

42nd



香港藝術節
Hong Kong
Arts Festival
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero Hero Hero 英雄

THE HONG KONG
JOCKEY CLUB SERIES
香港賽馬會藝粹系列

(三月 Mar 21)

Savonlinna Opera Festival 薩翁林納歌劇節

LOHENGGRIN

羅恩格林



節目首場演出捐助
Programme opening performance funded by



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅: **176.4億港元*** (約佔香港稅務局總稅收7.3%)
- 慈善捐款達: **19.5億港元** 資助慈善公益計劃: **160** 項
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- Last year, HKJC paid **HK\$17.64 BILLION*** in duties and taxes to government (making up 7.3% of total taxes collected by Inland Revenue Department)
- Made charity donations of **HK\$1.95 BILLION** to **160** charity and community projects
- Created employment for **5,737** full-time and **18,427** part-time staff

*截至財政年度二〇一三年六月三十日止
For the financial year ended 30 June 2013

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香港賽馬會
The Hong Kong Jockey Club



Hero Hero Hero
獻辭 Message

香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精采節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄——那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采——您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho



施文信 SBS太平紳士
T Brian Stevenson SBS JP

香港賽馬會主席
Chairman, The Hong Kong Jockey Club

香港賽馬會主席獻辭

香港賽馬會在過去四十二年皆給予香港藝術節大力支持。香港藝術節每年均邀請到享譽國際及本地藝壇的表演者聚首一堂，為觀眾呈獻多元化及高水平的精彩節目，是一年一度亞太區內舉足輕重的文化盛事。

香港賽馬會一直積極推動本港藝術發展。單在過去十年，馬會慈善信託基金在文化藝術方面的捐款逾廿一億六千萬港元，捐助的項目同時涵蓋軟件及硬件，兩者對推動藝術發展，同樣關鍵。這全賴馬會獨特的非牟利營運模式，將大眾對博彩娛樂的需求轉化為社會福祉，為香港的繁榮進步作出重要貢獻。

除支持藝術發展，我們亦希望青少年有更多的參與，所以馬會自二〇〇七年起開始贊助藝術節的《香港賽馬會學生專享節目》和演前導賞活動，近年更向低收入家庭的學童提供交通津貼，令他們同樣有機會接觸文化藝術，更重要的是誘發更多青少年對音樂、舞蹈及戲劇等藝術的興趣，進一步擴闊本地的文化藝術空間；至今已有超過一萬三千五百名學生得以免費進場欣賞為他們特設的國際級演出。

今年我們很榮幸繼續支持香港藝術節中一直備受歡迎的《香港賽馬會藝粹系列》、《香港賽馬會當代舞蹈平台系列》及《香港賽馬會學生專享節目》，並衷心祝賀2014年香港藝術節取得圓滿成功，也期待香港藝術節繼續為我們呈獻更多世界級的表演。

Message from Chairman of The Hong Kong Jockey Club

The Hong Kong Jockey Club has been a proud partner of the Hong Kong Arts Festival since its inception 42 years ago, helping to bring top local and international artists together for many diverse and wonderful performances. We are delighted that the Festival has become one of the most significant cultural events in the region.

Over the years, the Jockey Club has been able to play a significant role in promoting and developing arts and culture throughout Hong Kong. In the past 10 years alone, our Charities Trust has provided some HK\$2.16 billion funding for both hardware and software projects, which we see as being equally important. All these contributions have been made possible by the Club's unique not-for-profit business model, which channels the public demand for betting into community benefits.

In supporting the arts, the Jockey Club always seeks to involve young people as much as possible. With the Arts Festival, we have sponsored the Student Matinee Programme since 2007. The programme now provides also pre-performance activities and transportation allowance to students from low income families to ensure they are not deprived of the chance to know arts and culture, and more importantly, to enable more young people to gain an interest in music, dance and theatre, thereby cultivating a broader audience in the community. Over the years, more than 13,500 students were able to enjoy the world-class Festival performances specially arranged for them.

In light of the popularity and proven success of The Hong Kong Jockey Club Series, Contemporary Dance Series and Student Matinee Programme, we are delighted to continue our support in 2014.

On behalf of the Club, I wish the 2014 Hong Kong Arts Festival every success and look forward to many more wonderful performances.

Hero

英雄

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

捐助 for funding

「香港賽馬會藝粹系列」之
薩翁林納歌劇節 — 《羅恩格林》節目首場演出

The programme opening performance of **Lohengrin**
by **Savonlinna Opera Festival**
as part of "The Hong Kong Jockey Club Series"

香港藝術節

HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下約三成則有賴各大企業、熱心人士和慈善基金會的贊助和捐款。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翹娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

電郵 Email
dev@hkaf.org

直綫 Direct Lines
(852) 2828 4910/11/12

網頁 Website
www.hk.artsfestival.org/en/partner

英雄

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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

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42nd 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014 Presents

Savonlinna Opera Festival 薩翁林納歌劇節

LOHENGRIN 羅恩格林 by Richard Wagner 華格納

21,23.3.2014

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

演出長約 4 小時 15 分鐘，包括兩節中場休息
Running time: approximately 4 hours 15 minutes including two intervals

德語演出，附中、英文字幕
Performed in German with English and Chinese surtitles

本節目含吸煙場面及火焰效果
This production contains brief smoking scenes and pyro effects

薩翁林納歌劇節成員之機票由第42屆香港藝術節指定航空公司芬蘭航空支持。
Flights for members of Savonlinna Opera Festival are supported by **FINNAIR**
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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.

www.hk.artsfestival.org

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ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。

 sinoarthk www.sinoart.com



信和集團
Sino Group

SINO ART
信和藝術

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薩翁林納歌劇節 Savonlinna Opera Festival

《羅恩格林》 *Lohengrin*

華格納作品 By Richard Wagner

創作 Creative Team

音樂及文本	理查·華格納	Music & Libretto	Richard Wagner
指揮	亞理·海邁萊伊寧	Conductor	Jari Härmäläinen
導演	羅曼·賀芬比澤	Director	Roman Hovenbitzer
舞台設計	赫爾曼·佛特	Stage Designer	Hermann Feuchter
服裝設計	漢克依文·基特爾	Costume Designer	Hank Irwin Kittel
燈光設計	胡夫根·葛比爾	Lighting Designer	Wolfgang Göbbel
錄像設計	安德利亞斯·阿特	Video Designer	Andreas J Etter
合唱團總監	瑪迪·賀約奇	Chorus Director	Matti Hyöki

演出 Cast

羅恩格林 (男高音)	Lohengrin (Tenor)
布萊恩·利傑斯特	Bryan Register
艾爾莎 (女高音)	Elsa of Brabant (Soprano)
基斯頓·錢伯斯	Kirsten Chambers
泰拉蒙 (男中音)	Friedrich of Telramund (Baritone)
托馬斯·賀爾	Thomas Hall
奧特魯德 (女中音)	Ortrud (Mezzo-Soprano)
喬丹卡·米爾科娃	Jordanka Milkova
亨利克王 (男低音)	King Heinrich (Bass)
威咸·舒樂哈馬爾	Wilhelm Schwinghammer
國王的使者 (低男中音)	The King's Herald (Bass-Baritone)
瑪提亞士·托斯	Matias Tosi

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FINNAIR

四位布拉邦貴族
(兩位男高音, 低男中音, 男低音)
詹姆士·普萊斯、朱索·哈明基、
約尼·柯科拉、瑪提·圖倫尼

高特菲公爵
米爾娃·科伊武坎加斯

四位侍從 (兩位女高音、兩位女低音)
尤莉雅·希格、米凱拉·海姆殊、
莎拉·內格爾、嬌妮·塞恩納拉、
安娜·莉娜·維戴爾、凱莎·瓦爾夫

Four Noblemen of Brabant
(Two Tenors, Bass-Baritone, Bass)
James Price, Juuso Hemminki,
Jouni Kokora, Matti Turunen

Duke Gottfried (Silent Role)
Mirva Koivukangas

Four Pages (Two Sopranos, Two Altos)
Julia Heeger, Michaela Heimsch,
Sarah Nagel, Jenni Sainala,
Anna-Leena Widell, Kaisa Valve

薩翁林納歌劇節合唱團及香港管弦樂團聯合演出
With the Savonlinna Opera Festival Choir and the Hong Kong Philharmonic

Plus 藝術節加料節目

《羅恩格林》後台解碼

23.3.2014 (日) 下午 12:15-12:45

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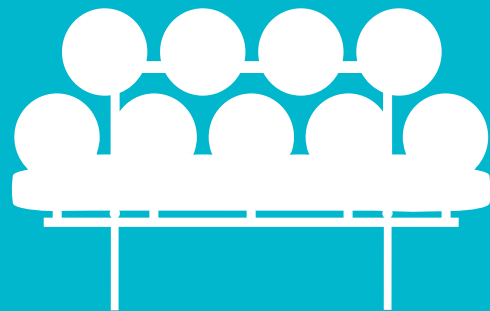
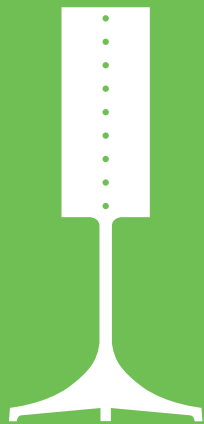
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薩翁林納歌劇節
Savonlinna Opera Festival



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薩翁林納歌劇節的誕生與芬蘭在二十世紀初力爭獨立有密切關係。1907年，芬蘭女高音艾爾諾·阿克蒂出席在奧拉維古城堡舉行的政治會議，她獨具慧眼，認為這座建於1475年的中世紀城堡可以用作歌劇節的場地。首屆歌劇節於1912年舉行。在1930年，歌劇節世界首演作曲家伊利馬里·哈尼凱南的作品《鄉村舞曲》。

薩翁林納歌劇節在戰爭、革命和經濟困境中沉寂了近40年，開始復蘇計劃後，1967年在電視首演貝多芬《費黛里奧》，成績斐然。從1970年代起，歌劇節吸引到各界讚賞，主要歸功於藝術總監馬提·特維拉，他繼承了阿克蒂的使命，把薩翁林

The birth of the Savonlinna Opera Festival (SOF) ties in closely with Finland's striving for independence at the start of the 20th century. Attending a political meeting in Olavinlinna Castle in 1907, the Finnish soprano Aino Ackté spotted the potential of the medieval castle built in 1475 as the venue for an opera festival. The first Opera Festival was held in 1912. In 1930 the Festival staged its first world premiere, the *Singspiel Talkootanssit (The Village Dance)* by Ilmari Hannikainen.

