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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



The Merry Widow

風流寡婦



Mercedes-Benz



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5 – 6.2.2004
香港文化中心大劇院
Hong Kong Cultural Centre Grand Theatre

柏林喜歌劇院
Komische Oper Berlin
風流寡婦
The Merry Widow

音樂 雷哈爾 Franz Lehár Music
文本 里昂及斯坦 Viktor Léon and Leo Stein Libretto
改編邁爾克原著 after Henri Meilhac

三幕輕歌劇，德語演唱，附中英文字幕
Operetta in three acts, sung in German with Chinese and English surtitles

演出長約 2 小時 10 分鐘，包括一節 25 分鐘中場休息
*Running time: approximately 2 hours and 10 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 Partners

謝謝拍檔



Mercedes-Benz



Lufthansa

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Your support and sponsorship has made possible the Festival attraction
The Merry Widow 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**
《**風流寡婦**》得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。

32



香港藝術節
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創作人員 | Creative Team

導演 安德烈亞斯·霍莫基	Director Andreas Homoki
音樂總監 基里爾·佩特倫科	Music Director Kirill Petrenko
佈景設計 沃爾夫岡·顧斯曼	Set Designer Wolfgang Gussmann
服裝設計 約克·牙拉	Costume Designer Jorge Jara
燈光設計 法朗克·埃文	Lighting Designer Franck Evin
合唱團總監 哈根·恩克	Choir Master Hagen Enke
戲劇指導 沃納·恩茨	Dramaturge Werner Hintze

演出者 | Cast

華倫西娜 安娜·科朗迪	Valencienne Anna Korondi
漢娜·賈拉華利 (2月5日) 貝蒂納·詹森 (2月6日) 伊麗莎白·沃雷斯	Hanna Glawari Bettina Jensen (Feb 5) Elisabeth Werres (Feb 6)
西爾芙安 雅蘭卡·珍素爾	Sylviane Alenka Genzel
奧爾嘉 蘇珊娜·克羅茨	Olga Susanne Kreuzsch
普拉斯克薇雅 芭芭拉·斯滕伯格	Praskowia Barbara Sternberger
米爾高·蔡塔 (2月5日) 艾爾弗雷德·庫恩 (2月6日) 岡特·諾爾曼	Mirko Zeta Alfred Kuhn (Feb 5) Günter Neumann (Feb 6)
丹尼羅·丹尼羅維茨 安德澤·多伯	Danilo Danilowitsch Andrzej Dobber

藝術節講場 Festival Talk

安德烈亞斯·霍莫基析論《風流寡婦》與《費黛里奧》

Andreas Homoki speaks on the productions of *The Merry Widow* and *Fidelio*

6.2.2004 (五Fri)

文化中心大劇院排練室 (一) Rehearsal Room 1, Cultural Centre Grand Theatre

免費入場 Free Admission

演出者(續) | Cast (cont'd)

卡米耶·德羅西雍
(2月5日) 馬提厄斯·克林克
(2月6日) 安德烈亞斯·康拉德

Camille de Rosillon
Matthias Klink (Feb 5)
Andreas Conrad (Feb 6)

卡斯卡達子爵
克里斯托·斯帕特
魯爾·德聖布遼舍
彼德·倫斯

Vicomte Cascada
Christoph Späth
Raoul de St Brioche
Peter Renz

博丹羅域茨
南科·德華里斯

Bogdanowitsch
Nanco de Vries

克羅姆奧
斯蒂芬·斯派和

Kromow
Stephan Spiewok

普里薛奇茨
斯蒂芬·斯托爾

Pritschitsch
Stefan Stoll

聶古斯
(2月5日) 沃納·恩德斯
(2月6日) 漢斯-馬丁·諾

Njegus
Werner Enders (Feb 5)
Hans-Martin Nau (Feb 6)

暨
柏林喜歌劇院樂團
柏林喜歌劇院合唱團

with
The Orchestra of the Komische Oper Berlin
The Choir of the Komische Oper Berlin

英文字幕 *English Surtitles*

對白
周森

Dialogue
Mio Margarit Chow

歌詞

Songs

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中文字幕 *Chinese Surtitles*

黃奇智

Kee-chee Wong

此歌劇於1905年首演
此劇作於2000年6月首演

This opera was premiered in 1905
This production was premiered in June 2000

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
德國漢莎航空公司

角色介紹 | Characters

米爾高·蔡塔

小國彭特威德羅駐巴黎大使，
一心阻止御用銀行家賈拉華利
之遺產流出祖國



Mirko Zeta

Envoy of Pontevedro in Paris who
is trying to keep the estate of the
banker Glawari in the country.

華倫西娜

蔡塔夫人，背夫與法國青年
卡米耶私通

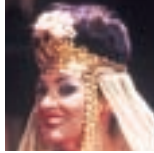


Valencienne

Zeta's wife, who is having an affair
with Camille.

漢娜·賈拉華利

賈拉華利遺孀，擁着巨額遺產在
巴黎逍遙



Hanna Glawari

The banker Glawari's widow,
enjoying her life in Paris with the
fortune from her late husband.

丹尼羅·丹尼羅維茨伯爵

漢娜舊情人，碰巧被不知情的
蔡塔選中，讓他與漢娜的法國
追求者爭奪漢娜的心和財產



Danilo Danilowitsch

Hanna's lover before marriage,
now chosen by Zeta as the one to
win Hanna's love (and fortune)
over her French suitors.

卡米耶·德羅西雍

華倫西娜情人，又追求漢娜



Camille de Rosillon

Valencienne's lover, but who is also
trying to win Hanna's love.

