

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Jaap van Zweden Music Director

WAGNER'S RING CYCLE
DIE WALKÜRE

《指環》四部曲之二《女武神》

OPERA-IN-CONCERT CONDUCTED BY

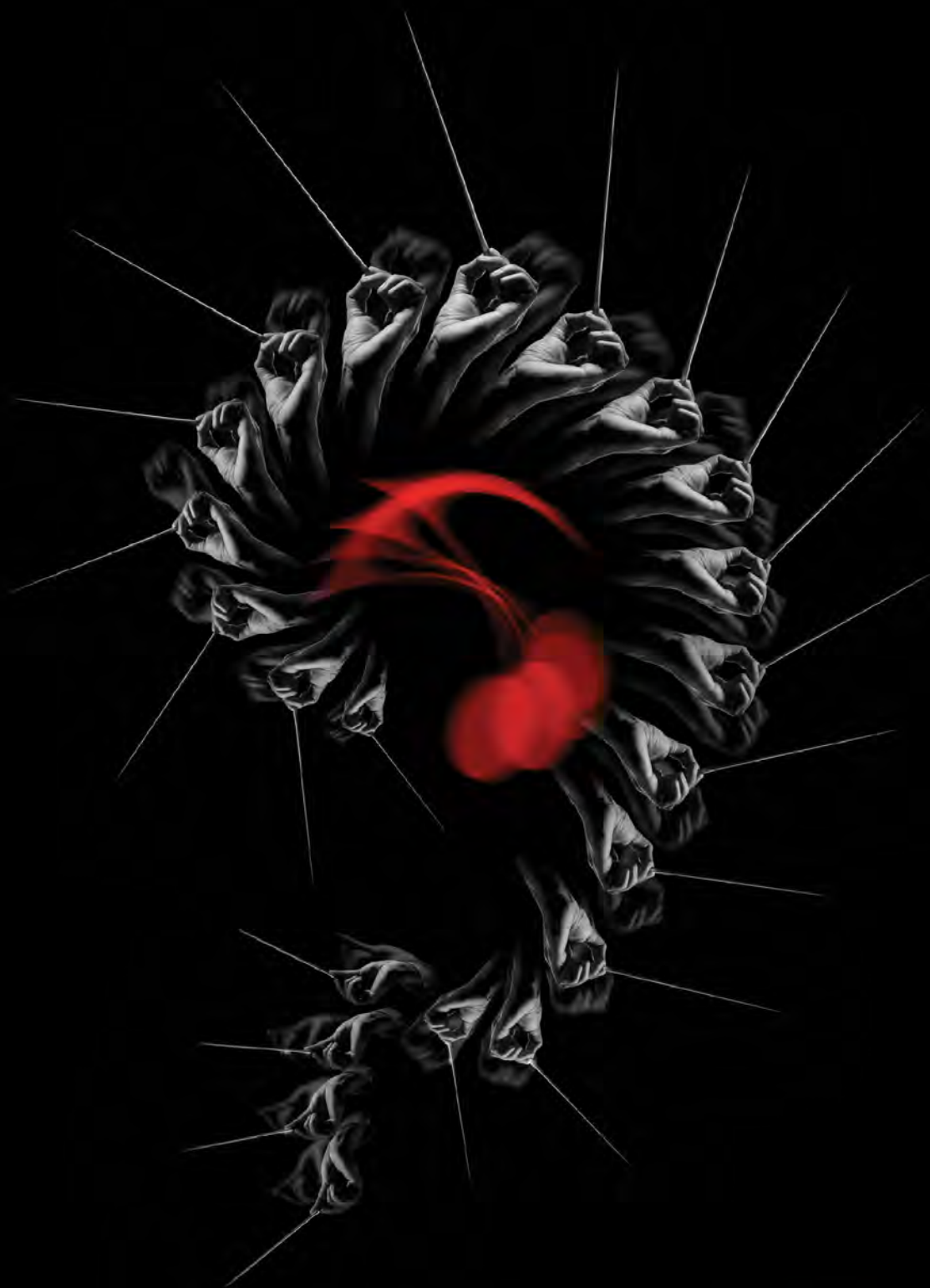
JAAP VAN ZWEDEN

21 & 23-1-2016

Thu 6pm & Sat 3pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall



A SOUND COMMITMENT 弦諾



華格納劇力萬鈞的《指環》：

與港樂和梵志登的四年精彩旅程〔現場錄音將由拿索斯唱片發行〕

WAGNER'S EPIC RING CYCLE WITH JAAP van ZWEDEN AND THE HK PHIL,
PERFORMED OVER FOUR YEARS, RECORDED LIVE FOR THE NAXOS LABEL

BE PART OF THE JOURNEY!

WAGNER
THE RING CYCLE
DAS RHEINGOLD
《指環》四部曲之一《萊茵的黃金》
LIVE IN CONCERT CONDUCTED BY
JAAP VAN ZWEDEN
22 & 24 JAN 2015

WAGNER
THE RING CYCLE
DIE WALKÜRE
《指環》四部曲之二《女武神》
LIVE IN CONCERT CONDUCTED BY
JAAP VAN ZWEDEN
21 & 23 JAN 2016

WAGNER
THE RING CYCLE
SIEGFRIED
《指環》四部曲之三《齊格蒙》
LIVE IN CONCERT CONDUCTED BY
JAAP VAN ZWEDEN
19 & 22 JAN 2017

WAGNER
THE RING CYCLE
GÖTTERDÄMMERUNG
《指環》四部曲之四《諸神的黃昏》
LIVE IN CONCERT CONDUCTED BY
JAAP VAN ZWEDEN
18 & 21 JAN 2018

康樂及文化事務署 署長獻辭

我衷心祝賀香港管弦樂團今晚舉行《女武神》音樂會，為華格納史詩式鉅著《指環》的四年輝煌音樂旅程揭開新的一章。

港樂在去年以《萊茵的黃金》開展《指環》的精彩之旅，獲得觀眾和樂評人一致好評，成功地鞏固港樂作為全球高水準管弦樂團之一的地位，並有助提升香港作為世界級文化大都會的聲譽。去年非凡的表演為今晚樂迷期待已久的音樂會奠下良好的基礎。

《指環》可說是永垂不朽的音樂傑作，不單對歌劇及古典音樂具深遠影響，從現代電影配樂甚至流行文化亦可見到它的影子。這次正是合適的時機與公眾分享《指環》豐富多元的藝術層面，以提升香港的文化生活。

香港特區政府非常支持港樂透過一系列配合音樂會的活動，帶給樂迷及市民與華格納相關的多元藝術體驗。公眾對小組巡演、研討會及公開綵排反應熱烈，實在令人欣喜。

在此祝願音樂會順利舉行，希望大家享受這場獨樹一幟的樂韻盛宴！



MESSAGE FROM DIRECTOR OF LEISURE AND CULTURAL SERVICES

I would like to congratulate the Hong Kong Philharmonic Orchestra on turning a new chapter of the spectacular 4-year musical journey of Wagner's epic *Ring Cycle* with tonight's *Die Walküre* performance.

Last year, the HK Phil embarked on the inspiring expedition of *the Ring Cycle* with *Das Rheingold*, winning great acclaim from audiences and critics alike. This remarkable success solidifies the position of the HK Phil as one of the world's leading orchestras and adds lustre to Hong Kong's reputation as a world-class cultural hub. The marvelous performances also laid a good foundation for tonight's concert which is long anticipated by music lovers.

The Ring Cycle is truly a timeless musical masterpiece. Not only does it have profound impact on opera and classical music, its influence also extends far and wide to modern film score and even pop culture. This makes it an excellent opportunity to enrich the cultural life of Hong Kong through sharing with the public different artistic aspects of *the Ring Cycle*.

The Government of the HKSAR fully supports the efforts of the HK Phil in bringing music lovers and the general public a wide variety of Wagnerian artistic experiences through an array of ancillary programmes that accompanies the concert performances. We are pleased to note that the ensemble performances, symposium and open rehearsal have all been well-received by the public.

I wish the concert a great success and all of you a unique experience of sumptuous music!

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

李美嫦
Michelle Li Mei-sheung, JP

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



香港管弦協會 董事局主席獻辭

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

歡迎大家蒞臨欣賞香港管弦樂團其中一項最大規模的節目—華格納宏篇鉅著《指環》四部曲之二《女武神》歌劇音樂會。

藝術界常以舉辦奧運會、競逐馬拉松、攀登珠穆朗瑪峰等比喻演出這齣華格納聯篇歌劇所帶來的艱鉅挑戰。舉辦這項宏大的藝術項目充份反映港樂對音樂的熱誠、實力及遠見。

港樂去年為樂迷獻上《萊茵的黃金》，是香港以至中國內地首個由本地管弦樂團開展的整套《指環》演出，並由拿索斯唱片作現場錄音，音樂會與唱片皆好評如潮。音樂會的成功深具歷史意義，亦令港樂的發展向前邁進一大步。

我深信本年由梵志登大師領導眾多著名歌唱家及演奏家呈獻的《女武神》音樂會，將再獲好評，推動港樂更上一層樓。

我在此感謝民政事務局繼續透過「具競逐元素資助試驗計劃」支持這項大型的演藝活動。除了音樂會，我們更舉辦了多元化的節目，包括小組巡演、公開綵排及研討會，接觸更廣泛的觀眾群。透過這些活動，我們希望加強觀眾對華格納音樂的欣賞能力，致力使香港成為國際演藝中心。

最後，多謝各位蒞臨，祝願大家享受精彩萬分的演出！

It is with great pleasure that I welcome you all to join one of the biggest projects of the Hong Kong Philharmonic Orchestra - *Die Walküre* opera-in-concert - the second chapter of Wagner's monumental *Ring Cycle*.

The challenges of performing this epic musical creation of Wagner are so well-known that hosting the Olympic Games, running the marathons, climbing Mount Everest, and the like, are often used as its metaphors. Undertaking an artistic project of this magnitude reflects the commitment, ability and vision of the HK Phil.

Last year's *Das Rheingold* performances by the HK Phil marked the beginning of the first complete *Ring Cycle* to be performed by any Hong Kong or Mainland Chinese Orchestra and the concerts were recorded live for the Naxos label. Both the concerts and recording received overwhelmingly positive reviews. The success of the concerts stands as an historical achievement and is a tremendous step forward for the HK Phil.

I believe that this year's *Die Walküre* performance, under the baton of Maestro Jaap van Zweden with an acclaimed cast, will garner even more critical acclaim and bring the HK Phil to an even higher level.

I would like to express my sincere gratitude to the Home Affairs Bureau for continuing to support this artistic project under the Contestable Funding Pilot Scheme. Alongside the concerts, we reached out to the wider community with diverse programmes including ensemble performances, an open rehearsal and a symposium. Through these activities, we strive to enhance audience appreciation of Wagner's music and to contribute to the city's aspirations to be an international hub for the performing arts.

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



劉元生
Y. S. Liu

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

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

梵志登 音樂總監
JAAP VAN ZWEDEN Music Director

21 & 23-1-2016 • Thu 6pm | Sat 3pm
香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

華格納 RICHARD WAGNER
《指環》四部曲之二 《女武神》
THE RING CYCLE PART 2 - DIE WALKÜRE

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

第一幕 Act I ~65'

中場休息 interval ~20'

第二幕 Act II ~99'

中場休息 interval ~30'

第三幕 Act III ~72'

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

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

黃金指環伙伴
Gold Ring Partner

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Ring Partner

女武神伙伴
Valkyrie Partner

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(how Sang Sang)

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No eating or drinking



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No photography, recording
or filming



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



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



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



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J A A P

VAN ZWEDEN

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

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》2012年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and London Philharmonic orchestras. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂及倫敦愛樂合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"Among Asian orchestras, it's the best... With a great conductor like Jaap, it doesn't make any difference to be playing here or in Europe."

YUJA WANG, JUNE 2015

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, SOUTH CHINA MORNING POST

HK Phil

- 1 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 2 Large-scale symphonic event Swire *Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 3 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 4 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



木木凡志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

SALUTE TO OUR PARTNERS

香港管弦樂團衷心感謝以下機構的慷慨贊助和支持：

The Hong Kong Philharmonic Orchestra would like to express heartfelt thanks to the Partners listed below for their generous sponsorship and support:

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女武神伙伴 Die Walküre Partners





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香港管弦樂團〔港樂〕是亞洲區內最具領導地位的樂團之一，以推廣高水平的管弦樂為己任。豐富香港文化生活逾四十年，港樂的藝術水平屢創高峰。作為一所註冊非牟利機構，各界慷慨的捐款、贊助、廣告收益與演出門票等收入能使港樂力臻完美，為香港市民提供高質素的音樂節目，並提升香港的國際形象。

The Hong Kong Philharmonic Orchestra (HK Phil) is one of Asia's leading orchestras, dedicated to bringing the finest orchestral music to Hong Kong. Enriching Hong Kong's cultural life for over 40 years, the HK Phil continues to attain new heights in musical accomplishment. As a non-profit organization, we rely on generous donations from the community to sustain the orchestra's operation. Your support means a great deal to us.

