

開幕鉅獻

魔笛

莫扎特兩幕歌劇

Grande Abertura A Flauta Mágica

Grande Ópera em Dois Actos por
Wolfgang Amadeus Mozart

Grand Opening The Magic Flute

Grand Opera in Two Acts by
Wolfgang Amadeus Mozart



04-06/10



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魔笛

莫扎特兩幕歌劇



作曲：沃爾夫岡·阿馬迪斯·莫扎特（1756 - 1791）

作詞：艾曼紐爾·席卡內德（1751 - 1812）

指揮：亨德里克·威斯特曼

導演：蘇珊·安德雷德、巴里·科斯基

動畫師：保羅·巴里特

香港管弦樂團

柏林人聲伴侶合唱團

製作：柏林喜歌劇院、1927

角色及演員

帕米娜	金·莉恩 . 斯特萊貝爾 (4, 6/10)、 伊沃娜 . 索博特卡 (5/10)(女高音)
塔米諾	坦塞爾 . 阿滋柏 (4, 6/10)、 艾里安 . 史路柏 (5/10)(男高音)
夜后	朴紹英 (4, 6/10), 黛娜 . 歌托娜 (5/10)(女高音)
薩拉斯托 / 辯者	泰爾 . 費威斯 (4, 6/10)、 曼努斯 . 彼恩特 (5/10)(男低音)
帕帕基諾	米高拉 . 泰巴卡 (4, 6/10)、 巴托羅米治 . 美斯達 (5/10)(男中音)
帕帕吉娜	莫妮嘉 . 布奇科斯卡 (女高音)
摩諾	艾米爾 . 勞偉奇 (男高音)
第一侍女	欣嘉 . 布莉特 . 安德森 (4, 6/10)、 米爾卡 . 華格納 (5/10)(女高音)
第二侍女	卡洛蓮娜 . 甘摩斯 (4, 6/10)、 瑪塔 . 米卡 (5/10)(女中音)
第三侍女	卡洛蓮娜 . 史歌拉 (女中音)
三仙童	托爾策兒童合唱團
武士	弗洛里安 . 森遜、朴昌代



劇情簡介

第一幕

塔米諾在森林遭巨蛇襲擊，獲夜后三位侍女所救。他看到夜后女兒帕米娜的畫像，對她一見傾心，並答應從薩拉斯托手中救回帕米娜。三位侍女給塔米諾一支魔笛，並給同行的帕帕基諾一串銀鈴，兩樣寶物能助他們化險為夷。他們到達薩拉斯托的聖殿，塔米諾與帕米娜相見。薩拉斯托表示如他們要在一起，必須先通過考驗。

第二幕

在考驗期間，塔米諾和帕帕基諾必須保持沉默並抗拒誘惑。塔米諾憑堅定意志沒發一言及不受引誘，卻令帕米娜誤以為他不再愛她，企圖自殺。帕帕基諾雖考驗失敗，但覓得真愛帕帕吉娜。塔米諾和帕米娜二人在魔笛的神奇力量幫助下通過考驗，並結為夫妻。

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劇目介紹

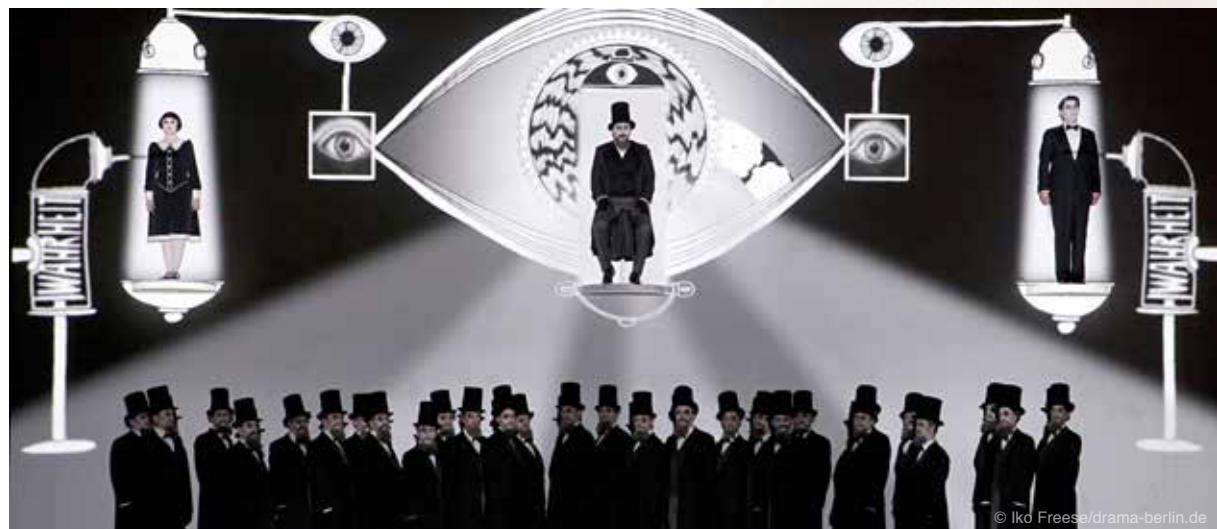
在十八世紀這個意大利歌劇統治歐洲的時代，德語地區興起了一種具有地方特色的歌劇體裁——“歌唱劇”。這一歌劇品種最初產生於十七世紀，其主要特點是採用德語說白取代歌劇慣有的宣敘調；歌曲唱段常用分節歌結構的流行曲調，具有質樸的民間氣息；題材和情節常帶有魔幻色彩、超自然因素和喜劇元素。在啟蒙運動“回歸自然”和“自由平等”的精神感召下，德語歌唱劇日益興盛，廣受歡迎，其中最偉大的巔峰之作無疑是奧地利作曲家沃爾夫岡·阿馬迪斯·莫扎特的最後一部歌劇《魔笛》(K. 620)。

這部兩幕歌劇完成於莫扎特短暫生命的最後一年。由多才多藝的劇院經理人、演員、歌手、劇作家艾曼紐爾·席卡內德委約並撰寫腳本。席卡內德此前已與莫扎特多次合作，兩人也同為共濟會會員。他的腳本根據諸多題材來源寫成，包括當時的一些文學作品、通俗戲劇作品以及中世紀傳奇。1791年9月30日，在席卡內德位於維也納的威登劇院，莫扎特親自指揮了此劇的首演，席卡內德還飾演了其中的帕帕基諾一角。此劇一經問世，大獲成功，在十八世紀的最後十年裡上演數百場。不幸的是，莫扎特沒有機會親眼目睹自己作品的輝煌盛況，首演兩個月後，他便與世長辭。

此劇以寓言式的童話故事，傳達了共濟會的觀念理想和啟蒙運動的精神信念，其中的人物、行為、儀式具有深刻的象徵意義。例如古埃及宗教文化的背景、水與火的考驗儀式、關於人與人之間兄弟般友愛情誼的理念，以及對理性、智慧、美德的尊崇，都與共濟會密切相關。劇中還在諸多方面強調對於共濟會而言意義非凡的數字“3”：夜后的三名女侍者，引領塔米諾的三位仙童，薩拉斯托的三個奴隸，塔米諾進入薩拉斯托的神殿時面對的三座大門，塔米諾必須經歷的三重考驗，還有核心調性降E大調（三個降號），以及在全劇開頭和劇中關鍵位置響起的由三個和弦構成的號角音型。

在音樂方面，莫扎特以非凡的戲劇天才，將多種迥然相異的風格要素整合在一部高度有機統一的作品中。全劇在德語歌唱劇的基礎上，融合了諸多其他音樂體裁元素，將素樸與繁複並置，讓崇高與通俗共存。每種元素各具特色，又協同作用，發揮著塑造人物性格、刻畫情感心理、承載戲劇動作、渲染劇情氛圍的重要功能。陰暗神秘的夜后被賦予了傳統意大利正歌劇中花腔女高音的高難炫技，例如第一幕《不用擔心，我親愛的兒子》和第二幕《復仇的火焰在我心中燃燒》兩首詠嘆調，可謂驚心動魄，令人難以喘息。大祭司薩拉斯托是典型的“深沉男低音”，寬廣、深厚、威嚴。祭司們的多段合唱建基於莫扎特在宗教音樂領域的豐富經驗。帕帕基諾是全劇中最“接地氣”的喜劇角色，作曲家為之譜寫的音樂也相應地具有質樸單純的民間風格和生活氣息。而帕帕基諾與帕帕吉娜在第二幕嚮往婚後美好生活的二重唱“帕-帕-帕”則吸收了意大利喜歌劇特有的詼諧風趣的“急嘴歌”風格（即，以極快的速度、繞口令般地連續唱出許多音節）。

文：劉丹霓



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藝術家及團體簡介

亨德里克 · 威斯特曼，指揮

威斯特曼生於愛沙尼亞，於愛沙尼亞音樂與戲劇學院完成音樂課程後，赴德國卡爾斯魯厄音樂大學深造，師從沃夫-迪特 · 候斯希德。2001 年起，曾指揮中德萊比錫廣播交響樂團、北德廣播愛樂樂團、漢堡交響樂團、杜塞爾多夫交響樂團等。2006 年於德國威瑪贏得赫曼 · 阿本德羅獎，並於柏林愛樂音樂廳舉行的德國指揮家大賽勝出。威斯特曼的歌劇指揮生涯始於海德堡劇院和樂團，在那裡他指揮了首個歌劇——羅西尼的《灰姑娘》。自 2016/17 樂季起，他成為奧登堡國家劇院的音樂總監，首次指揮華格納全套《尼伯龍根的指環》。他經常參與柏林喜歌劇院的製作，並於 2017 年隨該院到中國和韓國指揮《魔笛》。



蘇珊 · 安德雷德，導演

安德雷德是 1927 劇團的聯合創辦人。她與 1927 劇團其他人員已共事十年，對默片和動畫的熱愛啟發了他們為劇團創作獨特的戲劇風格。安德雷德為劇團創作和導演了多部獲獎作品，包括《鬼馬姊妹花》、《上街的動物和孩子們》和《機器人戈倫》。2012 年首次涉足歌劇，以聯合構思和聯合執導身份參與柏林喜歌劇院製作的《魔笛》，之後參與製作了斯特拉文斯基的歌劇《彼得魯斯卡》和拉威爾的歌劇《孩子與魔法》。最近她與保羅 · 巴里特雙雙入選倫敦最具影響力的 1000 人名單“進步 1000 強”及英國戲劇界最具影響力人士名單“舞台 100 強”。