The SOF tradition then lay dormant for close to four decades through wars, revolution and economic difficulties. The plans for SOF resurrection culminated in 1967 with the televised premiere of Beethoven's *Fidelio*. The SOF attracted widespread admiration from

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納歌劇節打造成歐洲著名歌劇節，展現最出色的芬蘭歌劇。

自 1967 年起，薩翁林納歌劇節已發展成為長達一個月的國際藝術節，曾首演 12 套歌劇。2012 年，歌劇節以兩齣首演慶祝成立 100 周年，分別是《鳳凰》和《自由意志》。曾搬演多套頂尖古典歌劇作品，包括奧古斯特·艾佛丁指揮力作，莫扎特的《魔笛》。

自 1987 年起，薩翁林納歌劇節也會邀請外國歌劇團體演出，如洛杉磯歌劇院、智利聖地牙哥市立歌劇院，以及多個頂尖歐洲歌劇院。其他曾於奧拉維古城堡客席演出的藝團包括倫敦高文花園皇家歌劇院和聖彼得堡米哈伊洛夫斯基劇院等。歌劇節的作品演遍世界各地，包括 2009 年在北京音樂節演出威爾第的《馬克白》。

薩翁林納歌劇節合唱團每年均會甄選成員，合唱團的大小按演出的歌劇而定。目前，合唱團的成員主要是正在接受演唱訓練的學生，而薩翁林納歌劇節一直也是他們在事業上的跳板。擔任合唱團指揮的是馬提·賀約奇教授。

中譯 戴佩珊

the 1970s, due greatly to the efforts of its Artistic Director, Martti Talvela, who carried on Ackté's mission to make Savonlinna one of the great European festivals while presenting Finnish opera at its best.

Since 1967, the Festival has grown into a month-long international festival and premiered 12 operas. In 2012, the SOF celebrated its 100th anniversary with two premieres, *La Fenice* and *Free Will*. The Festival has staged a number of leading works from the classical operatic repertoire, including August Everding's legendary direction of Mozart's *The Magic Flute*.

Since 1987 the SOF has also been the host to foreign opera companies such as the Los Angeles Opera, the Teatro Municipal de Santiago from Chile, and many leading European opera houses. Other guests on the Olavinlinna stage have included the Royal Opera House, Covent Garden from London, the Mikhailovsky Theatre from St. Petersburg, and others. The Festival has staged its productions worldwide, including a performance of Verdi's *Macbeth* at the Beijing Music Festival in 2009.

The members of the Savonlinna Opera Festival Choir are chosen annually. The size of the choir varies according to the operas to be performed. At present the choir consists mainly of students training as singers, for whom the Savonlinna Opera Festival Choir has been a springboard in their career. The chorus master is Professor Matti Hyökki.

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At the heart of the image



理查·華格納

Richard Wagner (1813-1883)

華格納於 1813 年生於德國萊比錫，1831 年入讀萊比錫大學，首部交響曲作品於 1833 年上演。1834 年加入維爾茨堡劇院擔任合唱指揮，並創作了首部歌劇《仙女》，當時未有上演。

同年，華格納與歌手兼演員明娜·普蘭納結婚；二人移居柯尼斯堡，而華格納出任瑪格德堡劇院的音樂總監。1836 年，他曲詞包辦，創作了《愛情的禁令》。1837 年移居俄羅斯里加之後，華格納開始譜寫以羅馬皇室為背景的政治歌劇《黎恩濟》。為逃避債主，夫婦二人在 1839 年離開里加，落腳巴黎後，華格納為小劇院撰寫輕歌舞音樂以維生。

《黎恩濟》在 1842 年於德累斯頓的宮廷劇院首演；1843 年上演的《漂泊的荷蘭人》也得到好評。華格納獲頒普魯士紅鷹勳章，又獲委任為德累斯頓歌劇院總監。1845 年，他完成了《唐懷瑟》，開始創作《羅恩格林》。薩克森爆發革命期間，華格納離開德累斯頓，逃往蘇黎世。往後 11 年，華格納礙於政治立場而無法進入德國，他開始醞釀日後的《指環連環劇》（《尼伯龍根的指環》）。

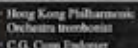
Born in Leipzig, Germany in 1813, Wagner attended Leipzig University in 1831, and his first symphony was performed in 1833. In 1834, Wagner joined the Würzburg Theater as chorus master and wrote his first opera, *Die Feen* (*The Fairies*) which was not staged.

Also in 1834, Wagner married the singer and actress Minna Planer. The couple moved to Königsberg and Wagner took the position of musical director at the Magdeburg Theatre. In 1836, *Das Liebesverbot* (*The Ban on Love*) was produced, with Wagner writing both the lyrics and the music. After moving to Riga, Russia in 1837, Wagner began work on *Rienzi*, a political opera set in imperial Rome. The couple left the city to flee from creditors in 1839. They settled in Paris where Wagner wrote vaudeville music for small theatres for money.

Rienzi had its premiere at the Court Theatre in Dresden in 1842. *Der fliegende Holländer* (*The Flying Dutchman*) was produced to critical acclaim in 1843. Wagner received the Prussian order of the Red Eagle and was appointed director of the Dresden Opera. In 1845, Wagner completed *Tannhäuser* and began working on *Lohengrin*. He fled Dresden during the revolutionary outbreak in



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1862年，在國王路德維希二世邀請下，華格納重返德國，定居巴伐利亞。他與指揮家漢斯·馮·畢羅的太太，即李斯特私生女柯西瑪有染，給發現後離開巴伐利亞。《崔斯坦與伊索爾德》在1865年首演。華格納與柯西瑪於1870年結婚。

《指環連環劇》的首兩部歌劇《萊恩的黃金》和《女武神》分別於 1869 及 1870 年在慕尼黑上演，而全套《指環》則於 1876 年上演。他的最後一套歌劇《帕西法爾》在 1882 年完成及首演。華格納於 1883 年死於心臟病發。

中譯 戴佩珊

Saxony and left for Zurich. Unable to enter Germany for the next 11 years due to his political stance, Wagner began developing what would become the *Ring Cycle* (*Der Ring des Nibelungen/The Ring of the Nibelung*).

In 1862, Wagner returned to Germany, and settled in Bavaria upon King Ludwig II's invitation. Wagner left Bavaria when it was discovered that he was having an affair with Cosima, the wife of the conductor Hans van Bülow, and Franz Liszt's illegitimate daughter. *Tristan and Isolde* had its premiere in 1865. Wagner and Cosima married in 1870.

The first two operas of *The Ring Cycle*, *Das Rheingold* (*The Rhine Gold*) and *Die Walküre* (*The Valkyrie*) were presented in Munich in 1869 and 1870. *The Ring Cycle* was performed in its entirety in 1876. Wagner's last opera, *Parsifal*, was completed and performed in 1882. Wagner died of a heart attack in 1883.

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第一幕

大名鼎鼎的亨里克王（人稱「捕鳥者亨利」）在圖林根和薩克森騎士的簇擁下，到斯爾德河岸邊與腓特烈·泰拉蒙領導的布拉邦貴族會合。事緣相安無事多年的匈牙利人再度犯境，雙方難免一戰，亨里克王遂力勸手下軍隊同心禦敵。布拉邦公爵臨終時拜託泰拉蒙照顧一對子女（姊弟艾爾莎和高特菲）；到兩人成年時，艾爾莎將嫁給泰拉蒙，而高特菲則繼承爵位。

有一天，高特菲和艾爾莎在森林中散步，高特菲突然莫名奇妙地失蹤。其後艾爾莎性情大變，像活在另一個世界似的，對身邊的一切都毫無反應。這時，已迎娶奧圖魯德為妻的泰拉蒙，認為高特菲是艾爾莎所殺，下令將艾爾莎治罪。必須行使司法權的國王力勸艾爾莎自辯；可是艾爾莎只知顫抖，不能辯解，反而說曾夢見一個身穿閃亮鎧甲的騎士（〈騎士穿著閃亮鎧甲來到〉）。

泰拉蒙暗示艾爾莎有個秘密情人，兩人剷除高特菲就是為統治布拉邦掃除障礙。泰拉蒙訴諸神裁，任何想要保護艾爾莎的騎士都得與他比武；結果沒人挺身而出。然而艾爾莎的淚水和禱告卻帶來奇蹟：一隻天鵝拉著小船從遠方駛來，船上載著一位英雄——神派遣一位無名英雄來保護艾爾莎。比武以前，無名英雄兩次要求艾爾莎，無論怎樣也不要問他的來歷、名字或家世（〈千萬別問我〉）。泰拉蒙

Act I

The legendary King Heinrich (Henry the Fowler), surrounded by Thuringian and Saxon knights, joins up with the Brabantian nobles led by Friedrich of Telramund on the banks of the River Scheldt. The Hungarians are nearing the border again after a long period of peace, and war is imminent. Heinrich urges his armies to band together in order to defeat the enemy. On his deathbed the Duke of Brabant entrusted the care of his children, Gottfried and Elsa, to Telramund. When she comes of age, Elsa is to marry Telramund and Gottfried will be the new Duke.

One day, while Gottfried and Elsa are walking in the forest, Gottfried mysteriously disappears. After that, Elsa is no longer herself and seems to inhabit another world, not reacting to anything around her. Telramund, who has meanwhile married Ortrud, orders Elsa to be tried for the murder of her brother. The King must exercise his jurisdiction, and he urges Elsa to defend herself. She, however, merely trembles and is incapable of defence. Instead she speaks of a dreamlike vision she had of a knight in shining armour (*In lichter Waffen Scheine*).