港樂常年經費基金

你的支持能令港樂繼續與出色的音樂家同台獻技、為樂迷呈獻精彩非凡的音樂會，並推行音樂教育計劃和主辦大型免費音樂會，如太古「港樂·星夜·交響曲」，讓音樂走進社區。

HK PHIL'S ANNUAL FUND

Donations to our ANNUAL FUND enable us to continue presenting internationally renowned artists, diverse and vibrant programmes, extending our outreach music education programmes and offering free community concerts. Among them, the annual *Swire Symphony Under The Stars* is highly embraced by the general public.

* 捐款港幣一百元或以上可享捐款扣稅。

Tax-deductible for donations over HK\$100.

港樂學生票資助基金

此基金讓本港全日制學生以半價優惠購買港樂音樂會門票。在過去三年，港樂提供了逾五萬張學生優惠票。每港幣500元捐款將可惠及6名學生，請踴躍支持。

HK PHIL'S STUDENT TICKET FUND

Your generosity enables full-time local students to enjoy professional orchestra performances with half-price tickets. Every HK\$500 you donate to the STUDENT TICKET FUND will benefit six students. In the past three years, more than 50,000 student tickets were allotted. We looked forward to your support to cultivate more young music lovers this year.



請於劃線支票〔抬頭「香港管弦協會」〕背頁寫上聯絡資料，寄回九龍尖沙咀香港文化中心行政大樓八樓香港管弦協會發展部收。稍後將有專人就捐款收據與閣下聯絡。

Cheques should be made payable to 'The Hong Kong Philharmonic Society Ltd.'

Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

如欲以其他方式捐款，請聯絡港樂發展部 For other donation methods, please contact the HK Phil Development Department (Tel: 2721 2030 / E-mail: development@hkphil.org)

香港管弦樂團 2016 籌款音樂會

HK PHIL FUNDRAISING CONCERT 2016

獨樂樂 不如眾樂樂

CALL FOR SUPPORT!



香港管弦樂團2016籌款音樂會將於今年3月28日隆重舉行，
你可以用行動支持樂團，與我們同台演出，創造難忘回憶！

你的支持不但能令音樂會更趨成功，藉活動所籌得的善款，更可以讓我們繼續
推行教育和外展活動，及支持樂團的營運。如欲查詢，請聯絡港樂發展部，
電話：2721 2030 或電郵: development@hkphil.org

HK Phil Fundraising Concert 2016 will be held on 28th March 2016.

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Your support will benefit the success of the show, and the funds raised will help
us to further promote classical music to the youngsters through our education
and outreach programmes, and to continue supporting HK Phil's performers.

For enquiries or details on how to participate, please contact
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李何芷韻女士
MRS. Amanda Lee

籌備委員會主席
Chair of Organizing Committee



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《女武神》：故事大綱

Die Walküre: Synopsis

上集提要

尼伯龍侏儒阿爾貝里在萊茵河偷得黃金，並用以製成指環。胡坦是眾神首領，他逼令阿爾貝里交出黃金，更從他的手指上強行奪走指環。於是阿爾貝里施下毒咒：指環會為主人帶來死亡與毀滅。後來，胡坦將黃金送給兩個巨人，作為建造諸神新神殿法哈拉宮的報酬，然而巨人卻堅持要胡坦交出所有黃金，一盎司也不能少。無奈之下，胡坦只好將指環交予二人。他們取得指環後馬上大打出手，其中一人被殺，指環的毒咒開始應驗。

第一幕

受敵人攻擊的齊格蒙特失去所有武器，在暴風雨中倉惶逃生。他來到一間小屋，發現屋內無人，便筋疲力盡地撲倒在火堆之前。不久之後，齊格蓮達走進屋裡，看見奄奄一息的齊格蒙特，親自餵他喝水，又替他料理傷口。齊格蓮達的丈夫亨丁來到並質問齊格蒙特。原來，亨丁正是在森林裡追擊齊格蒙特的其中一人，可是為了遵守聖條，不得不讓齊格蒙特留宿一宵。亨丁警告對方，到了早上就會繼續攻擊。

齊格蒙特身上沒有武器，又對齊格蓮達產生好感，因而深感苦惱。齊格蓮達在丈夫的飲品裡放入迷藥，乘丈夫昏迷之際悄悄走進齊格蒙特的房中，勸他趁黑夜逃亡。她還告訴齊格蒙特，她被逼下嫁亨丁當天，一個身披連帽衣的神秘人出現，將一把寶劍插在樹上，他還說，只有真正的英雄才可將這把寶劍拔出，而這個拔劍的人將會令她鍾情。齊格蒙特向她保證，他將會拔出寶劍，二人互訴愛意，卻同時意識到對方是失散多年的親兄妹！齊格蒙特從樹上拔出寶劍，命名為「諾盾」（英文意思為「需要的」，因為寶劍在他有需要的時候出現），二人並肩逃亡。

THE STORY SO FAR

Alberich, a member of the Nibelung dwarf race, has made a ring from a horde of gold he stole from the River Rhine. Wotan, the chief of the Gods, demands the gold and forcibly removes the ring from Alberich's finger. The Nibelung puts a curse on the ring - it will bring death and destruction to all who possess it. Wotan uses the gold to pay the two giants who have built the new palace of the gods, Valhalla, but they demand every last ounce and reluctantly, Wotan hands them the ring. They immediately set upon each other and one of the giants is killed. The curse of the "Ring" has begun.

ACT ONE

Siegmond has been attacked by his enemies, lost all his weapons, and fled during a violent thunderstorm. He comes across a small hut in which, finding nobody about, he throws himself down in front of the fire exhausted from the chase. Sieglinde enters and finds Siegmund, gives him a drink and tends his wounds before her husband, Hunding, arrives and questions Siegmund. Hunding, it transpires, is one of the people chasing Siegmund in the forest, but the sacred rules of hospitality oblige him to give Siegmund shelter for the night. He warns him to be suitably armed for the morning.

Siegmond is disturbed both by his lack of a sword and by his feelings for Sieglinde who, having drugged Hunding's drink, creeps into the room and urges Siegmund to escape under cover of night. She tells him of a great sword, which a hooded stranger lodged in a tree on the day of her forced marriage to Hunding. Only a true hero can release the sword and with it capture her heart; Siegmund promises her he is that man and they declare their love, although it dawns on them that they are also long-lost brother and sister. Siegmund pulls the sword from the tree, and names it 'Notung' ('Needful', since he has found it in his hour of need), and the two of them depart.



第二幕

胡坦在高處望見一對戀人（他們其實是他在凡間的兒女）被亨丁追擊，於是派遣女武神布倫曉特出手相助，以確保齊格蒙特勝利。可是，胡坦的妻子芙麗卡卻是捍衛婚姻之神，她責備丈夫支持這段不倫之戀，與合法婚姻為敵，堅持要讓亨丁得勝。胡坦雖有自身原因想讓齊格蒙特勝出，卻仍命令布倫曉特安排讓齊格蒙特死去。

這雙凡間戀人找到藏身之處，齊格蓮達卻於此時暈倒。布倫曉特現身，並告訴齊格蒙特他將會死去，身後會加入法哈拉宮的英雄之列。可是當齊格蒙特知道愛人並不能跟隨他到法哈拉宮後，便一口拒絕接受這項榮譽。布倫曉特受其深情感動，毅然決定違背胡坦的命令，要讓齊格蒙特得勝。

戰事開始，布倫曉特保護齊格蒙特。胡坦親自出現，將諾盾擊碎。亨丁將手無寸鐵的齊格蒙特殺死，布倫曉特騎馬帶著懷有身孕的齊格蓮達逃走。胡坦望了亨丁一眼，便將其殺掉，再追擊違背其旨意的女武神。

第三幕

眾女武神帶著陣亡者的遺體策馬奔馳，聚集在一塊巨岩之上。布倫曉特亦隨即趕到，帶著的卻是不省人事的齊格蓮達。布倫曉特懇求眾女武神幫助她避開盛怒的胡坦，可是她們都不敢叛逆父親的旨意。她把懷有身孕的齊格蓮達送走，預言嬰孩長大後將會成為最偉大的英雄，名為齊格菲。

盛怒的胡坦來到，宣判對布倫曉特的刑罰：她將被貶為凡人，沉睡於深山之中，任何一個路過的人都可以得到她。布倫曉特哀求胡坦，表示她所做其實是他真正希望發生的事，而偉大的英雄齊格菲將會因而出現。於是，胡坦在她的床邊燃點魔燄，只有無畏無懼的男人，才可以擁有這位女武神。

中譯：施文慧

ACT TWO

From a high pinnacle, Wotan sees the two lovers (who are his own mortal offspring) being chased by Hunding. He informs the Valkyrie Brünnhilde that she is to ensure that Siegmund is victorious. However, Fricka, Wotan's wife, and the goddess of wedlock, upbraids his support for adultery and incest. She demands that Hunding be victorious. In spite of his reasons for desiring Siegmund's victory, Wotan commands Brünnhilde that Siegmund must die.

The two mortal lovers have taken shelter, Sieglinde swooning. Brünnhilde now appears to Siegmund: she tells him that his place is prepared in Valhalla among the great heroes and to be ready for death. But on hearing that Sieglinde will not join him in Valhalla, Siegmund refuses this honour. Strongly impressed by his love, Brünnhilde resolves to disobey Wotan's command and give Siegmund the victory.

The battle begins: Brünnhilde shielding Siegmund. Wotan himself now appears, shattering Notung. Hunding kills the unarmed hero. Brünnhilde flees on horseback with Sieglinde. With a glance, Wotan strikes Hunding dead, and resolves to seek out his rebellious Valkyrie.

ACT THREE

The Valkyries meet on a rocky outcrop, carrying those slain in battle. Brünnhilde arrives, carrying the unconscious Sieglinde. Brünnhilde begs for her sisters' help in averting Wotan's anger, but they dare not defy their father. She sends Sieglinde, who is pregnant, away from the scene, foretelling that the baby will be the greatest hero - Siegfried.

Wotan arrives in a storm of anger. He pronounces sentence on Brünnhilde: she will be reduced to a mortal life and left to sleep on the mountain for any passing man to claim as his woman. Brünnhilde begs mercy: she was only doing what he really wished, and as a result Siegfried, the great hero, will be born. So Wotan conjures a magical fire around her bed - only the man who knows no fear will be able to claim the Valkyrie.

BY DR MARC ROCHESTER

《女武神》：人物關係圖

Die Walküre: Characters Relationship Map

凡人 HUMAN



齊格蒙特
SIEGMUND

胡坦與凡間女子所生之子，
命途多舛。
Ill-fated son of a mortal
woman and Wotan



齊格蓮達
SIEGLINDE

與齊格蒙特為失散多年的雙生兄妹
〔二人亦被稱為華宋格〕
Siegmund's twin sister,
long separated from
her brother (they are also
known as Wälsungs)



亨丁
HUNDING

齊格蓮達被逼下嫁的丈夫，
奈丁族首領
Sieglinde's husband by
forced marriage, chief of
the Neidings

父女 Father and Daughter

雙生兄妹
及戀人

Twins and
Lovers

夫妻

Husband and
Wife

父子 Father and Son

其餘八位女武神

女武神挑選陣亡英雄送到胡坦居住的法哈拉宮來守護他



華特洛緹
WALTRAUTE



潔希德
GERHILDE



荷姆薇潔
HELMWIGE



史維特萊德
SCHWERTLEITE



女武神 VALKYRIE

神祇 GODS



布倫曉特 BRÜNNHILDE

胡坦與艾爾達（大地女神）的女兒，二人育有九名女兒，均為女武神，布倫曉特是最受胡坦寵愛的一位。

Wotan's daughter by Wotan and Erda (who is Goddess of Earth): one of nine Valkyries produced from this union, and Wotan's favourite



胡坦 WOTAN

眾神之首，極欲得到指環的控制權。化身人形時以威瑟（狼）為名字，曾教導兒子齊格蒙特如何在流亡中保住性命
Chief of the Gods, desperate to gain control of the ring. In human form he became known as Wälse/Wolf, who taught his son Siegmund to survive on the run



芙麗卡 FRICKA

婚姻的守護神，胡坦的合法妻子，捍衛婚姻之神
Goddess of Marriage and Fidelity, Wotan's lawful wife and protector of marriage vows

父女

Father and Daughter

夫妻

Husband and Wife

父女 Father and Daughters

THE OTHER EIGHT VALKYRIES

The Valkyries choose heroes slain in battle and take them to Wotan's dwelling in Valhalla to guard him



奧特蓮達 ORTLINDE



齊格露娜 SIEGRUNE



葛琳潔德 GRIMGERDE



羅絲薇榭 ROSSWEISSE

華格納及他的歌劇

Richard Wagner (1813-1883) and his operas

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



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



華格納
Richard Wagner

(how Sang Sang



HKPhil

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Following *Das Rheingold* last year, the HK Phil proudly collaborates with Chow Sang Sang again to present the limited edition 'Die Walküre' 18K Gold Ring, inspired by *Die Walküre* – the second opera from Wagner's *Ring* cycle.

