘭獻唱《威森東克之歌》。

坎寶曾參與下列各地的演出：漢堡演出史特勞斯的《深宮情仇》及奧涅格的《火刑柱上的聖女貞德》、香港《萊茵的黃金》及貝多芬的第九交響曲、波士頓《齊格菲》、新加坡馬勒第八交響曲、莫斯科布魯尼的第一交響曲（《戒指寓言》）、英國《帕西法爾》及威爾第的《安魂曲》、墨爾本《藍鬍子公爵的城堡》、墨西哥城《崔斯坦與伊索德》等。

Mezzo-soprano Deborah Humble is one of Australia's most successful international artists—renowned particularly for her appearances in the operas of Richard Wagner.

Her engagements have included those with Edinburgh Festival, Festival d'Aix-en-Provence, Salzburg Easter Festival, HK Phil, Singapore Lyric Opera, Seattle Symphony, Auckland Philharmonia Orchestra, Stuttgart Philharmonic, Hamburg Philharmonic, London Mozart Players, British Youth Opera and the Théâtre du Châtelet in Paris—in works as diverse as Handel's *Messiah* and Verdi's *Requiem*. Closer to home, she has performed with the State Opera of South Australia, Opera Queensland, the Sydney, Melbourne, Queensland and Tasmanian Symphony Orchestras and the Adelaide and Brisbane Festivals.

Humble has sung *Ring Cycles* in Hamburg, Halle, Melbourne and Ludwigshafen, sang Catherine in Honegger's *Jeanne d'Arc au bûcher* in Lisbon, Amneris in *Aïda* for Opera Australia, *Elijah* with the Sydney Symphony, Mahler's Symphony no. 3 with the Queensland Symphony and *Wesendonck Lieder* in New Zealand.

Humble also appeared in Strauss' *Elektra* and Honegger's *Jeanne d'Arc au bûcher* in Hamburg, *Das Rheingold* and Beethoven's Symphony no. 9 in Hong Kong, *Siegfried* in Boston, Mahler's Symphony no. 8 in Singapore, Bruni's Symphony no. 1 (*Ringparabel*) in Minsk, *Parsifal* and Verdi's *Requiem* in the UK, *Bluebeard's Castle* in Melbourne and *Tristan und Isolde* in Mexico City.



法夫納 FAFNER

史特曼

FALK STRUCKMANN

低男中音 Bass-baritone

史特曼於1993年在拜萊特音樂節首度登場，在巴倫邦指揮下，於海諾·穆勒的製作中演繹坤雲納一角。往後幾年，他在柏林國家歌劇院工作，於《漂泊的荷蘭人》、《羅恩格林》、《紐倫堡的名歌手》、《指環》、《帕西法爾》、《費黛里奧》和《深宮情仇》等新製作中演唱。他亦為維也納國家歌劇院的《漂泊的荷蘭人》、《羅恩格林》、《沒有影子的女人》和《奧賽羅》首演中獻唱。近年，他活躍於漢堡國家歌劇院，曾演唱《畫家馬替斯》及全套《指環》。

史特曼曾於維也納國家歌劇院（《托斯卡》、《帕西法爾》、《奧賽羅》和《莎樂美》），以及漢堡國家歌劇院（《萊茵的黃金》、《女武神》、《齊格菲》和《帕勒斯替拿》）演出。亦於米蘭史卡拉歌劇院的《沒有影子的女人》中演繹巴勒克，並在阿姆斯特丹荷蘭歌劇院新製作的《帕西法爾》中，於費殊的指揮下首度演繹葛內曼茲。

其他演出包括：在維也納國家歌劇院《諸神的黃昏》中首演哈根、米蘭史卡拉歌劇院的《費黛里奧》中演繹獄長皮查洛；大都會歌劇院的《奧賽羅》、西班牙畢爾包歌劇院的《托斯卡》、法蘭克福歌劇院的《羅恩格林》、芝加哥歌劇院的《奧賽羅》等等。2016年，史特曼於港樂的《女武神》中擔綱亨丁，今年回歸於《齊格菲》中飾演法夫納。

