



德累斯頓歌劇院及紐倫堡歌劇院 Semper Opera Dresden and Opera Nuremberg









#### 德累斯頓歌劇院及紐倫堡歌劇院

### Semper Opera Dresden and Opera Nuremberg

## 《唐·喬望尼》Don Giovanni



所有劇照 All production photographs @ Jutta Missbach

#### 9 - 12.3.2006

香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

兩幕歌劇,意大利原文演唱, 附中英文字幕

Opera in two acts, sung in the original Italian with Chinese and English surtitles

節目長約3 小時,包括一節20 分鐘 中場休息

Running time: approximately 3 hours with a 20 minute interval

音樂 莫扎特

Music Wolfgang Amadeus Mozart

文本 達龐迪

Libretto Lorenzo da Ponte

導演 威利・德克爾 Director Willy Decker

指揮 霍華德·阿曼 Conductor Howard Arman

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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.

指揮 霍華德·阿曼

導演 威利·德克爾 服裝設計 沃爾夫岡·古斯曼及弗勞克·謝瑙

舞台設計 沃爾夫岡·古斯曼

合唱團指揮・艾德格・海克爾

演唱家

唐·喬望尼 約亨·庫普弗(9日及11日)、祖卡·拉西萊倫(10日及12日)

**萊波雷洛** 吉多·延特延斯(9日及11日)、貝恩德·霍夫曼(10日及12日)

安娜 卡羅·弗茨帕特里克(9日及11日)、希萊維·馬丁佩托(10日及12日)

 艾維拉
 蕾貝卡·馬丁(9日及11日)、烏爾蘇拉·赫塞·馮登施帶能(10日及12日)

**塞琳娜** 西普希韋·麥肯齊(9日及11日)、克里斯蒂安妮·霍斯菲爾德(10日及12日)

奧塔維歐 卡爾斯藤·舒斯(9日及11日)、Woo-Kyung Kim(10日及12日)

司令官 漢恩斯-克勞斯·埃克

馬塞多 劉嵩虎

聯同演出 紐倫堡愛樂樂團

紐倫堡歌劇院合唱團 香港藝術節特約演員

本歌劇1787年於布拉格首演

本製作於1993年由德累斯頓歌劇院首演,2003年紐倫堡歌劇院重演。

英文字幕 阿夫里爾 · 巴多尼

中文字幕 黃奇智

#### 加料節目

**莫扎特在維也納 奧地利維也納市立資料館圖片展** 奧地利領事館合辦

莫扎特、薩爾茨堡、《唐·喬望尼》 奥地利莫扎特薩爾茨堡國際基金會圖片展

> 9.2 - 12.3.2006 香港文化中心大堂

**Conductor** Howard Arman

**Director Willy Decker** 

Stage Designer Wolfgang Gussmann

**Costume Designers** 

Wolfgang Gussmann and Frauke Schernau

Chorus Master Edgar Hykel

Singers

Don Giovanni Jochen Kupfer (9 and 11), Jukka Rasilainen (10 and 12)

**Leporello** Guido Jentjens (9 and 11), Bernd Hofmann (10 and 12)

**Donna Anna** Carole FitzPatrick (9 and 11), Hillevi Martinpelto (10 and 12)

Donna Elvira Rebecca Martin (9 and 11), Ursula Hesse von den Steinen (10 and 12)

Zerlina Siphiwe McKenzie (9 and 11), Christiane Hossfeld (10 and 12)

**Don Ottavio** Carsten Süss (9 and 11), Woo-Kyung Kim (10 and 12)

The Commendatore Heinz-Klaus Ecker

Masetto Liu Song-hu

With Nuremberg Philharmonic Orchestra

Choir of Opera Nuremberg

Hong Kong Arts Festival Supernumeraries

This opera premiered in 1787 in Prague

This production premiered at the Semper Opera Dresden in 1993 and revived by the Opera Nuremberg in 2003

English surtitles Avril Bardoni

Chinese Surtitles Wong Kee-chee

德國漢莎航空公司為《唐·喬望尼》歌劇人員提供航空服務

Members of the Don Giovanni production are flown in by



#### Festival Plus

Mozart in Vienna An Exhibition from the City and State Archives, Vienna, Austria

Co-presented with the Austrian Consulate General Hong Kong

Mozart, Salzburg and Don Giovanni An Exhibition from the International Mozarteum Salzburg Foundation, Austria

> 9.2 - 12.3.2006 Foyer, Hong Kong Cultural Centre



#### 第一幕

轉眼間,唐·喬望尼已經在尋找新獵物了,卻給他遇到一直在跟蹤他的艾

#### Act I

Leporello is waiting for the masked Don Giovanni, who has forced his way into the house of the Commendatore in order to seduce his daughter Donna Anna. Don Giovanni dashes out of the house, pursued by Donna Anna. Awakened by the noise the Commendatore appears, challenges the intruder to a duel and is killed by Don Giovanni. In the meantime Donna Anna has called her financé, Don Ottavio for help. Returning to find her father dead, she makes Don Ottavio swear vengeance on the murderer.

Meanwhile Don Giovanni is already searching for a new adventure. He encounters Donna

維拉。唐·喬望尼曾答應娶她,艾維 拉指責他不忠,但表示如果他回心 意,就會原諒他。唐·喬望尼悄悄溜 走,讓萊波雷洛朗讀其風流主人的大 串「芳名錄」,以分散艾維拉的注意 力。艾維拉心中現在只有一個念頭: 報仇。

一群參加婚禮的人到來祝賀他們的朋友塞琳娜和馬塞多的新婚之喜。唐·喬望尼立即看上新娘,於是假意邀請大家到他家,借此親近塞琳娜。與塞琳娜獨處時,唐·喬望尼展開誘惑攻勢。然而,艾維拉此時出現,警告塞琳娜小心這個玩弄女性的騙子,並保護這位情迷意亂的姑娘。

安娜和奧塔維歐前來請求唐·喬望尼幫他們尋找殺害父親的蒙面兇手。這時,艾維拉回來並警告他們,告訴他們唐·喬望尼是個偽君子,但唐·喬望尼反指她神經病。安娜認出殺父兇手的聲音,並要奧塔維歐再次發誓替她報仇。

Elvira, who has been following him. He had promised to marry her, and she now accuses him of infidelity, but says she is prepared to forgive him if he returns to her. Don Giovanni escapes, leaving Leporello to distract Donna Elvira by reciting his master's long list of liaisons. Donna Elvira has only one thought now on her mind: revenge.

A wedding party arrives to celebrate the nuptials of their friends Zerlina and Masetto. Don Giovanni is immediately interested in the bride and invites the party to his home in order to get closer to Zerlina. Alone with Zerlina, Don Giovanni begins his seduction. However, Donna Elvira comes between the two, warning Zerlina about her seducer and takes the confused girl under her wing.

Donna Anna and Don Ottavio arrive to ask Don Giovanni to help them find the unknown murderer of the Commendatore. Donna Elvira returns and warns them of the hypocrite, but Don Giovanni claims she is crazy. Donna Anna recognises the voice of her father's murderer and makes Don Ottavio swear once again to avenge her honour.



萊波雷洛告訴唐·喬望尼,自己如何招待所有出席婚禮的人,和如何擺脱了艾維拉。唐·喬望尼沒有放棄引誘塞琳娜的計劃。

塞琳娜試圖使嫉妒的新郎冷靜下來, 但馬塞多要考驗她。在聽到唐·喬望 尼走近時,他躲起來偷聽。唐·喬望 尼再次試圖引誘塞琳娜。馬塞多認為 塞琳娜對他不忠,但唐·喬望尼想出 一堆藉口,慫恿他們去舞會。

#### - 中場休息 -

#### 第二幕

塞琳娜前來安慰她的新郎。萊波雷洛 想盡辦法擺脱艾維拉,但卻被奧塔維 Leporello tells Don Giovanni how he has entertained the whole wedding company and got rid of Donna Elvira. Don Giovanni does not give up his plan to seduce Zerlina.