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繼上年的《萊茵的黃金》後，港樂很榮幸再與周生生合作，推出限量版「指環—女武神」18K黃金戒指，靈感源自華格納的巔峰歌劇之作《指環》中的《女武神》。這款指環不但可自由旋轉，更刻有'Die Walküre'字樣或劇中一小節樂譜，讓熱愛藝術文化的觀眾在指尖上感受《女武神》的魅力。是次版本的戒指別具紀念價值，為本港首個樂團演奏華格納的作品《指環》留下重要印記，獨具收藏價值。周生生以精湛工藝打造的限量版戒指刻有'Die Walküre'字樣或劇中一小節樂譜供觀眾選擇，透過選擇不同材質，更可混搭出6款顏色組合。每隻戒指均附有一份鑑定證書。

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《女武神》：凡人現身《指環》

Die Walküre: Humanity Enters the Ring

《女武神》展現整套《指環》的重心有所轉變。這齣歌劇不但首次將凡人帶入《指環》，更顯示了凡人為諸神帶來的衝擊。

Die Walküre is the opera in the cycle in which we observe a fundamental shift of perspective. This opera introduces the human sphere for the first time, and it also shows the impact on the gods themselves of this encounter with humanity.

「現在我認為，為了令觀眾透過舞台就能完全明白故事內容，我必須將整則神話呈現在觀眾眼前。」華格納在信中寫道。正是這個原因，令華格納將最初構思的單齣悲歌劇（也就是後來的《諸神的黃昏》），擴展成由四齣相關歌劇組成的大型聯篇歌劇——《尼伯龍的指環》（簡稱《指環》）。

過程中，《女武神》本身也成了氣勢磅薄的悲劇，更令華格納重新思考整套《指環》的重點。按華格納初期的構思，《指環》說的是革命，講述人間之愛具有令人解脫的力量，最終推翻了諸神的腐敗體制。華格納為了將英雄齊格菲的「幕後故事」或「前傳」呈現觀眾眼前，決定將《指環》的規模大幅擴充，卻帶來種種意想不到的後果。

最重要的是這些後果令《指環》重心有變，在《女武神》中可以察覺得到這個轉變。誠然，一直以來《女武神》都是《指環》四齣歌劇裡最受歡迎的一齣。即使第一次聆賞《女武神》的聽眾，也會深深感受到一股迫切的激情。劇中人物的困境，啟發作曲家寫出《指環》中第一批激情而迫切的音樂，而音樂又令人物的處境更生動逼真。《女武神》不但首次將凡人帶入《指環》，更顯示了凡人為諸神帶來的衝擊。

一個顯而易見的後果，就是胡坦變成《指環》裡最複雜的人物。比起革命性的反傳統角色齊格菲，胡坦更像作曲家本人的自我投射。他

“I now see that, in order to be fully understood from the stage, I must present the entire myth in visual terms,” wrote Richard Wagner in a letter, referring to the logic that had led him to expand his initial plan for one tragic opera (which eventually became *Götterdämmerung*) into a vast cycle of four interconnected works: *The Ring of the Nibelung*.

In the process, *Die Walküre* in itself became an imposing tragedy — and one that moreover caused Wagner to reconsider his initial vision of *the Ring* as a narrative of revolution in which the corrupt order of gods is overthrown by the liberating power of human love. The strategy of showing the audience the “back story” or “prequel” of his hero Siegfried, which was the impulse behind expanding *the Ring* to such lengths, led to unforeseen consequences.

Above all, these consequences meant that for Wagner, *the Ring's* centre of gravity shifted. *Die Walküre* is the opera in which we observe this shift of perspective taking place. Indeed, *Die Walküre* has long enjoyed a privileged status as the most popular of the four operas. But even first-time listeners can readily respond to the passionate immediacy with which Wagner makes the plights of his characters so vivid: they inspire a new-found warmth and urgency in *the Ring's* music. Not only does this opera introduce the human sphere for the first time in the cycle; it also shows the impact on the gods themselves of this encounter with humanity.

One unmistakable consequence is the evolution of Wotan into *the Ring's* most complex figure. Wotan becomes, even more than the revolutionary iconoclast Siegfried, a self-portrait of the composer. Still trying to manipulate power in a manner now familiar from *Das Rheingold*, Wotan learns through terrible sorrow that those he loves most

《女武神》：凡人現身《指環》

Die Walküre: Humanity Enters the Ring

依然嘗試按《萊茵的黃金》裡的方式操縱權力，惟經歷了慘痛的教訓後，方明白不能將心中摯愛當成只懂聽令行事的爪牙，執行他所指派的任務。胡坦最疼愛的女兒、女武神布倫曉特在此也極為重要（標題中的《女武神》就是她）。布倫曉特雖然身為神祇，但結合了人類的所思所感，領悟出《指環》裡最高的智慧——然而這種智慧卻為諸神所不容，結果在《女武神》劇終時，布倫曉特就被胡坦處罰，逐出天界。

愛的革新力量

這則神話的背景「淒美得令人不能自己」，華格納決定不光靠敘述來交代，而將神話的背景呈現在觀眾眼前，這種手法對藝術表達的好處，在《女武神》第一幕充分展現出來，觀眾也能好好體會。在《指環》整體的敘述結構裡，華格納所生的孿生兒齊格蒙特和齊格蓮達如何墮入愛河、又如何注定劫數難逃，故事雖然淒美動人，但到底也不過題外話而已。音樂學者卡爾·達侯斯指出，胡坦面對的兩難，是要借助自由英雄奪回指環（這正是《女武神》和整套《指環》的核心），但其實即使不把華格納的事情搬上舞台，故事也能說得清。可是無論齊格蒙特和齊格蓮達的角色在整齣《指環》裡如何微不足道，他們仍屬劇中最令人難忘的角色。

凡人角色首次在《指環》出現，就是在《女武神》第一幕（齊格蒙特和齊格蓮達其實是胡坦的後裔，嚴格來說是半人半神，但他們的生活方式完全與凡人無異）。華格納的音樂惻隱與激情兼而有之，令凡人角色栩栩如生，有力地闡明凡塵之愛多麼重要而溫暖。猶記得在《指環》第一齣《萊茵的黃金》裡「愛情」毫無蹤影，反差效果就特別強烈——尼伯龍族侏儒阿爾貝里（胡坦的大敵）得以鑄造黃金指環，靠的正是咒詛愛情。

are more than mechanical pawns who will simply play out the roles assigned by his scheme. His beloved Valkyrie daughter Brünnhilde, too, acquires central significance (even to the point of giving the opera its title: *Die Walküre*). Brünnhilde is the character who bridges human and divine experience to achieve the deepest wisdom depicted in *the Ring* — an enlightenment beyond the capacity of the gods, from whose company Brünnhilde is exiled as dictated by Wotan's punishment at the end of the opera.

The Revolutionary Power of Love

In *Die Walküre* we first experience at length the artistic advantage of Wagner's principle of showing, instead of merely narrating, the background of his myth in all its "overwhelming pathos." Could there be a more perfect example than the entire first act? In terms of *the Ring's* overall narrative structure, the moving yet foredoomed story of how the Wälzung twins Siegmund and Sieglinde fall in love is really little more than a digression. Musicologist Carl Dahlhaus points out that Wotan's dilemma in requiring a free hero to obtain the ring — on which both *Die Walküre* and the entire cycle pivot — "could be demonstrated without the enactment of the Wälzung drama on the stage." Yet Siegmund and Sieglinde, however minor from the larger perspective of *the Ring*, remain among the most memorable characters of *the Ring* cycle.

The first act introduces humans to *the Ring's* cast (as Wotan's offspring, Siegmund and Sieglinde are technically half-divine, but they live out an entirely mortal existence). Bringing them to life is Wagner's irresistibly passionate — and compassionate — music, which persuasively illuminates the need for and the warmth of human love. The effect is all the more potent when we recall the absence of love from the first *Ring* opera, *Das Rheingold*, in which Wotan's great enemy, the Nibelung dwarf Alberich, obtained the gold to forge the ring precisely by cursing love.

The lovers' passionate interlude in the first act of *Die Walküre* introduces love as a revolutionary new power within the grim realism and politics of *the Ring's* larger world. That world has now darkened considerably in the interval since *Das Rheingold* ended, during which Wotan has been able to father and raise this new generation. The



《指環》的大世界處處勾心鬥角，講求現實，冷酷無情；《女武神》第一幕戀人激情的插曲，就將愛情描寫成一股革命性的新力量。由《萊茵的黃金》劇終到《女武神》開場之前，胡坦有了自己的下一代，但劇中的大世界也變得更為黑暗。《萊茵的黃金》的音響效果雄渾結實（代表亨丁的音樂殘酷冷漠，正好與《萊茵的黃金》遙相呼應）；華格納為了刻劃齊格蒙特和齊格蓮達的沮喪和狂喜，音樂就變得較細膩，融和得幾乎像室內樂一樣。戀人互相偷看對方，眼神依戀、不忍捨離的情景，華格納都以暫停來表達，戲劇效果出神入化。後來華格納也多番採用暫停手法，以寂靜時刻表達布倫曉特向齊格蒙特發出的「死亡預告」，以及她對著盛怒的胡坦所說的肺腑之言（第三幕）。

音樂—戲劇手法

對齊格蒙特和齊格蓮達來說，愛情就是雙方的避難所——這也一針見血地提醒大家，阿爾貝里當初發誓放棄愛情時，到底帶來甚麼威脅。指環的邪惡法力能在世間摧毀甚麼事物，以至捨棄愛情而必須付出的代價有多可怕，現在大家也看得見了（感謝《女武神》中愛情的昇華力量）。事實上，華格納曾明確地表現出兩者的聯繫：齊格蒙特準備將寶劍拔出一剎那，引用了「拒絕愛情」動機（當然是不自覺地引用），令人想起驅使阿爾貝里偷取黃金的處境——《指環》的故事也隨即展開。不過在齊格蒙特「最危急」的關頭，驅使他行動的卻是愛情，不是拒絕愛情。在音樂廳欣賞《指環》，觀眾就更能專注於劇中無數相似的音樂手法。

胡坦假扮「華斯」一事，華格納只以齊格蒙特和齊格蓮達憶述往事來交代，這樣能令氣氛更突出：先凸顯兩人被困於冷酷無情的現狀，再刻劃齊格蒙特成功拔出寶劍、戀人解脫在望的興奮之情（第一幕結尾）。華格納為《女武神》精心設計了三個高潮，「拔劍」就是其中第一個。《女武神》全劇共三幕，每一幕的結束都是一個高潮：第一、三幕的結尾彷彿歷盡苦痛過後的淨化過程，第二幕結尾則是個消極的高潮——一個講述「被打敗」的高潮。

muscularity of *Rheingold's* sound world, which is echoed by the harshness of Hunding's musical characterisation, now makes room for subtler, even chamber music-like blends as Wagner evokes the despair and the ecstasy Siegmund and Sieglinde experience. His prominent use of pauses to indicate the Wälsungs' lingering, shared secret glances is masterfully theatrical. It foreshadows the pregnant use of silent pauses in Brünnhilde's Death Annunciation scene and in her eloquent response to Wotan's wrath in the final act.

Musico-Dramatic Strategies

The sanctuary which the twins find in their love for each other reminds us with poignant clarity of what is at stake when Alberich forswears love. Here we at last see what the warped power of the ring threatens to extinguish from the world. Thanks to love's transfiguring power in *Die Walküre*, we now witness the ghastly price which must be paid when it is rejected. Indeed, Wagner draws the connection explicitly by having Siegmund (unknowingly, of course) quote the motif of love's renunciation as he prepares to pull the sword free. This gesture recalls the condition that allowed Alberich to steal the gold in the first place, setting *the Ring's* trajectory in motion. In Siegmund's own hour of "direst need", it is love itself, rather than its denial, that motivates him. The opportunity to experience *the Ring* in the concert hall allows listeners to focus more closely on countless similar musical strategies.

