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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004

柏林喜歌劇院 Komische Oper Berlin

費黛里奧 Fidelio



信興集團
SHUN HING GROUP

7 – 8.2.2004
香港文化中心大劇院
Hong Kong Cultural Centre Grand Theatre

柏林喜歌劇院
Komische Oper Berlin
費黛里奧
Fidelio

音樂 貝多芬
文本 松萊特納及特萊舍克
改編 布伊原著

Ludwig van Beethoven *Music*
Joseph Sonnleithner
and Georg Friedrich Treitschke *Libretto*
after Jean-Nicolas Bouilly

兩幕歌劇，德語演唱，附中英文字幕
Opera in two acts, sung in German with Chinese and English surtitles

演出長約 2 小時 30 分鐘，包括一節 25 分鐘中場休息
*Running time: approximately 2 hours and 30 minutes,
including a 25 minute interval*

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

Thank you Partner 謝謝拍檔



Your support and sponsorship has made possible the Festival attraction *Fidelio* from the **Komische Oper Berlin**. With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使**柏林喜歌劇院**
《**費黛里奧**》得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。



創作人員 | Creative Team

導演 哈里·庫費爾 Harry Kupfer *Director*
音樂總監 王進 Jin Wang *Music Director*
服裝設計 雷恩夏·漢力治 Reinhard Heinrich *Costume Designer*
燈光設計 法朗克·埃文 Franck Evin *Lighting Designer*
合唱團總監 彼得·沃德納 Peter Wodner *Choir Master*
戲劇指導 埃伯哈德·舒密德 Eberhard Schmidt *Dramaturge*

演出者 | Cast

費南多 (司法部長) 南科·德華里斯 Nanco de Vries *Don Fernando*
皮查羅 特耶·斯籐斯沃爾德 Terje Stensvold *Don Pizarro*
弗洛雷斯坦 (2月7日) 克勞斯·費洛里安·沃格特 Klaus Florian Vogt *Florestan* (Feb 7)
弗洛雷斯坦 (2月8日) 尤根·梅拿 Jürgen Müller *Florestan* (Feb 8)
雷奧諾娜 (2月7日) 卻斯·迪漢娜 Kirsi Tiihonen *Leonore* (Feb 7)
雷奧諾娜 (2月8日) 安妮·博爾斯塔德 Anne Bolstad *Leonore* (Feb 8)
羅科 (2月7日) 延斯·拉森 Jens Larsen *Rocco* (Feb 7)
羅科 (2月8日) 馬提厄斯·荷利 Matthias Hölle *Rocco* (Feb 8)
瑪賽利娜 (2月7日) 納塔妮·卡爾 Natalie Karl *Marzelline* (Feb 7)
瑪賽利娜 (2月8日) 米里亞姆·邁耶 Miriam Meyer *Marzelline* (Feb 8)
雅基洛 克里斯托·斯帕特 Christoph Späth *Jaquino*
囚犯甲 馬田·科普基 Martin Köpke *Prisoner A*
囚犯乙 漢斯·約克·伯特倫 Hans Jörg Bertram *Prisoner B*

暨

柏林喜歌劇院樂團
柏林喜歌劇院合唱團
香港藝術節特約演員

英文字幕 戴維·龐徹尼 David Pountney *English Surtitles*
中文字幕 黃奇智 Kee-chee Wong *Chinese Surtitles*

此歌劇於1803年首演
此製作於1997年11月首演

with

The Orchestra of the Komische Oper Berlin
The Choir of the Komische Oper Berlin
Hong Kong Arts Festival Supernumeraries

David Pountney *English Surtitles*
Kee-chee Wong *Chinese Surtitles*

This opera was premiered in 1803
This production premiered in November 1997

德國漢莎航空公司為柏林喜歌劇院提供航空服務
Komische Oper Berlin is flown in by



Lufthansa

我如何理解我的志願

貝多芬

盡吾所知，
盡其所意，
吾願當一偉大音樂家。
於此，人類靈魂，其表達形式，
最高者三數而已，
音樂居其一焉。
吾無意
賣弄口舌，
吾實無意如莫扎特
—— 儘管吾從其傑作，
從其表達之眾多可能性，
仍然獲益良多。
吾亦無意作再世巴赫
—— 儘管他如此值得模仿，其教導又如此珍貴。
鞭策吾之渴求，是與世人深入的溝通，
至少深入如歌德與席勒，
以至更甚，
因汝等之感染力
畢竟受制於語言文字。
吾亦志於進取，
如康德般，
喚醒千萬靈魂
—— 儘管其對象僅限於精英。
懷着
振奮千萬心靈之
抱負，
且以吾心為源，
吾樂為途，朝此邁進。

中譯：朗天

貝多芬 (1770-1827)

貝多芬於德國波恩出生，啟蒙老師為擔任管風琴手的父親，1792年遷居維也納後，師隨海頓至1794年；及後分別由阿爾布雷希茨貝格和薩列里教授對位法及聲樂作曲。

雖然貝多芬擁有許多各種不同的作品，但是歌劇創作只得一部《費黛里奧》，他對《費黛里奧》作出多番修改，不僅是初試啼聲的原因，也因為這部以「自由」與「愛情」為主題的歌劇，可說是他的言志之作。

因此貝多芬創作時特別用心，前後用了十年時間寫成，由1803年的三幕歌劇首演版本，1806年刪改為兩幕歌劇，其後貝多芬再大幅修改，至1814年最終版本公演，始獲得成功。難怪貝多芬臨終前將《費黛里奧》手稿託付給好友兼小提琴家安東·欣德勒時表示：「眾多『孩子』中，這個給我最多痛苦，也因此是最珍貴的。」

Ludwig van Beethoven (1770-1827)

Born in Bonn, Germany, Beethoven received rudimentary instruction in music from his father, a local organist. In 1792 he moved to Vienna to study under Franz Joseph Haydn, followed by formal studies in counterpoint with Johann Georg Albrechtsberger and informal lessons in vocal composition from Antonio Salieri.

Fidelio, unsuccessful at its premiere in 1805, was twice revised by Beethoven and his librettists, before the definitive version opened in 1814. Ten years in composition, *Fidelio* is Beethoven's only opera delivering a powerful message with the moral force of the story. It deals not only with freedom, justice and heroism, but also with married love, and in the character of the heroine Leonore, Beethoven's lofty, idealised image of womanhood.

On his deathbed Beethoven presented the manuscript for *Fidelio* to Anton Schindler saying, "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me."

