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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

Thu 6pm & Sun 3pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

梵志登 音樂總監

Jaap van Zweden Music Director

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴
The Hong Kong Philharmonic Orchestra is financially supported by the Government of
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GÖTTERDÄMMERUNG PODCAST

《諸神的黃昏》導賞



華格納專家加拿大多倫多皇家音樂學院艾略特，聯同港樂行政總裁麥高德，為您帶來《指環》四部曲之四——《諸神的黃昏》——Podcast 導賞之旅。Wagner expert Sue Elliott from The Royal Conservatory of Music, Toronto, Canada, and Michael MacLeod, Chief Executive of the HK Phil, guide you through *Götterdämmerung*, the finale of Wagner's epic *Ring Cycle*, via Podcast.

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– *The Guardian* on *Die Walküre*

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獻辭 MESSAGE

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Director of Leisure and Cultural Services

過去數年，香港管弦樂團（港樂）每年均舉辦音樂會，呈獻華格納的史詩式鉅作《指環》四部曲歌劇。今天上演的《諸神的黃昏》，是該齣歌劇的最後一章，既屬港樂的年度重頭戲，亦為這跨越四年的音樂旅程劃上完美的句號。

這趟非凡的音樂之旅早於2015年展開，當中首三部已上演的曲目——《萊茵的黃金》、《女武神》和《齊格菲》，均深得海內外評論家與觀眾一致好評，這對港樂鞏固本身作為亞洲區內首屈一指樂團的地位，起着重要的作用。

港樂除了邀得世界知名華格納歌劇演員助陣外，還安排了聲樂大師班、新晉作曲家工作坊、公開綵排、專題研討會和展覽等各種活動，在讓觀眾加深了解這齣音樂劇之餘，又可藉此培育本地藝術人才，並讓各階層的市民欣賞古典音樂。

一直以來，香港特區政府均十分支持本地發展文化藝術。港樂為香港文化中心的場地伙伴，為製作《指環》四部曲這套大型歌劇音樂會付出不少心血，政府對港樂這份全情投入和堅持不懈的精神極表讚賞。寄望港樂日後再接再厲，推出更多優質節目，既讓樂迷大飽耳福，也使香港的文化生活更為豐富充實。

在此衷心祝願是次演出圓滿成功，而這場劇力萬鈞的音樂會能為大家帶來難忘的體驗。

Over the past few years, the Hong Kong Philharmonic Orchestra (HK Phil) has undertaken a mega project to perform the *Ring Cycle*, an epic work composed by Richard Wagner, by featuring one part of the tetralogy each year. The performance today presents the final chapter, *Götterdämmerung*, which not only marks the highlight of the year for the HK Phil but also brings the four-year musical journey to a perfect close.

The marvellous journey began back in 2015 and has been highly acclaimed by critics and audiences alike, both at home and abroad, for the first three operas-in-concert, namely *Das Rheingold*, *Die Walküre* and *Siegfried*. The whole undertaking is surely instrumental for the HK Phil to strengthen its position as the leading orchestra in Asia.

Apart from inviting a world-renowned cast of great Wagnerian opera singers to perform on stage, the HK Phil has arranged a series of ancillary programmes and activities such as vocal masterclasses for talented singers, a composer workshop for emerging composers, an open rehearsal, a symposium and an exhibition for the audience to get a better grasp of the masterpiece. These programmes and activities will also be a good opportunity for local artists to develop their talents further and for people from all walks of life to appreciate classical music.

The Government of the Hong Kong Special Administrative Region is fully committed to supporting the development of local arts and culture, and would like to express its deep appreciation for the devotion, dedication and perseverance shown by the HK Phil as the venue partner of the Hong Kong Cultural Centre and in its endeavours to present this major production of the *Ring Cycle*. It is our hope that the HK Phil will continue its efforts to present more spectacular and quality programmes in the near future for the enjoyment of music lovers and for the enrichment of cultural life in Hong Kong.

May I wish the captivating opera-in-concert a tremendous success, and all of you a memorable experience.

獻辭 MESSAGE

劉元生

Y. S. Liu, MH

香港管弦協會董事局主席

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited



被《留聲機》雜誌譽為「香港指環，傲視全球」的華格納《指環》四部曲演出，在香港管弦樂團籌備經年下，正迎來最終高潮——《諸神的黃昏》。

在音樂總監梵志登引航下，要實踐這個為期四年的歌劇音樂會計劃殊不容易，除了龐大的樂團編制、一系列特殊樂器（包括華格納大號、低音小號、低音長號及一套牧號），來到最終章我們更需要一個陣容鼎盛的合唱團。我們亦舉辦一系列《諸神的黃昏》導賞節目及教育活動，為此我們加強了行政支援確保運作上能順利推行。在這趟非凡的《指環》旅程中，雖然沿途挑戰重重，但我們已成功完成首三部曲，並把樂團的專業水平引向另一高峰，在國際樂壇大放異彩，成為令香港引以為傲的樂團。由拿索斯唱片現場錄音並發行的首三部《指環》專輯取得國際好評，讓港樂成功與其他曾演出《指環》的著名樂團並列，當中包括柏林愛樂、維也納愛樂及巴伐利亞國家管弦樂團。

在此特別感謝民政事務局的「具競逐元素資助試驗計劃」，全力推動如此盛大的演藝活動。《指環》的成功同時亦有賴周生生珠寶和「指環匯韻」會員的慷慨支持。我亦感謝觀賞《指環》全套聯篇歌劇的忠實樂迷，在今天與我們一同見證《指環》旅程圓滿結束。

請盡情享受今天的精彩演出！

Reputed as “A *Ring* from Hong Kong to take on the world” by *Gramophone*, the HK Phil is ready, after literally years of preparation, to present the finale of Wagner’s *Ring* Cycle, and the most epic of all, *Götterdämmerung*.

Mounting this four-year project led by our Music Director Jaap van Zweden, was never easy. We need a much bigger orchestral force, a few extra unique instruments (Wagner Tubas, Bass Trumpet, Contrabass Trombone and a set of Steerhorns), and for this final installment, a huge opera chorus as well. There have been education activities to tie it all together and thus more administrative and logistical support. But the challenges we have overcome so far in presenting the first three operas-in-concert have witnessed an immense step forward in the musical maturity and professionalism of the orchestra. The mere act of taking on this epic project has thrust us into the international spotlight and we have risen to the demands of high expectations to represent Hong Kong on the world stage. The recordings on the Naxos label of the first three operas have received such acclaim internationally that the HK Phil is now proudly mentioned in same breath as other leading orchestras that have performed this cycle, like the Berlin Philharmonic, Vienna Philharmonic and Bavarian State Orchestra.

We are deeply grateful to the Home Affairs Bureau for supporting this artistic project through the Contestable Funding Pilot Scheme. I would also like to thank Chow Sang Sang Jewellery for supporting the entire cycle and the very dedicated Ring Circle Members whose generosity underpins the success of this project. Thank you to the *Ringers* who have been a part of the audience each year, and thank you for being with us today to complete this epic journey!

Enjoy the performance!

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

梵志登 音樂總監
JAAP VAN ZWEDEN Music Director

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YU LONG Principal Guest Conductor

18 & 21 JAN 2018 • Thu 6pm | Sun 3pm
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華格納 RICHARD WAGNER

《指環》四部曲之四《諸神的黃昏》
THE RING CYCLE PART 4 - GÖTTERDÄMMERUNG

歌劇音樂會 OPERA-IN-CONCERT

梵志登，指揮 JAAP VAN ZWEDEN, conductor

第一幕 Act I ~125'

中場休息 interval ~30'

第二幕 Act II ~70'

中場休息 interval ~30'

第三幕 Act III ~80'

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

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*費特烈是拜萊特音樂節合唱團團長，以及漢堡國家歌劇院合唱團團長

*Friedrich is the Chorus Master of the Bayreuth Festival Chorus and Chorus Master of the Hamburg State Opera Chorus

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《指環》第四部曲
chapter of *Ring Cycle*

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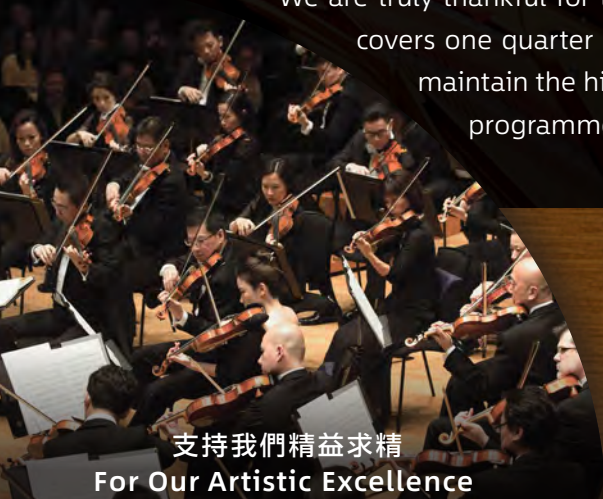




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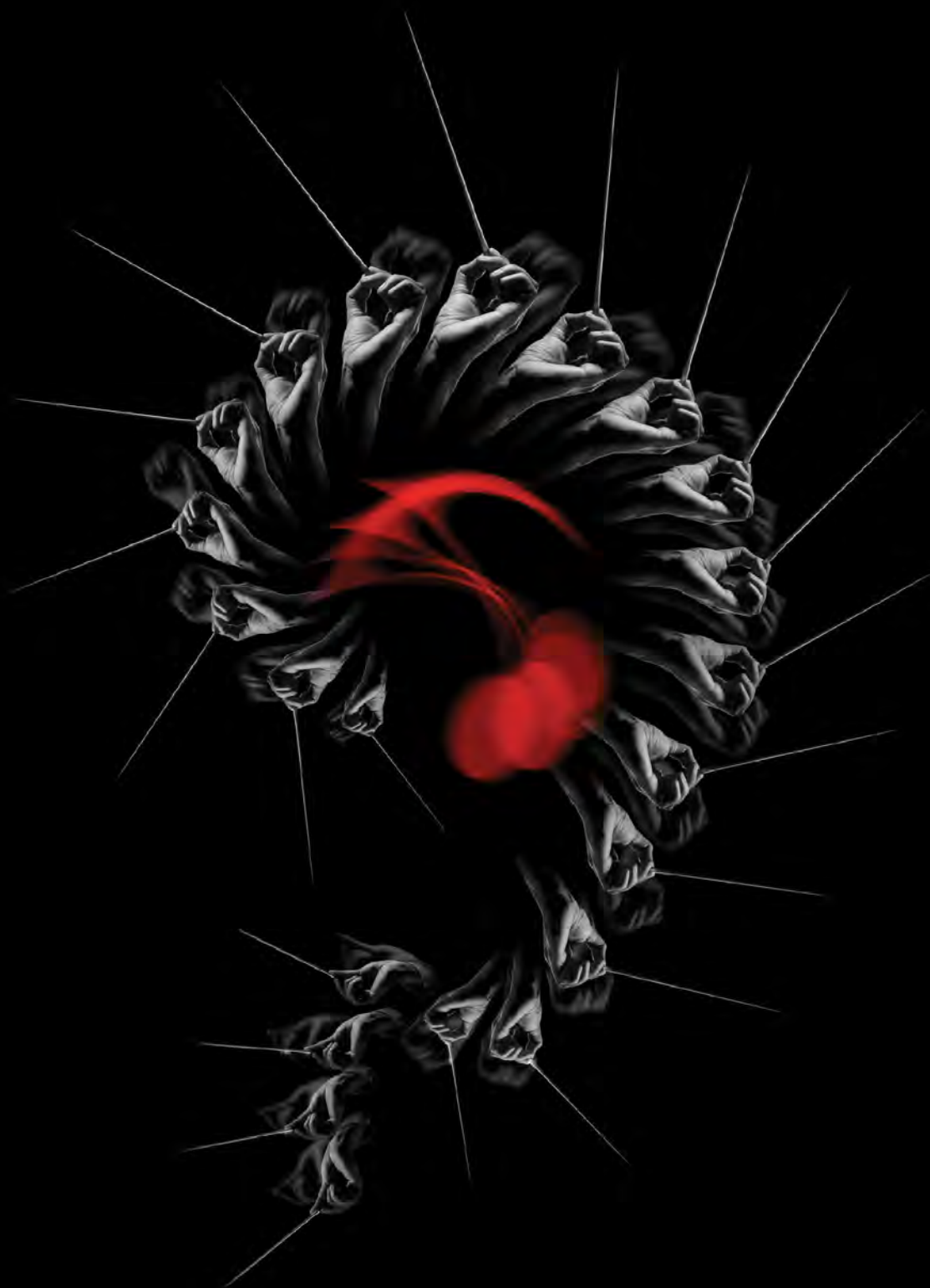
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前劇題要

THE STORY SO FAR

《萊茵的黃金》

萬古之先，三位天真爛漫的萊茵河仙子，一邊嬉戲，一邊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，但萊茵河仙子卻笨得將萊茵黃金的秘密洩露：誰要是發誓永遠棄絕愛情，就可以取走黃金，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愛情女神芙麗雅作報酬。



Arthur Rackham's *Rhinemaidens* (*Das Rheingold*)

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，但阿爾貝里卻向指環施毒咒。巨人答應，如果得到指環，芙麗雅就可以回到諸神身邊。

大地與智慧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。胡坦說服諸神，他們能在新的城堡法哈拉宮安居；同一時間，萊茵河仙子卻因為丟失了黃金而哀嘆。

《女武神》

過了一世代，胡坦與凡人女子生下了「華宋格學生兒」（齊格蒙特和齊格蓮達）。他的計劃是讓齊格蒙特動手，從法夫納（已化身惡龍）那裡奪取指環。齊格蓮達被迫嫁予亨丁

DAS RHEINGOLD

Before the beginning of time, the three Rhinemaidens innocently play as they guard the Rhinegold. The Nibelung dwarf Alberich attempts to flirt with them and they 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 love, Freia, as payment.

The fire god Loge arrives with news of Alberich's theft of the gold. Wotan and Loge descend into the Nibelungs' realm deep underground, on a quest to win the Ring. They trick and capture Alberich, but he pronounces a curse on the Ring. The giants agree to return Freia only in exchange for the Ring.

The earth and wisdom goddess Erda appears with a dire warning and advises Wotan to accept the giants' bargain and give up the cursed Ring. Fafner murders his brother giant (and becomes a dragon to guard his treasure). Wotan invites his fellow gods into his new castle of Valhalla. The Rhinemaidens lament the loss of their gold.

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 the dragon. Sieglinde had been forced into a hateful marriage with Hunding, who recognises Sigmund as his enemy. Sigmund and Sieglinde fall in love, and Sigmund gains possession of a powerful sword (Nothung) through his heroic courage before they flee together.

With Erda Wotan has also 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 his wife Fricka, the goddess of marriage, forces Wotan to punish the Wälzung twins for their incest and adultery. Wotan now reluctantly commands Brünnhilde to allow Sigmund to die. At the last minute, she disobeys and decides to protect him.



Arthur Rackham's
Brünnhilde and her
Valkyrie sisters
(*Die Walküre*)

為妻，但兩人婚姻卻充滿仇恨。亨丁認為齊格蒙特是敵人；但齊格蒙特與齊格蓮達墮入愛河，齊格蒙特還因為其英雄氣概而得到一柄寶劍。然後兩人雙雙私奔。

除了凡人子嗣，艾爾達與胡坦也生養了多位女武神（也就是少女戰神），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學生兒犯下亂倫與通姦罪，於是迫胡坦懲罰兩人。胡坦唯有不情不願地指示布倫曉特讓齊格蒙特死去，然布倫曉特卻抗命保護他；結果令盛怒的胡坦插手，任由親兒被亨丁殺害。

布倫曉特的姊妹們從戰場上找出剛陣亡的英雄遺體。胡坦則大怒，要尋找布倫曉特，並予以懲罰，將她永遠驅逐出法哈拉宮，貶為凡人，令她沉沉睡去。胡坦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。

《齊格菲》

齊格蒙特與齊格蓮達經過一夜激情，齊格蓮達就懷孕了——這孩子就是齊格菲。後來齊格蓮達被布倫曉特所救，但在森林裡生下齊格菲之後就不幸去世。阿爾貝里的兄弟米密也住在這個森林裡；他將齊格菲帶回自己的洞穴撫養成人，但米密其實不安好心，只想利用齊格菲為他搶奪法力無邊的指環。為了搶奪指環，齊格菲就利用父親生前用過的諾盾神劍的碎片，重鑄「諾盾」神劍。

阿爾貝里回來了，遇見化身為「浪人」的宿敵胡坦。阿爾貝里仍然想得到指環，但胡坦/浪人卻說，凡人齊格菲先後殺死惡龍法夫納、取得指環與萊茵河黃金的寶藏，胡坦現在會任由這位大英雄擁有指環。齊格菲知道米密想殺他，於是先發制人將米密殺死，再前往尋找被火焰包圍的美人。

「浪人」召喚大地與智慧女神艾爾達現身，從艾爾達口中得知未來之事。齊格菲走向火牆時遇見「浪人」，但當他得悉「浪人」的長矛就是間接令父親戰死沙場的凶器過後，就用諾盾神劍把長矛砍斷——象徵胡坦大權旁落。齊格菲登上山頂，越過火牆，發現沉睡中的布倫曉特——這時齊格菲第一次感到恐懼。齊格菲親吻布倫曉特——她現在完全是凡人了——這雙情竇初開的戀人接著歡欣快活地歌頌愛情。

Wotan is forced to intervene and let his son be killed. As Brünnhilde's Valkyrie sisters gather corpses of freshly slain heroes, Wotan seeks out Brünnhilde, enraged by her disobedience. His punishment: she is banned forevermore from Valhalla and loses her divinity. He casts her into a deep sleep. But Wotan allows Brünnhilde to be protected by 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.

