

18, 20.3.2011

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

三幕歌劇
德語演唱，附中文字幕
演出長約4小時45分鐘，包括兩節休息
Opera in three acts
Performed in German with English and
Chinese surtitles
Running time: approximately 4 hours and
45 minutes with two intervals

- 06 演出及創作 **Credits**
- 09 德國萊比錫歌劇院 **Leipzig Opera**
- 10 德國萊比錫布業大廳樂團
Leipzig Opera
- 14 故事大綱 **Synopsis**
- 特稿 **Features**
20 兩重真實之原則
The Principle of Two Realities
- 26 簡歷 **Biographies**
- 38 樂團成員 **Orchestra Members**

邀請

此場次之觀眾可憑票換領餐點。請於 休息及完場後十五分鐘內，往二、三、四樓指定地點換領餐點乙份。請勿攜帶食物進入大劇院內，觀眾可將未享用完之餐點存放在劇院外的指定地點，待休息或完場後領取。中場餐點由馬莎有限公司提供。

Invitation

Ticket holders to this performance are invited to collect complimentary meal packs on levels 2, 3 and 4, during intervals and for 15 minutes after the performance. Each ticket can be used to redeem one meal pack.

Please note that no eating and drinking is allowed within the auditorium. Please refrain from bringing food into the Grand Theatre. You may leave meal pack bags within the designated areas outside the auditorium.

Interval refreshment is provided courtesy of Marks and Spencer.

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

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德國萊比錫歌劇院
Leipzig Opera

《崔斯坦與依索爾德》 *Tristan und Isolde*



© Andreas Birkgel

音樂及劇本 / 歌詞

Music and libretto by

華格納

Richard Wagner

導演

Director

威利·德克爾

Willy Decker

舞台及服裝設計

Stage/Costume Designer

沃爾夫岡·古斯曼

Wolfgang Gussmann

指揮

Conductor

艾塞·歌伯

Axel Kober

樂團

Orchestra

德國萊比錫布業大廳樂團

Leipzig Gewandhaus Orchestra

三幕歌劇分別長約80分鐘、65分鐘及90分鐘。

Opera in three acts with approximate running time of 80 mins for Act I, 65 mins for Act II and 90 mins for Act III.

演員 Cast

崔斯坦

Tristan

史提芬·文克

Stefan Vinke

依索爾德

Isolde

珍妮花·威爾遜

Jennifer Wilson

布蘭格妮

Brangaene

蘇珊·麥克林

Susan Maclean

馬可王

King Mark

馬修·貝斯特

Matthew Best

庫威納爾

Kurvenal

安東·科來米奇夫

Anton Keremidhtchiev

梅洛特

Melot

尤根·庫爾特

Jürgen Kurth

牧人/水手

Herdsman/Seaman

蒂莫西·法倫

Timothy Fallon

舵手

Steersman

安迪亞斯·大衛

Andreas David

中文字幕

Chinese Surtitles

蘇國雲(據環球唱片公司提供之版本改編)

So Kwok-wan

(adapted from the version provided by Univeral Music Limited)

字幕控制

Surtitles Operator

關玉瓊

Kwan Yuk-king, Yuki

謹此誌念於2010年4月辭世的黃奇智先生。黃先生自2003至2010年為藝術節翻譯多部歌劇及戲劇文本。

In memory of Mr Wong Kee-chee, translator of many festival's opera and theatre productions from 2003-2010.

加料節目

華格納《崔斯坦與依索爾德》：

前奏曲 及 愛之死

20.3.2011 (日) 下午2:30 - 4:30

新加坡華格納協會創始人王雅蕙女士，將介紹作品背景，幫助聽眾更全面的欣賞這齣大作。

地點：商務印書館，尖沙咀圖書中心
英語主講。免費入場。

更多加料節目信息請參閱藝術節加料節目指南，
或瀏覽加料節目網站：www.hk.artsfestivalplus.org

Festival PLUS

Wagner's *Tristan und Isolde*:

Prelude & Liebestod

20.3.2011 (Sun) 2:30 - 4:30pm

Wang Yu-hui, founder of the Wagner Society of Singapore, will provide the necessary background for a full appreciation of this masterpiece.

Venue: Commercial Press, Tsimshastui Book Centre
In English. Free admission.

Find out more about Festival PLUS in the Festival PLUS Booklet
or at www.hk.artsfestivalplus.org



德國萊比錫歌劇院 The Leipzig Opera

德國萊比錫歌劇院由歌劇院、芭蕾舞團及音樂喜劇團組成，在歐洲的悠久歷史僅次於威尼斯鳳凰劇院和漢堡國家歌劇院。自1840年起，萊比錫歌劇院的演出皆由萊比錫布業大廳樂團演奏。

歌劇院成員大部份為年輕的國際演唱家，常與知名藝術家合作，如狄寶娜·波萊斯基、安札·席莉亞和尼爾·舒科夫。演出曲目涵蓋巴羅克時期至當代作品。

為慶祝華格納於2013年誕生二百周年，歌劇院正籌備節目《萊比錫雙指環》，除了演出音樂會版的《尼伯龍根的指環》，還有葛魯克的四部曲歌劇，以這兩個系列的演出探視遠古至今的人類文明史。

音樂總監
General Music Director

舞台總監
Stage Director

芭蕾舞總監
Ballet Director

The Leipzig Opera—consisting of the Opera, the Ballet and the Musical Comedy—is the third oldest musical theatre stage in Europe after Teatro La Fenice and the Hamburg State Opera. Since 1840 the Leipzig Gewandhaus Orchestra has played at every opera performance.

The ensemble of mostly young and international singers regularly performs with acclaimed artists like Deborah Polaski, Anja Silja and Neil Shicoff. The repertoire includes pieces from Baroque to present.

To celebrate Wagner's anniversary in 2013, which will mark 200 years since his birth, the *Leipzig Double Ring* is being prepared. A concert version of *The Ring of the Nibelung* is being produced, along with a cycle of four operas by Christoph Willibald Gluck. Both cycles explore primeval times to the modern future, the full history of civilized humanity.

伍爾夫·舒爾瑪
Ulf Schirmer

彼得·康維茲殊尼
Peter Konwitschny

馬里奧·施羅德
Mario Schröder

德國萊比錫布業大廳樂團

The Leipzig Gewandhaus Orchestra



德國萊比錫布業大廳樂團是世上歷史最悠久的民間音樂會樂團。1743年，16位商人創辦了音樂協會「華麗音樂會」；1781年以布業商人會所「布業大廳」為基地，遂易名為「布業大廳樂團」；1884年，樂團遷往新音樂廳。這座新音樂廳通過售股籌錢建造，1944年在空襲中被毀；1981年，位於奧古斯都廣場的新布業大廳落成啟用。

德國萊比錫布業大廳樂團對交響樂傳統的貢獻始終傲視同儕：例如貝多芬在生的時候，這裏演出了他所有交響曲，1970年代更創全球先河，首次為觀眾呈獻布魯赫納交響曲全集和蕭斯達高維契交響曲全集。

The Leipzig Gewandhaus Orchestra (LGO) is the oldest civic concert orchestra in the world. It had its origins in the concert society called the “Grand Concert” founded by 16 merchants in 1743. Following its move into the meeting house of the cloth merchants (the Gewandhaus) in 1781, the ensemble was named the Gewandhaus Orchestra. In 1884, the orchestra moved into a new concert hall that had been built through the sale of endowment shares. This was destroyed during the air raids of 1944. In 1981, a new Gewandhaus was opened on Augustusplatz.