聶古斯

使館文書



Njegus

Legation Clerk

呈 彭特威德羅公國外交部 為吾等熱愛之祖國 挽留賈拉華利巨額遺產 報告

高度機密

承諸位長官之命，倘孀居的漢娜·賈拉華利夫人計劃再婚，致其財富有外流之虞，吾等定當竭力阻止。有鑑於此，大使蔡塔男爵出於責任感與愛國心，扭盡六壬，欲挽留漢娜女士的巨額財產。漢娜女士先夫，御用銀行家賈拉華利先生千古後，遺下資產計有二千萬元之數，漢娜女士頓時富甲一方。適逢吾等擁戴之國王陛下壽辰，蔡塔男爵乃計邀漢娜女士出席國王壽宴，並安排公使館秘書丹尼羅·丹尼羅維茨伯爵在席間贏取漢娜女士芳心，與之共諧連理，免其財產外流。

然而，丹尼羅維茨先生竟斷然拒絕為吾等熱愛之祖國效力，將一己幸福凌駕於令吾等驕傲的祖國福祉之上，令熱愛國家的蔡塔男爵大為震驚。

卑職幾經查證，終尋得丹尼羅維茨先生堅拒之因由。查漢娜女士嫁入豪門之先，曾與丹尼羅維茨伯爵相愛，最終卻因門第之見無疾而終。漢娜女士生於農民之家，其時家境貧困，負債纍纍。丹尼羅維茨先生之叔威脅，兩人門不當、戶不對，一旦成婚，誓褫奪丹尼羅維茨先生之遺產繼承權。諸位長官深知，漢娜女士後來成為我國備受尊崇的御用銀行家夫人。賈拉華利先生不幸身故，留下極可觀之遺產予漢娜女士。縱然丹尼羅維茨先生對漢娜女士未能忘情，卻認定此時萬萬不可向漢娜女士求婚，因漢娜女士必然斷定丹尼羅維茨先

生覬覦其財。（卑職竊以為此論合理，蓋丹尼羅維茨先生「贊助」有欠體面之店家，以致債務纏身，極須周轉。）

話雖如此，丹尼羅維茨先生仍口頭上答應阻止法籍人士在舞會中接近漢娜女士，以毋可置疑的、崇高的、可敬的愛國情操完成任務；蔡塔男爵於此宴中，憑藉卓越之外交智慧明察秋毫，看穿卡米耶·德羅西雍先生乃吾等美麗祖國之大敵。卑職遂向男爵提議，倘吾等向德羅西雍先生暗示其與有夫之婦的風流韻事業已東窗事發，當能使德羅西雍先生放棄追求漢娜女士。此有夫之婦——敬希長官慎而重之，保守秘密——竟是蔡塔夫人，而蔡塔男爵則還未知情。

此時蔡塔夫人正準備跟德羅西雍先生一刀兩斷，遂相約於使館密室臨別幽會，此後各散東西。事有湊巧，長官要求蔡塔男爵上報關於漢娜女士事宜。男爵得令，即欣然前往使館密室動筆——而蔡塔夫人及德羅西雍先生正在幽會。幸卑職悄然領蔡塔夫人離開，並帶進漢娜女士，方免一劫，否則不獨破壞吾等熱愛之國王陛下壽辰，更有辱國體，貽笑西方諸國。漢娜女士跟德羅西雍先生雙雙自密室走出，宣佈訂婚，令在場人等大為震驚。丹尼羅維茨先生以為自己身陷無恥騙局，男爵之計功敗垂成矣。

正當大家絕望之際，事態卻峰迴路轉：丹尼羅維茨先生將與漢娜女士共諧連理，吾等熱愛之祖國彭特威德羅得以逃過破產厄運，而蔡塔男爵的奇謀妙計也終大功告成。

使館文書
聶古斯 謹上

中譯：鄭曉彤

Report to the Ministry of
Foreign Affairs of Pontevedro
on insuring the security of
the Glawari millions
for our fatherland,
which we love above everything.

Strictly Confidential

Following orders from the high ministry to undertake everything so that our beloved country would not lose the fortune of the widowed Mrs Hanna Glawari through a possible remarriage, the envoy of our beautiful Pontevedro, Baron Zeta, out of a patriotic sense of duty and deep love for his homeland, has thought out a plan. He has invited Mrs Glawari to attend the magnificent ball on the occasion of the birthday of our sovereign, whom we love above everyone. The Baron's plan is this: that at the festivity, Count Danilo Danilowitsch, the legation secretary, should win the heart of Mrs Glawari and marry her in order to secure the twenty millions left to her by our blessed court banker.

However, our envoy was shocked to find out that Count Danilowitsch refused to perform this service for the fatherland, which we love above everything, and put his personal well-being above that of our proud nation.

The undersigned succeeded in finding out the real reason for this refusal. Count Danilowitsch and Mrs Glawari had previously had a love affair, before the latter married our highly valued court banker, which failed because of the aristocratic sensibilities of the Count's uncle. At that time Mrs Glawari, who as a daughter of an indebted farmer, was nearly destitute.



The said uncle threatened the said Count with disinheritance should he enter into a union that was not befitting his rank. As the high ministry well knows, Mrs Glawari then married the blessed court banker, who after a short while made her an extremely well-to-do widow by his deplorable death. Now, Count Danilowitsch, who is still in love with Mrs Glawari, believes that as he was not allowed to confess his love to her previously he must believe that she would assume that he wanted to marry her because of her wealth. (The undersigned allows himself to comment that there are indeed good reasons for this assumption, since the Count is in need of this fortune to pay his debts accumulated through his patronage of not wholly respectable establishments.)

However Count Danilowitsch did declare in a conversation with the envoy that he would keep the French guests attending the ball away from Mrs Glawari. He did this with doubtless an exalted and admirable patriotic zeal. In the course of the celebration in honour of our sovereign, whom we love above all, Baron Zeta, with excellent diplomatic intelligence, thought he had found out that the main danger for the state fortune of our beautiful country came from Mr de Rosillon. The undersigned pointed out to him that we could possibly coerce him to give up Mrs Glawari, if we let him know with every discretion that his secret love affair with an unknown married lady had been discovered. This lady — the undersigned requests that this information be handled discreetly — was none other than Mrs Zeta, which indeed her husband did not suspect.

Mrs Zeta, who had decided in the meantime to break-up the above-implicated

relationship with Mr de Rosillon, retreated with him to the private office of the ambassador, for a farewell tryst. At the same moment the order from the high ministry arrived to immediately report on the efforts being taken to resecure Mrs Glawari's millions. Baron Zeta, who most obligingly decided to follow this order right away, intended to retire to that same private office, where his wife was partaking in her farewell with Mr de Rosillon, to write the report.

Only through the fact that the undersigned had secretly ushered Mrs Zeta out of the private office and Mrs Glawari into the same, was a scandal avoided, which would have disturbed the celebration for our beloved sovereign and which would have seriously damaged the reputation of our beautiful Pontevedro in the Far West. Mrs Glawari came out of the private office with Mr de Rosillon and, to the surprise of everyone present, announced her engagement to the said gentleman. Count Danilowitsch felt that he had been deceived in a most outrageous way, and the envoy's rescue plan for the millions seemed to have failed.