Falk Struckmann made his debut at the Bayreuth Festival in 1993 as Kurwenal in Heiner Müller's production under Daniel Barenboim. In the following years he worked at the Staatsoper Berlin where he sang in new productions of *Der fliegende Holländer*, *Lohengrin*, *Meistersinger von Nürnberg*, *Der Ring des Nibelungen*, *Parsifal*, *Fidelio* and *Elektra*. He sang in numerous premieres at the Wiener Staatsoper, including *Der Fliegende Holländer*, *Lohengrin*, *Die Frau ohne Schatten* and *Otello*. In recent years he has been increasingly active at the Hamburg State Opera, where he sang *Mathis der Maler*, and later the whole *Ring des Nibelungen*.

Struckmann has appeared at the stages of the Wiener Staatsoper (*Tosca*, *Parsifal*, *Othello*, *Salome*), at the Staatsoper Hamburg (*Rheingold*, *Walküre*, *Siegfried*, *Palestrina*), at the Teatro alla Scala in Milan as Barak in *Die Frau ohne Schatten* and he made his role debut as Gurnemanz in a new production of *Parsifal* at the Nederlandse Opera in Amsterdam under the baton of Iván Fischer.

Other performances include his celebrated role debut as Hagen in *Die Götterdämmerung* at the Wiener Staatsoper, and as Pizarro in a production of *Fidelio* at the Teatro alla Scala in Milan. He also performed at the Met in New York (*Otello*), the Bilbao Opera (*Tosca*), the Oper Frankfurt (*Lohengrin*), the Lyric Opera Chicago (*Otello*) and among others. In 2016, Struckmann played Hunding in *Die Walküre* with the HK Phil. This year, he returns as Fafner in *Siegfried*.

林中鳥 WOODBIRD

法克絲

VALENTINA FARCAS

女高音 Soprano

Photo: Dario Acosta



法克絲生於羅馬尼亞首都布加勒斯特，2006年於薩爾斯堡音樂節首演，演出莫扎特《後宮誘逃》的布朗黛，獲一致好評：「這位身形嬌小的女高音聲線柔韌，台風與歌聲俱佳，好幾次都幾乎搶了女主角的戲。」作為柏林喜歌劇團成員，法克絲曾多次擔綱要角，包括《弄臣》的女主角吉爾達、林姆斯基-高沙可夫《金雞》的余瑪卡皇后、韓德爾《奧瑞斯特》的賀米恩等，後者由亨格布洛克指揮，獲選為德國《歌劇世界》雜誌2006年度製作，並透過歐洲電視協會（ARTE）於全球各地廣播。此外，她亦曾演出帕蜜娜、布朗黛及《玫瑰騎士》蘇菲等角色。

法克絲曾於阿姆斯特丹演出《愛情靈藥》的阿典娜，以及在圖盧茲《馬哈哥尼城興衰》製作中飾演珍妮；又於里昂演出《費加洛的婚禮》，飾演蘇珊娜。近期重要演出包括於杜塞爾多夫與萊茵德意志歌劇院合作，以及於洛桑演出《溫莎的風流娘兒們》。法克絲也是廣受歡迎的音樂會獨唱家，曾於佛羅倫斯五月音樂節與名指揮家梅狄合作，演出莫扎特《莊嚴晚禱》，以及與羅馬交響樂團合演韓德爾《彌賽亞》。

法克絲將與著名指揮諾特和東京交響樂團合作，於日本首演《女人皆如此》的黛絲賓娜一角；與歌劇導演阿爸多合作，於都靈皇家劇院飾演《法爾斯塔夫》的納內塔。今年她重返香港，在梵志登領導下，於《齊格菲》演出林中鳥。

Born in Bucharest, Valentina Farcas made her debut at the 2006 Salzburg Festival singing Blonde in Mozart's *Die Entführung aus dem Serail* to wide critical acclaim: "The petite soprano with the pliant voice threatened at times to physically and vocally upstage the real heroine". As a member of the ensemble at Komische Oper Berlin she has sung numerous leading roles including Gilda (*Rigoletto*), Queen of Shemakha in Rimsky-Korsakov's *Le Coq d'Or*, Hermione in Handel's *Oreste* with Maestro Thomas Hengelbrock (voted Production of the Year 2006 in Germany by *Opernwelt* magazine and broadcast internationally on ARTE) as well as Pamina, Blonde and Sophie (*Rosenkavalier*).