Telramund hints that Elsa has a secret lover and has got rid of her brother so that she and her lover may rule Brabant unimpeded. Appealing to God's judgment, Telramund challenges any knight who may appear to champion Elsa. Not one steps forward. Her tears and prayers finally bring about a miracle: from afar, in a boat drawn by a mysterious swan, a hero arrives, a nameless knight sent by God to champion her. Before the duel, the hero twice demands that she must never, for any reason, ask about his

認為自己已得神助，胸有成竹地答應決鬥，卻被無名英雄打敗。無名英雄饒了泰拉蒙一命，更因為勝出比武，而能夠迎娶艾爾莎。

第二幕

一個陰沉淒涼的夜晚見證了泰拉蒙的屈辱。從前他是多麼勇敢，多麼神采飛揚；現在他的命運都在奧圖魯德手上了。奧圖魯德是侍奉異教神祇的虔誠女祭司；是她令泰拉蒙以為高特菲是艾爾莎所殺——奧圖魯德聲稱在城堡見到艾爾莎將高特菲推下湖裏，任由高特菲溺死。奧圖魯德現在又心生歹念，欺騙泰拉蒙說那場決鬥是不誠實的，無名騎士全憑巫術才能獲勝。她說要打敗無名騎士其實很容易，因為無名騎士的力量現在掌握在艾爾莎這個懦弱的姑娘手上。如果泰拉蒙和奧圖魯德可以說服艾爾莎向未婚夫探問名字，那麼這位無敵騎士就會變得像個小孩一樣，手無縛雞之力（〈瘋狂的先知啊〉）。

艾爾莎走到城堡的陽台去，這時奧圖魯德開始施行奸計。她先是假扮謙遜及懊悔，花了唇舌就博得艾爾莎信任，然後開始挑撥離間，令艾爾莎越來越懷疑她的未婚夫。這時，國王也決定把泰拉蒙和同黨趕出布拉邦。

眾仕女列隊陪伴艾爾莎走向聖壇，行列中的奧圖魯德突然離隊，擋著艾爾莎的去路（〈艾爾莎，回去！〉）。奧圖魯德和泰拉蒙兩人一先一後，

origins, his name or his family (*Nie sollst du mich befragen*). Telramund, sure that God is on his side, agrees to fight. The stranger defeats him but spares his life and as his reward wins Elsa as his wife.

Act II

A gloomy, dismal night witnesses the humiliation of Telramund, a valiant man until then so untarnished. His fate has been decided by Ortrud, the faithful priestess of pagan gods who convinced Telramund of Elsa's guilt, for Ortrud claims to have watched from the castle as Elsa pushed Gottfried into the lake and left him to drown. She now hatches a new devilish plot and convinces Telramund that the duel was dishonest, the strange knight having won only by witchcraft. But he can easily be defeated because his strength is now in the hands of a weak girl, Elsa. If Telramund and Ortrud can persuade Elsa to enquire after the name of her betrothed, the invincible knight will become powerless and as weak as a little child (*Du wilde Seherin*).

Elsa comes out onto the castle balcony and Ortrud begins to implement her treacherous plan. Faking humility and repentance, she manages to convince Elsa and plays on her trust to instil more and more doubt in the mind of the future wife of the mysterious knight. Meanwhile the King has decided to banish Telramund from Brabant along with anyone who consorts with him.

A procession of women sets off to accompany Elsa to the altar when all of a sudden Ortrud steps out of the procession and bars her way (*Zurück Elsa!*). First Ortrud, then Telramund make use of Elsa's weakness

不斷向軟弱的艾爾莎說她的幸福將是短暫的，因為她對未來夫婿一無所知：他姓甚名誰、他的過去、他從哪裏來，尤其他打算待在艾爾莎身邊多久——要是他真的會留在艾爾莎身邊的話。艾爾莎繼續向著聖壇走去，但滿腦子都是可怕的疑團。無名英雄現已貴為布拉邦攝政者，第二天就要領導德意志聯軍抵抗來自東方的外侮，所以對泰拉蒙的指控漠不關心。兩人在通往教堂（也就是奧圖魯德的勢力範圍的）樓梯上走著；走到最高一級時，無名英雄仍未令少女艾爾莎恢復信心。艾爾莎現在是奧圖魯德的囊中物了：她低頭望著下面的奧圖魯德，彷彿想要得到她的安慰似的。

第三幕

著名的結婚進行曲（〈忠誠的引導〉）響起。艾爾莎和未婚夫現在才第一次單獨相處（〈甜蜜的歌〉）。艾爾莎說她已在夢中見過自己的丈夫，自此被夢中人深深地迷住；但有一件事正在折磨著她：因為她不能叫喚丈夫那動聽的名字。無名英雄想安撫艾爾莎但徒勞無功，艾爾莎也突然變得情緒不穩（大概是奧圖魯德的魔咒仍未解除），以為那隻天鵝再度現身，以為天鵝要來把無名英雄接走。她變得語無倫次，心緒不寧，竟然哀求丈夫透露他的秘密。

大錯已鑄成了。泰拉蒙和四個忠心的布拉邦騎士闖進來，企圖殺死無名英

to persuade her that her happiness will be short-lived. For she knows nothing about her champion: not his name, his past, where he comes from, and especially how long he intends to stand by her side, if at all. Elsa proceeds towards the altar but her soul is filled with awful doubt. The hero, now Protector of Brabant, intends to lead the Germanic armies against the threat from the East on the following day and cares not for Telramund's new accusations. He can, however, do little to bolster the young Elsa's wavering faith as they reach the top step leading up to the church and Ortrud's domain. Elsa, now Ortrud's victim, turns her gaze upon Ortrud standing below, almost as if seeking solace.

Act III

The famous wedding march (*Treulich geführt*) has accompanied the bridal couple. Elsa and her hero are now alone together for the first time (*Das süße Lied verhallt*). Elsa confides that she had already seen her husband in a dream and been eternally enraptured. She has but one torment, however: her lips may never pronounce his sweet name. The knight tries in vain to pacify her. Elsa, in a moment of great emotional turmoil, possibly still under Ortrud's devilish spell, believes she sees the swan, which has come to take her companion away again. Delirious and unable to find peace, she haplessly begs her husband to disclose his secret.

All is lost. In rushes Telramund with four loyal Brabantian knights intent on killing the hero. Elsa has momentarily revived and

雄。艾爾莎忽然清醒過來，把劍交給丈夫；無名英雄一劍擊倒泰拉蒙，他的同黨都哀求無名英雄饒他們一命。

站在國王跟前的艾爾莎嚇得目瞪口呆，哀傷不已。無名騎士宣布，他不能再帶領聯軍上戰場了，因為他已經兩次被無禮對待：一是被襲，二是艾爾莎無意中捲入了泰拉蒙和奧圖魯德的詭計，違背了誓言。

這位從遠方來的陌生人再也沒有秘密了（〈在遠方〉）：他來自迷人的地方蒙沙瓦，也就是最神聖的聖物「聖杯」的所在地，他正是負責守護「聖杯」的人。他父親帕西法爾是聖地的統治者，而艾爾莎從未呼喚過、也永遠無機會呼喚的名字是「羅恩格林」。羅恩格林預言國王將會打勝仗；天鵝從遠方游來，要把羅恩格林接走。羅恩格林走開的時候，奧圖魯德也透露了她的毒計：是她令艾爾莎的弟弟高特菲失蹤，是她把高特菲變成天鵝。現在要把羅恩格林接走的天鵝，原來正是由高特菲所變。羅恩格林聽著就停下來，跪地祈禱。一隻鴿子從天國飛來，拉著羅恩格林的小船返回蒙沙瓦。天鵝潛進水裏，轉眼間冒出水面的竟然是高特菲，也就是新任布拉邦公爵。傷心欲絕的艾爾莎不堪連番折磨，這時倒在弟弟腳下，香消玉殞。

中譯 鄭曉彤

hands her husband a sword that, at a single stroke, fells Telramund to the ground. His companions beg for mercy.

Horried, Elsa stands before the King, in the depths of despair. The knight announces he can no longer lead the men into battle because he has been twice wronged: he has been assaulted, and Elsa, unwittingly, has been involved in a plot hatched by Telramund and Ortrud. She has broken her vow.

The stranger from afar no longer has any secrets (*In fernem Land*). He comes from an enchanted place, Monsalvat, where the most sacred of relics, the Holy Grail, is kept. He keeps guard over it. His father is Parsifal, ruler of the holy lands, and the name Elsa was never to pronounce – and never will – is Lohengrin. Lohengrin predicts that the King will win the battle and the swan arrives from afar to take him away. As Lohengrin draws away, Ortrud reveals her terrible plot: it was she who made Elsa's brother disappear and turned him into a swan. This same swan is now taking Lohengrin away. On hearing the words, Lohengrin stops, falls to his knees and prays. A dove descends from heaven to draw his boat to Monsalvat. The swan dives into the water and emerges as Gottfried, the new Duke of Brabant. Elsa, in despair and racked by torment, falls dead at her brother's feet.

夢想結合現實與烏托邦

Dreams of the Marriage of Reality and Utopia

文：羅曼·賀芬比澤

Text: Roman Hovenbitzer

《羅恩格林》前奏曲美妙絕倫，能抗拒其吸引力的人很少。樂曲彷彿來自中世紀童話世界一樣，令人想起「全然他者」，一個重歸和諧的烏托邦。可是，我們的渴求只是暫時平復下來：隨著時間流逝，就開始失望；因為「烏托邦」之所以是「烏托邦」，正因為它並不真實。劇中情節刻劃了一次令「全然他者」與現實重歸和諧的嘗試，但這種嘗試也注定失敗。華格納的浪漫歌劇《羅恩格林》夢想結合現實與烏托邦。那不過是孩童的夢，夢見和諧的世界。這個夢，世人已經造了千百遍，也會繼續造下去。《羅恩格林》的主題就是人類的這個渴望——以及痛苦地發現這和諧的世界永遠不能成真。

在面對潛在權力鬥爭和政治不穩的年代，不切實際地渴求快樂、渴求有英雄來拯救，是特別有吸引力的，但也很危險——這就是群龍無首的布拉邦，也就是華格納《羅恩格林》故事發生的地方。老公爵逝世，繼任人高特菲離奇失蹤，國家內有政治陰謀，外有軍事滋擾。人民痛失重心，面對長期的權力真空。在这一切現實、這

Few can surely avoid being cast under the spell of the magical Prelude to *Lohengrin*. It rises as if from a medieval fairy tale world, evoking a Wholly Other, a utopia of a world reconciled. Our yearning is, however, stilled for only a moment: time goes by and with it comes disappointment. For the utopia is a utopia precisely because it is not real. The events in the opera describe an attempt to reconcile the Wholly Other with reality. It is an attempt that is doomed to fail. Richard Wagner's romantic opera *Lohengrin* dreams of the marriage of reality and utopia. It is a child's dream of a harmonious, reconciled world. A dream the world has dreamt hundreds of times and will continue to dream. The theme of the opera is this human yearning – and the painful awareness that it can never be fulfilled in reality.