Few other orchestras have contributed as much to the development of the symphonic musical tradition does as the Gewandhaus

樂團曲目極廣，演出也非常頻繁。萊比錫布業大廳樂團集多個樂團於一身，包括音樂會樂團、萊比錫歌劇院樂團及室樂團，後者與舉世知名的聖多馬大教堂聖多馬少年合唱團演出清唱劇。樂團每年在布業大廳、歌劇院、聖多馬大教堂和巡迴各地的演出合計超過二百場。樂團既是萊比錫音樂活動的重心，也是最重要的音樂大使。樂團歷年來讚譽不絕，於2009年倫敦新年音樂會之演出，獲《星期日時報》選為過去十年15項最傑出古典音樂盛事之一；同年又獲選為「本世紀德國品牌」。

孟德爾頌、尼基什、福爾特萬格勒、華爾特等都曾任萊比錫布業大廳樂團總監。比奧斯達1998年接替馬素爾，出任樂團第18任音樂總監；沙爾則由2005年9月起出任第19任音樂總監。

Orchestra. For example, it performed all of Beethoven's symphonies during the composer's lifetime. The orchestra also presented the world's first complete Bruckner cycle as well as the first Shostakovich cycle during the 1970s.

The orchestra boasts an exceptionally wide repertoire and an unusually large number of performances. This is due in part to its multiple functions as a concert orchestra, an opera orchestra at the Leipzig Opera, and a chamber orchestra which performs cantatas with the world-famous St Thomas Boys Choir at St Thomas Church. With more than 200 performances each year in these three venues and on tour, the Gewandhaus Orchestra is the musical heart of the City of Leipzig and its most important musical ambassador. Throughout its history it has received numerous accolades and recently the *Sunday Times* named its New Year's Day concert in London 2009 as one of the 15 Best Classical Events of the Decade. It was also named German Brand of the Century in 2009.

Felix Mendelssohn, Arthur Nikisch, Wilhelm Furtwängler and Bruno Walter number among the most distinguished Gewandhaus Music Directors. Herbert Blomstedt, who succeeded Kurt Masur in 1998, was the orchestra's 18th Music Director. Since September 2005, Riccardo Chailly has held the post of 19th Gewandhaus Music Director.

《崔斯坦與依索爾德》 *Tristan und Isolde*

康沃爾和愛爾蘭兩國交戰，在勝負攸關的一場決戰，康沃爾將領崔斯坦殺了愛爾蘭主將莫洛德，取下其首級，叫人交到早已跟莫洛德定親的依索爾德手上。崔斯坦自己也身受重傷，坐上小船後不久被沖到愛爾蘭岸邊。他被人送到依索爾德那裏。崔斯坦早知道依索爾德具有療傷治病的能力，或可救回他一命。他雖化名「坦崔斯」，受到依索爾德悉心照顧，但依索爾德很快識破對方正是仇人。她本想一劍殺死躺在面前的崔斯坦，替未婚夫報仇雪恨。但這個時候，毫無抵抗之力的崔斯坦張開眼睛。依索爾德接觸到他的目光，竟深受感動，不但下不了手，甚至放他逃去。崔斯坦回到康沃爾後，向主子馬可王盛讚依索爾德美貌絕倫，馬可王聽罷，叫崔斯坦代為向依索爾德求婚。依索爾德假意順從，還跟崔斯坦一道上船，讓他把自己送去馬可王處。她打算在渡海途中，要崔斯坦血債血償。

第一幕

快要到達康沃爾國境時，依索爾德要求一見崔斯坦。有個水手唱起歌來，歌聲喧鬧，內容粗鄙，依索爾德正滿懷悲痛，以為水手在諷刺她落到這個田地。她的侍女布蘭格妮雖對她忠心耿耿，卻無法撫慰她的絕望。崔斯坦拒絕會面，其侍從庫威納爾更出言不遜，令依索爾德痛苦倍增，難以承受。她提出條件，要崔斯坦先為自己所犯的彌

Cornwall and Ireland were once at war with one another. In the decisive battle, the Cornish commander Tristan killed the champion of Ireland, Morold. After cutting off the latter's head, Tristan sent it to Isolde, who had been betrothed to Morold. Shortly afterwards, Tristan, who had been seriously injured in the battle, was washed up on Ireland's coast in a small boat and brought to Isolde, whose healing powers it was hoped would save him. She looked after the man passing himself off as "Tantris", but soon recognised him as her fiancé's murderer. Intent on avenging Morold, she set out to kill Tristan. However, when she pointed the sword towards him as he lay in front of her, defenceless, he opened his eyes. Moved by the look in his eyes, she was no longer capable of carrying out the deed and even let him escape. Upon his return to Cornwall, Tristan praised Isolde's beauty so highly to his master that King Mark decided to woo Isolde through Tristan. Isolde pretended to go along with this and followed Tristan onto his ship that she was supposed to take to Mark's kingdom. On the crossing, she intended to finally get her revenge on Tristan.

Act I

Shortly before arriving in Cornwall, Isolde demands to see Tristan. In her grief, she perceives the boisterous song of a sailor as pure mockery of her situation. Her trusty servant Brangaene is scarcely able to calm her in her despair. Tristan's refusal to face Isolde, coupled with the brutal ridicule by Kurvenal, Tristan's friend, increases her distress until it becomes unbearable. Only when she stipulates her condition, that she will only enter Cornwall

天大罪作出補償，方肯踏上康沃爾國土，崔斯坦這時才勉強答應相見。依索爾德深信，惟有與崔斯坦同歸於盡，才能讓她擺脫愛恨交煎。滿以為一劑毒藥，就可消除兩人之間的一切障礙，不料布蘭格妮為怕女主人有什麼不測，把毒藥換成了催情藥酒。依索爾德與崔斯坦遂墜入熱戀，互訴衷情，連她行將下嫁的馬可王駕到，兩人也渾然不覺。