In this hopeless situation, however, a surprising turn of events took place. The threatening bankruptcy of our Pontevedro, which we love above everything, could now be averted through the expected marriage of Count Danilo Danilowitsch to Mrs Hanna Glawari. The plan of our envoy, devised with the highest diplomatic skills, has therefore now succeeded.

With patriotic regards,

Njegus
Legation Clerk

Translated by Mio Margarit Chow

雷哈爾與《風流寡婦》

文：格雷姆·史堅拿



法蘭茲·雷哈爾(1870-1948)十二歲進入布拉格音樂學院前便已懂得彈奏小提琴，畢業後子承父業，當上軍樂隊的領班。1902年，他被派到維也納，撰寫了多

首流行華爾茲舞曲，迅即建立聲譽。於是他索性離開軍隊，當上劇院指揮。1902/03年劇季他兩齣輕歌劇作品首演成功之後，發現自己的才華還是最能在喜歌劇上發揮。

雷哈爾第二齣維也納歌劇《金與銀》(1902)，由域陀·里昂撰寫文本；里昂之前跟輕歌劇作曲家李察·許伯格(1850-1914)緊密合作，並憑《歌劇舞會》(1898)一劇飽嘗成功滋味。然而，當1905年中里昂與拍檔里奧·斯坦為新作《風流寡婦》尋找作曲家時，被許伯格拒絕，於是次選雷哈爾接手。1905年12月30日，《風流寡婦》首演，成為二十世紀最享負盛名的維也納輕歌劇。

跟同代其他輕歌劇作曲家不同，雷哈爾喜歡自行配器，使用心儀作曲家，尤其是普契尼和史特勞斯的技巧。《風流寡婦》中，雷哈爾安排他本人的樂器小提琴，在眾樂聲中保有獨奏的位置。

二次大戰期間，與雷哈爾合作過的兩位劇作家死於納粹集中營。也許拜希特拉本人是《風流寡婦》劇迷所賜，雷哈爾和他的猶太裔妻子蘇菲竟得以倖存。雷哈爾1948年在奧地利的巴德伊舒爾逝世，故居其後改建成雷哈爾博物館。

中譯：朗天

Franz Lehár and *The Merry Widow*

by Graeme Skinner

Franz Lehár (1870-1948) learned the violin before entering the Prague Conservatory at 12, and became a military bandmaster on graduation, like his father. In 1902, he took a posting in Vienna, and won such immediate popularity as a composer of popular waltzes that he resigned from the army and found work as a theatre conductor. He discovered his metier in popular operetta, with two successful premieres in the winter season of 1902/03.

The second of Lehár's Viennese operas, *Der Rastelbinder* (1902), was based on a libretto by Victor Léon. Léon had previously worked closely with Richard Heuberger (1850-1914), enjoying special success with their *The Opera Ball* (1898). However, in mid 1905, when Léon and co-author Leo Stein were seeking a composer for their newest libretto, *The Merry Widow*, Heuberger declined, while Lehár, their second choice, fortuitously accepted.

Destined to become the most famous Viennese operetta of the 20th century, *The Merry Widow* premiered on 30 December 1905. Unlike many operetta composers of the era, Lehár did his own orchestrations, drawing on techniques he admired in the scores of Puccini and Richard Strauss. Lehár's own instrument, the violin, also features in a solo role within the orchestra for *The Merry Widow*.

During World War II, two of Lehár's former librettists were murdered in concentration camps though he and his Jewish wife, Sophie, survived, it is said, due to *The Merry Widow* being Hitler's favourite operetta. Lehár died in the Austrian resort town of Bad Ischl in 1948, and his house is now the Lehár Museum.

金錢掛帥的世界

安德烈亞斯·霍莫基談《風流寡婦》

▷ 威納·欣策

▶ 安德烈亞斯·霍莫基

▷ 《風流寡婦》—— 這個名字不是有點怪怪的嗎？

▶ 對，這樣的劇名真令人難以置信，事實上還略嫌下流。還記得小時候弄懂了「寡婦」的意思，着實困擾了好一陣子。後來我見到這劇名，更摸不着頭腦：關於寡婦的戲該是很傷感才對。成年人自然明白劇名其實是個辛辣的諷刺。

誠然，《風流寡婦》並非傷感之作：它揭示了二十世紀初的風俗及道德面貌，提出尖刻的嘲諷。從這方面說，劇名可謂一矢中的，點出很多事情都不能只看表面。

▷ 那麼究竟是甚麼出了差錯？

▶ 故事以虛構的近東地區國家彭特威德羅公國駐巴黎大使館為背景。巴黎在劇中代表了花花世界——它是個名流貴冑在華麗的宴會廳翩翩起舞的奢華之地。佈景一方面滿足了追求視覺效果的觀眾，另一方面又引人遐想：美麗的巴黎，就是觀眾夢寐以求、悠然神往的世界。

可是，《風流寡婦》並不止限於這種遐想。反之，觀眾隨之窺見的巴黎社會，充滿不合時宜的社會規範。人們其實不大重視這些規範，卻又假裝遵守。在富麗堂皇的廳堂裏，發生的卻是另一回事。

▷ 但至少主角是個寡婦呀……

▶ 還是個富婆哩。因為旅居巴黎，彭特威德羅公國的人便擔心她會再婚，下嫁巴黎人，把財富都帶離祖國，那麼彭特威德羅公國就會破產。在巴黎，不同的紳士名流紛紛為了金錢而拜倒石榴裙下。這個角色之所以可愛，在於她十分清楚一眾男士的目的，也不怕宣之於口。她無視社會的常規，或正確點說：無視那些一面假裝守規矩，一面隱瞞真相的所謂「社會常規」。

▷ 那麼本劇是關於金錢的、愛情的、還是兩者兼備？

▶ 主題是金錢歪曲了人的行為，因為金錢掩蓋了真實情感。事實上，金錢危害愛情。很明顯，這個寡婦難以確定哪個追求者可以信賴。

▷ 雷哈爾的輕歌劇跟廿一世紀的人還有關嗎？

▶ 要是我們撇開上流社會這故事背景不談，故事跟現代人是息息相關的。作品完成距今雖已百多年，但情況實質上變化不大。金錢掛帥，今天跟1905年其實沒兩樣。當然現在的情況沒這麼簡單。今天已沒有銀行家可以擁有一切。世事越趨複雜，事物之間的關係千絲萬縷。不過，對財富的想法，金錢對人類行