In times of latent power conflicts and political instability, the romantic longing for happiness and a hero promising salvation is especially enticing, but also dangerous. Thus it was in the leaderless land of Brabant, the setting for Wagner's opera. Following the death of the old Duke and the mysterious disappearance of his successor, Gottfried, the country has been plagued by political domestic intrigue and militant harassment from outside. The people are experiencing the prevailing power



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一切混亂中，奇蹟出現了——拯救者出其不意地降臨。就像夢境一樣，有個神秘的陌生人，不但答應重建布拉邦的正統權力中心，更為艾爾莎（一位被指控謀殺親弟的公主）爭取公義，與泰拉蒙比武決鬥。陌生人在決鬥中打敗了艾爾莎的死對頭，帶來政治上的轉機，欺騙與不忠看來快要被清晰透明取代。人民馬上被這位充滿魅力的英雄吸引，也因此冷酷地揭示這些人是多麼容易被操控：他們不久之前還是支持泰拉蒙和妻子奧圖魯德這兩個深諳煽動之道的人；現在，他們面對理性的提議，卻都轉向這位光芒萬丈的英雄，大眾都憧憬著拯救，完全被蒙蔽。華格納素來明白藉古鑑今的道理；而他在《羅恩格林》裏揭

vacuum as a painful loss of the centre. Breaking into this reality, this great confusion, is the miracle of an unexpected rescue. Like in a dream, a mysterious stranger appears, promising not only to restore the rightful centre of power in Brabant but also to seek justice for Elsa, the princess accused of her brother's murder, by fighting a duel with Friedrich of Telramund. The stranger defeats Elsa's adversary in this trial by ordeal and brings about a political turn that promises to create clarity in place of deceit and treachery. The people are immediately enthralled by the charismatic hero, thus mercilessly revealing how easily they can be manipulated. Whereas they had, only recently, stood behind Telramund and his wife Ortrud, well versed in the demagogic arts, now, in the grips of irrational suggestion, they are turning to the radiant hero, blinded by the



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示的世界很能反映現實：人們都開始懷疑理性的力量，或對理性完全失去信心——因為一次經濟危機、一次生態大災難、理性指導機制或管理策略失效。理性失效，夢想有人拯救、深信強人出現的思想應運而生。這樣的社會最渴求的是「相信」，而非「知道」。整個社會都將希望和期盼寄託在一個人身上，自願將所有權力都交予他，自己就不用負上任何責任。

通過艾爾莎，我們跨越了真實與超感官之間的界限，最後卻被扔回寂寞和困惑當中。「羅恩格林」是個現象，艾爾莎就是人間的鑰匙：她的絕境、她的渴望、她的自我懷疑，界定了奇蹟及其力量；她祈求有個愛人，會為她和整個社群帶來救贖。對她來說，奇蹟打從一開始就是真實的。艾爾莎是個有信念、有愛的女人，她不單是烏托邦在世間實現的媒介而已。她堅信自己夢遊狀態下的所見所聞，藉此創造了「全然他者」。至於奇蹟能不能在現實世界延續下去，完全是她一個人決定的。因為拯救她的人同時在勒索她：她若要獲救，就要同意不問羅恩格林身份。對方要求艾爾莎所作的犧牲是自相矛盾的：一份純粹、忠誠的愛，不問姓名、不問身份，但這份愛同時也不能有盲目獻身的成分。她公開承諾任何問題也不會問，就將她與社群網綁在一起。她對羅恩格林的愛，從一開始就是大眾感興趣的東西，從來都不是私事。她肩負了雙重擔子：要是她違反承諾，則不但要與

fascination of a putative salvation. Wagner, who always understood history as an allegory for the present, reveals in *Lohengrin* a very topical world in which people have begun to doubt or have totally lost their faith in the power of reason – because of an economic crisis, an ecological catastrophe, the failure of rational steering mechanisms or management strategies. As reason slumbers, a dream of deliverance, faith in a strong man presents itself. This society yearns for nothing more fervently than to believe instead of having to know. It projects all its hopes and longings on one single man, voluntarily relinquishing all power to him and thus relieving itself of all responsibility.

With Elsa, we cross the border between the real and the super-sensual and are ultimately cast back into loneliness and perplexity. Elsa is the human key to the phenomenon known as Lohengrin: her hopeless situation, her longing and self-doubt define the miracle and its power; she conjures forth a beloved who will bring salvation both to her and the whole community. For her, the miracle is real from the very beginning. A believing, loving woman, she is not just a medium for a utopia on earth. It is precisely with her somnambulant-like certainty that she creates the Wholly Other. Whether or not the miracle survives in the real world is up to her alone. For her saviour is also a blackmailer: she will be saved only if she agrees to his anonymity. A paradoxical sacrifice is demanded of her: pure, faithful love that asks neither name nor identity, yet a love that is not mixed with blind devotion. Her public oath not to ask any questions also ties her to the community. Her love for Lohengrin has,

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愛人分離，還要被群眾排斥，飽受感情的折磨之餘，還要面對社交的絕路。她被這種壓力壓垮，也只是時間問題而已。因為艾爾莎，整個社群都與烏托邦無緣了，彷彿再度被逐出天堂一樣。

不論是對艾爾莎、對社群、還是對羅恩格林（華格納將自己代入「羅恩格林」的角色），聖杯騎士都沒有帶來救贖。《羅恩格林》反映出華格納眼中藝術家的社會角色：孤獨與合群的永恆裂縫——一方面是個人的特別之處（也因此帶來孤獨），另一方面則希望有所依歸，希望被了解、希望被愛。然而，要是他者、異者變得司空見慣，就不再特別；一個揚棄了藝術性的藝術家，也不再是藝術家；變得

from the very beginning, been a subject of general interest and never a private matter. The burden she carries is a double one: its violation threatens private separation and public rejection, love's torment and social death. Her failure to stand the pressure is merely a question of time. With Elsa, the whole community will be excluded from the liberating utopia; it will be like a second banishment from paradise.

The knight of the Grail does not bring salvation, to either Elsa or the community – nor to Lohengrin himself, with whom Wagner personally identified. *Lohengrin* reflects Wagner's view of the artist's role in society: the eternal rift between one's own specialness and the loneliness this implies, and the desire to belong, to be understood and loved. But: the Other, the alien, is no longer special if it becomes commonplace.

尋常的烏托邦，也不再是烏托邦。羅恩格林最終重返超感官的世界也象徵了逃避現實；象徵藝術和現實開始融合，利用藝術拯救世界。華格納藝術哲學的目標是整全性（這種思想現在已備受質疑）。自古以來，藝術無可避免地會批判現行秩序（也不獨現在如此），揭示不同之處、揭示前人所忽略的事物。但這種不問是非的本質，也經常隱藏了少許極權主義和教條主義。

《羅恩格林》是華格納最後一齣浪漫歌劇，嘗試結合政治、革命、宗教、藝術和中世紀童話故事素材，以音樂戲劇形式表達。烏托邦最終免不了幻滅；因此華格納曾表示這是最令他傷感的素材。不過，即使烏托邦幻滅了，但希望長存：因為「全然他者」即使不能與這個世界的現實融合，也確實存在。因此，雖然《羅恩格林》被包裝成童話故事，但其實充滿了烏托邦和現實之間的強大張力，一直與時代相呼應。

「在每一件藝術品裏面都有個宇宙；這個宇宙包含著意念。意念顯露的時候，就會在現實的某一點表現出來。藝術家的覺悟和藝術品本身，分別以自己的方式界定了藝術的極限。雙方都是絕對的事實，大家都不能忽視；因為這就是表現方式，等同意念入侵現實……」

（卡爾·威廉·費迪南·索格：
美學講座，1829年）

中譯 鄭曉彤

The artist who renounces his artistry is no longer an artist. The utopia that becomes integrated with the commonplace is no longer a utopia. Lohengrin's return to the super-sensual world ultimately also signifies a flight from reality; it signifies the foundering of the synthesis of art and reality, the world's salvation through art. Wagner's philosophy of art aims at a totality that has nowadays become questionable. Art is – not only today – inevitably criticism of the prevailing order in that it brings out the disparate, the previously unnoticed. Yet its unquestioning nature always also conceals moments of totalitarianism and dogmatism.

Lohengrin is Wagner's musico-dramatic attempt to amalgamate politics, revolution, religion and art with the material of a medieval fairy tale. The tragic inevitability of the ultimate shattering of the utopia led him to call it the saddest of all his materials. It nonetheless has great potential hope: for the Wholly Other undeniably exists, even if it cannot be integrated with this world's reality. Wagner's last romantic opera thus has within it the extreme tensions of utopia and reality dressed as a fairy tale, and thus it will always be in tune with the times.

"In every single work of art there lies a universe; for embraced within it is an idea that, when revealed, finds expression at a particular point in reality. The artist's awareness and the work of art each in their own way set the outermost limits to art. Each is an absolute fact, and one we cannot overlook, for it is the expression, the intrusion of the idea into reality..."

(Karl Wilhelm Ferdinand Solger: Vorlesungen über Ästhetik, 1829)

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華格納的「美夢」與《羅恩格林》的悲劇 Wagner's "Beautiful Dream" and the Tragedy of *Lohengrin*

文：湯馬士·梅

Text: Thomas May



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《羅恩格林》不單標誌著傳統德國浪漫派歌劇的巔峰，更凝聚了華格納當時的藝術理念。作品寫於 1848 年——一個革命思潮湧動的年頭，翌年，華格納參與橫掃德累斯頓的革命活動，導致後來被逼流亡國外。

華格納在《羅恩格林》中展現了音樂和戲劇的細膩造詣，預告了他下一首傑作——大膽創新的《尼伯龍根的指環》。《羅恩格林》源於天鵝騎士的傳說，華格納思想中對實體與藝術表達的難辨、現實人性與理想樂土之間

Lohengrin represents more than a culmination of the tradition of German Romantic opera and of Richard Wagner's artistic preoccupations up to that point in his career – the pivotal year of 1848, when he completed *Lohengrin*. (In the following year he took part in the revolution sweeping through Dresden, resulting in his lengthy exile from German territory.)