By confining the story of Wotan's disguise as "Wälse" to Siegmund's and Sieglinde's recollections of the past, Wagner also intensifies the atmosphere of being trapped in a merciless, loveless present — and, by extension, the thrilling liberation that Siegmund's removal of the sword seems to promise at the end of the act. Wagner masterfully designs this as the first of the three big climaxes that conclude each act of *Die Walküre*: the first and third act climaxes impart a sense of catharsis after deep pain, while the second is their negative image, a climax of defeat.

Siegmund's victory in claiming the sword is moreover closely linked to the two later climaxes. For the sword also represents Wotan's mistaken belief that he himself can fix things within his corrupt world order. In the second act, the shattering of the sword against Wotan's spear, which allows Hunding to slay Siegmund, epitomises the destruction of the god's hopes — ironically, by the same instrument that guarantees Wotan's power.

The summoning of the Magic Fire that ends *Die Walküre* signals the irreversible end of those hopes. Following the elegiac farewell to his daughter, the god henceforth will play the role of the observing Wanderer, resigned after

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齊格蒙特成功拔劍，也與另外兩個高潮息息相關——胡坦的世界秩序腐敗不已，卻誤以為自己有力撥亂反正，寶劍就是這種信念的象徵。到了第二幕，寶劍被胡坦的長矛打碎，令亨丁可以乘機殺害齊格蒙特，意味胡坦的希望被摧毀——諷刺地，正是胡坦自己的長矛（也就是他法力的泉源）一手摧毀自己的希望。

《女武神》劇終時燃起魔法之火，象徵這些希望全都幻滅了，無法挽回。胡坦傷感地跟女兒道別，他在失去連番摯愛之後意興闌珊，今後只充當旁觀事態發展的「浪人」。銅管樂奏出另一大膽的主題：這個動機並非代表胡坦的「偉大想法」（《萊茵的黃金》劇終時首次出現的「寶劍」動機），而是預告革命者齊格菲的出現。齊格菲最終會令布倫曉特重獲自由，不再受胡坦的國度羈絆。

《女武神》之「心理戲劇」

《指環》第一、二齣歌劇已經清楚交代，妥協與欺騙交織的模式就是胡坦的權力基礎。因此華格納費煞苦心地第二幕安排芙麗卡與胡坦對質，又讓芙麗卡充滿尊嚴地道出觀點。如果以為芙麗卡不過是個正直又嘮叨的女人，那就大錯特錯了，因為她其實代表了某種「超我」，直指事情的真相：胡坦的計劃足以削弱他本身的權力基礎。

效果有點像爭論時，我們採用了自以為很棒的想法，卻發現自己的立場被對手無可辯駁的邏輯擊倒。根據達侯斯的觀察，《女武神》某程度上是胡坦意識裡的「心理戲劇」，是意願（布倫曉特）和良知（芙麗卡）的自我對話；華格納一對孿生兒的命運，就是意願與良知衝突時帶來的矛盾結果。

胡坦被迫清晰地正視自己的兩難處境，苦惱不已，因而有了第二幕的長篇獨白。他的台詞暗示這些想

losing those he loved most dearly. Another bold theme emerges in the brass: Instead of Wotan's "great idea" represented by the sword (which had first appeared at the end of *Das Rheingold*), this is the motif prophesying the revolutionary Siegfried, who will at last free Brünnhilde from her connections to Wotan's realm.

Die Walküre as "Psychodrama"

That realm, as the first two *Ring* operas have made clear, is inescapably bound to the patterns of compromise and deception at the basis of Wotan's power. Thus Wagner painstakingly develops the confrontation with Fricka in the second act and presents her viewpoint with dignity. To consider Fricka as nothing more than a righteous scold would be misguided, for she serves as a kind of super-ego who bores into the truth of the matter: that Wotan's plan threatens to undermine the very foundation of his own authority.

The effect is somewhat like having an argument involving one of our most cherished ideas — an argument in which we find our position destroyed by our opponent's irrefutable logic. On one level, Dahlhaus observes, *Die Walküre* might be seen as enacting a "psychodrama" that occurs within the consciousness of Wotan — a dialogue of self with will (Brünnhilde) and with conscience (Fricka) — while the fate of the Wälzung twins expresses the conflicting results demanded by both will and conscience.

Wotan's extensive monologue in the second act results from being made to see his dilemma with excruciating lucidity. His words suggest that these thoughts should remain unuttered, yet Wagner's music lays bare the dark anguish of his disillusionment. Brünnhilde, young and still full of hope, mirrors the young Wotan (much as both Siegmund and Siegfried are also counterparts of his heroic, questing self). The power of *Die Walküre's* central tragedy stems from the clash between these two aspects of Wotan within.

Yet from her contact with Siegmund and Sieglinde, Brünnhilde is able to learn something that Wotan never sees. While the god is touched by the passionate love these humans show for each other, he fails to discern its compassionate aspect. This is exactly what Siegmund's



法其實不宜宣之於口，雖然胡坦理想破滅的痛苦深藏心底，卻被華格納的音樂一一揭露。年輕而充滿希望的布倫曉特，彷彿胡坦年輕時的寫照（正如齊格蒙特和齊格菲也對應了胡坦英武、勇於追尋的一面）。

《女武神》悲劇中心的威力，來自胡坦內心這兩方面的衝突。

可是布倫曉特接觸過齊格蒙特和齊格蓮達後，卻學懂胡坦永遠不會明白的事。雖然凡人的激情和愛情也感動了胡坦，但他卻不能領悟箇中的惻隱之心。齊格蒙特拒絕到法哈拉宮去享受歡愉與榮耀，並堅拒拋棄齊格蓮達，都觸動了這位女武神本身的惻隱之心，令她立心要拯救齊格蒙特，還在他死後保護懷有身孕的齊格蓮達。

這件事令胡坦怒不可遏；他的怒氣令一眾向來堅毅勇猛的女武神都害怕起來（著名的「女武神之騎行」，曾被華格納戲稱為「我的雜耍劇」）就將她們的英勇形象刻劃得淋漓盡致。布倫曉特將胡坦秘而不宣的願望付諸實行，但胡坦卻不明白布倫曉特背後的無私動機。在第三幕胡坦與布倫曉特對質時，華格納採用音樂象徵手法，以一段優美的音樂來說明這一點。這時女兒的識見已超越父親，布倫曉特所唱的溫柔旋律，其實是從胡坦由下行音階寫成、感覺凝重的「長矛」動機演變而來——「長矛」正是胡坦一切權力和欺詐行為的象徵。這時布倫曉特彷彿已找到出路，擺脫胡坦悲觀宿命的思想。

布倫曉特被罰沉睡，胡坦的世界裡久違了的天真情調這時重現：樂團奏出平靜的沉睡主題，衍生自《萊茵的黃金》第一場開端萊茵河仙子所唱的旋律。布倫曉特醒來後，變身凡人的她會經歷人世間的愛情；指環的邪惡力量，現在也只有愛情能替代。

中譯：鄭曉彤

refusal of the pleasures and pomp of Valhalla conveys to Brünnhilde. His determination not to forsake Sieglinde triggers the Valkyrie's own compassionate desire to try to save him and, in the aftermath of his death, to shelter the pregnant Sieglinde.

Wotan's resulting anger is immense — terrifying even to the hardy host of warrior maidens, whose courage is encapsulated in their famous ride music ("my vaudeville" as Wagner once jokingly referred to it). Brünnhilde has acted out what he secretly desired, but Wotan does not understand the selflessness that motivated her. Wagner illustrates this in a beautiful piece of musical symbolism during their confrontation in the third act. As the daughter who has begun to see beyond him, Brünnhilde introduces a melody that is formed from a gentle unbending of Wotan's sternly descending spear motif— the symbol of all his power and his deceit. It's as if she has found a way out of his pessimistic determinism.

The sleep that is her punishment reintroduces the note of innocence long since banished from Wotan's universe: Brünnhilde's lulling sleep motif (heard only in the orchestra) is a variant of the first melody sung by the Rhinedaughters in the scene that had opened *Das Rheingold*. When she awakens, the Valkyrie's transformation will allow her to experience the human love that offers the only alternative to the Ring's corrupting power that remains.

BY THOMAS MAY

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

編制

四支長笛（其二兼短笛）、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、四支長號（其一兼低音長號）、大號、兩套定音鼓、敲擊樂器、六座豎琴及弦樂組

INSTRUMENTATION

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

* 承蒙廣州交響樂團慷慨借出 Provided courtesy of Guangzhou Symphony Orchestra

梵志登

JAAP van ZWEDEN

指揮 conductor

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

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、倫敦交響樂團、克里夫蘭樂團、費城樂團、紐約愛樂及倫敦愛樂。他於2013年和2014年分別與柏林愛樂和維也納愛樂首演，大受好評。歌劇是梵氏指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。他與港樂開展了一個四年計劃，首次在香港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片現場錄音。

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

於1997年，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。2015年8月，服務患有自閉症年青人的帕帕堅奴之家啟用。

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

Prestigious orchestras with which he has worked include the Chicago Symphony, London Symphony, Cleveland and Philadelphia Orchestras, and the New York and London philharmonics. He made highly acclaimed debuts with the Berlin Philharmonic and Vienna Philharmonic respectively in 2013 and 2014. Opera also plays an important part in his activities. His repertoire includes *La traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*. With the HK Phil he has embarked on a four-year project to conduct the first complete cycle of Wagner's *Ring des Nibelungen* in Hong Kong. This is to be recorded by Naxos Records.

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

Maestro van Zweden and his wife Aaltje established the Papageno Foundation to support families with one or more children with autism in 1997. The Papageno House for young adults with autism was opened in August 2015.

Photo: Cheung Chi-wai

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齊格蒙特 SIEGMUND

斯凱爾頓

STUART SKELTON

男高音 tenor

Photo: John Wright



斯凱爾頓為2014年國際歌劇大獎最佳男歌唱家，並兩度獲頒海普曼獎，他的曲目涵蓋極廣，由華格納歌劇的角色：羅恩格林、帕西發爾、黎恩濟、齊格蒙特及艾里克；到史特勞斯的皇帝及巴克古斯，楊納傑克的拉卡，聖桑的參孫，貝多芬的弗洛雷斯坦；以至布烈頓的彼得·格林。

他定期於世界各地頂尖的音樂廳及歌劇院亮相，足跡遍及柏林、漢堡、倫敦、馬德里、慕尼黑、巴黎、維也納、北京、香港、上海、東京、洛杉磯、紐約、三藩市及悉尼，與柏林愛樂、波士頓交響樂團、洛杉磯愛樂、倫敦交響樂團、聖路易交響樂團、三藩市交響樂團、維也納愛樂，以及漢堡、慕尼黑及法蘭克福的電台交響樂團和澳洲交響樂團等合作，並曾於英國BBC逍遙音樂節及愛丁堡音樂節中登場。

他曾與多位著名指揮合作，如阿殊堅納西、巴倫邦、哥倫、戴維斯爵士、杜南意、艾遜巴赫、費殊、楊頌斯、約丹、利雲、雷西、馬捷爾、麥卡拉斯爵士、力圖爵士、羅伯森、溫力高斯、狄遜-湯馬士、楊格及帕帕諾爵士。

斯凱爾頓將於大都會歌劇院2016樂季揭幕表演中演出，在力圖爵士指揮、全新製作的《崔斯坦與伊索爾德》中演繹崔斯坦一角。他的錄音包括：分別與西雅圖歌劇院及南澳洲歌劇院灌錄的《指環》四部曲，與三藩市交響樂團，以及悉尼交響樂團灌錄的《大地之歌》，在麥卡拉斯爵士指揮下灌錄貝多芬第九交響曲，以及與倫敦交響樂團及指揮家嘉狄拿爵士灌錄《俄狄浦斯王》。

Winner of the 2014 International Opera Awards for Best Male Singer and two Helpmann Awards, Stuart Skelton's repertoire encompasses roles from Wagner's Lohengrin, Parsifal, Rienzi, Siegmund and Erik to Strauss's Kaiser and Bacchus, Janacek's Laca, Saint-Saëns' Samson, Beethoven's Florestan and Britten's Peter Grimes.

He appears regularly on the leading concert and operatic stages of the world, including Berlin, Hamburg, London, Madrid, Munich, Paris, Vienna, Beijing, Hong Kong, Shanghai, Tokyo, Los Angeles, New York, San Francisco and Sydney, with Orchestras including the Berlin Philharmonic, Boston Symphony, LA Philharmonic, London Symphony, St. Louis Symphony, San Francisco Symphony, Vienna Philharmonic, the Radio Symphonies in Hamburg, Munich and Frankfurt, the Australian Symphony, and at the BBC Proms and the Edinburgh Festival.

