



# **R. WAGNER –**

## ***Lohengrin* Open Rehearsal**

### **(in honor of the Armed Forces Day)**

2025.9.3 Wed. 18:00

Wei wuying Opera House

Duration is 280 minutes with two intermissions.

Performed in German with both Mandarin and English surtitles.



National Kaohsiung  
CENTER for the ARTS

WEI WUYING

衛武營 國家藝術文化中心  
國家表演藝術中心 National Performing Arts Center

# Synopsis

## Prelude

The nearly ten-minute prelude opens with the mysterious and yearning "Voice of the Grail," followed by the extension of the Grail Motif. The music develops layer by layer, from high strings and woodwinds to mid- and low-range instruments, reaching its climax around two-thirds into the piece. The subsequent passages are led by the theme of the "Farewell Lament," seemingly foreshadowing the ultimate fate of the two protagonists.

## Act I

King Heinrich der Vogler, visiting tenth-century Antwerp to raise an army, holds court under an oak tree on the banks of the river Scheldt. He calls on the regent, Frederick of Telramund, to explain why the duchy of Brabant is torn by strife and disorder. Telramund accuses his ward, Elsa, sister to the vanished heir of Brabant, of murdering her brother to seize power alongside a secret lover. Elsa is summoned to defend herself and describes the vision in which she has beheld a knight in shining armor, who will champion her cause and whom she will wed. Twice the herald calls on him to step forward, but only after Elsa has added her prayer does Lohengrin appear. The knight, greeted by Elsa as her champion, betroths himself to her on condition that she shall never ask his name or whence he comes. If she does so, he must leave. In the presence of King Heinrich, Lohengrin proceeds to defeat Telramund in single combat and thus to establish Elsa's innocence. She falls joyously into her savior's arms and the pair are borne off in triumph.

## Act II

Huddling before dawn in the castle courtyard, the ambitious Ortrud spurs Telramund on to assail Lohengrin's power while she herself works on Elsa's curiosity. No sooner has Elsa appeared on the balcony and voiced her serenity to the breezes than Ortrud, appealing to pagan gods for help, attempts to sow distrust in the mind of the bride. In reply, Elsa urges the unhappy woman to have faith and proffers friendship, which Ortrud resolves to turn to her own use. The two enter the castle as dawn breaks and the nobles assemble, eagerly anticipating the day's events. Telramund, banned as a traitor, furtively persuades four of his henchmen to side with him against Lohengrin, whom the herald proclaims Guardian of Brabant. The courtiers welcome Elsa as she and her bridal retinue enter in stately procession. At the steps of the cathedral, first Ortrud and then Telramund attempt to break up the wedding, she by suggesting that the unknown knight is an impostor and he by accusing Lohengrin of sorcery. The crowd stirs uneasily. Although Elsa assures her champion that she believes in him, the poison of doubt begins to work. King Henry leads

the couple into church.

### **Act III**

After a brilliant orchestral introduction, the curtain rises on the bridal chamber, to which Elsa is escorted by her maidens in the well-known Wedding Chorus. The King leads in Lohengrin, gives his blessing to the pair and retires with the company. As their voices die away, the knight draws Elsa to him and joins her in a rapturous duet, which gives way to growing anxiety on the part of the bride, when in hysterical despair, she begs to know his name and whence he comes. Suddenly Telramund and the four treacherous nobles burst upon the scene. With a cry Elsa hands Lohengrin his sword, with which the knight strikes his enemy lifeless. Ordering the nobles to bear Telramund's body to the King, he sadly tells Elsa that he will meet her there and answer her questions.

Again on the banks of the Scheldt, King Henry holds assembly in preparation for marching against the foe. Telramund's bier is brought in, followed by Elsa, scarcely able to walk, and Lohengrin, who declares that he cannot lead them, reveals that he has slain the traitor in self-defense, and explains his parentage—he reveals himself to be Lohengrin, Knight of the Grail, sworn to uphold justice while concealing his true identity. Prophesying victory for the King's forces, the knight sorrowfully bids Elsa farewell. Ortrud rushes in, exulting in Elsa's betrayal of the one man who could have broken the evil spell that transformed into a swan her lost brother Gottfried. Yet because Elsa has broken her vow, Lohengrin must now leave—and with his departure, Brabant's hope for a new protector fades away.