— 休息 —

第二幕

依索爾德服侍在馬可王身邊，無奈與崔斯坦分開，卻乘國王與隨從狩獵之際，與他相約幽會。依索爾德心急火燎的等着情人赴約，布蘭格妮勸女主人提防梅洛特，他是國王心腹，會唆擺因妒成恨的國王，對崔斯坦不利，但依索爾德不以為然。她恨不得馬上見到情郎，便把蠟燭吹滅，示意崔斯坦放心前來，布蘭格妮會在門外看守。兩人相會，意到情濃，越說越興奮，一面詛咒白天如何從中作梗，不讓他們見面；一面禮讚黑夜和死亡怎樣撮合幫忙，認之為愛的使者。快要天亮，兩人還卿卿我我，顧不得布蘭格妮再三提醒。就在兩人說到興起，馬可王由梅洛特領路，突然出現。國王一再質問崔斯坦為何違背信約，崔斯坦緘口不言，令國王莫名其妙。崔斯坦錯愕之下，無法為自己辯解，只感萬般無奈，更渴望逃到「夜之神奇國度」，依索爾德並未察覺他話裏有因，決意追隨

if Tristan first atones for an unforgivable sin, is he reluctantly prepared to meet her. Isolde believes that only both their deaths can free her from her conflicting feelings. All barriers between the two are broken down by what is supposed to be a death potion but which Brangaene has in fact substituted with a love potion out of fear for her mistress. Tristan and Isolde ecstatically confess their love for one another, almost oblivious to the arrival of Isolde's future spouse, King Mark.

— Interval —

Act II

The lovers have been separated as a result of Isolde's life at King Mark's side. The two have arranged a secret rendezvous since Mark has gone hunting with his entourage. Isolde awaits her lover impatiently. In vain, Brangaene warns Isolde about Melot, a member of the King's entourage, convinced he is party to a jealous intrigue against Tristan. Full of longing, Isolde extinguishes the candles, the agreed signal that the way is clear for Tristan. Brangaene will keep watch outside. In ever more glowing terms, the two lovers curse the spiteful and deceptive day that has divided them, and emphatically praise the night and death as friends of their love. They pay no attention to the ever more urgent calls of Brangaene announcing the imminent dawning of the next day. The increasingly ecstatic dialogue is abruptly ended, however, when suddenly Mark appears, preceded by Melot. The deeply wounded King asks more and more insistently but in vain the reason, which he cannot understand at all, for his best friend's breach of trust. The shaken Tristan,



左右。梅洛特野心勃勃，看不過眼，怒向崔斯坦襲擊。崔斯坦把武器奪過來，卻令自己再受重傷。

— 休息 —

第三幕

庫威納爾把奄奄一息的崔斯坦帶回老家卡里奧城堡療傷，再叫依索爾德隨後而至。一個牧人守着，若看見依索爾德所坐的船歸來便發出訊號。不省人事的崔斯坦終於蘇醒過來，庫威納爾情緒激動，告訴他如今已身在家鄉，已叫了惟一能救治他的醫生到來。但崔斯坦心知肚明，只要依索爾德尚在人間，他就不會貿然跨過死亡的門檻。他等着與愛人殉情，此刻內心折騰不已，往事在眼前浮現，自忖一生總能從苦難和死亡中脫身出來，逢凶化吉。他詛咒催情之藥，反越說越令自己無法抑制對依索爾德的熱情。就在此時，牧羊人發訊示意有船駛近。依索爾德抵達時，卻來遲一步，崔斯坦已離開人世。不久有另一隻船前來，原來是馬可王聽了布蘭格妮換藥的一番話，尾隨而至，打算寬恕二人。庫威納爾誤以為來者不善，橫加阻擋。他怒不可遏，把梅洛特擊倒地上，但自己也受了致命傷，倒斃在崔斯坦腳下。自從愛人死後，依索爾德對周遭的事已視而不見。她深信在陰間會與情人永遠相聚，也隨之歸天去了。

who is unable to explain himself, just helplessly yearns even more for the “magic realm of the night”, and Isolde wants to follow him there obliviously. This is too much for the ambitious Melot. Furiously, he attacks Tristan. But the latter seizes the weapon from him and inflicts a fatal wound upon himself.

— Interval —

Act III

Kurvenal has brought the dying Tristan home to Careol and sent Isolde after him. A shepherd keeps watch to signal to the ship that is bringing Isolde to Tristan. Tristan awakens from an unconscious haze. Emotional, Kurvenal explains to him that he is at home and the only doctor who could help him has been called. But Tristan knows better: only the knowledge that Isolde is still alive keeps him from death's door. Tormented as he waits for his lover so that they can die together, Tristan's life that has always delivered him from suffering and death, flashes before him. He curses the love potion and works himself up into more and more ardent outbursts of yearning for Isolde. At this moment, the signal of the shepherd sounds, announcing the arrival of a ship. But when Tristan's lover finally arrives, she is too late: he dies. Then the arrival of a second ship is heralded: King Mark, whom Brangaene had informed about “the secret potion”, has followed Isolde to forgive them. Kurvenal, misinterpreting the situation, stands in his way. Furiously, Kurvenal knocks Melot to the floor, and both are fatally wounded. Isolde has been oblivious to everything since the death of her lover. In the certainty of being united with Tristan for ever, she too dies.

兩重真實之原則

The Principle of Two Realities

文：威利·德克爾

無論怎樣處理《崔斯坦》的故事，一開始都必須將這個奧秘題材之機密展現出來——既不否認也不逃避這個秘密。要確切掌握故事中無法理解之處，無異於質疑能否將之搬演。而每一部《崔斯坦》製作，籌劃不久即要面臨一個問題：究竟伸手可觸的舞台世界和超乎現實的作品境界，是否存有無從化解的矛盾？問題逐一浮現，答案卻無處尋覓，至少就一般人所認為的答案而言。無數問題排空而至，答案總不見蹤影，只有一片靜默，華格納稱之為「聲音洪亮的靜默」。美國作曲家艾菲斯著名弦樂作品《回答不了的問題》，或可作為《崔斯坦》原始主題——甚至可作為每一個嘗試將之搬上舞台的原始主題。

《崔斯坦》不依慣例，也無常規可言，時至今日，人物依然是那麼放肆不羈、故事依然是那麼離經叛道，仍然很富挑戰，也會令人暈頭轉向。這個歌劇一直被形容為神秘不祥、離奇可怕、深不可測、形上玄奧、黑暗混亂、充滿病態。音樂開頭幾個小節，就已經把聽眾引入樂曲的整體情緒——那種不可捉摸、模糊不清、無法抑制的渴望，都是回答不了的問題。根本的疑問在於：什麼是真實？這個問題在作品的各個階段不時出現。開幕不久，依索爾德說完話，便提出問題：「我們在哪兒？」崔斯坦在第三幕開場時間得更清楚徹底：「我在哪？」《崔斯坦》歌劇環

By Willy Decker

Every treatment of *Tristan and Isolde* begins with the necessity to open up to the secret of this mystical material — neither denying it nor running away from it. The attempt to actually grasp the incomprehensible in this story fundamentally questions whether it can be performed. And every *Tristan* production is soon faced with the question of whether there is not an irresolvable contradiction between the concrete reality of the stage and the surrealism of the work. Questions arise to which there are no answers — at least not in the conventional sense. There is an explosion of questions, and instead of answers comes silence, “sonorous silence”, as Wagner calls it. The title of Charles Ives’ famous orchestra piece *The Unanswered Question* could be used for the primal motif of *Tristan* — perhaps even for every attempt to stage it in a theatre.