巴里 · 科斯基，導演

科斯基是柏林喜歌劇院的總經理和藝術總監，也是一位歌劇和戲劇導演，常參與巴伐利亞國家歌劇院、拜魯特音樂節、格林德伯恩歌劇節、馬德里皇家劇院、法蘭克福歌劇院和英國皇家歌劇院的製作。2003 年至今，他為柏林喜歌劇院上演了逾二十四部作品，並於 2012 年出任總經理和藝術總監。科斯基於 2011 年憑作品《卡斯托與普魯士》獲勞倫斯 · 奧利維亞獎，2014 年奪國際歌劇大獎的年度導演獎。2016 年獲雜誌《歌劇世界》譽為年度導演，2018 年憑《紐倫堡的名歌手》獲拜魯特音樂節評為年度製作。



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保羅 · 巴里特，動畫師

巴里特是 1927 劇團的聯合創辦人和聯合藝術總監，曾聯合創作及繪製四部充滿創意和大受好評的動畫劇場作品：《鬼馬姊妹花》、《上街的動物和孩子們》、與柏林喜歌劇院合作的《魔笛》，以及《機器人戈倫》。他憑《機器人戈倫》贏得評論家戲劇獎的最佳設計獎和光明騎士獎的最佳影像獎。他亦有參與劇團以外的製作，其短片《白色早晨》(2013) 曾在辛丹斯電影節、墨爾本國際電影節、倫敦短片節等上映。2015 年，他與蘇珊 · 安德雷德雙雙入選倫敦最具影響力的 1000 人名單“進步 1000 強”及英國戲劇界最具影響力人士名單“舞台 100 強”。



香港管弦樂團

香港管弦樂團（港樂）被譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。灌錄專輯包括：為孩子而設、以廣東話述的唱片；譚盾、盛宗亮親自指揮並灌錄各自作品的專輯；以及在香港首度上演的華格納全套《尼伯龍根的指環》歌劇四部曲。音樂總監梵志登自 2012 年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲及中國各地巡演。



柏林人聲伴侶合唱團

柏林人聲伴侶合唱團在 2003 年成立，設於柏林。其團員曾參與其他活躍國際的合唱團，演出經驗豐富。團員擅長演唱巴洛克早期和巴洛克時期的曲目，亦以全新方式演繹浪漫主義時期和當代音樂作品。柏林人聲伴侶合唱團有著靈活多變的演出編制，從雙四重唱到多團合唱皆可，同時可包括獨唱，能夠勝任音樂會、歌劇和戲劇演出。

柏林喜歌劇院

柏林喜歌劇院於 1892 年開幕，當時名為“菩提樹下劇院”，1947 年由華特·費森斯坦更名為柏林喜歌劇院。該院被譽為國際音樂劇界的潮流指標，直到今天，導演們每當要為作品注入當代風格時，柏林喜歌劇院仍是他們的重要參考。2012 年，巴里·科斯基成為柏林喜歌劇院的總經理和藝術總監，為劇院贏得了多個榮譽，包括 2013 年獲雜誌《歌劇世界》評為年度歌劇院，以及奪 2015 年國際歌劇大獎年度歌劇團獎。

1927

1927 劇團由動畫和插畫家保羅·巴里特與作家和演員蘇珊·安德雷德於 2005 年創立。2007 年在愛丁堡藝穗節演出首部作品《鬼馬姊妹花》，出乎意料地贏得五項大獎，包括整體劇場獎、先驅天使獎、藝穗節一等獎、格拉斯哥拱門磚獎和卡露·坦波優勝獎。另一部作品《上街的動物和孩子們》2010 年在悉尼歌劇院首演，後在二十八個國家超過八十個場地演出了四百多場。

演員

金·莉恩·斯特萊貝爾，女高音（帕米娜）

英國／瑞士女高音斯特萊貝爾的一系列首演大受好評，包括：由科斯基執導、於美國辛辛那堤劇院及法國巴黎喜歌劇院上演的《魔笛》的帕米娜；弗賴堡劇院製作的《灰姑娘》；由卡利斯托·比耶多執導、柏林喜劇院製作的《賈尼·斯基基》的羅蕾塔。此外，曾以客席身份飾演《波希米亞人》的穆賽塔和《糖果屋》的葛麗特。在上樂季，她參演了唐尼采蒂歌劇《阿黛拉》在德國的首演，該劇是吉列爾莫·阿馬耶為下薩克森歌劇院執導的，其演出獲一致好評。



伊沃娜·索博特卡，女高音（帕米娜）

索博特卡曾在比利時伊莉莎白女王音樂大賽贏得大獎，從此蜚聲國際。近期演出包括：於西班牙薩蘇埃拉歌劇院首次亮相，在傑朗里莫·茲曼尼斯的《聖柱聖母》飾演伊斯佩拉莎；首次於巴登-巴登音樂廳與柏林愛樂合作，演出華格納的《帕西法爾》。她在柏林喜歌劇院的首次亮相，是在科斯基執導的莫扎特歌劇《魔笛》中飾演帕米娜，亦曾於布達佩斯春季藝術節和於華沙的波蘭國家歌劇院演出同一角色。



坦塞爾·阿滋柏，男高音（塔米諾）

阿滋柏在柏林出生，於土耳其伊士密爾歌劇與芭蕾劇院展開其職業生涯，2012年起於柏林喜歌劇院擔任獨唱演員。常演劇目包括普契尼《賈尼·斯基基》的里勞齊奧、《塞維利亞理髮師》的阿馬維瓦伯爵、《愛情靈藥》的尼莫里諾。他曾擔任多部神劇的男高音獨唱，並以客席身份於森柏歌劇院、巴黎喜歌劇院、上海歌劇院、格拉茲歌劇院、利物浦愛樂廳、三得利音樂廳等演出。稍後應邀到森柏歌劇院、皇家鑄幣廠歌劇院、拜魯特音樂節和拉脫維亞國家歌劇院演出。



艾里安·史路柏，男高音（塔米諾）

男高音史路柏生於澳洲，現居柏林。2018年於柏林喜歌劇院首次亮相，飾演《塞維利亞理髮師》的阿馬維瓦伯爵。他常於柏林喜歌劇院製作的《魔笛》中飾演塔米諾，最近於巴黎喜歌劇院、莫斯科大劇院等演出。2017年以客席身份參與阿德萊德藝術節，演出科斯基執導、格林德伯恩劇院製作的韓德爾歌劇《掃羅》，以及首演《浪子的歷程》的湯姆·李克維爾。他亦曾於森柏歌劇院、萊比錫歌劇院、萊恩德意志歌劇院、紐西蘭歌劇院和澳洲歌劇院任客席歌唱家。



朴紹英，女高音（夜后）

朴紹英生於韓國，洛杉磯歌劇院多明戈-科爾本-斯坦恩青年藝術家課程畢業。在學期間曾參演《魔笛》的夜后、《凡爾賽宮的幽靈》的閒言者及《費加洛的婚禮》的芭芭蓮娜。她曾受歌唱家多明戈邀請，於首爾奧林匹克體操競技場舉行的音樂會擔任獨唱，亦曾與洛杉磯愛樂樂團作首次合作，在古斯塔夫·杜達美指揮下演唱貝多芬《合唱幻想曲》的女高音部分。



黛娜·歌托娜，女高音（夜后）

歌托娜是花腔女高音，《南德意志日報》形容其“高音無與倫比”。2015年獲《歌劇世界》雜誌提名“最佳年輕歌唱家”，並奪得巴伐利亞藝術家獎。她曾是萊比錫歌劇院成員，飾演過《魔笛》的夜后等角色。她曾是萊比錫歌劇院成員，在該院、森柏歌劇院、柏林喜歌劇院、法蘭克福歌劇院演過《魔笛》的夜后；亦曾在北京天橋藝術中心參與科斯基製作的《魔笛》，飾演相同角色。夜后一角在她的演藝事業佔了重要席位。



泰爾·費威斯，男低音（薩拉斯托 / 辯者）

費威斯是來自比利時的男低音歌唱家。2006年飾演《魔笛》的薩拉斯托一舉成名，該劇由丹尼爾·哈丁指揮，為普羅旺斯艾克斯音樂節其中一個節目。直至2012年，他是瑞士聖加倫劇院的成員。2013/14樂季加入艾森阿爾托劇院。常演劇目包括《崔斯坦與伊索德》的馬克、《漂泊的荷蘭人》的達蘭德、《萊茵的黃金》的法索特及《弄臣》的斯帕拉富奇萊。



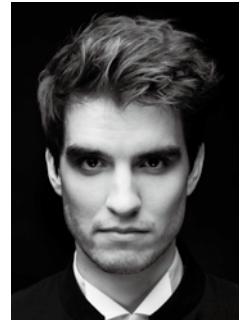
曼努斯·彼恩特，男低音（薩拉斯托 / 辯者）

彼恩特生於德國波恩，曾於科隆音樂及戲劇學院跟隨馬克斯·克里德學習指揮，以及在曼海姆市國立音樂與表演藝術大學跟隨魯道夫·皮爾尼學習聲樂。2013至2015年為曼海姆國家劇院成員，演出《卡門》的祖尼格、《艾雷克特拉》的奧樂斯的養育者、《托斯卡》的撒格勒斯塔羅。他於森柏歌劇院的首次演出是飾演《尤金·奧涅金》的薩拉斯基及《茶花女》的奧比尼侯爵，自此定期在該院亮相。



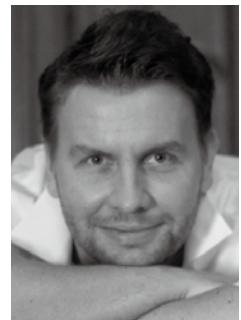
米高拉．泰巴卡，男中音（帕帕基諾）

泰巴卡畢業於羅茲音樂學校，之後跟隨艾坦．培森在華沙大劇院歌劇學院學習。曾飾演《塞維利亞理髮師》的費加洛、《威尼斯之夜》的帕帕哥達、《魔笛》的帕帕基諾、《弄臣》的西布蘭諾伯爵和馬魯洛。曾贏得海洋之星國際聲樂大賽觀眾獎、布加勒斯特歌劇院大獎的特別獎。



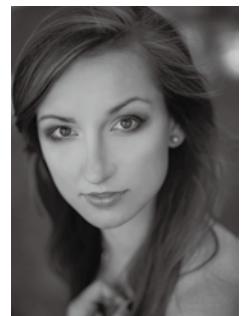
巴托羅米治．美斯達，男中音（帕帕基諾）

美斯達生於波茲南，曾兩次受邀參與萊因斯貝格古城室內歌劇節。合作過的指揮家和導演包括：小澤征爾、長野健、丹尼斯．羅素．戴維斯、羅伯特．卡森、羅伯特．威爾遜、路克．邦迪等。曾於波蘭、德國、匈牙利、奧地利、法國、英國、挪威、荷蘭、加拿大和中國演出。2009/10 樂季飾演了當代版《浮士德》的費格龍，該劇由伯納德．康塔斯基指揮，在巴黎歌劇院上演。