Zerlina tries to calm her jealous bridegroom down, but Masetto wants to test her. Hearing Don Giovanni approach, he hides and listens while Don Giovanni again tries to seduce Zerlina. Masetto believes she is guilty, but Don Giovanni invents some excuses and encourages them both to join in the dancing.

Donna Elvira has joined Donna Anna and Don Ottavio in their cause against Don Giovanni. Wearing masks they attend the wedding celebrations together. On the order of his master, Leporello invites them in. During the celebration Don Giovanni succeeds in separating Zerlina from the crowd, but her cries for help interrupt the dance. Don Giovanni tries to blame Leporello, but no one believes him. Donna Elvira, Donna Anna and Don Ottavio unmask themselves and accuse Don Giovanni of his crimes. However, with Leporello's help, Don Giovanni manages to drive his accusers and the other guests away.

#### - Interval -

#### Act II

Leporello wants to leave Don Giovanni's employ, but the Don bribes him to stay. Don Giovanni now has his eye on Donna Elvira's chambermaid. In order to get closer to her, he exchanges clothes with Leporello. Donna Elvira appears at the window and falls for the deception, mistaking Leporello for Don Giovanni and says she is prepared to forgive him. Meanwhile Masetto has found allies to kill Don Giovanni. Dressed up as Leporello, Don Giovanni leads his pursuers in the wrong direction. He then returns to Masetto, who has remained behind, and beats him up.

Zerlina arrives to comfort her bridegroom. Leporello tries desperately to be rid of Donna 歐、塞琳娜和馬塞多截住,他們全都 以為終於抓到唐·喬望尼了。萊波雷 洛為保性命,表露自己的真實身份後 挑去。 Elvira, but his escape is blocked by Don Ottavio, Donna Anna, Zerlina and Masetto. All believe that they have finally caught Don Giovanni. Fearing for his life, Leporello discloses his real identity and escapes.



萊波雷洛在墓園遇到主人,唐·喬望尼心情輕鬆地講述他變成「萊波雷洛」後的經歷。突然有一把神秘的聲音,要求讓死者安息。萊波雷洛大驚之色,發現原來他們就在司令官的多前。唐·喬望尼着萊波雷洛邀請司令官共進晚餐,墓前的司令官石像接受了激請。

安娜與奧塔維歐一起來到墓園。奧塔 維歐向安娜求婚,但安娜要他耐心 點,先替她父親報仇。

唐·喬望尼和萊波雷洛鬆了口氣,慶 祝他們重獲自由。此時,艾維拉突然 闖進,再次要求唐·喬望尼改變其作 風。他卻只是一味取笑她。

司令官的鬼魂出現,也要求唐·喬望 尼改過自新。唐·喬望尼態度放肆, 不接受警告,於是被大地吞沒了。

艾維拉、安娜、奧塔維歐和馬塞多來 遲一步,趕不上報仇,最後只從萊波 雷洛的口中得知唐:喬望尼的結局。 Leporello meets his master at the graveyard, where Don Giovanni light-heartedly recounts his adventures as 'Leporello'. Suddenly a mysterious voice is heard, demanding peace for the dead. Fearfully, Leporello notices that they are now at the tomb of the Commendatore. Don Giovanni demands that Leporello invite the Commendatore to supper and the statue accepts the invitation.

Donna Anna comes with Don Ottavio to the graveyard. He urges his financée to marry him, but Donna Anna asks for more patience.

Relaxed, Don Giovanni and Leporello are celebrating their freedom when suddenly Donna Elvira rushes in. Once again she asks Don Giovanni to change his ways but he only laughs at her.

The shadow of the Commendatore appears and also demands Don Giovanni change his ways and repent. Don Giovanni boldly refuses the warnings, and is swallowed up by the earth.

Donna Elvira, Donna Anna, Don Ottavio, Zerlina and Masetto arrive too late to avenge themselves and learn of Don Giovanni's fate from Leporello.

## 莫扎特與《唐·喬望尼》 Mozart and *Don Giovanni*

莫扎特1756年1月生於薩爾茨堡,他 與威爾第和華格納齊名,並列為三大 歌劇作曲家。

總的來說,在莫扎特之前,大歌劇的 題材都局限於古代、神話以至早期基 督教時代。莫扎特破天荒給歌劇注入 強烈的人性,賦予歌劇大量幽默元 素,還提高了歌劇的戲劇表現力。

莫扎特二十四歲時,寫了第一部重要歌劇《伊多梅里歐》,僅僅十年後,他便完成他的最後一部歌劇《魔笛》,沒有其他偉大的歌劇作曲家能如莫扎特般創作那麼多樣化、受讚揚的作品;一般認為當中最傑出的,是莫合作的三部歌劇——《費加羅的婚禮》(1786)、《唐·喬望尼》(1787)和《女人心》(1790)。

Wolfgang Amadeus Mozart was born in Salzburg in January 1756, and is ranked along with Verdi and Wagner as one of the three greatest of all opera composers.

Generally speaking, before Mozart's time, composers of grand opera reached back into antiquity, mythology or even the early Christian era for their subjects. Mozart was the first to impart a strong human interest into opera, with a generous amount of humour and an even higher degree of dramatic expression.

At the age of 24, Mozart wrote his first major opera, *Idomeneo*, and only a decade later his last work for the stage, *The Magic Flute*. No other great composer of opera has produced so varied and acclaimed an output, but it is his three collaborations with the Italian librettist Lorenzo da Ponti — *The Marriage of Figaro* (1786), *Don Giovanni* (1787) and *Così fan tutte* (1790) — which are widely believed to be among the greatest ever written.

With Don Giovanni Mozart changed for all time expectations of what an opera could be. This opera is not just a diverting showcase for the human voice, it became in Mozart's hands an epic experience with music that was high-spirited, impassioned and dramatic — alternately uplifting and draining the emotions. The opera was billed as a dramma giocoso or 'funny drama', neither completely comic nor completely tragic. In the original production the actors alternated between spoken recitative and sung arias, but most modern productions use the secco-recitatives (melodic speech set to music or a descriptive narrative song in which

莫扎特顯然希望我們喜歡及欣賞唐· 喬望尼。這是一個被塑造成自信、快 樂、不迷信的角色,配有最美妙的音 樂,也是自由和思想獨立的象徵。此 外,這部歌劇還讓我們細想男女關 係、獨立和體恤他人的意義。《唐· 望尼》對這些問題的處理手法,讓它長 留西方歌劇殿堂,確是實至名歸。 the music follows the words) composed by Mozart in place of the spoken text.

Mozart clearly wanted us to like and enjoy the Don. He is shown as confident, happy, free of superstition and is given some of the best music, and portrayed as a true emblem of liberty and the independence of thought. But the opera also invites us to think and feel deeply about the issues of male-female relations, the value of independence and the value of sensitivity to other. For the treatment of these issues *Don Giovanni* has rightly earned an enduring place in western opera canon.





## 情愛與死亡

唐·喬望尼不是「人」,是種「狀態」—— 他是世界舞台上的半神話人物;而在莫扎特的音樂裏,這個角色的力量強得令人透不過氣。 Don Giovanni is not a man, but a condition —— a half-mythical figure of world theatre, and one who appears in particular in Mozart's music with a breathtaking force.