How I Understand It Ludwig van Beethoven

I want to be a great musician
in the truest sense of the word,
as I understand it.
From this view music becomes
one of the two or three highest
forms of expression of the human soul.
I do not intend
to chatter in the most eloquent way.
I do not want to be like Mozart
yet I can still learn a lot from his craft
as well as from the possibilities of expression.
I also do not want to be a new Bach
though he is exemplary and his teaching is so valuable.
What compels me is the desire to go far
in what I have to say to the people, at least as much
as Goethe and Schiller.
And perhaps even more,
since a part of their magic
stops at the boundaries of language.
I would also like to
radically arouse the spirits
as Kant has done,
though he only speaks to the elite.
I, however, have the ambition
to convey to thousands and thousands of people
exciting ideas.
And in so doing, my heart will be the source
and my music the means.

Translated by Mio Margarit Chow



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費黛里奧

故事背景為十八世紀西班牙的塞維利亞，不過，是次製作超越時空，旨在表達恆古不變的真理——那就是愛與希望。

第一幕

勇於反對獄長皮查羅暴政的貴族弗洛雷斯坦已經失蹤了兩年。他的妻子雷奧諾娜懷疑他已被關進皮查羅管轄的其中一個牢房，乃易釵而弁，化裝成青年費黛里奧，應徵入獄中作獄吏羅科的助手，希望拯救丈夫。羅科女兒瑪賽利娜卻愛上了俊俏的費黛里奧，甚至幻想下嫁檀郎，而羅科也十分滿意費黛里奧做女婿，欲替女兒玉成好事。正當費黛里奧(雷奧諾娜)深恐真身披露，營救計劃便告失敗之際，他(她)得到羅科應允，帶他(她)到最底層地牢，探視一個快要餓死的囚犯。

另一邊廂，皮查羅收到一封信，得悉司法部長將來視察監獄。他決定盡快剷除獄中的死對頭弗洛雷斯坦。雖然羅科拒絕代下殺手，但同意為弗洛雷斯坦預掘墳墓。

第二幕

終於，雷奧諾娜來到地牢，看見備受折磨且快被處死的囚徒；在仁心驅動下，她決定不惜一切，即使不認識他，即使冒險犯難，也要救對方出去。就在這當兒，雷奧諾娜認出那囚犯便是她的丈夫弗洛雷斯坦！她拿起手槍，阻止皮查羅殺害丈夫；混亂之際，號角響起，司法部長駕到。

* * *

由此，劇情峰迴路轉，司法部長代表的拯救者，將故事提昇至理想境界——皮查羅的權力瓦解，黑獄結束。雷奧諾娜為弗洛雷斯坦解開枷鎖，恢復女兒身。合唱團讚揚這個勇敢的女子，並向全人類呼籲，要從她身上看到希望，獲得面對未來的新力量。

Fidelio

The background to the story takes place in 18th century Seville, Spain. This production however moves the story forward in time to highlight the universal timeless themes of hope and love.

Act 1

Don Florestan, a nobleman who has dared to denounce and challenge the despotic rule of Governor Don Pizarro, has been missing for two years. His wife Leonore suspects that he is in one of the government prisons under Pizarro's charge and hopes to be able to free Florestan.

Dressed as a man, she takes the name *Fidelio* and succeeds in entering the service of the jailer, Rocco. Rocco's daughter, Marzelline, feels an unusual attraction to the supposed young man and dreams of marrying him. Rocco cannot imagine a better son-in-law and encourages the match as much as possible, threatening Leonore's true identity. She obtains Rocco's permission to accompany him down to the prisoner who is gradually starving to death in the deepest dungeon.

Meanwhile Pizarro receives a letter, warning him of an upcoming prison inspection to be carried out by the minister. He decides, therefore, to get rid of his imprisoned enemy, Florestan, as soon as possible. Although Rocco refuses to carry out the murder, he agrees to dig the grave for Pizarro's victim.

– 25 minute intermission –

Act 2

In the dungeon, Leonore sees the tortured person who is about to be murdered and decides at all costs to save him, whoever he may be, even at the risk of her own life. Finally, she recognises the prisoner as her husband, Florestan and wielding a pistol, she prevents Pizarro from killing Florestan. At the same moment, the minister's arrival is announced by a trumpet signal.

* * *

With this signal, the minister is the personification of the *deus ex machina* and the plot is transferred to a Utopian level. Pizarro's power is over; the prison ceases to be and Leonore removes Florestan's chains. The chorus praises this courageous woman in a plea to all human beings to let this deed of one individual inspire them with hope and fill them with new strength for the future.





沒有佈景設計？

第一幕：州監獄的廣場，後面立着高牆、大閘，樹木的枝桠自牆頂蔓延而出……

第二幕：陰暗的地窖。觀眾左面有個儲水池，上有大大小小的石塊……

終場：宮廷廣場，豎立着國王的塑像……

以上的描述，可見於歌劇總譜上的相應場景。這次製作棄用舞台設計，絕非為了趕時髦或節省經費。像《費黛里奧》這樣的歌劇經典，因經費問題棄用合適的舞台設計，改在空蕩蕩的舞台上演，怎說都是匪夷所思的。

當然，在四壁皆空的舞台演出《費黛里奧》誠非新事，但用意多是以舞台代表監獄。這次將《費黛里奧》放在空無一物的舞台演出，則是為了打破原本故事的時空局限，展現故事題材的普遍意義，而那是跟故事的時空、地點無關的。否則，《費黛里奧》就不能在芸芸歌劇裏，享有如此崇高的地位。

《費黛里奧》的首演距今已有一百八十多年，哈里·庫費爾導演的這個版本，主要着重歌唱家如何處理劇中角色。他們用心揣摩，投入演繹，精確地體現劇中的史詩式風格，展現出他們對劇情的深入理解和評議。這種演繹法如此強調普遍意義，除了能恰如其份地處理文本，更使音樂的表達力比故事本身更勝一籌。現代人演出《費黛里奧》，對象就是現代觀眾。這也同時說明了為何時至今日，過去的作品仍然在當代劇壇高踞不下。

文章由歌劇院提供 中譯：鄭曉彤

Without Set Design?

Act One. The square of the state prison, in the background the main gate and a high wall across which trees hang over...

Act Two. The theatre displays a dark underground cellar. On the left side from the audience is a cistern covered with stones and rubble....

Finale. Palace square with a statue of the King...

These descriptions can be found in the opera score before the beginning of the corresponding scenes.

In our production we chose not to have any set design. This has nothing to do with fashion-motivated reasons, nor with budget cuts. Anyway, it would be hard to understand that *Fidelio*, of all operas, should be subject to financial cuts and be presented on an empty stage instead of with a suitable set design.

Of course others have already performed this work in front of bare theatre walls, but this was always meant to suggest the prison walls. Our decision to perform *Fidelio* on an empty stage is meant to reach beyond the original time-bound topic of the story and show the universal relevance of the subject matter. This explains why the opera, independent of time and place, still holds such an important place in the international repertoire.