SIEGFRIED

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 when she gave birth to him. Mime, the brother of Alberich, has raised the orphaned baby in his cave. But Mime plans to use Siegfried to retrieve the all-powerful Ring for himself. To accomplish this, Siegfried forges the broken sword *Nothing* left behind by his slain father.

Alberich returns and encounters his old enemy, Wotan, who has now taken human form as “the Wanderer”. Alberich still desires the Ring, but Wotan/Wanderer says he will now leave it in the hands of the human Siegfried, who slays Fafner the dragon and wins the Ring and Rhinegold treasure. Siegfried also learns that Mime is plotting to kill him and stabs the dwarf before heading off to find the beautiful woman surrounded by fire. The Wanderer summons Erda, the goddess of earth and wisdom, to learn of the future and then is met by Siegfried, on his way to the wall of fire. When Siegfried 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 ascends the mountain and passes through the fire. Beyond it he discovers the sleeping Brünnhilde – and now experiences fear for the first time. His kiss awakens Brünnhilde, who is now fully human. The pair sing exultantly of their newfound love.

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Arthur Rackham's Siegfried
and Brünnhilde (*Siegfried*)



《諸神的黃昏》：故事大綱

GÖTTERDÄMMERUNG: SYNOPSIS

序幕及第一幕

掌管命運的諾恩三女神編織命運之繩時，知道諸神的末日快要來臨。天亮了；布倫曉特與齊格菲立下山盟海誓，之後齊格菲就出發到萊茵河那邊去闖天下，臨行前將指環交給布倫曉特作定情信物。

新角色率先在第一幕登場：定居萊茵河畔的基比洪族。龔特王是基比洪族的君主，但實權卻掌握在他同母異父的兄弟哈根手裡。陰險毒辣的哈根慫恿龔特王和龔特奧妮與他合謀，施計令齊格菲背叛布倫曉特，好讓布倫曉特成為龔特王的妻子，而齊格菲則成為龔特奧妮的夫婿。

不虞有詐的齊格菲喝下「忘情水」之後，將布倫曉特忘記得一乾二淨，並瘋狂地愛上龔特奧妮。龔特王本身並非甚麼英雄好漢，但又渴望娶布倫曉特為妻。齊格菲答應假扮龔特王，到山頂大岩石去將布倫曉特誘拐回來，他在發誓忠於龔特王之後馬上出發。這時哈根的計劃也曝光了：他要的是指環。

女武神華特洛緹來探望布倫曉特，但她其實有秘密任務在身：請布倫曉特將指環交出，還給萊茵河仙女，令指環的毒咒得以解除。但布

PRELUDE AND ACT ONE

The three Norns weave the rope of Fate and anticipate the end of the gods. Dawn breaks. Brünnhilde and Siegfried pledge their love. Siegfried sets out on his Rhine Journey, venturing out into the world in search of adventure. He leaves the Ring with Brünnhilde as proof of their unbreakable bond of love.

The first act begins by introducing a new cast of characters: this is the civilisation of the Gibichungs, who live along the Rhine River. Gunther is the ruler in name, but his evil half-brother Hagen holds the power. Hagen plots with his half-siblings Gunther and Gutrune to trick Siegfried into betraying Brünnhilde so that Gunther can claim her as wife; Gutrune will marry Siegfried.

Siegfried arrives and is given a drugged potion that erases all memory of Brünnhilde and causes him to fall uncontrollably in love with Gutrune. He agrees to abduct Brünnhilde on behalf of the weak Gunther by disguising himself as Gunther when he returns to Brünnhilde's rock. Siegfried swears that he will remain loyal to the Gibichungs and hurries off to capture Brünnhilde. Hagen reveals his plan: to gain control of the Ring for himself.

Brünnhilde is visited by one of her Valkyrie sisters, Waltraute, who has come on a secret mission to plead with Brünnhilde to return the Ring to the Rhinemaidens and thereby undo its curse. But for Brünnhilde the Ring is the sign of her love. She refuses. Siegfried suddenly appears, disguised as Gunther. He takes the Ring from the horrified Brünnhilde and claims her as Gunther's wife.

ACT TWO

The dreaming Hagen is visited by his father Alberich, who urges him to kill Siegfried and win the Ring. Dawn arrives. Today will be a double wedding: of Gunther and Brünnhilde, and Siegfried and Gutrune. Brünnhilde is shocked to recognise Siegfried (no longer disguised) and demands to know where he got the Ring he wears. Accused of betrayal, Siegfried grabs Hagen's spear and swears that he has been loyal to his blood-brother. Brünnhilde joins in a pact with Hagen and Gunther for revenge and reveals that her magic has made Siegfried invulnerable – expect in his back, since the courageous

白楊樹 WORLD ASH TREE

諾恩女神解釋，因為白楊樹（根據華格納的資料，此樹象徵了生命之樹）已被砍成木材，堆在神祇的居所——法哈拉宮——四周，並能隨時起火，為世界帶來終結。很早以前，胡坦已從白楊樹折下一枝樹枝製成強大的矛，足以讓祂主宰一切，但要付出極大的代價。此矛在《齊格菲》最後一幕中更被英雄齊格菲粉碎了。

The Norns explains that the World Ash Tree (which in Wagner's sources is connected to other symbolic Trees of Life) has been cut into logs that now surround Valhalla, the gods' abode, which are ready to kindle a fire that will bring the end of the world. Wotan had long ago cut off one of its branches to fashion his powerful spear, which gave him control - but at a terrible cost. The spear, too, had been shattered in the last act of *Siegfried* by its title hero.

倫曉特認為指環是齊格菲的定情信物，所以拒絕了華特洛緹的請求。假扮成龔特王的齊格菲突然現身，布倫曉特大吃一驚；齊格菲搶走布倫曉特手上的指環，宣稱布倫曉特現在是龔特王的妻子。

第二幕

夜半，哈根正在半睡半醒之際；他父親阿爾貝里來訪，催促他把齊格菲殺掉，把指環搶過來。天亮了——這一天將有兩對新人成婚：龔特王和布倫曉特，齊格菲和龔特奧妮。齊格菲現在以真面目示人，布倫曉特見到齊格菲時大驚不已，馬上質問他手上的指環是怎麼得來的。布倫曉特指責齊格菲背叛了她，齊格菲否認，然後拿起哈根的長矛發誓，說自己一直忠於情同手足的龔特王。布倫曉特為了報復，就勾結哈根和龔特王，要將齊格菲置諸死地。布倫曉特向哈根和龔特王透露齊格菲的弱點：她在齊格菲身上施了魔法，令齊格菲刀槍不入，只有背部例外——因為這位英雄英勇無比，即使大敵當前也永遠不會轉身逃跑。

第三幕

哈根安排齊格菲跟他和其他基比洪族人一同打獵，伺機下毒手。途中齊格菲遇到萊茵河仙子；對方勸他將指環歸還，但遭齊格菲拒絕。齊格菲重返狩獵隊伍後，哈根慫恿他講述年輕時的英雄事蹟；齊格菲一邊講，哈根一邊讓齊格菲喝下「忘情水」的解藥，令他恢復記憶。到齊格菲唱出自己初遇布倫曉特的情況時，哈根乘機指控齊格菲違反對龔特王的誓言，說罷就將長矛刺進齊格菲背部。〈齊格菲葬禮進行曲〉響起，眾人抬著齊格菲的屍首返回基比洪宮殿。

龔特奧妮一邊等候夫婿歸來，一邊擔心得要命。哈根帶著手下來到，在與龔特王爭奪指環的時候把龔特王殺掉；可是他想將指環從齊格菲手上剝下的時候，齊格菲的手竟然高高舉起，嚇得哈根馬上逃跑。布倫曉特登場，演出《指環》全劇的終曲——宏偉壯麗的「自焚殉愛」。她命人為英雄齊格菲準備火葬用的柴堆，解釋說她已明白齊格菲實為奸人所害，並指責諸神，認為正是他們的所作所為，才令世界變得一塌糊塗。布倫曉特向胡坦和法哈拉宮道別，又請萊茵河仙子接收指環，並將指環加諸世間的毒咒洗淨，然後縱馬一躍，投身火海。火愈燒愈旺，萊茵河也氾濫成災，天上的法哈拉宮被火海吞滅。華格納最後的舞台指示是「諸神完全隱沒在火焰之中。幕下。」

hero would never flee an enemy. Together they call out for Siegfried's death.

ACT THREE

Hagen has arranged a hunting party as the pretext for murdering Siegfried. Siegfried encounters the Rhinemaidens, who try to convince him to return the Ring to them, but he refuses. Siegfried is then reunited with his hunting comrades. Hagen encourages him to tell of the great exploits of his youth. As the narrative progresses, Hagen restores the hero's memory with a potion. Siegfried sings of his first discovery of Brünnhilde. This allows Hagen to claim Siegfried has betrayed his oath to Gunther, and he thrusts his spear into Siegfried's back. The men bear his slain corpse back to the palace to the music of "Siegfried's Funeral March".

Gutrune is overtaken with fear as she awaits the return of her new husband. Hagen arrives with his men and kills Gunther when they fight over the Ring. He tries to pry it from Siegfried, but the corpse's hand rises up to threaten him off. Brünnhilde appears for the *Ring's* grand finale, known as the Immolation Scene. She orders that a funeral pyre for the hero be built and explains how she now understands how Siegfried was betrayed – and how the gods are to blame for the corrupt state of the world. Brünnhilde bids Wotan and Valhalla farewell and calls to the Rhinemaidens to receive the Ring and cleanse the world of its curse before rising her horse into the flames. The fire intensifies, and then the Rhine overflows its banks. Up above, Valhalla is consumed by fire. According to Wagner's final stage direction: "When the gods are entirely hidden by flames, the curtain falls."

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萊茵河仙子警告齊格菲
The Rhinemaidens warn Siegfried
By Arthur Rackham
(Wikimedia Commons)

《諸神的黃昏》人物關係圖

GÖTTERDÄMMERUNG CHARACTERS RELATIONSHIP MAP



諾恩三女神 NORN

艾爾達之女 DAUGHTERS OF ERDA

諾恩三女神編織命運之繩，唱出過去、現在和未來。但現在她們看到的越來越模糊不清，手上繩子也突然斷掉——她們無力再透視過去未來，智慧也隨之消失。

The Three Norns weave the rope of Fate and sing of what has been, what is, and what will be. But now their vision is dimming, and the rope suddenly breaks – they have lost their power to see and with it, their wisdom.

胡坦 WOTAN

眾神之神 HEAD OF THE GODS

(但在《諸神的黃昏》沒有演唱
DOES NOT SING IN GÖTTERDÄMMERUNG)

胡坦興建法哈拉宮時，決定以被咒詛的黃金支付建造費，結果鑄成大錯。現在他已放棄掙扎，只管在法哈拉宮等待末日降臨。齊格菲是他孫兒：胡坦與凡人女子生下龍鳳胎齊格蒙特和齊格蓮達，齊格蒙特和齊格蓮達再生下齊格菲。

Wotan made the fateful decision to pay for Valhalla, with the cursed gold.

He has given up the struggle and now waits for the end in Valhalla.

Siegfried is his grandson, the orphaned child of the twins Siegmund and Sieglinde who were mothered by a mortal human.

父女
FATHER &
DAUGHTER

爺孫
GRANDFATHER &
GRANDSON



華特洛緹

WALTRAUTE

布倫曉特的女武神姊妹之一
BRÜNNHILDE'S VALKYRIE SISTER

華特洛緹是布倫曉特八個女武神姊妹之一；她探望布倫曉特時，告訴她胡坦、諸神和法哈拉宮都死氣沉沉；只有布倫曉特將指環還給萊茵河仙子，才有望扭轉局面。

One of Brünnhilde's eight Valkyrie sisters, Waltraute visits her to bring news of the depressing state of Wotan and the gods and Valhalla. There is one hope left: if Brünnhilde will return the Ring to the Rhinemaidens.

女武神姊妹
VALKYRIE SISTERS



布倫曉特

BRÜNNHILDE

胡坦最疼愛的女兒

THE FAVORITE DAUGHTER OF WOTAN

布倫曉特因為違抗天命而被貶為凡人，失去女武神的「神性」。但她與齊格菲相愛，成為一個完整的「人」。她在《諸神的黃昏》的遭遇十分坎坷，不過到頭來卻成了真正正正的英雄：她將指環物歸原主，令指環的毒咒得以解除，世人不用再身受其害。

Brünnhilde has lost her divinity as punishment for disobeying Wotan and is no longer a Valkyrie. But she has gained the knowledge of love by becoming Siegfried's mate and is now fully human. Brünnhilde endures terrible suffering in *Götterdämmerung* but emerges as the true heroine, cleansing the world of its curse by restoring the Ring.

戀人 LOVERS



齊格菲

SIEGFRIED

大英雄

THE GREAT HERO

「齊格菲」是《指環》的靈感來源。他在《齊格菲》裡幹出一系列英雄事蹟；現更與布倫曉特相戀；在布倫曉特鼓勵下繼續闖天下。齊格菲的殞落就是《諸神的黃昏》的主要脈絡。

Siegfried was Wagner's initial inspiration for the *Ring*. After his legendary deeds in the preceding opera, *Siegfried*, he has now joined with Brünnhilde and is encouraged by her to set off for new adventures. *Götterdämmerung* traces his tragic downfall.



萊茵河仙子 RHINEMAIDENS

住在萊茵河中的仙子

THE THREE NYMPH-LIKE CREATURES OF THE RHINE

萊茵河仙子胡蓮德、慧古德、芙洛蕭德自《萊茵的黃金》之後首次重新登場，嘗試說服齊格菲趁事還有轉機，應將指環歸還給萊茵河仙子。Rhinemaidens Woglinde, Wellgunde and Flosshilde revisit the drama for the first time since *Das Rheingold*. They try to persuade Siegfried to return the Ring before it's too late.

格林蕭德 GRIMHILDE

凡人女子 A MORTAL WOMAN
 (純屬故事背景人物，在《諸神的黃昏》沒有此角色
 PART OF THE BACKSTORY ONLY, NO ROLE FOR HER IN
 GÖTTERDÄMMERUNG)

給阿爾貝里以黃金誘惑，與他懷了哈根。
 She was seduced by Alberich with his gold
 to bear him a son, Hagen.



阿爾貝里 ALBERICH

尼伯龍族矮人 THE NIBELUNG DWARF

阿爾貝里把萊茵的黃金偷走，全套《指環》
 劇情就此展開；他仍然渴望重奪指環——
 現在計劃改由兒子哈根執行。

Alberich's theft of the Rhinegold set the *Ring* cycle in motion.
 Alberich is still hoping to win back the Ring –
 now, by using his son Hagen to carry out the plan.

母女
 MOTHER &
 DAUGHTER

母子

母子
 MOTHER
 & SON

父子

PARENTS & SON



夫妻
 HUSBAND
 & WIFE

龔特奧妮 GUTRUNE

龔特王的妹妹
 GUNTHER'S SISTER

齊格菲上了基比洪人的當，忘了布倫曉特時，
 龔特奧妮就成了齊格菲的新娘。

Gutrune becomes Siegfried's bride when he is
 tricked into forgetting Brünnhilde with
 a magic potion.

兄妹
 BROTHER &
 SISTER

龔特王 GUNTHER

基比洪統治者
 THE LORD OF THE GIBICHUNGS

華龔特王是萊茵河畔一個人類部落的君主。
 他生性軟弱，對哈根言聽計從。

Gunther belongs to a race of humans settled on
 the Rhine River. He is weak and easily
 controlled by Hagen.

同母異父兄弟
 HALF-BROTHERS

哈根 HAGEN

龔特王和龔特奧妮同母異父的兄弟
 THE HALF-BROTHER OF
 GUNTHER AND GUTRUNE

哈根是阿爾貝里與一名凡人女子的兒子，
 聰明絕頂但心狠手辣。他最大的願望就是將
 指環據為己有，《諸神的黃昏》的基本情節
 由此展開，最終將齊格菲害死。

Hagen is the son of Alberich and a human
 woman. Dangerously clever, he longs above
 all else to win the Ring for himself and sets
 in motion the basic plot of *Götterdämmerung*
 which will result in Siegfried's death.

夫妻 HUSBAND & WIFE

主僕
 LORD & SERVANTS

基比洪族 GIBICHUNG SOCIETY

與《指環》另外三齣歌劇相比，《諸神的黃昏》還包括大群男女角色，扮演基比洪族成員——龔特王的軍隊以及伺候王室人員的僕人。
 Unlike the other *Ring* operas, *Götterdämmerung* also has a large cast of men and women who are part of
 the Gibichung society. They are Gunther's army and also servants who wait on the royals.

(how Sang Sang



HKPhil

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《諸神的黃昏》：始與終

GÖTTERDÄMMERUNG: BEGINNINGS AND ENDINGS

華格納1854年完成《萊茵的黃金》草稿後不久，還以為聯篇歌劇《指環》全套能在數年內完成；可是1874年11月21日他完成《諸神的黃昏》最後一小節時，距離《萊茵的黃金》已經二十多年了——創作過程曠日持久的原因有很多，但最迫切的問題卻在作曲家心中：《指環》最後一齣劇是這套宏篇鉅著的高潮所在，他終於發現自己這些年來無論政治、哲學和美學觀點都出現意想不到的變化，需要好好吸收和了解方能應付《諸神的黃昏》。

事實上，《諸神的黃昏》原本是全套《指環》的出發點，不是終點。1840年代末，革命浪潮席捲歐洲，當時華格納已計劃寫作一齣悲壯的大歌劇，名為《齊格菲之死》。他明白素材需要時間與空間才能對觀眾產生最深刻的影響；寫作聯篇歌劇《指環》的意念，正好來自這種稱為「藝術彈性」的原則。

Shortly after Richard Wagner had drafted the music for *Das Rheingold* in 1854, he believed he would be able to complete the rest of the *Ring Cycle* within a few years. But more than two decades passed before he scored *Götterdämmerung's* final bar on 21 November 1874. There are many reasons for this long-drawn-out creative span. But the most pressing one lay inside Wagner himself: he eventually realised that he himself needed to absorb and work out unforeseen developments in his political, philosophical and aesthetic attitudes in order to tackle the grand climax of his project in the final opera of his great *Ring Cycle*.

