An Opera in Three Acts 三幕歌劇

Verdi’s La Traviata

Performed in Italian with Chinese and English Subtitles 意大利文演唱，中英字幕

Costumes 服装：Opéra de Monte-Carlo 蒙地卡洛歌劇院

Venera Gimadieva 吉馬迪爾娃
Stacey Alleaume 艾洛梅

Oct 2022
5-8 (Wed – Sat) 7:45pm
9 (Sun) 3:00pm

Grand Theatre, Hong Kong Cultural Centre 香港文化中心大劇院

Hong Kong Philharmonic Orchestra 香港管弦樂團
Opera Hong Kong Chorus 香港歌劇合唱團
Edge ‘n Pointe Dance Centre

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BANK OF CHINA (HONG KONG) 中国银行（香港）
Message from the Chairman

主席獻辭

On behalf of Opera Hong Kong, I would like to welcome you to Verdi’s La Traviata.

Regarded as one of the most iconic operas of the traditional Western canon, La Traviata encompasses love, death, passion, family honour and tragedy, vividly portrayed in the composer's best music from his middle period.

In this production, we are thrilled to feature world-acclaimed international artists, including two of the world’s most sought-after sopranos, Venera Gimadieva and Stacey Alleaume, as Violetta, tenors Kang Wang and Mario Chang as Alfredo, as well as Stephen Powell and Luca Grassi singing Germont. They will be supported by Hong Kong Philharmonic Orchestra, Opera Hong Kong Chorus and Edge'n Pointe Dance Centre. Together with the magnificent new set designed by the French production team and more than 100 sets of exquisite costumes provided by Opéra de Monte-Carlo, this production will surely conjure up a sumptuous feast of music and grandeur.

I would like to sincerely thank the Culture, Sports and Tourism Bureau, the Leisure and Cultural Services Department and the Hong Kong Arts Development Council for their long-term support. I would like to express my heartfelt appreciation to Bank of China (Hong Kong) Private Banking, Title Sponsor of the performance on 5 October 2022; New World Millennium Hong Kong Hotel, Hotel Sponsor; Fujipoly Hong Kong Ltd, Diamond Sponsor; and Shun Hing Group, Gold Sponsor. I would also like to thank Mr. & Mrs. Richard Hui, Opera Development Patron; Mrs. Lui Chiu Kam Ping, One-year Jade Sponsor & Student Ticket Fund; Chevalier Group, Two-year Platinum Sponsor; Dakin Financial Group, One-year Platinum Sponsor & Student Ticket Fund; Million Charity Fund Ltd. and Shanghai Commercial Bank, One-year Gold Sponsors & Student Ticket Fund; Tom Lee Music, the Piano Sponsor; and Asia Insurance Co Ltd.

Please sit back, relax and enjoy the performance.

Ronald Kwok
Chairman
Opera Hong Kong

我谨代表香港歌劇院，歡迎各位蒞臨欣賞席維亞的《茶花女》。

被譽為最具代表性的西方傳統的歌劇之一，《茶花女》的故事包含愛情、死亡、家族榮譽及悲劇等元素，其生動細緻的描繪，在作曲家的音樂中表露無遺，是席維亞創作中最出色的作品。

我們有幸能在這次歌劇中邀請到國際知名的演唱家擔任表演，包括兩位現今炙手可熱的女高音誠馬祖馬、艾力湯蘿及艾洛梅擔演紫羅麗、男高音方及馬里奧，飾演伯爵；姬維爾及格拉斯演繹傑斐。他們將與香港管弦樂團、香港歌劇院合唱團及Edge’n Pointe Dance Centre攜手演出，加上法國製作團隊全新設計的舞台佈景，讓劇場卡洛劇院提供超過二百套精緻深具的精緻服裝，是次歌劇製作是美樂及華麗視覺兼備，極盡視覺之饗。

我謹在此感謝文化體育及旅遊局、樂團及文化事務署及香港藝術發展局一貫以來的支持，我亦要衷心感謝 10 月 5 日演出之冠名贊助中國銀行（香港）私人銀行、酒店贊助千僖節世界香港酒店、鑽石贊助富士時香港有限公司、金贊助恒興集團，此外，我亦要向香港歌劇院發展贊助許善義伉儷，年度榮譽及學生榮譽馬錦生女士、兩年白金贊助其士集團，年度及學生榮譽白金贊助領匯金融集團，年度及學生榮譽金贊助宏基慈善基金及上海商業銀行、鋼琴贊助樂琴琴行及亞洲保義有限公司誠意衷心的感謝。

謹衷心欣賞《茶花女》的精彩演出。

香港歌劇院主席
郭永聰
Welcome to our grand production of Verdi's La Traviata.

This masterpiece, justly celebrated as Verdi’s most popular opera, is filled with sublime music and drama. Our director Jean-Louis Grinda, General Director of Opera de Monte-Carlo returns to bring his distinctive insight to this story of love, money, and the arts of polite society. His direction in OHK’s Aida (2017) and Don Giovanni (2019) has received great acclaim.

