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NAXOS

Wagner

DER FLIEGENDE HOLLÄNDER

Mulligan • Holloway • Register

Anger • Smagur • Gour

Netherlands Radio Choir

Hong Kong Philharmonic Chorus and Orchestra

Jaap van Zweden

Richard
WAGNER

(1813–1883)

Der fliegende Holländer
(‘The Flying Dutchman’)

Romantische Oper in three acts • Libretto by the composer

(version compiling revisions from 1842 to 1880)

First performance: 2 January 1843 at the Königliches Hoftheater, Dresden, Germany

The Dutchman **Brian Mulligan, Baritone**
Senta, Daland’s Daughter **Jennifer Holloway, Soprano**
Erik, a Huntsman **Bryan Register, Tenor**
Daland, a Norwegian Sea Captain **Ain Anger, Bass**
Daland’s Steersman **Richard Trey Smagur, Tenor**
Mary, Senta’s Nurse **Maya Yahav Gour, Mezzo-soprano**

Chorus of Sailors • Chorus of Maids • The Dutchman’s Crew

Netherlands Radio Choir (Groot Omroepkoor)

(Benjamin Goodson, Chief Conductor)

Hong Kong Philharmonic Chorus

(Apollo Wong, Chorus Master)

Hong Kong Philharmonic Orchestra

Jaap van Zweden

Aldert Vermeulen, Peter Biloen, Assistant Conductors

Jan-Paul Grijpink, Vocal Coach

1	Ouverture	10:43	21	Ballade: Johohoe! Traft ihr das Schiff im Meere an (<i>Senta</i>)	5:54
Act I					
No. 1. Introduction					
2	Hojohel! Hallojo! (<i>Sailors, Daland, Steersman</i>)	5:11	22	Ach! Wo weilt sie, die dir Gottes Engel einst konne zeigen? (<i>Maids, Senta</i>)	1:22
3	Mit Gewitter und Sturm aus fernem Meer (<i>Steersman</i>)	4:26	23	Senta! Willst du mich verderben? (<i>Erik, Maids, Mary, Senta</i>)	1:56
No. 2. Arie					
4	Rezitativ: Die Frist ist um (<i>The Dutchman</i>)	2:51	24	Bleib, Senta! Bleib nur einen Augenblick! (<i>Erik, Senta</i>)	0:45
5	Arie: Wie oft in Meeres tiefsten Schund (<i>The Dutchman</i>)	2:25	25	Mein Herz voll Treue bis zum Sterben (<i>Erik</i>)	1:22
6	Dich frage ich, gepreisner Engel Gottes (<i>The Dutchman</i>)	2:24	26	Oh! schweige Erik jetzt! (<i>Senta, Erik</i>)	2:10
7	Nur eine Hoffnung soll mir bleiben (<i>The Dutchman, The Dutchman's Crew</i>)	3:20	27	Wie? Zweifelst du an meinem Herzen? (<i>Senta, Erik</i>)	2:32
No. 3. Szene, Duett und Chor					
8	He! Holla! Steuermann! (<i>Daland, Steersman</i>)	1:41	28	Fühlst du den Schmerz, den tiefen Gram (<i>Senta, Erik</i>)	2:05
9	Weit komm' ich her... (<i>The Dutchman, Daland</i>)	1:37	29	Auf hohem Felsen lag ich träumend (<i>Erik, Senta</i>)	2:11
10	Durch Sturm und bösen Wind verschlagen (<i>The Dutchman</i>)	2:15	30	Sah ich aufs Meer euch fliehn (<i>Erik, Senta</i>)	2:10
11	Wie wunderbar! Soll deinem Wort ich glauben? (<i>Daland, The Dutchman</i>)	2:22	No. 6. Arie, Duett und Terzett		
12	Was muss ich hören! – Hast du eine Tochter? (<i>Daland, The Dutchman</i>)	2:46	31	Mein Kind, du siehst mich auf der Schwelle (<i>Daland, Senta</i>)	1:42
13	Wohl, Fremdling! hab' ich eine schöne Tochter (<i>Daland, The Dutchman</i>)	2:23	32	Arie: Mögst du, mein Kind, den fremden Mann willkommen heißen (<i>Daland</i>)	3:14
14	Wenn aus der Qualen Schreckgewalten (<i>The Dutchman, Daland</i>)	2:41	33	Doch keines spricht! (<i>Daland</i>)	2:16
15	Südwind! Südwind! (<i>Steersman, Sailors, Daland, The Dutchman</i>)	1:51	34	Duett: Wie aus der Ferne längst vergangner Zeiten (<i>The Dutchman</i>)	3:05
16	Mit Gewitter und Sturm aus fernem Meer (<i>Sailors</i>)	1:12	35	Versank ich jetzt in wunderbares Träumen? (<i>Senta, The Dutchman</i>)	3:40
17	Entreacte I	1:16	36	Wirst du des Vaters Wahl nicht schelten? (<i>The Dutchman, Senta</i>)	2:37
Act II					
No. 4. Lied, Szene, Ballade und Chor					
18	Summ und brumm, du gutes Rädchen (<i>Maids, Mary</i>)	3:31	37	Du bist ein Engel (<i>The Dutchman, Senta</i>)	2:36
19	Du böses Kind, wenn du nicht spinnst (<i>Mary, Maids, Senta</i>)	2:23	38	Ein heil'ger Balsam meinen Wunden (<i>The Dutchman, Senta</i>)	2:08
20	Oh! Macht dem dummen Lied ein Ende (<i>Senta, Maids, Mary</i>)	2:19	39	Terzett: Verzeiht! Mein Volk hält draußen sich nicht mehr (<i>Daland, Senta, The Dutchman</i>)	1:52
			40	Entreacte II	0:51