In fact, *Götterdämmerung* had originated not as the culmination, but the starting point. Wagner started out with the plan for a grand tragic opera, to be called *Siegfried's Death*, in the late 1840s, during a time of revolutionary fervor. It was precisely that principle of



約瑟·荷夫曼為1876年上演的《指環》負責佈景設計，圖中是第一幕（黑白攝影複印本）。A monochrome photographic reproduction of Joseph Hoffman's 14 set designs (scene 1) for *Der Ring des Nibelungen* in 1876. Photographed by Viktor Angerer (Wikimedia Commons)

華格納開始著手擴充原本的構思，先來一齣前奏性質、格調較滑稽的歌劇：《年輕的齊格菲》。但他發現當中敘述的事件也要搬上舞台，於是繼續寫作「前傳」（這個可比《星球大戰》早得多呢）：《女武神》交代齊格菲父母的動人悲劇，同時交代胡坦悲哀地接受他自身的限制；《萊茵的黃金》則以複雜的劇情，將「萊茵的黃金」是甚麼、何以被鑄造成法力無邊的指環、指環又如何受咒詛等內容娓娓道來。

這就是全套《指環》劇情的大方向。可是華格納之後卻按「正確的」劇情發展次序創作《指環》裡的四齣歌劇——他1850年代中期正式動筆，這時適逢作曲家樂思敏捷，靈感如泉——因此《諸神的黃昏》包含了他傾注在全套《指環》裡的所有元素。由於全套《指環》的創作過程十分複雜，大家大概會推測劇情會有犯駁、矛盾之處。可是《諸神的黃昏》卻令一切都顯得那麼順理成章、那麼理所當然，效果令人非常滿意，也令《諸神的黃昏》既成為壯麗宏偉的高潮，又同時集《指環》多重變化之大成，令全套《指環》成為有機的整體。

一來華格納寫作《諸神的黃昏》（也就是「《指環》之源」）時音樂風格已經千錘百鍊，二來他與一眾角色也已朝夕相對多年。雖然《諸神的黃昏》也有新角色登場，但華格納早已將齊格菲和布倫曉特兩個角色塑造得栩栩如生，觀眾也已經在之前三齣歌劇裡體會過了。事實上，「終」與「始」這個循環，也許應被視為《指環》的基本主題之一；這個主題在《諸神的黃昏》中，則體現得最為壯觀，也最令人難忘。

巧妙的模稜兩可

《諸神的黃昏》序幕由前後兩段組成，以「模稜兩可」為基礎。序幕開端的連串和弦承接《齊格菲》最後一幕：布倫曉特甦醒後展開新生活。《萊茵的黃金》裡象徵「時間之始」的樂段重現，但現在氣氛較陰沉。可是這次大家遇見的不再是三位「萊茵河仙子」，而是與她們十分相似、但負責編織「命運之繩」的諾恩三女神。

華格納晚期風格的一大特徵，是主導動機之間流暢優美的互動與重組，以及較含糊的和聲色彩。他巧妙地處理手上的素材，令素材投射出的含義不斷變化。《指環》前三齣劇的音樂，已在觀眾腦海形成深刻長遠的記憶；這樣一來，大家一方面被「回顧」的力量拉扯著；另一方面，對於那未知的將來，無論是期待也好，是不祥預感也好，一律被「前瞻」的力量驅使著前進。



齊格蓮達與齊格蒙特 Sieglinde and Siegmund

By Arthur Rackham (Wikimedia Commons)

artistic flexibility - of recognising that the material needed space and time to make its deepest impact on the audience - that inspired the idea for the multipart *Ring* Cycle in the first place.

Wagner began this expansion with a prelude opera, to be more comic in tone: *Young Siegfried*. But he sensed that the events it recounts needed to be experienced on the stage, and thus continued (long before *Star Wars*) to write "prequel" dramas: *Die Walküre* to illustrate the moving tragedy of Siegfried's parents, which parallels Wotan's tragic acceptance of his limits; and *Das Rheingold*, whose complex plot explains what the gold is in the first place, and how from it an all-powerful Ring was forged, and the curse that was placed on it.

That accounts for the dramatic arc of the *Ring* Cycle. But Wagner proceeded to compose the four operas in the "correct" order, starting with that fever pitch of musical inspiration in the mid-1850s. *Götterdämmerung* thus contains all of the elements that Wagner subsequently

好一陣子，序幕都陰沉得彷彿「最後的黃昏」似的；然而黎明的確在第二段來臨——「塵世之愛」的喜悅宛如陽光，連命運女神那天大的憂慮也無立足之地。不過這已是全套《指環》裡最後一片綠洲了——這時《諸神的黃昏》還未正式開始呢！

齊格菲與布倫曉特的愛情看來無堅不摧，但其實也像《指環》裡其他愛情故事一樣不堪一擊。齊格菲突然對龔特奧妮動情，彷彿在諷刺當初他對布倫曉特一見鍾情一樣；他假扮龔特王欺騙布倫曉特，與現在描繪良辰美景相比，那種反差也實在可怕。

第二幕朦朧的開端，也與稍後描繪的黎明形成對比——但新的一天卻充滿屈辱與背叛。《諸神的黃昏》圍繞「命運的逆轉」發展：一切新希望、新開始，都是鏡花水月，只會朝著《指環》一直醞釀的毀滅之路走下去。

這種關於「新開始」的模糊狀態，可見於音樂的再現過程。「再現」不是單純的重複——

poured into the *Ring*. Given this extremely complicated genesis, we might expect a tangle of contradictions that cancel each other out. Yet *Götterdämmerung* conveys a profoundly satisfying sense of inevitability that makes it both a towering climax and an organically unified summation of the *Ring's* manifold variety.

For one thing, Wagner came back to this point of origin equipped with his fully matured musical style. And he was also able to return with the perspective of having lived with these characters for so many years. Although he introduces some new ones in *Götterdämmerung*, he has already created vivid portraits of Siegfried and Brünnhilde, which audiences will also have experienced before this closing night. Indeed, the cycle of completion and starting again might be viewed as one of the *Ring's* fundamental themes, and it is in *Götterdämmerung* that this theme is most spectacularly, unforgettably dramatised.

FASCINATING AMBIGUITY

The two-part Prelude builds upon ambiguity. The opening chord sequence is associated with Brünnhilde's



《諸神的黃昏》最後一幕的佈景設計複本，描繪著法哈拉宮失火，出自馬克斯·布魯赫納手筆。Reproduction of the set design by Max Brückner of the final scene from *Götterdämmerung*, showing Valhalla on fire. (gallica.bnf.fr)



華特洛緹探望布倫曉特
Brünnhilde is visited by her Valkyrie sister Waltraute
By Arthur Rackham (Wikimedia Commons)

音樂主題重現時，會隨著特定的戲劇環境變化。以齊格菲的主導動機為例，這個動機在樂章開始時出現過，但由於受後來發生的事情影響，重現時難免已經改頭換面。這就是《指環》裡心理描寫尤其出色的關鍵。

再現手法

這類「再現手法」在《諸神的黃昏》裡俯拾即是。到了最後一幕，音樂已經完全由早前出現過的素材交織而成。以「場景轉移」為例（序幕中齊格菲的「萊茵之旅」，以及最後一幕「葬禮進行曲」），華格納的寫法猶如結構嚴謹的交響曲，就像利用管弦樂交代劇中人的史詩式獨白似的。

正如音樂素材並非簡單地重複，命運女神、女武神華特洛緹以及齊格菲（就是在哈根騙他喝下「忘情水」令他失憶，後來終於漸漸恢復記憶的時候）各自複述的情節，都會補充重要的新視角。長篇的複述，有助將當前的一幕及此幕對全劇更重大的意義闡述清楚。在第一幕尾聲，華特洛緹對布倫曉特提出請求，這一段除了哀怨動人，更令主神胡坦恍如活現眼前似的（胡坦在《指環》另外三齣劇都有出場，唯獨《諸神的黃昏》沒有）。不僅如此，華

awakening to her new life from the last act in *Siegfried*. And we hear a darker version of the “beginning of time” music from the opening of *Das Rheingold*. But this time it is not the Rhinemaidens whom we meet but their counterparts, the Norns, who spin the ropes of Fate.

A mark of Wagner’s late musical style is the fluid interplay and recombination of leitmotifs, coloured with more ambiguous harmonic shades. He manipulates his material so that it projects ever-shifting associations. We feel the pull of the music’s long memory – carried over from earlier in the *Ring* – yet at the same time are pushed forward, whether in foreboding or anticipation of an uncertain future.

After so much gloom-filled music suggesting a final dusk, dawn does indeed arrive for the second part of the Prelude, and the Norns’ cosmic worries give way to the sunlit joy of human love. But this will in fact be its last oasis in the *Ring* – before *Götterdämmerung* has even begun!

Indestructible as Siegfried and Brünnhilde’s love may *sound*, it will prove just as fleeting and vulnerable as the previous manifestations of love in the *Ring*. Siegfried’s sudden passion for Guttrune plays out like a parody of his feelings for Brünnhilde, while his deceitful return to her in the guise of Gunther is a hellish reversal of this opening idyll.

The corresponding dawn of the second act is similarly contrasted with a crepuscular opening. But here, it breaks into a day of humiliation and betrayal. The architecture of *Götterdämmerung* is structured around these reversals of fortune. Illusions of hopeful beginning, of a clean slate, only advance the pattern of destruction coursing through the *Ring*.

This ambiguity about starting anew can be seen in the process of musical recapitulation. Recapitulation here is more than mere repetition. Musical themes reappear, but in the specific dramatic context where we hear, say, Siegfried’s leitmotif again, it sounds inevitably transformed and affected by what has happened since we first heard them at the start of a movement. That is the key to Wagner’s psychological brilliance in the *Ring*.

特洛緹還代表了「舊世界」：布倫曉特對齊格菲用情極深，不久前才興致勃勃地流露自己對「舊世界」的嫌棄；這時她完全信任齊格菲，自然對指環的咒詛置若罔聞。

第三幕開端其實是《萊茵的黃金》開端的重寫：再一次「重新開始」——白紙一張，忘記過去，重新上路——再一次好夢成空；這一段同時也提醒觀眾：齊格菲與大自然息息相關。齊格菲在打獵時憶述自己的過去，結果令哈根有機可乘，最後丟了性命。他臨終時終於記起一切——布倫曉特甦醒（也即獲得完整「人性」）時的樂段在此重現。這一刻尤其哀婉——他與布倫曉特一同感受過的新希望再次湧上齊格菲心頭，卻又轉瞬幻滅，歸於寂靜。

此外，華格納也利用《指環》素材的前後呼應，重申好些重要的象徵。例如，哈根用來殺害齊格菲的長矛，就呼應了胡坦的長矛——這根長矛被初露鋒芒的英雄齊格菲砍斷；再之前，同一根長矛砍斷了「諾盾神劍」（齊格蒙特所用的兵器），間接令齊格蒙特被殺。

RECAPITULATION TECHNIQUE

Götterdämmerung's score is characterised by a notable density of this recapitulation technique. By the final act, virtually the entire musical fabric is elaborated from material we have previously encountered. Take Wagner's "scene change" music (Siegfried's "Rhine Journey" in the Prelude and the "Funeral March" in the final act): for these, Wagner writes compact symphonies that are the orchestral equivalent of the epic monologues of his characters.

But just as the music is not merely repeated, the narrative retellings by the Norns, Waltraute and Siegfried (in his process of regaining his memory after being tricked by Hagen) always add vital new perspectives. Their lengthy scenes of recall shed light on the present moment in the drama and its larger significance. Waltraute's moving plea near the end of act one vividly conjures the presence of Wotan (this is the only *Ring* opera in which the god himself does not sing). More than that, Waltraute represents the old world that Brünnhilde has exuberantly rejected in the glow of her love for Siegfried – and thus the inevitability of the Ring's curse, which, in her deluded state, Brünnhilde simply ignores.



The beginning of the third act rewrites the opening of *Das Rheingold*, with yet another false promise of a tabula rasa, a clean slate, a point of starting over: one that also reminds us of Siegfried's innocent communion with nature. Siegfried's fateful retelling of his adventures in the hunting scene culminates sets him up for Hagen's trap. As he is dying, though, Siegfried recovers the rest of his memory to the music of Brünnhilde's awakening – of her enlightenment into full humanity. This is an extraordinarily poignant moment. Siegfried experiences the flood of fresh hope shared by the two lovers once more, before it fragments into silence.

Wagner uses cross-references with earlier moments in the *Ring* to recapitulate important symbols as well. For example, the spear Hagen

齊格菲離開布倫曉特，繼續闖天下。Siegfried leaves Brünnhilde in search of adventure.

By Arthur Rackham (Wikimedia Commons)

強勁合唱

由於《諸神的黃昏》是全套《指環》裡最早構思的一齣，因此華格納也按照早期的構思，在《諸神的黃昏》中採用強勁的合唱曲，甚至令人毛骨悚然的「復仇三重唱」——這些都是大歌劇的象徵，是《指環》應當取代的事物！不過華格納早在構思歌劇改革理論之前，已經計劃好《諸神的黃昏》的結構；而且事隔多年，《諸神的黃昏》的音樂構思也呈現出新的重要性。於是，這些「老套」的大歌劇元素，以及劃時代的主導動機和配器技巧（都是作曲家在《指環》另外幾齣劇裡發展出來的）——就在同一齣歌劇裡共冶一爐。

整體上，《諸神的黃昏》有許多令人不安的陰沉樂段。無論音樂還是劇場作品，能將「邪惡」刻劃得如此扣人心弦的例子也著實不多。《萊茵的黃金》裡，阿爾貝里在沮喪中發出的絕望呼喊（一個根據下行半音寫成的動機，氣氛淒楚），現在配上陰森的和弦，顯得格外沉重——那是他兒子哈根深沉的仇恨。哈根這個反派角色為求目的，不擇手段，也許比阿爾貝里更令人害怕。阿爾貝里與哈根兩父子一同登場時，與哈姆雷特遇見父王的幽靈那一幕異曲同工——只是前者遠較後者陰森詭異。跟哈姆雷特不同，冷酷無情的哈根行事又快又狠——《諸神的黃昏》黑暗得令人難以招架，而哈根就是一切黑暗的中心。

《諸神的黃昏》既有強而有力的群眾場面，也有詳細而寫實的心理描寫。想想龔特奧妮等不到丈夫回家時忐忑不安的心情——代表齊格菲的樂段在此被扭曲，變得陰沉怪異——說來有點矛盾，但由此可見即使「回顧」的威力這麼大，劇情也可以突然急速推進。

布倫曉特自焚殉愛之前，向父親胡坦唱出溫柔的搖籃曲——那就是全套《指環》裡最後一段出色的獨白。這一刻，布倫曉特終於接受了一件事情——也就是胡坦在《女武神》裡痛苦萬分地嘗試接受的事情——放手。

成就了布倫曉特

無論《指環》其他部分要表達甚麼意思（那可是無窮無盡的），這都是布倫曉特昔日的「神性」（女武神身份）與今日的「人性」之間的橋樑。華格納在《齊格菲》描繪齊格菲的成長，而《諸神的黃昏》本質上卻（從一切意義來說）培育了布倫曉特。她經歷的創傷帶出全套《指環》裡最強烈的激情，最後含笑殉愛，大有《崔斯坦與伊索爾德》的餘韻。

uses to murder Siegfried echoes Wotan's spear – which had been shattered in *Siegfried* by the upstart hero and which, still further back, had been the unwilling instrument of Siegmund's slaughter when it broke the sword Nothung into splinters.

POWERFUL CHORUS

An artifact of Wagner's earlier plan – the fact that he had started out with *Götterdämmerung's* – can be seen in the appearance of powerful choral ensembles and even a thrilling revenge trio: the trappings of grand opera, exactly what the *Ring* was supposed to replace! But Wagner imagined this dramatic structure before he had devised his theories of reform, and in the years since, the musical dimension had regained a new sense of importance. As a result, these “old-fashioned” grand opera elements sit side-by-side with the revolutionary techniques of the leitmotif and orchestration that Wagner developed in the previous operas.

Overall, the music of *Götterdämmerung* contains much that is dark and unsettling. Certainly there are few depictions of evil in music and theater that are so entirely gripping. The cry of despair originally uttered by a frustrated Alberich in *Das Rheingold* (a poignant motif based on a descending half-tone) is now weighted down with crushing chords that depict his son Hagen's brooding hatred. In his ambition, Hagen looms as a villain perhaps even more daunting than Alberich. They appear together in an eerily demonic version of Hamlet's encounter with his ghost-father. Unlike Hamlet, grim Hagen is a man of decisive action. He becomes the focal point of *Götterdämmerung's* paralysing darkness.

Wagner writes powerful crowd scenes in *Götterdämmerung*, but he also etches scenes of intimate psychological realism. Consider the anxiety of Guttrune in act three as she waits in vain for her husband to return, depicted by shadowy and grotesque distortions of Siegfried's music. This is an instance where the drama of *Götterdämmerung* – for all its weight of memory – hurtles forward with a paradoxical swiftness.

In the grand final Immolation Scene, as Brünnhilde is given the very last of the *Ring's* great monologues, she sings a gentle lullaby to her father Wotan. This moment marks Brünnhilde's acceptance, at last, of what Wotan had so painfully tried to accept in *Die Walküre*: the need to let go.