World-renowned conductor Renato Palumbo will join forces with the Hong Kong Philharmonic Orchestra and the Opera Hong Kong Chorus to deliver this enduring and popular work since his debut with OHK in Turandot (2005).

Our stellar cast includes Venera Gimadieva and Stacey Allesane who are the most sought-after sopranos nowadays. Venera’s signature role of Violetta has taken her to perform at prestigious opera houses across Europe and the US. Stacey, taking the same role, has established herself as one of Australia’s most accomplished performers and performed frequently with Opera Australia. Kang Wang and Mario Chang will alternate the role of Alfredo. Kang is considered one of the most talented tenors of his generation. He has performed at Metropolitan Opera, Opera Australia and Welsh National Opera. Mario has also appeared on most illustrious stages such as Metropolitan Opera, LA Opera and Oper Frankfurt collaborating with eminent conductors like James Levine and Christoph Eschenbach. Stephen Powell and Luca Grassi will be singing Germont. Stephen was hailed by the Wall Street Journal for his rich and lyrical tone in his title role of Macbeth with Michigan Opera Theatre. Multiple award-winner Luca has collaborated with OHK in The Marriage of Figaro (2006). He has performed in opera houses around the world including Bologna, Genova, the Deutsche Oper.

We are also glad to see the city’s brilliant young artists joining the cast. They include Bobbie Zhang, Christy Li, Rachael Kwok, Samuel Huang, Henry Ngyan, Lam Kwok Ho, Alex Kwok, Freddie Tong, Wesley Lam and Charles Tsang. Most of these singers have completed their training in our Young Artist Programme and have participated in many of our productions.

Please enjoy their wonderful performance.

Warren Mok, BBS, MH
Artistic Director
Opera Hong Kong
Founded in 2003 Opera Hong Kong (OHK) is Hong Kong’s first professional opera company. Over the years, the company has gone from strength to strength under the artistic direction of Warren Mok, the internationally acclaimed Hong Kong tenor. OHK has elevated opera in the Asia’s world city, with many world-class productions covering all major works in the operatic canon and has collaborated with opera houses and festivals including Teatro dell’Opera di Roma, Taormina Opera Festival, Theater Erfurt, Opéra de Nice, National Centre for the Performing Arts and Shanghai Opera House.

In 2019, OHK was selected by the Hong Kong Arts Development Council as one of the three recipients of the coveted “Eminent Arts Group Scheme”. The Scheme’s consecutive 5-year funding has become a boost to further the company’s development.

OHK is committed to promoting the city’s brightest, young opera singers. In 2015, OHK launched the Jockey Club Opera Hong Kong Young Artist Development and Education Programme (the Programme), a three-year opera training programme designed to nurture ten young local artists. The success of the Programme led to its renewal by The Hong Kong Jockey Club Charities Trust for another three years from 2019 to 2022, providing intensive training to 12 local artists. The Programme has been completed successfully in March 2022.

OHK also places a strong emphasis on its education and community activities. Opera school tours, summer schools and master classes are held regularly to reach young audiences. The music centre in Wanchai provides a wide range of courses for early age children to adult in addition to Children Chorus classes. The OHK Chorus and the OHK Children Chorus were established in 2004 and 2008 respectively and are becoming recognised contributors on the local choral scene.

The recent development of the Greater Bay Area has created an environment for OHK to initiate more collaborations and bring the art of opera to a wider audience.
Guidelines for the opera performance under COVID-19

Welcome to our performance! Opera Hong Kong always put the health and well-being of our audience, performers and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable opera performance. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.

歡迎蒞臨我們的演出。香港歌劇院一直把觀眾、演出者及員工的健康與安全放在首位，並致力為觀眾提供安全的環境，讓您盡情享受歌劇演出。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

Masks must be worn throughout the venue
場內必須全程戴上口罩

Temperature checks are arranged at designated entrances
入場前必須量度體溫

Always maintain social distancing
時常保持社交距離

Your seat may have been adjusted to meet the requirements of preventive measures
為配合防疫，閣下之座位或需作出調動
Verdi's La Traviata 威爾第《茶花女》

Music 作曲
Giuseppe Verdi 威爾第

Libretto 編劇及作詞
Maria Piave 皮亞威

Act I 第一幕
Violetta’s house 薇奧列達的住所

Act II 第二幕
Scene One 第一場景:
Violetta’s country-house outside Paris 薇奧列達於巴黎外的別墅

Intermission of 20 minutes 中場休息 20 分鐘

Scene Two 第二場景:
Flora’s house 弗羅拉的住所

Act III 第三幕
Violetta’s bedroom 薇奧列達的臥房

The programme runs approximately 2.5 hours with one intermission
演出約近2小時30分鐘包括一部中場休息

Performed in Italian with Chinese and English surtitles
意大利文演唱，中英文字幕

House Rules 場地規則

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio and video recordings in the auditorium. Thank you for your co-operation.
為避免打擾演員及其他觀眾，請於演出前關閉行動電話及其它發出聲音或光的器材。我們亦禁止食物飲料及未經許可的攝影、錄音及錄影。謝謝合作。