The advances in musical and dramatic subtlety that Wagner achieved in *Lohengrin* already look forward to the brave new world of the *Ring Cycle*, which would become his

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的矛盾，都藏在這齣悲劇之中。神秘的騎士從虛無處現身，成為女主角艾爾沙的保護者和情人，亦是最後促成悲劇的關鍵人物；救命之恩換來的愛情到頭來得不到成全，華格納作品中僅此一例。

故事來自中世紀詩人艾森巴赫的詩篇，華格納對此作品曾表失望，他寫道：「這首中世紀詩，把這富詩意的傳奇故事流傳後世，卻寫得最無力最乏味。」

華格納捕捉到故事的神髓，這是個精采而普遍性高的神話傳說，並擁有很貼當代的意義；起初他把羅恩格林塑造成古希臘神話宙斯和塞默勒愛情故事的耶教世界版，那亦是仙凡戀的格局；在這原型當中——用華格納自己早年一篇自傳式文章的話——他意會出「現代生活悲劇元素」的象徵。

華格納的看法是，悲劇的根由是羅恩格林和艾爾沙互不相容的需要：騎士需要無條件的愛，好把自己拯救於荒涼的寂寞中，若果他吐露來歷，恐怕得到愛是因為他有非凡神力；但對艾爾沙來說，訂下這個不可能的條件並不能保證真愛，更是違反人性的。

當作曲家第一次在朋友面前讀出劇本，他們都不滿於灰暗的結局，覺得艾爾沙的命運太悲慘（很多觀眾仍有此感）；這令華格納感愕然，一如後來的《尼伯龍根的指環》，華格納曾為此心動，想過把作品改為完滿收場，讓艾爾沙和羅恩格林成眷屬，但最後他選擇相信自己的直覺，保留原來的版本。

next project. At the centre of this tragic opera based on the legend of the Swan Knight who arrives in shining armour lies Wagner's concern with the ambivalent relationship between reality and artistic representation, between human nature and utopian fantasy. The mysterious knight who arrives "out of the blue" as Elsa's compassionate protector and lover becomes the agent of tragedy in the only work by Wagner that denies the possibility of redemptive love.

Surprisingly, Wagner originally expressed disappointment with the version of the *Lohengrin* story that he encountered in his studies of the medieval epic poet Wolfram von Eschenbach. "The medieval poem which has preserved this highly poetical legend," wrote the composer, "contains the most inadequate and pedestrian account to have come down to us."

But Wagner came to recognise in its essential outlines a potent and universal myth – and one that possesses an urgently modern relevance. At one point he characterised Lohengrin as a Christianised variation on the ancient Greek myth of Zeus's courtship of Semele (another story involving divine incarnation in the mortal world). Within this archetype, Wagner perceived an emblem of "the tragic element of modern life," as he wrote in his early autobiographical essay.

The tragedy for Wagner, at heart, involves the irreconcilable needs of Lohengrin and of Elsa. The knight needs to be loved unconditionally in order to be redeemed from his sterile loneliness. If he were to reveal his origins, he fears he would be loved only for his superhuman status – for the "miracle" he embodies. Yet any assurance of genuine love can come only by setting an impossible condition on Elsa, one that in fact denies human nature.

華格納的德累斯頓時期是動盪的，同時期亦與首任妻子米娜鬧不快，《羅恩格林》就是他用創意來發洩現實鬱悶的作品；在他幻想的烏托邦，藝術再次得到像古希臘時期的重視，一種華格納和他的知識分子朋輩都相信的理念，但理想的不可即，和對腐敗社會的沮喪，都凝聚在這套歌劇中悲哀的結局。

在第一幕，一場場陳述性的場景交替出歷史和傳說、現實與童話、戰爭與愛情；亨利克王徵召軍隊引伸出故事的第二波——艾爾莎被誣告重罪，繼而帶出救世騎士的傳說，騎士魔幻地在關鍵時刻出現；艾爾莎和羅恩格林的亮相建立起戲劇性的節奏，來回於群戲和單獨的相遇、指責和寬恕、幻象與現實之間。

羅恩格林像個待解的謎語，華格納用了最為攝人的合唱來伴隨羅恩格林的現身，把眾人原本已經立心要歸罪艾爾莎的情況扭轉；襯托那「不能問的問題」的音樂嚴肅深奧，卻以刻骨的傷感作結，就像預告了悲哀的結局。

第一幕結束於有力的高潮，就像故事已經說到了底，但華格納巧妙地轉換視角線，再次為故事的論述注入動力；一直留在二線的奧特魯德，到第二幕冒起成為華格納筆下最有血有肉的歹角之一，亦是其作品中首個演繹惡魔的道德複雜的角色，她的出場音樂強烈沉鬱，不單成為往後《尼伯龍根的指環》中奸角的典範，更賦予她一份莎士比亞的深度和質感。

When Wagner first read the text of his libretto aloud to a select group of friends, he was surprised by their objections to the dark ending. They deemed Elsa's fate to be unduly harsh (a reaction that, for some, the opera continues to elicit). As would later happen with the Ring, Wagner himself grew doubtful about the denouement; he even briefly considered altering it to a happy ending that would allow Elsa and Lohengrin to remain united. But he kept with his intuition and retained the original ending.

Lohengrin also served as a creative outlet for the composer's unrest during his Dresden years and for his unhappiness with his first wife, Minna. He imagined with a utopian society in which art would regain the central status Wagner and other contemporary intellectuals believed it had commanded in classical Greece. The tension between this imaginary utopia and his frustration with a corrupt modern world fed into the tragic outcome in which the opera culminates.

Wagner establishes the stakes in the first act through an expository sequence of scenes that alternate between history and myth, realism and fairy-tale, warfare and love. King Heinrich's call to arms leads to the secondary story of the grave charges levelled against Elsa, which in turn prompts the core myth of the redeeming knight and his miraculous arrival at the right moment. The first appearances of Elsa and then of Lohengrin establish a dramatic rhythm that shifts back and forth between public and private encounters, accusation and forgiveness, illusion and reality.

The significance of Lohengrin himself – what he represents, how his arrival is to be interpreted – remains a riddle. His arrival,



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當奧特魯德把事情扭曲以圖重掌泰拉蒙的忠誠，她就開始變成冷靜深沉的馬克白夫人，她的音樂是「聖杯」主題的相反，升F小調剛好是「聖杯」A大調的關係小調，低音弦樂、英國號和低音單簧管，帶動她的主題往下盤旋，跟其形成強烈對比的是前奏中閃耀的高音領域；湯瑪斯·曼形容前奏描繪出「銀藍色的天空」。

第三幕，新婚夜，兩位主角間開始出現裂痕，與第一幕艾爾莎興高采烈、毫無保留地投向羅恩格林懷抱截然不同，華格納戲劇性地帶出艾爾莎的孤寂與疏離，一段長而無語的場景後，她吐露著夢想，艾爾莎無言的動作強調了這齣歌劇中「沉默」的象徵性意義，「沉默」可以表達寬容的接受，亦可表示憂慮。而當騎士自己最後打破沉默，道出來歷，他也只好無可選擇地拒絕艾爾莎。

華格納把中世紀的故事改編，以反映當代藝術家面對的困境，羅恩格林的角色明顯是華格納自己的投射，受人仰慕卻備受誤解，在無情刻薄的社會，他的創意只能是罕有的「魔法」，這個社會亦快要把他譴責，逼使他未等及這首歌劇面世，便要流亡瑞士；他交託好友李斯特在德國為他奔走，最終在1850年於魏瑪一所小劇場首演；華格納自己只能待在瑞士的旅館，幻想他的音樂在北方數百里外演奏，這一幕可算是這位被孤立的藝術家的最佳寫照。

就如華格納一樣，羅恩格林主動投入

for which Wagner composed some of this most enthralling choral music, leads to the instant conversion of the crowd that had been determined to condemn Elsa. The music associated with the forbidden question has a solemn, oracular quality but ends with lyrical poignancy, as if foreshadowing the sad aftermath of Lohengrin's sojourn.

Although the power of the conclusion to the first act is so climactic, it feels as if the story could end there, Wagner carefully shifts the point of view in what follows so as to intensify the narrative momentum. Ortrud, who remains on the sidelines in the first act, emerges as one of Wagner's most richly characterised villains in the second. She represents his first depiction of the moral complexity of evil. Wagner's music of brooding intensity for Ortrud looks ahead to the wicked characters of the Ring and endows her with a Shakespearean depth and texture.

As she twists the narrative to regain control of Telramund's allegiance, Ortrud emerges as a more self-possessed Lady Macbeth. Her music is a kind of negative image of the Grail. Wagner anchors Ortrud's sound world in F-sharp minor (the relative minor of the Grail's key of A major). Coloured by low strings, English horn, and bass clarinet, her theme snakes downward, in contrast to the shimmering, stratospheric realm of the Prelude, which for Thomas Mann evoked an image of the "silver-blue" sky.

The third act centres around the rift that separates the lovers on their wedding night. This comes in direct contrast to Elsa's ecstatic, unquestioning union with Lohengrin in the first act. It was Elsa's loneliness and alienation that Wagner dramatically brought into the foreground there, with the long,

這個混亂的現世，結果換來更大的排斥與孤立；奧特魯德對艾爾莎弟弟高特菲的咒語得到破解，可算是反高潮，但反正在這世界，淨化心靈的事情是沒有的，愛情也不會獲得回報。

《羅恩格林》常被稱為浪漫主義歌劇的階模，但當中卻隱含了一個極度反浪漫主義的信息，就像騎士不情願的唱出道別天鵝之歌，華格納也痛心地跟他當時所認識的歌劇藝術說再見。

中譯 黃家慧

wordless scene that precedes her account of her dream vision. Elsa's mute gestures emphasise the symbolic importance of silence throughout the opera. Silence can suggest uncritical acceptance or it can signify anxiety. And when the knight himself at last breaks the silence about his past and gives the "official" narrative, this broken silence compels him to reluctantly reject Elsa.