There is nothing conventional about *Tristan*, nothing normal about it — to this day, it remains challenging and confusing in its revolutionary outrageousness and radicalness. This opera continues to be associated with words such as sinister, surreal, mysterious, formidable, unfathomable, metaphysical, dark, dizzying, morbid... The very first bars of music never fail to draw the audience into its general mood — intangibility, blurring, unresolved longing — unanswered questions. The basic question is the question of reality: what is real? This question arises time and again, in all phases of the work. At the beginning, Isolde’s first words end with the question “Where are we?” *Tristan*’s opening question in the third act is even clearer and even more radical: “Where

繞着疑惑不定、方向不明、絕望不幸而展開。瞭解其奧秘的第一步，是要意識到《崔斯坦》含有兩重真實。華格納把我們領進發生於數個層面的事件當中，正是藉助如此新奇的手法，他打開了通向現代世紀的大門。他把真實置於相對地位，從而毀滅了傳統的參照點、顛覆了常規的確定性——無論是音樂和聲上、舞台調度上，還是在哲學和心理的層次上，無不如此。

第二幕開始，布蘭格妮和依索爾德在談話，這兩重真實的原則就特別明顯：布蘭格妮感到有危險臨近，察覺出誰在嫉妒、誰在弄陰謀；可是依索爾德眼中只有友情和愛。在依索爾德的內心世界裏，外界或客觀世界的狩獵號角，聽起來就像「潺潺的溪水」。兩個女人聽到同一種聲音，但從各自的真實心境出發，聽出的內容卻有不同，甚至南轅北轍。依索爾德和布蘭格妮永不會同意對方，那聲音到底是「號角還是溪水」，因為她們活在兩個不同世界：一個是有愛神眷顧的世界，另一個是未有愛滋潤的世界。這兩者之差距，正標示出作品的主要分界線。馬可王問崔斯坦為何背叛，要他道出背後「深不可測的神秘原因」，崔斯坦答道：「你的問題，永遠無法找到答案」馬可若要真正明白崔斯坦的回答，就得從自己的世界走到到崔斯坦的世界。

漢斯·邁耶稱這個難題為「風馬不接」，彼此都聽不進對方的話。這個歌劇每一句對白，都可作如是觀，每個對話的人都來自不同

am I?” *Tristan* revolves around uncertainty, disorientation and forlornness. A first step towards understanding its mystery is realising that there are two realities in *Tristan*. Wagner leads us into events occurring at several levels — that is what is so new — and thus he opens the door to the modern age. By relativising reality, he destroys the traditional points of reference, the conventional certainties — in the musical harmonic, theatrical, philosophical and psychological senses.

When Brangaene and Isolde speak to each other at the beginning of the second act, this principle of the two realities becomes particularly clear: Brangaene senses danger, recognises envy and conspiracy, yet Isolde sees only friendship and love. The sound of the hunting horns in the objective or external reality sounds like “gently rippling waves of the stream” in Isolde’s internal reality. Both women hear the same thing but from their respective different internal realities, they perceive it differently and identify it in diametrically opposed ways. Isolde and Brangaene will never agree upon the question of “horns or stream” because they live in two different worlds: one in the world of someone who is in love, the other in the world of someone who is not in love. It is between these worlds that the main demarcation line of the work runs. When Mark asks Tristan about the “unfathomably deep mysterious cause” of his betrayal, Tristan replies, “What you would know, that you can never learn.” In order to really understand the response, Mark would have to switch from his own universe to Tristan’s universe.

This dilemma, which Hans Mayer calls “talking at cross purposes”, with neither party getting through to the other, can be applied to every



星球。但有一處例外：崔斯坦和依索爾德在第二幕有一場重要的對手戲，就並非「風馬不接」。他們置身於同一個宇宙：愛的宇宙，他們的話出自同一種心思。這種使角色的觀感和意識完全相對化的處理手法，正是《崔斯坦》新穎之處，完全顛覆了觀眾的固有的觀念和期望。依索爾德說「我們在哪兒」，這句問話從第一幕開始，越到後來越切中要害。兩重真實之間的界線不僅完全與角色擦身而過，更着着實實貫穿到他們身上。常常是口在說某些話，心靈則在另一個截然不同的層次。

在第三幕，兩重真實的界線在崔斯坦身上徹底消失。「我醒來的地方，我不存在；而我曾到的所在，我無法相告。」他如被囚獲釋一樣在兩重現實之間遊走：「夜把我驅逐到白天」。兩重真實的觀念延伸出去，可適用於許多互為關聯的對立上，如愛與不愛、生與死、夢與醒，日夜以至黑暗。對崔斯坦而言，甚至有對與錯的真實之分：他喝下愛的藥酒後，以往發生的一切仿似夢中假象，如今他醒過來，見到他那愛的真實。這真實在黑暗降臨、夜晚開始之際出現——這時什麼也再看不到，只能依靠感受，萬物再無名字：「不可名狀地籠罩在愛情之中」。

dialogue in the opera with only one exception — the interlocutors are on different planets. It is only Tristan and Isolde, in the significant scene in the second act, who are not talking at cross purposes. They find themselves in the same universe, the universe of their love—their words stem from the same consciousness. This total relativisation of perception and consciousness is what is so new about *Tristan*, what pulls the rug from under the feet of the characters and of the audience. Isolde's words "Where are we?" from the first act remain potent, indeed become even more pertinent, the longer the opera goes on. Not only does the line between the realities completely pass the characters by, but it literally intersects them. Words are often spoken on one level although the soul is on a completely different level.

In the third act, the line between the realities has literally dissipated in Tristan himself: "Where I awoke, there I was not, but where I was I cannot tell you." He moves back and forth between the realities as if he has become unleashed: "Night casts me out into Day". This concept of the two realities branches out and is applied to many associative opposites: love and not love, life and death, dream and waking, day and night, light and dark. For Tristan, there is even a right and wrong reality: when he has drunk the love potion, everything that has happened so far seems to him to be dreamlike deception, from which he has awoken to the reality of his love. This reality sets in where darkness falls, where night begins — where nothing can be seen any more, only felt, where nothing is given a name: "namelessly enveloped in love".



