Opera Hong Kong Proudly Presents

A Co-production of Opera Hong Kong and Shanghai Opera House
香港歌劇院及上海歌劇院聯合製作

An Opera in Four Acts 四幕歌劇

VERDI'S

Aida

威爾第：阿伊達

Libretto 作詞：Antonio Ghislanzoni
安東尼奧・基斯朗佐尼

10-15 OCT 2017 (Tue - Sun) 19:30

GRAND THEATRE, HONG KONG CULTURAL CENTRE 香港文化中心大劇院

Performed in Italian with Chinese & English Surtitles 意大利文演出，中英文字幕

Producer 監製：Warren Mok 莫華倫
Conductor 指揮：Xu Zhong 許忠
Stage Director & Set Designer 導演及佈景設計：Jean-Louis Grinda 格蘭達

Shanghai Opera House Orchestra and Suzhou Symphony Orchestra 上海歌劇院交響樂團及蘇州交響樂團
Opera Hong Kong Chorus 香港歌劇院合唱團
Shanghai Opera House Dance Ensemble 上海歌劇院舞劇團

10月13日演出之冠名贊助 Sole Sponsor of 13 Oct performance
10月14日演出之冠名贊助 Title Sponsor of 14 Oct performance

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This programme is financially supported by the Art Development Matching Grants Pilot Scheme of the Government of the Hong Kong Special Administrative Region.

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阿伊達

當埃及總督要委約一位作曲家為新歌劇院創作一齣作品時，威爾第實在是不二之選。可是，《阿伊達》的佈景和服裝因普魯士與法國之戰滯留巴黎，最後開幕典禮上演了《弄臣》，而《阿伊達》在1871年平安夜才於開羅作全球首演。

其後兩年，《阿伊達》風靡全球。整個歐洲掀起一股埃及熱，十九世紀的歐洲觀眾都相信，埃及就是《阿伊達》中所描述的樣子。劇中著名的《凱旋進行曲》和盛大的禮儀場面（舞台上曾出現大象，開羅首演就使用了十二隻），令《阿伊達》近一百五十年後的今天仍大受歡迎，觀眾人數更媲美古老劇的長壽劇作。

被處決的阿比西亞（即今日的塞達俄比亞）公主阿伊達與埃及總督的軍官拉達梅斯相戀。拉達梅斯的《聖潔的阿伊達》是歌劇中最偉大的開場歌曲之一。此時，法老的女兒安奈莉絲同時也對拉達梅斯萌生愛意。

序曲的音樂令人聯想到埃及的異國情調。當最後的募捐開始時，阿比西尼亞在阿伊達父親努比亞王阿里納斯的帶領下入侵埃及，拉達梅斯奉命率領埃及軍迎戰。阿伊達被迫在愛情與國家大義之間作出決擇——她責備自己嘴裡念著「凱旋而歸」，因為這代表要拉達梅斯打敗自己的爸爸。而這也是貫穿整部歌劇的主題：愛國與愛情怎可並存？

拉達梅斯凱旋歸來，將領和舞者列隊進場，嘹亮的喇叭聲響起為人熟悉的《凱旋進行曲》。為嘉許拉達梅斯，他獲賜與安奈莉絲成婚。安奈莉絲勝利了，她要折磨阿伊達。另一方面，阿伊達處於被處的父親和拉達梅斯之間。阿里納斯要求女兒利用拉達梅斯的愛，教他在戰事中落敗，阿伊達悲痛不已：

《阿伊達》其實不只是講述一個埃及故事，而是人面對國家、家庭及良知的矛盾。雖然歌劇的背景在一個遙遠的國度，威爾第仍能成功地把勝利、激情、痛苦、憤怒、榮譽、欺騙、僞善和救贖等元素，演化成劇中令人難忘的詠嘆調、二重奏及合唱作品。像其他傑作一樣，此劇帶出一些沒有解答的問題：命運令阿伊達痛苦掙扎，且陷入窮途，最後隨心走入墓中，才獲得解脫。

《阿伊達》其中一個最著名的演繹，是來自1955年「意大利荷李活」奇尼奇多的一部電影，由蘇菲亞·羅蘭（雷納塔，泰巴爾迪飾後代演）獻上了曠世的演出。導演格蘭達欲把電影的神韻放進這部新製作中，把歌劇帶進一部舊電影的框架中，劇中的異國情懷會以較現代的手法交代，表達作品的跨時代性。

