

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

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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

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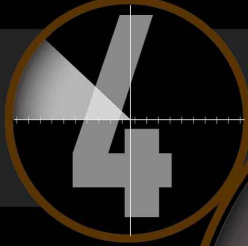
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阿伊達



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，觀眾人數更媲美百老匯的長壽劇作。

被虜成奴的阿比西亞（即今日的埃塞俄比亞）公主阿伊達與埃及備受尊崇的軍官拉達梅斯相戀。拉達梅斯唱的《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。

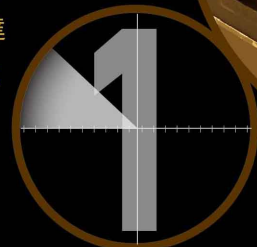
序曲的音樂令人聯想古埃及的異國情調。當最後的和弦開始消退時，阿比西亞在阿伊達父親努比亞王阿莫納斯羅的帶領下入侵埃及，拉達梅斯奉命率領埃及軍迎戰。阿伊達被迫在愛情與國家大義之間作出決擇——她責備自己嘴裡念著「凱旋而歸」，因為這代表要拉達梅斯打敗自己的爸爸。而這也是貫穿整部歌劇的主題：愛國與愛情怎可並存？

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識的《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，阿伊達處於被虜的父親和拉達梅斯之間。阿莫納斯羅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：《我要為國犧牲多少？》。

《阿伊達》其實不只是講述一個埃及故事，而是人面對國家、家庭及良知間的矛盾。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、殘忍、欺騙、偏執和救贖等元素，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，此劇帶出一些沒有答案的問題：命運令阿伊達痛苦掙扎，且陷入窘境，最後隨心走入墓中，才獲得解脫。

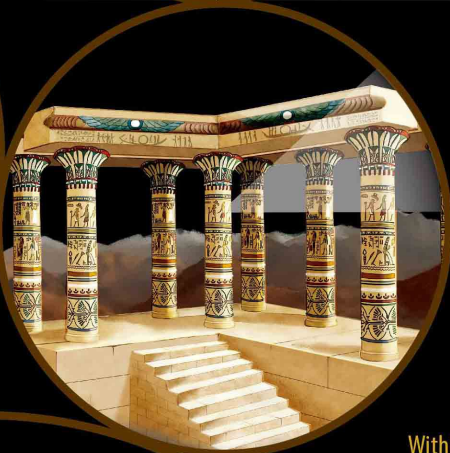
《阿伊達》其中一個最著名的演繹，是來自1950年代「意大利荷李活」奇尼奇塔的一部電影，當中蘇菲亞·羅蘭（雷納塔·泰巴爾迪幕後代唱）獻上了矚目的演出。導演格蘭達欲把電影的神韻放進這新製作中，把歌劇帶進一部舊電影片的框架裡，劇中的異國風情會以較現代的手法交代，表達作品的跨時代性。

香港歌劇院是次製作邀請了兩位載譽全球的阿伊達：中國著名女高音和慧與美國的露易斯，她們將與國際頂級女中音烏爾曼納和素爾古拉澤演對手戲。她們在世界各主要場地演出過無數次，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剛在大都會劇院演過拉達梅斯，他在港的演出值得期待。



3

Aïda



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 *Aida*'s sets and costumes got stuck in Paris; *Rigoletto* was performed instead. But *Aida* finally received its world premiere in Cairo on Christmas Eve in 1871.

Within two years *Aida* was a global hit. Europe was in the throes of Egyptomania and *Aida* 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), *Aida* 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 *Aida* was a 1950s-era Italian film from Cinecittà — the "Italian Hollywood" — in which Sophia Loren (lip-synching 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.



2

CONDUCTOR 指揮

Xu Zhong 許忠



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 *L Puritani*, *I Pagliacci*, *Cavalleria Rusticana*, *Attila*, *IL Turco 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.

現任意大利維羅納露天劇場首席總監及上海歌劇院院長的許忠，是享譽國際的中國指揮家之一。他於2012年在意大利貝里尼歌劇院出任藝術總監及首席指揮，參與了多齣歌劇，包括《清教徒》、《丑角》、《鄉村騎士》、《阿提拉》、《意大利的土耳其人》及《蝙蝠》等。在他的指導下，貝里尼歌劇院於2014年舉行歷史上首次訪華演出。他常獲邀作客席指揮，近期合作包括在2013年佛羅倫斯五月音樂節的《天堂與地獄》、2014年維羅納露天劇場的《波希米亞生涯》及2015年薩沃納歌劇院的《遊吟詩人》。許氏於2010年獲頒發法國文學藝術騎士勳章，表彰其在文化藝術領域對中法交流的卓越貢獻。