Harry Kupfer's production of *Fidelio* focuses on how the singers deal with the characters they play, more than 180 years after the world premiere. The artists manage to establish a link with these characters and incorporate this into their interpretation. In this way they manage to produce a literally epic style that shows us both a sympathetic understanding of the action as well as a comment on what is happening. The text is therefore not only treated with justice, which more than once seems to give the characters expressions that point towards a general truth, but also to the music's power of interpretation that transcends the actual story told.

Today we still perform *Fidelio* for an audience of our time on a stage, and this in itself illustrates why theatre nowadays is still preoccupied with works from the past.

Provided by the Komische Oper Berlin

超越戲劇文本

《費黛里奧》可以上溯至法國大革命期結果無理被捕，其妻奮不顧身女扮男

《費黛里奧》的形式雖然跟從德國輕歌相形見绌。

文：埃伯哈德·舒密德

《費黛里奧》常被草率地分析為由三種風格構成：開始時是輕鬆愉快的德國輕歌劇，其後轉為「英雄歌劇」，最後以神劇告終。不過，這種分題法一開始便忽視了那沉重莊嚴的序曲，它沉重的本質既打破了此三段論分析，另一方面跟瑪賽利娜與雅基洛「輕鬆」二重唱形成強烈對比，把開首的喜歌劇感沖淡了。事實上，這種輕鬆氣氛，早被一次又一次的危機破壞了。

弗洛雷斯坦極力抵抗專橫的獄長皮查羅，後者對他恨之入骨，誓要除之而後快。貝多芬在皮查羅的詠嘆調《哈，這一刻啊》，運用和聲小調、激情的變化半音和接二連三的強烈力度對比，把一個得意洋洋的罪犯形象刻劃得入木三分。

雷奧諾娜的宣敘調與詠嘆調《可惡的人！你去哪？》、《來吧，希望》則將一個擁有人道理想、面臨絕境卻絕不言棄的人，刻劃得同樣細膩，跟皮查羅構成強烈對比。貝多芬在此運用清晰的自然音及三和弦素材，寫成一首嚴密緊湊的抒情曲；在光輝的快板之下，顯現意志堅定的雷奧諾娜對人生滿懷信心。唱詞內容限於劇本，而音樂的表現力卻遠遠超越文字。後來，雷奧諾娜無奈、絕望地站在一個行將被殺的人面前，任何事情都



的音樂

間從法國喜歌劇傳統中衍生的「解救歌劇」。劇情環繞有人抵抗暴君，裝，拯救丈夫。

劇，卻具有不同性格，貝多芬的音樂，已足以使其他同類型輕歌劇

不能阻止她拯救這個素未謀面的囚犯。雷奧諾娜將她的目的，她那仍有機會挽回的幸福，一一拋諸腦後；其無私精神是否善有善報？陌生囚犯原來竟是弗洛雷斯坦——她一直尋尋覓覓的丈夫——這又是否機緣巧合？

弗洛雷斯坦感人肺腑的引子與詠嘆調，則表現出他在飽受煎熬的時刻，仍能體現人性的情操。貝多芬在此引用的葬禮合唱曲，取自他自己十九歲時的舊作——一齣為哀悼約瑟夫二世而作的清唱劇。這種安排，並非無意。原曲中的「死亡」一字，貝多芬改用管樂和弦代替，效果不相伯仲。眼看自己將被活埋，弗洛雷斯坦除了坐以待斃，根本別無選擇。肯定了自己已盡全力，接受了命運安排，弗洛雷斯坦唯有寄望「天使雷奧諾娜」會引領他進天國，期盼着「天國」的自由，告別人間的專橫。在這種「生死邊緣」的情況，音樂對演繹者的要求極高，接近聲樂的極限。

令人難忘的結局發生在皮查羅牢獄地牢深處。正當雷奧諾娜舉槍，打算阻止皮查羅殺害弗洛雷斯坦時，恰巧陣陣小號聲宣告司法部長到訪。再一次，雷奧諾娜的英勇行為似乎得到回報。在第一幕，小號受殺人兇手皮查羅支配和指揮；這裏的小號聲反而像宣告弗洛雷斯坦重獲自由，象徵皮查羅的末日。

雷奧諾娜與弗洛雷斯坦的二重唱《難以言喻的歡欣》輝煌熱烈，欣喜若狂，似慶祝死裏逃生，多於慶祝夫妻團圓。隨之而來的終曲跟之前的劇情卻關係不大，很有「烏托邦」色彩。司法部長到來，並非為「被暴政欺壓的苦主」主持公道，反而像一個「弟兄」要尋找「他的兄弟」，宣示暴政末日。司法部長雖然稱呼「為真理而戰鬥的貴族」弗洛雷斯坦為「朋友」，但劇情沒有交代他之前有沒有調查過弗洛雷斯坦失蹤一事，也沒有交代雷奧諾娜有沒有向他求助。象徵自由與和諧的司法部長，其實是劇中的「拯救者」，從天而降解救危難；但實實在在把弗洛雷斯坦救出來的是雷奧諾娜，其拯救行動背後意義重大：被壓抑的真理最後得到解放。

終曲的最後部份，貝多芬沒有安排給司法部長唱出，反而安排給合唱團。合唱團負責明明白白地解說終曲的含意。不單止於歌頌人權勝利，合唱團唱出讚美詩，歌頌雷奧諾娜及其拯救行動。終曲散發出驚人的力量，遠遠超越歌頌夫妻之愛、司法部長解救自由之善行，而應當理解為呼籲所有人以個人行動，讓「希望」繼續孕育新希望，永不止息。

中文節譯：鄭曉彤

The Power of Music Goes Bey

The origins of *Fidelio* can be traced back to the rescue opera as it emerged the time of the French Revolution. A brave-hearted woman disguises herself husband who has been unjustly imprisoned for resisting a tyrant.

The form (not the character) of the work follows that of a German *Singspiel*, everything ever created in that genre in the shade.

Excerpt from an article by Eberhard Schmidt

It has often been asserted, ignorantly, that the work “breaks down” into three styles, beginning as a jaunty *Singspiel*, continuing as a heroic-dramatic opera before ending as an oratorio. This point of view first of all suppresses the overture, the weighty substance of which already explodes that schema. It relativises the apparently so *Singspiel*-like beginning of the action on the one hand through its precursor to what is more essential, on the other through its stark contrast with the “light” duet between Jaquino and Marzelline, which is already undermined, moreover, by the subsequent dangers.

In the excess of his hatred, Pizarro is determined to get rid of Florestan, who is an uncompromising opponent of the governor’s despotism. In his aria “Ha, welch ein Augenblick”, harmonic minor, expressive chromatics and strong dynamic contrasts follow each other in quick succession to depict the exaggerated image of a seemingly triumphant criminal.