文:威利・徳克爾

扎特的《唐·喬望尼》可能是歌劇史上最神秘的作品,內容圍繞人生兩大主題:情愛與死亡。的確,唐·喬望尼的「情愛」緊扣着「死亡」;其風流韻事不但搞出

by Willy Decker

ozart's *Don Giovanni*, perhaps the most mysterious work in the history of opera, revolves around the two great themes of our existence: Love and Death. Indeed, in the character of Don Giovanni, they are even intimately connected with each other;

人命,最後更招致殺身之禍。他的追 求異想天開,他的慾望永無止境;活 着就要快樂,在當下徹徹底底地快 樂。沒有恐懼,沒有猶疑,沒有過 去;他是一股雷霆萬鈞的力量,是 「好!幹吧!|的化身,是永恆笑聲幻 化成的血肉之軀。

對唐·喬望尼來說,前進就是生活的 惟一方向;使勁地向前衝,即使走上 末路也在所不惜。正因為他把生命之 杯喝得涓滴不剩,才膽敢挑戰代表死 亡的司令官 — 要是沒有司令官, 唐·喬望尼就會像流星一樣殞落。流 星不能一直閃耀,燃燒到最後,剩下 的惟一出路是神秘詭異的結局 —— 死 亡。唐·喬望尼帶着不滅的好奇心, 毫不猶疑地踢毀死亡之門。

唐. 喬望尼幹勁沖天,精力源源不 絕,好比太陽在萬物中心發熱發光, 無窮無盡,萬古長存。唐‧喬望尼不 是「人」,是種「狀態」——他是世界舞 台上的半神話人物;而在莫扎特的音 樂裏,這個角色的力量強得令人透不 過氣。他沉溺於追尋自由,有着義無 反顧的衝勁,對人生所有的深層意義 不甚了了,為了追尋「無限 |而艱苦經 營,一如浮士德對青春之泉的渴求 —— 唐·喬望尼拒絕接納「終結」;他的一 生只是通往「無限 | 的門檻。

唐·喬望尼向着「無限 | 狂奔, 「終結 | 的化身就攔住他的去路。唐·喬望尼 在人生旅途上橫衝直撞,過去的足 跡、未完的孽債,凝聚成龐大的陰 影,那就是司令官。司令官把避無可 避的事實滾向唐‧喬望尼;這陰影(司 今官) 也象徵着死亡。「死亡 | 這個鐵一

Giovanni's erotic love is fatal, and his death is erotic. His very being is an unfettered lust for experience that goes beyond even the boundaries of earthly and human existence. His guiding principle is to live to the absolute fullness of happiness in the moment, without fear, without hesitation and without memory. He is the embodiment of an inexorable force. of the 'yes' personified, of unbroken laughter made flesh and blood.

For him, the only motion is an uncompromising forwards; he rushes enthusiastically even into his own downfall. Because he has drunk from the cup of life, drained it to the very dreas, he challenges death in the figure of the Commendatore — if the Commendatore had not appeared, Giovanni would have had to have been extinguished like a meteor, choking on the impossibility of blazing on and on — the only mysterious, promising door that remains is death. Without hesitation and with unending curiosity, Giovanni kicks it down.

In his frothing, unstoppable energy, he is comparable to the sun, pouring out its heat and light, at the centre of all existence, eternally and without ever waning. Don Giovanni is not a man, but a condition — a half-mythical figure of world theatre, and one who appears in particular in Mozart's music with a breathtaking force. His vertiginously addictive urge for freedom, his uncompromising compulsion to push ever onwards, his unsentimental sounding of all the depths of life, and his painfully aggressive yearning to surge into the infinite stands alongside Faust's burning desire for the fountain of youth — Giovanni refuses to acknowledge any finality. The sum of his life can only be conceived as a threshold to the infinite.

In his headlong fall into boundlessness, the myth now puts in his way the most drastic embodiment of the finite. The tracks that Don 唐:喬望尼是全劇的軸心,其他人物 就像行星一樣圍繞太陽(唐·喬望尼) 運行。這些角色藉着與唐‧喬望尼的 關係和淵源,藉着唐:喬望尼的光 芒,映照出自己的輪廓和側影;太近 則引火自焚,太遠則冰冷空虛。劇中 女角全被迷倒騙倒,任由唐·喬望尼 擺佈,分別只在於她們與唐·喬望尼 交往時的反應。安娜表面上是個不能 親近的孝女,誓報殺父之仇;但她的 內心卻像地震一樣顫抖,像火山爆發 般隆隆作響;她內心深處的火山,也 只有唐·喬望尼才能洞悉。艾維拉象 徵着婚姻制度的種種。她因為唐·喬 望尼始亂終棄而暴跳如雷,一怒之下 離鄉別井找唐‧喬望尼算帳。塞琳娜 的反應比兩人直接:「我想但又不 想 | 。她外表天真,卻看穿了承諾與危 機,甚至可謂工於心計。

與唐·喬望尼相比,其他男性往往相 形見絀,馬塞多與奧塔維歐兩人同時 體現這一點。兩人對女性的觀點不 同,但與唐·喬望尼對女性的看法形 成鮮明對比。馬塞多帶着狹隘的中產 階級視野,視女性為侍女與母親;而 奧塔維歐則堅守極端形式化的騎士精 Giovanni has left behind him in his rush through life, his unsettled debts, condense into the largethan-life shadow of the Commendatore, who rolls his inevitability into Don Giovanni's path. The suffocating shadow also means death, in the form of someone who has been killed, as an impregnable fact on which even Giovanni's arrow shot into eternity has to shatter. The genuine contempt for death with which Giovanni takes up the challenge of the Commendatore in the last scene reveals him at the peak of his trajectory, not the nadir. As he perishes, Giovanni is genuinely great. His downfall or destruction was only external, and his inner increasing indomitable fearlessness stands in ever sharper contrast to that. There can be no moralising reprimand, particularly in Mozart, for the impossibility of his life. He is an unfathomable figure, a genius even.

To the extent that Giovanni is the absolutely central axis, the genuine focal point of the drama, the other characters become planets orbiting this sun. They receive their light, their profile, their silhouette from their relationship, their orientation to Giovanni. If they come too close to him they burn up, but if they lose his light they freeze in the cold void. In the psychogram of this cannon of characters the women are delivered equally to Giovanni, differentiated only in their reaction and response to their contact with him.

Anna, behind the mask of the unapproachable mourner, is like the trembling of an earthquake, a volcanic explosion becoming ever more clearly audible, the centre of which lies at the very deepest point of her soul which only Giovanni is able to penetrate. Elvira, in the furious manner of the actually betrayed, uprooting herself in her anger and bearing with her all the insignia of the institution of marriage, is focused on the idea of eternal revenge. Zerlina responds more directly, more sensually to Giovanni than the

唐·喬望尼是劇中所有劇情線的中心;他滅亡時,位於這個小宇宙中央的推動力也脫離了軌道 —— 維繫所有角色平衡的中心太陽,也就粉碎了,只剩下空虛。灰暗的天色、心底的淡淡哀愁、對徹底快樂的慾望、對率真。表現自我的渴求 —— 也就是唐·喬望尼所代表的,也隨之——幻滅。

英文中譯:鄭曉彤

other two women: "Vorrei e non vorrei..." ("I want to and yet I do not want to"), under a naive surface she sees clearly, almost calculatingly, both the promise and the danger.