Act III			
	No. 7. Chor und Ensemble		
41	Steuermann! Laß die Wacht! (<i>Sailors, Maids, Steersman</i>)	5:14	45 Cavatine: Willst jenes Tags du nicht dich mehr entsinnen (<i>Erik</i>) 2:54
42	Wahrhaftig, ja! Sie scheinen tot! (<i>Maids, Sailors, Steersman</i>)	4:07	46 Finale: Verloren! Ach! Verloren! Ewig verlornes Heill (<i>The Dutchman, Erik, Senta</i>) 2:28
43	Johohoe! Johohoe! (<i>The Dutchman's Crew, Sailors</i>)	3:20	47 Erfahre das Geschick, vor dem ich dich bewahr' (<i>The Dutchman, Erik, Senta, Daland, Maids, Sailors, Mary, The Dutchman's Crew</i>) 5:38
	No. 8. Duett, Cavatine, Finale		
44	Duett: Was mußst' ich hören! Gott, was mußst' ich sehen! (<i>Erik, Senta</i>)	2:29	

Richard Wagner (1813–1883)

Der fliegende Holländer

Few composers are as controversial as Richard Wagner. He has inspired intense reactions, from idolatry to loathing. But Wagner's profound influence not only on music history but on the other arts cannot be disputed. He was born in 1813 in Leipzig and grew up in a household dominated by theatre: his love of the stage and literature provided his gateway to music. Already at a young age, Wagner wanted to combine what were conceived to be separate roles: composer, dramatist, poet, philosopher.

Wagner launched his musical career as a regional conductor and then moved to Paris, then the opera capital of Europe, where he hoped to make his name as an opera composer. Success eluded him in Paris, but Wagner did enjoy his first breakthrough when *Rienzi*, which he modelled on French grand opera, was premiered in Dresden.