The presenter reserves the right to change the programme and substitute artists.
本會保留變更演出曲目的權利及更換表演者。

Hong Kong Arts Development Council supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stand of the Council. 習座藝術發展局支持藝術家表達自由。本計劃內容並不反映本會意見。

The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region. 節目內容不反映香港特別行政區政府的意見。
Producer: Warren Mok
Conductor: Renato Palumbo
Director: Jean-Louis Grinda
Set and Lighting Designer: Laurent Castaingt
Costume Designer: Jorge Jara
Choreographer: Eugénie Andrin
Revival Director: Olga Paliakova
Assistant Rehearsal Conductor and Principal Répétiteur: Alex Tam
Set and Lighting Designer Assistant: Nina Yip
Costumes: Eleonora Rodigari

Violetta Valéry, a courtesan: Venera Gimadieva
Alfredo, a young bourgeois: Kang Wang
Germont, Alfredo's father: Stephen Powell
Flora Bervoix: Bobbie Zhang
Annina: Christy Li
Gastone: Rachel Kwok
Barone Douphol: Samvel Huang
Marchese d'Obigny: Henry Ngan
Dottore Grenvil: Lam Kwok Ho
Giuseppe: Alex Kwok
Commissioner: Freddie Tong

Hong Kong Philharmonic Orchestra
Opera Hong Kong Chorus
Edge 'n Pointe Dance Centre

Extras: Angel Chan, Elise Tam, Kim Ward, Florence Yum

*5, 7 & 9 Oct | 6 & 8 Oct
Synopsis 故事大綱

Act I: 《薇奧蕾塔的住處》
Violetta’s house

The famed courtesan Violetta Valéry, who has been ill, throws a large party for friends and admirers. Much to the annoyance of one of these, Baron Duphol, she is introduced to Alfredo Germont, a young man from a landowning family in the countryside, who has adored her from afar during her illness. He is induced to give a toast (the famous “Brindisi”), to which Violetta joins in.

Violetta is to lead her guests to the ballroom, but sends them ahead when she feels ill. Alfredo returns and declares his love, which, initially laugh at ... but gives him a flower to return once it has wilted, which Alfredo happily takes to mean the next day.

In the opera’s most famous aria, Violetta says it is strange that it might be him, Alfredo, that finally touched her heart (“É strano ... Ah, fors’é l’or”). She pulls herself up short, and declares that for a woman like her, she must remain forever free to live her own life, with little pleasure to pleasure (“Sempre libera ...”)

Act II, Scene 1: 《維奧蕾塔的住處》
Violetta’s country-house outside Paris

Alfredo sings of his happy life with Violetta who has abandoned her former life to be with him (“De miel balsamul spiriti ...”). The maid Annina returns from Paris; she informs Alfredo that Violetta told her to sell all her possessions to support their lifestyle. Shocked and ashamed, Alfredo rushes off.

As Violetta returns to find an invitation from her friend Flora to a party in Paris that evening, Alfredo’s father, Giorgio Germont, enters to demand she break off their relationship with his son; his daughter’s engagement is at risk because of Violetta’s reputation. Violetta resists, but Giorgio — impressed despite himself by Violetta’s nobility and honesty — points out that she won’t be young forever and that men are fickle. Finally convinced, Violetta agrees, a sacrifice that Giorgio accepts with unseemly haste. Violetta sends him to the garden to await Alfredo.

Violetta accepts Flora’s invitation and as she is writing a farewell letter to Alfredo, he enters. She hides the letter, and, inconsolable, asks Alfredo to love her as much as she loves him. She rushes out and sends her letter back to Alfredo from her carriage. The letter is brought to Alfredo and, as soon as he reads the first line, Germont returns and attempts to comfort his son, reminding him of his family in Provence (“Di Provenza il mar, il suol ...”). Alfredo finds the party invitation, and suspecting Baron Duphol, rushes out.

第一幕：薇奧蕾塔的住所

名交際花薇奧蕾塔病榻初癒，舉辦了一場大型宴會招待她的朋友和一眾幕下之臣。杜方多是受邀之一，當他見到宴會上有人介紹薇奧蕾塔給一名出身於鄉下土地家產的年輕人——阿方度。黛奧德求婚，大為震驚。在薇奧蕾塔病榻在束期間，阿方度一直偷偷地愛慕著她。當旁人談到他，他便憤怒地離席，向大家舉杯敬酒，唱起著名的《飲酒歌》。薇奧蕾塔也加入其中。

薇奧蕾塔打算帶領賓客前往舞廳，卻突然感到不適，讓眾人先行前往。阿方度折返找她，並向她示愛。薇奧蕾塔起初只是一笑置之，但又給了他一朵花，叫他在花瓶裡待再回。

第二幕：薇奧蕾塔於巴黎外的別墅

薇奧蕾塔為阿方度放棄了以前的生活，阿方度唱歌訴說他們的幸福生活（《我年輕狂愛的夢》）。歌聲中帶著從巴黎回來，告知薇奧蕾塔著他失去了所有家業來維持他們的生活。阿方度寫信給薇奧蕾塔，匆忙趕去。