為、人際關係的影響，卻百年如一日。當然，戲劇正是要處理這些關係。《風流寡婦》以簡單的模式，充份表現主題，全因為故事簡單易於明白。若要把現代社會極端複雜的經濟背景和對人的影響搬上舞台，幾乎不可能表達得有說服力。

▷ 那麼《風流寡婦》是否一個傷感的故事？

▶ 肯定不是。這齣劇最精采的地方在於它以逗趣、好玩的手法處理如此嚴肅的問題。挖苦、諷刺、令人捧腹的玩笑、典型的喜劇場面俯拾即是，配合風趣兼娛樂性豐富的上乘音樂。《風流寡婦》以輕鬆幽默的手法批判社會現實，也許就是它歷久長青的原因。戲裏一點沒忽略事情的嚴重性。舉個例，當漢娜及丹尼羅相處不來，衝突一觸即發，關係異常緊張之際，著名的圓舞曲二重奏《嘴唇都靜默了》適時奏起，確切點出兩人相對無言的悲哀。但當此曲完結，古怪的處境、滑稽的人物接着上場，即時轉移觀眾的視線。比方說，彭特威德羅公國大使的角色，跟身份毫不相稱，卻是戲劇史上大傑出笨蛋。極端的處理，使本來悲

劇的情節，都融合在風趣可笑的氣氛裏。所以我們不是在處理一齣悲劇，只是要處理甜美的憂鬱和柔弱的情感，也就是本劇核心所在。

▷ 整體來說，輕歌劇，特別是雷哈爾的輕歌劇，在知識份子眼中向來聲譽不佳。輕歌劇被批評為與實際生活、實際問題脫節。你有沒有需要以具爭論性的手法處理，來彌補這個所謂缺憾？

▶ 這個指責似乎有欠公允，至少對《風流寡婦》不公。本劇描述社會的虛偽，本身就具爭議性。要是你細讀本劇，就不能否認它描繪了社會種種敗壞觀念。只要認真地處理，把它準確地搬上舞台，就不需要爭議了，因為《風流寡婦》至今仍是齣富時代感的作品。

中譯：鄭曉彤

Money rules the world

Andreas Homoki on *The Merry Widow*

- ▷ Werner Hintze
- ▶ Andreas Homoki

▷ *The Merry Widow* — doesn't that sound like a very strange title?

- ▶ Yes, it really is an impossible title. Quite an obscenity as a matter of fact. I can still recall that when I was a child, I was quite disturbed when I learned the meaning of the word “widow”. Afterwards when I came across this title I didn't really understand it. I thought that a piece about a widow was supposed to be something really sad.

Naturally, adults understand the malicious irony of this title. Of course, *The Merry Widow* isn't a sad piece. It is a wickedly ironic portrayal of the customs and morals at the beginning of the 20th century, and in that sense, the title is cleverly chosen because it points out right away that a lot of things are not quite as they appear.

▷ What exactly is wrong here?

- ▶ The story is set in the Parisian embassy of the fictional near-eastern State of Pontevedro. Paris — in this operetta is synonymous with the Big Wide World in general — is the place where elegant people meet in luxurious, decorative ballrooms, thus satisfying the audience's lust for visual attractiveness. At the same time the setting expresses some longing about it: Paris is the beautiful world that

the audience dreams of and would like to live in.

The piece, however, does not satisfy this longing. Instead, it shows a society that pretends to live within the norms of already outdated conventions, but in reality does not really care about them. Under the sparkling surface of the establishment, something quite different happens.

▷ But at least the main character is a widow...

- ▶ And quite a rich one too. Since she has now travelled to Paris, the fear is that she could marry a Parisian, take all her money from Pontevedro and leave her home-country bankrupt.

In Paris, she is courted by all kinds of gentlemen that of course are only after her money. What makes this woman so likeable is that, she knows very well what attracts all these men and that she is not afraid to discuss it. She does not respect the conventions of this society, or rather the hypocrisy that consist in pretending to play by the rules and hide the truth behind a facade.

▷ So is this operetta only about money or love, or both?

- ▶ The subject matter is that money falsifies all human behaviour because it hides true

emotions. As a matter of fact, money puts love into danger. It is obvious that this woman cannot be sure which of her admirers she can trust.

▷ **Is Lehár's operetta still of interest for the people of the 21st century?**

▶ If we set aside the minor detail that the story takes place amid the aristocracy, it is still relevant to us. Not really much has changed in the hundred years since the creation of the operetta. Money still rules the world today as it did in 1905.

Of course it is no longer as simple as one banker owning everything. Everything has become much more complicated and interwoven. But the effect of this thinking in terms of capital, the effect of money on human behaviour and relationships has not changed. And of course, theatre deals with these relationships.

A model as simple as the one presented in this operetta, serves very well to stress the overall topic because it is easy to convey and to comprehend. It would probably be impossible to represent the extremely complex economic context of our society and its effect on man convincingly on the stage.

▷ **Is *The Merry Widow* a sad story?**

▶ Definitely not. The beautiful thing about this piece is that it deals with these truly serious questions in an amusing and funny way. It is full of sarcasm and irony, funny jokes and typical comedy situations. And all this is presented with the help of funny and entertaining music of the highest level. This combination of a charming yet critical portrayal of society seems to be the reason for the lasting success of the

operetta. All along it never conceals the seriousness of the situation.

Let me give you an example. When the difficulties between Hanna and Danilo threaten to explode and really put their relationship into danger, we have the famous waltz duet *Lippen schweigen* (Lips are silent) which is a very precise expression of the speechlessness and sadness in their relationship. But when it is over, the grotesque situation and the burlesque persons of operetta take over the plot right away as in the example of the envoy of Pontevedro, who does not fit into his role at all, but is one of the greatest half-wits of any play.

Everything is carried to extremes and even the potentially tragic is blended into the overall funny character of the genre. We are thus in no way dealing with a tragedy, but with the sweet melancholy and sentimental feelings that are at the core of operetta.