香港歌劇院是次製作邀請了兩位載譽全球的阿伊達：中國著名女高音和華爾士的露易絲，她們將與國際頂級女中音烏爾曼納和著名古拉澤演對手戲。她們在世界各地演出逾百場次，如羅馬維羅納露天劇場、大都會歌劇院、維也納國家歌劇院、芝加哥歌劇院等，都演出過同樣的角色。意大利男高音新星馬西米在大都會劇院演過拉達梅斯，他在港的演出值得期待。
When the Khedive of Egypt wanted to open his new opera house, whom else but to Giuseppe Verdi would the commission for an Egyptian opera go? However, the Franco-Prussian War intervened and Aïda’s sets and costumes got stuck in Paris; Rigoletto was performed instead. But Aïda finally received its world premiere in Cairo on Christmas Eve in 1871.

Within two years Aïda was a global hit. Europe was in the throes of Egyptomania and Aïda was everything that nineteenth-century Europe thought Egypt should be. With its famous triumphal march and often over-the-top pageantry (elephants have been known to appear on stage, including twelve at the Cairo premiere), Aïda retains its audience appeal almost 150 years later, with audience figures that still rival Broadway blockbusters.

The Abyssinian princess Aïda — captured and enslaved — is in love with Radamès, a noble Egyptian warrior, and he with her. Radamès opens the opera with one of all of opera’s biggest opening numbers, “Celeste Aïda” (Heavenly Aïda). Radamès has also fatally caught the eye of the Pharaoh’s daughter Amneris.

The music of the overture evokes the exoticism of ancient Egypt. As the chords fade, Abyssinia is invading Egypt — with an army led by Aïda’s father, the Nubian King Amonasro. Radamès has been chosen to lead the Egyptian armies against them; Aïda finds herself caught between her love of Radamès and her country. She catches herself saying “Ritorna vincitor!” — “return victorious!” — “... vincitor del padre mio...”, she then rebukes herself. She has called for Radamès to defeat her own father in battle. This, indeed, is the theme that plays out throughout the opera: where does patriotism sit in the pantheon of virtues?

Radamès is victorious — trumpets blare as processions and dancers cross the stage in the immediately recognizable Marcia trionfale. He is given Amneris’s hand in reward and Amneris tortures Aïda with her victory. Aïda, meanwhile, is trapped between her father — captured in the battle — and Radamès. Amonasro uses Radamès’s love to convince him to defect. “O patria, quanto mi costi!” she laments, “my country, how much you have cost me.”

Aïda, of course, isn’t about Egypt at all, but rather the conflict between duties to state, family and the heart. Although the music sets the opera in a far-away place, Verdi manages to include triumph, passion, pathos, anguish, ruthlessness, deception, bigotry and redemption in unforgettable arias, duets and choruses, all within a single work. As do all great works of art, it asks questions for which there are no answers. Aïda, who has struggled with the impossible position that fate has put her in, follows her heart to the tomb once freed from her duty.

One of the most famous performances of Aïda was a 1950s-era Italian film from Cinecittà — the “Italian Hollywood” — in which Sophia Loren (lip-syncing the great soprano Renata Tebaldi) got her big break. Director Jean-Louis Grinda, seeks to capture that cinematic spirit in this new production by placing the opera within a period film set, bringing the exotic into a more modern context as a reminder of its continuing relevance.

These performances feature two renowned Aïdas: Chinese soprano He Hui and American Kristin Lewis. They will have worthy rivals in two of the world’s leading mezzo-sopranos, Violeta Urmana and Nino Surguladze. Between them, they have sung the roles hundreds of times in the Arena at Verona, the Metropolitan, Wiener Staatsoper, the Teatro Regio in Turin, Chicago Lyric Opera and others throughout the world. Up-and-coming Italian tenor Riccardo Massi, fresh off a success as Radamès at the Metropolitan, will reprise the role here.
As one of the most internationally renowned Chinese conductor, Xu Zhong is the Principal Director of Fondazione Arena di Verona and General Director of Shanghai Opera House. He was appointed as Artistic Director and Principal Conductor of Teatro Massimo Bellini in 2012, for productions including I Puritani, I Pagliacci, Cavalleria Rusticana, Attila, Il Toro in Italia and Die Fledermaus. Under the baton of Xu, Teatro Massimo Bellini made the first China tour in 2014. Recent highlights included the invitation as guest conductor with Teatro del Maggio Musicale Fiorentino for Orphée aux enfers in 2013, Arena di Verona for La Bohème in 2014 and Teatro Comunale Gabriello Chiabrera in Savona for Il trovatore in 2015. Xu has been awarded the Chevalier de L’Ordre des Arts et des Lettres by the French Government in 2010.