※ The scenes and roles are based on the descriptions in the original score, which are adjusted in the production.

## About the Artists



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Conductor

**CHIEN Wen-pin**

CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and was awarded a Master's degree at the University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Düsseldorf/Duisburg, Germany) in 1996 and had served as "Kapellmeister" for 22 years. From 1998 to 2004, he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan). From 2001 to 2007, he served as Music Director of the National Symphony Orchestra (Taiwan Philharmonic). From 2014 to 2016, CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In September 2018, he became the first General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying). In 2014, CHIEN was the winner of the "National Award for Arts."



Stage Director

**Sabine HARTMANNSHENN**

Sabine HARTMANNSHENN, an illustrious director of international acclaim, brings her visionary artistry to the world's most prestigious opera stages. Her captivating productions have mesmerized audiences at renowned venues such as Teatro La Fenice in Venice, Houston Grand Opera, and the Hamburg State Opera. Her distinguished repertoire includes acclaimed masterpieces like *Don Giovanni*, *Salome*, and a remarkable series at the Kassel State Theater with *Così fan tutte*, *Lucia di Lammermoor*, and *Banditenstreiche*.

Her interpretation of *Lulu* at the Gothenburg Opera was lauded as Sweden's Production of the Year 2002 and hailed by *Opera Now* as the most outstanding *Lulu* production in Europe. Her staging of *Werther* in Germany was warmly embraced by the Norwegian National Opera. Among her other dazzling successes are Hans Werner HENZE's *Phaedra* in Düsseldorf/Duisburg and HANDEL's *Rinaldo* in Cologne.

Recent highlights of her illustrious career include VERDI's *Falstaff*, *The Rake's Progress* in Düsseldorf, PUCCINI's *Il Trittico* in Cologne, *Peter Grimes* in Hamburg, and Lohengrin in Düsseldorf. Her noteworthy productions also feature a German premiere of *Romeo und Julia auf dem Dorfe*, and *Die Fledermaus* at the National Theatre in Weimar.

In 2018, she achieved great success with her direction of *Siegfried* for the Chemnitz Ring Project. Her productions of *Das Land des Lächelns* in Essen and *Casanova* in Dresden garnered critical acclaim, with *Casanova* winning the "Operetten-Frosch" award from BR Klassik. Her work not only exudes artistic brilliance but also consistently sets new standards in the world of opera.



Assistant Stage Director

**Julia LANGEDER**

Julia LANGEDER was born in Düsseldorf in 1986 and has Austrian-Indonesian roots. After graduating from high school, she studied art history and ancient cultures at Heinrich Heine University in Düsseldorf. She has worked on several art-historical publications and curated her own exhibition on opera and ballet at the Theater Museum Düsseldorf in 2013.

Since the age of 16, she has been an extra, actress and chorister on the stages of the Deutsche Oper am Rhein, the Musiktheater im Revier and the Theater Dortmund. She has participated in more than 60 productions. Numerous well-known directors have cast her for their productions, including Werner SCHROETER, Christof LOY, Stefan HERHEIM, Philipp HIMMELMANN, Sabine HARTMANNSHENN, Tatjana GÜRBACA, and Joan Anton RECHI.

Since the 2018/19 season, she has been an assistant director and evening play director at the Deutsche Oper am Rhein and has assisted directors such as Lydia STEIER, Lotte de BEER, Tatjana GÜRBACA, David HERMANN, Rolando VILLAZÓN, Michael SCHULZ and Michael THALHEIMER.

In the 2024/25 season, she made her stage directing debut with the opera *Dido and Aeneas* at the Deutsche Oper am Rhein.



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Set Designer

**Dieter RICHTER**

Dieter RICHTER studied stage and costume design at the Mozarteum University of Music and Performing Arts in Salzburg, Austria.

Following his time as an assistant at the Cologne Opera House, where he collaborated with renowned directors such as Harry KUPFER and Willy DECKER, he embarked on a career as a freelance stage designer.