STAGE DIRECTOR & SET DESIGNER 導演及佈景設計

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 Pêrichole*, *Die Fledermaus*, *Don Giovanni*, *The Tales of Hoffmann*, *Falstaff*, *Rigoletto*, *Mefistofele*, *L'Enfant et les Sortilèges*, *La Navarraise* and *Duella amoroso*. In 2001, he staged *Singin' in the Rain* at the Théâtre de la Porte-Saint Martin in Paris which won Molière 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 Torino, and *Roméo et Juliette* in Genova. He was also the General Director of the Royal Opera of Wallonia from 1996 to 2007.

生於摩納哥，格連達自2007年起出任蒙地卡洛歌劇院的總監以來，曾先後為劇院執導多齣多元風格的歌劇，包括《佩里葛爾》、《蝙蝠》、《唐·喬凡尼》、《荷夫曼的故事》、《法斯塔夫》、《弄臣》、《梅菲斯特費爾》、《頑童與魔法》、《納華拉人》及《愛情決鬥》。2001年他於巴黎聖馬丁門劇院作執導的作品《雨中曲》，為他贏得法國莫里哀獎的最佳音樂劇殊榮。2008年他為羅馬歌劇院執導其新劇季開幕演出的馬斯卡尼《艾美卡》，及為摩納哥國慶日製作《魔笛》。近期作品包括在巴勒莫的《喬宮達》、在華倫西亞及都靈的《托斯卡》及在熱那亞的《羅密歐與茱麗葉》等。1996-2007年格連達曾任比利時華洛尼亞皇家歌劇院的總監。

CAST LIST 演員名單

Aïda 阿伊達	He Hui 和慧(10 Oct), Kristin Lewis 露易斯(11, 13, 15 Oct), Marjorie Owens 奧雲斯(12, 14 Oct)
Radamès 拉達梅斯	Riccardo Massi 馬西(10, 12, 14 Oct), Najmiddin 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 素爾古拉澤(11, 13, 15 Oct)
Amonasro 阿莫納斯羅	Reginald Smith Jr 小史密斯(10, 12, 13 Oct), Sun Li 孫礫(11, 14, 15 Oct)
Ramfis 藍菲斯	Hao Jiang Tian 田浩江(10, 12, 14 Oct), Paul Gay 蓋爾(11, 13, 15 Oct)
King of Egypt 埃及國王	Igor Durlovski 杜爾洛夫斯基(10, 12, 14 Oct), Freddie Tong 唐景端(11, 13, 15 Oct)
Messenger 探子	Chen Chen 陳晨(10, 12, 14 Oct), Chen Yong 陳永(11, 13, 15 Oct)
Priestess 女祭司	Li Yang 李洋(10, 12, 14 Oct), Colette Lam 林穎穎(11, 13, 15 Oct)

PRODUCTION TEAM 製作團隊

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 杜藹 | Choreographer 編舞 : Eugénie Andrin 安德林

Associate Set Designer 聯合佈景設計 : Nicola Antonia Schmid 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 譚天樂

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

AÏDA 阿伊達

He Hui 和慧

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 Volksoper 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 Aïda. 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 Opéra-Bastille, and the National Centre for the Performing Arts in Beijing.



和慧是全球演繹威爾第及浦契尼作品最優秀的女高音之一。2004年她於維也納民俗歌劇院演唱的《蝴蝶夫人》贏盡好評，盛讚她的演繹是「最美好的蝴蝶夫人」。她曾在斯卡拉歌劇院及紐約大都會歌劇院作其首演，分別飾演托斯卡及阿伊達。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》的里奧露拉、《杜蘭朵》的柳兒及《瑪儂·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。

Kristin Lewis 露易斯

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 Aïda 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.



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樂季中首次踏足意大利劇院舞台，於巴托雷蒂指揮棒下飾演《遊吟詩人》的里奧露拉。她飾演《阿伊達》同名角色屢獲高度讚譽，當中包括由加堤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；威爾貝指揮的帕都華威爾第劇院；米蘭斯卡拉歌劇院及維也納國家歌劇院等。她於薩翁林納歌劇節首度演唱《托斯卡》，同年為她帶來歌劇節2010年最佳歌唱家殊榮。

Marjorie Owens 奧雲斯

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 Aïda with Opera Hong Kong, returns to the Semperoper as Senta in *Der fliegende Holländer*, and followed by the roster of the Metropolitan Opera. In the 2016 / 2017 season, she returned to the Semperoper as Dorotka in *Schwanda*, the Washington Concert Opera for the title role in Beethoven's *Leonore*.