Jean-Louis Grinda 格蘭達

Born in Monaco, Jean-Louis Grinda has been the General Director of Opera de Monte-Carlo since 2007 where he has directed wide range of repertoires including La Périchole, Die Fledermaus, Don Giovanni, The Tales of Hoffmann, Falstaff, Rigoletto, Meistersinger, L’Enfant et les sortilèges, La Novaraise and Duelo amoroso. In 2001, he staged Singin’ in the Rain at the Théâtre de la Porte-Saint Martin in Paris which won Mailière Award of the best musical show. In 2008, he directed Mascagni’s Amica for the season opening of the Teatro dell’Opera di Rome, and a new production of The Magic Flute for Monaco’s National Day. Recent works La Gioconda in Palermo, Tosca in Valencia and Tolone, and Roméo et Juliette in Genewa. He was also the General Director of the Royal Opera of Wallonia from 1996 to 2007.

Aida 阿伊達

He Hui 禾慧 (10, 12, 14 Oct) Kristin Lewis 露易斯 (11, 13, 15 Oct) Marjorie Owens 奧雲斯 (12, 14 Oct)

Radames 拉達梅斯

Riccardo Massi 麥西 (10, 12, 14 Oct) Naimiddin Mavlyanov 馬夫利亞諾夫 (11, 13, 15 Oct)

Amneris 安奈莉絲

Violeta Urmana 烏爾曼納 (10, 12, 14 Oct) Nino Surguladze 紴古拉拉澤 (11, 13, 15 Oct)

Amonasro 阿莫納斯羅

Reginald Smith Jr 小史密斯 (10, 12, 14 Oct) Sun Li 孫黎 (11, 13, 15 Oct)

Ramfis 蘭菲斯

Hao Jiang Tian 田浩江 (10, 12, 14 Oct) Paul Gay 盧爾 (11, 13, 15 Oct)

King of Egypt 埃及國王

Igor Dulovskiy 杜洛夫斯基 (10, 12, 14 Oct) Freddie Tong 唐景壁 (11, 13, 15 Oct)

Messenger 探子

Chen Chen 陳晨 (10, 12, 14 Oct) Chen Yong 陳勇 (11, 13, 15 Oct)

Priestess 女祭司

Li Yang 李洋 (10, 12, 14 Oct) Colette Lam 林珈瀛 (11, 13, 15 Oct)

Producer 監製：Warren Mok 莫華倫 | Conductor 指揮：Xu Zhong 許忠

Stage Director & Set Designer 導演及佈景設計：Jean-Louis Grinda 格蘭達 | Costume Designer 服裝設計：Françoise Raybaud 海布

Lighting Designer 燈光設計：François Thouret 杜爾 | Choreographer 編舞：Eugénie Andrin 安德林

Associate Set Designer 聯合佈景設計：Nicola Antonia Schimid 施密德 | Assistant Director 助理導演：Olga Paliakova 帕莉亞科娃

Chorus Director 合唱團總監：Alex Tam 譚天

Shanghai Opera House Orchestra and Suzhou Symphony Orchestra 上海歌劇院交響樂團及蘇州交響樂團

Opera Hong Kong Chorus 香港歌劇院合唱團 | Shanghai Opera House Dance Ensemble 上海歌劇院舞劇團
Soprano Hui He belongs to one of the most considerable Verdi and Puccini voices worldwide. In 2004 she was Cio-cio-san in Madama Butterfly at the Volkspfer Wien with praises as ‘the best you could wish for Madama Butterfly’. She made her debut at Teatro alla Scala as Tosca and at Metropolitan Opera as Aida. Her vast repertoire included the role of Amelia in Un ballo in maschera, Leonora in La forza del destino, Liu in Turandot, and the title role in Manon Lescaut, appearing frequently in leading opera houses including Deutsche Oper Berlin, Wiener Staatsoper, Paris Opera-Bastille, and the National Centre for the Performing Arts in Beijing.