Leonore’s aria “Abscheulicher, wo eilst du hin” / “Komm, Hoffnung”, provides the contrast through an equally sweeping

portraits of a person of the highest humanitarian aspirations, who even in the most desperate of situations clings on to hope. Clear diatonics, triad refractions and a taut cantilena are the unmistakable characteristics.

In the allegro con brio of the aria, Beethoven impresses into the hope of the resolute Leonore a growing confidence born of her profound humanity. The universalising power of the music goes far beyond the individual nature of the text. When Leonore finally stands with almost helpless despair before a man about to be murdered nothing, not even her goal and her own perhaps still attainable happiness, can prevent her from trying to rescue the unknown prisoner. Is her selflessness then rewarded by some higher moral authority? Is it chance that the unknown prisoner turns out to be Florestan, the husband for whom she has been searching?

Florestan’s introduction and aria are the most moving expressions of humanity in unbearable suffering. It is no accident that Beethoven quotes the funeral chorus from

ond the Text

from the comic opera tradition at
as a man in order to save her

but Beethoven's music places

his cantata composed when he was 19 years old on the widely lamented death of Emperor Joseph II, replacing the word “death” by wind chords of comparable significance. Virtually buried alive, nothing but death awaits Florestan. Having accepted his fate in the certainty that he has done his duty, his visionary hope is directed at a freedom the other side of human arbitrariness in a “heavenly empire” to which the “angel Leonore” will lead him. **The music for this borderline situation demands everything of the performer, taking him to the very limits of vocal expression.**

The drama reaches its memorable ending in the deepest dungeon of Pizarro's stronghold. Just as Leonore aims the pistol at Pizarro and stops him murdering Florestan, the trumpet sounds to notify the governor of the arrival of the minister. Again, a pure and incredible coincidence seems to reward Leonore's courageous action. The signal commanded by Pizarro in the first act now does not sound at all like a warning in the service of the murderer, but like the liberating proclamation of the end of his power.

Through Leonore and Florestan's ecstatic duet “O namenlose Freude”, the tumultuous brio of which celebrates life regained rather than a husband and wife reunited, the utopian finale is reached in almost total disregard of the events that have gone before. **A minister comes, not, as announced, to check on “some victims of arbitrary power”, but as a “brother” in search of “his brother” to proclaim the end of tyranny.** He calls Florestan, the nobleman “who fights for truth”, his friend, but there is nothing to suggest he ever attempted to investigate his disappearance or that Leonore ever asked him for help. He is the personification of the *deus ex machina* proclaiming liberation and harmony. But it is Leonore who frees Florestan from his chains in an act of great symbolic force: the final liberation of the suppressed truth.

The last word in Beethoven's opera does not belong to the minister, but to the chorus, which is awarded the explicit function of commentating on the finale. Unable to keep to a simple proclamation of human rights, it sings a hymn to Leonore and her act of rescue. With its astonishing aggressiveness, the finale goes far beyond simple praise of conjugal love and the liberating gesture of the minister, and is to be understood as an appeal to all individuals to let hope become, through personal action, the power that continues to give birth to new hope.

Translated by Nick Oates

柏林喜歌劇院

1892年

柏林喜歌劇院由奧地利建築師希爾姆和費爾勒設計興建，於落成啟用時命名為菩提劇院。劇院位於著名菩提大道附近，自1764年以來便在那裏演出。

1898年

菩提劇院破產倒閉之後，劇院以大都會劇院之名重新開業。

1918年

第一次世界大戰爆發以前，劇院一直是著名柏林輕歌舞劇的演出場地。1918年後，劇院基本上成為一間輕歌劇院，很多成功的輕歌劇都在那裏首演，其中包括1929年法蘭茲·雷哈爾的《微笑之鄉》。

1934年

劇院1933年關閉，但翌年即為納粹組織徵用，在該期間首演的，包括弗烈·雷蒙的輕歌劇《憂鬱面具》。

1945年

劇院的大堂和天花被炸彈炸毀，但劇場倖保無缺。重建工作在翌年即告展開。

1947年

奧地利歌劇導演費爾森斯坦在原址正式創立了柏林喜歌劇院。同年12月23日，劇院以費爾森斯坦製作，約翰·史特勞斯作品《蝙蝠》為開幕演出。劇院名稱源自法國十八世紀末喜歌劇的傳統，以及同樣受到這傳統影響而命名的第一代柏林喜歌劇院（1905-11）；劇院位於魏登丹橋附近，由漢斯·格留哥爾領導。

費爾森斯坦的歌劇風格，很快便得到世界各地認同。他製作的歌劇音樂和戲劇元素精密結合，以音樂和舞台緊密的對話稱著。

1965年

劇院開始擴建，1966年以費爾森斯坦導演的《唐·喬凡尼》慶祝重開。同年，劇院的舞蹈團成立，並邀得湯姆·希林出任首席編舞。

1975年

費爾森斯坦於10月8日去世，最後製作為莫扎特《費加洛的婚禮》，喬基姆·赫之繼任為總監和首席導演。

1981年

董事局委任了新的管理層：韋納·拉克威茲任總監，哈利·庫費爾任首席導演及歌劇導演，魯爾夫·路達任首席指揮。

1994年

艾伯特·科斯特出任總監，亞科夫·克賴斯伯格成為首席指揮，庫費爾續任劇院的創作大腦。

1999年

舞蹈劇團改名為柏林喜歌劇院芭蕾舞團，並邀請英國舞蹈家李察·韋爾洛出任首席編舞。

2001年

2001/02劇季開始時，白蘭卡·李一度接替韋爾洛擔任首席編舞和芭蕾舞導演，卻於2002年夏季離院。她的副手阿杜爾菲·白德接任為柏林喜歌劇院芭蕾舞團的藝術總監至今。

2003年

2002/03年劇季，基里爾·佩特倫科獲委任為音樂總監，安德烈亞斯·霍莫基則繼庫費爾出任首席導演。2003年9月，霍莫基更出任柏林喜歌劇院藝術總監，並執導卡文作品《吉卜賽公主》，作為2003/04年劇季揭幕作，而佩·博伊·漢森則出任歌劇院總監。



© Arnold Lagopoulos

Komische Oper Berlin

1892

Designed by the Austrian architects, Helmer and Fellner, the house known today as the Komische Oper (Comic Opera) opened under the name Theater Unter den Linden. Theatre has been performed on this historic site — near the famous boulevard Unter den Linden — since 1764.

1898

After the bankruptcy of the Theater Unter den Linden, the theatre reopened as the Metropole Theater.

1918

Until the outbreak of World War I, the theatre was the venue of the famous Metropole Revues. After 1918 it was

primarily an operetta theatre and a large number of successful operettas received their premieres here, among them Franz Lehár's *The Land of Smiles* in 1929.