莫妮嘉．布奇科斯卡，女高音（帕帕吉娜）

布奇科斯卡 1992 年出生，畢業於波茲南國立音樂學校，師從芭芭拉．馬德拉。曾於多個國際歌唱比賽中勝出，包括 2017 年艾達．薩利國際聲樂藝術節與比賽、2019 年莫尼克斯科聲樂比賽。曾飾演《費加洛的婚禮》的蘇珊娜、《唐璜》的薩麗娜和唐娜．安娜、《地獄中的奧菲歐》的尤麗迪西，以及《魔笛》的帕米娜和帕帕吉娜。



艾米爾．勞偉奇，男高音（摩諾）

勞偉奇以優異成績畢業於蕭邦音樂大學聲樂和表演系，師從理查．卡斯科斯基。在學期間於波蘭國家歌劇院首次踏上舞台，演出由學生製作的布里頓歌劇《仲夏夜之夢》。2017/18 樂季起成為柏林喜歌劇院歌劇工作室成員。



欣嘉 . 布莉特 . 安德森 , 女高音 (第一侍女)

德國 / 瑞典女高音安德森憑其靈活多變的唱腔，最近於多部歌劇演唱戲劇花腔和戲劇女高音。今個樂季於萊茵德意志歌劇院參與了科斯基執導的《魔笛》，飾演第一侍女。過往演出包括《女人皆如此》的菲奧迪利姬、《波希米亞人》的咪咪及《杜蘭朵》的柳兒。



米爾卡 . 華格納 , 女高音 (第一侍女)

華格納出生於漢堡，曾於柏林漢斯 . 艾斯勒音樂學校學習。曾飾演《塞維利亞理髮師》的貝爾塔、《三橋愛》的蓮尼塔及《魔笛》的第一侍女。2009 至 2011 年為柏林喜歌劇院歌劇工作室成員，2012 年成為終身成員。



卡洛蓮娜 . 甘摩斯 , 女中音 (第二侍女)

波蘭女中音甘摩斯在學習歌唱前曾學習小提琴，並曾於騎士俱樂部劇院、里西奧大劇院、森柏歌劇院等演出。她最受好評的音樂會演出包括威爾第《安魂曲》、馬勒《旅人之歌》和《大地之歌》。2006 年起成為柏林喜歌劇院的獨唱演員。





瑪塔 . 米卡 , 女中音 (第二侍女)

米卡於 2011 至 2017 年就讀克拉科夫音樂學院和蕭邦音樂大學。2015 年起於華沙大劇院歌劇學院學習聲樂技巧。2016 年首次亮相，飾演柴可夫斯基《尤金 . 奧涅金》的奧爾加。她曾多次演唱莫扎特、羅西尼和帕爾梅里創作的歌劇及神劇。



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卡洛蓮娜 . 史歌拉 , 女中音 (第三侍女)

史歌拉生於波蘭，2016 年以優異成績畢業於史坦尼斯勞 . 莫尼尼科音樂學院聲樂和表演系，師從理查 . 明基耶維茲。她演唱過多部巴洛克至當代的神劇及清唱劇，唱功出色，曾於各地的音樂節和音樂會亮相。



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托爾策兒童合唱團 (三仙童)

1956 年由格哈德 . 施密特 - 加登於巴伐利亞巴德特爾茲創立，並於 1971 年遷址到慕尼克。合唱團由二百名男童組成，分四個訓練等級。每年參與約二百五十場音樂會和歌劇演出，演唱曲目廣泛，涵括中世紀音樂至當代作品。



A Flauta Mágica

Grande Ópera em Dois Actos por Wolfgang Amadeus Mozart



Composer: **Wolfgang Amadeus Mozart** (1756-1791)

Libretista: **Emanuel Schikaneder** (1751-1812)

Maestro: **Hendrik Vestmann**

Direcção: **Suzanne Andrade e Barrie Kosky**

Animador: **Paul Barritt**

Orquestra Filarmónica de Hong Kong

Vocalconsort Berlin

Produção: **Komische Oper Berlin e 1927**





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Personagens e Elenco

Pamina	Kim-Lilian Strebel (4, 6/10) e Iwona Sobotka (5/10), Sopranos	Papagena	Monika Buczkowska , Soprano
Tamino	Tansel Akzeybek (4, 6/10) e Adrian Strooper (5/10), Tenores	Monostatos	Emil Ławecki , Tenor
Rainha da Noite	So Young Park (4, 6/10) e Danae Kontora (5/10), Sopranos	Primeira Dama	Inga Britt Andersson (4, 6/10) e Mirka Wagner (5/10), Sopranos
Sarastro / Orador	Tijl Faveyts (4, 6/10) e Magnus Piontek (5/10), Baixos	Segunda Dama	Karolina Gumoś (4, 6/10) e Marta Mika (5/10), Meio-sopranos
Papageno	Mikolaj Trabka (4, 6/10) e Bartłomiej Misiuda (5/10), Barítonos	Terceira Dama	Karolina Sikora , Meio-soprano
		Três crianças	Elementos do Tölzer Knabenchor
		Geharnischters	Florian Simson e Changdai Park

Sinopse

Acto I

Tamino é perseguido por uma serpente gigante numa floresta escura, mas é salvo pelas três damas que são servas da Rainha da Noite. Estas mostram-lhe um retrato de Pamina, filha da rainha. Tamino apaixona-se de imediato por Pamina e promete que tudo fará para a resgatar, pois ela fora raptada por Sarastro. Como protecção contra os perigos, elas dão-lhe uma flauta mágica e a Papageno, que o acompanha, um conjunto de sinos mágicos. Tamino e Papageno partem para os domínios de Sarastro. Embora lhe seja inicialmente recusada a entrada, Tamino começa a duvidar do que ouvira da Rainha da Noite sobre Sarastro e toca a sua flauta mágica encantando a natureza com a sua música. Tamino e Pamina finalmente encontram-se, mas são logo separados por Sarastro, que primeiramente pretende submetê-los a uma série de provas.

Acto II

Nas duas primeiras provas, Tamino e Papageno têm de manter silêncio e resistir a todas as tentações. Tamino está decidido a permanecer calado e resiste firmemente às tentações. Nem mesmo Pamina consegue arrancar-lhe uma palavra dos lábios, o que ela interpreta como rejeição, e por isso quase põe fim à vida. Enquanto Tamino e Pamina são sujeitos ao julgamento final, o sonho de Papageno de encontrar uma esposa torna-se realidade: junto com a sua Papagena, ele sonha com a benção de uma inúmera prole. Com a música da flauta mágica e o amor, Tamino e Pamina superam as provas e podem finalmente viver juntos.



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Notas ao Programa

O compositor austríaco Wolfgang Amadeus Mozart, nascido em 1756, é considerado “o compositor mais universal da história da música ocidental”. Fluente em todos os géneros – da ópera à sinfonia passando pela música de câmara – Mozart definiu essencialmente o classicismo na música com o seu estilo elegante, criatividade melódica e harmonias inovadoras. Num verdadeiro espírito pioneiro, o compositor reflecte: “Não presto atenção aos elogios ou críticas de ninguém. Sigo apenas os meus próprios sentimentos.”

A 22.^a e última ópera de Mozart, *A Flauta Mágica*, foi composta em 1791. Encomendada pelo Theatre auf der Wieden de Viena e concluída em apenas alguns meses, a ópera em dois actos estreou em 30 de Setembro do mesmo ano, com Mozart dirigindo a partir do teclado – escassos meses antes da sua prematura morte, aos 35 anos. Com libreto de Emanuel Schikaneder, que se inspirou em vários contos de fadas populares da Alemanha e da Áustria, *A Flauta Mágica* logo granjeou elogios, atraindo grandes audiências e alcançando a sua centésima apresentação em Novembro do ano seguinte.

Embora não tenha vivido para apreciar o sucesso comercial d' *A Flauta Mágica*, Mozart ficou muito feliz com a recepção desta obra que na essência é uma *Singspiel*, ou seja, uma combinação de diálogos falados e canções, na tradição dramática alemã. Após assistir a mais uma apresentação muito aclamada, o compositor escreveu à esposa: “Voltei agora da ópera, que estava repleta como sempre. Mas o que me dá mais prazer é a aprovação silenciosa! Pode ver-se como esta ópera está a ser cada vez mais apreciada.”

A Abertura define um tom misterioso com os seus três acordes iniciais; a solidão é rapidamente dissipada quando a orquestra saltita alegremente, revelando a brilhante técnica contrapontística e os nítidos contrastes dinâmicos de Mozart. Essa fuga, um entrelaçamento do material temático primário, oferece um contraste cintilante com o início atmosférico da Abertura.

O Primeiro Acto começa com Tamino, um jovem príncipe, fugindo de uma serpente gigante. Na vigorosa ária *Zu Hilfe! Zu Hilfe!* Tamino implora aos deuses protecção. Segue-se o trio *Stirb, Ungeheuer! durch unsre Macht!* cantado pelas três damas da Rainha da Noite, com Tamino a desmaiar, mas a ser resgatado por estas. Quando Tamino volta a si, vê Papageno e pensa que este passarinheiro foi o seu salvador.

Na conhecida ária *Der Vogelfänger bin ich ja*, Papageno revela-se satisfeito com a vida, desejando encontrar uma esposa. Ao mesmo tempo folclórica e encantadoramente simples, a ária é pontuada com uma escala de cinco notas, referenciando um chamamento que passa a simbolizar Papageno em toda a ópera.

Quando Tamino inicia uma conversa com Papageno, o passarinheiro assume-se como o matador da serpente, e as três damas, irritadas com essa aldrabice, retiram-lhe o dom da fala como punição. Quando lhe mostram um retrato de Pamina, a filha da Rainha da Noite, Tamino canta *Dies Bildnis ist bezaubernd schön* – num tom ao mesmo tempo régio, refinado e apaixonado – ilustrando a sua paixão instantânea por Pamina.

Surge a Rainha da Noite com a sua ária *O zittre nicht, mein lily Sohn!* revelando que Pamina fora raptada. Atormentada, implora a Tamino que salve Pamina do seu captor, Sarastro. O papel da Rainha da Noite requer uma combinação de extremo lirismo, flexibilidade e uma tessitura alargada – um desafio quase nunca visto antes desta ópera.

Ao saber do rapto de Pamina por Sarastro, Tamino promete salvá-la. Instruindo Papageno a acompanhar Tamino na sua missão e restaurando-lhe a voz, as três damas oferecem a Tamino uma flauta mágica, e a Papageno sinos mágicos e ainda a orientação de três espíritos personificados por rapazes.

Papageno perde-se, separa-se de Tamino e descobre Pamina, que havia tentado escapar, mas estava detida por Monostatos. O trio *Du, feines Täubchen, nur herein!* é uma cena cómica com Pamina, Monostatos e Papageno, que leva os dois homens a fugir um do outro. A música que acompanha esta cena revela a sagacidade do compositor que pontua as declarações de Monostatos e Papageno com passagens truncadas, destacando o absurdo do encontro.