華格納 Richard Wagner (1813-1883)

華格納生於艱險時代。1813年5月22日出生於萊比錫，其後幾個月，城外集結著大批軍隊，拿破崙時代幾場重大戰役一觸即發。翌年，守寡的母親嫁給了華格納家的故交，路德維蓋耶。蓋耶是一名出色的演員，蒙他薰陶，華格納自幼在一個充滿戲劇氣氛的家庭中成長。由於這個緣故，華格納是通過戲劇和文學而走向音樂的，所以後來他的藝術視野和戲劇的境界密不可分。

華格納少時已決心集戲劇家和作曲家、作詞家和音樂家於一身。他在鄉鎮歌劇團當指揮，奮鬥多年，又在巴黎當過自由音樂家，終於以仿效法國式大歌劇的《黎恩濟》一鳴驚人。因為該劇大受歡迎，他受聘於得德累斯頓宮廷歌劇院為音樂總監，並推出首批表達他真實心聲的歌劇。可是後來他參與左翼活動，在1849年席捲德累斯頓的革命運動中失敗後，他被迫流亡瑞士。

華格納在瑞士流亡期間，逐漸產生了對歌劇進行徹底改革的想法，要真正將音樂和戲劇融為一體，樂隊也要更充分發揮交響樂效果。他開始把想法付諸實踐，創作不朽的歌劇四部曲《尼伯龍根的

Richard Wagner was born in dangerous times. Outside his native city of Leipzig, massive armies readied themselves for some of the decisive battles of the Napoleonic era took place in the months after little Richard's birth on May 22, 1813. The next year, his mother, who had become a widow, married a family friend and talented actor named Ludwig Geyer. Thanks to Geyer, Wagner grew up in a household dominated by theatre. His journey toward music was through the world of theatre and literature. Ultimately, Wagner's artistic vision became inseparable from the theatrical world of heightened reality.

Even as a teenager, Wagner became determined to combine the roles of dramatist and composer, librettist and musician. Years of struggle as a conductor with provincial opera companies and as a freelance artist in Paris were followed by his first great public breakthrough with *Rienzi*, a work modelled on French grand opera. Its success landed him a job as music director with the Dresden Court Opera, where Wagner introduced the first operas that represent his authentic voice. But his involvement as a leftist in the failed Revolution that swept through Dresden in 1849 forced him into political exile in Switzerland.

It was during his Swiss exile that Wagner evolved his ideas for a radical reform of opera into a true synthesis of music and drama, calling for a more

指環》。但在1857年，他暫時擱置《指環》，專心創作《崔斯坦與依索爾德》。該劇作於瑞士和威尼斯，完成於1859年。直到1862年政府頒下特赦，華格納才返回故鄉。

1864年，年輕的巴伐利亞國王路德維希二世登基，馬上成為華格納最重要的保護人，大力支持他這部開天闢地的傑作《崔斯坦與依索爾德》，使之終於在1865年6月於慕尼黑首演。華格納的事業和生平仍然坎坷曲折，儘管他在巴伐利亞的小鎮拜羅伊特建成了自己的劇院。這個劇院的理念主要是讓華格納全面掌控歌劇製作的各個方面。劇院在1876年啟用，首演了《尼伯龍根的指環》四部曲。華格納最後一部歌劇《帕西法爾》亦於1882年在這個劇院首演。翌年2月他在威尼斯逝世。

很少有作曲家像華格納那樣惹人爭論，能令愛者欲其生，恨者欲其死。但他的音樂觀念影響深遠，是無可辯駁的事實，特別是他在《崔斯坦》歌劇中運用了大膽創新的音樂語言，影響了一代又一代的作曲家。

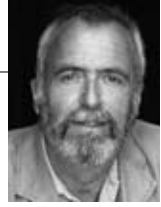
symphonic use of the orchestra. He began putting these ideas into practice in the monumental cycle of four operas, *The Ring of the Nibelung*. But in 1857 he put *The Ring* aside temporarily to devote his attention to *Tristan und Isolde*, which he composed in Switzerland and Venice and completed in 1859. Amnesty was granted in 1862, allowing the composer to return to German soil.

The young King Ludwig II of Bavaria ascended the throne in 1864 and immediately became a powerful new patron. Ludwig made it possible for the groundbreaking *Tristan* to receive its premiere at last, which took place in Munich in June 1865. Wagner's career and personal life continued to be stormy, though he succeeded in having his own theatre built in the small Bavarian town of Bayreuth. The concept behind Bayreuth was to give Wagner control over all aspects of operatic production, and the theatre was inaugurated in 1876 with the first-ever *Ring* cycle. Wagner's final opera, *Parsifal*, premiered there in 1882. In February 1883 he died in Venice.

There are few, if any, composers who have proved as controversial as Wagner, inspiring intense reactions of admiration and loathing alike. But what is indisputable is the profound influence that Wagner's musical ideas — above all, the daring new language he developed for *Tristan* — have wielded on generations of composers.

威利·德克爾 Willy Decker

導演
Director



威利·德克爾是當今國際數一數二的歌劇導演。他的幾個製作都風靡一時，崇拜者眾，如他與舞台設計師沃爾夫岡·古斯曼於2005年合作的《茶花女》就備受推崇。

德克爾學習過小提琴、後在科隆的艾爾伯圖斯麥格努斯學院進修音樂學、日耳曼語言文學及哲學。他所受的教育十分廣博，除了以上學科，還跟隨著名男中音約瑟·梅特涅學習聲樂。二十二歲時，受雇於埃森劇院當助理舞台導演，後來才加入科隆歌劇院。1986年，獲委任為駐科隆首席舞台導演。

1978年他開始製作自己的作品，不久在蒙特帕兒齊諾舉辦的國際藝術研討會上，推出亨策的歌劇《波利奇諾》，首演之後引起國際矚目。接着在奧斯陸首演的安東尼比巴盧的歌劇《麥克白》。到1991年，他在柏林德國歌劇院首演賴曼的《城堡》，已是聲名顯赫了。

威利·德克爾曾替德國國內的知名歌劇院工作，也曾受聘於國外許多歌劇院，如維也納國家歌劇院和倫敦的皇家歌劇院高文花園。

Decker is one of today's internationally most renowned and successful opera stage-directors. Several of his productions have acquired quasi cult status: for instance his interpretation of *La Traviata* which he co-created in 2005, with Wolfgang Gussmann.

After leaving school, Decker studied Violin, and then Musicology, Germanistics and Philosophy at the Albertus-Magnus-University in Cologne. His broad education also included voice lessons from the famous baritone Josef Metternich. At the age of 22, he was hired as an assistant stage director at the theatre in Essen, before joining the opera house in Cologne. In 1986, he was appointed principal resident stage-director in Cologne.

He began to produce his own work in 1978 and soon came to international attention with his production of the world premiere of Hans Werner Henze's *Pollicino* at the Cantiere Internazionale d'Arte in Montepulciano. The world premiere of Antonio Bibalo's opera *Macbeth* followed, in Oslo, and his reputation was already firmly established by the time he came to produce the world premiere of Aribert Reimann's *Das Schloß* at the Deutsche Oper Berlin, in 1991.

Decker has worked at all major German opera houses and numerous international venues including the Vienna State Opera and the Royal Opera House Covent Garden in London.