He has sung with such acclaimed conductors as Vladimir Ashkenazy, Daniel Barenboim, James Conlon, Sir Andrew Davis, Christoph von Dohnanyi, Christoph Eschenbach, Asher Fisch, Mariss Jansons, Philippe Jordan, James Levine, Fabio Luisi, Lorin Maazel, Sir Charles Mackerras, Sir Simon Rattle, David Robertson, Donald Runnicles, Michael Tilson-Thomas, Simone Young and Sir Antonio Pappano.

In 2016 Stuart will open the Metropolitan Opera's season, singing Tristan in a new production of *Tristan und Isolde* conducted by Sir Simon Rattle. His recordings include *Ring Cycles* with Seattle Opera and State Opera of South Australia, *Das Lied von der Erde* with the San Francisco Symphony Orchestra and Sydney Symphony Orchestra, Beethoven Symphony no. 9 under Sir Charles Mackerras and *Oedipus Rex* with the LSO and Sir John Eliot Gardiner.



齊格蓮達 SIEGLINDE

梅爾頓

HEIDI MELTON

女高音 soprano

在2015/16樂季，梅爾頓為維也納愛樂樂團首演，與指揮家葛濟夫分別在維也納金色大廳及紐約卡奈基音樂廳演出歌劇《諸神的黃昏》中布倫曉特「獻祭場景」的段落。她又與指揮家基爾拔合作，為紐約愛樂樂團首演，呈現史特勞斯的藝術歌曲，並在《女武神》第三幕中飾演布倫曉特。本樂季，她重返德意志歌劇院，與指揮家朗尼寇斯合作，在《湯豪舍》中扮演維納斯及伊莉莎白。在艾登製作的全新版本歌劇《崔斯坦與伊索爾德》中，梅爾頓在指揮家布朗執棒下，首次飾演伊索爾德。之後，梅爾頓為英國國家歌劇院首演，演出加德納指揮的另一新版本《崔斯坦與伊索爾德》。

梅爾頓與交響樂團的重要合作包括：她的意大利首演（與佩欽科以及杜林意大利國家廣播公司管弦樂團合作），在音樂會版本《諸神的黃昏》中飾演古德魯妮；在BBC逍遙音樂節中，與BBC蘇格蘭交響樂團以及指揮朗尼寇斯合作音樂會版本的《湯豪舍》，飾演伊麗莎白；演出《女武神》第一幕（與達拉斯交響樂團及指揮梵志登合作，與BBC蘇格蘭交響樂團及指揮朗尼寇斯合作，與蒙特利爾交響樂團及指揮長野健合作）；與指揮阿爾索普和巴爾的摩交響樂團合作《女武神》第一幕以及《崔斯坦與伊索爾德》中的唱段「愛中死」；與指揮史坦茲合作《最後四首歌》；以及與荷蘭電台交響樂團合作《生之彌撒》。

In the 2015/2016 season, dramatic soprano Heidi Melton makes her Vienna Philharmonic debut singing Brunnhilde's "Immolation Scene" from *Götterdämmerung* under the baton of Valery Gergiev, both in Vienna at the Musikverein and in New York at Carnegie Hall. She also makes her New York Philharmonic debut with Alan Gilbert in Strauss Lieder and Act 3 of *Die Walküre* as Brunnhilde. She returns to the Deutsche Oper Berlin as Venus/Elisabeth (*Tannhäuser*) with Donald Runnicles, as well as to Badisches Staatstheater Karlsruhe for her first performances as Isolde in a new Christopher Alden production of *Tristan und Isolde* conducted by Justin Brown. Melton then debuts at the English National Opera in a new production of *Tristan und Isolde* conducted by Edward Gardner.

Notable symphonic engagements include her Italian debut under Kirill Petrenko with Orchestra Sinfonica Nazionale della RAI in Torino as Guttrune/Third Norn in a concert performance of *Götterdämmerung*; BBC Proms as Elisabeth in a concert performance of *Tannhäuser* with Donald Runnicles and the BBC Scottish Symphony Orchestra; Dallas Symphony under Jaap van Zweden, BBC Scottish Symphony under Donald Runnicles, and Montreal Symphony Orchestra with Kent Nagano in Act 1 of *Die Walküre*; the Baltimore Symphony in Act 1 of *Die Walküre*, *Tristan und Isolda's* "Liebestod" under Marin Alsop and *Four Last Songs* with Markus Stenz; and the Netherlands Radio Philharmonic Orchestra in *Eine Lebensmesse*.

亨丁 HUNDING

史特曼

FALK STRUCKMANN

低男中音 bass-baritone



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

於2011年春季及2011/2012樂季，他曾分別於維也納國家歌劇院演出《托斯卡》、《帕西發爾》、《奧賽羅》和《莎樂美》，以及漢堡國家歌劇院演出《萊茵的黃金》、《女武神》、《齊格菲》和《帕勒斯替拿》。他亦於米蘭史卡拉歌劇院的《沒有影子的女人》中演繹巴勒克一角，並在阿姆斯特丹荷蘭歌劇院新製作的《帕西發爾》中，於費殊的指揮下首度演繹葛內曼茲一角。

於2012/2013樂季及2013/2014樂季，他的演出則包括：大都會歌劇院的《奧賽羅》，維也納國家歌劇院的《奧賽羅》、《托斯卡》、《費黛里奧》和《莎樂美》，西班牙畢爾包歌劇院的《托斯卡》、法蘭克福歌劇院的《羅恩格林》，漢堡國家歌劇院的《萊茵的黃金》、《女武神》和《齊格菲》和芝加哥歌劇院的《奧賽羅》。2014年，他於米蘭史卡拉歌劇院的《費黛里奧》中，演繹了監獄長皮查洛。在上一樂季，史特曼在維也納國家歌劇院《諸神的黃昏》中首演哈根一角。

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

In spring 2011 and during the season 2011/2012, he sang at the Wiener Staatsoper (*Tosca*, *Parsifal*, *Otello*, *Salome*), at the Staatsoper Hamburg (*Rheingold*, *Walküre*, *Siegfried*, *Palestrina*), at the Teatro alla Scala in Milan as Barak (*Die Frau ohne Schatten*) and he made his role debut as Gurnemanz in a new production of *Parsifal* at the Nederlandse Opera in Amsterdam under the baton of Iván Fischer.

The 2012/2013 and 2013/2014 seasons led him, amongst others, to the Met in New York (*Otello*), to the Wiener Staatsoper (*Otello*, *Tosca*, *Fidelio*, *Salome*), the Bilbao Opera (*Tosca*), the Oper Frankfurt (*Lohengrin*), the Staatsoper Hamburg (*Rheingold*, *Die Walküre*, *Siegfried*) and the Lyric Opera Chicago (*Otello*). He sang as Pizarro in a production of *Fidelio* at the Teatro alla Scala in Milan in 2014. Last season Struckmann gave his celebrated role debut as Hagen (*Götterdämmerung*) at the Wiener Staatsoper.



胡坦 WOTAN

葛納

MATTHIAS GOERNE

男中音 baritone

Photo: Marco Borggreve

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

葛納曾在世界各大歌劇殿堂獻藝，如倫敦皇家歌劇院、皇家馬德里歌劇院、巴黎國家歌劇院、維也納國家歌劇院及紐約大都會歌劇院等。他的超卓歌藝，在多張得獎錄音中表露無遺，他曾為 Harmonia Mundi 灌錄一套共十一張的舒伯特藝術歌曲選集唱片。

2015/16年樂季的主要演出包括與多個樂團合作，計有：聖彼得堡愛樂（坦美卡諾夫指揮）、巴黎樂團、倫敦愛樂（艾遜巴赫指揮）、荷蘭皇家音樂廳樂團（漢力克指揮）、紐約愛樂（杜南意指揮）、萊比錫布業大廳管弦樂團、蘇黎世大會堂樂團（比連卡亞指揮）、瑞典電台交響樂團（哈丁指揮）和NHK交響樂團（約菲指揮）。他亦會於紐約林肯表演藝術中心、三藩市歌劇院、倫敦威格摩爾音樂廳、里爾歌劇院、新巴黎音樂廳、比利時布魯塞爾皇家藝術博物館、里斯本古本加博物館、阿姆斯特丹音樂廳和阿布扎比等，以及在舒伯特音樂節和悉尼節，與多位著名鋼琴家如特夫諾夫、軒特侯撒、舒密爾茲，以及法國依並那弦樂四重奏，演出系列獨唱音樂會。此外，葛納還為維也納國家歌劇院演出奧雷斯特一角（2015年11月），又與香港管弦樂團同台，首度於音樂會版本的華格納《女武神》中演繹胡坦。在2016年夏季，葛納再度獲邀於薩爾茨堡、韋爾比耶等著名音樂節中演出。

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

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

Highlights in the 2015/16 season include concerts with the St. Petersburg Philharmonic (Yuri Temirkanov), Orchestre de Paris, London Philharmonic (Christoph Eschenbach), Concertgebouw Orchestra Amsterdam (Manfred Honeck), New York's Philharmonic (Christoph von Dohnanyi), Gewandhaus Orchestra Leipzig, Tonhalle Orchestra Zurich (Lionel Bringuier), Swedish Radio Symphony (Daniel Harding) and NHK Symphony (Paavo Järvi), as well as a series of song recitals with Daniil Trifonov, Markus Hinterhäuser, Alexander Schmalcz, and the Quatuor Ebene at New York's Lincoln Center, the San Francisco Opera, Wigmore Hall London, Opera de Lille, the new Philharmonie de Paris, the Beaux-Arts in Brussels, Gulbenkian in Lisbon, Amsterdam Muziekgebouw, Abu Dhabi, at the Schubertiade Hohenems, and the Sydney Festival, among many other venues. In addition, Matthias Goerne will sing Orest at the Vienna State Opera (Nov 2015) and make his debut as Wotan in this concert version of Wagner's *Die Walküre* with the Hong Kong Philharmonic Orchestra. For the summer of 2016, he has been re-invited to prestigious festivals including Salzburg and Verbier.

布倫曉特 BRÜNNHILDE

蘭安

PETRA LANG

女高音 soprano

Photo: Ann Weitz



蘭安生於法蘭克福，曾在德國淡斯達和米茵斯修讀小提琴及聲樂，後來加入巴伐利亞國家歌劇院的歌劇部門，迅即在多個主要的國際歌劇院聲名鵲起。她早期以演唱華格納的作品為主，並成為炙手可熱的演唱家之一。她曾為拜萊特音樂節、米蘭史卡拉歌劇院、高文花園及慕尼黑、柏林、維也納、蘇黎世、阿姆斯特丹、芝加哥和三藩市的歌劇院，演繹多個華格納角色，當中包括：布倫曉特《女武神》、《齊格菲》、《諸神的黃昏》、奧特魯德《羅恩格林》、昆德麗《帕西發爾》、維納斯《湯豪舍》、齊格蓮達《女武神》及布蘭甘妮《崔斯坦與伊索爾德》，她憑藉其精湛演出而揚名於世。除了華格納的作品，她的演唱曲目尚涵蓋了多個歌劇角色和音樂會曲目，例如尤迪絲《藍鬍子城堡》、瑪麗《沃采克》、卡珊德拉《特洛伊人》、史特勞斯的《納克索斯島上的阿莉雅德》，以及馬勒和哲林斯基的聲樂作品。作為一位出色的獨唱家，她除了在威格摩音樂廳、阿姆斯特丹皇家音樂廳、米蘭史卡拉歌劇院、巴黎普萊爾音樂廳和卡奈基音樂廳演出外，還多次教授國際大師班。蘭安曾獲得多項殊榮，當中包括兩項格林美獎，來自倫敦交響樂團演奏白遼士《特洛伊人》的現場錄音，她演唱珊德拉一角。

Frankfurt-born Petra Lang studied violin and singing in Darmstadt and Mainz. She later joined the opera studio of the Bavarian State Opera and then quickly established herself with the major international opera companies. Early in her career, she turned to the music of Richard Wagner and became one of the most sought-after singers in this highly in-demand repertoire. She is known for her outstanding interpretation of roles such as Brünnhilde (*Die Walküre*, *Siegfried* and *Götterdämmerung*), Ortrud (*Lohengrin*), Kundry (*Parsifal*), Venus (*Tannhäuser*), Sieglinde (*Die Walküre*) and Brangäne (*Tristan und Isolde*), which she sings on major international stages including the Bayreuth Festival, La Scala, Covent Garden and the Munich, Berlin, Vienna, Zurich, Amsterdam, Chicago and San Francisco operas. Apart from Wagner, her vast opera and concert repertoire includes such roles as Judith (*Bluebeard's Castle*), Marie (*Wozzeck*), Cassandra (*Les Troyens*), Strauss' *Ariadne auf Naxos* as well as the vocal works of composers such as Mahler and Zemlinsky. In addition to being an exquisite recitalist with performances at Wigmore Hall, the Concertgebouw, La Scala, the Salle Pleyel, and Carnegie Hall, she teaches international master classes. Petra Lang has won numerous awards including two Grammys for her Cassandra on the LSO's live recording of Berlioz' *Les Troyens*.