▷ **Operetta in general and this Lehár operetta in particular has quite a bad reputation among intellectuals. The genre is accused of being a false retreat from real life and real problems. Do you have to treat operetta polemically in order to unmask this so-called defect?**

▶ This accusation seems to be unjust, at least in the case of *The Merry Widow*. Because the piece itself is polemical in the way it describes the phoniness of society. If you read the piece carefully you cannot deny that it portrays the decayed ideas of society. If you take it seriously and put it on the stage with accuracy, you do not need polemics because it is still a relevant up-to-date piece.

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·赫斯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。



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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。

現時樂團有一百一十七位成員，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.

生平介紹 Biographies

安德烈亞斯·霍莫基

導演

安德烈亞斯·霍莫基於柏林藝術大學修讀音樂，其後在科隆歌劇院工作至1993年。1992年首次獲邀往日內瓦執導的《沒有影子的女人》，一鳴驚人。

霍莫基為多個歐洲歌劇院執導的歌劇包括《城堡》、《阿伊達》、《魔彈射手》、《魔笛》、《弄臣》、《克里特王》、《阿拉貝拉》、《馬儂·雷斯庫》、《茶花女》、《馬克白》、《玫瑰騎士》、《安魂曲》、《漢賽爾與葛雷泰爾》、《奧菲歐與尤里迪絲》、《卡門》、《魚與熊掌》以及《露露》。

在擔任柏林喜歌劇院的首席舞台總監前，霍莫基已為劇院執導多部劇目，包括《法斯塔夫》、《三個橙子的愛情》以及《風流寡婦》。其後他亦執導斯梅塔納的《交易新娘》以及舍琳斯基的《科雷天的悲劇》/《小矮人》兩劇。近期作品有2003年9月上演，卡文的《吉卜賽公主》。

Andreas Homoki

Director

Andreas Homoki studied music at the University of Arts in Berlin and went on to work at the Cologne Opera until 1993. In 1992, he was invited to direct *The Woman Without a Shadow* in Geneva, which received international attention.

His work for various European opera houses has included *The Castle*, *Aida*, *Der Freischütz*, *The Magic Flute*, *Rigoletto*, *Idomeneo*, *Arabella*, *Manon Lescaut*, *La Traviata*, *Macbeth*, *Der Rosenkavalier*, *Requiem*, *Hansel and Gretel*, *Orfeo ed Euridice*, *Carmen*, *Capriccio* and *Lulu*.

Before Andreas Homoki became the Chief Stage Director at the Komische Oper Berlin in 2002, he had already produced *Falstaff*, *The Love for Three Oranges* and *The Merry Widow* for the company. Since then he has directed *The Bartered Bride* by Smetana and *A Florentine Tragedy / The Dwarf* by Zemlinski. His most recent work for the Komische Oper Berlin was *The Gypsy Princess* by Kálmán in September 2003.



基里爾·佩特倫科 Kirill Petrenko

音樂總監 *Music Director*

基里爾·佩特倫科曾於維也納師隨若羅斯·娜祖域教授，其後參與鄭明勳、艾活·當雷斯、彼得·伊奧托夫斯以及森揚·拔志哥夫等人的大師班。佩特倫科初登舞台的劇目是1995年奧地利伏魯堡公演、布列頓的《讓我們來演一部歌劇》，1997至1999年期間擔任維也納人民歌劇院音樂總監。1999至2002年間，基里爾·佩特倫科出任邁寧根歌劇院首席指揮，其作品包括為人所熟悉的華格納作品《尼貝龍根的指環》。佩特倫科亦是德累斯頓歌劇院、維也納國家歌劇院、紐約大都會歌劇院、巴黎巴士底歌劇院以及倫敦高文花園皇家歌劇院的常客。2002年起，佩特倫科出任柏林喜歌劇院首席指揮。

Kirill Petrenko studied in Vienna with Prof Uros Lajovic and took master classes with Myung-Whun Chung, Edward Downes, Peter Eotvos and Semyon Bychkov. His opera debut was in 1995 with Britten's *We Make an Opera* in Voralberg, Austria. From 1997 to 1999 he worked as a "Kapellmeister" at the Vienna Peoples' Opera and from then until 2002 he was the Chief Conductor at the Theatre of Meiningen, where his productions included the widely recognised *The Ring of the Nibelung* by Wagner. He is regular guest at the opera house in Dresden, the Vienna State Opera, the Metropolitan Opera in New York, the Opera de la Bastille, Paris and the Royal Opera House in Covent Garden, London. Since 2002 he has been the Chief Conductor at the Komische Oper Berlin.

沃爾夫岡·顧斯曼 Wolfgang Gussmann

佈景設計 *Set Designer*

佈景與服裝設計師沃爾夫岡·顧斯曼曾於歐洲多個城市工作，與維利·迪加爾以及安德烈亞斯·霍莫基合作無間。顧斯曼的設計作品包括《唐·喬凡尼》、柏林歌劇院世界首演的《達斯·舍萊斯》、《胡錫傳》、《卡門》、《弄臣》以及薩爾斯堡上演的《死城》。

2000年，顧斯曼與柏林喜歌劇院合作，負責《風流寡婦》的佈景設計，其他作品包括《科雷天的悲劇》/《小矮人》，2003/04劇季擔任亞納切克《耶奴法》一劇的佈景及服裝設計。

Set and costume designer Wolfgang Gussmann has worked throughout Europe and maintained longstanding collaborations with Willy Decker and Andreas Homoki. His productions have included *Don Giovanni*, the world premiere of *Das Schloss* at the Deutsche Oper Berlin, *Wozzeck*, *Carmen*, *Rigoletto* and *Die tote Stadt* in Salzburg.

His cooperation with the Komische Oper Berlin started in 2000 with the design for *The Merry Widow*, followed by *A Florentine Tragedy / The Dwarf*, and the set and costume designs for Janacek's *Jenufa* in the 2003/04 season.