薇奧蕾塔接受好友弗麗拉的邀請，參加當晚在巴黎舉行的宴會。當數到40的數字時，阿方度失了習慣，要求薇奧蕾塔拿出他的劍來，因她女兒可能會因薇奧蕾塔的名聲而被流言。薇奧蕾塔拒絕了。她既使薇奧蕾塔感到羞恥的人格和誠實令眾人驚嘆相驚，但他們指出，青春常駐在這位的。薇奧蕾塔將這位拉走，讓閨蜜明白，才離開阿方度。薇奧蕾塔明白的接受，薇奧蕾塔受聘於花園等阿方度回來。

薇奧蕾塔接受了弗麗拉的邀請。當薇奧蕾塔到達時，弗麗拉推了起來。薇奧蕾塔開始唱歌，聲音流響起，薇奧蕾塔更高興。薇奧蕾塔是這樣一個任命，薇奧蕾塔剛剛出現，不過薇奧蕾塔對此表現出 cadastral aspects and platform features, 即奪門而出。
**Scene 2:**

**Flora’s house**

After entertainment from dancers dressed as gypsies and matadors, Violetta arrives with the Baron, Alfredo, already there at the gambling tables, announces loudly that Violetta will return with him. The Baron challenges him to cards; Alfredo wins large sums of money before everyone goes in to dinner.

Violetta calls for Alfredo to meet her alone. Fearing for his safety, she asks him to leave. Alfredo, furious, recalls the other guests and, claiming that he will pay Violetta back for all the money she has spent on him, throws his winnings at her.

Germont, who has followed Alfredo to the party, arrives and publically denounces his son’s behaviour. Violetta says that Alfredo doesn’t understand, while Alfredo expresses remorse in face of universal condemnation.

**Act III:**

**Violetta’s bedroom**

Now alone and dying from her tuberculosis, Violetta re-reads a letter from Germont, telling of the duel between Alfredo and the Baron, and promising to have Alfredo return to her, but Violetta suspects it’s too late.

Amina rushes in to tell Violetta of Alfredo’s arrival. The lovers are reunited and in a duet Alfredo suggests that they leave Paris (“Parigi, o cara, noi lasciaremos...”). But it is too late: she knows she’s dying.

Alfredo’s father enters with the doctor, at last regretting what he has done. Violetta asks Alfredo, should some young girl fall in love with him, that he marry her and give her Violetta’s portrait, for she’ll be watching over them from Heaven. But Violetta suddenly revives, exclaiming that the pain and discomfort have left her, only to die a moment later.

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**第二幕：**

**弗羅拉的住所**

幕啟時，打 putas 興逐言人和鬥牛士的讀者正在表演。其後，薇奧莉塔在男爵的陪伴下進場。男爵早已在餐桌上等待，他大聲宣布薇奧莉塔將和他一起回家。男爵挑戰他所愛：薇奧莉塔贏了一筆錢，眾人前往用餐。

薇奧莉塔造訪阿菲度和他單獨會面，表達她擔心他的安危，要他離開此地。阿菲度大發雷霆，喚回其他賓客，並把獲得的錢丟在她身上，表示要把對薇奧莉塔在身上的錢全部還給她。

傑蒙特把阿菲度來到了家會場，公開譴責了兒子的行為。薇奧莉塔說阿菲度根本不理解她，阿菲度遭到眾人的譴責，對傑蒙特默。

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**第三幕：**

**薇奧莉塔的間房**

孤零零的薇奧莉塔因肺結核惡化，奄奄一息。她把傑蒙特的信重新讀了一遍，信中講述了阿菲度和男爵之間的決鬥，並承諾會讓阿菲度回到她身邊。但薇奧莉塔覺得一切都太遲了。

安靜的匆匆來到，告訴薇奧莉塔傑蒙特來了。戀人再次重逢，阿菲度在二人中間讓他們離開巴黎（《殺愛的，我們要離開巴黎》），但一切為時已晚。薇奧莉塔知道自己已時日無多。

阿菲度的父親帶著醫生來到，對自己的所作所為終於感到後悔。薇奧莉塔告訴阿菲度，如果有年輕的女孩子愛上了他，就親她為妻，並把她的肖像交給對方，她會在天堂守護他們。薇奧莉塔告訴身心一振，喊著若與不適已離別過去，片刻後撒手離世。
With the Compliments of

Mr. & Mrs. Richard Hui
Respectability & Regret 體面與懊悔
Peter Gordon 高博德

Based on Alexandre Dumas’s hit play
La Dame aux camélias that had opened only the year before in 1852, La Traviata (“The Fallen Woman”) is Giuseppe Verdi’s most immediate opera, set in what was the composer’s “present day”. A touching yet tragic love story, the work is also a forceful indictment of class bigotry and gender prejudice that still resonates today, a story all the more poignant — and credible — at a time when pestilence once again cuts a deadly swathe through society.