沃爾夫岡·古斯曼 Wolfgang Gussmann

舞台及服裝設計
Stage / Costume Designer



沃爾夫岡·古斯曼畢業後，當過舞台佈景畫師，後來給舞台導演兼設計師赫伯特韋尼克聘為私人助手。他協助過二十多個製作之後，獨立擔任佈景和服裝設計。1979年於達姆施塔特歌劇院開始獨立受雇。

此後他以自由身份從事此兩類設計，最初幾乎都是與威利·德克爾共事，然後從1992年起也與安德烈亞斯·霍莫基合作。他的職業生涯大多是跟這兩位知名導演一起度過的。不過，他也協助過其他導演，如哈里·庫費爾、約翰尼斯·沙夫、雷托·歷克等。

他作品豐富，曾為各歌劇院及音樂節製作超過150齣歌劇，如為維也納國家歌劇院和巴伐利亞國家歌劇院，以及魯爾藝術節和薩爾斯堡音樂節。他的佈景及服裝設計也見於北美、歐洲和日本。

由於他對法國文化生活有著積極的貢獻，他於2002年被授予法國的文學藝術騎士勳章。

After graduation, Gussmann worked as a painter of theatre sets before being engaged by stage director and designer Herbert Wernicke as his personal assistant. He worked on more than 20 productions as an assistant before becoming a set / costume designer in his own right. His first independent engagement was in 1979 for the opera house in Darmstadt.

Since then he has been working as a freelance set and costume designer almost exclusively with Willy Decker at first, and then also with Andreas Homoki from 1992. Collaborations with these two renowned stage directors have dominated his professional life. However, there were also productions with other stage directors including Harry Kupfer, Johannes Schaaf and Reto Nickler.

His output has been prolific, over 150 productions for numerous opera houses and festivals such as: the Vienna State Opera and Bavarian State Opera; the Ruhrtriennale and the Salzburg Festivals. Many adaptations and remakes of his sets and costumes have been seen throughout Europe, North America and Japan.

He was awarded the order of Chevalier des Arts et des Lettres in 2002, honouring his contributions to the cultural life of France.

艾塞·歌伯 Axel Kober

指揮
Conductor



艾塞·歌伯是萊茵河德國歌劇團的音樂總監。曾在維爾茨堡音樂大學攻讀指揮，師事彼得·霍克和貢特·維奇。又曾在蘇黎世音樂大學跟隨基治上了兩年聲樂伴奏碩士課。1994年，他最初受僱於德國什未林國家劇院；從1998至2003年，他在多特蒙德劇院工作，最後升任為首席指揮，乃至副音樂總監。

2003至2007年，他轉到曼咸國立劇院擔任副音樂總監，後任署理音樂總監，指揮過多個作品，如貝爾格的《沃采克》、莫扎特的《費加羅的婚禮》和華格納的《崔斯坦與依索爾德》。

從2007到2009年，歌伯擔任萊比錫歌劇院的音樂總監，與列卡度·沙爾一起指揮歌劇院的節目。劇院翻新後，他首先重新製作了華格納的《黎恩濟》。他也指揮過荀伯格的三部曲首演，史達拉汶斯基芭蕾舞晚會，並多次重新演繹早期的節目。2007年1月，他首次在萊比錫布業大廳樂團的華麗音樂會上指揮，隨後每年均受邀參加這著名的音樂會系列。此外，他也在各大歌劇院擔任過客席指揮。

New General Music Director (GMD) of the German Opera on the Rhine, Kober, completed his studies in conducting at Würzburg University of Music under Peter Falk and Günther Wich. He also attended a two-year master class for vocal accompaniment with Irvin Gage at Zurich University of Music. His first engagement led him to the Schwerin State Theatre in 1994. From 1998 to 2003, he worked at the Dortmund Theatre, eventually as principal conductor and deputy GMD. From 2003-2007, he worked as deputy GMD and later as acting GMD at the Mannheim National Theatre where he directed numerous pieces including Berg's *Wozzeck*, Mozart's *Le nozze di Figaro* and Wagner's *Tristan und Isolde*.

From 2007 to 2009, Kober was Music Director of the Leipzig Opera House and directed the music at the opera house together with Riccardo Chailly. He opened the renovated building with a new production of Wagner's *Rienzi*. He also directed the premieres of the Schönberg trilogy, a Stravinsky ballet evening and numerous revivals of earlier productions. He made his debut in the Grand Concert of the Gewandhaus Orchestra in January 2007, which led to annual invitations to this renowned series of concerts. Kober has also given guest performances at many major opera houses.

史提芬·文克 Stefan Vinke

崔斯坦
Tristan



2003年，德國裔的文克在曼咸國家劇院飾演崔斯坦，嶄露頭角，繼而成為當代極受矚目的英雄男高音。近幾個樂季，他在威尼斯鳳凰劇院和科隆歌劇院演出《齊格菲》，在日內瓦大劇院和費城歌劇院演出《酒神》，又在史圖加歌劇院、萊比錫歌劇院和曼咸國家劇院演出《羅恩格林》。2010年底在巴黎巴士底歌劇院新製作的歌劇《阿里阿德涅在納克索斯島上》中，首演酒神一角。

他經常扮演的人物有唐懷瑟、齊格蒙德、艾力克、荷西、安德萊·謝尼爾、卡尼歐和荷夫曼。

Since his debut as Tristan in 2003 at the National Theatre Mannheim, Germany, native German Vinke has established a career as one of the most noted heroic tenors of our time. In recent seasons he has performed Siegfried at Teatro La Fenice and Cologne Opera, Bacchus at the Grand Theatre de Geneve and Philadelphia Opera, and Lohengrin at the Stuttgart State Opera, Leipzig Opera and National Theatre Mannheim. At the end of 2010 he gave his debut at Opera Bastille as Bacchus in a new production of *Ariadne of Naxos*. His repertoire also includes Tannhäuser, Siegmund, Erik as well as Don Jose, Andrea Chenier, Canio and Hoffmann.

珍妮花·威爾遜 Jennifer Wilson

依索爾德
Isolde



2002年，珍妮花·威爾遜於康涅狄格歌劇院首演《杜蘭朵》女主角，從此當上世界頂尖戲劇女高音。她隨即與芝加哥歌劇院合作，首演華格納《女武神》的海姆維茲，並在歐洲首演於阿姆斯特丹音樂廳，演唱舒爾霍夫的歌劇《火焰》。2006至2007的樂季，她與指揮家梅達開始一連串合作，陸續在西班牙瓦倫西亞的藝術皇宮歌劇院、佛羅倫斯的五月歌劇院演出全新製作的《女武神》、《齊格菲》和《諸神的黃昏》，以其完整演繹華格納的歌劇巨制《尼伯龍根指環》而飲譽歌劇界。

此外，她是個多才多藝的演唱會音樂家，曲目眾多，包括史特勞斯的《最後四首樂曲》、貝多芬的《第九交響曲》和威爾第的《安魂曲》。

Wilson debuted in 2002 as Turandot with the Connecticut Opera, successfully establishing herself as one of the world's leading dramatic sopranos. Soon after, she debuted with the Lyric Opera of Chicago as Helmwige in *Die Walküre* and made her first European appearance in Schulhoff's *Die Flammen* at Amsterdam's Concertgebouw. In the 2006/2007 season, she began a multi-season collaboration with Zubin Mehta, at the Palau de les Arts, Valencia and the Teatro del Maggio Musicale in Florence as she embarked on new productions of *Die Walküre*, *Siegfried* and *Die Götterdämmerung* which culminated last season with her highly-acclaimed first complete *Ring Cycle* performance.