A two-time National Finalist in the Metropolitan Opera National Council Auditions, Kristin Lewis obtained her enormous success in her Italian debut in 2007/08 season singing the role of Leonora in IL Trovatore under the baton of maestro Bruno Bartoletti. Other acclaimed performances included her title role of Aida at Bayerische Staatsoper debut with conductor Daniele Gatti, Teatro dell’Opera di Roma and Arena di Verona with Daniel Oren and Teatro Verdi di Padova with Omer Meir Wellber, Teatro alla Scala as well as Wiener Staatsoper. Her role debut of Tosca with the Savonlinna Opera Festival brought her the honour of the Festival’s 2010 Artist of the Year.

A former member of the Sächsische Staatsoper in Dresden and a Grand Finals Winner of the Metropolitan Opera National Council Auditions, soprano Marjorie Owens has received a great deal of acclaim as one of the most exciting dramatic sopranos. This season, she makes her Hong Kong debut in the title role of Aida with Opera Hong Kong, returns to the Semperoper as Senta in Der Riegende Holländer, and followed by the roster of the Metropolitan Opera. In the 2016/2017 season, she returned to the Semperoper as Doretta in Schwanda, the Washington Concert Opera for the title role in Beethoven’s Leonore.

Riccardo Massi is rapidly gaining international recognition as an exciting Italian spinto tenor. Studied in Accademia Teatro alla Scala, he made his operatic debut in 2009 as Radamès in Aida in Salerno under the baton of Daniel Oren. Since then he has appeared as Radamès in many important theatres including Metropolitan Opera in New York, Teatro Colón in Buenos Aires, Teatro Regio in Turin, Houston Grand Opera and Opera Australia. The role of Cavaradossi in Tosca has also brought him to the prestigious stage of Royal Opera House Covent Garden, Hamburg Staatsoper, Semperoper Dresden, Bavarian State Opera, Théatre des Champs-Elysées, Berlin State Opera and in Rio de Janeiro for his South American debut. His other repertoires included Calaf in Turandot, Don Alvaro in La forza del destino and many others.

和慧是全球演唱獲奧坦及浦克尼作品最優秀的女高音之一。2004年她在維也納民間歌劇院演出的《蝙蝠夫人》贏盡好評，盛讚她的演繹是「最美好的蝙蝠夫人」。她曾在斯卡拉歌劇院及紐約大都會歌劇院演出《愛之死》。她擅長的歌劇角色眾多，其中包括《假面舞會》的艾美莉亞、《命運的力量》的里奧戴拉、《杜蘭朵》的柯奈及《馬賽，萊斯科》的同名角色等，並經常在著名歌劇院如柏林德意志歌劇院、維也納歌劇院、巴黎巴士底歌劇院及北京國家大劇院等獻藝。

露易斯曾兩度晉身紐約大都會歌劇院國家委員會面試的決賽，隨後2007/08樂季中首次踏上意大利劇院舞台，於巴托雷蒂指揮棒下飾演《遊吟詩人》的里奧戴拉。她飾演《阿伊達》同名角色獲得高度讚譽。當中包括由加帝納指揮的慕尼黑巴伐利亞國立歌劇院，歐倫指揮的羅馬歌劇院及維羅納露天劇場，凱爾貝指揮的帕都米利亞劇院；德累斯頓卡拉歌劇院及維也納國家歌劇院等。2016年獲選為丹麥歌劇院演唱《托斯卡》，同年為她帶來歌劇節2010年最佳女高音家聲譽。

奧雲斯曾為德勒斯登薩克森國家歌劇院的女高音歌唱家，及紐約大都會歌劇院國家委員會面試的大贏家讓，使她成為觀眾最為期待的女高音之一。今季她將首度於香港歌劇院演出《阿伊達》一角，隨後並參與紐約大都會歌劇院製作及德累斯頓卡拉歌劇院《漂泊的荷蘭人》的演出，16/17年樂季中，她在德累斯頓卡拉歌劇院演唱《風笛手》的杜莎卡；華盛頓音樂劇院演唱貝多芬的《雷奧諾拉》。