Violetta, suffering secretly from tuberculosis, is a Parisian courtesan, what today might be called a high-class escort: independent, beautiful, elegant, charming, witty, but not the sort of woman welcomed into good families. Alfredo falls in love, as does Violetta, the first true love for each of them: they embark on a happy affair that is broken up by the machinations of Alfredo’s father, Giorgio Germont. Alfredo’s faith is broken, but behaves abominably; even his father is ashamed. Regret comes too late, as Violetta, destitute, (having spent all of her money supporting the gallant but feckless Alfredo) succumbs to the illness that has been plaguing her. She dies in the arms of the now penniless and reconciled father and son.

After the haunting overture, the opera launches into some of Verdi’s best-known melodies, in particular the ever-popular Brindisi, or drinking duet. Violetta’s bravura aria “È strano! ... Ah, forse ‘l lui” has featured in innumerable films, whether about opera or not. Alfredo and Germont’s arias “De’ miei bollenti spiri” and “Di Provenza in mar ...” have become staples of the tenor and baritone recital repertoire.

La Traviata is the third of Verdi’s great trio of operas, following Rigoletto and Il Trovatore, that cemented his reputation as Italy’s greatest operatic composer and, with apologies to those of other countries, perhaps the greatest of all time. Its domestic drama is also the most realistic there are no curses, fables, castles, assassins — just people very much like us. In the humanity and fallibility of his characters, La Traviata looks forward to verismo operas of the end of the nineteenth-century. Verdi, as always, was ahead of his time.

歌劇《茶花女》（薰
花的女人）是由法
國作家小仲馬於1852年公演的著名同名劇
目。一年後，作曲家威爾第便接連以當年的時代背景
寫下這部歌劇。此劇講述一個女僕人因愛而悲悽的愛情
故事。其中對階級和性別偏見的控訴至今仍有力量
並引起觀眾的共鳴。在當今社會逐漸整個社會之際，
這個故事彷彿變得更加淺薄真實。

薇拉諾娃是巴黎的名妓，相對現代可稱之為高級長腿
花。她生活獨立，美麗、豪華、迷人，但不是
那種聲大戶人家歡迎的女子。然而，她極度偏愛 Params
帕累的妹妹浮華的紛爭。阿菲達因在愛情的衝突中，
從他們的第一個親愛。可是在婚禮上的失敗，卻被
阿菲達的父母叛離的陰謀破壞了，阿菲達因此而憤憤不
平，行為舉止變得惡劣，甚至令他的父親蒙羞。顧
如洗的薇拉諾娃（她把所有的錢都花在了支持播羅
無能的阿菲達身上）最終被一直困擾她的疾病所折服，
在向他和解和懊悔的父子懷抱中病逝，一切的悔恨都
來得太晚了……

在讓人驚豔心頭的序曲之後，威爾第在這一些最著名的旋律
便響應而來，尤其是廣受歡迎又成為戲曲的一大陣營的
《舞女》。其中，薇拉諾娃壯麗的咏嘆調《真奇妙
吧！...夢中情人》就讓在數部電影中出現。阿菲達和傑
羅的咏嘆調《我年輕狂熱的夢》及《普羅旺斯的大地與
海洋》更成為男高音在中音中獨特唱段的代表曲目。

《茶花女》是由威爾第第三部歌劇中的第二部作品，僅次
於《茶花》和《難得詩人》。並奠定了他作為意大利
音樂的創作者的地位。那以其他的國家的作曲家
作比較，威爾第可能是史上最偉大的歌劇作曲家，威
爾第的音樂風格是豐富多樣的。劇中沒有魔
鬼、獨白、謎題、萬能等元素。只有旋律和我一
樣豐富的人。《茶花女》中角色的人性描繪表現正
預示了在十九世紀的現實主義歌劇。一如往常，威
爾第總是極具前衛的觀點。
A world-renowned Chinese tenor from Hong Kong, Warren Mok has made frequent guest appearances in many leading opera houses throughout the world. His operatic repertoire exceeds 60 roles including Cavaradossi in Tosca, Calaf in Turandot, Rodolfo in La Bohème, Radames in Aida and many others. In recent years, Mok is very active in promoting opera and classical music in Hong Kong, Macao and the Mainland. He is currently 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 the Bronze Bauhinia Star by the Government of Hong Kong Special Administrative Region (HKSAR) and conferred an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2007, Honorary University Fellowship by Hong Kong Baptist University in 2019, Officer of the Order of the Star of Italy by the Government of Italy in 2018, Medal of Honour by the HKSAR Government in 2011, World Outstanding Chinese Award in 2010, and both Cavaliere dell’Ordine della Stella della Solidarieta Italiana (Knight of the Star of Solidarity of Italy) by the Government of Italy and Chevalier dans l’Ordre des Arts et des Lettres (Knight of the Order of Art and Letter) by the Government of France in 2008. In 2012, China’s Three Tenors — Warren Mok, Dai Yuqiang and Wei Song toured the world to promote Chinese culture. In 2015, Mok was appointed as a member of Beijing Committee of Chinese People’s Political Consultative Conference, fostering the bridge and development between the two cities. He was also a former member of Zhuhai Committee of Chinese People’s Political Consultative Conference.