Masetto and Ottavio similarly embody the inferiority of the other men to Giovanni, differentiated in their respective relationships to woman, and set in relief as a contrast to Giovanni's perception of women. Masetto, within a narrow bourgeois horizon, sees woman as maid and mother, while Ottavio, in the strictly formalistic framework of a chivalric ideal, commits woman to the altar of a goddess to the high tower of the inaccessible. It is only Leporello that breaks out from the symmetry of these characters. Grown far beyond the clichéd role of the servant, he clings with an almost fanatical love-hate to the heels of his master. He writes with a movinaly meticulous obsession about the life story of his master, hunting tirelessly, yet always becoming tired, searching for the secret of this maniacal Leviathan. He scampers ever onwards through a labyrinth of feelings, torn hither and thither between fear and rapture, to become in the end an embodiment of the impossibility of copying, fathoming or holding down this Giovanni.

Giovanni stands in the centre of all the lines of the drama. At the moment that he perishes, the central motive force of this universe is thus thrown off track — the core, the sun of the symmetry in the ensemble of characters is ripped away. Only emptiness is left behind. The dull grey light of the everyday and hidden grief, the desire for the fullness of happiness, for the unimpeded unfolding of a personal reality, which Giovanni exemplified, has perished with him.

Translated from German by Nick Oates

# Willy Decker

## 威利・德克爾

#### 導演 Director

威利·德克爾在故鄉科隆的歌劇院開始其戲劇生涯。他的製作一開始就 備受國際矚目,包括布里頓的《比利·伯德》和《仲夏夜之夢》、柴可夫斯 基的《尤金·奧尼金》、華格納的《漂泊的荷蘭人》和普契尼的《三

部劇》。

也是在科隆,德克爾認識了舞台及服裝設計師沃爾夫岡·古斯曼,他大部份製作都由古斯曼擔任設計。過去二十年間,他們製作了眾多歌劇,尤為值得注意的包括在維也納國家歌劇院演出的《比利·伯德》和《璐璐》;在阿姆斯特丹演出的《沃采克》、《厄勒克特拉》和《沙皇鮑里斯》;在巴黎演出的《尤金·奥尼金》和《漂泊的荷蘭人》;在德累斯頓演出的《魔彈射手》和《指環》;在漢堡演出的《莎樂美》;在萊比錫歌劇院演出的《特里斯坦與伊索爾德》;在薩爾茨堡藝術節演出的《茶花女》。

德克爾的未來計劃包括2006年在維也納國家歌劇院上演的《伊多梅里歐》,以慶祝「莫扎特年 |。

Willy Decker began his theatre career at the opera house of his hometown, Cologne. From the very beginning, his productions received international attention, among them Britten's *Billy Budd* and *A Midsummer Night's Dream*, Tchaikovsky's *Eugene Onegin*, Wagner's *The Flying Dutchman* and Puccini's *Trittico*.

State Opera in 2006, celebrating 'Mozart Year'.

It was also in Cologne that Decker met the stage and costume designer Wolfgang Gussmann, who has designed the majority of his productions. Of their many productions over the last 20 years, particularly noteworthy are *Billy Budd* and *Lulu* at the Vienna State Opera; *Wozzeck, Elektra* and *Boris Godunov* in Amsterdam; *Eugene Onegin* and *The Flying Dutchman* in Paris; *The Marksman* and *Ring* in Dresden; *Salome* in Hamburg; *Tristan and Isolde* at the Opera Leipzig; and *La Traviata* at the Salzburg Festival. Decker's future plans include a new production of *Idomeneo* at the Vienna

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#### 沃爾夫岡·古斯曼 Wolfgang Gussmann

舞台及服裝設計 Stage and Costume Designer

自1979年起,沃爾夫岡·古斯曼即為自由身舞台設計和服裝設計。過去十年來,他幾乎只與導演威利·德克爾和安德烈亞斯·霍莫基合作,主要為維也納、慕尼黑、巴黎、阿姆斯特丹、德累斯頓、柏林、漢堡、萊比錫和科隆等地歌劇院製作。

古斯曼近期和即將與德克爾合作的製作包括:在漢堡上演的《黑桃皇后》;在阿姆斯特丹上演的《玫瑰騎士》和《唐·卡洛斯》;在薩爾茨堡藝術節上演的《死城》和《茶花女》;在柏林喜歌劇院和德累斯頓上演的《艾伯特·赫林》和在維也納上演的《摩西和亞倫》。他與霍莫基最近的合作,包括德累斯頓的《杜蘭朵》、慕尼黑之《羅密歐與朱麗葉》和《王子們》,以及在米蘭上演的《佛羅倫提悲劇》。

Since 1979, Wolfgang Gussmann has worked as a freelance stage and costume designer. In the last decade, he has worked almost exclusively with the stage directors Willy Decker and Andreas Homoki, principally in the opera houses of Vienna, Munich, Paris, Amsterdam, Dresden, Berlin, Hamburg, Leipzig and Cologne. Gussmann's recent and forthcoming productions with Willy Decker include *Pique Dame* in Hamburg; *Der Rosenkavalier* and *Don Carlos* in Amsterdam; *The Dead City* and *La Traviata* at the Salzburg Festival; *Albert Herring* at the Komische Oper Berlin and Dresden; and *Moses and Aron* in Vienna. With Andreas Homoki his recent and forthcoming productions include *Turandot* in Dresden; *Romeo et Juliette* and *The Kings's Children* in Munich; and *A Florentine Tragedy* in Milan.



#### 弗勞克·謝瑙 Frauke Schernau

服裝設計 Costume Designer

弗努克·謝瑙生於漢堡,曾在維也納和慕尼克分別師從埃立克·旺達和埃克哈德·格魯布勒學習舞台及服裝設計。她曾任舞台及服裝設計師于根·羅斯的助手達七年,於巴黎歌劇院、倫敦藝術節芭蕾舞團、加拿大國家芭蕾舞團、漢堡芭蕾舞團、史圖加芭蕾舞團和米蘭史卡拉劇院工作。自1991年起,她出任德累斯頓歌劇院服裝設計部總監,並為孔維希尼的《那布果》設計服裝;與德克爾和古斯曼合作,為《魔彈射手》和《李爾》等設計服裝。謝瑙曾於德國電視二台和歐洲多間劇院工作。

Born in Hamburg, Frauke Schernau studied stage and costumes design in Vienna with Erich Wonder and in Munich with Eckehard Grübler. For seven years she was an assistant to Jürgen Rose at the Paris Opera, and with the London Festival Ballet, National Ballet of Canada, Ballett Hamburg, Ballett Stuttgart and at La Scala in Milan. Since 1991 she has been the director of the costume department at the Semper Opera Dresden, where she has created the costumes for Peter Konwitschny's Nabucco and worked with Willy Decker and Wolfgang Gussman on Freischütz and Lear, among others. Schernau has worked for the state TV station Zweites Deutsches Fernsehen and in numerous European theatres.

## Howard Arman

## 霍華徳・阿曼

#### 指揮 Conductor

霍華德·阿曼教授生於倫敦,就讀聖三一音樂學院,曾與英國及海外主要樂團合作。1998年5月,阿曼出任萊比錫中德廣播電台合唱團指揮及藝術總監,2006年出任哈雷韓德爾音樂節樂團指揮及藝術總監。

1991年,他首次在維也納音樂協會登台,1995年任薩爾茨堡藝術節開幕演出的指揮。霍華德·阿曼踏遍德國、意大利和奧地利各大歌劇院,指揮歌劇演出,包括為紐倫堡歌劇院指揮的唐尼采第《愛之甘醇》、莫扎特《唐·喬望尼》、格魯克《伊菲姬妮在奧利德》及《伊菲姬妮在陶利德》、在哈雷指揮韓德爾作品如《奧蘭度》、《塞墨勒》。在維也維歌劇院指揮莫扎特之《魔笛》、雷哈爾的《沙皇太子》和奧芬巴哈之《藍鬍子》;在琉森指揮浦塞爾的《狄多與可尼亞斯》。阿曼自出任萊比錫的合唱團指揮以來,引入廣泛的曲目,包括管弦樂、歌劇、巴羅克音樂和無伴奏作品。

2003年他指揮了貝多芬第九交響曲。他灌錄的拉赫曼尼諾夫《晚 禱》作品三十七,取得2002年德國樂評人回聲獎。2005年再憑葛 朗恩作品《耶穌之死》奪此獎項。

Howard Arman was born in London and studied at the Trinity College of Music, going on to work with the leading ensembles in England and abroad. In May 1998 he became Conductor and

Artistic Director of the Central German Radio Choir (MDR Leipzig), and of the Handel Festival Orchestra in Halle in 2006.