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滿貫得主，讓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勒斯登申培爾歌劇院《漂泊的荷蘭人》的仙達一角。2016/17年樂季中，她在德勒斯登申培爾歌劇院演唱《風笛手施雲達》的杜路卡；華盛頓音樂歌劇團演唱貝多芬的《雷奧諾拉》。

RADAMÈS 拉達梅斯

Riccardo Massi 馬西

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 *Aïda* 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 Colon 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, Théâtre des Champs-Élysées, 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.



馬西是近年在國際急劇冒起的意大利戲劇男高音。他於米蘭斯卡拉歌劇院附屬學院修讀，在2009年於薩雷諾並在歐倫大師執棒下，以《阿伊達》的拉達梅斯為其專業歌唱生涯揭開序幕。其後他多次獲邀於著名歌劇院演唱《阿伊達》，包括紐約大都會歌劇院、布宜諾斯艾利斯的科隆劇院、都靈皇家劇院、休斯頓大歌劇院及澳洲歌劇團。而《托斯卡》的卡瓦拉多西一角也讓他踏上倫敦皇家歌劇院、漢堡國家歌劇院、德勒斯登申培爾歌劇院、巴伐利亞國家歌劇院、巴黎的香榭麗舍劇院、柏林歌劇院等耀眼舞台，而巴西里約熱內盧更為他南美首演。他能演繹的角色眾多，主要包括《杜蘭朵》的卡拉夫及《命運的力量》的艾華度等。

RADAMÈS 拉達梅斯

Najmiddin Mavlyanov 馬夫利亞諾夫

Uzbekistani tenor Najmiddin Mavlyanov made his Royal Opera House Covent Garden debut in 2016 as Cavaradossi in *Tosca* and has since returned to sing Manrico in *Il trovatore*. Performances in Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre include Gherman in *The Queen of Spades*, Don Alvaro in *La forza del destino*, Alfredo in *La traviata*, Radamès in *Aïda*, the title roles of *The Tales of Hoffmann* and *Werther*, Rodolfo in *La Bohème*, and Pinkerton in *Madama Butterfly*. He also appeared as Faust in *La damnation de Faust* with Bolshoi Theatre, Cavaradossi with Finnish National Opera, Deutsche Oper am Rhein and Opera Vlaanderen.



烏茲別克男高音馬夫利亞諾夫於2016年首度亮相倫敦皇家歌劇院，飾演《托斯卡》的卡瓦拉多西，其後並再度獲邀演唱《遊吟詩人》的曼利高。他與莫斯科斯坦尼斯拉夫斯基及尼米羅維奇音樂戲劇學院有長期合作，演出包括《黑桃皇后》的葛爾曼、《命運的力量》的愛華度、《茶花女》的阿菲度、《阿伊達》的拉達梅斯、《荷夫曼的故事》及《維特》的同名角色、《波希米亞生涯》的羅多夫、《蝴蝶夫人》的平克頓。他並為莫斯科大劇院飾演《浮士德的天譴》的浮士德；於芬蘭國立歌劇院及德意志杜塞爾多夫歌劇院飾演卡瓦拉多西。

AMNERIS 安奈莉絲

Violeta Urmana 烏爾曼納

Violeta Urmana is a highly sought-after singer of dramatic German and Italian repertoire. She established her name worldwide as a highly acclaimed Kundry in *Parsifal* and Eboli in *Don Carlo*. She recently sang *Il trovatore* at Arena di Verona, *Aïda* in Boston, Vienna and at Metropolitan. She is also a regular guest of world's major opera houses including Royal Opera House Covent Garden, Teatro alla Scala, Wiener Staatsoper, Opera National de Paris, Teatro Real in Madrid, and Deutsche Oper Berlin. Her homeland Lithuania has honored her prestigious Grand Duke Gedeminas of Lithuania. In 2014 she was also awarded the Commendatore dell'Ordine della Stella d'Italia.