Farcas has appeared as Adina (*L'elisir d'amore*) in Amsterdam and as Jenny in a production of *Rise and Fall of the City of Mahagonny* in Toulouse, and sung Susanna in a production of *Le Nozze di Figaro* in Lyon. More recently she has performed with Deutsche Oper am Rhein in Düsseldorf, and with *Die lustigen Weiber von Windsor* in Lausanne. A sought-after concert soloist, Farcas has sung Mozart's *Solemn Vespers* at the Maggio Musicale in Florence under the baton of Riccardo Muti and Handel's *Messiah* with the Orchestra Sinfonica di Roma.

Upcoming engagements bring her Japanese debut with Despina in *Così fan tutte* with Maestro Jonathan Nott and the Tokyo Symphony Orchestra, Nanetta in *Falstaff* with the Teatro Regio di Torino and Maestro Daniele Abbado. This year she returns to Hong Kong with the Woodbird in *Siegfried* with Jaap van Zweden and the HK Phil.

港樂
HKPhil

首席贊助 Principal Patron



WAGNER
THE RING CYCLE PART 4
GÖTTERDÄMMERUNG

《指環》四部曲之四 《諸神的黃昏》

OPERA-IN-CONCERT CONDUCTED BY

JAAP VAN ZWEDEN

18 & 21 JAN 2018

香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

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
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

hkphil.org

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

Photo: Cheung Wai-lok

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂正邁向旅程的第三部份，音樂會由拿索斯唱片進行現場錄音及發行，更獲得國際上廣泛的正面評價；令港樂成為中港兩地首個演出整齣鉅著的本地樂團。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於2017年4至5月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning rave reviews internationally. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li,



"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"

Opera Now

已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

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，更已向學童免費派發古典音樂唱片，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》。

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。

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。

港樂於2013/14樂季慶祝其第四十個職業季度。

the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and 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 tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

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.

Thanks to a 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.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

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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



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



把文晶
Ba Wenjing



程立
Cheng Li



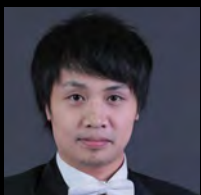
桂麗
Gui Li



許致雨
Anders Hui



余思傑
Domas Juškys



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



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



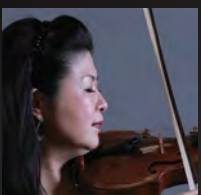
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-yee



周騰飛
Zhou Tengfei



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



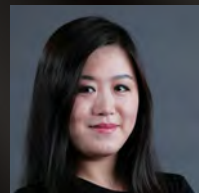
羅舜詩
Alice Rosen



孫斌
Sun Bin



孫園
Sun Yu



張妹影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



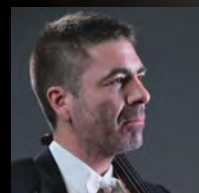
▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



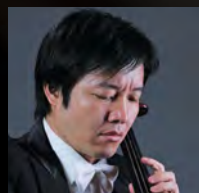
關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

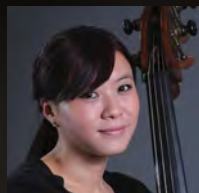
低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



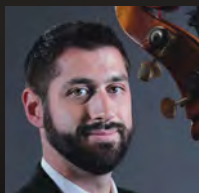
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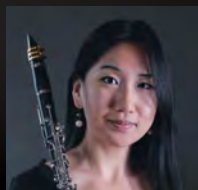
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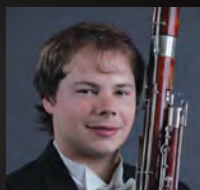
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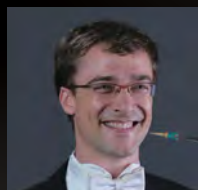
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- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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