In 1991 he gave his debut in Vienna's Musikverein, and in 1995 conducted the opening of the Salzburg Festival. He has conducted many opera productions in Germany, Austria and Italy. These include: Donizetti's L'Elisir d'Amore; Mozart's Don Giovanni; both Iphigénie en Aulide and Iphigénie en Tauride by Gluck at the Opera Nuremberg; Handel's Orlando, Flavio and Semele in Halle; Mozart's Die Zauberflöte, Léhar's Der Zarewitsch and Offenbach's Barbe-Bleue at the Volksoper Vienna; and Purcell's Dido and Aeneas in Luzern, for which he composed additional incidental music.

Since his appointment with the MDR he has managed to project a multifaceted and adventurous repertoire, from early *a cappella* compositions, through baroque, choral symphonic and operatic works to contemporary orchestral music.

In October 2003 he conducted Beethoven's 9th Symphony with the MDR Chorus.

His recording of Rachmaninov's *Vespers*, Op 37, was awarded the German Critic's Echo Award in 2002 and he won the award again in 2005 for his recording of Carl Heinrich Graun's *Der Tod Jesu*.





#### 約亨·庫普弗 Jochen Kupfer

唐·喬望尼(9日及11日) Don Giovanni (9 and 11) 男中音 Baritone

約亨·庫普弗生於德國格里馬,十歲開始研習聲樂。自1990年起,於萊比錫音樂學院進修,同時得到埃利奧·巴塔利亞、迪特里希·菲舍爾-迪斯考和依麗莎白·施瓦茨科普夫個別教授。他曾到歐洲各大城市和日本演出,並參加多個國際音樂節。加盟德累斯頓歌劇院之後,庫普弗曾飾演《費加羅的婚禮》中的伯爵、《女人心》的古列爾莫、《魔笛》中的帕帕蓋諾、《仙鈪奇緣》的丹丁尼和《隨想曲》中的奧利華。庫普弗於2005/06年劇季加入紐倫堡歌劇院,並首演為《風流寡婦》中的達尼洛,演出非常成功,其他演出角色包括唐·喬望尼和帕帕蓋諾。

Jochen Kupfer was born in Grimma, Germany, and has been studying voice since the age of ten. From 1990 he studied at the Leipzig Conservatory, as well as privately with Elio Battaglia, Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. Concert tours have taken him to various European cities and Japan, and he has participated at many international music festivals.

As a member of the Semper Opera Dresden, he has sung the roles of the Count in *The Marriage of Figaro*, Guglielmo in *Così fan tutte*, Papageno in *The Magic Flute*, Dandini in *La Cenerentola* and Olivier in *Capriccio*. Kupfer joined the Opera Nuremberg during the 2005/06 season, where he made his highly successful debut as Danilo in Lehár's *The Merry Widow*, followed by other roles such as Papageno and Don Giovanni.



#### 祖卡·拉西萊倫 Jukka Rasilainen

唐·喬望尼(10日及12日) Don Giovanni (10 and 12) 男中音 Baritone

祖卡·拉西萊倫生於赫爾辛基,曾在羅馬師從蒂娜·斯卡皮尼-雷拉,以及在赫爾辛基的西貝遼士學院受訓。他曾參加蘇黎世的國際歌劇工作室,然後加入德國多蒙特和克雷菲爾德-門興格拉德巴赫劇場。1993年加入德累斯頓歌劇院。拉西萊倫曾於阿姆斯特丹的荷蘭歌劇院、巴黎的巴士底歌劇院、倫敦的皇家歌劇院和柏林的德意志歌劇院及國家歌劇院亮相。他演出的劇目廣泛,角色多樣,包括《特里斯坦和伊索爾德》中的庫維納爾、《浪子的歷程》中的尼克·夏杜和《尼伯龍根的指環》中的沃坦。2005年,他應邀出席拜羅伊特藝術節,演唱《漂泊的荷蘭人》的主角。

Born in Helsinki, Jukka Rasilainen trained in Rome with Tina Scapini-Rella and in Helsinki at the Sibelius Academy. He was engaged at the International Opera Studio in Zurich, before joining the theatres of Dortmund and Krefeld-Mönchengladbach in Germany. Since 1993 he has been a member of the Semper Opera Dresden.

He has appeared as a guest at the most important international opera houses, such as Amsterdam's Netherlands Opera; Paris' Opera Bastille; London's Royal Opera House; and Berlin's Deutsche Opera and State Theatre. His broad repertoire includes roles ranging from Kurwenal in *Tristan and Isolde*, Nick Shadow in *The Rake's Progress* to Wotan in *The Ring of the Nibelung*. In 2005 he was invited by the Bayreuth Festival to sing the title role in *The Flying Dutchman*.



吉多·延特延斯 Guido Jentjens

**萊波雷洛**(9日及11日) **Leporello** (9 and 11)

男低音 Bass

吉多·延特延斯最初學習教堂音樂,1986年轉往科隆音樂大學,隨克勞迪奧·尼古拉教授學習聲樂。1988年加入杜塞爾多夫萊茵河德國劇院歌劇工作室。他曾是奧格斯堡市劇院、愛爾福特劇院和卡爾斯魯厄州立劇院的成員。2002至2004年,他成為威斯巴登州立劇院的第一男低音。

延特延斯曾應邀在漢堡州立歌劇院、法蘭克福歌劇院和2001年拜伊羅特華格納藝術節表演。他將於本樂季重返拜伊羅特演出《唐懷瑟》。本樂季加入紐倫堡劇院,延特延斯曾飾演《漂泊的荷蘭人》的達蘭特及《唐·喬望尼》的萊波雷洛,今年稍後將演出《費黛里奧》的羅科及《魔笛》的薩拉斯特羅。

Guido Jentjens initially studied church music before switching, in 1986, to the University of Music in Cologne to study voice with Professor Claudio Nicolai. In 1988 he became a member of the Opera Studio of the German Opera on the Rhine in Düsseldorf. He has been a member of the Augsburg Municipal Theatre, the Erfurt Theatre and the Karlsruhe State Theatre. From 2002 to 2004, he was first bass at the State Theatre in Wiesbaden.

As a guest he has performed at the Hamburg State Opera, the Frankfurt Opera and the 2001 Wagner Festival in Bayreuth. He will return to Bayreuth this season with *Tannhäuser*. He became a member of the Opera Nuremberg at the beginning of this season and has appeared as Daland in *The Flying Dutchman* and Leporello in *Don Giovanni* and will sing Rocco in *Fidelio* and Sarastro in *The Magic Flute* later this year.