Since then, he has designed more than 180 stage sets for theaters and opera houses across the globe, including the Deutsche Oper am Rhein in Düsseldorf, the Komische Oper and the Deutsche Oper in Berlin, the Oper Bonn, the Staatstheater in Wiesbaden, the Oper Frankfurt, the Aalto Opera in Essen, the Gran Teatre del Liceu in Barcelona, Spain, the Sydney Opera House in Australia, the Royal Opera House in Muscat, Oman, the Volksoper in Vienna and the Landestheater Linz, Austria, and the opera houses in Bordeaux and Nice, France.

He has received numerous nominations for Best Stage Designer, including for his work on MONTEVERDI's *The Coronation of Poppea*, directed by Dietrich HILSDORF and conducted by Konrad JUNGHÄNEL at the Cologne Opera House.

He was also nominated for the International Opera Award in London, UK, in the Best Stage Designer category.

His current works include WAGNER's *Der fliegende Holländer* and Richard STRAUSS' *Der Rosenkavalier* in Linz, Austria.





Costume Designer

**Susana MENDOZA**

Susana MENDOZA was born with Peruvian and German roots in Germany. From 1991 to 1997, she studied costume design at University of the Arts in Berlin. At the same time, she began her collaboration with Wolfgang GUSSMANN, which led her to work on productions at major opera houses in Berlin, Vienna, Munich, Paris, Amsterdam, Hamburg, Salzburg, Madrid, Barcelona, New York, Zurich and the Ruhrtriennale. She designed the costumes for *Manon Lescaut* in Rotterdam and also collaborated with Johannes ERATH in Rheinsberg and Vienna, and with Reto NICKLER in Innsbruck. Since 1998, she has worked with Sabine HARTMANNSHENN and designed costumes for productions including *Peter Grimes*, *Cavalleria Rusticana/Pagliacci*, *Die Schule der Frauen* (also stage design), *Lulu*, *Werther*, *Lucia di Lammermoor*, *Phaedra*, *Rake's Progress*, *Lohengrin*, *Falstaff*, *Die Fledermaus*, *Rinaldo*, *Il Tabarro*, *Giovanna d'Arco*, *Romeo und Julia auf dem Dorfe*, *The White Horse Inn*, *Siegfried*, and *Das Land des Lächelns*. For the director Johannes PÖLZGUTTER, she designed the costumes for *Flower of Hawaii*, *La belle Hélène* and *Orphée aux enfers*. Most recently she designed the stage and costumes for *Tosca* and *Les Contes d'Hoffmann*, directed by Angela DENOKE, and for *Die Feen*, directed by Isabel HINDERSIN. Her next project is *L'incoronazione di Poppea*.





Lighting Designer

**Volker WEINHART**

Volker WEINHART gained his first theater experience at the Jahrhunderthalle Hoechst and the Neues Theater Frankfurt. He then took up touring work with large-scale productions (including Tina TURNER and Michael JACKSON). This was followed by an engagement at the Staatstheater Wiesbaden, where he started with the first lighting designs. At the University of Applied Sciences in Darmstadt, he completed further training as a lighting master (master electrician) as well as a pyrotechnician and laser protection officer. In 1995, Volker WEINHART began working as a lighting inspector at the Deutsche Oper am Rhein. In 2001, he took over as assistant to the technical director and has been head of the lighting department at the Deutsche Oper am Rhein since the 2004/05 season. As a lighting designer, he has since staged the concepts of renowned directors, choreographers and stage designers. He has now been responsible for almost 200 ballet and opera productions at home and abroad.

## Artistic and Production Team

(In alphabetical order of last names in Mandarin)