1934

The house closed in 1933, and then reopened in 1934 as a part of the Nazi “Kraft durch Freude” (Strength through Joy) organisation. Premieres included the operetta *Mask in Blue* by Fred Raymond.

1945

A bomb completely destroyed the entrance area and the ceiling paintings, but the auditorium survived intact.

Reconstruction commenced in 1946.

1947

Austrian director Walter Felsenstein founded the Komische Oper and the opera house was opened on 23 December with his production of *Die Fledermaus* (The Bat) by Johann Strauss. The name of the house referred to the French comic opera tradition of the late 18th century and to Berlin's first Komische Oper under Hans Gregor on Weidendammer Brücke (1905-1911) which was also inspired by this tradition.

Felsenstein's approach to theatre quickly won recognition around the world. His productions came to be seen as exemplary for their rigorous musical and dramatic unity, and for the close interpretative correspondence between the staging and the music.

1965

The opera house started its extension in 1965 and reopened with *Don Giovanni* directed by Walter Felsenstein in 1966. The same year, the dance theatre was established with Tom Schilling as chief choreographer.

1975

Felsenstein died on 8 October. His last production was Mozart's *Marriage of Figaro*. Joachim Herz became the General Director and Principal Director.

1981

New artistic management was appointed and Werner Rackwitz became the General Director; Harry Kupfer became Chief Stage Director and Opera Director, and Rolf Reuter became Chief Conductor.

1994

Albert Kost became General Director, and Yakov Kreizberg became Chief Conductor, but Harry Kupfer remained the Chief Stage Director.

1999

The Dance Theatre was renamed Berlin Ballet — Komische Oper and the British choreographer Richard Wherlock became the new Chief Choreographer.

2001

Blanca Li succeeded Richard Wherlock as the new Chief Choreographer and Ballet Director from the 2001/02 season, but left in the summer of 2002. Her former assistant, Adolphe Binder, took over as the Artistic Director of the Berlin Ballet — Komische Oper.

2003

Kirill Petrenko was appointed as the new General Music Director from the beginning of the 2002/03 season, which was also when Andreas Homoki took over as the new Chief Stage Director from Harry Kupfer.

In September, Andreas Homoki became the Commissionary General Director and opened the 2003/04 season with the production of *The Gipsy Princess* by Kálmán. Per Boye Hansen became the new Opera Director.





柏林喜歌劇院樂團

柏林喜歌劇院樂團1947年12月由費爾森斯坦創立，樂團的歌劇和音樂會陣容在奧圖·克林普里、華克拉夫·紐曼、庫特·馬素爾、魯爾夫·路達及耶科夫·克雷茲堡等指揮領導下模塑而成，而魯杜夫·甘寶、基里爾·岡德拉斯捷、克勞斯·坦斯德和魯杜夫·巴爾舒海則出任客席指揮。

獲樂團委約創作的名家包括本杰明·布列頓、漢斯·華納·漢茲、阿里伯特·雷曼、克爾茲托夫·班特維斯基和韋托德·路托斯拉斯基等。儘管當代作品扮演的角色十分重要，但樂團的常演曲目仍是以經典為主——由海頓、莫扎特、孟德爾頌、布拉姆斯、德伏扎克、柴可夫斯基、貝遼士，及至拉威爾、德布西、揚納切克和蕭斯達高維契的作品。

現時樂團有117位成員，有自己的室樂系列，並且定期舉辦教育音樂會，又在歌劇和音樂會方面，跟老師和學生合作。

The Orchestra of the Komische Oper Berlin

The Orchestra of the Komische Oper Berlin was founded in December 1947 by Walter Felsenstein. Conductors such as Otto Klemperer, Václav Neumann, Kurt Masur, Rolf Reuter and Yakov Kreizberg have shaped the profile of the Orchestra in opera and concert performances. Guest conductors have included Rudolf Kempe, Kirill Kondraschin, Klaus Tennsted and Rudolf Barschai.

The Orchestra has commissioned works from Benjamin Britten, Hans Werner Henze, Aribert Reimann, Krzysztof Penderecki and Witold Lutoslawski. Though contemporary works play an important role, the Orchestra repertoire is broad and ranges from Haydn and Mozart through Mendelssohn, Brahms, Dvořák, Tchaikovsky, Berlioz to Ravel, Debussy, Janacek and Shostakovich.

The Orchestra comprises of 117 members and has its own chamber music series. It also regularly plays educational concerts, and works with teachers and students for both opera and concert.

哈里·庫費爾

導演

哈里·庫費爾在萊比錫修讀戲劇。1958年，首次執導的作品為於哈雷上演的德伏扎克的《水仙子》，並且成為施特拉爾松劇院歌劇團導演；1962年在開姆尼茲獲委任為導演，1966年出任魏瑪國家劇院首席歌劇導演；1972年出任德累斯頓國家歌劇院歌劇總監和首席舞台導演，1981年獲委任為柏林喜歌劇院首席舞台導演，至2002年夏季離任。

庫費爾導演作品繁多，其中《飄泊的荷蘭人》(1978)和《尼貝龍根的指環》(1988)最負盛名，近年在柏林喜歌劇院的作品則包括《費黛里奧》(1997)、《魔笛》(1999)和《螺絲的轉動》(2002)，其中《螺絲的轉動》更榮獲拜羅伊特藝術節巴伐利亞戲劇獎(歌劇)。歌舞劇方面，庫費爾憑1999年在維也納劇院導演《莫扎特》，被《歌舞劇》雜誌選為年度最佳導演。最近他更獲頒聯邦勳章，表揚對德國歌劇的貢獻。

Harry Kupfer

Director

Harry Kupfer studied theatre studies in Leipzig. In 1958 he debuted in Halle with Dvořák's *Rusalka* and became Director of the opera ensemble at the theatre of Stralsund. In 1962 he was appointed director in Chemnitz and then became Chief Opera Director of the Deutsches Nationaltheater Weimar in 1966. Kupfer was Opera Manager and Chief Stage Director of the Staatsoper Dresden in 1972 and was appointed Chief Stage Director of the Komische Oper Berlin from 1981 where he remained until the summer of 2002.

His most notable achievements have been his productions of *The Flying Dutchman* (1978) and *The Ring of the Nibelung* (1988). Recent productions at the Komische Oper Berlin include *Fidelio* (1997), *The Magic Flute* (1999) and *The Turn of the Screw* (2002), for which he won the Bavarian Theatre Prize in Opera at the Bayreuth Festival. For Kupfer's work in the musical genre, his production of *Mozart* (1999) in Theater an der Wien, Vienna was awarded Best Director by the magazine *Musicals*. Kupfer's oeuvre now includes more than 180 productions all over Europe. He was recently awarded the Federal Order of Merit for his services to German Opera.