Notas Biográficas

Hendrik Vestmann, Maestro

Natural de Tartu, Vestmann estudou na Academia de Música e Teatro da Estónia, em Talin, e com Wolf-Dieter Hausschild na Escola Superior de Música de Karsruhe, Alemanha. Desde 2001 regeu inúmeras orquestras, incluindo a Sinfônica da Radiodifusão de Leipzig MDR, a Filarmónica da Radiodifusão NDR, as Sinfônicas de Hamburg, Düsseldorf e Bochum e a Filarmónica de Tampere. Em 2006, ganhou o Prémio Hermann Abendroth em Weimar e foi finalista premiado do concurso de regência Deutscher Dirigentenpreis, realizado na sala Philharmonie de Berlim.



Iniciou a sua carreira de regente de ópera no Teatro e Orquestra de Heidelberg, onde se estreou em *La Cenerentola* de Rossini. Desde a temporada de 2016/17 é o director musical do Oldenburgisches Staatstheater, onde regeu pela primeira vez o ciclo *O Anel de Nibelungo* de Wagner. Maestro convidado em várias produções da Ópera Cómica de Berlim, Vestmann viajou com a companhia para a China e Coreia em 2017, para apresentar *A Flauta Mágica*.

Suzanne Andrade, Direcção

Andrade é co-fundadora da companhia 1927. Com outros colaboradores trabalhou ao longo de dez anos para criar um estilo próprio e único de fazer teatro, inspirado nos filmes mudos e de animação que tanto admiraram. Para a companhia 1927, Andrade escreveu e dirigiu os espectáculos *Entre o Diabo e o Mar Azul Profundo*, *Os Animais e as Crianças Saíram à Rua* e *Golem*, por diversas vezes premiados. Na ópera, o seu primeiro trabalho de encenação foi realizado em parceria n'A *Flauta Mágica* para a Ópera Cómica de Berlim, em 2012. Trabalhou ainda no bailado *Petrushka* de Stravinsky e na ópera *L'enfant et les sortileges*, de Ravel. Recentemente, com Paul Barritt, o seu nome foi integrado na lista "Progress 1000", que reúne as mil pessoas mais influentes de Londres, e em "The Stage 100 List", uma relação dos intervenientes mais relevantes do mundo do teatro no Reino Unido.



Barrie Kosky, Direcção

Kosky é o Administrador e Director Artístico da companhia de Ópera Cómica de Berlim. Na qualidade de encenador de ópera e de teatro, trabalhou em importantes palcos da cena internacional como o Bayerische Staatsoper, o Festival de Bayreuth, o Festival de Ópera Glyndebourne, o Teatro Real, a Ópera de Frankfurt e The Royal Opera House. Desde 2003, encenou mais de 24 produções para a Ópera Cómica de Berlim que dirige desde 2012. Kosky recebeu o Prémio Laurence Olivier por *Castor et Pollux* (2011), e o Prémio Internacional de Ópera (2014), na categoria “Director do Ano”. Em 2016, foi considerado o “Director do Ano” pela revista *Opernwelt*. Em 2018, a sua apresentação da ópera *Die Meistersinger von Nürnberg* no Festival de Bayreuth, foi considerada a “Produção do Ano”.



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Paul Barritt, Animador

Barritt é co-fundador e co-director artístico da companhia 1927, tendo participado na criação, animação e concepção de quatro espectáculos de teatro animado altamente aclamados e inovadores: *Entre o Diabo e o Mar Azul Profundo*; *Os Animais e as Crianças Saíram à Rua*; *A Flauta Mágica* com a Ópera Cómica de Berlim; e *Golem*, que lhe granjeou o prémio de Melhor Design atribuído pela Associação de Críticos de Teatro e o cobiçado galardão Knight Illumination Awards pela Melhor Projecção. Para além do trabalho na companhia 1927, a sua curta-metragem *Manhã Branca* (2013) foi exibida em vários festivais de cinema, incluindo o Festival Sundance, o Festival Internacional de Melbourne e o Festival de Curtas Metragens de Londres. Em 2015, ao lado de Suzanne Andrade, o seu nome foi integrado na lista “Progress 1000”, que reúne as mil pessoas mais influentes de Londres e em “The Stage 100 List”, uma relação dos intervenientes mais relevantes do teatro no Reino Unido.



Orquestra Filarmónica de Hong Kong

A Orquestra Filarmónica de Hong Kong (HK Phil) é hoje considerada uma das principais orquestras da Ásia. Com uma programação anual centrada no repertório sinfónico, conta com a colaboração de maestros e solistas de todo o mundo. A HK Phil assegura um extenso programa educativo, encomenda obras originais e promove talentos locais. A Orquestra gravou um CD para crianças narrado em cantonense, com obras de Tan Dun e Bright Sheng regidas pelos respectivos compositores, e o ciclo *O Anel de Nibelungo* de Wagner, após ter apresentado, pela primeira vez em Hong Kong, as quatro óperas que constituem a tetralogia. Dirigida desde 2012 pelo maestro Jaap van Zweden, a HK Phil já se apresentou na Europa, Ásia, Austrália e China continental.



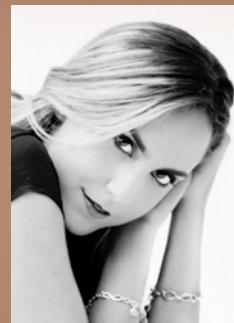
Vocalconsort Berlin

O grupo coral Vocalconsort Berlin foi fundado em 2003. Constituído por elementos com vasta experiência em coros de câmara de nível internacional, o grupo especializou-se no repertório barroco, apresentando ainda inovadoras interpretações da música romântica e contemporânea. A versatilidade e flexibilidade da sua composição, que vai do quarteto duplo à actuação integrada noutros coros, ou por si mesmo, dão ao grupo a capacidade de se apresentar tanto em formato de concerto, quanto em ópera ou em espectáculos teatrais.

Elenco

Kim-Lilian Strebel, Soprano (Pamina)

A soprano britânico-suíça Strebel foi aclamada pela crítica após uma série de destacadas estreias, nomeadamente no papel de Pamina, na produção de Barrie Kosky d'*A Flauta Mágica* para a Ópera de Cincinnati – marcando a sua estreia nos EUA – e para o Théâtre National de L'Opéra-Comique; em *Cendrillon*, para o Teatro Friburgo e no papel de Lauretta na nova produção de *Gianni Schicchi* por Calixto Bieito, para a Ópera Cómica de Berlim. Como artista convidada, voltou a Berlim para interpretar Musetta em *La Bohème* e o papel de Gretel em *Hansel e Gretel*. Na última temporada, participou na nova produção dirigida por Guillermo Amaya de *Adélia* de Donizetti para o Theatre für Niedersachsen, marcando a estreia alemã da obra, numa actuação elogiada pela crítica.



Iwona Sobotka, Soprano (Pamina)

Sobotka foi vencedora do Grande Prémio do Concurso Internacional Rainha Elisabeth da Bélgica. Dentre os projectos recentes e próximos destacam-se as suas estreias no Teatro de la Zarzuela como Esperanza em *Maria del Pilar*, de Gimenez, e no Festival Hall Baden-Baden com a Filarmónica de Berlim na ópera *Parsifal* de Wagner. Iwona estrou-se na Ópera Cómica de Berlim como Pamina n'*A Flauta Mágica* de Mozart, dirigida por Barrie Kosky, interpretando esse mesmo papel no Festival da Primavera de Budapeste e, em Varsóvia, na Ópera Nacional da Polónia.



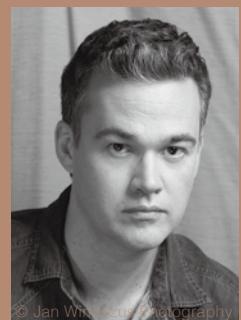
Tansel Akzeybek, Tenor (Tamino)

Natural de Berlim, Akzeybek começou a sua carreira profissional na Ópera Estatal de Izmir, Turquia. Desde 2012, é solista na Ópera Cómica de Berlim. O seu repertório inclui os papéis de Rinuccio em *Gianni Schicchi*, Almaviva no *Barbeiro de Sevilha*, Nemorino em *O Elixir de Amor*, para citar alguns, abrangendo ainda diversas oratórias. Como solista convidado, cantou no Semperoper Dresden, na Ópera Cómica de Paris, na Ópera de Xangai, na Ópera Graz, no Royal Liverpool Philharmonic Hall e no Suntory Hall, entre outros. Dentre os compromissos recentes e próximos destacam-se os convites da Semperoper Dresden, da Ópera La Monnaie/De Munt de Bruxelas, do Festival de Bayreuth e da Ópera Nacional da Letónia.



Adrian Strooper, Tenor (Tamino)

Nascido na Austrália, Strooper vive actualmente em Berlim. Em 2018, estreou-se como Conde Almaviva no *Barbeiro de Sevilha*, na Ópera Cómica de Berlim. Nesta mesma companhia assegura regularmente o papel de Tamino n'A *Flauta Mágica*. Recentemente actuou na Ópera Cómica de Paris e no Teatro Bolshoi, entre outros. Em 2017 apresentou-se no Festival de Adelaide, na ópera *Saul* de Händel, produzida por Barrie Kosky, e estreou-se como Tom Rakewell em *The Rake's Progress*. Actuou, a convite, no Semperoper Dresden, Ópera de Leipzig, Deutsche Oper am Rhein, Ópera da Nova Zelândia e Ópera da Austrália.



So Young Park, Soprano (Rainha da Noite)

Natural da Coreia, So Young Park frequentou o Programa para Jovens Artistas Domingo-Colburn-Stein da Ópera de Los Angeles, desempenhando os papéis de Rainha da Noite n'A *Flauta Mágica*, de Coscuvilheira em *Os Fantasmas de Versalhes* e de Barbarina nas *Bodas de Figaro*. Foi convidada pelo maestro Plácido Domingo para participar como solista no concerto que dirigiu no Pavilhão Desportivo do Parque Olímpico de Seul. A cantora apresentou-se, pela primeira vez, com a Filarmónica de Los Angeles, como solista na *Fantasia Coral* de Beethoven, sob a direcção de Gustavo Dudamel.



Danae Kontora, Soprano (Rainha da Noite)

Referida pelo *Süddeutsche Zeitung* como voz “brilhante nas notas mais agudas”, a soprano *coloratura* Kontora foi, em 2015, destacada como Melhor Jovem Cantora pela revista *Opernwelt* e com o Bayerische Kunstförderpreis. Enquanto membro da Ópera de Leipzig, a cantora desempenhou um grande número de papéis, incluindo o da Rainha da Noite n'A *Flauta Mágica*, apresentando-se ainda na Semperoper Dresden, Ópera Cómica de Berlim e Ópera de Frankfurt, bem como na icónica produção de Barrie Kosky para o Centro de Artes Performativas Tianqiao, em Beijing. O papel da Rainha da Noite acabou por se tornar crucial na sua carreira profissional.