#### 貝恩德·霍夫曼 Bernd Hofmann

**萊波雷洛**(10日及12日) **Leporello** (10 and 12)

男低音 Bass

貝恩德·霍夫曼在維也納音樂與演藝大學畢業,主修聲樂,師從 拉爾夫·德林教授和沃爾特·貝里。他於1996年維爾茨堡莫扎特 音樂節比賽勝出,翌年獲紐倫堡第六屆名歌手比賽第二名。加入 維爾茨堡歌劇院一年後,霍夫曼於1998年加盟紐倫堡歌劇院。他 曾在國內外多個劇院及薩爾茨堡藝術節作客席演出。這個樂季, 霍夫曼將飾演《拉莫美的露契亞》中的雷蒙多、《漂泊的荷蘭人》中 的達蘭德、《柴伊德》中的奧斯明和《唐·喬望尼》中的司令官或萊 波雷洛。

Bernd Hofmann completed his vocal studies at the University of Music and Performing Arts in Vienna, under Professor Ralf Döring and Walter Berry. He won the Mozartfest Competition in Würzburg in 1996 and took second place in Nuremberg at the 6th Master Singers Competition in 1997. After a year at the Würzburg Opera House, Hofmann joined Opera Nuremberg in 1998. He has been a guest performer at several national and international opera houses as well as the Salzburg Festival. In the current season, Hofmann will be seen as Raimondo in *Lucia di Lammermoor*, as Daland in *The Flying Dutchman*, as well as Osmin in *Zaide* and as the Commendatore or Leporello in *Don Giovanni*.



#### 卡羅·弗茨帕特里克 Carole FitzPatrick

**安娜**(9日及11日) **Donna Anna** (9 and 11)

女高音 Soprano

卡羅·弗茨帕特里克於德薩斯大學畢業,並取得耶魯大學音樂藝術碩士和音樂碩士學位。她屢獲獎項和獎學金,包括全國教師協會歌唱比賽一等獎。

弗茨帕特里克於1988年到歐洲發展,曾在德國多蒙德和奧斯納布魯克工作,現為紐倫堡歌劇院成員。她表演的劇目廣泛,包括莫扎特、威爾第、普契尼、史特勞斯和華格納的歌劇。她曾於漢諾威州立劇院、曼海姆國立劇院、杜塞爾多夫萊茵河德意志歌劇院和柏林喜歌劇院作客席演出。2005年夏季起,於美國鳳凰城大學任教聲樂。

Carole FitzPatrick holds Master degrees in Musical Arts and Music from Yale University, as well as a Bachelor's degree from the University of Texas. She has also been awarded many prizes and scholarships, including First Prize in the National Association of Teachers of Singing Competition.

The soprano came to Europe in 1988 and after engagements in Dortmund and Osnabrück, Germany, became a member of Opera Nuremberg. Her wide operatic repertoire includes Mozart, Verdi, Puccini, Strauss and Wagner. She has appeared as a guest at the State Theatre in Hannover, the National Theatre in Mannheim, the German Opera on the Rhine in Düsseldorf and the Komische Oper Berlin. Since the summer of 2005 she has been teaching voice at the University of Phoenix (USA).



#### 希萊維·馬丁佩托 Hillevi Martinpelto

**安娜**(10日及12日) **Donna Anna** (10 and 12)

女高音 Soprano

希萊維·馬丁佩托1987年於斯德哥爾摩歌劇院畢業,同年首次在斯德哥爾摩皇家歌劇院登台,飾演普契尼《蝴蝶夫人》中的蝴蝶。 自1990年起,馬丁佩托在多個國際歌劇院和藝術節演出,包括布魯塞爾、柏林、格林德包恩、維也納和洛杉磯。她一直與約翰·艾略特爵士及其蒙特威爾第合唱團與管弦樂團合作。

馬丁佩托曾與英國廣播公司交響樂團及科隆、柏林、萊比錫電台 的管弦樂團合作。未來演出包括在斯德哥爾摩上演的《遊吟詩人》 和《費加羅的婚禮》。

Hillevi Martinpelto completed her training at the Stockholm Opera School in 1987, and debuted in the same year as Cho-Cho San in Puccini's *Madama Butterfly* at the Royal Opera, Stockholm.

Since 1990, Martinpelto has performed at international opera houses and festivals, such as Brussels, Berlin, Glyndebourne, Vienna and Los Angeles. She has long been associated with the work of Sir John Eliot Gardiner and his Monteverdi Choir and Orchestra.

Martinpelto has appeared with orchestras such as the BBC Symphony Orchestra, and the radio orchestras of Cologne, Berlin and Leipzig. Her future highlights include *II Trovatore* and *The Marriage of Figaro* in Stockholm.



蕾貝卡·馬丁 Rebecca Martin

**艾維拉**(9日及11日) **Donna Elvira** (9 and 11)

女中音 Mezzo-soprano

美國女中音蕾貝卡·馬丁生於胡志明市,在印第安納州戈辛學院學習唱歌和鋼琴,畢業後加入慕尼黑巴伐利亞廣播電台合唱團,跟着加入德國德紹劇院。她於1999年加入紐倫堡歌劇院,擔當各種各樣的角色,包括飾演《費加羅的婚禮》的凱魯比諾、《卡門》的女主角、《仙鈪奇緣》中的安琪蓮娜和《維特》中的夏洛蒂。馬丁在各大歌劇院客席演出,在芝加哥大公園藝術節參加演出威爾第《安魂曲》,是她在美國首次亮相。

American mezzo-soprano Rebecca Martin was born in Saigon and studied singing and piano at Goshen College, Indiana. After graduation she was engaged by the Chorus of the Bayerischer Rundfunk in Munich and then became a member of the theatre in Dessau, Germany.

At the Opera Nuremberg, which she joined in 1999, she has sung a variety of roles, including Cherubino in *The Marriage of Figaro*, Angelina in *La Cenerentola*, Charlotte in *Werther* and the title role in *Carmen*. With her wide repertoire, Martin is busy as a guest at many national and international opera houses. She made her American debut in Verdi's *Requiem* at Chicago's Grant Park Festival.



鳥爾蘇拉・赫塞・馮登施帶能 Ursula Hesse von den Steinen 艾維拉(10日及12日) Donna Elvira (10 and 12)

女中音 Mezzo-soprano

烏爾蘇拉·赫塞·馮登施帶能生於科隆,在柏林音樂學院學習聲樂。1993年在保拉·薩洛蒙·林德堡歌唱比賽上獲古典及當代歌唱大獎,翌年獲柏林聯邦歌唱大賽二等獎。

她於1996年起成為自由身藝術家,曾於多個歌劇院演出,包括安特衛普、阿姆斯特丹、圖盧茲、布魯塞爾、紐倫堡和德累斯頓。她於1999/2000年度加盟德累斯頓歌劇院。演過的角色包括《霍夫曼的故事》中的吉麗葉塔和《萊茵的黃金》中的菲里卡。未來演出包括塞維爾演出《莎樂美》,以及於科隆參演特德勒夫·格拉納特的新歌劇《卡里古拉》。

Ursula Hesse von den Steinen was born in Cologne and studied voice at the Berlin Conservatory. In 1993, she won the Grand Prize for classic and contemporary Lieder at the Paula Salomon Lindberg Competition. The following year she won the second prize at the Bundeswettbewerb Gesang, Berlin.

As a freelance artist since 1996, she has appeared in the opera houses of Antwerp, Amsterdam, Toulouse, Brussels, Nuremberg and Dresden. She became a member of the Semper Opera Dresden in the 1999/2000 season.

Her repertoire includes Giulietta in *The Tales of Hoffmann* and Fricka in *Rheingold*. Upcoming projects include *Salome* in Seville, and participation in the world creation of Detlev Glanert's *Caligula* in Cologne.