MAKING OF BRÜNNHILDE

Whatever the rest of the *Ring* may mean – and its meanings are inexhaustible – this is where Brünnhilde



布倫曉特自焚殉愛一幕 Brunnhilde's immolation

By Arthur Rackham (Wikimedia Commons)

《指環》裡有許多再現樂段都十分壯麗，但當中最出色的要數這一個。不過華格納卻以管弦樂來交代，讓音樂來作最終定論。最後一個「再現樂段」除了用作總結、列舉各個耳熟能詳的動機以外，更代表這次波瀾壯闊的體驗至此圓滿結束。

樂曲剖析中譯：鄭曉彤

編制 INSTRUMENTATION

三支長笛、短笛、三支雙簧管、英國管、三支單簧管、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、三支長號、三支牧號、低音長號、大號、定音鼓、敲擊樂器、六座豎琴及弦樂組。

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

bridges the divide between her old Valkyrie self and her humanity. In *Siegfried*, Wagner portrayed the hero coming of age; *Götterdämmerung* is at heart about the education (in all senses) of Brunnhilde. The trauma she undergoes draws forth some of the most violent passions of the entire *Ring*. By the end of it, she attains a level of transcendent ecstasy that is reminiscent of the love-death in *Tristan und Isolde*.

This is the greatest of the *Ring's* many epic recapitulations. But Wagner crowns it an orchestral one, allowing music to have the final word. The effect of this final recapitulation is not merely to sum up, with a parade of familiar motifs. Instead, it suggests the completion of a vast experience.

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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.

1813-1883

華格納 及他的歌劇

RICHARD WAGNER

AND HIS OPERAS

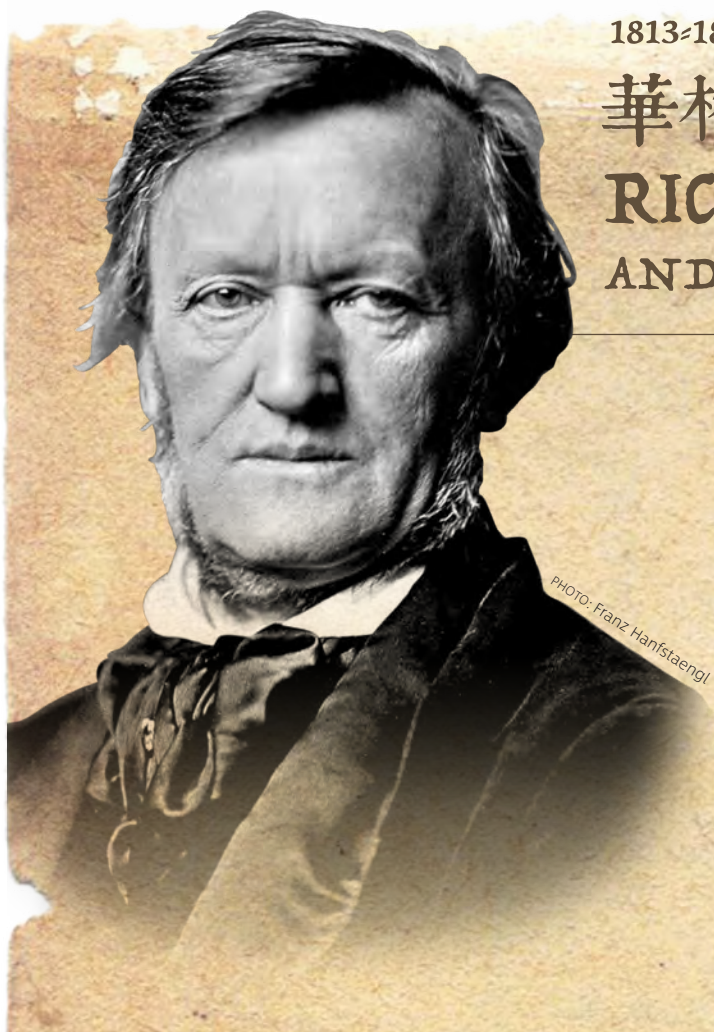


PHOTO: Franz Hanfstaengl

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*).



《漂泊的荷蘭人》手稿

Manuscript of *The Flying Dutchman*

1845

10月19日：歌劇《湯豪舍》首演。

19 October: Premiere of *Tannhäuser*.

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，華格納在其著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「主導動機」。

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.

1813

5月22日：華格納在萊比錫出生。

22 May: Richard Wagner was 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。他同時著手寫另一齣歌劇《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 another opera, *Die Feen*.

1836

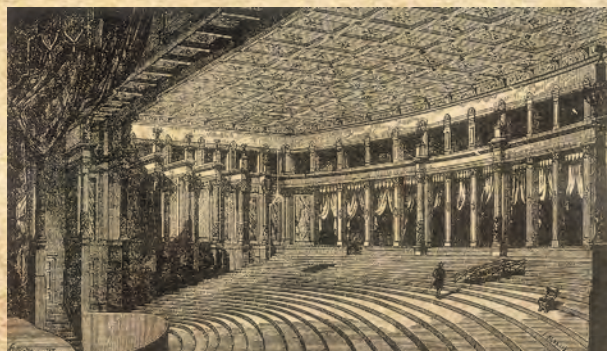
3月29日：第二齣完成的歌劇《禁戀》在馬格德堡首演。

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.



拜萊特節日劇院觀眾席

Auditorium of Bayreuth Festival Theatre

ENGRAVING: Édouard Schuré

1854

完成《萊茵的黃金》(《指環》四部曲之一)。
Completed work on *Das Rheingold*, part 1 of the *Ring Cycle*.

1856

完成《女武神》(《指環》四部曲之二)。
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》，由畢羅指揮。
10 Jun: Premiere of *Tristan und Isolde* conducted by Hans von Bülow in Munich.



《崔斯坦與伊索爾德》首演中的男女主角
Title roles of the original production of *Tristan und Isolde*
PHOTO: Joseph Albert

1868

6月21日：《紐倫堡的名歌手》在慕尼黑首演，再次由畢羅指揮。
21 Jun: Premiere of *Die Meistersinger von Nürnberg* in Munich, again conducted by Hans 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.



華格納與妻子歌絲瑪 Wagner & Cosima
PHOTO: Fritz Luckhardt

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 Festival House in Bayreuth; designed to Wagner's specification principally for the staging of the *Ring*. The complete cycle was performed three times that season.

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

PHOTO: Dallas Symphony Orchestra



香港管弦樂團音樂總監梵志登，於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。本樂季他將完成達拉斯交響樂團音樂總監的十年任期，並瞬即上任為紐約愛樂候任音樂總監，於2018/19樂季正式上任為該樂團第26位音樂總監。他自2012年起，已出任香港管弦樂團的音樂總監。

梵志登曾為多個世界一流的樂團擔任客席指揮，包括芝加哥交響樂團、克利夫蘭樂團、慕尼黑愛樂、巴黎樂團、鹿特丹愛樂和荷蘭皇家音樂廳樂團。近數個樂季，他曾為柏林愛樂和維也納愛樂首演。2017至19年夏季，梵志登擔任瑞士的格施塔德節日樂團及其指揮學院的首席指揮。

他的多個錄音均大獲好評，包括華格納的《崔斯坦與伊索爾德》、《帕西法爾》，布烈頓的《戰爭安魂曲》，史特拉汶斯基的《春之祭》和《彼得魯斯卡》，以及貝多芬及布拉姆斯的全套交響曲，還有布魯赫納的全套交響曲。目前，他正與香港管弦樂團開展一個四年計劃，由他指揮港樂演奏華格納的聯篇歌劇《指環》，並由拿索斯唱片錄音發行。

梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the last decade, conductor Jaap van Zweden has become an international presence on three continents. This season marks a major milestone as he completes his ten-year tenure as Music Director of the Dallas Symphony Orchestra and simultaneously is Music Director Designate in New York, anticipating his inaugural season (2018/19) as the 26th Music Director of the New York Philharmonic. He continues as Music Director of the Hong Kong Philharmonic, a post he has held since 2012.

Jaap van Zweden is a regular guest conductor with the world's most prestigious ensembles, among them the Chicago Symphony Orchestra, Cleveland Orchestra, Munich Philharmonic, Orchestre de Paris, Rotterdam Philharmonic and Royal Concertgebouw Orchestra. In recent seasons, he has made debuts with the Berlin and Vienna Philharmonics. For the summers of 2017-19, he is the Principal Conductor of the Gstaad Festival Orchestra and Conducting Academy.

His acclaimed recordings include Wagner's *Tristan und Isolde*, *Parsifal*, Britten's *War Requiem*, Stravinsky's *The Rite of Spring* and *Petrushka*, and the complete symphonic cycles of Beethoven and Brahms, along with a cycle of Bruckner symphonies. Currently, with the HK Phil, he has embarked on a four-year project to conduct and record the complete Wagner *Ring Cycle* for Naxos.

Born in Amsterdam, Jaap van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation. The foundation supports families of children with autism.

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第一諾恩女神 1ST NORN

卡素

SARAH CASTLE

女中音 Mezzo-Soprano



紐西蘭女中音卡素，憑藉專注而又擅長不同曲目的精彩演出，在國際樂壇佔一席位。她自2001年在倫敦皇家歌劇院首登台後，就不斷與該劇院合作，演繹不同角色，包括《指環》中的芙洛蕭德和齊格露娜。卡素精於演繹華格納的曲目，她曾在拜萊特音樂節、巴伐利亞國家歌劇院、佛羅倫斯五月音樂節、北方歌劇院和南澳洲國家歌劇院（《帕西法爾》澳洲首演）中亮相。她的音樂會演出包括：首次在BBC逍遙音樂節中登場，與BBC蘇格蘭交響樂團合作，演出《女武神》的齊格露娜；與紐西蘭交響樂團同台，飾演華格洛緹；以及與哈雷樂團合演《帕西法爾》和《女武神》。

近期和即將的演出包括：重返紐西蘭歌劇院，為《仙履奇緣》演繹同名主角；與奧克蘭愛樂合作，於《奧賽羅》中飾愛美莉亞；於北方歌劇院，分別在《萊茵的黃金》和《諸神的黃昏》中演繹芙洛蕭德、《女武神》演齊格露娜；以及重返倫敦皇家歌劇院，飾演《茶花女》的弗羅拉。

卡素曾為波蘭作曲家安德烈·柴可夫斯基的《威尼斯商人》的波蘭首演中，於華沙大劇院飾演波西亞一角。該劇的英國首演於2016年假威爾斯國家歌劇院上演，2017年在倫敦皇家歌劇院重演；卡素再次演繹同一角色。

New Zealand-born mezzo-soprano Sarah Castle has been gaining attention for her committed and idiomatic performances of a wide-range of repertoire. She has developed an ongoing relationship with London's Royal Opera House, Covent Garden, where she made her debut in 2001 and has gone on to sing a variety of roles, including Flosshilde and Siegrune (*Der Ring Des Nibelungen*). A seasoned interpreter of Wagnerian repertoire, she has appeared at the Bayreuth Festival, Bavarian State Opera, Florence's Maggio Musicale, Opera North and State Opera of South Australia (in the Australian premiere of *Parsifal*). Concert performances have included Siegrune with the BBC Scottish Symphony Orchestra for her BBC Proms debut, Waltraute with the New Zealand Symphony Orchestra, and both *Parsifal* and *Die Walküre* with the Hallé Orchestra.

Recent and upcoming engagements include a return to Opera New Zealand to sing the title role in *La Cenerentola*, Emilia (*Otello*) with the Auckland Philharmonic, Flosshilde (*Das Rheingold* and *Götterdämmerung*) and Siegrune (*Die Walküre*) for Opera North's *Der Ring Des Nibelungen*, and a return to the Royal Opera House as Flora in *La traviata*.

She performed the role of Portia in the Polish premiere of André Tchaikovsky's *The Merchant of Venice* with the Polish National Opera and reprised this role in the work's British premiere with Welsh National Opera in 2016 and its ensuing premiere at the Royal Opera House in the summer of 2017.

第二諾恩女神 2ND NORN

侯韶爾

STEPHANIE HOUTZEEL

女中音 Mezzo-Soprano

PHOTO: Julia Wesely



美國女中音侯韶爾是維也納國家歌劇院的獨唱家。她經常為該歌劇院飾演的角色有：奧克達菲安、作曲家、多拉貝拉、奧羅夫斯基親王、妮可勞斯、烏薩（《美狄亞》）、珍妮（《馬哈·歌尼城的興衰》）或密蘭達（《暴風雨》）等。2016年，她為維也納首個格魯克《阿爾米德》製作中演出恨一角，以及為兒童所寫的新作品《拼湊》飾演維拉，後者更將發行DVD。

最近幾個樂季，奧克達菲安這個角色把侯韶爾帶到了巴黎歌劇院（約丹指揮）和甘迺迪中心（與女高音弗萊明及指揮艾遜巴赫合作）。於蘇黎世，她在雷西指揮下演唱《納克索斯島上的阿莉雅德》的作曲家，在維也納則由威沙－梅斯特和泰特爵士指揮，又在東京大獲好評的2016年系列中，在楊諾夫斯基指揮下演唱同一角色。另一重要演出是在柏林喜歌劇院飾演韓德爾《塞爾斯》的同名主角，在格拉斯歌劇院的演出則為她帶來2016年奧地利音樂劇獎的提名。2016年，她首度在拜萊特音樂節亮相，飾演慧古德、華特洛緹及第二諾恩女神。在2017年，她重返拜萊特，演出《指環》及在新製作的《湯豪舍》中飾演女神維納斯。

她的錄音包括：2016年與鋼琴家史賓沙合作的藝術歌曲專輯《懷緬》（Capriccio），盧利《阿爾米德》（拿索斯）和蘇佩《法蒂尼察》（CPO）的同名歌劇主角，以及在古寧捷斯指揮下灌錄莫扎特安魂曲（Alpha Records），擔任女低音獨唱。

American mezzo-soprano Stephanie Houtzeel is a soloist at the Wiener Staatsoper where she regularly sings Octavian, the composer, Dorabella, Orlofsky, Nicklausse, Kreusa (*Medea*), Jenny Hill (*Mahagonny*) or Miranda (*The Tempest*). In 2016 she created the role of La Haine in Vienna's first production of Gluck's *Armide*, as well as the role of Vera in the world-premiere of *Patchwork*, a new work for children, to be released on DVD.

In recent seasons, the role of Octavian has also taken Houtzeel to the Paris Opéra (under Philippe Jordan) and to the Kennedy Center (with Renée Fleming/Christoph Eschenbach). She sang the composer in *Ariadne auf Naxos* under Fabio Luisi (Zurich), Franz Welser-Möst and Sir Jeffrey Tate (Vienna) and in a highly-acclaimed 2016 series in Tokyo under Marek Janowski. An additional highlight has been the title role in *Xerxes*, at the Komische Oper Berlin and at the Oper Graz, which garnered her a nomination for the 2016 Austrian Music Theatre Award. 2016 also marked her debut at the Bayreuth Festival (Wellgunde/Waltraute/Second Norn). In 2017 she returned to Bayreuth both for the *Ring* and as Venus in a new staging of *Tannhäuser*.

Recordings include her 2016 solo Lieder album *Nostalgia* with Charles Spencer (Capriccio), the title roles in both Lully's *Armide* (Naxos) and von Suppé's *Fatinitza* (CPO) as well as the alto solo in Mozart's *Requiem* under Teodor Currentzis (Alpha Records).



第三諾恩女神 3RD NORN

葛萊希

JENUFA GLEICH

女高音 Soprano

葛萊希首次演出華格納作品便為科茨沃爾德節日歌劇團演出《指環》，在尼格斯的指揮棒下分別擔綱三個角色：《女武神》中的荷姆薇潔、《萊茵的黃金》的芙麗雅及《諸神的黃昏》的第三諾恩女神。她同時為《女武神》的齊格蓮達後補。她亦曾為倫敦的名歌手華格納協會獻唱第三諾恩女神一角。

她近期的演出包括：於意大利比薩的威爾第劇院，為托斯卡納的普契尼音樂節飾演《杜蘭朵》的同名女主角；於費殊音樂廳與紐約歌劇管弦樂團合作，飾演《非洲女郎》中的奴隸斯利卡；與荷蘭公園歌劇院合作，演繹《惡魔羅伯》的女皇伊利沙白；與意大利利佛諾的哥爾多尼劇院合作演出《馬哈哥尼城的興衰》的珍妮。其他邀約演出尚有紐約市歌劇院《被出賣的新娘》的瑪琳卡；為紐約卡洛摩美聲合唱團演出《夢遊女》的麗莎及《魔笛》的第一侍女；為托斯卡納歌劇節擔任《布蘭詩歌》的女高音獨唱；於格羅塞托歌劇院飾演《茶花女》的薇奧列達；與紐約皇后區交響樂團合作夏日音樂會系列，演唱多首選自《唐喬望尼》艾薇拉一角的歌曲。在意大利盧卡舉行的普契尼150周年壽辰紀念，她演唱了選自歌劇《杜蘭朵》及《修女安潔莉卡》的歌曲。

在獨唱演出方面，她曾於卡奈基音樂廳、愛麗絲·桃麗音樂廳、梵蒂岡及聖巴德利爵主教座堂的音樂會中獻唱，曲目包括華格納的《威森東克之歌》、馬勒的《呂克特歌集》，以及巴伯和懷爾的作品。

Jenufa Gleich made her Wagner debut in Longborough Festival Opera's *Ring* Cycle conducted by Anthony Negus, where she appeared as Helmwig (*Die Walküre*), Freia (*Das Rheingold*) and Third Norn (*Götterdämmerung*). She also covered the role of Sieglinde (*Die Walküre*). For the Mastersingers Wagner Society of London she also appeared as Third Norn.