王進 Jin Wang

音樂總監 *Music Director*

王進在北京中央音樂學院碩士畢業後往維也納音樂學院，師隨奧斯德雷察教授和哈格爾教授，曾獲里奧納德·伯恩斯坦私人傳授和參加蘇賓·梅塔的大師班。王進獲獎無數，包括匈牙利布達佩斯電視獎和捷克布拉格春季音樂獎。曾獲邀出任指揮的交響樂團超過七十個，包括柏林電台交響樂團和意大利托斯卡尼尼交響樂團；在柏林喜歌劇院期間的指揮作品包括《卡門》、《唐·喬凡尼》等，2003年出任柏林喜歌劇院助理指揮。

Jin Wang received a Master's degree in conducting at the Beijing Central Conservatory of Music, and then went on to study at the Vienna Music Academy with Professor Österreicher and Professor Leopold Hager. He also studied privately with Leonard Bernstein and took a master class with Zubin Meta. Wang has won many leading international music awards, including prizes at Budapest Television (Hungary) and the Prague Spring in the Czech Republic. Wang has conducted more than 70 symphony and opera orchestras all over Europe, including the Berlin Radio Symphony Orchestra and the Toscanini Symphony Orchestra. In 2003 he became the Assistant Conductor at the Komische Oper Berlin, where he has conducted *Carmen* and *Don Giovanni*.



雷恩夏·漢力治 Reinhard Heinrich

服裝設計 *Costume Designer*

雷恩夏·漢力治在柏林喜歌劇院和柏林國家歌劇院受訓後，1967年出任慕尼黑國家劇院服裝總監。1970年以來，他以自由身份跟不少傑出導演合作，包括庫費爾、奧加斯·艾法登和高茲·費德力克。漢力治設計的作品包括《紐倫堡名歌手》、《特里斯坦與伊索爾德》、《帕西法爾》和《飄泊的荷蘭人》，1991至2000年間加入柏林喜歌劇院，為《蝙蝠》、《費加洛的婚禮》、《費黛里奧》和《茶花女》設計服裝。

After his training at the Komische Oper Berlin and the Deutsche Staatsoper Berlin, Reinhard Heinrich began to work as costume director at the State Theater of Munich in 1967. Since 1970 he has been freelance and worked together with outstanding directors like Harry Kupfer, August Everding and Götz Friedrich. He was also responsible for the design of *Die Meistersinger von Nürnberg*, *Tristan and Isolde*, *Parsifal* and *The Flying Dutchman*. Between 1991 and 2000 he was a member of the ensemble of the Komische Oper Berlin, where he designed the costumes for *The Bat*, *The Marriage of Figaro*, *Fidelio* and *La Traviata*.



法朗克·埃文 Franck Evin

燈光設計 *Lighting Designer*

來自法國南特的法朗克·埃文1983年考獲獎學金，並且成為里昂歌劇院助理燈光總監，與簡·羅素和羅伯特·威爾遜合作。1986年以來，由他設計燈光的作品應邀往各大歐洲城市演出。埃文在1995/96劇季起加入柏林喜歌劇院，出任燈光總監一職。此外，他也在柏林藝術學院夏梅特美亞的佈景和服裝設計班上執教。

Coming from Nantes, France, Franck Evin received a scholarship in 1983 and became the Assistant Lighting Director at the Lyon Opera, where he worked with Ken Russell and Robert Wilson. Since 1986 his work has led him to many European cities. During the 1995/96 season Evin joined the Komische Oper Berlin as Lighting Director. He also teaches at the Academy of Arts Berlin in Hartmut Meyer's class of set and costume design.



彼得·沃德納 Peter Wodner

合唱團總監 *Choir Master*

彼得·沃德納在柏林漢斯·愛斯拿音樂學院修讀指揮，1969年以獨唱導師身份加入柏林喜歌劇院。1977至1984年間擔任樂團總監，1985及1990年分別出任合唱團指揮及合唱團聯合指揮，1993/94劇季出任柏林喜歌劇院合唱團總監。

Peter Wodner studied conducting at the Music Conservatory Hanns Eisler in Berlin. His work at the theater started 1969 as a solo repetitor at the Komische Oper Berlin. From 1977 to 1984 he worked as a director of the orchestra; in 1985 he became conductor and in 1990 co-conductor of the Choir. With the 1993/94 season Peter Wodner became Choir Director at the Komische Oper Berlin.



南科·德華里斯 Nanco de Vries

費南多 (司法部長) *Don Fernando*

低男中音 *Bass-baritone*

南科·德華里斯初於烏特勒支藝術學院師事尤多·齊默爾曼，後轉投德爾·摩納科前學生占士·麥克雷門下。德華里斯2002年正式加入柏林喜歌劇院前，曾往多個國家演出不同劇目，2003/04劇季擔演多個角色，包括《三個橙子的愛情》的萊安德羅和《耶奴法》的阿吉素爾。

Nanco de Vries began his studies with Udo Zimmermann at the conservatory in Utrecht and went on to study with James McCray, a former pupil of Mario del Monaco. Before he joined the Komische Oper Berlin in 2002, he sang a wide variety of roles in different countries. In the 2003/04 season he will sing the part of Leandro in *The Love for Three Oranges* and Altgesell in *Jenůfa*.



特耶·斯籐斯沃爾德 Terje Stensvold

皮查羅 *Pizarro*

低男中音 *Bass-baritone*

來自挪威的特耶·斯籐斯沃爾德，自小已是當地著名的休古特納男童合唱團成員之一，後赴倫敦、柏林及布達佩斯修讀音樂。在挪威國家歌劇院期間，斯籐斯沃爾德曾擔演五十個主要角色，包括《漂泊的荷蘭人》的荷蘭人。1997年，《奧賽羅》的雅戈一角更為他帶來由挪威歌劇協會頒發的「最佳歌唱家」獎項。其他演出劇目包括《托斯卡》的斯卡比亞（柏林歌劇院）和皮查羅（漢堡歌劇院和柏林喜歌劇院）。

Norwegian singer Terje Stensvold has been singing since his childhood when he was a member of the renowned boys choir, Sölvguttene, before continuing his musical studies in London, Berlin and Budapest. While engaged by Den Norske Opera he performed 50 main roles including Holländer in *The Flying Dutchman* and Iago in *Othello*, which won him Singer of the Year from the Norwegian Opera Society in 1997. At Deutsche Oper Berlin he sings Scarpia in *Tosca*, and the role of Pizarro at the State Opera of Hamburg and the Komische Oper Berlin.