Warren Mok, BBS, MH 莫華倫  
Producer and Artistic Director 監製及藝術總監
Renato Palumbo 帕倫博

Conductor 指揮

Born in Montebelluna (TV), Renato Palumbo made his debut on the podium at the age of nineteen with Verdi's Il Trovatore. He quickly excels onto the national scenes after having trained and made himself known internationally. His international career began early as the Musical Director of the Istanbul State Opera of the Macao Festival, later, he was appointed as the first Italian General Music Director at the Deutsche Oper Director after Giuseppe Sinopoli. He is a frequent guest of the most prestigious theatres in Washington, Chicago, London, Paris, Nice, Barcelona, Bilbao. In Italy he is a regular guest of the most important aparatic institutions and festivals, including La Scala di Milano, Teatro Regio in Turin, Teatro Regio Parma, Genoa's Carlo Felice, Bari Piccinni, Cagliari's Teatro Lirico, Maggio Musicale Florence, and Pesaro's Rossini Opera Festival.

Jean-Louis Grinda 格連達

Director 執導

Born in Monaco, Jean-Louis Grinda has been the General Director of Opéra de Monte-Carlo since 2007 where he has directed wide range of repertoire including La Périchole, Die Fledermaus, Don Giovanni, The Tales of Hoffmann, Falstaff, Rigoletto, Metastasie, L'Enfant et les Sortilèges, La Navarraise and Duello amoroso. In 2001, he staged Singin' in the Rain at the Théâtre de la Porte-St. Martin in Paris which won Molère Award of the best musical show. In 2008, he directed Mascagni's Amica for the season opening of the Teatro dell' Opera di Roma, and a new production of The Magic Flute for Monaco's National Day. Recent works include La Gioconda in Palermo, Tosca in Valencia and Tenera, and Roméo et Juliette in Genova. He was also the General Director of the Royal Opera of Wallonia from 1996 to 2007.

Venera Gimadijeva 吉馬迪爾娃

Violetta Valéry 薇奧莉特. 瓦莉

Russian soprano Venera Gimadijeva has quickly become one of the most sought-after lyric coloratura sopranos in Europe. Having studied at the St. Petersburg Conservatoire and on the young artist programme at the Bolshoi Theatre, Moscow, she now performs regularly at prestigious opera houses and venues across Europe and the USA. Gimadijeva’s signature roles include Violetta in La Traviata, in which she made her debut at Royal Opera House, Teatro La Fenice, Opéra National de Paris and Glyndebourne Festival Opera. Other roles include the title role of Lucia di Lammermoor, the Queen of Shemakha in The Golden Cockerel, Elvira in I puritani, Amina in La sonnambula, and Juliette in Roméo et Juliette. Her recent engagements included her appearance in La Traviata in Munich, her debut with the Dallas Opera in The Golden Cockerel, Les Huguenots in Dresden and Katie Mitchell’s production of Lucia di Lammermoor at Royal Opera House, London.
Stacey Alleaume 艾洛梅
Violetta Valéry 薇奧列塔

Australian-Mauritian Soprano Stacey Alleaume has established herself as one of Australia’s most accomplished performers. After being invited to join the Moffatt Oxenbould Young Artist Program at Opera Australia in 2016, Stacey was awarded the prestigious AGAC Dame Joan Sutherland Scholarship for outstanding Australian operatic talent. Further principal roles with Opera Australia have included Violetta Valéry in La Traviata both on the mainstage and Handa Opera on Sydney Harbour and many others. In 2019, Stacey made her European debut performing Gilda in Rigoletto in the Bregenz Festival, and was invited to return in the 2021/22 season to reprise the role. She also won the Wairaki Institute of Technology New Zealand Aria in 2011, as well as Australia’s longest-running and most prestigious awards, The Sydney Eisteddfod Opera Scholarship 2012 and the Herald Sun Aria 2013.

Kang Wang 王亢
Alfredo 阿菲度

Australian-Chinese tenor Kang Wang is quickly becoming one of the most sought-after young lyric tenors in the opera world. He is a former member of the Lindemann Young Artist Development Program of the Metropolitan Opera and a finalist in the 2017 Cardiff Singer of the World competition. Highlights of the past season include a return to the Metropolitan Opera for Edmondo in Manon Lescaut opposite Sonya Yoncheva and Marcelo Alvarez, Opera Australia and Welsh National Opera as Alfredo in La Traviata, Opera North as Tamino in The Magic Flute, Pittsburgh Opera as Don Ottavio in Don Giovanni and Opera Austin as the Duke in Rigoletto and Rodolfo in La Bohème. He was on the concert stage for Tan Dun’s Buddha Passion with the Accademia di Santa Cecilia in Rome.