She is also a versatile concert artist whose extensive repertoire includes Richard Strauss' *Four Last Songs*, Beethoven's Symphony No 9 and Verdi's *Requiem*.

蘇珊·麥克林
Susan Maclean

布蘭格妮
Brangaene



麥克林畢業於美國明尼蘇達大學，主修舞台藝術，亦為瑞士蘇黎世國際歌劇坊所錄取，後加入蘇黎世歌劇團。她擅長演唱威爾第和華格納的女中音角色，也精通法國歌劇（如《卡門》和《參孫與達麗拉》）。2003年，她於曼咸國立劇院首次演出貝遼士歌劇《特洛伊人》中的迪登皇后，後來成為傑出的女中音。她在曼咸演唱過布蘭格妮一角。2007年3月，她在曼咸首次演出史特勞斯的《沒有影子的女人》中安美一角，大受歡迎。2008年，麥克林加入萊比錫歌劇院，成為戲劇女中音，飾演楊納傑克《顏如花》中的繼母，十分成功。

Maclean graduated in Theater Arts at the University of Minnesota and was accepted into the International Opera Studio in Zurich, Switzerland. She later sang with the Zurich Opera. She is known for her Verdian and Wagnerian mezzo roles as well as her French repertoire (Carmen, Dalila). In 2003, she made her debut as Didon in Berlioz' *Les Troyens* at the National Theater Mannheim later becoming the leading dramatic mezzo-soprano. She has sang Brangaene in Mannheim. In March 2007, she celebrated a triumphant debut as Amme in Richard Strauss' *Die Frau ohne Schatten* in Mannheim. In 2008 Maclean joined the ensemble as the dramatic mezzo-soprano of the Leipzig Opera where she triumphed as Kostelnicka in Janáček's *Jenůfa*.

馬修·貝斯特
Matthew Best

馬可王
King Mark



©Chris Gloag

貝斯特先後修業於劍橋英皇學院及英國國家歌團工作室。1982年贏得迪克·卡芙蓮·費莉亞大獎。最初演唱男低音，現在是一名低男中音。演出作品包括魯昂歌劇院《飄泊的荷蘭人》、喬納森·哈維作品《華格納之夢》在盧森堡、阿姆斯特丹和巴黎之世界首演。音樂會方面，曾演唱《傑朗提斯之夢》、貝多芬第九交響曲及韋華第《安魂曲》等。

曾灌錄多張唱片，包括貝多芬《雷奧諾拉》；此外，貝斯特成立了柯利頓歌手合唱團並任藝術總監，發揮其指揮才華。

Best studied at Kings College, Cambridge, and at the National Opera Studio. In 1982 he won the Decca-Kathleen Ferrier Prize. At the outset of his career, he sang as a principal bass but now sings as a bass-baritone. Some of his opera highlights include the title role in *The Flying Dutchman*, Opera de Rouen and Vairochana in the world premiere production of Jonathan Harvey's *Wagner Dream* in Luxembourg, Amsterdam and Paris. In concert he has sung *The Dream of Gerontius*, Beethoven's Symphony No 9 and Verdi's *Requiem* among others.

He has made various recordings including Beethoven's *Leonore* and has also gained a high reputation in conducting, for his long-standing association with The Corydon Orchestra and Singers, which he founded and is artistic director.

安東·科來米奇夫 Anton Keremidtchiev

庫威納爾
Kurvenal



科來米奇夫於保加利亞首都索非亞的國家音樂院考獲文憑，成績優異。他繼續在羅馬跟隨基斯杜夫學習聲樂。並在意大利佩薩羅的羅西尼學院參加大師班，受業於阿貝托·澤達門下。

他先在索非亞國家歌劇院擔任獨唱男低音，也客席演出於其他歌劇團，如特里雅斯特的威爾第劇院。他在克洛德·泰奧拉斯的指導下，轉向男中音發展，以演唱威爾第《奧瑟羅》的雅戈而一舉成名。2008年，他在奧地利威爾茨舉辦的華格納音樂節上扮演克林索（《帕西浮》）。2009年3月，他在萊比錫歌劇院首演庫威納爾，大獲成功。同年秋天，他在赫爾辛基國家歌劇院飾演《卡門》裏的鬥牛士艾斯卡米路。

Keremidtchiev obtained a diploma with distinction at the Bulgarian State Conservatory in Sofia and continued his vocal training with Boris Christoff in Rome. He also took masterclasses at the Accademia Rossiniana in Pesaro under Professor Alberto Zedda.

He began as a bass singer performing as a soloist at the Sofia State Opera and in guest roles for several companies including the Teatro Verdi Trieste. Under the direction of Claude Thiolas, he moved to the baritone-repertoire and made his successful debut with Jago. In 2008 he portrayed Klinsgor at the Richard Wagner Festival in Wels, Austria. In March 2009 he made his highly acclaimed debut as Kurvenal at the Leipzig Opera and in autumn 2009 he portrayed Escamillo at the Helsinki National Opera.

尤根·庫爾特 Jürgen Kurth

梅洛特
Melot



尤根·庫爾特在萊比錫和柏林的音樂大學修讀歌唱專業。他的第一份工作是1977年在東德的格拉擔任抒情男中音。1980年，他加入萊比錫歌劇院。1988年他獲頒萊比錫市藝術獎，並獲功勳歌唱家名銜。其常演角色超過八十個，包括沃夫蘭、艾瑪維瓦伯爵和唐阿方索。庫爾特演唱過多部當代歌劇，如特里貝曼的《白癡》（首演）。他也參與演唱萊比錫布業大廳和萊比錫電台交響樂團的音樂會。此外，他還在萊比錫音樂與戲劇大學任教授。

Kurth studied singing at the University of Music in Leipzig and in Berlin. In 1977, he took up his first engagement as lyric baritone in Gera and has been a member of the ensemble at the Leipzig Opera since 1980.

He was awarded the Art Prize of the City of Leipzig in 1988 and received the title of distinguished singer (*Kammersänger*). He has a repertoire of 80 parts including Wolfram, Count Almaviva and Don Alfonso. Kurth has had many parts in contemporary operas, for instance, in *The Idiot* by Treibmann (premiere). He has performed as a concert singer with the Gewandhaus Orchestra and the Radio Symphony Orchestras of Leipzig and is a Professor at the University of Music and Theatre in Leipzig.