馬西是近年在國際急劇冒起的意大利戲劇男高音。他於米蘭卡拉歌劇院及倫敦歌劇院演出，於2009年於薩爾諾並在德累斯頓歌劇院演出《阿伊達》的拉達梅斯及《羅密歐與茱麗葉》的羅密歐等值得留意。「托斯卡」的卡瓦多西一角也讓他踏上倫敦皇家歌劇院，德累斯頓卡拉歌劇院及巴伐利亞國家歌劇院。德累斯頓卡拉歌劇院及巴伐利亞國家歌劇院。馬西是近年在國際急劇冒起的意大利戲劇男高音。他於米蘭卡拉歌劇院及倫敦歌劇院演出，於2009年於薩爾諾並在德累斯頓歌劇院演出《阿伊達》的拉達梅斯及《羅密歐與茱麗葉》的羅密歐等值得留意。「托斯卡」的卡瓦多西一角也讓他踏上倫敦皇家歌劇院，德累斯頓卡拉歌劇院及巴伐利亞國家歌劇院。馬西是近年在國際急劇冒起的意大利戲劇男高音。他於米蘭卡拉歌劇院及倫敦歌劇院演出，於2009年於薩爾諾並在德累斯頓歌劇院演出《阿伊達》的拉達梅斯及《羅密歐與茱麗葉》的羅密歐等值得留意。「托斯卡」的卡瓦多西一角也讓他踏上倫敦皇家歌劇院，德累斯頓卡拉歌劇院及巴伐利亞國家歌劇院。
AMNERIS 安奈莉絲

Violeta Urmana 烏爾曼納

Nino Surguladze 紴爾古拉澤

RAMFIS 藍菲斯

Hao Jiang Tian 田浩江
RAMFIS 藍菲斯

Graduated from the Paris Conservatory and studied with Kurt Moll, Paul Gay has collaborated with famous conductors and directors including Ivan Fischer, Seiji Ozawa, Carlo Rizzi, William Christie, Emmanuelle Haïm, Peter Stein and many others. He was recently on stage at Amsterdam for Frère Laurent in Roméo et Juliette, Matsumoto Festival for Don Pedro in Béatrice et Bénédict, Gars Festival for Filippo II in Don Carlo and Opéra National de Paris for both Don Diégue in Le Cid and Galaud in Pelléas et Mélisande. His current and future engagements include Colline in La Bohème in Barcelona, Galaud in Pelléas et Mélisande in Shanghai and Oslo.

AMONASRO 阿莫納斯羅

Reginald Smith, Jr 小史密斯

A Grand Finals winner of the 2015 Metropolitan Opera National Council Auditions and a graduate of the Houston Grand Opera Studio, baritone Reginald Smith, Jr. has been praised by the New York Times as “a passionate performer” and by Opera News for his “powerful and attractive voice.” This season, he makes debuts with Opera Hong Kong as Amonasro in Aïda and Portland Opera as Montereone in Rigoletto.

Renowned baritone in China, Sun Li is the President of Fujian Opera Dance and Drama Theatre, Director of Fujian Folk Music and Symphony Exchange Centre and Deputy Secretary-General of the China Opera Research. He performed Ping in Turandot for cultural exchange in Egypt. In 2008, the opera Farewell My Concubine starring Sun toured six cities in USA. He also won Wenhua Performance Award in 2010 by virtue of this play.

KING OF EGYPT 埃及國王

Igor Durlovski 杜洛羅夫斯基

Trained in music and dance in the UK and graduated from the Opera Course at the Guildhall School of Music and Drama. He has sung over 30 operatic roles including Nourabad in The Pearl Fishers, Montereone in Rigoletto; The Cardinal in The Duchess of Malfi; The Bong Tree in The Owl and The Pussy Cat for the Royal Opera House; Imperial Commissioner in Madama Butterfly for Scottish Opera.