Mario Chang 马里奥·昌
Alfredo 阿菲度

Mario Chang is a dynamic and young Guatemalan tenor. He has appeared on most illustrious stages in leading lyric tenor repertoire including the Metropolitan Opera, LA Opera, Washington National Opera, Opérette Frankfurt, Santa Fe Opera and the Norwegian National Opera in roles such as Alfredo, Rodolfo, Duca di Mantua and Nannerl, collaborating with eminent conductors such as James Levine, Eduard Gardner and Christoph Eschenbach. Chang was also the winner of the overall First Prize in the Plácido Domingo Competition and the “Amigos de Sabadell” Prize in the 2011 Francisco Viñas Competition at Teatro del Liceu in Barcelona. He and his wife, soprano María José Morales, co-founded Querido Arte: Compañía de Ópera de Guatemala – a young, fresh opera company whose goal is to make Guatemala a benchmark for opera in Latin America and throughout the world. All of its proceeds go to charity.

马里奥·昌是年轻活跃的危地马裔男高音。擅长演绎抒情男高音歌剧角色如阿尔弗雷多、曼都亚公爵及内莫里诺等。所饰演的舞台更是国际上数一数二，包括纽约大都会歌剧院、洛杉矶歌剧院、华盛顿国家歌剧院、法郎卡普歌剧院、圣米兰歌剧院及圣威奥斯媛歌剧院等。曾与李文、加德纳和艾巴多等著名指挥家合作。他曾赢得普拉西多·多明哥比赛的冠军及2011年普拉西多·多明哥比赛的“朋友的西班牙”奖。他与危地马拉裔女高音卡米拉·希梅特·维内耶（María José Morales）创办了“Querido Arte：危地马拉歌剧院”，目标是使危地马拉成为拉丁美洲及全世界推广歌剧的榜样，而所得收益全数用于慈善用途。
Verdi's La Traviata 茜花女

Stephen Powell 鮑威爾
Germont (傑蒙) (5/10, 7/10, 9/10)

Praised by Wall Street Journal, Baritone Stephen Powell brings his “rich, lyric baritone, commanding presence, and thoughtful musicianship” to a wide range of music. He recently made a successful debut performance as the title role in Macbeth with Michigan Opera Theatre, of which Opera News wrote, “Powell’s undeniably powerful voice soothed with potential until his astonishing Act IV andante, when the gleaming beauty and sumptuous musicality of his rich baritone was finally given resplendent display.” Past seasons he was the title role of Sweeney Todd with Michigan Opera Theatre, Germont in La Traviata with Seattle Opera, San Diego Opera, Opera Philadelphia and Los Angeles Opera, Scarpia in Tosca with Minnesota Opera, and the title role of Rigoletto with San Diego Opera, Portland Opera, Caramoor Festival and Cincinnati Opera.

Luca Grassi 格拉斯
Germont (傑蒙) (6/10, 8/10)

Born in the Republic of San Marino, Luca Grassi studied singing with Paride Venturi. Winner of numerous competitions, including the “Città di Roma” that led him to debut in La Traviata as Germont, subsequently in many theatres including Oper Leipzig, Opéra de Montréal and Teatro Verdi di Pisa. He then began his singing career in many opera houses and festivals around the world, including La Bohème (Marcello) in Glyndebourne, Modena, and Bergamo; Madame Butterfly (Sharpless) in Bologna, Genova, Glasgow, and the Deutsche Oper of Berlin; Le nozze di Figaro in Hong Kong and Bilbao; Lucia di Lammermoor (Enrico) in Bergamo, Japan, and at the Arts Center of Seoul; Cavalleria Rusticana (Altiro) and Pagliacci (Tonio) in Beijing, and at the Oper Leipzig, La fanciulla del west (Jack Rance) at Festival Peccini of Torre del Lago, Il Trovatore at the Operfestspiele Heidenheim.

Bobbie Zhang 張倩
Flora Bervoix 弗羅拉 (5/10, 7/10, 9/10)

Mezzo-soprano Bobbie Zhang is a former member of Jockey Club Opera Hong Kong Young Artist Development Programme. Graduated from the Shanghai Conservatory of Music and The Hong Kong Academy for Performing Arts (HKAPA), she has worked at the Shanghai Opera House and has appeared as a soloist in the China premiere of Chaostakovich’s Jewish Folk Poetry and Berlioz’s Les nuits d’été. She has also sung Maddalena in Rigoletto, Dorabella in Cosi fan tutte, Lisette in La Cenerentola, Berta in The Barber of Seville, Cherubino and Marcelina in The Marriage of Figaro, Ortolsky in Die Fledermaus, La badessa in Suor Angelica, Juno in Semiramide, Mercédès in Carmen and Santuzza in Cavalleria Rusticana.

Zhang has been a voice instructor at HKAPA’s Junior Programme since 2016.