烏爾曼納擅長演唱德國及意大利歌劇劇目，是當今炙手可熱的女高音。她憑著在《帕西法爾》孔德麗及《卡洛王子》伊波莉公主的卓越演出嶄露鋒芒。最近她於維羅納露天劇場演唱《遊吟詩人》，並先後於波士頓、維也納及紐約大都會歌劇院演唱《阿伊達》。她也是世界頂尖歌劇院的常客，曾多次在倫敦皇家歌劇院、斯卡拉歌劇院、維也納國家歌劇院、國立巴黎歌劇團、馬德里皇家劇院及柏林德意志歌劇院等。祖國立陶宛向她頒發崇高的「立陶宛格迪米納斯君王勳章」。2014年她獲意大利政府頒發「意大利之星指揮官勳章」。

Nino Surguladze 素爾古拉澤

Nino Surguladze is one of the leading young mezzo-sopranos, acclaimed for her warm and velvety voice, incisive musicianship, excellent acting abilities, notable stage presence, and physical beauty. Her recent successes include: Amneris in *Aïda* at Teatro di San Carlo in Naples, the Opéra Royal de Wallonie in Liège, and the Bergen Nasjonale Opera in Bergen; the title role of *Carmen* at the Mariinsky Theatre in St. Petersburg and in Sassari; Stéphanie in *Roméo et Juliette* at the Arena di Verona; Maddalena in *Rigoletto* at the Teatro Carlo Felice in Genoa, and at the Sferisterio Opera Festival in Macerata.

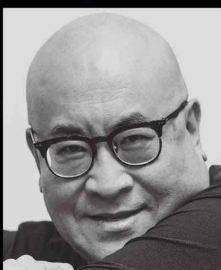


素爾古拉澤是當今最優秀的女中音之一。除擁有溫暖柔和的歌聲外，她那敏銳的音樂及戲劇才能、舞台觸感及優美體態均令觀眾難忘。她的演出獲高度讚揚，包括於那不勒斯聖卡洛劇院、比利時瓦隆尼亞皇家歌劇院及挪威卑爾根國家歌劇院《阿伊達》的安奈莉絲；聖彼得堡馬林斯基劇院及於意大利薩沙里《卡門》的同名角色；維羅納露天劇場《羅密歐與茱麗葉》的斯蒂法諾；意大利馬切拉塔歌劇節及熱那亞卡羅費利切劇院演出的《弄臣》瑪達蓮娜。

RAMFIS 藍菲斯

Hao Jiang Tian 田浩江

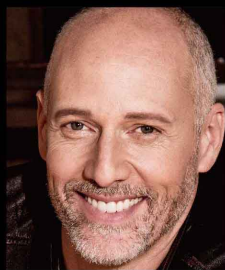
Hao Jiang Tian, internationally renowned bass and the only Chinese who has appeared at the Metropolitan Opera for 20 years, has sung over 1,400 performances of 50 operatic roles in all major opera houses worldwide. His 2016 / 2017 season includes singing *Macbeth* with Domingo, title role in the world premiere of *Monk Jianzhen* in Japan, recital in Carnegie Hall, *Turandot* and *Lucia di Lammermoor*. His autobiography, "Along the Roaring River: My Wild Ride from Mao to the Met", was published by Wiley and Sons as a Lincoln Center Book. He is the founder and artistic director of the well-known iSING! Suzhou International Young Artists Festival.



田浩江是首位與美國大都會歌劇院連續簽約長達二十年的中國歌唱家，並曾與世界各地三十多個著名歌劇院合作，演出逾1,400場次，飾演過五十多個歌劇角色。田氏2016 / 2017年演出日程包括與杜鳴高大師演出歌劇《馬克白》；日本巡迴演出江蘇省史詩歌劇《鑒真東渡》；紐約卡內基音樂廳舉行了獨唱會；北京國家大劇院演出歌劇《拉摩莫爾的露琪亞》及《杜蘭朵》。由美國Wiley出版社出版的田浩江英文自傳《歌劇人生》，作為美國紐約林肯表演藝術中心的書籍系列正式發行。他並出任國際聲譽的iSING!國際青年歌唱家藝術節的創辦人兼藝術總監。

RAMFIS 藍菲斯

Paul Gay 蓋爾



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 Bénédicte*, Gars Festival for Filippo II in *Don Carlo* and Opéra National de Paris for both Don Diègue in *Le Cid* and Golaud in *Pelleas et Mélisande*. His current and future engagements include Colline in *La Bohème* in Barcelona, Golaud in *Pelleas et Mélisande* in Shanghai and Oslo.

蓋爾畢業於巴黎音樂學院並曾隨男低音莫爾學習，先後與多位著名指揮及導演合作，包括費雪、小澤征爾、利茲、克里斯蒂、哈伊姆及史坦等。近期演出包括於阿姆斯特丹飾演《羅密歐與茱麗葉》的勞倫斯神父；松本市音樂節飾演《碧亞特斯和賓尼迪克》的唐·培德洛；德國加爾斯音樂節《卡洛王子》的菲利普二世；國立巴黎歌劇團飾演《領袖》的唐·迪爾喬及《佩利亞斯與梅麗桑德》的戈洛德。今季及未來演出包括於巴塞隆那飾演《波希米亞生涯》的柯林尼、上海及奧斯陸飾演《佩利亞斯與梅麗桑德》的戈洛德。

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 *Aida* and Portland Opera as Monterone in *Rigoletto*.