Other recent engagements include covering the title role in *Turandot* with the Puccini Festival in Torre del Lago at the Teatro Verdi in Pisa, the role of Selika in *L'Africaine* with The Opera Orchestra of New York at Avery Fischer Hall, Queen Elisabeth in *Roberto Devereux* with Opera Holland Park, and Jenny in *The Rise and Fall of the City of Mahagonny* with Teatro Goldoni in Livorno, Italy. Additional engagements have included New York City Opera as Marenka (*The Bartered Bride*), Bel Canto at Caramoor of New York as Lisa (*La Sonnambula*) and First Lady (*The Magic Flute*), Opera Festival della Toscana as the Soprano in *Carmina Burana*, Opera Grosseto as Violetta (*La traviata*) and with the Queens Symphony Orchestra summer concert series, singing excerpts from *Don Giovanni* (Donna Elvira). For the 150th birthday celebration of Puccini in Lucca, Italy, she sang excerpts from *Turandot* and *Suor Angelica*.

As a recitalist, she has appeared at the Carnegie Hall, Alice Tully Hall, The Vatican and St Patricks Cathedral in repertoire including Wagner's *Wesendonk Lieder*, Mahler's *Rückert Lieder*, and songs by Samuel Barber and Kurt Weill.

布倫曉特 BRÜNNHILDE

芭克敏

GUN-BRIT BARKMIN

女高音 Soprano

PHOTO: Florian Kalotay



芭克敏以演繹多個難度甚高的歌劇女要角見稱，其精彩演出讓人留下深刻印象，尤其是李察·史特勞斯的作品，包括莎樂美、《深宮情仇》的克里索丹密斯及《納克索斯島上的阿莉雅德》的阿莉雅德。上個樂季她首次在巴黎國家歌劇院演出，飾演《沃采克》中的瑪麗，大獲好評。今個樂季，她剛在長野健指揮下，首度於漢堡國家歌劇院再次飾演此角，亦是她首度為該歌劇院演出。今次與港樂及梵志登的演出，是她第一次演唱《諸神的黃昏》的布倫曉特，將由拿索斯唱片發行。此外，她分別與杜托華與上海交響樂團，以及聶澤一賽甘和維也納國家歌劇院合作，演唱莎樂美一角。

芭克敏的曲目之廣令人驚歎。她曾於柏林喜歌劇院飾演顏如花，慕尼黑歌劇院飾演《莫桑斯克的馬克白夫人》中的瑪麗和伊茲邁洛娃，於薩爾斯堡音樂節在威爾瑟－莫斯特指揮下飾演萊曼《李爾王》的雷根，於皇家馬德里劇院為索托羅的歌劇《大眾》世界首演中飾演伊蓮娜一角，在維也納國家歌劇院飾演《女武神》的齊格蓮達、《彼得·格里姆斯》的阿莉雅德和艾琳·奧福特，加拿大歌劇團演出《佛羅倫斯悲劇》的白安卡，又曾與波士頓交響樂團及尼爾森斯合演，獻唱克里索丹密斯一角。

Gun-Brit Barkmin is noted for her exciting portrayals of some of opera's most complex leading ladies and has a strong association with the repertoire of Richard Strauss including Salome, Chrysothemis (*Elektra*) and Ariadne (*Ariadne auf Naxos*). Following an acclaimed portrayal as Marie (*Wozzeck*) marking her debut at the Opéra national de Paris last season, Barkmin revisits the role this season for her first appearance at the Staatsoper Hamburg under Kent Nagano. Barkmin joins us and Jaap van Zweden for her first Brünnhilde (*Götterdämmerung*) as part of the *Ring Cycle* recording project for Naxos. Elsewhere she joins both the Shanghai Symphony Orchestra under Charles Dutoit and the Wiener Staatsoper under Yannick Nézet-Séguin, both as Salome.

Boasting an impressively diverse repertoire, Barkmin has appeared as Jenůfa at the Komische Oper Berlin, Marie and Katerinza Izmailova (*Lady Macbeth of Mtsensk*) at Opernhaus Zürich, Regan in Reimann's *Lear* at Salzburg Festival under Franz Welser-Möst, Elena in the world premiere of Sotelo's *El Público* at Teatro Real Madrid, Sieglinde (*Die Walküre*), Ariadne and Ellen Orford (*Peter Grimes*) at Wiener Staatsoper, Bianca (*Eine florentinische Tragödie*) at Canadian Opera Company, and Chrysothemis with the Boston Symphony Orchestra under Andris Nelsons.



齊格菲 SIEGFRIED

布倫拿

DANIEL BRENNA

男高音 Tenor

PHOTO: Christine Hoeflmayr

美國男高音布倫拿獲公認為當今演繹齊格菲的歌唱家中最年輕及最具說服力的一位。他多次演出齊格菲均獲一致讚賞，當中計有華盛頓國家歌劇院、科茨沃爾德節日歌劇團、斯圖加特國家歌劇院、布達佩斯華格納節、丹麥奧丹斯交響樂團，以及第戎歌劇院所製作的《指環》等。他在多特蒙德劇院演出的湯豪舍更獲德國媒體選為最佳歌手。

2011年，他參演蘇黎世歌劇院的《摩西和阿倫》，飾演阿倫一角，自此開始其國際演出事業。在此以前，他在密斯柯克歌劇節及布達佩斯藝術宮擔演同一角色，極為成功。

2012年，布倫拿在薩爾斯堡音樂節首度亮相，在伯恩德·阿洛伊斯·齊默曼的《士兵們》飾演迪斯博特斯，引來樂壇注視。這個角色將他帶到慕尼黑巴伐利亞國家歌劇院及米蘭史卡拉歌劇院演出。他亦曾在阿姆斯特丹、德國埃森、萊比錫和威斯巴登五月節等地演唱。

2015年，布倫拿首次在大都會歌劇院獻藝，成功演繹貝爾格《璐璐》的艾華一角，並於2016年再次參演大都會歌劇院的製作，飾演《顏如花》的路卡。

布倫拿曾與多位知名指揮和導演合作，包括杜南意、佩欽科、小澤征爾、哈丁、麥斯馬克、阿當·費殊、史托爾泰茲、舒溫茨、阿甘·費亞、希曼斯、貝斯勒、康維舒尼及肯特里奇。

於2017/18樂季，他已為意大利拉韋洛音樂節和維也納劇院飾演齊格菲，並稍後於三藩市歌劇院演同一角色。

The American tenor Daniel Brenna is considered one of the youngest and most convincing Siegfried's around. His Siegfried has been much celebrated in theatres like the Washington National Opera, Longborough Festival Opera, Stuttgart State Opera, the Wagner Days Budapest and the Odense Philharmonic Orchestra. His Tannhäuser at the Dortmund Theatre was voted by the German press as the best singer.

His international career began in 2011 when he portrayed Aron in *Moses and Aron* at the Zurich Opera House. Before, he already enjoyed huge success in this very role at the Miskolc Opera Festival and at Müpa Budapest.

In 2012 Brenna made his widely noticed debut as Desportes in Zimmermann's *Die Soldaten* at the Salzburg Festival. This role also took him to the Bavarian State Opera in Munich and to La Scala in Milan. He also sang in Amsterdam, Essen, Leipzig and May Festival Wiesbaden.

Brenna made his successful debut at the Metropolitan Opera House as Alwa in Alban Berg's *Lulu* in 2015 and returned as Laca in *Jenůfa* in 2016.

Brenna performs with renowned conductors and directors such as Christoph von Dohnányi, Kirill Petrenko, Seiji Ozawa, Daniel Harding, Ingo Metzmacher, Adam Fischer, Stefan Soltesz, Michael Schoenwandt, Achim Freyer, Alvis Hermanis, Andreas Baesler, Peter Konwitschny and William Kentridge.

In the season 2017/18 he has performed Siegfried at the Ravello Festival and the Theater an der Wien, and will perform the same role at the San Francisco Opera House.

龔特王 GUNTHER

沈洋

SHENYANG

低男中音 Bass-Baritone

PHOTO: Li Xin



低男中音沈洋，於2007年勇奪BBC卡迪夫世界歌唱家大獎，2008年榮獲波爾列堤－布依東尼基金藝術家大獎，2010年白夜星光藝術節贏得「萬寶龍新聲」榮譽。作為大都會歌劇院的演出常客，沈洋最近於該劇院參與由珍·葛羅佛指揮的《魔笛》、雷西指揮的《仙履奇緣》。較早前，他於《唐喬望尼》中飾演馬賽托一角（戴維斯爵士指揮）、《羅德琳達》演壞蛋加里博多（畢克特指揮）、《波希米亞人》演哲學家柯林（阿米里亞托指揮）。

沈洋的重要演出，包括於世界各地的歌劇院作首度登台：巴伐利亞國家歌劇院、馬林斯基劇院、蘇黎世歌劇院和華盛頓國家歌劇院。沈洋曾與帕帕諾和羅馬的聖西西莉亞學院樂團合演羅西尼的《聖母悼歌》；亦於中國國家大劇院的開幕演出中擔綱獨唱。他曾在卡奈基音樂廳，與利雲演出布拉姆斯的《情歌圓舞曲》；另與波士頓交響樂團首度合作，在費伯克狄保高士指揮下，飾演孟德爾遜《以利亞》的主角。2011-12年，沈洋擔任上海大劇院駐院藝術家，參與了由余隆指揮巴赫、莫扎特、穆索斯基、馬勒等作品的演出。

生於天津，沈洋先後畢業於上海音樂學院、美國茱莉亞音樂學院和大都會歌劇院林德曼青年藝術家培訓計劃。

Bass-baritone Shenyang is the 2007 BBC Cardiff Singer of the World, 2008 winner of the Borletti-Buitoni Trust Award and winner of the 2010 Montblanc New Voices at Stars of the White Nights Festival. A frequent guest at the Metropolitan Opera, Shenyang has most recently performed there in *The Magic Flute* conducted by Jane Glover, and *La Cenerentola* under Fabio Luisi. Previously he has been heard as Masetto in *Don Giovanni* conducted by Sir Andrew Davis, Garibaldo in *Rodelinda* conducted by Harry Bicket, and Colline in *La bohème* conducted by Marco Armiliato.

Highlights of past seasons include house debuts with the Bavarian State Opera, Mariinsky Theater, Opernhaus Zürich and Washington National Opera. Shenyang sang Rossini's *Stabat Mater* with Sir Antonio Pappano and the Accademia Nazionale di Santa Cecilia Orchestra and was a featured soloist at the opening concert of the China National Grand Theatre in Beijing. He performed Brahms's *Liebeslieder Walzer* with James Levine at the Carnegie Hall, and sang the title role in Mendelssohn's *Elijah* at his Boston Symphony Orchestra debut with Rafael Frühbeck de Burgos. He was Artist-in-Residence of the Shanghai Symphony Orchestra in 2011-12 singing repertoire ranging from Bach and Mozart to Mussorgsky and Mahler conducted by Yu Long.

Born in Tianjin, China, Shenyang studied at the Shanghai Conservatory of Music. He is an alumnus of the Metropolitan Opera Lindemann Young Artist Development Program and of the Julliard School Opera Center.



哈根 HAGEN

哈夫維森

ERIC HALFVARSON

男低音 Bass

PHOTO: Lisa Kohler

提到演繹威爾第及華格納歌劇中陰暗角色的聲樂家，國際知名美國男低音歌唱家哈夫維森無疑是最出色的人選之一。他定期獲全球多間頂尖歌劇院邀約作客席表演者。

在2017/18樂季，哈夫維森將於維也納國家歌劇院演繹華格納《諸神的黃昏》的哈根、挪威卑爾根國立歌劇院演繹華格納《漂泊的荷蘭人》的達倫船長，以及於比利時法蘭德斯歌劇院演繹其全新製作——浦羅哥菲夫《賭徒》中的將軍。

在剛過去的2016/17樂季，他首度於米蘭史卡拉歌劇院登場，飾演《卡洛王子》的大審判官。稍後，他於巴塞隆拿利塞奧大劇院，在導演侯頓製作的《唐喬望尼》中演繹司令官；於倫敦皇家歌劇院，分別在帕帕諾指揮下演出浦契尼《曼儂》謝空特一角，以及《霍夫曼的故事》中的克雷斯普。他又於布達佩斯華格納藝術節，於阿當·費殊指揮下飾演《帕西法爾》的葛內曼茲；在梅塔指揮下首次於佛羅倫斯五月音樂節演出，飾演《卡洛王子》的大審判官。音樂會方面，他在帕帕諾帶領下與倫敦交響樂團合作《女武神》第一幕，演唱亨丁一角；與華倫西亞樂團演出《漂泊的荷蘭人》的達倫船長；在安東尼·沃克帶領下，與華盛頓歌劇院演出貝多芬《蕾奧諾拉》的獄卒。

除了歌劇院演出，哈夫維森亦是備受敬重的聲樂教師及大學講師。他現時定居於西班牙巴塞隆拿。

Internationally celebrated American bass Eric Halfvarson is one of today's foremost interpreters of many of the darkest Verdi and Wagner roles. He is a regular guest artist in many of the world's foremost opera houses.

In the 2017/18 season, Halfvarson will sing Hagen in Wagner's *Götterdämmerung* at the Wiener Staatsoper, Daland in Wagner's *Der fliegende Holländer* at Bergen National Opera in Norway, and The General in a new production of Prokofiev's *The Gambler* at the Opera Vlaanderen in Belgium.

In the 2016/17 season, Halfvarson made his debut at the Teatro alla Scala as the Grand Inquisitor in *Don Carlo*. He returned to the Gran Teatre del Liceu to sing the Commendatore in Kasper Holten's production of *Don Giovanni*, as well as the Royal Opera House to sing Geronte di Revoir in Puccini's *Manon Lescaut* conducted by Antonio Pappano and Crespel in *Les Contes d'Hoffmann*. He also sang Gurnermanz in *Parsifal* at the Wagner in Budapest Festival conducted by Adam Fischer, and made his Maggio Musicale Fiorentino debut as the Grand Inquisitor in *Don Carlo* conducted by Zubin Mehta. In concert, he sang Hunding in Act I of *Die Walküre* with Antonio Pappano leading the London Symphony Orchestra, Daland in *Der fliegende Holländer* with the Valencia Orchestra, and Rocco in Beethoven's *Leonore* at the Washington Concert Opera led by Antony Walker.

In addition to his stage performances, Halfvarson is a respected voice teacher and university lecturer. He currently makes his home in Barcelona.

龔特奧妮 GUTRUNE

瑪潔斯琪

AMANDA MAJESKI

女高音 Soprano

PHOTO: Fay Fox



女高音瑪潔斯琪於2017/18樂季將再度到大都會歌劇院獻唱，於新製作《女人心》中飾演費奧迪麗姬，亦會於聖塔菲歌劇院的《納克索斯島上的阿莉雅德》中飾演作曲家。瑪潔斯琪將有三個備受注目的首演，包括於本音樂會中演繹龔特奧妮。她亦會於巴黎歌劇院在狄卡導演的《狄托的仁慈》，飾演維特利雅一角；在北京國家大劇院為由導演侯頓全新製作的《紐倫堡的名歌手》中演繹女主角夏娃，該演出由韓國指揮家鄭明勳指揮。

音樂會演出方面，瑪潔斯琪將回到費城，於佛瑞森音樂廳與卡內拉琪斯指揮的寇蒂斯樂團同台，首次演出史特勞斯《最後四首藝術歌曲》。至於上個樂季的重要演出則包括：於荷里活露天劇場，在杜達美的指揮下，與洛杉磯愛樂合演貝多芬第九交響曲；於華盛頓國家歌劇院演出《費加洛的婚禮》中的伯爵夫人；於布宜諾斯艾利斯的科隆劇院，演出韓德爾《凱撒大帝》中的埃及豔后；以及在巴德音樂節中，演出莫紐什科歌劇《哈爾卡》的同名角色。在圓滿完成歐洲的演出後，她亦於美國首度演出李察·史特勞斯歌劇中的兩位女主角，包括於芝加哥抒情歌劇院演繹《玫瑰騎士》的元帥夫人，以及於聖塔菲歌劇院演繹《隨想曲》中的瑪德琳夫人。

Soprano Amanda Majeski's 2017/18 season will see her return to the Metropolitan Opera as Fiordiligi in the new production of *Così fan tutte* and to the Santa Fe Opera for her first performances as the composer in *Ariadne auf Naxos*. Majeski will also make three high-profile debuts, including this performance as Gutrune. She makes her first appearances at the Paris Opera as Vitellia in Willy Decker's production of *La clemenza di Tito* and at the National Centre for the Performing Arts in Beijing as Eva in Kasper Holten's new production of *Die Meistersinger von Nürnberg* conducted by Myung-whun Chung.

In concert, Majeski returns to Philadelphia for her first performances of Strauss' *Vier letzte Lieder* at Verizon Hall with the Curtis Orchestra conducted by Karina Canellakis. Highlights from last season included her appearances with the Los Angeles Philharmonic at the Hollywood Bowl in Beethoven's ninth symphony, with conductor Gustavo Dudamel, as well as the Countess in *Le nozze di Figaro* at Washington National Opera, Cleopatra in Handel's *Giulio Cesare* at the Teatro Colón (Buenos Aires), and as the title role in Moniuszko's *Halka* at the Bard Music Festival. She also debuted two Strauss heroines in the US after major European successes: the Marschallin in *Der Rosenkavalier* at the Lyric Opera of Chicago and Countess Madeleine in *Capriccio* at Santa Fe Opera.