芙麗卡 FRICKA

迪楊

MICHELLE DeYOUNG

女中音 mezzo-soprano

Photo: Kristin Hoebermann

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、英國廣播公司交響樂團、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，曾於紐約大都會歌劇院、芝加哥抒情歌劇院、米蘭史卡拉歌劇院、拜萊特音樂節、柏林國家歌劇院、巴黎歌劇院、巴塞爾歌劇院和東京歌劇院演出。迪楊是多項格林美獎的得獎藝術家，曾推出的專輯包括：與三藩市交響樂團及狄遜湯馬士合作的《亡兒之歌》、馬勒第三交響曲和《悲傷之歌》（SFS Media）、聯同倫敦交響樂團及戴維斯爵士指揮的《特洛伊人》（LSO Live!）、與芝加哥交響樂團及海廷克演繹的馬勒第三交響曲（CSO Resound），以及和匹茲堡交響樂團與漢力赫合作（Challenge Records International）。她的首張個人錄音已由EMI唱片發行。

Mezzo-soprano Michelle DeYoung appears regularly with the top orchestras in the world including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, The Metropolitan Opera Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, Vienna Philharmonic, and the Concertgebouworkest. She has also performed at the prestigious festivals of Ravinia, Tanglewood, Saito Kinen, Edinburgh, and Lucerne.

Equally at home on the opera stage, Ms. DeYoung has appeared with the Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, Bayreuth Festival, Berliner Staatsoper, Paris Opera, Theater Basel, and the Tokyo Opera. A multi-Grammy award-winning recording artist, Ms. DeYoung's impressive discography includes *Kindertotenlieder*, Mahler's Symphony no. 3, and *Das Klagende Lied* with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra (LSO Live!), and Mahler Symphony no. 3 with both the Chicago Symphony Orchestra and Bernard Haitink (CSO Resound) and the Pittsburgh Symphony and Manfred Honeck (Challenge Records International). Her first solo disc was released on the EMI label.

華特洛緹 WALTRAUTE

卡素

SARAH CASTLE

女中音 mezzo-soprano



卡素生於紐西蘭，曾於英國學習。她在高文花園皇家歌劇院首踏台板，演繹《仙履奇緣》的蒂斯比，之後多次在同一場地演出，包括《納克索斯島上的阿莉雅德》、《莎樂美》、《女武神》、《萊茵的黃金》及《諸神的黃昏》。她於美國首演是為三藩市歌劇院演繹《阿爾辛娜》的奧貝爾托，繼而為費城歌劇院演出《蝙蝠》，以及為西雅圖、紐西蘭和聖地牙哥的歌劇院演出《費加洛的婚禮》。

上樂季她為華莎大劇院演出波蘭作曲家安德烈·柴可夫斯基《威尼斯商人》的波西亞。她將於今年秋季為威爾斯國家歌劇院再次演繹該角色。近期的其他演出：為紐西蘭歌劇院《仙履奇緣》演繹同名主角，以及為荷蘭歌劇院《紐倫堡的名歌手》演繹瑪達蓮；未來的演出有北方歌劇院的《指環》，分別在《萊茵的黃金》和《諸神的黃昏》中演繹芙洛蕭德，並在《女武神》中演繹齊格露娜，以及今年為倫敦皇家歌劇院的《茶花女》演繹弗羅拉。

卡素多次作客席演出，在梅塔的指揮下為佛羅倫斯五月音樂節表演，並曾於馬德里皇家劇院、美國史波利圖藝術節、布拉格國家劇院、布魯塞爾皇家鑄幣局劇院、倫敦的荷蘭公園歌劇院、阿姆斯特丹皇家音樂廳、愛丁堡國際藝術節、澳洲歌劇院及以色列歌劇院亮相。她的音樂會演出：在赫爾維格指揮下與法國皇家教堂合唱團合演孟德爾遜的《聖保羅》；與新加坡交響樂團及倫敦愛樂樂團演出《以利亞》；與指揮杜達美在卡拉卡斯演出馬勒第三交響曲。她在BBC逍遙音樂節中首演時，與BBC蘇格蘭交響樂團同台，於皇家阿爾伯特音樂廳演出《女武神》的齊格露娜。

Sarah Castle was born in New Zealand and studied in the UK. She made her debut for the Royal Opera House, Covent Garden as Tisbe (*La Cenerentola*) and has subsequently appeared there for *Ariadne auf Naxos*, *Salome*, *Die Walküre*, *Das Rheingold* and *Götterdämmerung*. Her US debut was for San Francisco Opera as Oberto (*Alcina*), followed by *Die Fledermaus* for the Opera Company of Philadelphia and *Le Nozze di Figaro* for Seattle Opera, New Zealand Opera and San Diego.

Sarah sang Portia in André Tchaikowsky's *The Merchant of Venice* for the Grand Theatre Warsaw last season, a role that she will reprise for Welsh National Opera in Autumn 2016. Other recent performances include the title role (*La Cenerentola*) for New Zealand Opera and Magdalene (*Die Meistersinger von Nürnberg*) for the Netherlands Opera. Future engagements include Flosshilde (*Das Rheingold* and *Götterdämmerung*), Siegrune (*Die Walküre*) for Opera North's *Ring Cycles* and Flora (*La Traviata*) at the Royal Opera House, London in 2016.

Sarah Castle has been a guest of the Maggio Musicale with Zubin Mehta, Teatro Real de Madrid, Spoleto Festival USA, Prague National Theatre, La Monnaie in Bruxelles, Opera Holland Park (London), Concertgebouw Amsterdam, Edinburgh International Festival, Opera Australia and Israeli Opera. Notable concerts include Mendelssohn *Paulus* with La Chapelle Royale under the direction of Philippe Herreweghe, *Elijah* with the Singapore Symphony Orchestra and the London Philharmonic Orchestra and Mahler's Symphony no. 3 with Gustavo Dudamel in Caracas. Her BBC Proms debut at the Royal Albert Hall was as Siegrune (*Die Walküre*) with the BBC Scottish Symphony Orchestra.



潔希德 GERHILDE

佛斯特

KAREN FOSTER

女高音 soprano

Photo: Tess Steinkolk

佛斯特於2014年米基奧國際歌唱大賽中奪冠，獲獎後她回到歐洲，與巴伐利亞國家歌劇院合演《女武神》，飾演潔希德一角；並在2014/15樂季及今個樂季繼續演繹此角色。在2015/16樂季，她於紐約狄文那中心舉行獨唱會。她近期的主要演出包括：再度為芝加哥抒情歌劇院演出《羅恩格林》、在亞利桑那歌劇院演出《杜蘭朵》、由華盛頓華格納協會安排在甘迺迪中心演出馬勒第八交響曲、《悲傷之歌》及《三個品托》的選段；與艾德菲室樂團合演華格納的《威森東克之歌》、為新羅卓爾歌劇院的《杜蘭朵》中演唱主角杜蘭朵，並再次經華盛頓華格納協會安排於德國領事館中客席演出歌劇《諸神的黃昏》中的「犧牲」一幕；尚有為杜爾塞多夫萊恩德意志歌劇院的《女武神》中演出荷姆薇潔一角、在韋斯菲爾交響樂團的《遊唱詩人》演出里奧諾拉一角、與芝加哥抒情歌劇院再度合作並演繹史特勞斯《沒有影子的女人》。

音樂會演出對她而言也是駕輕就熟，曾表演的曲目包括孟德爾遜第二交響曲、「頌讚美詩」、巴赫《約翰受難曲》、韓德爾《彌賽亞》，以及於寇蒂斯音樂學院的拉安錫指揮下演繹奧涅格的《大衛王》。她亦曾於紐約合唱協會年度夏日合唱節中，演唱威爾第《安魂曲》，以及為紐約及其家鄉德州的波希米亞協會作獨唱會演出。

A top prize winner in the Lauritz Melchior International Singing Competition in 2014, Karen Foster returned to Europe to sing Gerhilde (*Die Walküre*) with Bayerische Staatsoper, reprised the role in 2014/15, and will sing again this season. Also in 2015/16 she sings in recital at the DiMenna Center in New York. Recent highlights include a re-engagement with Lyric Opera of Chicago for its production of *Lohengrin*; joining the roster of Arizona Opera for *Turandot*; singing at the Kennedy Center through the Wagner Society of Washington D.C. in excerpts from Mahler's Symphony no. 8, *Das Klagende Lied*, and *Die drei Pintos*; Wagner's *Wesendonck Lieder* with Adelphi Chamber Orchestra; the title role of *Turandot* with New Rochelle Opera; appearing as guest soloist at the German Embassy in the "Immolation Scene" from *Götterdämmerung*, again through Wagner Society of Washington D.C.; *Helmwige (Die Walküre)* with Deutsche Oper am Rhein in Düsseldorf; *Leonora (Il trovatore)* with the Westfield Symphony Orchestra; and a re-engagement with the Lyric Opera of Chicago for its production of Strauss' *Die Frau ohne Schatten*.

Equally comfortable in concert, Foster has performed such works as Mendelssohn's "Lobgesang" Symphony no. 2, Bach's *St. John Passion*, Handel's *Messiah*, and Honneger's *King David* with conductor Ford Lallerstedt of the Curtis Institute of Music. She has also performed the Verdi *Requiem* with the New York Choral Society's annual Summer Sing, and has given recitals for the Bohemian societies of New York and Texas, her home state.

荷姆薇潔 HELMWIGE

波奧迪

KATHERINE BRODERICK

女高音 soprano

Photo: Paul Foster-Williams



波奧迪是加芙連費莉亞大賽2007年的首獎得主，曾於倫敦國家歌劇工作室學習，並在喬凱音樂及戲劇學院接受麥卡力訓練並獲得金獎，她於皇家北方音樂學院完成學士課程，期間曾於萊比錫孟德爾遜學院修讀一年。她是首批奇卡特獎的得主之一，於2005年獲獎；翌年，她又獲得瑪姬·泰特獎。此外，她也多次得到音樂家慈善基金的美攻獎學金。

她未來兩個樂季的主要演出，包括為北方歌劇院2016年度製作的《指環》中演繹《齊格菲》中的布倫曉特及《女武神》中的荷姆薇潔；與皇家蘇格蘭國家管弦樂團合作演繹佛漢·威廉士的《海洋交響曲》；於里茲國際音樂會系列中演出馬勒的第八交響曲；回歸倫敦英國國家歌劇院演唱《塞維利亞理髮師》的芭塔，及於里茲藝術歌曲節與米道頓演出獨唱會，曲目包括史特勞斯的《最後四首藝術歌曲》。2007年，她首次於BBC逍遙音樂節演出，與BBC交響樂團及指揮林尼高斯合作演出。一年後，再於同一個音樂節，與BBC愛樂同台，演唱了普契尼《外套》中的年輕情人。她還曾與哈雷樂團、皇家利物浦愛樂、波茅斯交響樂團、倫敦交響樂團、阿爾斯特交響樂團、BBC愛樂、BBC交響樂團、蘇格蘭室樂團、波蘭國家電台交響樂團、西班牙國家交響樂團、新加坡交響樂團、昆士蘭交響樂團、愛爾蘭電台國家交響樂團和薩爾茨堡莫扎特音樂學院樂團合作。

Katherine Broderick was the winner of the 2007 Kathleen Ferrier Award. She studied at the National Opera Studio, London, having previously trained with Susan McCulloch at the Guildhall School of Music and Drama where she won the Gold Medal and took the undergraduate course at the Royal Northern College of Music, during which time she spent a year at the Mendelssohn Hochschule in Leipzig. She was one of the first recipients of the Susan Chilcott Award in 2005 and the following year won the Maggie Teyte Prize. She has also been awarded successive Maidment Scholarships from the Musicians' Benevolent Fund.