Wagner was rewarded with a post as music director with the prestigious Court Opera in Dresden. Wagner said that his next opera, *The Flying Dutchman* – also unveiled in Dresden – was the first to represent his true voice. He began sketching ideas for most of his future operas during this period – he wrote all of his own librettos – but his involvement in the failed Revolution that swept through Dresden in 1849 forced him into political exile in Switzerland.

During his years of Swiss exile, Wagner developed his ideas calling for a radical reform of opera. He envisioned a new synthesis in which music and drama would reinforce each other, in part through a more active, symphonic role for the orchestra. *The Ring of the Nibelung*, a cycle comprising four interlinked operas, was shaped by these ideas.

The Ring, whose creation spanned more than 25 years, expresses the ongoing changes in his philosophy. In 1857, Wagner set the *Ring* project aside for a lengthy period and wrote *Tristan und Isolde*, breaking new ground through his adventurous musical language, as well as his only mature comic opera, *Die Meistersinger*.

An amnesty granted in 1862 allowed the composer to return to German soil, where the young King Ludwig II of Bavaria became his patron. Eventually, Wagner succeeded in his dream of having his own theatre built in the small Bavarian town of Bayreuth. His final opera, *Parsifal*, continued exploring his lifelong themes of the quest for redemption. Wagner died while in Venice in February 1883.

Introduction to *The Flying Dutchman*

Arguably the most influential composer in the history of opera, Richard Wagner experienced his first major breakthrough with *The Flying Dutchman*, which premiered in Dresden in January 1843.

Breakthrough, that is, in terms of expressing his authentic voice. Wagner had already scored a commercial success with his preceding opera, *Rienzi*, when it was first performed in the same theatre a few months before. He had written two earlier operas as well. Each of these works drew on different models for the predominant styles of the era (early German Romantic opera, Italian comic opera, and, with *Rienzi*, the spectacle of French grand opera).

But Wagner took a bold step into a new kind of musical drama with *The Flying Dutchman*. Something about the material resonated so deeply with his personal experience that he was able to unify his dramatic and musical vision into a powerful combined effect for the first time.

The concept of opera represented by *The Flying Dutchman* goes beyond merely setting a story to music. Although at this stage Wagner still uses the conventional forms of independent arias and choruses, words and music fuse into something larger and more ambitious overall in this score.

As for the story: everyone loves a good ghost tale. Shakespeare (in *Hamlet*) and Stephen King alike know how to captivate their audiences with a chilling yarn which can simultaneously serve as the foundation for more profound reflections. The Dutchman motif became especially appealing in the early years of Romanticism. The Dutchman's spooky fate satisfied a craving for tales of supernatural crime and punishment.

Wagner wrote his libretto drawing on this legend of the 'cursed sailor' but was especially inspired by a recent twist on the theme he discovered in the writing of the poet and critic Heinrich Heine, who, ironically, was poking fun at the Romantic obsession with the idea of redemption by love.

The biographer Joachim Köhler has argued that the tale gripped Wagner's imagination so strongly because of the composer's inner need to exorcise 'the traumatic experiences of horror and the fear of ghosts that kept him awake at night' ever since his years as a sensitive child.

According to the composer's recollection (which, admittedly, does not always align with the facts), another source of inspiration was the sea voyage that young Wagner took to reach Paris after fleeing his creditors in Eastern Europe. En route, he and his wife experienced a terrifying storm that compelled the ship to take refuge along the Norwegian coast. 'The legend of the Flying Dutchman, which the sailors confirmed, took on a distinctive, strange colouring that only my sea adventures could have given it' he later wrote. (Curiously, his first draft set the story along the Scottish coast, but he made the revision to Norway before the premiere in early 1843.)

What excited Wagner about the story was not just the Dutchman's curse, however; it was the possibility of a woman's selfless love to offer an escape from that curse. The Dutchman, for Wagner, becomes an archetype representing a universal human trait, which he described as 'the longing for rest from amid the storms of life'.