Tijl Faveyts, Baixo (Sarastro / Orador)

O cantor belga Tijl Faveyts tornou-se internacionalmente conhecido em 2006, quando interpretou Sarastro n'A *Flauta Mágica*, sob a direcção de Daniel Harding no Festival Aix-en-Provence. Integrou a companhia do Theatre St. Gallen até 2012 e, na temporada de 2013/14, ingressou no Ensemble do Aalto-Theatre Essen. O seu repertório operático inclui os papéis de Marke em *Tristão e Isolda*, Daland n'O *Holandês Voador*, Fasolt n'O *Ouro do Reno* e de Sparafucile em *Rigoletto*.



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Magnus Piontek, Baixo (Sarastro / Orador)

Piontek nasceu em Bonn, Alemanha, e estudou regência com Marcus Creed na Escola Superior de Música de Colónia e canto com Rudolf Piernay na Escola Superior de Música de Mannheim. De 2013 a 2015, fez parte da companhia do Teatro Nacional de Mannheim, assumindo os papéis de Zuniga em *Carmen*, Pfleger des Orest em *Elektra* e Sagrestano em *Tosca*. Estreou-se no Semperoper Dresden como Saretzki em *Eugene Onegin* e Marquis d'Obigny em *La Traviata*, mantendo, desde então, uma colaboração regular.

**Mikolaj Trabka**, Barítono (Papageno)

Formado na Academia de Música de Łódź, Trabka estagiou na Academia de Ópera do Teatr Wielki – Ópera Nacional da Polónia, sob a orientação de Eytan Pessen. Interpretou os papéis de Figaro n'O *Barbeiro de Sevilha*, Pappacoda em *Eine Nacht em Venedig*, Papageno n'A *Flauta Mágica*, Harlekin n'Ariadne auf Naxos, Conde Ceprano e Marullo em *Rigoletto*. Foi distinguido com o Prémio atribuído pelo Público no Concurso Internacional de Canto Stella Maris, e uma menção honrosa no Grande Prémio da Ópera de Bucareste, entre outros.



Bartłomiej Misiuda, Barítono (Papageno)

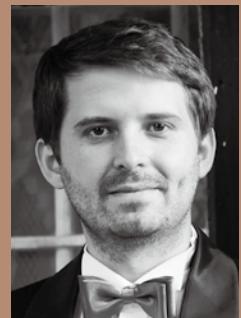
Nascido em Poznan, Polónia, Misiuda foi convidado por duas vezes para o Festival de Ópera de Câmara Schloss Rheinsberg. Trabalhou com vários regentes e directores, incluindo Seiji Ozawa, Kent Nagano, Dennis Russell Davies, Thomas Hengelbrock, Robert Carsen, Robert Wilson, Luc Bondi e Steven Taylor. Misiuda já se apresentou na Polónia, Alemanha, Hungria, Áustria, França, Inglaterra, Noruega, Holanda, Canadá e China. Na temporada de 2009/10, interpretou o papel de Le Forgeron na obra *Fausto* do compositor contemporâneo P. Fénelon, dirigida por Bernhard Kontarsky, apresentada pela Ópera Garnier, Paris.

**Monika Buczkowska**, Soprano (Papagena)

Nascida em 1992, Buczkowska formou-se na Academia de Música de Poznań, Polónia, onde estudou com Barbara Mądra. Foi premiada em concursos internacionais de canto, nomeadamente no Festival e Concurso Internacional de Canto Ada Sari (2017) e no Concurso de Canto Moniuszko (2019). Interpretou Susanna em *As Bodas de Figaro*, Zerlina e Donna Anna em *Don Giovanni*, Euridice em *Orfeu no Inferno*, Pamina e Papagena em *A Flauta Mágica* apresentada pela Ópera Nacional da Polónia.

**Emil Ławecki**, Tenor (Monostatos)

Ławecki formou-se com distinção no Departamento de Estudos Vocais e Interpretação da Escola Superior de Música Fryderyk Chopin, Varsóvia, sob a tutela de Ryszard Karczykowski. Ainda estudante, fez a sua estreia na Ópera Nacional da Polónia, numa produção estudantil de *Sonho de uma Noite de Verão* de Britten. É membro do Estúdio Internacional de Ópera da Ópera Cómica de Berlim desde a temporada de 2017/18.



Inga Britt Andersson, Soprano (Primeira Dama)

A soprano germano-sueca Andersson vem interpretando os principais papéis que o amplo espectro da sua versátil voz permite, tanto de *coloratura* quanto de soprano dramática. Nesta temporada, vai interpretar a primeira-dama em *A Flauta Mágica*, na produção de Barry Kosky para a Ópera Alemã do Reno. Entre outros papéis, interpretou Fiordiligi em *Così fan tutte*, Mimì em *La Bohème*, e Liù em *Turandot*.

**Mirka Wagner**, Soprano (Primeira Dama)

Natural de Hamburgo, Wagner estudou na Escola Superior de Música Hanns Eisler de Berlim. Interpretou Berta n'*O Barbeiro de Sevilha*, Ninetta n'*O Amor das Três Laranjas* e o papel de Primeira Dama n'*A Flauta Mágica*. De 2009 a 2011, fez parte do Estúdio de Ópera da companhia de Ópera Cómica de Berlim, sendo membro permanente desde 2012.



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Karolina Gumos, Meio-soprano (Segunda Dama)

Natural da Polónia, Gumos estudou violino antes de ter optado pelo canto. Actuou no Teatro de la Maestranza de Sevilha, no Gran Teatre del Liceu em Barcelona, no Semperoper Dresden, entre outros. Entre as suas actuações mais aclamadas contam-se o *Requiem* de Verdi, as *Canções de um Viandante* e *A Canção da Terra*, de Mahler. É solista da Ópera Cómica de Berlim desde 2006.



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Marta Mika, Meio-soprano (Segunda Dama)

Entre 2011 e 2017, Mika estudou na Academia de Música de Cracóvia e na Escola Superior de Música Fryderyk Chopin, em Varsóvia. Desde 2015, tem procurado aperfeiçoar-se na Academia de Ópera do Teatr Wielki – Ópera Nacional da Polónia, Varsóvia. Em 2016, estreou-se como Olga na ópera *Eugene Onegin*, de Tchaikovsky. Fazem parte do seu repertório óperas e oratórias de Mozart, Rossini, Palmeri, para citar alguns.



Karolina Sikora, Meio-soprano (Terceira Dama)

Natural da Polónia, Sikora formou-se com distinção no Departamento de Estudos Vocais e Interpretação da Academia de Música Stanislaw Moniuszko em 2006, sob a supervisão de Ryszard Minkiewicz. Tem intrepretado com êxito oratórias e cantatas, do barroco à música contemporânea, actuando em inúmeros festivais e concertos por todo o mundo.

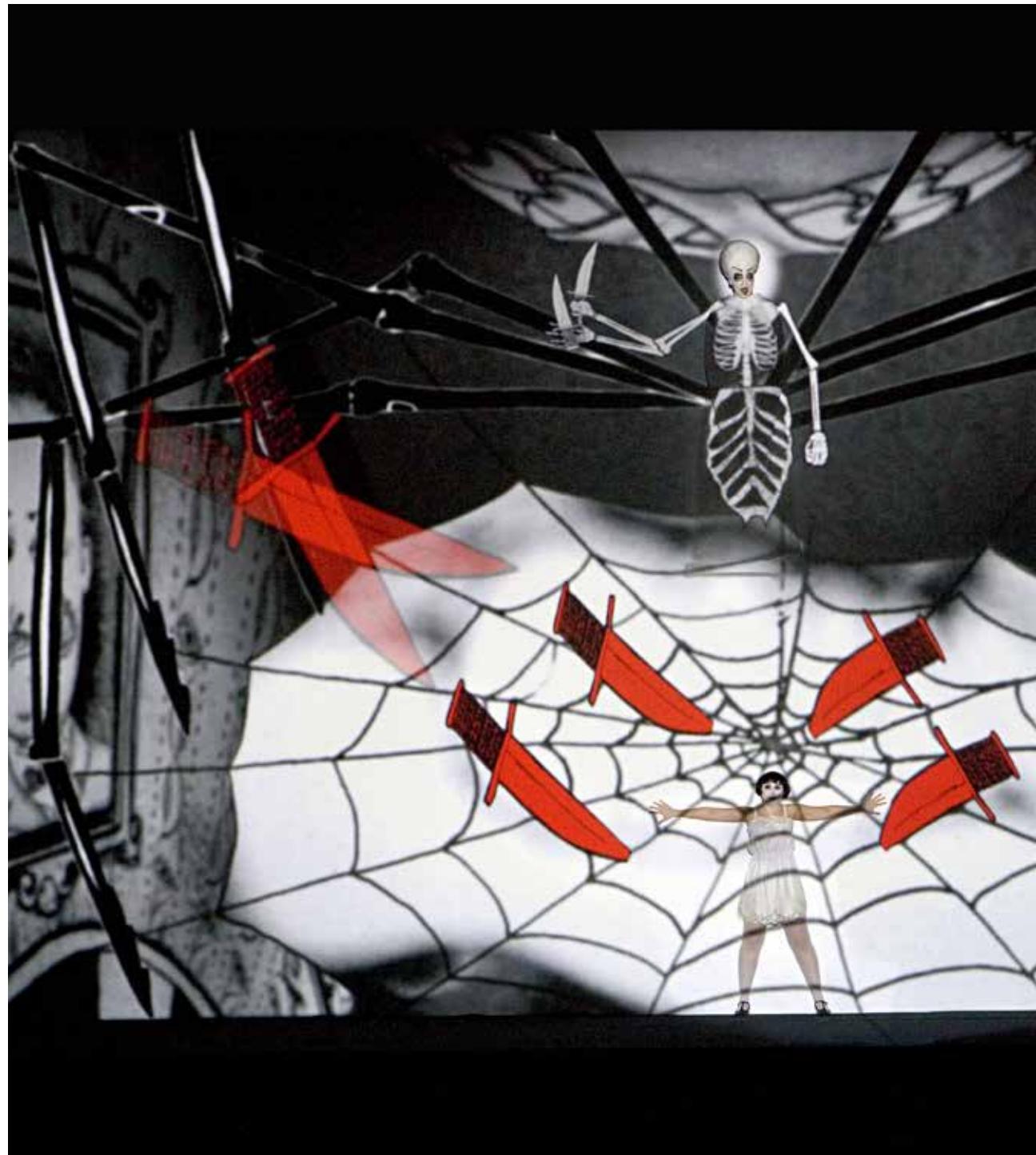


Tölzer Knabenchor (Três crianças)

Este coro de pequenos cantores foi fundado em Bad Tölz, na Baviera, por Gerhard Schmidt-Gaden em 1956. Sediado em Munique desde 1971, o grupo é composto por 200 meninos em quatro níveis de formação. Apresenta anualmente cerca de 250 concertos e espectáculos de ópera, com um amplo repertório que vai da música medieval à contemporânea.