Plans this season and beyond include Brünnhilde (*Siegfried*) and Helmwig (*Die Walküre*) in concert in Opera North's 2016 Wagner *Ring* Cycle, Vaughan Williams *Sea Symphony* with the Royal Scottish National Orchestra, Mahler Symphony no. 8 for the Leeds International Concert Series, returning to English National Opera to sing Berta (*The Barber of Seville*) and a recital for Leeds Lieder with Joseph Middleton including Strauss *Vier letzte Lieder*. She made her BBC Proms debut in 2007 singing Woglinde with the BBC Symphony Orchestra and Donald Runnicles, returning the following year to sing Young Lover in Puccini *Il Tabarro* with the BBC Philharmonic Orchestra. Other concerts have included appearances with the Hallé Orchestra, Royal Liverpool Philharmonic, Bournemouth Symphony Orchestra, London Symphony Orchestra, Ulster Orchestra, BBC Philharmonic, BBC Symphony Orchestra, Scottish Chamber Orchestra, Polish National Radio Symphony Orchestra, National Orchestra of Spain, Singapore Symphony Orchestra, Queensland Symphony Orchestra, RTÉ National Symphony of Ireland and the Salzburg Mozarteum Orchestra.



史維特萊德 SCHWERTLEITE

布伐迪

ANNA BURFORD

女中音 mezzo-soprano

Photo: Brian Tarr

布伐迪生於英國康和郡，曾於曼徹斯特的皇家北方音樂學院學習。

她曾於歐洲演出多齣歌劇，包括於萊茵國家歌劇院《奧菲歐與尤麗迪絲》中擔綱主角；於萊茵國家歌劇院和巴黎夏特雷大劇院的《希洛絲和阿貝拉》中飾演羅斯維塔；於康城劇院的《尤金·奧涅金》中飾演奧佳；於韋克斯福德歌劇節的《蘇珊娜》中飾演麥利恩太太和於《靈媒》中飾演諾蘭太太。於2007年，她首次於美國演出，為西雅圖歌劇院的《凱撒大帝》飾演凱撒。她在位於高文花園的倫敦皇家歌劇院首演，則是演繹《女武神》的史維特萊德，及後她再次重返皇家歌劇院，演繹《深宮情仇》中的第一女僕和《馬哈哥尼城》的女孩。她又曾為格蘭堡藝術節歌劇演出《凱撒大帝》和為威爾斯國家歌劇院演出《紐倫堡的名歌手》的瑪德蓮，更在理查·艾斯作品《蟋蟀重生》的世界首演中演繹貓頭鷹一角，並在艾美達·奧爾德堡和布雷根茨音樂節中演出。

布伐迪曾參與的主要音樂會包括：與西雅圖交響樂團合演《彌賽亞》、與加比埃利合奏團一同演繹韓德爾《羅德蓮達》、與皇家利物浦愛樂合作《海的面貌》及《我們時代的孩子》、與皇家愛樂樂團演出威爾第《安魂曲》，以及與哈雷樂團、法國圖盧茲樂團、皇家利物浦愛樂樂團和伯恩茅斯交響樂團合作貝多芬第九交響曲。布伐迪亦曾在BBC逍遙音樂節中，於戴維斯爵士的指揮下與倫敦交響樂團演繹白遼士《特洛伊人》中的赫卡柏，在愛丁堡國際藝術節中演繹史特勞斯《深宮情仇》中的第一女僕，並在沙羅倫指揮下與愛樂樂團合作，於多爾特蒙、三藩市、洛杉磯、紐約、巴黎和倫敦的巡演中，演繹《伍采克》中的瑪格麗特。

Anna was born in Cornwall and studied at the Royal Northern College of Music, Manchester.

Operatic engagements in Europe include the title role in *Orfeo ed Euridice* with Opera National du Rhin, Roswita (*Héloïse et Abélard*) with Opera National du Rhin and the Chatelet, Paris, Olga (*Eugene Onegin*) at Théâtre de Caen, Mrs McLean (*Susannah*) and Mrs Nolan (*The Medium*) at the Wexford Festival. Anna made her US operatic debut as Cesare (*Giulio Cesare*) for the Seattle Opera in 2007. She made her debut for Royal Opera House, Covent Garden singing Schwertleite (*Die Walküre*) and returned to sing First Maid (*Elektra*) and The Girl (*Mahagonny*). She has sung Cesare for Glyndebourne Festival Opera, Magdalena (*Die Meistersinger von Nürnberg*) for Welsh National Opera and the Owl in the world premiere of Richard Ayres' *The Cricket Recovers* at the Almeida, Aldeburgh and Bregenz Festivals.

Concert highlights include *Messiah* with the Seattle Symphony Orchestra, Handel's *Rodelinda* with the Gabrieli Consort, *Sea Pictures* and *A Child of our Time* with the Royal Liverpool Philharmonic, Verdi's *Requiem* with the Royal Philharmonic Orchestra and Beethoven Symphony no. 9 with the Hallé Orchestra, Orchestre de Tours, Royal Liverpool Philharmonic Orchestra and Bournemouth Symphony Orchestra. Anna has also sung Hécube in Berlioz's *Les Troyens* with the London Symphony Orchestra conducted by Sir Colin Davis at the BBC Proms, first Maid in Strauss's *Elektra* at the Edinburgh International Festival, and Margret in *Wozzeck* with the Philharmonia Orchestra conducted by Esa-Pekka Salonen in Dortmund, San Francisco, Los Angeles, New York, Paris and London.

奧特蓮達 ORTLINDE

麥橋

ELAINE McKRILL

女高音 soprano



麥橋為英國皇家音樂學院畢業生及院士，2003年於「名歌手」華格納歌唱大賽奪魁。她近年專演華格納和史特勞斯的歌劇，前者有《女武神》、《齊格菲》和《諸神的黃昏》的布倫曉特〔凱姆尼茲〕；《女武神》和《諸神的黃昏》的布倫曉特〔「名歌手」和愛丁堡歌劇樂師〕；伊索爾德〔法國安納波利斯歌劇院、愛丁堡歌劇樂師音樂會、第戎歌劇院及熱那亞〕；《諸神的黃昏》古德魯妮及《齊格菲》布倫曉特〔蘇格蘭歌劇院〕；《女武神》齊格蓮達〔蘇格蘭歌劇院、英國國家歌劇院及加拿大歌劇院〕；《女武神》奧特蓮達〔高文花園倫敦皇家歌劇院、普羅旺斯地區艾克斯音樂節、薩爾茨堡音樂節、哈萊樂團、「名歌手」、BBC逍遙音樂節及愛樂樂團〕，《女武神》荷姆薇潔〔柏林德意志歌劇院和荷蘭歌劇院〕。她曾在高文花園首次演史特勞斯《玫瑰騎士》瑪利安，後重返演出《深宮情仇》主角埃萊克特拉〔候補〕及監察者。

上季她為加拿大歌劇院演《女武神》潔希德，在法國里摩日演齊格蓮達〔候補〕和《羅恩格林》奧特魯德的歌劇選段，並首次於音樂會中演《玫瑰騎士》瑪莎琳。去年十月她首度在德國馬德堡演埃萊克特拉。華格納和史特勞斯的作品外，她成功為英國薩里歌劇團演亞米莉雅《假面舞會》、阿比嘉爾《拿布果》〔史高比耶〕、埃列奴《伊多梅紐斯》〔新明斯特〕、葛魯德《韓賽兒與葛麗特》〔格蘭堡〕和女聲合唱者《露克西雅受辱記》等。音樂會曲目有史特勞斯《最後四首藝術歌曲》、貝九、威爾第《安魂曲》、狄信《坎特伯雷的朝聖者們》、威廉士《大海交響曲》、華格納《威森東克之歌》、華爾頓《表面》和韋伯《G大調彌撒曲，「歡慶彌撒」》。

A graduate and Associate of the Royal Academy of Music and winner of the Mastersingers' Wagner Singers Competition 2003, Elaine has specialised in recent years in the operas of Wagner and Strauss. Her Wagner performances include Brünnhilde (*Die Walküre, Siegfried and Götterdämmerung*) in Chemnitz; Brünnhilde in *Die Walküre and Götterdämmerung* (Mastersingers, Edinburgh Opera Players); Isolde (Angers Nantes Opéra, Edinburgh Opera Players in concert, Opéra Dijon, Genoa); Gutrune in *Götterdämmerung* and Brünnhilde in *Siegfried* (Scottish Opera); Sieglinde in *Die Walküre* (Scottish Opera, English National Opera, Canadian Opera Company cover); Ortlinde in *Die Walküre* (Royal Opera – Covent Garden, Aix-en-Provence Festival, Salzburg Festival, Hallé Orchestra, Mastersingers, BBC Proms, Philharmonia) and Helmwig in *Die Walküre* (Deutsche Oper – Berlin and Netherlands Opera). Elaine made her Strauss debut as Marianne Leitmetzerin (*Der Rosenkavalier*) at Covent Garden and was subsequently invited back to sing the Aufseherin and cover the title role in *Elektra*.

Last season Elaine sang Gerhilde (*Die Walküre*) for the Canadian Opera Company and covered Sieglinde and Ortrud (*Lohengrin*) for excerpts in Limoges and the Marschallin (*Der Rosenkavalier*) for the first time in concert. She made her debut in October 2015 as Elektra in Magdeburg. In addition to her Wagner and Strauss repertoire, Elaine has enjoyed success with Amelia in *Un Ballo in Maschera* (Surrey Opera); Abigaille in *Nabucco* (Skopje); Elettra in *Idomeneo* (Neumünster); Gertrud in *Hänsel und Gretel* (Glyndebourne cover) and Female Chorus in *The Rape of Lucretia*. Her concert repertoire includes Strauss *Vier letzte Lieder*; Beethoven Symphony no. 9; Verdi *Requiem*; Dyson *The Canterbury Pilgrims*; Vaughan Williams *A Sea Symphony*; Wagner *Wesendonck Lieder*; Walton *Façade* and Weber Mass in G 'Jubelmesse'.



齊格露娜 SIEGRUNE

娃拉克

AURHELIA VARAK

女中音 mezzo-soprano

法國女中音娃拉克近期的演出包括：為香港歌劇院飾演《卡門》中的女主角卡門，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，並於巴西再次演出同一角色。她在馬賽愛樂的2015年樂季揭幕音樂會上獻唱，在特奧布指揮下演繹馬勒的《少年魔號》，曾演出彼高利斯的《聖母悼歌》，在張國勇指揮下與青島交響樂團合作白遼士的《夏夜》、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，並在港樂的除夕音樂會中獻藝。她曾飾演《費加洛的婚禮》的切魯比諾、《凱撒大帝》的西斯托（美國紐約鏡湖歌劇節）、拉威爾《小孩與魔法》中的安樂椅、貓、蝙蝠和松鼠等（巴黎夏特雷大劇院）。她還曾演出近年作曲家亨策、梅諾堤和瓦奇的歌劇。

她未來的演出包括在西班牙華倫西亞音樂宮中演出羅西尼的《聖母悼歌》、與余隆聯手演出馬勒的《大地之歌》、在法國再度演出《卡門》、以及在梵志登指揮下演出《諸神的黃昏》的慧古德一角，後者將由拿索斯錄音。

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，並於2005年獲威尼斯華格納基金會頒發獎學金。

Recent performances by the French mezzo-soprano Aurhelia Varak have included the title role in *Carmen* for Opera Hong Kong, Shanghai Opera (in Shanghai and on tour in north-east China), and in Brazil. She has also sung Mahler's *Des Knaben Wunderhorn* at the 2015 Season Opening Concert of the Orchestre Philharmonique de Marseille conducted by Yaron Traub, Pergolesi's *Stabat Mater*, Berlioz's *Les nuits d'été* with the Qingdao Symphony Orchestra under Zhang Guoyong, Siébel (*Faust*) and *La Muse/Nicklausse (The Tales of Hoffmann)* for Opera Hong Kong, and New Year's Eve concerts with the Hong Kong Philharmonic Orchestra. Varak has performed 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. Modern music has featured operas by Henze, Menotti and Vacchi.

Future plans include Rossini's *Stabat Mater* at Valencia's Palau de la Música, Mahler's *Das Lied von der Erde* with Yu Long, *Carmen* in France, and performances of Wellgunde (*Götterdämmerung*) conducted by Jaap van Zweden and recorded for Naxos.

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 second Prize at the 2011 Leoncavallo International Singing Competition in Italy and was the recipient of a 2005 grant from the Wagner Foundation in Venice.