The stormy *Overture* is both literal and figurative. It sets the scene for the tempest-tossed opening scene, during which we see Daland's ship taking shelter before it can reach home. But it also portrays the psychological condition of the Dutchman, symbolised by the horn call we hear at the opening. Lost in despair, he is given a small sliver of hope for redemption by a loving woman. Wagner conjures her image with the gentle but yearning melody of the woodwinds – Senta's music, which will be given full expression in her ballad.

On top of this, Wagner's powerful music indicates how important the elements of nature are for the villagers who make their living from the sea. This scenery forms the backdrop for the dramatic climax, in which, despite false appearances of betrayal, Senta proves the truth of her love for the Dutchman.

Wagner is able to establish these strong bonds between music, words, and drama in part through his mastery of the orchestra. Wagner's orchestra does much more than 'accompany' the singers. It acquires the stature of a character in itself, commenting darkly on the Dutchman's plight in his opening monologue, for example, or emphasising the weary repetition of ordinary life of the women as they go about their spinning. Senta longs for her own escape from these patterns (and from the dreary predictability of a life with Erik) – a longing that the wide span of her ballad depicts.

Dutchman is the work in which Wagner first realised the enormous potential for a radically new kind of music theatre, although it would take several more attempts before he could begin to exploit this fully.

Synopsis

The title figure of *The Flying Dutchman* is the captain of a mysterious, ghostly ship who has been condemned to wander the seas for eternity because he invoked the aid of Satan. Only on one condition can he escape his miserable fate: once every seven years, he is allowed to go onshore to try to find a wife who will be faithful until death. If he succeeds, the Dutchman will be redeemed from his curse and allowed to die in peace; if not, he must continue sailing across the globe until Judgement Day – and the woman who has betrayed him will herself be damned.

Though the Dutchman's condition is timeless and mythical, Wagner sets the action in Norway in the early 19th century. Daland and his crew have just returned from a journey and are trapped by the onset of a terrible storm near the coast. They find refuge to wait it out. Daland orders the helmsman to keep watch while the other sailors rest. The helmsman's longing to be back in the safety of home (before he falls asleep on his watch) sets the stage for the appearance of the Dutchman and his sailors in an otherworldly vessel that suddenly draws up next to Daland's ship.

The Dutchman sings a dramatic monologue to himself describing his despair over his fate. Another cycle of seven years has passed, and he has a fresh chance to try to find a faithful wife. He dares to hope that *this* time might prove the exception.

The Dutchman learns that Daland has a beautiful daughter, Senta, who is not yet married. He presents himself as a wealthy captain whose ship contains priceless treasure and offers it in exchange for Senta's hand – a deal that Daland is eager to accept, remaining unaware of what is really at stake.

Meanwhile, at home in the village, the women have been waiting for their men to return while spinning yarn for fabric, guided by Mary, an aunt-like figure. But the romantic dreamer Senta keeps to herself. She already knows about the legend of the Flying Dutchman who vainly seeks a faithful wife

and hopes to be the one who can save him. Staring at a painting of the legendary figure, she has become obsessed with his fate, which she recounts in her stirring ballad. But the local hunter Erik, who hopes to marry Senta, warns of a frightening dream about her.

Daland introduces the newcomer and leaves him with Senta so they can become acquainted. She feels an immediate shock of recognition and pledges her true love. The Dutchman starts to hope that he can at last break free of his curse.

The villagers are celebrating the safe return of the sailors by the waterside. They invite the ghostly crew from the Dutchman's ship to join in their merry-making but are met by a chilling response. Erik complains that Senta has abandoned him.

The Dutchman overhears Erik's lament and assumes that Senta is like all the rest: a faithless woman who will betray him. He reveals his true identity and prepares to sail off. But Senta declares that she will save him through her fidelity. She escapes from those trying to hold her back and plunges off a cliff into the sea. The ghost ship vanishes as the opera ends with a vision of the Dutchman and Senta 'embracing each other, rising from the sea, and floating upwards'. Their love transcends the boundaries of life and death, granting the Dutchman redemption at last.