華特洛緹 WALTRAUTE

迪楊

MICHELLE DeYOUNG

女中音 Mezzo-Soprano

PHOTO: Christian Steiner

女中音迪楊定期與世界各地頂尖樂團演出，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、倫敦交響樂團、英國BBC交響樂團、維也納愛樂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。

迪楊在歌劇舞台上同樣揮灑自如，曾演繹無數角色，包括：《參孫與大利拉》和《露克西雅受辱記》女主角，《指環》的芙麗卡、齊格蓮達和華特洛緹，《帕西法爾》的昆德麗，《湯豪舍》的維納斯，《崔斯坦與伊索爾德》的布蘭甘妮，《卡洛王子》的伊波莉公主、《阿伊達》的阿姆拿利斯、《鄉村騎士》的薩陶莎，《浮士德的天譴》的瑪格麗特，《特洛伊人》的迪多，《藍鬍子城堡》的茱迪斯，以及《伊底帕斯王》的約卡絲塔。她更在紐約大都會歌劇院，於譚盾的歌劇《秦始皇》飾演薩滿一角。

迪楊也有灌錄專輯，推出的唱片包括：與三藩市交響樂團及狄遜湯馬士合作的馬勒第三交響曲、《亡兒之歌》和《悲傷之歌》；聯同倫敦交響樂團及戴維斯爵士指揮的《特洛伊人》；與芝加哥交響樂團及海廷克，以及匹茲堡交響樂團與漢力赫合作，演繹馬勒第三交響曲。她的首張個人錄音已由EMI唱片發行。

今個樂季，她首度亮相英國國家歌劇院，並為悉尼交響樂團、愛樂樂團、倫敦愛樂、達拉斯交響樂團的音樂會中演出。

Michelle DeYoung appears regularly with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, The Met Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, Vienna Philharmonic and the Concertgebouw Orchestra. She has also performed at the Ravinia, Tanglewood, Edinburgh, Lucerne and Saito Kinen festivals.

Equally at home on the opera stage, her many roles include the title roles in *Samson et Dalila* and *The Rape of Lucretia*, Fricka, Sieglinde and Waltraute in the *Ring Cycle*, Kundry in *Parsifal*, Venus in *Tannhäuser*, Brangäne in *Tristan und Isolde*, Eboli in *Don Carlos*, Amneris in *Aida*, Santuzza in *Cavallaria Rusticana*, Marguerite in *La Damnation de Faust*, Dido in *Les Troyens*, Judith in *Bluebeard's Castle* and Jocaste in *Oedipus Rex*. She also created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera.

Michelle DeYoung's discography includes Mahler's Symphony no. 3, *Kindertotenlieder* and *Das Klagende Lied* with Michael Tilson Thomas and the San Francisco Symphony, *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra, and Mahler Symphony no. 3 with the Chicago Symphony Orchestra and Bernard Haitink and with the Pittsburgh Symphony and Manfred Honeck. Her first solo disc was released on the EMI label.

This season she makes her debut at the English National Opera, and also appears in concert with the Sydney Symphony, Philharmonia Orchestra, London Philharmonic and the Dallas Symphony Orchestra.

阿爾貝里 ALBERICH

卡爾文 PETER KÁLMÁN

低男中音 Bass-Baritone

PHOTO: Miklos Deri



匈牙利低男中音歌唱家卡爾文，藉著對角色引人入勝的演繹（尤其是意大利喜歌劇）而名聲大噪。2015年，他於布達佩斯藝術宮音樂廳，在阿當·費殊指揮的《萊茵的黃金》音樂會中首次演繹阿爾貝里一角，獲得一致讚譽。此後，他多次重返同一音樂廳，在《萊茵的黃金》、《齊格菲》及《諸神的黃昏》演唱同一角色。其他近期演出有：於蘇黎世歌劇院與塞西莉亞·芭托莉同台，演繹《諾爾瑪》的奧洛維蘇主教；在蒙地卡羅歌劇院、愛丁堡國際藝術節、香榭麗舍劇院及巴登－巴登節慶劇院獻唱；薩爾斯堡藝術節中演唱舒伯特《費拉布拉斯》的保蘭、薩爾斯堡聖靈降臨節藝術節中演唱《塞墨納》的卡德摩斯及睡神二個角色；又到蘇格蘭歌劇院演出《唐喬望尼》的利普勒羅、維也納劇院飾演羅西尼《奧里伯爵》中的統治者及香榭麗舍劇院演出羅西尼《奧賽羅》的艾美奧。

2017/18樂季的主要演出包括：重返香榭麗舍劇院演繹《西維利亞理髮師》的巴托羅醫生及《仙履奇緣》的繼父。他亦將再度登上薩爾斯堡聖靈降臨節藝術節的舞台，演繹《阿爾及爾的義大利女郎》中的梅斯塔發一角。

卡爾文曾為蘇黎世歌劇院聲樂小組的成員，曾為該歌劇院演繹《假面舞會》的蕭凡奴、《愛情靈藥》的貝科萊及《托斯卡》的安切洛蒂。他曾與多位指揮家合作，包括山提、杜南意、阿當·費殊、吉格耶夫、史托爾泰茲、費杜西耶夫及威爾瑟－莫斯特等。

生於布達佩斯的卡爾文，早年師隨包安娜，其後於紐約曼克頓音樂學院隨聲樂大師卡萊莉及於匈牙利薩比亞素教授學習。

Hungarian bass-baritone Peter Kálmán is becoming widely known for his highly engaging character portrayals, especially in the Italian "Buffo" repertoire. In 2015, he gave a highly acclaimed role debut as Alberich in concert performances of *Das Rheingold* at the Müpa Concert Hall in Budapest under Adam Fischer. He has since returned to Müpa to reprise Alberich in *Das Rheingold*, *Siegfried* and *Götterdämmerung*. Other recent appearances have included Oroveso in *Norma*, alongside Cecilia Bartoli, at the Zurich Opera, Monte-Carlo Opera, the Edinburgh International Festival, the Théâtre des Champs-Élysées and Festspielhaus Baden-Baden, Boland in Schubert's *Fierrabras* at the Salzburg Festival, Cadmus and Somnus in *Semele* at the Whitsun Festival in Salzburg, Leporello in *Don Giovanni* at the Scottish Opera, Le Gouverneur in Rossini's *Le Comte Ory* at the Theater an der Wien and Elmiro in Rossini's *Otello* at the Théâtre des Champs-Élysées.

Highlights in 2017/18 include returns to the Théâtre des Champs-Élysées as Bartolo (*Il barbiere di Siviglia*) and Don Magifico (*La Cenerentola*), and to the Salzburg Whitsun Festival as Mustafa in *L'italiana in Algeri*.

Kálmán is a former ensemble member of the Zurich Opera, where he appeared as Silvano in *Un Ballo in Maschera*, Belcore in *L'Elisir d'Amore* and Angelotti in *Tosca*. He has worked with conductors including Nello Santi, Christoph von Dohnányi, Adam Fischer, Valery Gergiev, Stephan Soltesz, Vladimir Fedoseyev and Franz Welser-Möst.

Born in Budapest, Kálmán began his studies with Anna Pau, and continued his musical education at the Manhattan School of Music in New York with Gabor Carelli and in Hungary with Professor Mircea Breazu.

A portrait of Eri Nakamura, a Japanese soprano, with long dark hair, wearing a black spaghetti-strap dress, looking slightly to the side.

胡蓮德 WOGLINDE

中村惠理
ERI NAKAMURA

女高音 Soprano

PHOTO: Chris Gloag

日本女高音中村惠理已在同輩音樂家中脫穎而出，成為炙手可熱的演出者。這位倫敦皇家歌劇院「傑德·帕克青年藝術家」，因倫敦皇家歌劇院的《卡普烈特與蒙太古》一場演出中，代替安娜·奈瑞貝科飾演茱麗葉而一夜成名。自此開展她在歐洲、亞洲、南北美洲的演藝事業，憑著自信的唱腔及深情的演出而贏得一致讚賞。

近期主要的歌劇演出，包括：在智利聖地亞哥市劇院擔演《波希米亞》的咪咪；維也納國家歌劇院飾演《仙履奇緣》的歌蓮達；日本新國立劇場和兵庫縣立藝術文化中心，飾演《費加洛的婚禮》蘇珊娜一角；倫敦皇家歌劇院飾演《杜蘭朵》的柳兒，她亦在柏林德意志歌劇院、巴伐利亞國家歌劇院、奧維多歌劇院、圖魯茲首都歌劇院演繹同一角色，獲得各方好評。中村又在智利聖地亞哥市劇院擔演《羅密歐與茱麗葉》的女主角；在倫敦皇家歌劇院和薩爾斯堡國家劇院，飾演《弄臣》的女主角吉爾達；以及在華盛頓國家歌劇院飾演《魔笛》的帕米娜。於2013至2017年間，她是巴伐利亞國家歌劇院的駐院歌唱家。

音樂會方面，中村分別與新日本交響樂團、大阪愛樂和東京愛樂合作，在貝九中獻唱；另與倫敦愛樂合演馬勒第四交響曲和羅西尼的《聖母悼歌》，由聶澤一賽甘指揮。此外，她與阿蘭諾格如和法國國家管弦樂團合演聖西莉亞彌撒曲、與捷克愛樂合演德伏扎克的《聖母悼歌》，以及與愛沙尼亞國家交響樂團演出拉威爾《天方夜譚》。

Japanese soprano Eri Nakamura first shot to prominence as a Jette Parker Young Artist when she stepped in to replace Anna Netrebko as Giulietta in *I Capuleti e i Montecchi* at the Royal Opera House, Covent Garden. Since then she has made notable debuts in Europe, Asia, North and South America, capturing worldwide acclaim for her assured singing and artistic intensity.

Recent operatic highlights include Mimi (*La bohème*) at the Teatro Municipal de Santiago de Chile, Clorinda (*La Cenerentola*) at the Wiener Staatsoper, Susanna (*Le nozze di Figaro*) at the New National Theatre Tokyo and Hyogo performing Arts Centre, and Liù (*Turandot*) at the Royal Opera House; a role which she has also performed to great critical acclaim at the Deutsche Oper Berlin, Bavarian State Opera, Opera de Oviedo and Théâtre du Capitole Toulouse. Other recent highlights include Juliette (*Roméo et Juliette*) at the Teatro Municipal de Santiago de Chile, Gilda (*Rigoletto*) at the Royal Opera House and Salzburger Landestheater, and Pamina (*The Magic Flute*) for Washington National Opera. Between 2013-2017, Nakamura was a member of the ensemble at the Bavarian State Opera.

On the concert platform, recent highlights include Beethoven Symphony no. 9 with the New Japan, Osaka and Tokyo Philharmonic orchestras, Mahler Symphony no. 4 and Rossini *Stabat Mater* under Yannick Nézet-Séguin with the London Philharmonic Orchestra, *St Cecilia Mass* with Alain Altinoglou and Orchestre national de France, Dvořák *Stabat Mater* with the Czech Philharmonic, and Ravel *Shéhérazade* with the Estonian National Symphony Orchestra.

慧古德 WELLGUNDE

娃拉克

AURHELIA VARAK

女中音 Mezzo-Soprano



法國女中音娃拉克剛與法國馬賽愛樂樂團合作，完成尼克格為女中音和樂團而作的《清唱協奏曲》的歐洲首演。曾參與港樂《指環》演出的娃拉克，分別於第一部曲和第四部曲飾演慧古德，及第二部曲《女武神》齊格露娜。她即將參與高達在聖安娣雅歌劇院上演的《浮士德》中的珍瑪一角。

近期的演出包括：貝遼士的《夏夜》（中國青島），和日內瓦意大利歌劇節。她又曾與香港歌劇院合作，飾演女主角卡門，其後與上海歌劇院合作，於上海及中國東北巡演中再度飾演卡門，並於巴西再次演繹同一角色。

娃拉克曾為香港歌劇院演繹《浮士德》的斯貝和《霍夫曼的故事》的繆思/妮可勞斯；美國紐約鏡湖歌劇節中飾演《費加洛的婚禮》的切魯比諾、《凱撒大帝》的西斯托；以及於巴黎夏特雷大劇院，演拉威爾《小孩與魔法》中的安樂椅、貓、蝙蝠和松鼠等。2015年，她在馬賽愛樂的樂季揭幕音樂會上獻唱馬勒的《少年魔號》；並於西班牙華倫西亞音樂宮中演出羅西尼的《聖母悼歌》。其他演出包括在意大利一系列的音樂會、彼高利斯的《聖母悼歌》等。

娃拉克畢業於阿姆斯特丹音樂學院，獲聲樂表演學位，並分別於意大利羅馬及西恩納，跟隨雷娜塔·斯科托及雪莉·薇瑞特學習。她於2011年在意大利里奧卡法羅國際歌唱大賽贏得亞軍。她於2005年獲威尼斯華格納基金會頒發獎學金。

French mezzo-soprano Aurhelia Varak has just come from Marseilles, France, where she gave the European premiere of the *Canta-Concerto* for mezzo and orchestra by Marc Neikrug with the Orchestre Philharmonique de Marseille. Varak has performed with the HK Phil in the *Ring Cycle* as Wellgunde in *Das Rheingold* and *Götterdämmerung*, and as Siegrune in *Die Walküre*. Upcoming staged opera performances include the role of Gemma in Benjamin Godard's *Dante* at the Opera de St Etienne.

She has performed Berlioz's *Les Nuits d'Été* in Qingdao, China, an Italian Opera Gala in Geneva, and the title role in *Carmen* (Opera Hong Kong), *Carmen* in Shanghai and on tour in north-east China with Shanghai Opera, and *Carmen* in Brazil.

Other performances have included Siébel (*Faust*) and La Muse/Nicklausse (*The Tales of Hoffmann*) for Opera Hong Kong, Cherubino (*Le Nozze di Figaro*) and Sesto (*Giulio Cesare*) at Glimmerglass Opera, New York, and the roles of Bergère, Chatte, Chauve-souris and Écureuil in Ravel's *L'Enfant et les Sortilèges* at the Théâtre du Châtelet in Paris. In 2015 she sang Mahler's *Des Knaben Wunderhorn* at the Season Opening Concert of the Orchestre Philharmonique de Marseille and Rossini's *Stabat Mater* at Valencia's Palau de la Música. Other projects include a series of concerts in Italy and Pergolesi's *Stabat Mater*.

Aurhelia Varak holds a vocal performance degree from the Conservatorium in Amsterdam and has studied with Renata Scotto in Rome and with Shirley Verrett in Siena, Italy. She won 2nd Prize at the 2011 Leoncavallo International Singing Competition in Italy. She was the recipient of a 2005 grant from the Wagner Foundation in Venice.



芙洛蕭德 FLOSSHILDE

哈素博

HERMINE HASELBÖCK

女中音 Mezzo-Soprano

PHOTO: Kurt Pinter

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。她經常到世界各地演出，包括紐約卡奈基音樂廳、維也納音樂廳、維也納金色大廳、薩爾斯堡莫扎特協會音樂廳、萊比錫布業公會大廳、德累斯頓聖母教堂、慕尼黑黑格斯泰格愛樂以及聖卡洛劇院。她在各地飾演不同的歌劇角色：《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）、《深宮情仇》侍女（巴登-巴登音樂節）、《韓賽兒與葛麗特》慕達（格拉斯歌劇院）、《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）、《萊茵的黃金》芙洛蕭德（羅馬）等。其他角色演出，包括《卡門》馬賽達斯、《阿德里亞》奧黛塔、《月世界》恩內斯托、《紐倫堡的名歌手》瑪德蓮、《崔斯坦與伊索爾德》布蘭甘妮、《遊唱詩人》阿祖仙娜等。

哈素博亦有大量電台錄音，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《阿德里亞》（Sony BMG），貝多芬《莊嚴彌撒曲》與第九交響曲（Col Legno）、馬勒《大地之歌》（CAvi-Music）、舒伯特降A大調彌撒曲（ORF），以及史特勞斯《深宮情仇》影碟（Unitel）。她亦憑個人專輯獲得獎項，包括奧地利古典電台Ö1音樂節目Pasticcio獎、國際哲林斯基獎。

哈素博乃奧地利格拉斯音樂與表演藝術大學聲樂的客座教授。

The Austrian mezzo-soprano Hermine Haselböck studied at the universities of music in Vienna and Detmold. International recital and concert performances have led her to New York's Carnegie Hall, Vienna's Konzerthaus and Musikverein, the Salzburg Mozarteum, Leipzig Gewandhaus, Dresden Frauenkirche, Munich's Philharmonie am Gasteig Munich and Teatro San Carlo. Her operatic roles have included Ramiro (*La Finta Giardiniera* at New National Theatre, Tokyo), Hänsel (*Hänsel und Gretel* at Volksoper Vienna), Dorabella (*Così fan tutte* at Concertgebouw Amsterdam), Dame (*The Magic Flute* at Theater an der Wien and Grand Theatre de la Ville Luxembourg), Magd (*Elektra* in Festival Baden-Baden), Mutter (*Hänsel und Gretel* at Oper Graz), Fricka (*Das Rheingold* and *Die Walküre* at Tirol Festival Erl) and Flosshilde (*Das Rheingold* in Rome). Other roles include Mercedes (*Carmen*), Odetta (*Adelia*), Ernesto (*Il Mondo della Luna*), Magdalene (*Meistersinger von Nürnberg*), Brangäne (*Tristan und Isolde*) and Azucena (*Il trovatore*).

Apart from numerous radio recordings her discography includes CDs with songs by Zemlinsky, Schreker and Mahler (Bridge Records), Donizetti *Adelia* (Sony BMG), Beethoven *Missa Solemnis* and *Symphony no. 9* (Col Legno), Mahler *Song of the Earth* (CAvi-Music), Schubert's *Mass in A flat major* (ORF) and Strauss *Elektra* on DVD (Unitel). For her Solo CDs she received the Pasticcio Prize of Austrian Classic Radio Ö1 and the International Alexander Zemlinsky Prize.

Haselböck is Guest Professor for Voice at the University of Music and Performing Arts Graz.