克勞斯·費洛里安·沃格特 Klaus Florian Vogt

弗洛雷斯坦 (2月7日) *Florestan* (Feb 7)

男高音 *Tenor*

克勞斯·費洛里安·沃格特本為圓號手，1997年於費倫斯堡劇院首次亮相，次年加入德累斯頓森培歌劇院，擔演角色包括《魔笛》的塔米諾、《阿拉貝拉》的麥堤奧以及《魔彈射手》的馬克斯，亦曾於巴黎香榭麗舍劇院舉行音樂會，又為德國多個劇院演出不同劇目，如《死城》的保羅，以及在柏林喜歌劇院演出《費黛里奧》的弗洛雷斯坦。

Klaus Florian Vogt began his career as a horn player and gave his debut at the Schleswig-Holstein Landestheater Flensburg in 1997. In 1998 he joined the ensemble of the Semperoper Dresden where he sang Tamino in *The Magic Flute*, Matteo in *Arabella* and Max in *Der Freischütz*. He has also given concerts at the Theatre des Champs-Elysees, Paris and worked at different German theatres as Paul in *Die tote Stadt* and Florestan in *Fidelio*.



尤根·梅拿 Jürgen Müller

弗洛雷斯坦 (2月8日) *Florestan* (Feb 8)

男高音 *Tenor*

尤根·梅拿於德國馬格德堡出生，1980至1986年間於萊比錫孟德爾頌藝術學院修讀演唱，最先加入格拿劇院，1990至1994年間轉投萊比錫歌劇院，其後加入邁寧根劇院，主要角色包括浮士德（《浮士德》）、海軍上尉（《蝴蝶夫人》）以及卡拉夫（《杜蘭朵》）。2002年加入柏林喜歌劇院，除飾演弗洛雷斯坦，2002/03劇季還演出《卡門》的荷西及《小矮人》的小矮人。

Jürgen Müller was born in Magdeburg, Germany and studied singing from 1980-1986 at the Conservatory Felix Mendelsohn Bartholdy in Leipzig. His first engagement was at the theatre in Gera. From 1990 to 1994 Müller sang at the Opera Leipzig and then later joined the theatre in Meiningen. His major roles have included Faust in *Faust*, Pinkerton in *Madam Butterfly* and Calaf in *Turandot*. In 2002 Müller joined the Komische Oper Berlin and during the 2002/03 season, besides Florestan he also sang Don José in *Carmen* and the title role in *The Dwarf*.



卻斯·迪漢娜 Kirsi Tiihonen

雷奧諾娜 (2月7日) *Leonore* (Feb 7)

女高音 *Soprano*

芬蘭女高音卻斯·迪漢娜師隨利爾莎·蓮高-馬爾米奧，1993年於西貝流士學院畢業，1994至1996年間加入芬蘭國家歌劇院。迪漢娜曾以演唱會歌手身份，在弗拉迪米爾·阿什肯納吉指揮下的聖彼得堡愛樂樂團以及柏林愛樂樂團演出。迪漢娜曾灌錄兩張獨唱唱片，包括托爾魯·古拉·利維·麥特托加 (1999)，以及西貝流士 (2001) 的歌集。

In 1993 the Finnish soprano Kirsi Tiihonen finished her studies at the Sibelius Academy with Liisa Linko-Malmio. She was then engaged at the Finnish National Opera from 1994 to 1996. She has appeared as a concert singer with the St Petersburg Philharmonic and the Berlin Philharmonic under the baton of Vladimir Ashkenazy. Tiihonen has recorded two solo-CDs; the songs of Toivo Kuula and Leevi Madetoja (1999) and Sibelius (2001).



安妮·博爾斯塔德 Anne Bolstad

雷奧諾娜 (2月8日) *Leonore* (Feb 8)

女高音 *Soprano*

安妮·博爾斯塔德曾於多個國際歌劇院演出並擔任主角，包括布魯塞爾的蒙拿爾劇院 (約翰·卡斯根的《上帝騙子》) 和日內瓦大劇院 (《耶奴法》)，亦曾於斯普萊托舉行的蒙迪節中演出《玫瑰騎士》的馬尚亞林。2002/03劇季，博爾斯塔德為柏林喜歌劇院演出《被出賣的新娘》的路特米拿和《唐·喬凡尼》的艾薇拉。

Anne Bolstad has sung a range of roles at many different international opera houses including the leading role in John Casken's Opera *God's Liar* in the Theatre de la Monnaie in Brussels; Jenůfa in *Jenůfa* at the Grand Theatre, Geneva and Marschallin in *Der Rosenkavalier* at the Festival dei due Mondi, Spoleto. During the 2002/03 season Bolstad sang Ludmila in *The Bartered Bride* and Donna Elvira in *Don Giovanni* at the Komische Oper Berlin.



延斯·拉森 Jens Larsen

羅科 (2月7日) *Rocco* (Feb 7)

男低音 *Bass*

延斯·拉森生於漢堡出生，師承威廉·沃克曼，在科隆隨庫爾特·莫爾，其後加入達姆史達特歌劇院。1996至2001年期間，拉森隸屬巴塞爾劇院合唱團，並於德國萊茵歌劇院、慕尼黑國家劇院及莫斯科黑利根歌劇院演唱。2001年起在柏林喜歌劇院擔演《後宮誘逃》的奧斯明和《魔笛》的祭司薩拉斯特羅。

Jens Larsen was born in Hamburg where he studied with William Workman and then with Kurt Moll in Cologne. Jens Larsen got his first engagement at the State Theatre of Darmstadt. Between 1996 and 2001 he belonged to the Basel theatre ensemble, but also sang at the Deutsche Oper am Rhein, the National Theater in Munich and the Helikon-Oper in Moscow. In 2001 he joined the Komische Oper Berlin and has sung the roles of Osmin in *The Abduction from the Seraglio* and Sarastro in *The Magic Flute*.



馬提厄斯·荷利 Matthias Hölle

羅科 (2月8日) *Rocco* (Feb 8)

男低音 *Bass*

1978至1987年間，馬提厄斯·荷利隸屬科隆歌劇院合唱團，其後在拜羅伊特演唱二十多年，演出角色包括《女武神》的洪丁和《帕西法爾》的古爾內曼茨。荷利曾以華格納歌唱家身份於世界各地演唱，合作的著名指揮家包括占士·萊文、丹尼爾·巴倫博姆以及西利比達洽。

Matthias Hölle started singing at the opera ensemble of Cologne, where he belonged to the ensemble from 1978 to 1987. For over 20 years in Bayreuth he sang roles which included Hunding in *The Valkyrie* and Gurnemanz in *Parsifal*. As a Wagnerian-singer, Hölle has sung in many places all over the world. He has also worked with famous conductors, such as James Levine, Daniel Barenboim and Sergiu Celibidache.