The Magic Flute

Grand Opera in Two Acts by Wolfgang Amadeus Mozart



Composer: **Wolfgang Amadeus Mozart** (1756-1791)

Libretto: **Emanuel Schikaneder** (1751-1812)

Conductor: **Hendrik Vestmann**

Directors: **Suzanne Andrade** and **Barrie Kosky**

Animator: **Paul Barritt**

Hong Kong Philharmonic Orchestra

Vocalconsort Berlin

Production: **Komische Oper Berlin** and **1927**





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Characters and Cast

Pamina	Kim-Lilian Strelbel (4, 6/10) and Iwona Sobotka (5/10), Sopranos
Tamino	Tansel Akzeybek (4, 6/10) and Adrian Strooper (5/10), Tenors
Queen of the Night	So Young Park (4, 6/10) and Danae Kontora (5/10), Sopranos
Sarastro / Speaker	Tiji Faveyts (4, 6/10) and Magnus Piontek (5/10), Basses
Papageno	Mikolaj Trabka (4, 6/10) and Bartłomej Misiuda (5/10), Baritones
Papagena	Monika Buczkowska , Soprano
Monostatos	Emil Ławecki , Tenor
First Lady	Inga Britt Andersson (4, 6/10) and Mirka Wagner (5/10), Sopranos
Second Lady	Karolina Gumos (4, 6/10) and Marta Mika (5/10), Mezzo-sopranos
Third Lady	Karolina Sikora , Mezzo-soprano
Three Boys	Tölzer Knabenchor
Geharnischters	Florian Simson and Changdai Park

Synopsis

Act I

Tamino is pursued by a giant serpent in a dark forest and is saved by the three ladies who are servants of the Queen of the Night. They show him a picture of Pamina, daughter of the Queen of the Night. Tamino instantly falls in love with Pamina and promises to do everything to rescue her, who is being kidnapped by Sarastro. As a protection against danger, they give Tamino a magic flute, and Papageno, who accompanies him, a set of magic bells. Tamino and Papageno set off to Sarastro's domain. Although he is initially refused entry, Tamino begins to doubt the statements made by the Queen of the Night regarding Sarastro and plays on his magic flute, and enchants nature with his music. Tamino and Pamina finally meet, but are soon separated by Sarastro who orders that they must first face a series of trials.

Act II

In the first two trials, Tamino and Papageno have to keep silent and resist all temptations. Tamino is resolute to remain silent and steadfastly resists temptation. Even Pamina fails to draw a single word from his lips, which she interprets as a rejection, and almost ends her own life. While Tamino and Pamina undergo the final trial together, Papageno's dream to find a girl comes true: with his Papagena, he dreams of being blessed with many children. With the music of the magic flute and love, Tamino and Pamina conquer the trial and can finally be together.



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Programme Notes

Austrian composer Wolfgang Amadeus Mozart, born in 1756, is regarded as “the most universal composer in the history of Western music”. Fluent in all mediums of composition – from operas and symphonies to chamber music – Mozart essentially defined Classicism in music with his elegant style, melodic ingenuity and forward-thinking harmonies. In true pioneering spirit, the composer reflects, “I pay no attention whatever to anybody’s praise or blame. I simply follow my own feelings.”

Mozart’s 22nd and final opera, *The Magic Flute*, was composed in 1791. Commissioned by Theater auf der Wieden in Vienna and completed in just a few months, the two-act opera was premiered on 30th September of the same year, with Mozart conducting from the keyboard – just months before the composer’s untimely death at age 35. Set to a libretto by Emanuel Schikaneder, who drew inspiration from several well-known fairy tales popular in Germany and Austria, *The Magic Flute* quickly garnered acclaim, attracting large audience and reaching its 100th performance by the following November.

Though the composer did not live to enjoy the commercial success of *The Magic Flute*, Mozart was overjoyed with the reception of his last opera, which is technically a *Singspiel*, or a German-language dramatic form that intermingles spoken words between episodes of music. After the premiere, the composer writes to his wife after attending yet another enthusiastically-received show: “I have this moment returned from the opera, which was as full as ever. But what always gives me the most pleasure is the silent approval! You can see how this opera is becoming more and more esteemed.”

The Overture to *The Magic Flute* sets a mysterious tone with its three opening chords; the solemnity is quickly dispelled when the orchestra skitters off sprightly, revealing Mozart’s brilliant implementation of counterpoint and sharp dynamic contrasts. This fugue, an interweaving of the primary thematic material, offers scintillating contrast to the Overture’s atmospheric opening.

Act One opens with Tamino, a young prince, fleeing from a giant serpent. Tamino’s vigorous tenor aria *Zu Hilfe!* *Zu Hilfe!* beseeches the gods for protection. Segueing into the trio *Stirb, Ungeheur! durch unsre Macht!*, sung by three ladies of the Queen of the Night, Tamino faints but is rescued by the three ladies. When Tamino regains consciousness, he sees Papageno and mistakes the birdcatcher to be his rescuer.

Papageno’s well-known baritone aria, *Der Vogelfänger bin ich ja*, reveals Papageno’s overall contentment with his life but divulges his desire to find a wife. At once folksy and charmingly simple, the aria is punctuated with a five-note scale, referencing a bird call that becomes Papageno’s trademark throughout the opera.

When Tamino strikes up a conversation with Papageno, the birdcatcher takes credit for killing the serpent, and the three ladies, angered by Papageno’s mistruth, take away his speech as punishment. Shown a portrait of Pamina, the daughter of the Queen of the Night, Tamino sings *Dies Bildnis ist bezaubernd schön* – at once regal, refined and passionate – illustrating his instant love for Pamina.

The Queen of the Night appears, and her soprano aria, *O zittre nicht, mein lieber Sohn!*, reveals Pamina has been kidnapped. Plagued by a mother’s sorrow, she begs Tamino to rescue Pamina from her captor, Sarastro. The role of the Queen of the Night demands a combination of extreme lyricism, flexibility, and high tessitura – a challenging feat almost never before witnessed prior to this opera.

Upon learning of Pamina’s kidnapping by Sarastro, Tamino vows to save her. Instructing Papageno to accompany Tamino on his quest and restoring his voice, the three ladies present Tamino a magic flute, gift Papageno with magic bells, and offer the guidance of three boy spirits.



Somewhat separated from Tamino, a lost Papageno discovers Pamina, who had attempted escape and was being held by Monostatos. The trio *Du, feines Täubchen, nur herein!*, a comical scene between Pamina, Monostatos, and Papageno, results in both men running away from each other. Mozart's score accompanying this scene divulges the composer's crafty wit, punctuating utterances by Monostatos and Papageno with truncated musical nuggets, highlighting the absurdity of the encounter.

Papageno returns, informing Pamina that Tamino is on his way. Sensing Papageno's longing for love, Pamina comforts Papageno, and their duet, *Bei Männern, welche Liebe fühlen*, exalts the love between man and wife. Pamina's soprano solo leads the duet amidst sparsely orchestrated accompaniment. After Papageno makes his statement, the two voices come together, exemplifying Mozart's elegant craft in blending two voices together in such a simple yet effective way.

At Sarastro's gate, Tamino is denied entrance, but an old priest leads him inside Sarastro's temple, warning Tamino about the Queen of the Night and explaining that Sarastro is in fact not evil. Learning Pamina is alive from a voice in the night, Tamino plays his magic flute in thanks, enchanting nature and the animals. Tamino's aria *Wie stark ist nicht dein Zauberton!* expresses Tamino's dismay at the flute's power, causing even wild animals feel joy. The aria takes a dark turn when Tamino thinks of Pamina, and Tamino's flute solo is interspersed between the thoughts of his beloved. Hearing Papageno's bird call answering in the distance, Tamino rushes to find them.

While searching for Tamino (*Schnelle Füße, rascher Mut*), Papageno and Pamina hasten to respond to Tamino with Papageno's bird call, scored within Mozart's vigorous orchestral accompaniment with superb theatrical timing. When Monostatos discovers the pair, Papageno plays his magic bells, mesmerising Monostatos and his men.

Sarastro soon appears, and confessing to Sarastro that she had fled because of Monostatos' unwanted advances, Pamina is welcomed back by Sarastro with sincere kindness. When Tamino arrives, Sarastro declares Tamino must undergo trials in order to prove himself worthy of Pamina. A chorus of priests proclaims the value of virtue and righteousness (*Wenn Tugend und Gerechtigkeit*) with much majesty and vivacity, accompanied by bustling strings and concluding Act One with much fanfare.

Act Two opens with a dignified march, with Sarastro informing the priests of Tamino's trials. Sarastro's bass aria, *O Isis und Osiris*, invokes the gods Isis and Osiris and opens with a reflective chorale. Mozart treats Sarastro's vocal line with great care, offering a deeply-contemplative vehicle imbued with measured ardour, as Sarastro asks the gods to give Tamino and Pamina strength.

Tamino and Papageno begin the first trial. Three women appear (*Wie? Wie? Wie?*), attempting to scare Tamino and Papageno into speaking. The rapid-fire rhythms from the three women, countered by Tamino's resolute reprimandation of a nervous Papageno, captures their irritating taunting and Papageno's jittery apprehension.

As Pamina sleeps, Monostatos gazes upon her and sings his tenor aria, *Alles fühlt der Liebe Freuden*. A quick-tempoed declaration of desire and love, not to be ignored is the significant presence of the flute in the aria, which offers flourishes along with the upper strings.

When the Queen of the Night unexpectedly arrives, she is enraged to learn of the two young lovers' inclination to join Sarastro. Her virtuosic aria, *Der Hölle Rache kocht in meinem Herzen*, offers a contrasting counterpoint to her lament from the first act. Searing with intensity, the Queen of the Night threatens to disown and kill Pamina if she does not murder Sarastro. Opening with bombast, the aria surges with rage and obsession, traversing some of the highest possible registers of the human voice in an unrelenting and ruthless showcase of the character's fury.



After the Queen of the Night storms off, Sarastro enters and drives away the lecherous Monostatos. Sarastro's consoling aria, *In diesen heil'gen Hallen*, opens with a resolute string introduction, invoking a sense of security via its pacing and tempo. Mozart aptly implements a flute, segueing between phrases and adding shine to the texture of the strings, and of course, alluding to Tamino's very own magic flute during this council of love and forgiveness.

As Tamino and Papageno commence the second trial, forced to remain silent, Tamino cannot respond to Pamina, causing her much confusion. Her aria, *Ach, ich fühl's, es ist verschwunden*, a despairing lament, features a sparsely-accompanied soprano line, allowing the voice to expand and contract with spontaneity, mourning the loss of love and seeking solace in death.