Wagner adapted his medieval sources to mirror his understanding of the artist's predicament in contemporary society. The character of Lohengrin clearly operates as a self-portrait of the artist who is both desired and misunderstood. His innovations can appear only as a rare "miracle" to a cynical society, which soon condemns him to exile. Indeed, Wagner had fled into his literal exile in Switzerland before his opera could be introduced to the public. He entrusted his friend Franz Liszt to lead the world premiere in the relatively tiny theatre in Weimar in 1850. Wagner himself sat in a Swiss hotel and imagined the music as it was actually being performed hundreds of miles to the north. It would be hard to invent a more fitting image for the alienated artist.

And as with the artist, Lohengrin's act of reaching out and exposing himself to a society in disarray results in further rejection and isolation. The breaking of Ortrud's spell over Elsa's brother Gottfried almost seems an anti-climax. But this is a world in which catharsis cannot occur and love cannot redeem. *Lohengrin* is often described as the epitome of Romantic opera, yet it encodes a highly anti-Romantic message. Like the knight's reluctant song of farewell to his swan, Wagner here bids a pained farewell to the art of opera as he has known it.



亞理·海邁萊伊寧
Jari Hämäläinen

指揮
Conductor

海邁萊伊寧自 2008 年起出任薩翁林納歌劇節之藝術總監，曾指揮多個頂尖樂團，如慕尼黑愛樂樂團、墨西哥城愛樂樂團和史圖加愛樂樂團等。

他的歌劇曲目廣泛，指揮過逾 50 齣歌劇，包羅貝多芬的《費黛里奧》以至亨德密特的《卡地亞克》。最近的演出包括為愛爾蘭歌劇院指揮莫扎特《費加羅的婚禮》，以及在梅斯京華歌劇院指揮《茶花女》；他又應澳洲歌劇院之邀，指揮莫扎特的《魔笛》。他在薩翁林納指揮過普契尼的《杜蘭朵》和博伊托的《梅菲斯特費勒斯》。

海邁萊伊寧在芬蘭受教育，入讀西貝流士學院。1985 年出任赫爾辛基芬蘭國家歌劇院的助理音樂總監，同時為薩翁林納歌劇節擔任教練和指揮至 1990 年。

繼在希德斯海姆及布倫瑞克出任樂長後，海邁萊伊寧於 1997 年為普福爾茲海姆市立劇院和城市樂團擔任音樂總監。2003 年，他獲委任為歌劇總監，是首位於德國出任此席的芬蘭人。

身兼歌劇總監和指揮的海邁萊伊寧，在其音樂事業上同時是一位活躍的德國藝術歌曲伴奏者。

Named Artistic Director of the Savonlinna Opera Festival as of 2008, Hämäläinen has conducted leading orchestras like the Munich Philharmonic, Mexico City Philharmonic, Stuttgart Philharmonic, and many others.

He also has an expansive operatic repertoire, having conducted over 50 operas from Beethoven's *Fidelio* to Hindemith's *Cardillac*. Recent engagements include conducting Mozart's *Le Nozze di Figaro* for Opera Ireland and *La Traviata* at *Opéra-Théâtre-Metz Metropole*. He was also invited to Opera Australia to lead Mozart's *Die Zauberflöte*. In Savonlinna, he conducted Puccini's *Turandot* and Boito's *Mefistofele*.

Educated in Finland, Hämäläinen studied at the Sibelius Academy. He was engaged by the Finnish National Opera in Helsinki in 1985 as an assistant to the General Music Director, while at the same time serving as a coach and conductor for the Savonlinna Opera Festival. He remained in both capacities until 1990.

Following his engagement in Hildesheim and Braunschweig as Kapellmeister, Hämäläinen became General Music Director and Musical Director of the Stadttheater Pforzheim and city orchestra in 1997. In 2003, he was named Opera Director and Intendant of the Opera, the first Finn to hold a position of this rank in Germany.

In addition to acting as opera director and conductor, Hämäläinen has maintained an active career as a Lied accompanist.



布萊恩·利傑斯特
Bryan Register

羅恩格林（男高音）
Lohengrin (Tenor)

利傑斯特在曼克頓音樂學校受訓，獲比哲特·尼爾森獎學金，繼而參加聖達菲歌劇院及夏季歌劇節學徒訓練計劃。

最近演出之歌劇角色包括與羅洛克歌劇院上演的《漂泊的荷蘭人》，飾演艾里克，又曾參演羅洛克歌劇院之音樂會及《女武神》半舞台式版本。利傑斯特曾獲多個獎項，包括於 2012 年利德克蘭茲聲樂大賽（華格納組）贏得第二名，也曾獲 2006 年利德克蘭茲基金獎助金。利傑斯特曾獲紐約華格納協會贊助，及華府華格納協會贊助之「新晉歌唱家計劃」。

其他演出包括在英國國家歌劇團新製之《伍采克》首度亮相歐洲舞台，飾演鼓樂隊長。

Register trained at the Manhattan School of Music, receiving the Birgit Nilsson Scholarship, before continuing his training at the apprentice programmes of The Santa Fe Opera and Glimmerglass Opera.

Recent operatic roles include Erik in *Der Fliegende Holländer* with Opera Roanoke, as well as concert and semi-staged versions of *Die Walküre* with Opera Roanoke. Register won the second prize in the 2012 Liederkrantz Vocal Competition (Wagner Division), among other awards. He is also the recipient of a 2006 Grant from the Liederkrantz Foundation. Register has been sponsored by the Wagner Society of New York and the "Emerging Singers Program" by the Wagner Society of Washington D.C.

Other recent engagements include his European debut as Drum Major in English National Opera's new production of *Wozzeck*.



基斯頓·錢伯斯
Kirsten Chambers

艾爾莎（女高音）
Elsa of Brabant (Soprano)

錢伯斯的代表曲目包括《托斯卡》、《杜蘭朵》和《納索克斯島的阿麗安內》的主角，還有《艾蕾克特拉》的克莉索提米斯、《馬克白》的馬克白夫人和《羅恩格林》的艾爾莎。錢伯斯是一位駐場藝術家，擅長演出不同類型的角色，包括《茶花女》的薇奧莉塔。過去曾參演不同藝團的作品，包括市中心歌劇院、伊利諾歌劇院、東得克薩斯歌劇院、哈利法克斯歌劇院及生活歌劇院等。支持新音樂的錢伯斯也曾與美國歌劇院合作，在林肯中心舉行《金票》讀奏會。在克里斯托弗·提奧法尼迪斯作曲的《十三個時鐘》之世界首演裏，錢伯斯演活了莎拉琳達一角，而她在卡薩諾瓦《回家》飾演迪爾西亞的演出更收錄在 Newport Classics Label 出版的唱片。

Chambers's featured repertoire includes the title roles in *Tosca*, *Turandot*, and *Ariadne auf Naxos*, as well as Chrysothemis in *Elektra*, Lady Macbeth in *Macbeth*, and Elsa in *Lohengrin*. As a studio artist, Chambers covered an array of roles including Violetta in *La Traviata*. Other past engagements include performances with Center City Opera, Opera Illinois, Opera East Texas, Halifax Opera, The Living Opera, among others. A champion of new music, Chambers gave a concert reading of *The Golden Ticket* with American Lyric Theater at Jazz at Lincoln Center. She created the role of Saralinda in the world premiere of Christopher Theofanidis's *Thirteen Clocks*, and her performance as Dircea in Casanova's *Homecoming* was recorded on the Newport Classics Label.



托馬斯·賀爾
Thomas Hall

泰拉蒙（男中音）
Friedrich of Telramund
(Baritone)

賀爾曾為多個著名藝團演出，包括都林皇家歌劇院、澳洲歌劇院、芝加哥歌劇院等。他曾為香港歌劇院及在意大利四個城市巡演時飾演《漂泊的荷蘭人》之荷蘭人。賀爾曾兩度進入徹斯特·魯德金威爾第男中音歌唱比賽決賽，其他演唱角色包括《茶花女》的傑爾蒙、《命運的力量》的唐卡洛、《厄爾納尼》的卡洛·昆圖等。音樂會演出包括與威奇托交響樂團的布拉姆斯《德意志安魂曲》；其他演唱曲目眾多，包括韓德爾的《彌賽亞》和貝多芬第九交響曲。

Hall has performed with Teatro Regio Torino, Opera Australia, Lyric Opera of Chicago, and other prestigious organisations. He has sung the title role in *Der Fliegende Holländer*, for both Opera Hong Kong and for a touring production performing in four Italian cities. A two time finalist in the Chester Ludgin Verdi Baritone Competition, Hall's other roles include Germont in *La Traviata*, Don Carlo in *La Forza del Destino*, Carlo Quinto in *Ernani*, and many others. Concert appearances include Brahms's *A German Requiem* with the Wichita Symphony; other concert repertoire includes Handel's *Messiah*, Beethoven's Ninth Symphony, and many more.



喬丹卡·米爾科娃
Jordanka Milkova

奧特魯德（女中音）
Ortrud (Mezzo-Soprano)

米爾科娃在歐洲演出過很多歌劇及音樂會，曾踏足蘇黎世音樂廳、赫爾辛基音樂中心，也到過德累斯頓、奧格斯堡及盧森堡等地表演。2011年，她在芬蘭薩翁林納歌劇節首度演出華格納的作品，飾演奧特魯德。演唱曲目包括眾多女中音角色，如卡門、安奈麗斯及瑪德蓮娜等。

曾合作的指揮家包括菲利普·奧更、斯蒂芬·索爾特斯、米高·高美斯、馬天尼斯等。米爾科娃也曾在音樂會演唱威爾第的安魂曲及德伏扎克的《聖母悼歌》等作品。近期演出包括將於杜塞爾多夫音樂廳演唱莫扎特的安魂曲，在琉森文化會議中心及巴塞爾娛樂場演唱貝多芬的第九交響曲。

Milkova has performed extensively on opera and concert stages in Europe at the Tonhalle Zurich, the Helsinki Music Center, in Dresden, Augsburg, Luxembourg, and other places. In 2011 she celebrated her Wagner debut as Ortrud at the Savonlinna Opera Festival in Finland. Her repertoire includes the mezzo roles such as Carmen, Amneris, Maddalena, and many more.