約克·牙拉 Jorge Jara

服裝設計 *Costume Designer*

約克·牙拉於智利的聖地牙哥出生，擁有建築學位。自1975年起，為多部電影、戲劇以及歌劇擔任服裝設計。1985年，他和佐治·泰保爾合作了兩個劇目，為《奧塞羅》以及薩爾斯堡音樂節節目《積達曼》設計服裝，亦曾與歐洲及加拿大多位導演合作。

Born in Santiago, Chile, Jorge Jara graduated in architecture. Since 1975 he has worked as a costume designer for movies, plays and operas. In 1985 he worked with George Taboi on the costumes for *Othello* and *Jedermann* for the Salzburg Festival. He has also worked with directors throughout Europe and in Canada.



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，並擔任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曾往各大歐洲城市演出。埃文在1995/96劇季加入柏林喜歌劇院，出任燈光設計總監。

Coming from Nantes, France, Franck Evin received a scholarship in 1983 and became the Assistant Lighting Director at the Opera de Lyon, 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.

哈根·恩克 Hagen Enke

合唱團總監 *Choir Master*

哈根·恩克完成作曲與合唱團指揮課程後，師隨漢斯·迪耳達·堡恩教授修習管弦樂及指揮。1992年起，恩克在柏林聲樂學院出任助理及合唱排練指導，不論是經典劇目或二十世紀的音樂演出皆所擅長。1998年起擔任柏林喜歌劇院合唱團總監助理。他亦創立以演奏古代音樂為主的「共同音樂合唱團」。

Hagen Enke had completed his studies in composition and choir conducting before he became a pupil of Prof Hans Dieter Baum to study orchestra conducting. Since 1992 he has worked at the Berlin Academy for Singing as an assistant and repetiteur. Hagen Enke's special interest is in historical performances as well as the music of the 20th century. In 1998 he began working as assistant to the director of the Choir of the Komische Oper Berlin. He founded the *Ensemble CosMusica*, which specialises in ancient music.



安娜·科朗迪 Anna Korondi

華倫西娜 Valencienne

女高音 Soprano

安娜·科朗迪在家鄉布達佩斯接受教育，及後負笈維也納，最先加入柏林喜歌劇院及波恩歌劇院，1999年開始以自由身份工作。2000年於慕尼黑巴伐利亞歌劇院以及2001年於薩爾斯堡音樂節中初次亮相。

Anna Korondi began her studies in her hometown of Budapest and later continued in Vienna. After her first engagements at the Komische Oper Berlin and the Oper Bonn she started working as a freelance singer in 1999. In 2000 she had her debut at the Bavarian State Opera in Munich and in 2001 at the Salzburg Festival.



貝蒂納·詹森 Bettina Jensen

漢娜·賈拉華利 (2月5日) Hanna Glawari (Feb 5) 女高音 Soprano

貝蒂納·詹森於漢堡出生，在柏林接受教育，完成學業後加入盧塞恩劇院，演出不同角色，包括《魔彈射手》的亞嘉特和《螺絲的轉動》的哥雲雷特，2002年起成為柏林喜歌劇院合唱團駐團歌唱家。

Bettina Jensen was born in Hamburg and studied in Berlin. After finishing her studies she got her first residency at the Luzern Theatre, where she had her debut as Agathe in *Der Freischütz* and *Gouvernante* in *The Turn of the Screw*. Since 2002 she has been a resident singer with the Komische Oper Berlin.

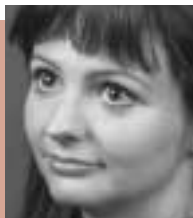


伊麗莎白·沃雷斯 Elisabeth Werres

漢娜·賈拉華利 (2月6日) Hanna Glawari (Feb 6) 女高音 Soprano

伊麗莎白·沃雷斯於波恩出生，在芝加哥長大並在該地高中畢業，其後返回德國並在科隆音樂學院繼續學業，21歲加入科隆歌劇院的歌劇工作室。一個劇季後，沃雷斯加入巴登卡爾斯魯厄劇院擔任駐院女高音，其後轉投多蒙特劇院，1989至1997年間為漢諾威歌劇院駐院女高音，演唱的角色有《胡錫傳》的瑪麗和《蝙蝠》的羅莎琳德。

Elisabeth Werres was born in Bonn, but grew up in Chicago where she graduated from high school, before returning to Germany for her studies at the Cologne Conservatory of Music. At the age of 21 she joined the Opera Studio of the Cologne Opera, went on to become resident soprano at the Badesches Staatstheater Karlsruhe and then at the theatre of Dortmund. From 1989 to 1997 she was a resident soprano of the State Opera Hannover, where she sang roles such as Marie in *Wozzeck* and Rosalinde in *Die Fledermaus*.



雅蘭卡·珍素爾 Alenka Genzel

西爾芙安 *Sylviane*

女高音 *Soprano*

雅蘭卡·珍素爾在柏林漢斯·艾斯拿音樂學院修習歌唱，尚未畢業便已參與波茨坦漢斯奧托劇院的演出，在《蝙蝠》中首踏台板，1996年考獲意大利卡蒂亞·里西亞里尼國際音樂學院文憑。

1998至2002年期間，珍素爾加入柏林喜歌劇院，演唱角色包括《弄臣》的西普蘭諾、《魔笛》的帕帕珍娜以及《魔彈射手》的布拉特鍾費爾。

Alenka Genzel studied singing at the Music Conservatory Hanns Eisler in Berlin. While studying she was already engaged at the Hans-Otto Theater in Potsdam, where she made her debut as Adele in *Die Fledermaus*. In 1996 Alenka Genzel took the Accademia lirica internazionale die Katia Ricciarelli Diploma in Italy.

From 1998 to 2002 she was engaged by the Komische Oper Berlin, where she sang Gräfin Ceprano in *Rigoletto*, Papagena in *The Magic Flute* and Brautjungfer in *Der Freischütz*.



蘇珊娜·克羅茨 Susanne Kreuzsch

奧爾嘉 *Olga*

次女高音 *Mezzo-soprano*

蘇珊娜·克羅茨於弗賴堡出生，於科隆師隨賴舍洛特·漢姆斯。1995至1998年間於凱沙羅頓開展演唱事業，1998年為哈雷歌劇團演出，2000年起以自由身份工作。她在柏林喜歌劇院首演的角色為《帝國斯》的塞士圖斯。

Susanne Kreuzsch was born in Freiburg and studied with Lieselotte Hammes in Cologne. From 1995 to 1998 she was engaged in Kaiserslautern and in 1998 she was cast for the Opera Halle. Since 2000 Kreuzsch has worked as a freelance singer. She had her debut at the Komische Oper Berlin as Sextus in *The Clemency of Titus*.