PHOTO: Siegward Schmitz

班貝格交響樂團合唱團 BAMBERG SYMPHONY CHORUS

班貝格交響樂團合唱團由始創人貝克所領導，曲目涵蓋無伴奏合唱（聖樂和世俗作品）到大型合唱管弦樂作品。無數的音樂會、電台及電視廣播、灌錄的唱片，使合唱團遠近馳名，聲望遠播班貝格和德國之外。

合唱團的活動包括在德國各個音樂城市的音樂會，以及歐洲頂尖音樂節的客席演出，如琉森、薩爾斯堡、林茨的布魯赫納和布拉格等。曾與之合作的指揮家有辛諾波里、榮譽指揮艾遜巴赫、榮譽指揮比奧斯達、諾靈頓爵士、普萊特、維奧蒂、斯丁和斯賽弟。近年，班貝格交響樂團與合唱團的主要合作是，在諾特指揮下灌錄馬勒的第二、第三及第八交響曲。在2017/18樂季，合唱團在總指揮胡薩帶領下，在除夕夜演唱貝多芬的第九交響曲。

要成為合唱團員必需經過試音，以評估聲樂及整體視唱聽音樂能力。合唱團團員自己先行準備作品，然後按每次演出的需要在週末聚集一起排練。

The repertoire of the Bamberg Symphony Chorus, directed by its founder Rolf Beck, ranges from sacred and secular a cappella music to large-scale choral-orchestral works. Countless concerts, radio and television broadcasts and CDs have won the chorus a high reputation far beyond Bamberg and Germany.

The chorus's activities include concerts in Germany's musical capitals as well as guest appearances at leading European festivals, such as Lucerne, Salzburg, the Linz Brucknerfest and the Prague Spring. Among the conductors with whom it has collaborated are Giuseppe Sinopoli, Honorary Conductor Christoph Eschenbach, Honorary Conductor Herbert Blomstedt, Sir Roger Norrington, Georges Prêtre, Marcello Viotti, Horst Stein and Robin Ticciati. In recent years the main focus of the Bamberg Symphony's work with the chorus has been the recording of Gustav Mahler's symphonies 2, 3 and 8 under Jonathan Nott. In the 2017/18 season, the choir performed Beethoven's ninth symphony on New Year's Eve under Chief Conductor Jakub Hrůša.

Membership of the chorus is conditional on a successful audition, during which a candidate's vocal capabilities and overall musicianship are assessed. Initially, chorus members prepare works on their own, and then meet for weekend rehearsals, as each project dictates.



合唱團團長 CHOIR MASTER

Rolf Beck

合唱團經理 CHOIR MANAGER

Gesine Beck

女高音 SOPRANO

Anne Burkhard
Stefanie Dasch
Ernesta Juškaitė
Tereza Maličková
Anja Ulrich

女低音 ALTO

Lucia Duchoňová
Hilary Maier
Daniela Panchevska
Sonja Rullmann
Joana Stanelytė

男高音 TENOR

Ilja Aksionov
Berk Altan
Felipe Balieiro
Wilhelm Gries
Arnhard Heinisch
Patrik Horňák
Berj Karazian
Joseph Oparamanuike
Josef Pollinger
Maksim Progrebniak
Michael Rohe
Marc Schwämmlein
Bekir Serbest
Klajd Xama

男低音 BASS

Yannick Debus
Michael Holzäpfel
Bartłomiej Kłos
Andrejs Krutojs
Rafał Kucharski
Delf Lammers
Menachem Levison
Paweł Michalczuk
Eddie Mofokeng
Juraj Purdeš
Hinrich Schwarthoff
Ruslan Soltys
Ronaldo Steiner



PHOTO: Cheung Chi-wai

香港管弦樂團合唱團

HONG KONG PHILHARMONIC CHORUS

香港管弦樂團合唱團早於1980年成立。歷年，合唱團不斷以各種組合形式與香港管弦樂團合作。2013年合唱團重新招募團員，吸引逾450名熱愛合唱音樂的人士參與面試，重組後的首次演出為韓德爾的《彌賽亞》。自此，合唱團與港樂合作的項目包括：在馬捷爾、麥克基根、韋邁克、梵志登等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓及馬勒的作品。

The Hong Kong Philharmonic Chorus was established in 1980. Over the years, it has collaborated with the HK Phil to perform a range of different works. In 2013, the chorus undertook a new recruitment drive, and over 450 singers were attracted to attend the auditions. The first performance by the newly reformed chorus was Handel's *Messiah*. Since then, the chorus has performed with the HK Phil in major works by composers such as, Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors including Lorin Maazel, Nicholas McGegan, Brett Weymark and Jaap van Zweden amongst others.

合唱團團長 CHORUS MASTER

朱俊熹 Philip Chu

鍵盤首席 PRINCIPAL KEYBOARD

葉幸沾 Shirley Ip

男高音 TENOR

鄭希諾 Samuel Cheng Hei-nok

周殷豪 Samson Chow

伍家寬 Francis Ng

余睿添 Timothy Yu

男低音 BASS

劉奕朗 Lau Yik-long

李梓諾 Carlos Li Tsz-nok

馬肇麟 Anshel Ma

王俊謙 Samuel Wong Chun-him



Growing Impact with Expanding Partnership Join Project WeCan to Support our Youth



Project WeCan
「學校起動」計劃

You Can !

I Can !

We Can !

Launched in 2011, Project WeCan is a Business-in-Community initiative and an open platform to ally with capable parties of different sectors to provide additional resources, care and opportunities to secondary school students who are disadvantaged in learning.

We are now expanding the programme to cover more schools to benefit. We welcome corporates / organisations to join us to support more students.

Objectives

- Through diversified programmes, WeCan strives to:
- Cultivate students' character and develop their common sense
 - Enhance their communication skills and basic competence
 - Foster their innovativeness and creativity
 - Broaden their exposure

Joint School Programmes

- Career Exploration Day
- Company Visits
- English WeCan
- Job Tasting Programme
- Teachers' Development Day
- WeCan Scholarship Scheme
- Young Innovators Bazaar



53 Schools



50,000+ Students



45 Supporting companies and organisations



1,300+ Volunteers and friends

Corporate Partners : AIA International Limited · Antonio & Clayton CPA Limited · BlackRock · Blackstone Charitable Foundation · Bluebell Hong Kong Limited · BNP Paribas · Coach Hong Kong Limited · CW CPA · DBS Bank · Elegant Watch and Jewellery · Emperor Jewellery · Grosvenor Limited · Harbour City Estates Limited · Harriman Property Management Limited · i-CABLE Communications Limited · I.T Limited · KPMG · Lane Crawford (Hong Kong) Limited · Lufthansa Group · LWK & Partners (HK) Limited · Marco Polo Hotels · Midland Holdings Limited · Modern Terminals Limited · Pacific Club · Parfums Christian Dior Hong Kong Limited · Plaza Hollywood · Prince Jewellery & Watch Company · Savills (Hong Kong) Limited · Standard Chartered Hong Kong 150th Anniversary Community Foundation · Times Square · Wharf Limited · Wheelock & Co. · Wheelock Properties (Hong Kong) Limited · WTT HK Limited **Consulate Partners** : Consulate General of France in Hong Kong & Macau · Consulate General of Switzerland in Hong Kong · U.S. Consulate General Hong Kong and Macau **University Partners** : Hong Kong Baptist University · The Chinese University of Hong Kong · The Education University of Hong Kong · The Hong Kong Polytechnic University · The Hong Kong University of Science and Technology **Professional and Other Partners** : Oxford Business Alumni Network - Hong Kong Chapter · Queen Mary Hospital · The Taxation Institute of Hong Kong

We welcome corporates / organisations to join us.
Please visit Project WeCan website www.projectwecan.com or contact the Secretariat by email info@projectwecan.com.

拉脫維亞國家合唱團

STATE CHOIR *LATVIJA*

拉脫維亞國家合唱團成立至今超過75年，已成為最知名的歐洲合唱團之一。它的音色細膩有力，間或溫潤清澈，在音樂界廣受讚歎。世界各地優秀的指揮家及樂團都選擇與這個波羅的海區內最大的專業合唱團一同演出，實在不無原因。各團員在音樂上的睿智及掌握，讓合唱團不論是細緻的無伴奏合奏或與樂團同台演出的大型表演均游刃有餘。

拉脫維亞國家合唱團多次獲邀與頂尖樂團合作，包括荷蘭皇家音樂廳樂團、巴伐利亞電台交響樂團、以色列愛樂、馬勒室樂團、倫敦愛樂、赫爾辛基愛樂，以及在俄羅斯、愛沙尼亞、美國和新加坡的樂團。合唱團亦曾在多個殿堂級音樂廳演出，計有阿姆斯特丹皇家音樂廳、瑞士琉森的文化與會議中心、蒙特勒的史特拉汶斯基演奏廳、慕尼黑的藝術文化中心愛樂廳、莫斯科的柴可夫斯基音樂廳、聖彼得堡愛樂廳、紐約林肯中心和漢堡的易北愛樂音樂廳。曾指揮合唱團演唱的傑出指揮有楊遜斯、梅達、尼米·約菲、巴孚·約菲、阿殊堅納西、葛濟夫、楊格、萊頓、尼爾森斯和費杜西耶夫。

合唱團還參與了華納兄弟、Harmonia Mundi、Wergo及Ondine等唱片公司的錄音。

Over the 75 years of its founding, the State Choir *Latvija* has become one of the best-known European choirs. Its instrumentally nuanced, powerful and at times warmly clear sound is seen as a wonder in the musical world. It's not for nothing that outstanding conductors and orchestras worldwide choose the largest professional choir in the Baltics for their concert programmes. The singers' musical intelligence and mastery makes it a universal unit which feels at home in both subtle a cappella music and in large-scale performances with orchestra.

The State Choir *Latvija* has been invited to collaborate with world-class orchestras including the Royal Concertgebouw, Bavarian Radio Symphony, Israel Philharmonic, Mahler Chamber, London Philharmonic, Helsinki Philharmonic, and orchestras in Russia, Estonia, the US and Singapore. The choir has performed in prestigious concert halls including Amsterdam's Royal Concertgebouw, Lucerne's Culture and Congress Centre, Montreux's Auditorium Stravinsky, Munich's Gasteig, Moscow's Tchaikovsky Concert Hall, St Petersburg's Philharmonia, New York's Lincoln Center and Hamburg's Elbphilharmonie. The choir has sung under outstanding conductors including Mariss Jansons, Zubin Mehta, Neeme Järvi, Paavo Järvi, Vladimir Ashkenazy, Valery Gergiev, Simone Young, Stephen Layton, Andris Nelsons and Vladimir Fedoseyev.

The chorus has also taken part in recordings produced by Warner Brothers, Harmonia Mundi, Wergo and Ondine.



PHOTO: Reinis Hofmanis

合唱團長 CHORUS MASTER

Sirmais Māris

總經理 GENERAL MANAGER

Ošlejs Maris

製作 PRODUCERS

Jēgere Māra, Vītiņa Ieva

女高音 SOPRANO

Grīnhofa Vita
Lisovska Inga
Pērkone Eva
Prince Indra
Šmite Sintija

女低音 ALTO

Bite Dace
Giluča Inga
Gorska Lāsma
Kamarūte Inita
Malnace Lauma

男高音 TENOR

Bacāns Rūdolfs
Bētiņš Ansis
Dzintars Normunds
Igaunis Aivars
Jēkabsons Juris
Lielauss Didzis
Liepnieks Jurgis
Ozoliņš Kalvis
Šterns Armands
Tomsons Valdis
Tučs Matīss
Vētra Guntars
Voldiņš Sandis

男低音 BASS

Augustinovičs Agnis
Dziļums Armands
Fiskovičs Eduards
Grasis Zigmārs
Hansons Roberts
Krauze Ivars
Kundrās Kārlis
Petrovskis Jānis
Puķe Agris
Rebhūns Ivars
Šmīdbergs Ralfs
Tomenass Olafs
Vācietis Eduards

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
music-making



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，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立二十週年，香港經濟貿易辦事處資助港樂，於今年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團，與一眾頂尖歌唱家，呈獻了華格納巨著《指環》首三部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與了去年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil 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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra recently performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House.

Jaap, the HK Phil, and a superb cast of soloists, have presented concert performances and recordings of the first three operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap were invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival last October in a co-production with the Salzburg Easter Festival.



PHOTO: Cheung Wai-lok

「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》

“The Hong Kong Philharmonic’s *Ring* cycle marks a coming of age for one of Asia’s most established orchestras”

Opera Now

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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，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、香港賽馬會慈善信託基金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和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, among others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



莎朗嘉
Gerard Salonga

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



王亮
樂團第二副首席 (署理)
Wang Liang
Second Associate
Concertmaster (Acting)



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



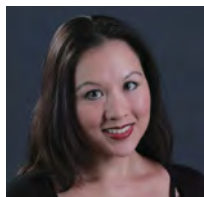
李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



徐姮
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



■ 趙滢娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsoon



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



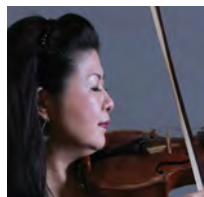
潘廷亮
Martin Poon Ting-leung



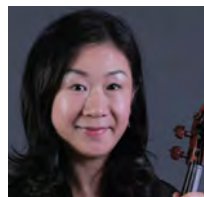
華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye

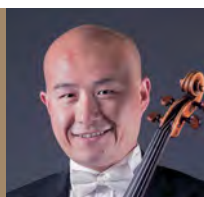


周騰飛
Zhou Tengfei

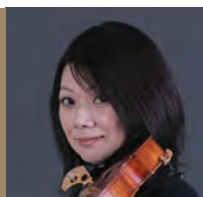
中提琴 VIOLAS



● 凌顯祐
Andrew Ling



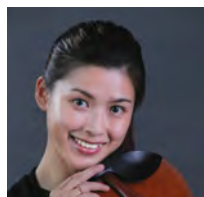
● 孫圍
Sun Yu



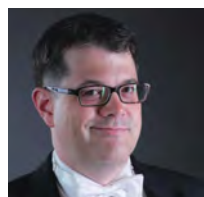
▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



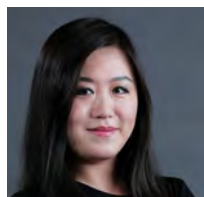
林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

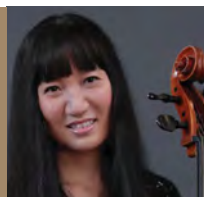


張姝影
Zhang Shu-ying

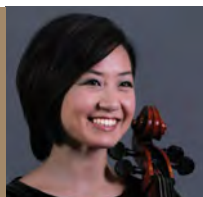
大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



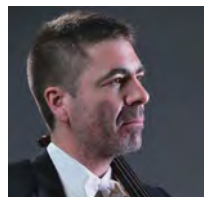
▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



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Timothy Frank



關統安
Anna Kwan Ton-an



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Tae-mi Song



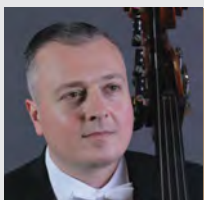
宋亞林
Yalin Song

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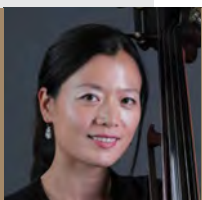
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

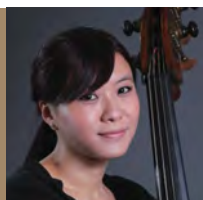
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



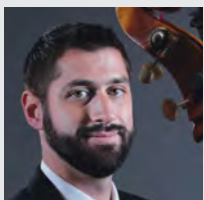
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

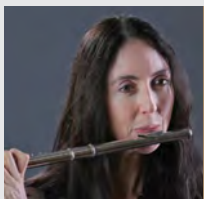


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

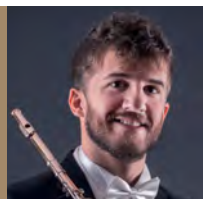
長笛 FLUTES



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Megan Sterling



■盧韋歐
Olivier Nowak



柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

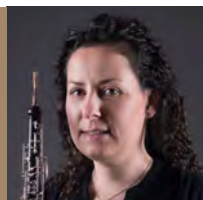
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bull



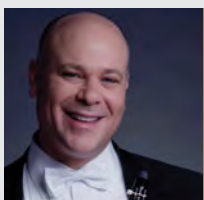
韋思芸
Vanessa Howells

英國管 COR ANGLAIS

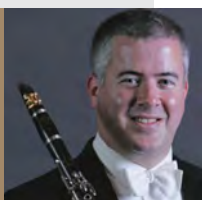


關尚峰
Kwan Sheung-fung

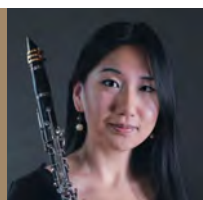
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET

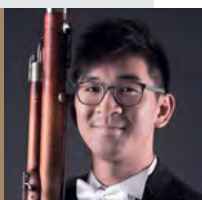


艾爾高
Lorenzo Iosco

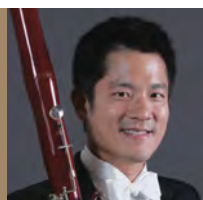
巴松管 BASSOONS



●莫班文
Benjamin Moermond

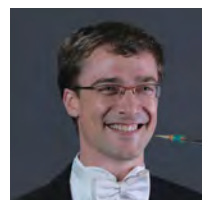


■陳劭桐
Toby Chan



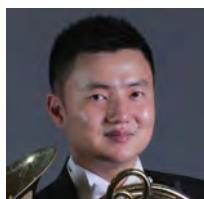
◆李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
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圓號 HORNS



●江蘭
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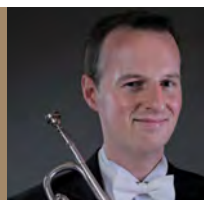