She has under the direction of conductors such as Philippe Auguin, Stefan Soltez, Miguel Gomez Martinez, among others. She has also performed as a concert singer in Verdi's *Requiem*, Dvorák's *Stabat Mater*, and others. In the near future she will perform Mozart's *Requiem* at the Tonhalle Düsseldorf, Beethoven's Ninth Symphony at the KKL Lucerne and Casino Basel, and others.



威威·舒榮哈馬爾
Wilhelm Schwinghammer

亨利克王（男低音）
King Heinrich (Bass)

舒榮哈馬爾在柏林的藝術大學修讀演唱，曾於各大著名場地及藝術節演出，如埃森的阿爾托劇院、里昂歌劇院及薩爾茨堡藝術節；與國際歌劇工作室及漢堡國家歌劇院合作緊密。近期演唱過的知名歌劇角色包括里昂的新製作《費黛里奧》的洛可（2012/2013 樂季）、2012 年拜羅伊特藝術節《羅恩格林》的享里克王，以及在華盛頓國家歌劇院上演之《崔斯坦與伊索爾德》新作裏的馬克國王（2013/2014 樂季）。

舒榮哈馬爾活躍於歌劇及演唱表演，曾與多位傑出指揮家合作，包括西蒙·歷圖爵士、丹尼爾·巴倫博伊姆、西蒙·揚、尼古拉·雷索提、安德烈斯·尼爾森斯等。

Schwinghammer studied singing at the University of the Arts in Berlin. He has performed in various renowned venues and festivals such as Aalto Theater in Essen, Opéra de Lyon, and Salzburg Festival. He has worked closely with the International Opera Studio and the ensemble of Hamburg Staatsoper. Recent notable operatic roles include Rocco in a new production of *Fidelio* in Lyon (2012/2013 season), King Heinrich in *Lohengrin* at the 2012 Bayreuth Festival, and King Marke in the new production of *Tristan and Isolde* at the National Opera of Washington (2013/2014 season).

Schwinghammer is active in the operatic and concert fields with such eminent conductors as Sir Simon Rattle, Daniel Barenboim, Simone Young, Nicola Luisotti, Andris Nelsons, and many others.



瑪提亞士·托斯
Matias Tosi

國王的使者（低男中音）
The King's Herald
(Bass-Baritone)

托斯在慕尼黑的音樂及演藝大學接受舞蹈、演出及歌唱訓練。曾加入雷根斯堡歌劇院（2003-2004）及史圖加歌劇院（2007-2009），並演唱後者的彼桑（田園劇）首演。他自2010年起隨科隆歌劇院演出，又經常客席亮相埃森的阿爾托歌劇院、布雷根茨藝術節和薩爾茨堡藝術節，以及各大演藝廳。歌劇曲目包括莫扎特《唐·喬望尼》的雷波瑞奧、普契尼《托斯卡》的安切洛蒂、比才《卡門》的艾斯卡米羅、唐尼采第《愛情靈藥》的杜卡馬拉，以及威爾第《奧塞羅》的伊阿戈等。

Tosi was trained as a dancer, actor and singer at the University of Music and Performing Arts in Munich. He worked with Regensburg Opera (2003-2004) and Stuttgart Opera (2007-2009) where he sang in the premiere of Pesson's opera *Pastorale*. He has performed with Cologne Opera since 2010. He gives regular guest appearances at the Aalto Theatre in Essen, the Bregenz Festival and Salzburg Festival, and other venues. His operatic repertoire includes Leporello in Mozart's *Don Giovanni*, Angelotti in Puccini's *Tosca*, Escamillo in Bizet's *Carmen*, Dulcamara in Donizetti's *L'elisir d'amore*, Iago in Verdi's *Otello*, and others.



詹姆士·普萊斯
James Price

布拉邦貴族（男高音）
Nobleman of Brabant
(Tenor)

普萊斯是澳門國際音樂節、薩翁林納歌劇節及夏威夷歌劇院的常客，又曾隨摩天大樓劇院亮相紐約林肯中心，以及各地的演唱會，包括香港、芝加哥、拉斯維加斯、倫敦、比利時及荷蘭等。曾參演波希米亞歌劇院的《魔笛》，以及薩翁林納歌劇節的《參孫與達莉拉》、《茶花女》和《羅恩格林》。其他歌劇曲目包括莫扎特《唐·喬望尼》的奧塔維奧、比才《卡門》的雷門達多和唐卡伊羅、普契尼《賈尼·斯基基》的傑拉度，以及威爾第《奧塞羅》的羅德里戈等。

Price is a regular guest at the Macao International Music Festival, Savonlinna Opera Festival, and Hawaii Opera Theatre. He has appeared with the Teatro Grattacielo at Lincoln Center, New York, and in concerts in Hong Kong, Chicago, Las Vegas, London, Belgium and the Netherlands, among others. He has performed in *Magic Flute* at Boheme Opera, *Samson et Dalila*, *La Traviata*, and *Lohengrin* at the Savonlinna Festival. Other operatic repertoire includes Don Ottavio in Mozart's *Don Giovanni*, Remendado and Dancaire in Bizet's *Carmen*, Gherardo in Puccini's *Gianni Schicchi*, Cassio and Roderigo in Verdi's *Otello*, among others.



朱索·哈明基
Juuso Hemminki

布拉邦貴族（男高音）
Nobleman of Brabant
(Tenor)

哈明基在西貝流士學院及蘇黎世國際歌劇室受訓。2000年在普福爾茲海姆歌劇院首度演出獨唱。他是雷根斯堡歌劇院一員，曾多次在德國的歌劇院客席演出。歌劇曲目包括威爾第《那布果》的伊斯邁爾和貝多芬《費黛里奧》的弗羅雷斯丹。音樂劇場的曲目包括勛伯格的《孤星淚》、梅爾·布魯克斯的《製片人》、桑德海姆的《小夜曲》、摩里森和藍伯特的《半醉伴護》等。

Hemminki trained at the Sibelius Academy and Zurich International Opera Studio. He made his debut as soloist at Pforzheim Opera in 2000. A member of the Regensburg Opera ensemble, he has made numerous guest appearances at opera houses in Germany. His operatic repertoire includes Ismaele in Verdi's *Nabucco*, Florestan in Beethoven's *Fidelio*, among others. His musical theatre repertoire includes Schönberg's *Les Misérables*, Mel Brooks' *The Producers*, Sondheim's *A Little Night*, Morrison & Lambert's *The Drowsy Chaperone*, and others.



約尼·柯科拉
Jouni Kokora

布拉邦貴族（低男中音）
Nobleman of Brabant
(Bass-Baritone)

柯科拉在西貝流士學院及卡爾斯魯爾音樂大學受訓。1999至2001年間在普福爾茲海姆歌劇院演出，2001至2004年間則加入了紐倫堡歌劇院。自1997年起，經常為芬蘭國家歌劇院客席演出，也曾亮相於巴黎巴士底、紐倫堡多間歌劇院、薩爾布呂肯、不來梅、北京及赫爾辛基藝術節等。歌劇曲目包括莫扎特《費加羅的婚禮》的主角、貝多芬《費黛里奧》的唐皮扎路、羅西尼《仙艷奇緣》的唐麥尼菲可和艾里多羅。

Kokora trained at the Sibelius Academy and Karlsruhe University of Music. He worked with Pforzheim Opera from 1999 to 2001, and Nuremberg Opera from 2001 to 2004. He has been a regular guest at the Finnish National Opera since 1997. He has also appeared at the Paris Bastille, the Operas in Nuremberg, Saarbrücken, Bremen, in Beijing and at the Helsinki Festival, among other places. His operatic repertoire includes Figaro in Mozart's *The Marriage of Figaro*, Don Pizarro in Beethoven's *Fidelio*, Don Magnifico and Alidoro in Rossini's *La Cenerentola*, and many others.



瑪提·圖倫尼
Matti Turunen

布拉邦貴族（男低音）
Nobleman of Brabant
(Bass)

圖倫尼在赫爾辛基和約恩蘇的音樂學院，以及西貝流士學院修讀歌唱，又曾參加由湯姆·克勞斯、瑪提·沙米能和漢奴·尼美拉主持的大師班。

曾以歌唱家、鋼琴家和管風琴家的身份在多個音樂會演出。在2008至2010年間，他參與了芬蘭國家歌劇院之瑪提·沙米能基金年輕歌唱

家計劃。圖倫尼曾入圍2013年芬蘭拉彭蘭塔歌唱比賽決賽。他為薩翁林納歌劇節2013年樂季演出過《茶花女》、《馬克白》和《羅恩格林》。

Turunen studied singing at the Conservatory in Helsinki and Joensuu, and the Sibelius Academy. He attended masterclasses by Tom Krause, Matti Salminen and Hannu Niemelä.

He has performed in numerous concerts as a singer, pianist and organist. Between 2008 and 2010 he was engaged at the Finnish National Opera's Young Professionals Programme of Matti Salminen Foundation. Turunen was a finalist at the Lappeenranta Singing Competition in Finland 2013. At the Savonlinna Opera Festival 2013, Turunen performed in *La Traviata*, *Macbeth* and *Lohengrin*.



米爾娃·科伊武坎加斯
Mirva Koivukangas

高特菲公爵
Duke of Gottfried
(Silent role)

科伊武坎加斯曾修讀戲劇及劇場指導。在劇場方面，她曾為多個芬蘭劇團擔任演員及導演；在歌劇方面，她曾為多個團體出任導演助理，計有芬蘭國家歌劇院、薩翁林納歌劇節、芬蘭的室樂歌劇院、西貝流士學院，以及新世紀歌劇院。她以高特菲公爵一角首踏歌劇舞台。

Koivukangas has studied drama and theatre directing. In the field of theatre Koivukangas has worked with various Finnish theatre groups as an actress and as a stage director. In opera she has worked as the stage director's assistant at Finnish National Opera, Savonlinna Opera Festival, Finland's Chamber Opera, Sibelius Academy and at New Generation Opera. Gottfried is her debut role in opera.