芭芭拉·斯滕伯格 Barbara Sternberger

普拉斯克薇雅 *Praskowia*

女高音 *Soprano*

芭芭拉·斯滕伯格就讀柏林漢斯·愛斯拿音樂學院，並於次年首度亮相，演繹《低地》中路利一角，其後於馬德堡及諾斯翠利斯首度駐演，1969年加入柏林喜歌劇院，曾應邀到德累斯頓以及萊比錫等地的歌劇院，1982年獲得「傑出演唱者」榮譽。

Barbara Sternberger studied at the Music Conservatory Hanns Eisler in Berlin and during her second year gave her stage debut as Nuri in *Tiefland*. Her first residencies followed in Magdeburg and Neustrelitz. She first sang with the Komische Oper Berlin in 1969. Sternberger has also sung in the opera houses in Dresden and Leipzig. In 1982 she was honoured with the title of “Kammersängerin”.



艾爾弗雷德·庫恩 Alfred Kuhn

米爾高·蔡塔 (2月5日) *Mirko Zeta* (Feb 5)

男低音 *Bass*

艾爾弗雷德·庫恩於法蘭克福修讀音樂，在達木士塔首度駐演，演唱不少重要的低音角色，及後進入杜塞爾多夫歌劇院以及慕尼黑劇院，常獲巴黎、蒙地卡羅、米蘭、巴塞隆拿以及里斯本等地的歌劇院及薩爾斯堡音樂節邀請演出。

Alfred Kuhn studied music in Frankfurt and got his first residency at Darmstadt where he sang all the important bass roles. His career then led him to the Opera of Dusseldorf and to the National Theatre in Munich. He has also accepted invitations to sing at the opera houses of Paris, Monte Carlo, Milan, Barcelona, and Lisbon and the Salzburg Festival.



岡特·諾爾曼 Günter Neumann

米爾高·蔡塔 (2月6日) *Mirko Zeta* (Feb 6)

男高音 *Tenor*

1969年，岡特·諾爾曼加入柏林喜歌劇院，演出費爾森斯坦執導的《卡門》中唐賀瑟一角。他曾演唱的角色多達四十四個，曾於多個著名歌劇院客席演出，2003/04劇季為柏林喜歌劇院演出包括《蝙蝠》的加布里埃爾·馮艾森斯坦以及《吉卜賽公主》的法利·馮卻勒基斯。

Günter Neumann came to the Komische Oper Berlin in 1969, to sing Don Jose in Walter Felsenstein's *Carmen*. With Komische Oper Berlin he has sung 44 different roles and as a guest he has sung in all leading opera houses. In the 2003/04 season for the Komische Oper Berlin he will sing Gabriel von Eisenstein in *Die Fledermaus* and Feri von Kerekes in the new production of *The Gypsy Princess*.



安德澤·多伯 Andrzej Dobber

丹尼羅·丹尼羅維茨 *Danilo Danilowitsch*

男高音 *Tenor*

安德澤·多伯曾於波蘭克拉考以及德國紐倫堡就讀，經常於米蘭史卡拉歌劇院、荷蘭歌劇院，以及紐倫堡、法蘭克福、卡爾斯魯厄、科隆、慕尼黑、維也納、馬拉加和圖盧茲等地的歌劇院客席演出。在柏林喜歌劇院期間參演的角色包括《卡門》的艾斯卡密羅和《三個橙子的愛情》的萊安德羅。

Andrzej Dobber studied in Krakow and Nuremberg and then went on to sing as a guest at La Scala in Milan, the Netherland Opera House in Amsterdam and opera houses in Nuremberg, Frankfurt, Karlsruhe, Cologne, Munich, Vienna, Malaga and Toulouse. For the Komische Oper Berlin he can be seen as Escamillo in *Carmen* and Leander in *The Love for Three Oranges*.



馬提厄斯·克林克 Matthias Klink

卡米耶·德羅西雍(2月5日) *Camille de Rosillon* (Feb 5) 男高音 *Tenor*

馬提厄斯·克林克於史圖加接受教育，其後獲得布隆明頓印第安納州州立大學音樂學院的獎學金。克林克於科隆歌劇院首次駐演，演出《魔笛》的泰明路和《女人心》的費蘭度。1999年在薩爾斯堡音樂節首度亮相；2002年首次為柏林喜歌劇院演出《賣鳥者》中史坦利斯羅斯一角。

Matthias Klink studied in Stuttgart and subsequently received a scholarship from the School of Music, Indiana University in Bloomington. His first residency led him to the Cologne Opera where he sang Tamino in *The Magic Flute* and Ferrando in *Così fan tutte*. In 1999 he had his debut at the Salzburg Festival and in 2002 his debut for the Komische Oper Berlin as Stanislaus in *Der Vogelhandler*.



安德烈亞斯·康拉德 Andreas Conrad

卡米耶·德羅西雍(2月6日) *Camille de Rosillon* (Feb 6) 男高音 *Tenor*

安德烈亞斯·康拉德在馬得堡出世，加入德累斯頓十字合唱團六年後，便到德累斯頓韋伯音樂學院修習聲樂，1984年首次為柏林喜歌劇院演出。

曾演出的歌劇包括《喬凡尼·史西斯》的連魯西奧、《名歌手》的大衛和《黎恩濟》的巴朗西尼。2004年將參加維也納克蘭波根音樂節，和杜明高一起在《戈耶》中獻技。

Andreas Conrad was born in Magdeburg. Before studying vocal music at the Dresdner Musikhochschule Carl Maria von Weber, he was a member of the Dresden Cross Choir for six years. He appeared at the Komische Oper Berlin for the first time in 1984.

His opera roles include Rinuccio in *Gianni Schicci*, David in *Meistersinger* and Baroncelli in *Rienzi*. In 2004 he will appear with Plácido Domingo in the production of *Goya* at the Klangbogen Festival in Vienna.



克里斯托·斯帕特 Christoph Späth

卡斯卡達子爵 *Vicomte Cascada* 男高音 *Tenor*

克里斯托·斯帕特於柏林出生，就讀柏林藝術學校、奧伯林音樂學校及耶魯大學。斯帕特分別於1993年薩爾斯堡音樂節以及1998年慕尼黑雙年展中首次亮相；他曾為柏林喜歌劇院演出《被出賣的新娘》的雅基洛、《費加洛的婚禮》的巴西里奧以及《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*.