#### 西普希韋·麥肯齊 Siphiwe McKenzie

**塞琳娜**(9日及11日) **Zerlina** (9 and 11)

女高音 Soprano

加拿大女高音西普希韋·麥肯齊在卑斯大學就讀,並於多倫多師從瑪麗·莫里森和南希·赫密斯頓,然後在費城庫蒂斯音樂學院繼續進修。1995年,她在加拿大歌劇院莫扎特歌唱比賽中獲獎,1998年在國際貝爾弗德雷歌唱比賽中進入決賽;之後麥肯齊加入紐倫堡歌劇院,演出角色包括《費加羅的婚禮》之蘇珊娜、《愛之甘醇》的雅狄娜、《波希米亞生涯》的穆塞塔,以及《拉莫美的露契亞》中的露契亞。

Canadian Siphiwe McKenzie studied at the University of British Columbia, and in Toronto under Mary Morisson and Nancy Hermiston. She continued her studies at the Curtis Institute of Music in Philadelphia. McKenzie was a prize-winner at the 1995 Canadian Opera Company's Mozart Competition and a finalist at the International Belvedere Competition in 1998.

Thereafter she joined Opera Nuremberg for her first permanent engagement where she was highly acclaimed in the roles of Susanna in *The Marriage of Figaro*, Adina in *The Elixir of Love*, Musetta in *La Bohéme* and especially for her interpretation of the title role in *Lucia di Lammermoor*.



#### 克里斯蒂安妮·霍斯菲爾德 Christiane Hossfeld

**塞琳娜**(10日及12日) **Zerlina** (10 and 12)

女高音 Soprano

克里斯蒂娜·霍斯菲爾德生於德國什末林,於柏林漢斯·艾斯勒音樂學院畢業,二十一歲在哈雷歌劇院首次登台。1987年,霍斯菲爾德在德累斯頓歌劇院首次登台,自此成為歌劇院的一員。1989至1997年間,她經常為拜羅伊特華格納音樂節作客席獨唱家。

她飾演的角色包括《費加羅的婚禮》之蘇珊娜、《帝托的仁慈》之塞 薇利亞、《強尼·史基基》之勞蕾塔、《波希米亞生涯》之穆塞塔、 《弄臣》之吉爾達和《法爾斯塔夫》之娜奈塔等。

自1997年起,霍爾菲斯德任教德累斯頓韋伯音樂學院。

Born in Schwerin, Germany, Christiane Hossfeld studied at the Hanns Eisler Academy of Music, Berlin. She made her stage debut at age 21 at the Halle Opera House. In 1987 she debuted as Zerbinetta in Strauss' *Ariadne auf Naxos* at the Semper Opera Dresden and has since become a member of the State Opera. Between 1989 and 1997 she was a regular guest soloist with the Bayreuth Wagner Festival.

Her extensive repertoire includes the roles of Susanna in *The Marriage of Figaro*, Servilia in *La Clemenza di Tito*, Lauretta in *Gianni Schicchi*, Musetta in *La Bohéme*, Gilda in *Rigoletto* and Nanetta in *Falstaff*, among others.

Since 1997 she has been working as a teacher with young singers at the Carl Maria von Weber Academy of Music, Dresden.



#### 卡爾斯藤・舒斯 Carsten Süss

**奥塔維歐**(9日及11日) **Don Ottavio** (9 and 11)

男高音 Tenor

卡爾斯藤·舒斯生於德國美因茨,修讀德國文學、哲學和政治學,然後勇闖歌唱界,並在多個歌唱比賽中獲獎。1995年,他首次在鮑岑市德國索布民間劇院上演的《唐·喬望尼》中飾演奧塔維歐。舒斯的國際演出,始於意大利佛羅倫斯的五月音樂節,他曾到漢諾威、卡爾斯魯克、威斯巴登、法蘭克福、美國辛辛那提、維也納、布拉格和奧地利格拉茨等地演出。在紐倫堡歌劇院,舒斯的劇目擴展至意大利美聲唱法。此外,他還積極參加音樂會及演唱德國抒情歌,他演繹巴赫的《受難曲》更廣受好評。

Born in Mainz, Carsten Süss studied German literature, philosophy and politics before venturing on a singing career, having won several singing contests. In 1995, he debuted with the role of Don Ottavio in Mozart's *Don Giovanni* at the Deutsch-Sorbische Volkstheater in Bautzen.

He made his international debut at the Maggio musicale di Firenze in Florence, Italy. Guest appearances led him to Hanover, Karlsruhe, Wiesbaden, Frankfurt and Cincinnati, USA; Vienna; Prague and Graz. At the Opera Nuremberg, Süss has extended his repertoire into the Italian *bel canto*. In addition, Süss is highly involved in concert and Lied repertory, receiving much acclaim for his interpretation of the Bach *Passions*.



#### **Woo-Kyung Kim**

**奥塔維歐**(10日及12日) **Don Ottavio** (10 and 12)

男高音 Tenor

Woo-Kyung Kim生於韓國首爾,曾先後在韓國漢陽大學和慕尼黑音樂大學修讀,2003年加入德累斯頓歌劇院。Kim曾在多個比賽中獲獎,包括巴黎多明戈歌唱比賽和維也納貝爾弗德雷歌唱比賽。

2006年,Kim將於紐約大都會歌劇院首次飾演《茶花女》中的阿爾 費度。

Woo-Kyung Kim was born in Seoul, South Korea and studied at the Hanyang University in South Korea and the University of Music in Munich. He has been a member of the Semper Opera Dresden since 2003. Kim has won numerous prizes in competition including the Placido Domingo Singing Competition in Paris and the Belvedere Singing Competition in Vienna.

He will make his debut as Alfredo in *La Traviata* at the Metropolitan Opera, New York, in 2006.



#### 漢恩斯-克勞斯·埃克 Heinz-Klaus Ecker

司令官 The Commendatore

男低音 Bass

漢恩斯-克勞斯·埃克生於基爾,先後在林茨市的布魯克納音樂學院和格拉茨音樂大學修讀。1971年加入紐倫堡歌劇院,任第一莊嚴男低音。

在過去三十年間,埃克演唱古典歌劇中所有重要低音角色,特別是莫扎特、威爾第、華格納和史特勞斯的歌劇。他曾於國內外著名劇院作客席演出。1981年,他贏得巴代利亞室樂歌唱家之榮譽,並在拜羅伊特的華格納音樂節首次登台。

Born in Kiel, Heinz-Klaus Ecker studied at the Bruckner Conservatory in Linz and at the University for Music in Graz. He came to the Opera Nuremberg in 1971 as first basso serioso.

During the past 30 years, he has sung all the great bass roles of the classical repertoire, especially Mozart, Verdi, Wagner and Strauss. Numerous guest engagements have taken him to prestigious stages both at home and abroad. In 1981, he was awarded the title of Bavarian Kammersänger and debuted at the Wagner Festival in Bayreuth.



#### 劉嵩虎 Liu Song-hu 馬塞多 Masetto

男低音 Bass

劉嵩虎生於中國,在奧德薩音樂學院畢業,此後多次在國際比賽中獲獎。1997年獲意大利奧西莫歌唱藝術學院獎學金,之後參與意大利迪特拉藝術節,演出喬達諾《國王》、威爾第《西蒙·波卡涅格拉》和馬斯內《羅馬》等劇目。

他於2001年加盟紐倫堡歌劇院,曾飾演《波希米亞生涯》中的舒奧納、《茶花女》中的杜弗、《費加羅的婚禮》中的伯爵和《魔笛》中的帕帕蓋諾,《愛之甘醇》的貝爾科雷和《拉莫美的露契亞》的恩域高。

Liu Song-hu was born in China and graduated from the Conservatory for Music in Odessa and has since received awards at international competitions. In 1997 he received a bursary from the Accademia d'Arte Lirica, Osimo in Italy, following which he was engaged by the Festival della Valle d'Itria for productions of Giordano's *The King*, Verdi's *Simon Boccanegra* and Massenet's *Roma*.