麥迪拿
Jorge Medina

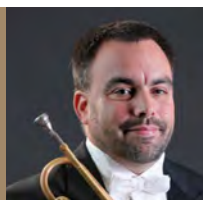
小號 TRUMPETS



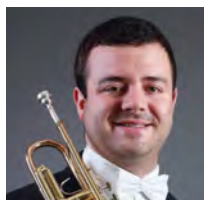
●麥浩威
Joshua MacCluer



■莫思卓
Christopher Moysse

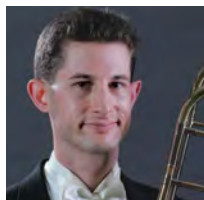


華達德
Douglas Waterston



施樂百
Robert Smith

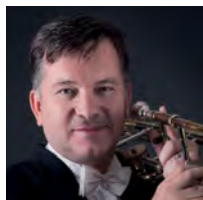
長號 TROMBONES



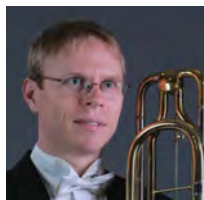
●韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki



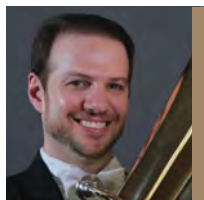
湯奇雲
Kevin Thompson



韋彼得
Pieter Wyckoff

低音長號 BASS TROMBONE

大號 TUBA

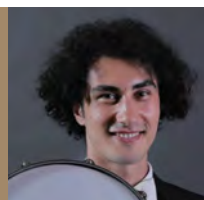


●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
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豎琴 HARP

鍵盤 KEYBOARD



●史基道
Christopher Sidenius



●葉幸沾
Shirley Ip

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Violin: Selena Choi, Eric Siu#

中提琴：蔡書麟
Viola: Choi Shu-lun

大提琴：盧貝爾*、羅安同、魏格利^
Cello: Johannes Nauber*, Antonio Roig, Jonathan Weigle^

單簧管：毛志宇○
Clarinet: Mo Chi-yu○

圓號：韓小明■、格連科曼▲、許頓※、榮格勒△
Horn: Han Xiaoming■, Ingo Klinkhammer▲, Stef van Herten※, Johannes Winkler△

圓號/華格納大號：德曼勒●、華特洛◇、史法蘭克▲
Horn/Wagner Tuba: Frank Demmler●, Ludwig Rast◇, Frank Stephan▲

長號：高基信
Trombone: Christian Goldsmith

牧號：蔡秀賢、胡瀟洋、譚永健
Steerhorn: Donald Choi, Hu Xiaoyang, Kenneth Tam

敲擊樂器：許莉莉、王偉文
Percussion: Lily Hoi, Raymond Vong

豎琴：何樂文、何靜文、施盈琳、譚懷理、謝欣燕
Harp: Jennifer Ho, Judy Ho, Barbara Sze, Amy Tam, Yany Tse

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▲ 柏林電台交響樂團 Radio Symphony Orchestra Berlin

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汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
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A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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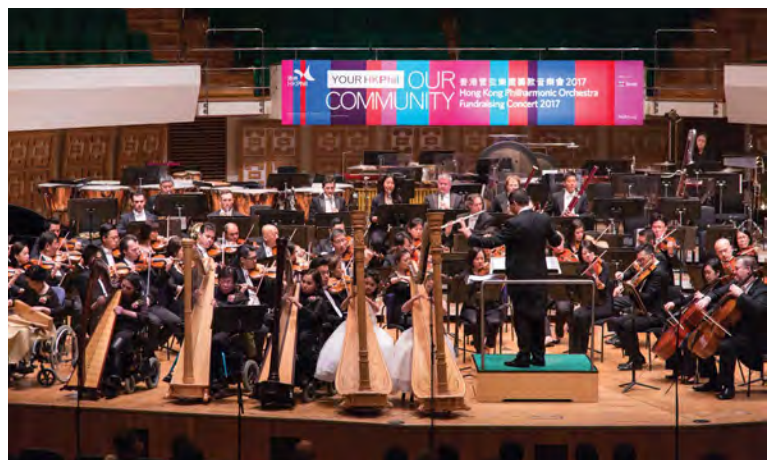
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2 《齊格菲》工作坊：華格納大號演奏示範 (24-09-2016)
Siegfried Workshop: A demonstration of a Wagner Tuba

3 太古「港樂·星夜·交響樂」@中環海濱 (11-11-2017)
Swire Symphony Under The Stars @ Central Harbourfront

4 「賽馬會音樂密碼教育計劃」—學校專場音樂會
Jockey Club Keys to Music Education Programme -
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5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演
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首席第二小提琴范丁於去年底退任，早於1972年已加入香港管弦樂團，見證了樂團從業餘至職業化的轉變。香港管弦樂團十分感謝范丁一直的付出和努力。本刊特別訪問范丁，請他娓娓道出他與港樂這段漫長的關係。

你於1972年首次加入樂團時香港管弦樂團仍屬業餘性質。當時樂團的情況是……

我最初加入時，與現在最不同的是它並非專業團體。因此，大多數的樂師都是因為熱愛音樂而加入。我仍記得那時每次綵排的薪水是港幣五元。我仍在上學，又要兼顧練習，生活非常逼人。於是，當時的音樂總監，也是我的老師，林克昌就給我額外工作：負責為弦樂隊抄寫弓法，好讓我每月可多賺50元。奈何仍不足以維生，林克昌又給我多一份兼職：就是搬運低音大提琴、定音鼓等大型樂器，這樣我又賺取多50元。總之，當時的情況是艱辛的。

港樂的音樂水平由1972年至現在，有何改變？

當香港管弦樂團在1974年轉為職業化時，我們無名氣也無財力。樂團只能招募音樂學院的新畢業生，因為著名的專業音樂家不會視香港為一個藝術或音樂重鎮。自此，多位敬業樂業的樂師和指揮都胼手胝足地耕耘，令港樂（我認為）成為今天亞洲最優秀的管弦樂

Our Principal Second Violin Fan Ting retired last December. Since first joining the Hong Kong Philharmonic Orchestra back in 1972, Fan Ting has seen the orchestra evolve from an amateur group to a professional one. The HK Phil is very grateful for his dedicated service and contribution over the past decades. Fan Ting reflects on his “marriage” to the HK Phil.

You first joined the orchestra in 1972, when the HK Phil was still an amateur orchestra. How was the orchestra back then?

When I first started, something different about the orchestra was that it was not yet a professional group. For that reason, many of us played only because we loved music. I still remember I only got paid HK\$5 every rehearsal. I had to study and to practice. It was hard to survive. So Lim Kek-tjiang (then Music Director and my teacher) gave me a job for an extra \$50 per month to copy all bowings for the string parts. But it was still not enough. So he gave me another job: to move the heavy instruments like the Double Bass and the Timpani for another 50 dollars. In other words, it was difficult back then.

How have the HK Phil's musical standards changed from 1972 to 2017?

When the orchestra first turned professional in 1974, we had neither money nor a reputation. We hired players that were fresh graduates from conservatories around the world because seasoned professionals did not think of Hong Kong as a city of art or music. Since then, with the blood and sweat of many dedicated players and conductors, the HK Phil has become, in my opinion, the best orchestra in Asia. On a good day, I think we sound better than the NHK or even the Sydney Symphony of Australia.

In the long line of music directors you have played with, who was the most important or had the most impact on you and the HK Phil?

The HK Phil is incredibly lucky. In the different stages of its development, we've had the right people to lead it. For example, Maestro Lim Kek-tjiang was able to bring the HK Phil across the line from an amateur orchestra to a professional one, unifying the players' spirits along the



港樂前首席第二小提琴范丁 Fan Ting, former Principal Second Violin of the HK Phil



對於范丁來說，最難忘、最重要的時刻必定是每逢周五周六晚上，他盡全力地為表演做到最好。就像他與港樂最後的演出，由杜托華大師執棒，「我們演繹拉威爾的作品，實在太出色了。」 For Ting, the most unforgettable and important experience comes every weekend on Friday and Saturday nights. He always tries his best, like his last performance with the orchestra under Charles Dutoit. "Our performance of Ravel was truly outstanding."

團。當我們狀態好時，我們的表現能媲美東京NHK 或澳洲的悉尼交響樂團。

在與你合作過的眾多音樂總監之中，哪一位對你和港樂來說最重要？

港樂非常幸運，能在不同階段找到合適的人掌舵。例如，林克昌大師能團結各樂師，帶領我們從業餘晉升為專業樂團。當樂團仍很幼嫩的時候，施明漢大師毫不吝嗇地為樂團灌注他對古典音樂的熱忱和愛。艾德敦更和港樂共度11載，當時港樂仍未在國際間打出名堂，每個樂團在成熟的過程中，需要很嚴厲的訓練，在這面來說，他確是世界級的指揮家。後來，幸有迪華特和梵志登等頂級指揮家提昇我們的音樂水平，奠定了我們在亞洲芸芸管弦樂團中位居前列的地位。

港樂對你來說是……

我加入樂團時只有14歲，可以說我生命的全部都和港樂在一起。我的高中時期、青蔥歲月、初戀、專業表演生涯……全都有音樂和樂團相伴。

對你來說，管弦樂團和演奏音樂的最重要元素是甚麼？

最重要的並非某個特定的作品、指揮、樂師、演奏家或演出，而是音樂本身。每當我們整個樂團攜手演出能達致美妙的瞬間、更上一層樓時，我就好像返回14歲時的自己：為音樂世界雀躍和神往。就好比當韋爾遜（我們的首席雙簧管）在《唐璜》中演奏了一段優美的獨奏，又或是江蘭（我們的首席圓號）帶領他的圓號聲部在馬勒一的精湛演出。就是當所有樂師合而為一地演奏音樂的時候，我感到無比快樂，而這種感受只能通過音樂表達出來。我認為，我們身為樂師，在這些時刻達致了非凡的成就。一次又一次，港樂給予了我這些美妙時刻，我非常感激我生命中擁有它們。

范丁在第五任音樂總監艾德敦的指揮下表演。
Fan Ting performed under the Fifth Music Director Maestro Atherton.

way. Kenneth Schermerhorn spread his love of music and expression to the orchestra, and when the orchestra was still relatively young, David Atherton spent 11 years with us. At that stage, when the orchestra had not established itself on the international platform, we needed a strict and disciplined conductor to hone us into shape. Again, in that sense, he was a world class conductor. Later, we had top conductors like Edo de Waart and Jaap van Zweden to solidify us musically as one of the best orchestras in Asia.

What is the HK Phil to you?

I started to play with the orchestra when I was 14. So I have been with the HK Phil all my life. My high school life, my youth, my first love, my professional life, have all been accompanied by the music and people of the orchestra.

What is for you the most important thing about the orchestra and playing music?

What is most important is not a specific piece, conductor, player, soloist or performance. It is the music itself. Whenever we as an orchestra can hit a magical moment, a new height, I find myself like the 14-year-old me: excited and fascinated by the world of music as a whole. It is when Michael (our Principal Oboe) plays a beautiful solo in Don Juan, or when Lin (our Principal Horn), leading his group, plays a beautiful quartet in Mahler 1. It is when the orchestra comes together in synergy and really makes music. It is in moments like these that the orchestra gives me a joy that can only be expressed through music. We, as players, I think, achieve something great in these moments. Again and again, HK Phil has given me these wonderful moments, and I feel so grateful to have them in my life.



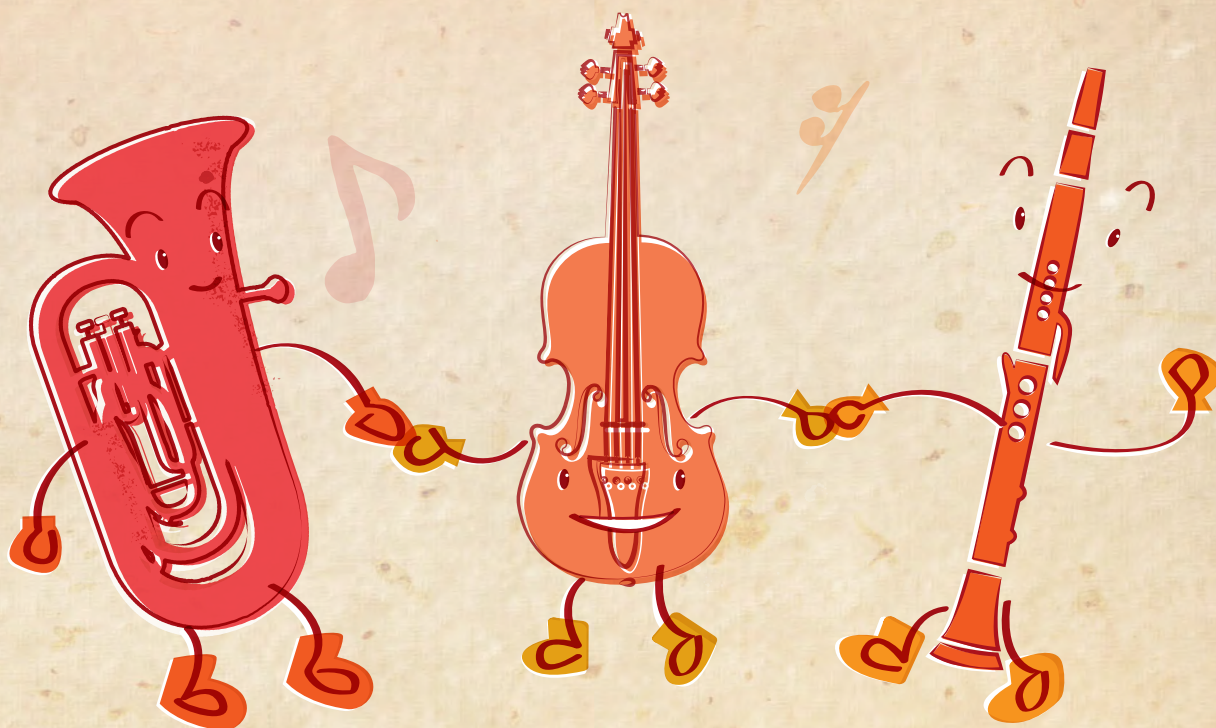
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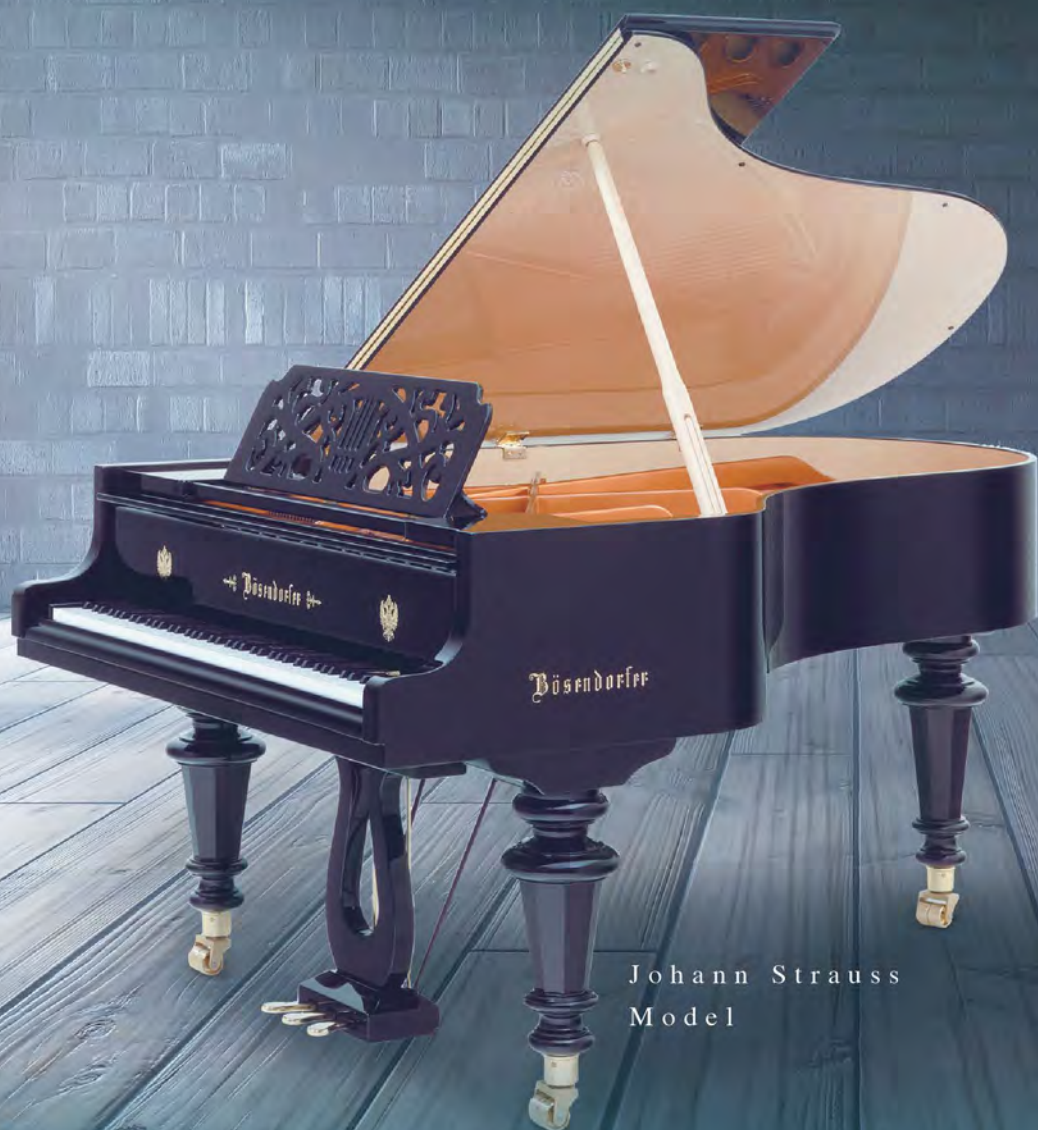
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