Sarastro offers Tamino and Pamina a chance to say farewell before Tamino's final trial. The trio between Sarastro, Pamina and Tamino, *Soll ich dich, Teurer, nicht mehr sehn?*, is accompanied by a broken, truncated motif pulsating underneath vocal lines, evoking Pamina's doubt and suffering as the two bid farewell.

Papageno expresses once again his longing for a wife (*Ein Mädchen oder Weibchen*), and the aria recalls the musical material of his first aria, adorned by Papageno's magic bells.

The quartet between Pamina and the three boys, *Bald prangt, den Morgen zu verkünden*, opens gently with an orchestral introduction, and the three boys observe Pamina's spiraling despair, believing Tamino no longer loves her. They reassure Pamina – their measured intoning offering sharp contrast to Pamina's seemingly-uncontainable outbursts.

Accepting the final challenge, Tamino hears Pamina rushing towards him. With the trial of silence over, Tamino and Pamina – both overjoyed to redefine their love – embark on the final trial together. Their duet, *Tamino mein, O Welch ein Glück!*, opens with a large interval leap from Pamina while uttering adoringly her lover's name. Mozart offers the same effective treatment for Tamino's response as he expresses his joy. Armed with the magic flute, the pair successfully overcomes threats of fire and water.

Saddened that the priests had deemed him unworthy of a woman, Papageno laments (*Papagena, Papagena, Papagena!*) and contemplates suicide. Mozart scores Papageno's forceful declaration of his misfortune with rhythmic punctuation interspersed between episodes of searing lyricism. Finally, the three boys appear, advising Papageno (*Halt ein! Halt ein! O Papageno und sei klug!*) and counseling him to play his bells to call for his Papagena. Her sudden appearance delights Papageno, and the pair's duet, *Pa-pa-pa*, where they each stutter to say the others name, exemplifies Mozart's humour and theatricality.

In the meantime, Monostatos and the Queen of the Night conspire to destroy Sarastro's temple. *Nur stille, stille, stille*, rhythmically-driven and imbued with darkness, captures their conniving pettiness. As the conspirators plan their attack, a sweeping orchestral interlude takes over, casting them away. A voice proclaims the victory of light over darkness (*Die Strahlen der Sonne*). Together with everyone, a jubilant chorus embrace the love of Pamina and Tamino (*Heil sei euch geweihten!*).

By Jules Lai



Biographical Notes

Hendrik Vestmann, Conductor

Born in Tartu, Estonia, Vestmann gained his musical education at the Estonian Academy of Music and Theatre in Tallinn, and under Wolf-Dieter Hauschild at the University of Music Karlsruhe in Germany. Since 2001, he has conducted numerous orchestras including the MDR Leipzig Radio Symphony Orchestra, the NDR Radio Philharmonic Orchestra, Symphoniker Hamburg, the Düsseldorfer Symphoniker, Bochum Symphoniker and the Tampere Philharmonic Orchestra. In 2006, he won the Hermann Abendroth Prize in Weimar and was a finalist and prize-winner in the German Conductors' Award, held at the Berlin Philharmonie.



Vestmann's operatic career began at Theater und Orchester Heidelberg, where he made his debut with Rossini's *La Cenerentola*. Since 2016/17, he has been the General Musical Director of the Oldenburgisches Staatstheater where he led his first Wagner's Ring cycle. He is a regular guest in several productions at the Komische Oper Berlin, with whom he travelled to China and Korea to conduct their production of *The Magic Flute* in 2017.

Suzanne Andrade, Director

Andrade is the Co-founder of 1927. She and other collaborators of 1927 have worked together for 10 years to create their own unique style of theatre making, inspired by their love for silent film and animation. For 1927, Andrade has written and directed the multi-award winning shows *Between the Devil and the Deep Blue Sea*, *The Animals and Children Took to the Streets* and *Golem*. Her opera debut was *The Magic Flute* for the Komische Oper Berlin in 2012, which she co-conceived and co-directed, followed by Stravinsky's *Petrushka* and Ravel's *L'enfant et les sortileges*. She recently featured alongside Paul Barritt in the "Progress 1000", a list of the 1000 most influential people in London and in "The Stage 100 List" of the most influential people in UK Theatre.



Barrie Kosky, Director

Kosky is the General Manager and Artistic Director of Komische Oper Berlin. He is also a director in the field of opera and theatre, and is working in international houses such as the Bayerische Staatsoper, Bayreuth Festival, Glyndebourne Festival Opera, Teatro Real, Oper Frankfurt and The Royal Opera House. Since 2003, he has staged more than 24 productions for Komische Oper Berlin, and in 2012, he became its General Manager and Artistic Director. Kosky garnered the Laurence Olivier Awards for *Castor et Pollux* in 2011 and the International Opera Award in the category Director of the Year in 2014. In 2016, he was named Director of the Year by the magazine *Opernwelt*, and in 2018 his production of *Die Meistersinger von Nürnberg* at the Bayreuth Festival was announced as "Production of the Year".

© Jan Windszus Photography**Paul Barritt**, Animator

Barritt is the Co-founder and Co-artistic Director of 1927. For 1927, he has co-created, animated and designed four highly acclaimed and innovative animated theatre shows: *Between the Devil and the Deep Blue Sea*; *The Animals and Children Took to the Streets*; *The Magic Flute* with Komische Oper Berlin; and *Golem*, which won him the Critic's Circle Theatre Award for Best Design and the coveted Knight of Illumination Awards for Best Projection. Outside of 1927, his short film *White Morning* (2013) played in many of the major film festivals, including Sundance Film Festival, Melbourne International Film Festival and London Short Film Festival. In 2015, Barritt featured alongside Suzanne Andrade in the "Progress 1000", a list of the 1000 most influential people in London and in "The Stage 100 List" of the most influential people in UK Theatre.



Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra (HK Phil) is now regarded as one of the leading orchestras in Asia. The annual schedule focuses on symphonic repertoire, with conductors and soloists from all over the world. HK Phil runs an extensive education programme, commissions new works, and nurtures local talents. It has recorded a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Wagner's Ring cycle following the first-ever performances in Hong Kong of these four operas. With Music Director Jaap van Zweden since 2012, HK Phil has toured to Europe, Asia, Australia and China.



Vocalconsort Berlin

The Vocalconsort Berlin was founded in 2003. The Berlin based ensemble, whose ambitious members have also been able to gather experience in other internationally active chamber choirs, is particularly specialised in early Baroque and Baroque. In addition, it presents new interpretations of Romantic and Contemporary music. The variability and flexibility of its composition, which can range from double quartet to multi-choir performance while at the same time allowing for the inclusion of solo performances, give the ensemble the ability to perform both in concert format as well as on the opera and theatrical stage.



Komische Oper Berlin

Komische Oper Berlin was opened as the Theater Unter den Linden in 1892 and founded as the institution it is today by Walter Felsenstein in 1947. It has at various times been a consistent international trend-setter in the world of musical theatre, and to this day it remains an important point of reference for the great majority of musical theatre directors seeking to be contemporary in their work. In 2012, Barrie Kosky became its Artistic and General Director, garnering for the company numerous awards such as the Opera House of the Year (2013) by *Opernwelt* and Opera Company of the Year at the International Opera Awards 2015.

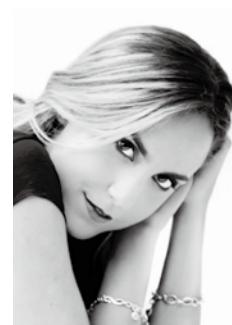
1927

Founded in 2005 by animator and illustrator Paul Barritt, and writer and performer Suzanne Andrade, 1927 premiered its debut show *Between the Devil and the Deep Blue Sea* at the Edinburgh Festival Fringe in 2007, unexpectedly winning a whopping five awards, including Total Theatre Award, Herald Angel Award, Fringe First Award, Glasgow Arches Brick Award and Carol Tambor Award. In 2010, *The Animals and Children Took to the Streets* was premiered at the Sydney Opera House, and presented over 400 times in 80 venues across 28 countries.

Cast

Kim-Lilian Strebel, Soprano (Pamina)

British/Swiss soprano Strebel has received rapturous critical acclaim following a number of high-profile debuts, including Pamina in Barrie Kosky's production of *The Magic Flute* for Cincinnati Opera – marking her US operatic debut – and Théâtre National de L'Opéra-Comique, *Cendrillon* for Theater Freiburg, and Lauretta in Calixto Bieito's new production of *Gianni Schicchi* at Komische Oper Berlin. As a guest artist, she returned to Berlin as Musetta in *La Bohème* and Gretel in *Hansel and Gretel*. Last season, she sang in Guillermo Amaya's new production of Donizetti's *Adelia* for Theater für Niedersachsen, marking the German premiere of the piece, where she received critical acclaim.



Iwona Sobotka, Soprano (Pamina)

Sobotka achieved international acclaim as the Grand Prize winner of the Queen Elisabeth International Competition of Belgium. Recent and upcoming projects include her debut at the Teatro de la Zarzuela as Esperanza in Gerónimo Giménez' *Maria del Pilar*, her debut at the Festival Hall Baden-Baden with the Berliner Philharmoniker in Wagner's *Parsifal*. She made her Komische Oper Berlin debut as Pamina in Mozart's *The Magic Flute* directed by Barrie Kosky, as well as sang this role for a guest performance at the Budapest Spring Festival and in Warsaw for Polish National Opera.



Tansel Akzeybek, Tenor (Tamino)

Born in Berlin, Akzeybek made his professional debut at Izmir State Opera and Ballet. Since 2012, he has been a soloist at Komische Oper Berlin. His repertoire includes Rinuccio in *Gianni Schicchi*, Almaviva in *Il barbiere di Siviglia*, Nemorino in *L'Elisir d'Amore*, etc. and tenor solos in oratorios. As a guest soloist, he has sang at the Semperoper Dresden, L'Opéra Comique de Paris, Shanghai Opera House, Oper Graz, Royal Liverpool Philharmonic, Suntory Hall, among others. Recent and upcoming engagements include invitations from the Semperoper Dresden, La Monnaie/De Munt, Bayreuth Festival and The Latvian National Opera.



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Adrian Strooper, Tenor (Tamino)

Australian born tenor Strooper is currently based in Berlin. In 2018, he made his debut as Il Conte Almaviva in *Il Barbiere di Siviglia* at the Komische Oper Berlin. He regularly performs Tamino in Komische Oper Berlin's *The Magic Flute*, recently appearing at the L'Opéra Comique de Paris, The Bolshoi Theatre, etc. In 2017, he was a guest at the Adelaide Festival in Barrie Kosky's Glyndebourne production of Händel's *Saul* and debuted as Tom Rakewell in *The Rake's Progress*. He has also performed as a guest at the Semperoper Dresden, Oper Leipzig, Deutsche Oper am Rhein, New Zealand Opera and Opera Australian.