Thomas May



Photo: © Dario Acosta

Brian Mulligan

Baritone Brian Mulligan is equally renowned as an interpreter of classic works by Wagner and Strauss, as well as of the most challenging 20th- and 21st-century operas. His striking stage portrayals have taken him to leading opera houses throughout Europe and North America. He makes regular appearances with the leading American orchestras and in recital. Mulligan has performed in prestigious opera houses worldwide, including the Théâtre du Capitole de Toulouse, Teatro di San Carlo and The Metropolitan Opera. He also toured *Die Walküre* with Yannick Nézet-Séguin and the Rotterdam Philharmonic Orchestra. www.brianmulligan.com



Photo: © Simon Pauly

Jennifer Holloway

In recent years, American soprano Jennifer Holloway has established herself internationally as one of the leading sopranos in the dramatic repertoire. Highlights of recent seasons include the roles of Salome at the Wiener and Berlin Staatsopern and the Deutsche Oper Berlin, Chrysothemis and Elisabeth (*Tannhäuser*), and her debut as Senta (*Der fliegende Holländer*) at the Staatsoper Hamburg. Holloway began her career as a mezzo-soprano. She has made guest appearances at the Glyndebourne Festival in *Hänsel und Gretel* and Falstaff, and at the Teatro Maggio Musicale Fiorentino, the Théâtre du Capitole de Toulouse and the Théâtre du Châtelet, Paris.

www.jennholloway.com



Photo: © Dario Acosta

Bryan Register

American tenor Bryan Register has garnered critical acclaim for his expressive vocal artistry. He has performed in prestigious theatres around the world including the Bayerische Staatsoper, Semperoper Dresden, Festspielhaus Baden-Baden and La Monnaie. In the 2023/24 season, he sang his signature role Tristan (*Tristan und Isolde*) with the Symfonický orchestr Českého rozhlasu at the Aalto-Theater Essen and The Royal Danish Opera. He also gave two important role debuts: Erik (*Der fliegende Holländer*) with Pittsburgh Opera, and the title role in *Parsifal* with the Orquesta Nacional de España under David Afkham. www.bryanregister.com



Ain Anger

Estonian bass Ain Anger is a regular presence on the world's most celebrated operatic and concert stages, and was honoured as Kammersänger by the Austrian government in 2020. Since his 2004 house debut at the Wiener Staatsoper as Monterone (*Rigoletto*), Anger has sung more than 40 roles on that same stage. Recent highlights include his return to both the Teatro alla Scala as Fiesco (*Simon Boccanegra*), and the Bayerische Staatsoper as Landgraf (*Tannhäuser*) and Daland (*Der fliegende Holländer*). Ranked among today's finest Wagnerian basses, Ain Anger made his Bayreuth Festival debut as Fafner in *Das Rheingold* and *Siegfried* under Christian Thielemann.



Richard Trey Smagur

Winner of the 2017 Metropolitan Opera National Council Auditions, American tenor Richard Trey Smagur holds a Performer's Diploma from Indiana University and a Bachelor of Music from Shorter College. Past operatic highlights include a return to The Metropolitan Opera as Steuermann in *Der fliegende Holländer*, and role debuts with Houston Grand Opera as Gastone in *La traviata* and Count Almaviva in *Il barbiere di Siviglia* at the Miller Outdoor Theatre. Concert highlights include Beethoven's *Ninth Symphony* with the National Symphony Orchestra at the Filene Center, and Mahler's *Das Lied von der Erde* at the Aspen Music Festival and School.