羅曼·賀芬比澤
Roman Hovenbitzer

導演
Director

賀芬比澤是自由身導演，執導作品超過50套歌劇、輕歌劇及音樂劇，足跡踏遍德國、奧地利、捷克共和國、愛沙尼亞及巴西等地。任客席導演之作品包括在埃森阿爾托歌劇院上演之普契尼《瑪儂·雷斯考特》、在布倫瑞克的韓德爾《彌賽亞》，以及塔林及塔圖爾上演之肯達《蜘蛛女之吻》等。去季，賀芬比澤導演作品有在德紹上演之《波希米亞人》、比勒菲爾德之威爾第《弄臣》及在海牙的弗洛伊德《蘇珊娜》。2013/2014年樂季的作品包括在基爾上演的史特勞斯《納索斯島的阿麗安內》和在克雷費爾德/門興格拉德巴赫上演的布列頓《彼得·格林》。

賀芬比澤在2011年夏季及2013年為薩翁林納歌劇節導演《羅恩格林》。

As a freelance stage director, Hovenbitzer has directed over 50 operas, operettas and musicals in Germany, Austria, the Czech Republic, Estonia and Brazil, and other places. He has been guest director of Puccini's *Manon Lescaut* at the Aalto Theatre in Essen, Handel's *Messiah* in Braunschweig, Kander's *Kiss of the Spider Woman* in Tallinn and Tartu, and other productions. Last season Hovenbitzer directed *La bohème* in Dessau, Verdi's *Rigoletto* in Bielefeld and Floyd's *Susannah* in The Hague. Productions in the 2013/2014 season include Strauss's *Ariadne auf Naxos* in Kiel and Britten's *Peter Grimes* in Krefeld/Mönchengladbach.

Hovenbitzer directed *Lohengrin* at the Savonlinna Opera Festival in summer 2011 and 2013.



赫爾曼·佛特
Hermann Feuchter

舞台設計
Stage Designer

佛特自1983年起已是一位自由身佈景設計師，曾與各類製作的導演合作，包括在史圖加《三個橙子的愛情故事》的尼古拉斯·布里格。又曾為菲利普·希姆爾曼的《女人心》及安德烈·貝斯勒的《崔斯坦與伊索爾德》設計佈景。

其他設計作品包括在蘇黎世歌劇院、漢堡國家歌劇院及布魯塞爾的鑄幣局劇院首演之霍利格《白雪》，以及在法蘭克福歌劇院上演之《1900》。

Feuchter has worked as a freelance set designer since 1983. He has worked with Nicolas Brieger in Stuttgart's *Die Liebe zu den drei Orangen*, and various other directors on an array of productions. He designed the sets of Philipp Himmelmann's *Così fan tutte*, Andreas Baesler's *Tristan und Isolde*, and many others.

Other designs include the world premiere of Holliger's *Schneewittchen* at the Opernhaus Zürich, Staatsoper Hamburg and Théâtre de la Monnaie in Brussels, and *Neunzehnhundert (1900)* at Oper Frankfurt.



漢克依文·基特爾
Hank Irwin Kittel

服裝設計
Costume Designer

基特爾自2003年起出任埃爾富特劇院之藝術總監。為歌劇、劇場及芭蕾舞設計之舞台作品見於柏林、萊比錫、布倫瑞克、紐倫堡、杜塞爾多夫、多蒙特、林茲等城市。基特爾又曾為多個場地的各類製作擔任客席舞台及服裝設計，如阿姆斯特丹的國家劇院、里加的拉脫維亞國家歌劇院、普利托里亞的南非國家歌劇院等。為2014年樂季籌備的作品有聖加倫修道院藝術節（唐尼采第的《寵妃》）及埃爾富特教堂台階藝術節（W.波瑪創作的搖滾歌劇《哲德曼》世界首演）的露天演出。

Kittel has been Artistic Director of Theater Erfurt since 2003. His stage designs for opera, theatre and ballet have been staged in Berlin, Leipzig, Braunschweig, Nuremberg, Düsseldorf, Dortmund, Linz and other cities. He has served as guest stage and costume designer for various productions at the National Theatre in Amsterdam, the Latvian National Opera in Riga, the South African National Opera in Pretoria and other venues. In preparation for season 2014 are open air works for the St Gallen Klosterfestspiele (Donizetti's *La Favorita*) and Erfurt Domstufen Festival (world premiere of *Jedermann*, a rock opera by W. Böhmer).



胡夫根·葛比爾
Wolfgang Göbbel

燈光設計
Lighting Designer

葛比爾為各大國際歌劇院及劇場設計燈光，作品見於各類場地，包括皇家莎士比亞劇團、倫敦蓋特劇團、巴黎城市劇團、柏林國家歌劇院、柏林喜歌劇院、蘇格蘭歌劇團、紐約大都會歌劇院、米蘭史卡拉歌劇院等。曾為多個國際藝術節任客席燈光設計，包括薩爾茨堡藝術節、愛丁堡國際藝術節、格蘭特堡歌劇團、荷蘭藝術節、維也納藝術節及莫斯科劇場藝術節。

Göbbel works for international opera houses and theatres. He has lit shows at an array of venues including the Royal Shakespeare Company, Gate Theatre London, Théâtre de la Ville Paris, Théâtre du Chaillot Paris, Staatsoper Berlin, Komische Oper Berlin, Scottish Opera, Metropolitan Opera New York, Teatro alla Scala Milano, among others. He is guest designer at the international festivals including Salzburger Festspiele, Edinburgh International Festival, Glyndebourne Festival Opera, Holland Festival, Wiener Festwochen, Theatrefestival Moscow.



瑪迪·賀約奇
Matti Hyökki

合唱團總監
Chorus Director

賀約奇自1982年起出任西貝流士學院合唱指揮講師，2007年起擔任教授。曾指揮學院合唱音樂協會等多個芬蘭頂尖合唱團。自2008年秋季起出任薩翁林納歌劇節合唱團的藝術總監。

賀約奇曾指揮逾120個世界及芬蘭首演，與國際著名合唱團合作推出超過50張合唱唱片，例如丹麥及荷蘭電台合唱團。曾獲邀教授工作坊及大師班，以及指揮各大合唱藝術節，足跡踏遍北歐國家、愛沙尼亞、中歐、墨西哥、美國、中國及日本。

A lecturer in choral conducting at the Sibelius Academy since 1982 and professor since 2007, Hyökki has conducted many of Finland's leading choirs such as the Academic Choral Society. He has been Artistic Director of the Savonlinna Opera Festival Choir since autumn 2008.

Hyökki has conducted over 120 world and Finnish premieres and more than 50 choral discs, working with internationally acclaimed choirs such as the Danish and Netherlands Radio Choirs. He has been invited to teach workshops and masterclasses and to conduct at choir festivals in all the Nordic countries, Estonia, Central Europe, Mexico, the US, China and Japan.



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香港管弦樂團

The Hong Kong Philharmonic

音樂總監：梵志登

Music Director: Jaap van Zweden

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，如今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14 樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾 150 場音樂會，把音樂帶給二十萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂・星夜・交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

太古集團慈善信託基金已連續六年成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界不同地方的樂師與本港精英組成港樂這隊音樂勁旅。2012 年 9 月，梵志登正式出任音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉行大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The Hong Kong Philharmonic has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The Hong Kong Philharmonic is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

The Swire Group Charitable Trust has been the Principal Patron of the Hong Kong Philharmonic for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Philharmonic's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The Hong Kong Philharmonic has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

第一小提琴 First Violin

團長 Concertmaster
王敬 Jing Wang

第一副團長

First Associate Concertmaster
梁建楓 Leung Kin-Fung

第二副團長

Second Associate Concertmaster
王思恆 Wong Sze-Hang

第三副團長

Third Associate Concertmaster
朱蓓 Bei De Gaulle

把文晶 Ba Wenjing
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梅麗芷 Rachael Mellado
倪瀾 Ni Lan
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徐烜 Xu Heng
張希 Zhang Xi

第二小提琴 Second Violin

- 范丁 Fan Ting
- 趙溦娜 Zhao Yingna
- ▲ 梁文瑄 Leslie Moonsun Ryang
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中提琴 Viola

- 凌顯祐 Andrew Ling
- 李博 Li Bo
- ▲ 熊谷佳織 Kaori Wilson
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- 林慕華 Damara Lomdaridze
- 羅舜詩 Alice Rosen
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- 王駿 Wang Jun
- 張姝影 Zhang Shu-Ying

大提琴 Cello

- 鮑力卓 Richard Bamping
- 方曉牧 Fang Xiaomu
- ▲ 林穎 Dora Lam
- 陳屹洲 Chan Ngat Chau
- 陳怡君 Chen Yi-Chun
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- 林達僑 George Lomdaridze
- ▲ 姜馨來 Jiang Xinlai
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短笛 Piccolo

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低音長號 Bass Trombone

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大號 Tuba

- 雷科斯基 Paul Luxenberg

定音鼓 Timpani

- 龐樂思 James Boznos

敲擊樂 Percussion

- 白亞斯 Aziz D. Barnard Luce
- 梁偉華 Raymond Leung Wai-Wa
- 胡淑徽 Sophia Woo Shuk-Fai

豎琴 Harp

- 史基道 Christopher Sidenius

鍵盤 Keyboard

- 葉幸沾 Shirley Ip

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

Freelance Players:
Marsha Chow(周文珊), Fung Ka Hing(馮家興)*, Iu Sai Yu(姚世裕), Jimmy Tung(董煒樂), Caspar Billington(畢靈頓)

* 承蒙香港小交響樂團允許參與演出
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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm 2:15pm
Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝傲·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安·奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 <i>Kylworks</i>	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylian, Michael Schumacher	KTТА	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Teatr - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

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CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	中西區海濱長廊（近金鐘添馬公園）
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA		荃灣和 Western District Promenade, Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		

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18/2-23/3	與藝術共成長 Grow with the Arts	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
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26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! An Alpine Symphony for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 Iron Horse: Devising Theatre Workshop
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
14/3	管風琴大師班 The Art of Organ Playing	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
19/3	室樂團大師班 Coaching Chamber Orchestra	16/3	《水滸 108》後台參觀 Backstage Pass to 108 Heroes III
舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works		
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>		
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher		
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes		
6/3	《思想伊戈：百年春之祭》演後談 iTMO: Post-performance Dialogue		
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		
特備節目 SPECIALS		電視特備節目 FESTIVAL ON TV	
8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)	12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights
8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)		
19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success		



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