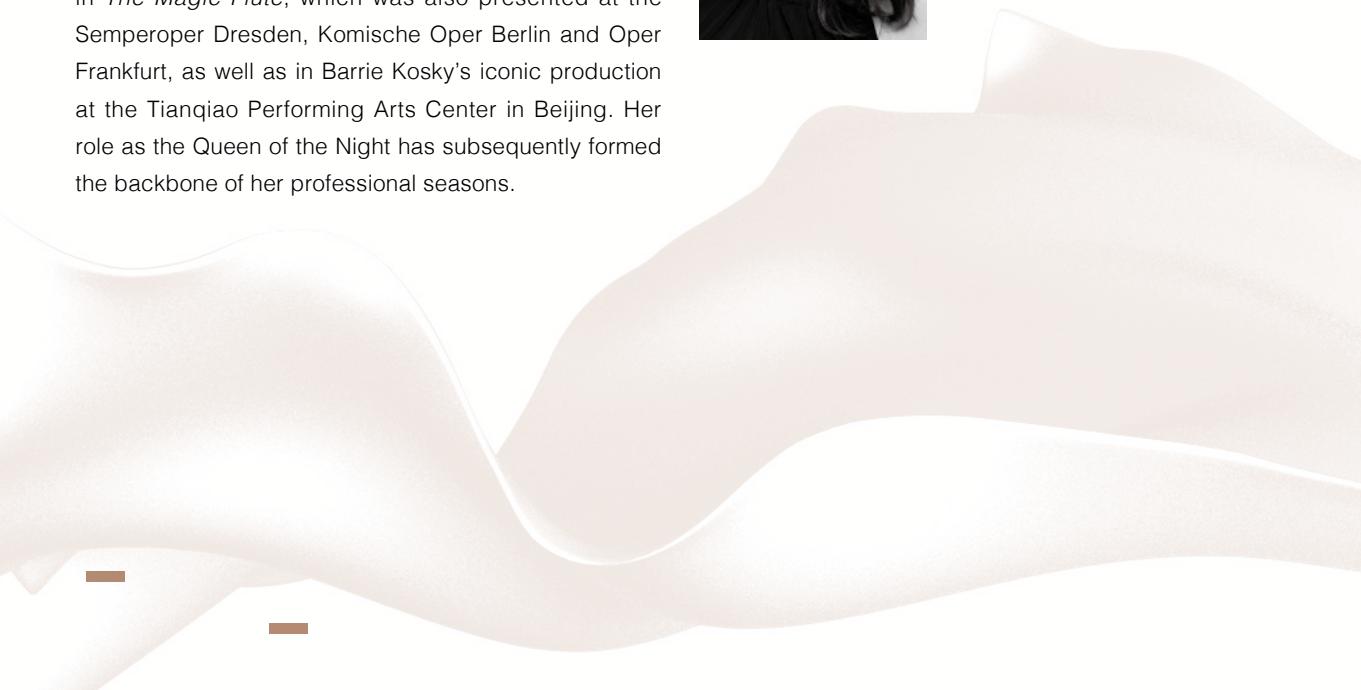
So Young Park, Soprano (Queen of the Night)

A native of Korea, So Young Park is a graduate of the Domingo-Colburn-Stein Young Artist Program of the LA Opera, where she performed the role of the Queen of the Night in *The Magic Flute*, Gossip in *The Ghosts of Versailles* and Barbarina in *The Marriage of Figaro*. Maestro Plácido Domingo invited her to perform with him as a soloist for his concert at the Seoul Olympic Park's Gymnastics Stadium in Seoul, and she made her LA Phil debut as a soprano soloist in Beethoven's Choral Fantasy under the baton of Gustavo Dudamel.



Danae Kontora, Soprano (Queen of the Night)

A voice described by Süddeutsche Zeitung as "brilliant to its highest notes", coloratura soprano Kontora was, in 2015, nominated for Best Young Singer by *Opernwelt* and awarded the Bayerische Kunstmörderpreis. A former ensemble member at Oper Leipzig, she performed a vast number of roles including the Queen of the Night in *The Magic Flute*, which was also presented at the Semperoper Dresden, Komische Oper Berlin and Oper Frankfurt, as well as in Barrie Kosky's iconic production at the Tianqiao Performing Arts Center in Beijing. Her role as the Queen of the Night has subsequently formed the backbone of her professional seasons.



Tijl Faveyts, Bass (Sarastro / Speaker)

Belgian bass Faveyts became internationally known in 2006 when he performed Sarastro in *The Magic Flute* under the baton of Daniel Harding at the Festival Aix-en-Provence. He was a member of the Theater St. Gallen until 2012, and in 2013/14, he joined the Ensemble of the Aalto-Theater Essen. His opera repertoire includes Marke in *Tristan und Isolde*, Daland in *Der fliegende Holländer*, Fasolt in *Das Rheingold* and Sparafucile in *Rigoletto*.



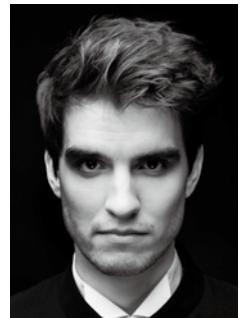
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Magnus Piontek, Bass (Sarastro / Speaker)

Piontek was born in Bonn, Germany, and studied conducting with Marcus Creed at the Hochschule für Musik und Theater Köln and voice with Rudolf Piernay at the Mannheim University of Music and Performing Arts. From 2013 to 2015, he was in the ensemble of Nationaltheater Mannheim, singing roles such as Zuniga in *Carmen*, Pfleger des Orest in *Elektra* and Sagrestano in *Tosca*. He made his debut at Semperoper Dresden as Saretzki in *Eugene Onegin* and Marquis d'Obigny in *La Traviata*, and has been a regular guest since then.

**Mikolaj Trabka**, Baritone (Papageno)

Trabka graduated from the Academy of Music in Łódź, and received training at the Opera Academy of the Teatr Wielki – Polish National Opera, under Eytan Pessen. He has sung roles of Figaro in *Il Barbiere di Siviglia*, Pappacoda in *Eine Nacht in Venedig*, Papageno in *The Magic Flute*, Harlekin in *Ariadne auf Naxos*, Conte Ceprano and Marullo in *Rigoletto*. He has won the Audience Award in the Stella Maris International Vocal Competition, Special Prizes at the Le Grand Prix de L'Opera in Bucharest, etc.

**Bartłomej Misiuda**, Baritone (Papageno)

Born in Poznan, Misiuda was invited twice to the summer Chamber Opera Schloss Rheinsberg Festival. He has worked with conductors and directors including Seiji Ozawa, Kent Nagano, Dennis Russell Davies, Thomas Hengelbrock, Robert Carsen, Robert Wilson, Luc Bondi and Steven Taylor. Misiuda has performed in theatres and on concert stages in Poland, Germany, Hungary, Austria, France, England, Norway, the Netherlands, Canada and China. In 2009/10, he performed Le Forgeron in the contemporary version of *Faust* conducted by Bernhard Kontarsky at The Palais Garnier.



Monika Buczkowska, Soprano (Papagena)

Born in 1992, Buczkowska is a graduate of the State School for Music in Poznan, where she studied under Barbara Mądra. She has won prizes in international singing competitions, including Ada Sari International Vocal Artistry Festival and Competition (2017), and Moniuszko Vocal Competition (2019). She has appeared in productions, such as Susanna in *The Marriage of Figaro*, Zerlina and Donna Anna in *Don Giovanni*, Euridice in *Orphee aux enfers*, Pamina and Papagena in *The Magic Flute* (Polish National Opera).



Emil Ławecki, Tenor (Monostatos)

Ławecki graduated with distinction from Department of Vocal and Acting Studies at the Fryderyk Chopin University of Music under the tutelage of Ryszard Karczykowski. While studying, Ławecki made his debut at the Polish National Opera in a student's production of Britten's *A Midsummer Night's Dream*. Since 2017/18, he has been a member of the International Opera Studio at the Komische Oper Berlin.



Inga Britt Andersson, Soprano (First Lady)

German-Swedish soprano Andersson has recently been singing leading roles across the wide spectrum of her versatile voice, which encompasses both dramatic coloratura and dramatic soprano. This season she is playing the First Lady in Barry Kosky's *The Magic Flute* at the Deutsche Oper am Rhein. She has performed Fiordiligi in *Così fan tutte*, Mimì in *La Bohème*, Liù in *Turandot*, among others.



Mirka Wagner, Soprano (First Lady)

Born in Hamburg, Wagner has studied in The Hanns Eisler School of Music Berlin. She has performed as Berta in *The Barber of Seville*, Ninetta in *The Love for Three Oranges* and the First Lady in *The Magic Flute*. From 2009 to 2011, she was a member of the Opera Studio of the Komische Oper Berlin, and became its permanent member in 2012.



Karolina Gumos, Mezzo-soprano (Second Lady)

The Polish mezzo-soprano Gumos studied violin before turning to singing. She has sung in the Teatro de la Maestranza, Gran Teatre del Liceu, Semperoper Dresden, etc. Her most admired concert performances are Verdi's *Requiem*, Mahler's *Songs of a Wayfarer* and *The Song of the Earth*. Since 2006, she has been a soloist at the Komische Oper Berlin.



Marta Mika, Mezzo-soprano (Second Lady)

Between 2011 and 2017, Mika studied at The Academy of Music in Kraków and at the Fryderyk Chopin University of Music. Since 2015, she has been developing her skills at the Opera Academy of the Teatr Wielki – Polish National Opera in Warsaw. In 2016 she made her debut as Olga in Tchaikovsky's *Eugene Onegin*. Mika has sung operas and oratorios by Mozart, Rossini, Palmeri, etc.



Karolina Sikora, Mezzo-soprano (Third Lady)

Born in Poland, Sikora completed her studies with distinction at the Faculty of Vocalism and Acting at the Stanisław Moniuszko Music Academy in 2006 under the supervision of Ryszard Minkiewicz. She successfully performs oratorio and cantata music from baroque to contemporary music, and has appeared at numerous festivals and concert scenes worldwide.



Tölzer Knabenchor (Three Boys)

Tölzer Knabenchor was founded in Bad Tölz, Bavaria, by Gerhard Schmidt-Gaden in 1956. Based in Munich since 1971, the choir comprises of 200 boys in four training levels. It gives about 250 concerts and opera performances each year, in a wide variety of works that range from medieval music to contemporary pieces.



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梵志登 Jaap van Zweden

首席客席指揮 / Maestro Convidado Principal / Principal Guest

Conductor

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王 亮 Wang Liang (樂團第二副首席 / 2.º Concertino Auxiliar / Second Associate Concertmaster)

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