Maya Yahav Gour

Israeli-Portuguese mezzo-soprano Maya Yahav Gour began her career as a jazz singer. After graduating from studies at the Mannes School of Music she was immediately engaged by Seattle Opera for the role of Tisbe in *La Cenerentola*, and Hänsel by Marilyn Horne for Music Academy of the West. She then joined Dutch National Opera as a studio member. For the 2023/24 season she joined the ensemble at Oper Köln where she appeared as Siébel in *Faust*, Hänsel in *Hänsel und Gretel*, and Giannetta in *L'elisir d'amore*. She was also featured in a televised concert, *Classics at the Palace Square*, filmed in St Petersburg.

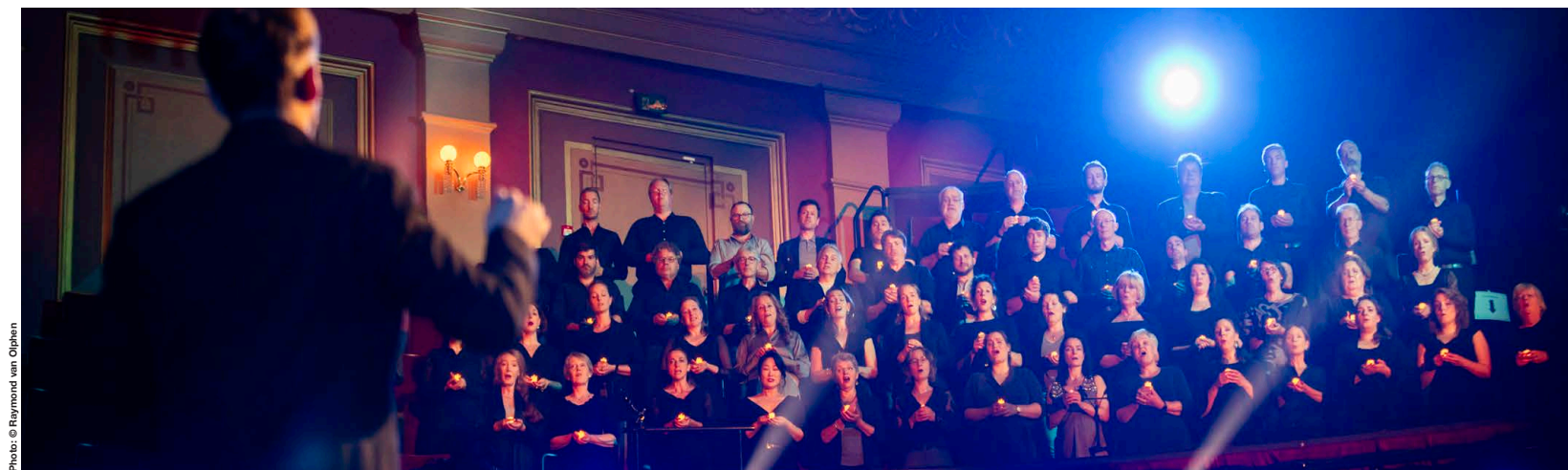


Photo: © Raymond van Olfphen

Netherlands Radio Choir (Groot Omroepkoor)

The Netherlands Radio Choir is the only professional choir in the country that specialises in symphonic choral repertoire, and has a prominent role in the Dutch music scene. The choir is led by chief conductor Benjamin Goodson and guest conductors of international renown. In addition to performances in the Netherlands, the choir has also gained international recognition through concerts and recordings worldwide. The choir has collaborated with renowned conductors and soloists and has won numerous awards for its performances and recordings. The repertoire of the Netherlands Radio Choir ranges from well-known works to new music, featured in performances during weekly concerts in Het Concertgebouw, Amsterdam and TivoliVredenburg, Utrecht, all broadcast live on NPO Klassiek. With its rich history and ongoing pursuit of excellence, the Netherlands Radio Choir remains a significant pillar of Dutch and international choral music. www.grootomroepkoor.nl