蒂莫西·法倫 Timothy Fallon

牧人 / 水手
Herdsman / Seaman



蒂莫西·法倫生於紐約州賓漢頓市，於新澤西普林斯頓的西敏寺合唱音樂學院獲學士學位，於賓漢頓大學獲碩士學位。

初出道時，他在朱麗亞音樂學院的歌劇中心演唱奧芬巴赫《地獄中的奧菲爾》，飾演奧菲爾一角，並在莫扎特的《冒牌女園丁》中扮演貝爾福。他還首演了美國作曲家洛厄爾·李伯曼的《寂寞芳心》。法倫是萊比錫歌劇院的男高音，他主要演唱羅西尼歌劇的重要角色，如艾瑪維瓦、唐納西斯科、李彬斯科夫伯爵；還有其他如貝爾蒙特和尼莫連奴。法倫在國際的夏日音樂節上演過，包括西部音樂學院音樂節，並榮獲友誼獎和鼓勵獎。

Fallon is a native of Binghamton, New York, and holds a Bachelor of Arts degree from Westminster Choir College in Princeton, New Jersey; and a Master's in Opera from Binghamton University, New York.

Early in his career he performed with the Juilliard Opera Center as Orpheus in Offenbach's *Orphée aux enfers* and Belfiore in Mozart's *La finta giardiniera*. He also performed in the world premiere of Lowell Liebermann's *Miss Lonely Hearts*. As a tenor of the ensemble at the Leipzig Opera, he not only performs the important Rossini roles such as Almaviva, Don Narcisco and Conte di Libenskof, but also does other roles like Belmonte and Nemorino. Fallon performs at international summer festivals including the Music Academy of the West, where he received a Fellowship Award and an Encouragement Award.

安迪亞斯·大衛 Andreas David

舵手
Steersman



安迪亞斯·大衛畢業於萊比錫的孟德爾頌音樂大學。1979至1984年師事姬斯塔·諾瓦克。他通過國家考試，進入荷利地區劇院。1983年贏得國際德伏扎克比賽。1985年在東德城市格拉舉行的東德歌劇演唱比賽中，獲得第二獎及韓德爾獎。

1988年，他成為了柏林喜歌劇院的永久成員，1995年轉到呂貝克劇院，1998年加入萊比錫歌劇院。他也常有獨唱，如在漢伯汀克的《韓賽兒與葛蕾特》中飾演父親，又在葛特利的《兩個守財奴》中扮演阿里一角。

David studied at the Felix Mendelssohn Bartholdy University of Music in Leipzig under Christa Nowak from 1979 to 1984. Following his state examination, he was taken on at the Halle regional theatre. He won the International Antonin Dvořák Competition in 1983, and the second prize and Handel Prize at the GDR national opera singing competition in Gera, 1985.

He became a permanent member of the Komische Oper Berlin in 1988. He moved to the Lübeck Theatre in 1995 and then in 1998 joined the ensemble of the Leipzig Opera. He often sings solo parts such as the father in Humperdinck's *Hansel and Gretel* or Ali in Grétry's *Les Deux Aves* at the Musical Comedy.

德國萊比錫布業大廳樂團 Leipzig Gewandhaus Orchestra

第一小提琴 First Violin

Christian Funke
1st concertmaster
Frank-Michael Erben
1st concertmaster
Conrad Suske
assistant 1st concertmaster
Andreas Seidel
assistant 1st concertmaster
Veronika Starke
Yun-Jin Cho
Sara Astore
Wolfram Fischer
Hans-Rainer Jung
Susanne Hallmann
Dorothea Vogel
Stefanie Laucke
Anna Schuberth-Meister
Chiara Astore
Maria Held
Irene Serban
Julia Suslov
Anne Kühne

第二小提琴 Second Violin

Peter Gerlach
1st concertmaster
Markus Pinquart
Katharina Schumann
Karl Heinrich Niebuhr
Ludolf Kähler
Werner Janek
Beate Roth
Dietrich Reinhold
Kathrin Pantzier
Edwin Ilg
Tobias Haupt
Alexander Butz
Lydia Dobler
Nemanja Bugarcic
Kana Akasaka
Dorothee Volz

中提琴 Viola

Gareth Lubbe *solo*
Peter Borck
Ruth Bernewitz

Norbert Tunze
Konrad Lepetit
Katharina Dargel
Matthias Weise
Immo Schaar
Claudis Bussian
Anne Wiechmann-Milatz
Alexander Uhle
Viktor Bátky
Soram Yoo

大提琴 Cello

Jürnjakob Timm *1st solo*
Veronika Wilhelm *solo*
Matthias Schreiber
Hendrik Zwiener
Dorothee Pluta
Ulrike Strauch
Heiko Schumann
Christian Erben
Kristin Leitner
Henriette-Luise Neubert
Axel von Huene
Michael Peternek
Maximilian von Pfeil

低音大提琴 Double Bass

Rainer Hucke *1st solo*
Rainhard Leuscher *solo*
Bernd Meier *solo*
Waldemar Schwiertz
Tobias Martin
Andreas Rauch
Eberhard Spree
Thomas Stahr
Slawomir Rozlach
Christoph Winkler

長笛 Flute

Cornelia Grohmann *solo*
Anna Garzuly-Wahlgren *assistant solo*
Ulrich Other
Gudrun Hinze *piccolo*
Tünde Molnár *piccolo*

雙簧管 Oboe

Henrik Wahlgren *solo*
Domenico Orlando *solo*
Uwe Kleinsorge
Gundel Jannemann-Fischer *english horn*
Suzanne Bastian *english horn*

單簧管 Clarinet

Thomas Ziesch *solo*
Andreas Lehnert *solo*
Matthias Kreher
Volker Hemken
bass clarinet

巴松管 Bassoon

Hans Schlag *solo*
David Petersen *solo*
Eckehard Kupke
Gottfried Kronfeld
contrabassoon

圓號 French Horn

Clemens Röger *solo*
Bernhard Krug *solo*
Jan Wessely *assistant solo*
Jochen Pleß
Raimund Zell
Jürgen Merkert
Tobias Schnirring
Eckhard Runge
Wolfram Straßer

小號 Trumpet

Lukas Beno *solo*
Gabor Richter *solo*
Julian Sommerhalder *solo*
Peter Wettemann *assistant solo*
Karl-Heinz Georgi
Ulf Lehmann
Johann Clemens

長號 Trombone

Jörg Richter *solo*
Otmar Strobel *solo*
Jürgen Schubert
Tino Mönks
trombone/bass trombone
Ralf Weiner
bass trombone

大號 Tuba

David Cribb

定音鼓 Timpani

Mathias Müller
Tom Greenleaves

敲擊樂 Percussion

Gerhar Hundt
Steffen Cotta
Philipp Schroeder

豎琴 Harp

Cornelia Smaczny

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樂團經理 Orchestra Manager

Marco Eckertz

助理樂團經理 Assistant Orchestra Manager

Daniel Richwien

舞台經理 Stage Manager

Lothar Petrausch

舞台人員 Stage Crew

Holger Berger
Martin Günther
Matthias Schäfer