Based in the UK, Freddie Tong gained a Masters in Music and graduated from the Opera Course at the Guildhall School of Music and Drama. He has sung over 30 operatic roles which includes Nourabad in The Pearl Fishers, Montereone in Rigoletto; The Cardinal in The Duchess of Malfi; The Bong Tree in The Owl and The Pussy Cat for the Royal Opera House; Imperial Commissioner in Madama Butterfly for Scottish Opera.

Freddie Tong 唐景端

Freddie Tong was born in Hong Kong and studied at the English National Opera. He has sung the roles of Pinkerton in Madama Butterfly, Escamillo in Carmen, and the title role in Don Giovanni. He is currently a member of the English National Opera's Young Artist Programme and has sung a number of roles with the company, including the title role in Don Giovanni and the roles of Daland in Der Freischütz, Silvio in Il Barbiere di Siviglia, and Escamillo in Carmen. In 2018, he made his debut at the Royal Opera House, singing the role of Don Alfonso in Così fan tutte.
**OPERA HONG KONG - 香港歌劇院**

Established in 2003, Opera Hong Kong is committed to the mission of enhancing the appreciation of the art of opera in Hong Kong and promoting local musical talents. In addition to staging operas and concerts, education and outreach programmes are also held regularly to reach the young population. Opera Hong Kong Chorus and Opera Hong Kong Children Chorus were established in 2004 and 2008 respectively and are becoming recognised forces in the local choral scene.

In 2015, OHK has launched The Jockey Club Opera Hong Kong Young Artist Development Programme (the Programme), a 3-year opera training programme funded by The Hong Kong Jockey Club Charities Trust, to nurture ten professional young local artists. The Programme is the first-ever intensive professional opera training project in Hong Kong accompanied by a series of outreach activities. Mr. Gong Dongjian, a famous bass and an experienced vocal coach, is the Programme Director of the Programme.

香港歌劇院自2003年成立以來，一直致力製作高質素及專業的歌劇，將歌劇帶給香港的觀眾，並培養本地具潛質的音樂家。香港歌劇院亦定期為年青一代舉辦多項教育及外展活動，把歌劇藝術進一步推廣至社會各階層。香港歌劇院於2004年及2008年成立香港歌劇院合唱團及香港歌劇院兒童合唱團，為本地合唱界注入新的動力。

2015年，香港歌劇院獲香港賽馬會慈善信託基金全力贊助推出「賽馬會香港歌劇院青年演唱家發展計劃」，為期三年，培訓十位本地專業青年演唱家，這是香港首個配合一連串外展活動的密集式歌劇訓練計劃。該計劃是著名低男聲戴韜先生，他肩負計劃發展的策劃外，更為參與計劃的十位年青本地演唱家定期授課。

**ARTISTIC DIRECTOR 藝術總監**

Warren Mok, MH 莫華倫

World-renowned Hong Kong tenor Warren Mok has appeared in many leading opera houses throughout the world. His operatic repertoire exceeds 60 roles. He has been Artistic Director of Opera Hong Kong, Fujian Grand Theatre and Zhuhai Hafsa Grand Theatre and was also the Artistic Director of the Macao International Music Festival. Mok was awarded a Medal of Honour by the Hong Kong Special Administrative Region in 2011, World Outstanding Chinese Award in 2010, Cavallier dell’Ordine della Stella della Solidarieta Italiana by the Government of Italy and Chevalier dans l’Ordre des Arts et Lettres by the Government of France both in 2008. In 2012, he joined the China’s Three Tenors world tour together with Dai Yuqiang and Wei Song to promote Chinese cultures to the world.

莫華倫是世界知名的男高音，演唱行程遍及世界各地各大著名歌劇院，演唱角色超過六十個。莫氏近年除出任香港歌劇院、福建大劇院及珠海華發大劇院的藝術總監外，亦曾為澳門國際音樂節的藝術總監。2011年，莫華倫榮獲香港特別行政區政府頒發榮譽勳章，及2010年榮獲世界傑出華人獎，此外莫氏於2008年分別獲意大利及法國政府頒發「意大利團結之星騎士勳章」及「法國藝術騎士勳章」。2010年，莫氏與戴玉強、魏松所組成的中國三大男高音一起舉行世界巡迴演出，積極推動中國文化走向世界。

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The programme runs approximately 3 hours, including one intermission. 演出時間約3小時，包括一場中間休息。

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