Benjamin Goodson

Benjamin Goodson is a leading conductor of choral and instrumental music. He works with some of the world's most virtuosic choral ensembles, in repertoire encompassing 20th- and 21st-century a cappella music, and Baroque and Classical oratorios. Goodson's performances are recognised for being vibrant, bold and heartfelt. He has conducted in major venues across Europe, the US, China, Japan and Australia. He has served as the chief conductor of the Netherlands Radio Choir since 2020. www.benjamin-goodson.com

Hong Kong Philharmonic Chorus

The Hong Kong Philharmonic Chorus (HK Phil Chorus) was established in 1980. Over the years, it has showcased a diverse range of choral masterpieces in exclusive collaboration with the Hong Kong Philharmonic Orchestra. In 2013, the Chorus launched an extensive recruitment campaign, attracting over 450 singers to audition. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed major works by composers including Bach, Beethoven, Brahms, Britten, Haydn and Mahler with the HK Phil, under renowned conductors such as Lorin Maazel, Jaap van Zweden, Long Yu and Lio Kuokman. The Fellowship programme was inaugurated in the 2020/21 season, setting the stage for aspiring professional singers to join this distinguished ensemble. www.hkphil.org/about-us/hk-phil-chorus



Photo: © Desmond Chan



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Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. Collaborating with internationally renowned conductors and soloists, the orchestra presents more than 150 concerts annually, attracting more than 200,000 music lovers. The HK Phil promotes the work of Hong Kong and Chinese composers, commissions new works, nurtures local talent and runs extensive education and community programmes. Currently, Long Yu serves as principal guest conductor, and Lio Kuokman is resident conductor. The HK Phil has flourished in the last two decades under Jaap van Zweden (music director, 2012–2024) and Edo de Waart (artistic director and chief conductor, 2004–2012). In 2019, the HK Phil won the prestigious *Gramophone* Orchestra of the Year Award – the first orchestra in Asia to receive this accolade from the UK classical music magazine. Notable recent recording projects include Wagner’s complete *Ring* cycle (Naxos 8.501403), Mahler’s *Symphony No. 10* and Shostakovich’s *Symphony No. 10* (8.574372). www.hkphil.org

Jaap van Zweden

Esteemed conductor Jaap van Zweden served as music director of the New York Philharmonic from 2018 to 2024 and the Hong Kong Philharmonic Orchestra from 2012 to 2024, and in January 2024 took on the same role with the Seoul Philharmonic Orchestra. He has appeared with renowned orchestras worldwide, including the Berliner Philharmoniker, London Symphony Orchestra, Los Angeles Philharmonic and San Francisco Symphony. During the 2024/25 season, he led the Chicago Symphony Orchestra on its European tour. He was awarded the Concertgebouw Prize in 2023, and is conductor emeritus of the Antwerp Symphony Orchestra and honorary chief conductor of the Radio Filharmonisch Orkest where he was chief conductor from 2005 to 2013. Previous positions include chief conductor of the Royal Flanders Philharmonic Orchestra (2008–2011) and music director of the Dallas Symphony Orchestra (2008–2018). Under his meticulous leadership, the HK Phil was named *Gramophone*’s Orchestra of the Year in 2019, and he was named *Musical America*’s 2012 Conductor of the Year. In 1997, the van Zwedens, established the Papageno Foundation to support families of children with autism.

www.jaapvanzweden.com

The Flying Dutchman was Wagner's breakthrough opera. Though Wagner still employed independent arias and choruses, his operatic concept transcended earlier works such as *Rienzi*, which was influenced by French grand opera. The supernatural tale of the Dutchman, condemned to roam the seas unless redeemed by a wife who will be faithful to him unto death, inspired an ambitious work in which Wagner was able to unite his dramatic and musical vision with a powerful combined effect for the first time.



首席贊助 Principal Patron

Richard
WAGNER

(1813–1883)



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(‘The Flying Dutchman’)

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1 Overture 2–17 Act I	51:26	41–47 Act III	26:09
18–40 Act II	53:44	Playing Time	2:12:24

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