Conductor | CHIEN Wen-pin

Stage Director | Sabine HARTMANNSHENN

Assistant Stage Director | Julia LANGEDER

Set Designer | Dieter RICHTER

Costume Designer | Susana MENDOZA

Lighting Designer | Volker WEINHART

König Heinrich der Vogler | Andreas Bauer KANABAS

Lohengrin | Brenden GUNNELL

Elsa von Brabant | KENG Li

Friedrich von Telramund | Martin Ng

Ortrud | WENG Jo-pei

Der Heerrufer des Königs | CHAO Fang-hao

Vier brabantische Edle | James LAI, CHIEN Cheng-yu, HU Ting-wei, CHENG Yu-hsuan

Vier Edelknaben | LEE Shih-yu, HO Hsin-pin, LEE Hsin-ying, WEI Tong

Orchestra | Evergreen Symphony Orchestra

Chorus | Taipei Philharmonic Chorus

Stage Band | Kaohsiung City Wind Orchestra

Extras | GANS Li-an, SONG Su-feng, LEE Wan-jung, LEE Yueh-cheng, LI Yun-shuo,  
LIN Ying-chun, LIN You-san, HU Jui-chieh, CHEN Xuan-rong, CHEN Hsiang-ling,  
PAN Ya-rou, TSAI Wan-yu, WANG Shao-cheng, WU Song-hua, WU Yu-tang,  
LI Heng-yi, LIN Han-yu, LIN Yu-shian, Chang Po-wei, HUANG Kuo-chin,  
CHAN Kai-wei, CHAN Yu-min, TSAI Dai-you, Pan Li-wei, LOE Jia-xiang

Extra Casting and Manager | Antinomy Company

Chorus Master | Johnny Yu-chung KU

Assistant Conductor | WU Yu-te

Vocal Coach & Rehearsal Pianist | WANG Pei-yao, CHANG Chieh-yu

Producer | Jack KUO

Artistic Planning | Joanna WANG, Emily YEH, Jessica YANG

Program Coordinator | Janet WANG, Jeff CHEN, HSUEH Hsin-ying  
Production Coordinator | Wendy HUNG, CHEN Mei-lin  
Production Collaboration | Liyang Culture Limited Liability Company  
Stage Manager | Regin LEE  
Assistant Stage Manager | Annie JHU  
Assistant to Stage Manager | CHANG Chia-chen  
Technical Director | Uwe KOCUR  
Technical Supervisor | Dirk BUSSE  
Technical Coordinator | TSENG Hung-wei  
Head of Stage | ZENG Jia-sheng  
Stage Crew | LIN Li-quei, LU Kuan-ling, CHEN Chu-lun, CHEN Chieh-liang, CHANG Wen-hsin,  
CHANG Hung-ta, HSIEH Chen-yi, XIE Ming-ting  
Wardrobe Supervisor | Jeffy CHEAH  
Assistant to Wardrobe Supervisor | Anne HUANG  
Head of Wardrobe | CHIU Yi-hui  
Wardrobe Coordinator | Fei CHEN, KUO Hsuan  
Wardrobe Team | PAO I-yun, LEE Lu, WU Pei-hsuan, HU Wen-ning, CHANG Chia-shan,  
TSENG Yu-hsuan  
Costume Alternation | LI Zong-han, Anita LIN, TSENG Yu-hsuan, YANG Kai-lin  
Hair & Makeup Supervisor | Vitas LU  
Soloist Hair & Makeup | Peco SUN, HUANG Jian-hao, Michelle HSIAO  
Extra Hair & Makeup | LIN Yu-ling, CHEN Chia-ching, CHEN Yung-wei, LIOU Han-lun  
Chorus Hair & Makeup | WANG Chen-mu, LEE Wan-yu, LEE Qing-heng, KE Yi-chen,  
LIANG Shu-ci, CHEN Li-yu, CHEN Yu-zhe, TSUI Yu-liang, LU Yu-chen,  
SHIAU Ya-chi  
Assistant Lighting Designer & Production Electrician | Faye HUANG  
Lighting Programmer | Mandy CHEN  
Lighting Crew | BAI Chia-chieh, LI Yin-ping, TUNG Wei-lun, YEH Hao-wei, HSIAO Feng-ming  
Video & Projection | WOEL ZHI CO., LTD  
Projection Operator | WANG Yi-chieh  
Audio | Sounder Pro Audio Co., Ltd  
Props | HUANG Shin-yuan, TSAI Si-han  
Assistant & Interpreter to Director | Hegel TSAI  
Artist Receptionist & Interpreter | WU Meng-shan, Nolwenn CHIU, Daisy CHEN, Joyce CHEN


Surtitles Producer and Operator | G r me WANG  
Surtitles Operator | HUANG Shih-man  
Marketing Coordinator | CHU Yi-chun, TU Yu-ting, CHEN Ji-zhen, TSAI Hsiang-jen  
Key Visual Designer | HUANG Tzu-yuan  
Graphic Designer | CHEN Yi-ching  
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**With All the Staff of National Kaohsiung Center for the Arts (Weiwuying)**

Original production created by  
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