As a member of the Nuremberg Opera since 2001, he has performed the roles of Schaunard in *La Bohème*, the Count in *The Marriage of Figaro*, Papageno in *The Magic Flute* as well as Belcore in *The Elixir of Love* and Enrico in *Lucia di Lammermoor*.



#### 艾德格·海克爾 Edgar Hykel

#### 合唱團指揮 Chorus Master

艾德格·海克爾生於德國干克馬克市的赫佐斯普朗,1971年於柏 林漢斯艾斯勒音樂學院畢業,主修指揮。畢業後在諾斯特利斯帶 領合唱團並任指揮四年,隨後在什未林和漢諾威擔任指揮,同時 任教柏林音樂學院。海克爾參與創辦什未林音樂學院,並在漢諾 威、萊比錫及德斯頓的音樂學院和馬格德堡大學任教。

1990年代末,海克爾擔任奧格斯堡劇院和馬格德堡劇院的合唱團 指揮。2004年,他出任紐倫堡歌劇院合唱團指揮。

Born in Herzogsprung, Uckermark, Germany, Edgar Hykel finished his studies in conducting at the Hanns Eisler Academy of Music Berlin in 1971. After graduation, he worked for four years as chorus master and conductor in Neustrelitz, then at the State Theatres of Schwerin and Hanover, while teaching at the Berlin Conservatory. Hykel participated in the foundation of the Schwerin Conservatory and has taught at the academies of music in Hanover, Leipzig, Dresden and the University of Magdeburg.

During the late 1990s, Hykel worked as chorus master at the theatres of Augsburg and Magdeburg. In 2004, he became chorus master at the Nuremberg Opera House.



### 紐倫堡歌劇院 **Nuremberg Opera House**

1905年9月1日正式啟用,以華格納《紐倫堡的名歌手》裏「郊外草地 集會 | 一幕作為開幕演出的紐倫堡歌劇院,有一段曲折的歷史。

雄偉的劇院原是新興工業都會紐倫堡的社交中心,位於古老市中心 的環路上。它在二十世紀二十年代的經濟動盪和第二次世界大戰的 轟炸中倖存下來。兩年一度在此頒發的國際人權獎,可説是劇院用 意明顯的姿態,以彌補納粹黑暗時代的過失 -- 當年劇院曾被濫 用,淪為宣傳工具。



戰後,美國佔領軍把歌劇院改作會所。然而,歌劇院的藝術節目很快又重振戰前威風。這 裏是伯恩斯坦《夢斷城西》德國首演的地方,也是標誌着現代導演劇場誕生之漢斯·萊恩費 爾斯製作,威爾第《遊吟詩人》激進版首演地。前衛藝術曾在此脱穎而出,維爾納.埃格 克、克日什托夫・潘德雷基、漢斯・維爾納・亨策和尹伊桑的作品都在這裏首演。盧卡・ 隆巴迪的《普羅斯佩羅》已安排在劇院2005/06周年紀念活動劇季作世界首演。

客席藝術家的名單令人目不暇給,當中包括歌手恩里科·卡羅索、弗里特齊·馬薩里、荷 西·卡雷拉斯和安娜·托莫瓦-辛托。不少傑出指揮也在劇院留下印記,他們包括羅伯 特·赫格、威廉·富特文格勒、漢斯·吉斯特爾和菲力普·奧奎因。

今天,紐倫堡歌劇院的三部份 —— 歌劇、戲劇和舞蹈,使它成為德國最大的劇院之一。 克里斯托夫·佩利克將於來季擔任劇團的首席指揮,而現任總經理則為沃夫·科諾特。

The Nuremberg Opera House, which opened on 1st September 1905 with the festival meadow scene from Richard Wagner's Die Meistersinger von Nürnberg, has had a volatile history.

Originally a social hub in the up-and-coming industrial metropolis of Nuremberg, the imposing building, located on the ring road around the historical city centre, survived unscathed both the economic turmoil of the 1920s as well as the bombing of the Second World War. The biennial presentation of the International Human Rights Awards at the Nuremberg Opera House can be seen as a conscious gesture of reparation for the dark years of National Socialism, when the theatre was misused for propaganda purposes.

After the War, the American occupation army used the Opera House as a club. The Opera House's artistic programme, however, was soon able to return to its pre-war glory; this was where Bernstein's West Side Story received its German premiere and where modern Director's Theatre was born with Hans Neuenfels' radical version of Verdi's Il Trovatore. The avant-garde was cultivated with works by Werner Egk, Krzysztof Penderecki, Hans Werner Henze and Isang Yun which were premiered here. The world premiere of Luca Lombardi's Prospero is scheduled for the anniversary season, 2005/06.

The list of guest artists is impressive, among them singers Enrico Caruso, Fritzi Massary, José Carreras and Anna Tomowa-Sintow. Distinguished conductors such as Robert Heger, Wilhelm Furtwängler, Hans Gierster and Philippe Auguin have also left their mark on the House.

Today, the Nuremberg Opera House with its three divisions — opera, theatre and dance is one of the largest ensemble theatres in Germany. Next season Christof Perick will become the new chief conductor in Nuremberg. The current general manager is Prof Wulf Konold.

## 紐倫堡愛樂樂團 Nuremberg Philharmonic Orchestra

#### 第一小提琴

#### **First Violins**

Evgeny Schuck Friederike Spaulding Geza Utasi Alexandru Duma Milan Thiel Gabriela Scheler Wolfgang Seifert Stefan Teschner Zsuzsa Zsizsmann

#### 第二小提琴

Hela Risto

#### Second Violins

Evgeny Popov

Hubert Henn Richard Brunner Ewald Laube Ingrid Bauer Reinhard Kossow Susanne Rüssmann Regina Hausdorf

#### 中提琴

#### **Violas**

Walter Berkelmann Ulrich Schneider Christian Heller Sebastian Rocholl Gunther Hillienhoff

#### 大提琴

#### Cellos

Christoph Spehr Sabina Leemann Pavlina Iorova Sabine Panofski

#### 低音大提琴

#### **Double Basses**

Tae-Bun Park Kathrin Münten Johannes Ragg Joachim Sevenitz Jochen Carls Miljan Jakovljevic

#### 長笛 Flutes

#### Flutes

Renate Kaiser Susanne Block-Strohbach

#### 雙簧管

#### **Oboes**

Paulo Arantes Volker Strohbach Helmut Hartmann Annette Kiesewetter

#### 單簧管

#### **Clarinets**

Eberhard Knobloch Horst Pauli

#### 巴松管

#### Bassoons

Matthias Topp Jörg Stasiewicz

#### 圓 號

#### Horns

Michael Lösch Stefan Schaller Harald Sander Fabian Borchers

#### 小 號 **Trumpets**

#### Christoph Braun

Günther Herzing

#### 、長 號

#### Trombones

Harald Bschorr Michael Kalläne Jürgen Zellner

#### 鼓

#### Drums

Christian Stier

#### 曼陀林琴

#### Mandolin

Marion Guardo

#### 樂團辦公室主管

Head of the Orchestra Office

Dr Wilhelm Bojescul

#### 樂譜管理

#### **Notes Manager**

Mario Guardo Felix Boekamp

#### 女高音 Sopranos

Stephanie Gröschel-Unterbäumer Franziska Kern Irène Lepetit Dorota Solomonozyk-Wisniewska

#### 男高音 Tenors

Klaus Brummer Timothy Hamel Jerzy Sawkiewicz Adam Wisniewski

#### 女低音 Altos

Kerstin Geitner Gwendolyn Jones-Rose Joanna Limanska Angelika Straube