葛琳潔德 GRIMGERDE

丹瑪歐

OKKA VON DER
DAMERAU

女中音 mezzo-soprano



女中音丹瑪歐被公認為她那一代藝術家中最具魅力的歌者之一。在2015/2016樂季，她重返巴伐利亞國家歌劇院，演出三部全新製作：與指揮家梅塔和導演伊萊瑟合作，首次在威爾第的《假面舞會》中，飾演尤裡卡一角；與指揮家佩特連科以及導演布殊合作，在華格納《紐倫堡的名歌手》中演出瑪格黛萊娜；與指揮家尤洛夫斯基和導演考斯基合作，在普羅哥菲夫《火天使》中飾演艾比斯。其它演出還包括與芝加哥交響樂團的首演，在慕迪執棒下，演出布魯赫納的《感恩頌》。未來的樂季，丹瑪歐將首度登上芝加哥歌劇院和維也納國家歌劇院的舞台。

在過去的幾個樂季中，丹瑪歐完成在史卡拉歌劇院的首演，在歌劇《軍人們》中飾演夏洛特。音樂會演出方面，她在五月音樂節上亮相，與柏林國立歌劇院管弦樂團以及指揮家梅塔合作演出馬勒第三交響曲。在韋比耶音樂會上，她演出了馬勒第二交響曲。與巴伐利亞國家歌劇院的合作中，丹瑪歐在《萊茵的黃金》中飾演芙洛蕭德，在《女武神》中飾演葛琳潔德，在《漂泊的荷蘭人》中扮演瑪麗，在《帕西發爾》中飾演賣花姑娘，在洪普丁克的《韓賽爾與葛瑞塔》中飾演韓賽爾，在莫扎特的《魔笛》中飾演第三侍女，在李察·史特勞斯的《阿納索斯島上的阿麗雅德妮》中演出德麗雅德，在奧芬巴赫的《霍夫曼的故事》中演出安東尼婭母親的聲音，在穆索斯基的《沙皇鮑里斯》中飾演酒吧女招待，在《蝴蝶夫人》中演出鈴木，在威爾第的《奧泰羅》中飾演艾米莉亞。

Critically acclaimed mezzo-soprano Okka von der Damerau is considered one of the most compelling artists of her generation. In the 2015/16 season she returns to the Bayerische Staatsoper in three new productions: in her role debut as Ulrica in Verdi's *Un ballo in Maschera* conducted by Zubin Mehta and directed by Johannes Erath, as Magdalena in Wagner's *Die Meistersinger von Nürnberg* conducted by Kirill Petrenko and directed by David Bösch, and as Abbess in Prokofiev's *The Fiery Angel* conducted by Vladimir Jurowski and directed by Barrie Kosky. Other highlights this season include her debut with the Chicago Symphony Orchestra singing Bruckner's *Te Deum* under the baton of Riccardo Muti. In future seasons she will make her house debuts at the Lyric Opera of Chicago and at the Vienna State Opera.

In past seasons she marked her debut at Teatro alla Scala singing Charlotte (*Die Soldaten*) and could be heard in concert singing Mahler's Symphony no. 3 at the Maggio Musicale and with the Staatskapelle Berlin under Zubin Mehta and Mahler's Symphony no. 2 at the Verbier Festival. At the Bavarian State Opera she could be heard as Flosshilde (*Das Rheingold*), Grimgerde (*Die Walküre*), Mary (*Der Fliegende Holländer*), as Flower Girl (*Parsifal*), as Hänsel in Humperdinck's *Hänsel und Gretel*, Third Lady in Mozart's *Die Zauberflöte*, Dryad in Richard Strauss' *Ariadne auf Naxos*, La Voix de la Tombe in Offenbach's *Les Contes d'Hoffmann*, Barmaid in Mussorgsky's *Boris Godunov*, Suzuki (*Madama Butterfly*) and Emilia in Verdi's *Otello*.



羅絲薇樹 ROSSWEISSE

曆嘉輪

LAURA NYKÄNEN

女中音 mezzo-soprano

芬蘭女中音曆嘉輪曾於赫爾辛基西貝流士音樂學院進修，師隨茹利雅·曆嘉輪、華歐琪，以及克勞斯教授。她在法德歷琪教授、蘇天、亨姆斯教授和畢歐娜的指導下完成學習。

她在基爾歌劇院作德國首演，隨即在杜爾塞多夫萊恩德意志歌劇院演出。後來她又在德國、意大利、西班牙、比利時、英國、捷克、日本及芬蘭的歌劇院作客席演出。她曾與多名指揮家合作，包括辛諾波里、費殊、泰利曼、舒里艾亞、沙羅倫和奧里姆。

曆嘉輪在拜萊特、大加那利島和薩翁林納的藝術節表演出色，更為她帶來多個在歌劇院演出的機會，包括格拉斯歌的蘇格蘭歌劇院、巴塞隆那的利塞奧大劇院、羅馬歌劇院、日內瓦大劇院、比利時安特衛普的法林斯歌劇院和赫爾辛基的芬蘭國家歌劇院。

曆嘉輪曾演繹的角色包括：普羅西皮娜〔蒙台威爾第《奧菲歐》〕、布拉達曼特《阿爾辛娜》、波利奈索《艾里唐特》、阿瑪斯特《塞爾斯》、奧菲歐《奧菲歐與尤麗迪西》、凱魯比諾《費加洛的婚禮》、第三侍女《魔笛》、羅西娜《塞維利亞理髮師》、伊莎貝拉《阿爾及爾的義大利女郎》、卡門《卡門》、菲妮娜《拿布果》、瑪達蕾娜《弄臣》、柏詩奧詩娜《命運之力》、歐麗卡《假面舞會》、奧加《尤金·奧涅金》、瑪花《霍凡斯基之亂》、芙麗卡/艾爾達/芙洛蕭德《萊茵的黃金》、羅絲薇瑟/史維特萊德《女武神》、維爾特洛德/諾倫/芙洛蕭德《諸神的黃昏》、奧羅夫斯基《蝙蝠》、司芬克斯《伊底帕斯王》、赫米婭《仲夏夜之夢》、雅德莉亞娜《媽媽雅德莉亞娜》、公爵夫人《陳銀淑：愛麗絲夢遊仙境》。

The Finnish mezzo-soprano Laura Nykänen studied at the Sibelius Academy in Helsinki with Yrjö Nykänen, Anita Välkki and Prof. Tom Krause. She completed her studies with Prof. Renato Federighi, Ks. Hans Sotin, Prof. Liselotte Hammes and Ingrid Bjoner.

Her first engagement in Germany was at the Opera House of Kiel. Then she proceeded to the Deutsche Oper am Rhein Duesseldorf. Numerous guest performances led her to other opera houses in Germany, Italy, Spain, Belgium, Great Britain, Czech Republic, Japan and Finland. She worked with conductors such as Giuseppe Sinopoli, Adam Fischer, Christian Thielemann, Peter Schreier, Esa-Pekka Salonen and Sakari Oramo.

Laura Nykänen succeeded at the festivals of Bayreuth, Gran Canaria and Savonlinna. Her performances led her to the stages of the Scottish Opera in Glasgow, Gran Teatro del Liceu in Barcelona, Teatro dell'Opera di Roma, Grand Théâtre de Genève, Vlaamse Opera in Antwerpen and to the Finnish National Opera in Helsinki.

The repertoire of Laura Nykänen include roles such as Proserpina in Monteverdi's *Orfeo*, Bradamante (*Alcina*), Polinesso (*Ariodante*), Amastre (*Serse*), Orfeo (*Orfeo ed Euridice*), Cherubino (*Le Nozze di Figaro*), Dritte Dame (*Die Zauberflöte*), Rosina (*Il Barbiere di Siviglia*), Isabella (*L'Italiana in Algeri*), Carmen (*Carmen*), Fenena (*Nabucco*), Maddalena (*Rigoletto*), Preziosilla (*La Forza del destino*), Ulrica (*Il Ballo in maschera*), Olga (*Eugene Onegin*), Marfa (*Chowanschtschina*), Fricka/Erda/ Flosshilde (*Das Rheingold*), Rosswisse/Schwertleite (*Die Walküre*), Waltraute/Erste Norn/Flosshilde (*Götterdämmerung*), Orlofsky (*Die Fledermaus*), La Sphinx (*Enescu: Oedipe*), Hermia (*A Midsummer Night's Dream*), Adriana (*Saariaho: Adriana Mater*) and Duchess (*Unsuk Chin: Alice in Wonderland*).

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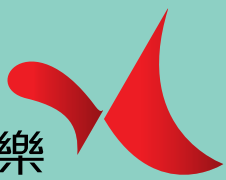
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「許多歐洲樂團都希望他們能奏出這個水平」 *Thiemo Wind, De Telegraaf*

香港管弦樂團（港樂）去年完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

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

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

Last year, the Hong Kong Philharmonic Orchestra (HK Phil) returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

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

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

The HK Phil promotes the work of Hong Kong and Chinese



「梵志登對音樂高水準的堅持，而非皆舞台效果嘩眾取寵。他領導港樂更上一層樓，不僅是港樂也是香港所有樂迷之福。」李歐梵，《明報》

“(van Zweden makes) music at the highest level instead of sensational stage effects. He takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong.” Prof Leo Lee, *Ming Pao Daily News*



“Many European orchestras wish they could play like this”

Thiemo Wind, *De Telegraaf*

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更已向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第四個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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

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

composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

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

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

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Jing Wang/
Concertmaster



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



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



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



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



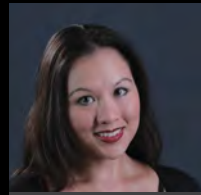
李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐鉅
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsum



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



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



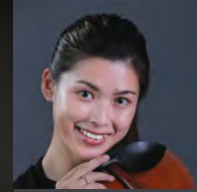
■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



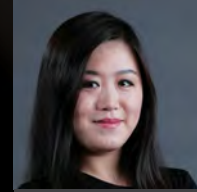
林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



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Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

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George Lomdaridze



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Jiang Xinlai



張沛烜
Chang Pei-heng



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Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

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施家蓮
Linda Stuckey

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● 韋爾遜
Michael Wilson



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Kwan Sheung-fung

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Andrew Simon



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John Schertle



劉蔚
Lau Wai

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艾爾高
Lorenzo Iosco

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Benjamin Moermond



◆ 李浩山
Vance Lee



崔祖斯
Adam Treverton Jones

低音巴松管 CONTRA BASSOON

圓號 HORNS



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Jiang Lin



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



李少霖
Homer Lee



李坦妮
Natalie Lewis

小號 TRUMPETS



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Joshua MacCluer



◆ 莫思卓
Christopher Moyse



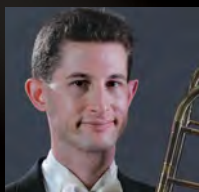
華達德
Douglas Waterston



施樂百
Robert Smith



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Jarod Vermette



● 韋力奇
Maciek Walicki



● 韋彼得
Pieter Wyckoff

大號
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Paul Luxenberg

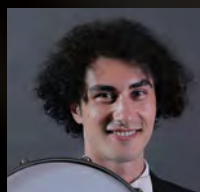
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BASS TROMBONE

定音鼓
TIMPANI



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James Boznos

敲擊樂器
PERCUSSION



● 白亞斯
Aziz D. Barnard Luce



● 梁偉華
Raymond Leung Wai-wa



● 胡淑徽
Sophia Woo Shuk-fai

鍵盤
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Shirley Ip

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Viola: Yuan Yi-ching[^]

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Cello: Letty Poon, Tobias Werner, Wong Ka-lap

長笛/短笛：柯布魯[^]
Flute/Piccolo: Ander Erburu[^]

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Horn/Wagner Tuba: Ludwig Rast[§], Frank Stephan[§], Josef Weissteiner[§]

低音小號：布勒特^{^~}
Bass Trumpet: Denson Paul Pollard^{^~}

長號：湯臣[^]
Trombone: Kevin Thompson[^]

豎琴：何樂文、黃立雅[^]、管伊文[^]、施盈琳、譚懷理、謝欣燕
Harp: Jennifer Ho, Huang Li-ya[^], Kuang Yi-wen[^], Barbara Sze, Amy Tam, Yany Tse

[^] 試行性質
[^] On Trial Basis

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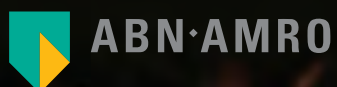
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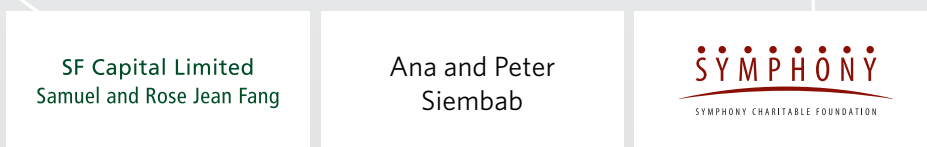
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商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用
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多尼·哈達 (1991) 大提琴
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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

樂器捐贈 INSTRUMENT DONATION

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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·由樂團首席王敬先生使用
 - 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
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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
 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
 - 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
 - A set of Wagner Tubas
 - A Flugelhorn

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- 3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (22-10-2015)
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