納塔妮·卡爾 Natalie Karl

瑪賽利娜 (2月7日) *Mazelline* (Feb 7)

女高音 *Soprano*

納塔妮·卡爾於意大利聖列模出生，在史圖加音樂學院師隨雷莎·布沙巴利安教授。1995至2002年期間加入科隆歌劇團。卡爾於歐洲多地演出，2003/04樂季演唱的角色包括柏林喜歌劇院和慕尼黑歌劇院《後宮誘逃》的布朗德。

Natalie Karl was born in San Remo, Italy and studied at the Music Conservatory in Stuttgart with Prof Luisa Bosabalian. From 1995 to 2002 she was engaged at the Cologne Opera. For the 2003/04 season she will sing Blonde from *The Abduction from the Seraglio* for the Komische Oper Berlin and the State Opera of Munich, among other roles.



米里亞姆·邁耶 Miriam Meyer

瑪賽利娜 (2月8日) *Marzelline* (Feb 8)

女高音 *Soprano*

米里亞姆·邁耶於漢諾威及盧比克唸書，曾參與勒娜特·史葛托、艾雲·蓋治和查爾斯·史賓莎的大師班。2000年在希德斯海姆開展她的演唱事業，2002年加入柏林喜歌劇院，演繹的角色包括《魔笛》的帕帕珍妮和《費加洛的婚禮》的巴巴利娜。

Miriam Meyer studied in Hannover and Lubeck and has taken master classes with Renata Scottò, Irwin Gage and Charles Spencer. She began her opera career in 2000 in Hildesheim. Since 2002 she has been part of the Komische Oper Berlin where she has performed as Papagena in *The Magic Flute* and Barbarina in *The Marriage of Figaro*.



克里斯托·斯帕特 Christoph Späth

雅基洛 *Jaquino*

男高音 *Tenor*

克里斯托·斯帕特於柏林出生，就讀柏林藝術學院、奧伯林音樂學院及耶魯大學。1993年，斯帕特分別於薩爾斯堡藝術節以及1998年慕尼黑雙年展中首次亮相；在柏林喜歌劇院期間曾演出《被出賣的新娘》的瓦齊基、《費加洛的婚禮》的巴西里奧和《三個橙子的愛情》的王子。

Christoph Späth was born in Berlin and studied at the Arts Conservatory Berlin, the Oberlin Conservatory and Yale University. In 1993 he had his debut at the Salzburg Festival and in 1998 at the Munich Biennale. For the Komische Oper Berlin he has sung Vasek in *The Bartered Bride*, Basilio in *The Marriage of Figaro* and Prince in *The Love for Three Oranges*.



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Orchestra and Choir of the
Komische Oper Berlin

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音樂總監 基里爾·佩特倫科

General Music Director Kirill Petrenko

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Concert masters

Smy Konrad Other
Gabriel Adorján

Ulf Däunert
Ludwig Geisler
Gunder Knäbel
Klaus Wätzig
Hartmut Conrad
Erdmuthé Brunner
Andreas Bräutigam
Angelika Müncheberg
Claudia Börner
Peter Wünnenberg
Stefan Adam

第二小提琴 Second Violins

Bernd Müller
Melinda Crean-Watzel
Volker Friedrich
Stephan Kalbe
Amelie Schmidt
Angelika Kittel
Heidi Conrad
Frank Schäfer
Thomas Holzhäuser
Evan Rynes

中提琴 Violas

Eberhard Wünsch
Raimund Dewerny
Jürgen Naumann
Erich Knobl
Eberhard Beetz
Angelika Steinbeck
Manfred Glaß
Yuta Nishiyama

大提琴 Cellos

Hans-Joachim Scheitzbach
Christoph Lamprecht
Katharina Feltz
Monika Krüger
Sabine Andert
Berthold Grimm

低音大提琴 Double Basses

Jörg Lorenz
Frank Lässig
Bernd Boreck
Volker Tunn
Arnulf Ballhorn

豎琴 Harp

Christine Wätzig

長笛 Flutes

Andrea Haubold
Franziska von Brück

雙簧管 Oboes

Nigel Shore
Gerald Fröhlich

單簧管 Clarinets

Manfred Michel
Gerold Gnausch

巴松管 Bassoons

Catherine Maguire
Thorsten Näther
Anton Horwath

圓號 Horns

Bodo Werner
Rolf Ludwig
Heide Rosemann
Peter Gollin

小號 Trumpets

Jens-Uwe Schönbrunn
Lutz Emmelmann

長號 Trombones

Helmut Polster
Burkhardt Neumann
Daniel Holthaus

定音鼓 Timpani

Friedhelm May

敲擊樂 Percussion

Göran Schade
Thomas Kuhn
Matthias Hupfeld
Edwin Kaliga

舞台經理 Stage Managers

Rainer Busch
Bertram Joachim

樂團經理 Orchestra Manager

Ulrike Range

合唱團 The Choir

合唱團總監 彼得·沃德納

Choir Master Peter Wodner

第一女高音 First Sopranos

Cornelia Berner
Lia Felsenstein-Mühlhaus
Ute Grabowski
Sonnhild Liebscher
Gitta Mayer-Hein
Katharina Moll-Firl
Annette Walter
Andrea Willert

第二女高音 Second Sopranos

Andrea Gundelach
Angelika Huhle
Jana Reh
Anita Rodriguez Mendoza
Erdmuthe Spyra
Diemut Wauer

第一女低音 First Altos

Christina Bütow
Kerstin Bulla-Rohde
Gisela Döring
Angelika
Gummelt-Tochtenhagen
Mechthild Jahnke
Doris Katerbau-John
Britta Süberkrüb
Judith Utke

第二女低音 Second Altos

Katrin Hacker
Jutta Leukert
Jane Richter

第一男高音 First Tenors

Eberhard Böhme
Ingo Hoehnel
Alexander Kohl
Martin Köpke
Christian Müller-Bergh
Yuhei Sato
Gottfried Schiller
Günter Gerhardt
Derek Krüger
Martin Constantin
Peter Thiel

第二男高音 Second Tenors

Frank Baer
Raphael Bütow
Sven Goiny
Volker Herden
Eberhard Krispin
Heinz Paschold
Gunnar Hermann
Harald Hodeige
David Schroeder
Ilja Schwärsky

第一男低音 First Basses

Thomas Bossen
Matthias Gummelt
Bernd Müller
Thomas Seyfarth
Matthias Spenke
Michael Zernia
Holger Bentert
Andreas Gottwald

第二男低音 Second Basses

Hans-Jörg Bertram
Ernst-Dieter Block
Matthias Bock
Max Eichhorn
Manfred Frankenstein
Thomas Jahnke
Henrik Pitt
Stefan Stefanow
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Jeremy Barr
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鄭兆庭 Cheng Shiu Ting
趙鈞鑾 Chiu Kwan Luen

Hong Kong Arts Festival Supernumeraries

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Roger John
Laurence Lipsher
廖樂柏 Robert Nield
潘仁風 Patrick Poon

Gus Scott
譚榮邦 Tam Wing Pong
Bruce Walker
王浩鵬 William Wang
Quinton Wrigley