彼德·倫斯 Peter Renz

魯爾·德聖布遼舍 *Raoul de St Brioche*

男高音 *Tenor*

彼德·倫斯於德累斯頓就讀，是當地著名十字合唱團成員。1985年起於柏林喜歌劇院客席演出，亦是柏林大都會劇院的駐院歌唱家，2002年加入柏林喜歌劇院，擔演角色包括《三個橙子的愛情》的杜魯福迪奴和《彼得·格蘭姆斯》的阿當斯。

Peter Renz studied in Dresden and was a member of the famous Dresden Cross Choir. Since 1985 he has repeatedly been invited to sing with the Komische Oper Berlin and been the resident singer at the Metropol Theatre Berlin. Since 2002 he has been a resident singer at the Komische Oper Berlin where he can be seen as Truffaldino in *The Love for Three Oranges*, and Adams in *Peter Grimes*.



南科·德華里斯 Nanco de Vries

博丹羅域茨 *Bogdanowitsch*

男中音 *Baritone*

南科·德華里斯初於烏特勒支音樂學院師事尤多·齊默爾曼，後轉隨德爾·摩納科前門生占士·麥克雷學習。德華里斯2002年正式加入柏林喜歌劇院前，曾在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 joining the Komische Oper Berlin in 2002 he had sung a range 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 *Jenüfa*.



斯蒂芬·斯派和 Stephan Spiewok

克羅姆奧 *Kromow*

男高音 *Tenor*

斯蒂芬·斯派和於德累斯頓歌劇院開展其事業，其後轉投萊比錫歌劇院。1986年加入柏林喜歌劇院，曾獲柏林歌劇院，以及德累斯頓、萊比錫和慕尼黑各地歌劇院邀請演出。1985年獲頒「傑出演唱者」榮譽。這樂季他將在柏林喜歌劇院演繹《彼得·格蘭姆斯》的鮑勃、《賣鳥者》的域士以及《蝙蝠》的阿弗列德／加布里埃爾。

Stephan Spiewok started his career at the Opera Dresden and then went to the Opera Leipzig before gaining his residency at the Komische Oper Berlin in 1986. Invitations have led him to the Deutsche Oper Berlin and the opera houses of Dresden, Leipzig and Munich. In 1985 he was honoured with the title of “Kammersänger”. This season he can be seen at the Komische Oper Berlin as Bob in *Peter Grimes*, Weps in *Der Vogelhandler* and Alfred/Gabriel in *Die Fledermaus*.



斯蒂芬·斯托爾 Stefan Stoll

普里薛奇茨 *Pritschitsch*

男中音 *Baritone*

斯蒂芬·斯托爾於慕尼黑和柏林接受教育，及後加入哥特本斯劇院，演唱角色包括《唐懷瑟》的渥夫藍、《卡門》的艾斯卡密羅。2002年成為柏林喜歌劇院駐團演唱家，演繹多個角色如《被出賣的新娘》的古路先拿、《彼得·格蘭姆斯》的巴爾斯佐特及《塞維利亞的理髮師》的巴杜魯。

Stefan Stoll studied in Munich and Berlin and had a residency at the theatre of Cottbus where he sang the roles of Wolfram in *Tannhäuser* and Escamillo in *Carmen*. In 2002 he became a resident singer at the Komische Oper Berlin and has sung Krusina in *The Bartered Bride*, Balstrode in *Peter Grimes* and Bartolo in *The Barber of Seville*.



沃納·恩德斯 Werner Enders

聶古斯 (2月5日) *Njegus* (Feb 5)

男高音 *Tenor*

沃納·恩德斯1957年起加入柏林喜歌劇院，演唱的主要角色包括《仲夏夜之夢》的費洛特、《藍鬍子》的波比希王以及《蝙蝠》的青蛙。1957年獲頒「傑出演唱者」榮譽，1962年榮獲國家藝術及文學大獎。

Werner Enders has been a resident singer at the Komische Oper Berlin since 1957 and played all the major roles in the history of this company including Flaut in *A Midsummer Night's Dream*, King Bobeche in *Ritter Blaubart* and Frog in *Die Fledermaus*. In 1957 he was honoured with the title of “Kammersänger” and received the National Prize for Art and Literature in 1962.



漢斯-馬丁·諾 Hans-Martin Nau

聶古斯 (2月6日) *Njegus* (Feb 6)

男低音 *Bass*

漢斯-馬丁·諾在魏瑪接受教育，1969年加入柏林喜歌劇院，1983年獲頒「傑出演唱者」榮譽，並為劇團演唱過百個不同角色。這樂季演出的角色包括《費加洛的婚禮》的巴以托洛、《卡門》的利拿斯·帕斯亞以及《弄臣》的宮廷奴僕。

Hans-Martin Nau studied in Weimar and got his residency at the Komische Oper Berlin in 1969. In 1983 he was honoured with the title of “Kammersänger” and has sung more than a hundred different roles in the company. This season he can be seen as Bartolo in *The Marriage of Figaro*, Lillas Pastia in *Carmen* and a court servant in *Rigoletto*.



柏林喜歌劇院樂團暨合唱團 Orchestra and Choir of the Komische Oper Berlin

樂團 The Orchestra

音樂總監 基里爾·佩特倫科

General Music Director Kirill Petrenko

第一小提琴 First Violins

Concert masters
Smv Konrad Othter
Gabriel Adorján

Ulf Däunert
Ludwig Geisler
Gunder Knäbel
Klaus Wätzig
Hartmut Conrad
Erdmuthe 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

合唱團 The Choir

合唱團總監 哈根·恩克

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

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

Choir Master Hagen Enke

第一男高音 First Tenors

Eberhard Böhme
Ingo Hoehnel
Alexander Kohl
Martin Köpke
Christian Müller-Bergh
Yuhei Sato
Gottfried Schiller

第二男高音 Second Tenors

Frank Baer
Raphael Bütow
Sven Goiny
Volker Herden
Eberhard Krispin
Heinz Paschold

第一男低音 First Basses

Thomas Bossen
Matthias Gummelt
Bernd Müller
Thomas Seyfarth
Matthias Spenke
Michael Zernia

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