小史密斯畢業於休斯頓大歌劇院訓練計劃，並曾勇奪2015年紐約大都會歌劇院國家委員會面試的大滿貫冠軍。「紐約時報」及「歌劇新聞」分別形容他為「激昂」及天賦「雄亮迷人的歌聲」。今季他與香港歌劇院首度合作，飾演《阿伊達》的埃塞俄比亞國王納斯羅；波特蘭歌劇院《弄臣》的蒙特羅。

Sun Li 孫礫



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.

孫礫為中國著名男中音，並出任福建省歌舞劇院院長、福建民樂交響樂交流中心主任及中國歌劇研究會副秘書長。他遠赴埃及演唱《杜蘭朵》的平作交流演出。2008年，他主演的歌劇《霸王別姬》在美國六個洲巡演，孫氏更藉此劇摘得「文華表演獎」。

KING OF EGYPT 埃及國王

Igor Durlovski 杜爾洛夫斯基



Igor Durlovski made his operatic debut as Colline in *La Bohème* at Macedonian Opera and Ballet in 1999. Since then he has collaborated with Bulgarian National Opera, National Opera Sarajevo, Albanian National Opera in Tirana and Vienna Musikverein. He appeared as Gremin in *Eugene Onegin* at the Theater Nordhausen, as well as Sparafucile in *Rigoletto*, Ramfis in *Aida* and Don Basilio in *The Barber of Seville* in Skopje.

杜爾洛夫斯基於1999年在馬其頓歌劇及芭蕾舞劇院以《波希米亞生涯》的柯林尼開展其歌劇事業，接著便與多個歐洲劇院合作如保加利亞國立歌劇院、波士尼亞塞拉耶佛國立歌劇院、阿爾巴尼亞國家歌劇院及維也納金色大廳。他曾於德國北豪森劇院飾演《尤根·奧尼金》的格林，及馬其頓史高比耶耶演《弄臣》的斯巴華富列、阿伊達的藍菲斯及《賽維爾理髮師》的巴西利奧等。

Freddie Tong 唐景端



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*, Monterone in *Rigoletto*; The Cardinal in *The Duchess of Malfi*; The Bong Tree in *The Owl and The Pussycat* for the Royal Opera House; Imperial Commissioner in *Madama Butterfly* for Scottish Opera.

唐景端生於香港，現居英國。他在市議廳音樂戲劇學院習藝並取得碩士學位。他與主要的歌劇劇院合作演出超過三十個角色：英國國家歌劇院製作《採珠者》的努拉巴德、《弄臣》的蒙特羅內、《馬爾菲公爵夫人》的大主教；蘇格蘭歌劇院《蝴蝶夫人》的日本長官。

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 programme 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各項教育及外展活動，把歌劇藝術進一步推廣至社會各階層。香港歌劇院更於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，這是香港首個配以一連串外展活動的密集式歌劇訓練計劃。計劃總監是著名男低音龔冬健先生，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

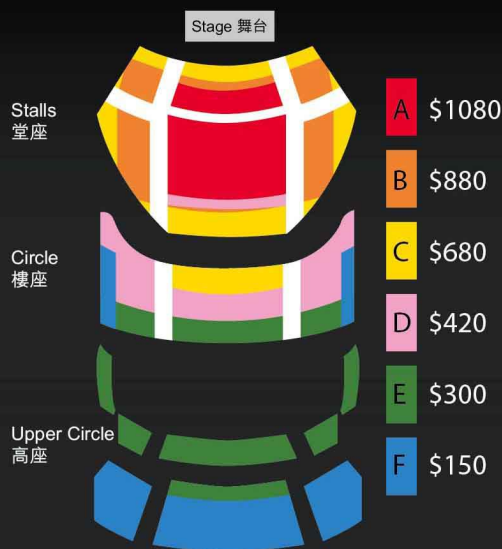
World-renowned Hong Kong tenor Warren Mok has appeared in many leading opera houses throughout the world. His operatic repertoire exceeds 60 roles. He has been the Artistic Director of Opera Hong Kong, Fujian Grand Theatre and Zhuhai Huafa Grand Theatre and was also the Artistic Director of the Macao 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, Cavaliere dell'Ordine della Stella della Solidarieta Italiana by the Government of Italy and Chevalier dans l'Order des Arts et des 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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