女中音張倩為前「賽馬會香港歌劇院青年演員家發展計劃」成員，畢業於上海音樂學院及香港演藝學院，曾於上海歌劇院演出並出訪多國演出，包括於中國首演的柴科夫斯基《猶太民謠詩歌》中擔任女中音唱唸，及在保加利亞《夜後》的演出。張氏演出過多場歌劇表演，包括《弄臣》的德撒蓮娜、《女人皆如此》的梅拉伯莉、《灰姑娘》的魔仙姑、《塞維爾的理髮師》的貝塔、《費加羅的婚姻》的菲洛地塔及《圖蘭朵》、《蝙蝠》的王子、《修女安潔莉卡》的修道院院長、《塞勒墨》中的克洛、《卡門》的梅賽黛斯及《鄉村騎士》的桑格拉等。張氏自2016年起擔任香港演藝學院青年課程的聲樂導師。
Christy Li 李詩蓓
Flora Bervoix 弗羅拉

Christy Li obtained her MA Music degree in Vocal Performance with distinction at the University of York, and MA Music degree from The Chinese University of Hong Kong, studying with Chan Siu Kwan and Yvonne Seymour accordingly. Li was the First Place winner of the Australian Concerto & Vocal Competition 2018. Being selected as the Most Outstanding Singer in the 2nd International Opera Exchange Masterclass, she has received a scholarship to study in Italy. Li has performed Marcellina in The Marriage of Figaro, Nicklaus and La muse in The Tales of Hoffmann, Madame de la Haltiere in Candillton, to name a few. Li also sang as the alto soloist in Beethoven Symphony No. 9, Haydn’s Nelson Mass and Bach’s St John Passion.

Rachel Kwok 郭苑
Annina 安妮娜

Hong Kong Soprano Rachel Kwok Hin recently received the Espoir Prize in the 19th Osaka International Music Competition. Besides her busy performing and teaching career, she serves in the church as music minister, sharing her belief with music. Kwok performs extensively in Hong Kong, Taiwan, Malaysia, Tokyo and many other countries as a soloist and chorister, from Baroque to contemporary music. She obtained the Advance Diplomas in Opera & Vocal Studies from The Hong Kong Academy for Performing Arts (HKAPA), under the tutelage of Madam Ella Kiang and Associate Professor Hsu Wei-en. Rachel’s study in HKAPA is generously supported by the Hong Kong Government Scholarship Fund. In addition, she holds the Bachelor of Social Science in Sociology degree from the Hong Kong Baptist University.

Samuel Huang 黃加恩
Gastone 卡斯東

A young tenor, Samuel Huang won the second place in the open category of the first Hong Kong International Vocal Competition in 2013, as well as the first place of Italian Art Song Competition. He has been regularly invited to perform in Asian cities and appeared as a soloist in several cantatas. He was also in the role of Don José in Carmen and Romeo in Roméo et Juliette. Huang graduated from The Hong Kong Academy for Performing Arts and studied under the tutelage of Brian Montgomery, Dr. Oliver Lo and Jimmy Chan.

黃加恩，青年男高音，2013年於香港首屆國際聲樂公開賽奪得公開組別第二名及意大利藝術歌曲比賽第一名。他多次獲邀於亞洲各地演出，並擔任多套清唱劇演員，並曾飾演《卡門》的唐荷西及《羅密歐與茱麗葉》的羅密歐等角色。黃氏畢業於香港演藝學院，先後師從孟浩文、盧思斐博士及羅晃梅。
Henry Ngan

Gastone

Henry Ngan graduated from The Hong Kong Academy for Performing Arts, and obtained his Master of Music degree at Royal Northern College of Music and Master of Arts degree in Wales International Academy of Voice, studied with Dennis O'Neil CBE. He is the recipient of Muses Foundation for Culture & Education, RNCM Scholarship, Sir Robert Black Trust Fund, Hong Kong Welsh Male Voice Choir Scholarship, Hong Kong Children's Choir Scholarship and Michael Rippon Memorial Scholarship. A Durmaven Welsh Young Singer of the Year and Overall Champion in Hong Kong Youth Singing Festival. Ngan frequently won in Hong Kong Schools Music Festival. Performing across the UK, Europe, Russia and Hong Kong, his operatic roles included Don José and Remendado in Carmen, Tamino and Monostatos in Die Zauberflöte, Rinuccio in Gianni Schicchi, Goro in Madama Butterfly, Speretta in Tosca and many more.

Lam Kwok Ho

Barone Douchal (杜孚男爵)

Lam Kwok Ho has performed in opera productions by Opera Hong Kong, Musica Viva and The Hong Kong Academy for Performing Arts (HKAPA). His operatic credits include Scerrione in Tosca, Smeralda in Sempre, Marco and the title role of Gianni Schicchi, Lindorf, Coppélia, Dr. Miracle and Dandini in The Tales of Hoffmann. As a concert soloist, Lam has performed Beethoven's Choral Fantasy and Bach's Christmas Oratorio under the baton of Helmuth Rilling. His recent performance includes Guglielmo in Cosi fan tutte (Taiwan). With support of Cecil Leong Scholarship, Michael Rippon Memorial Scholarship and Fung Kit Ling Scholarship, Lam received his Advanced Diploma and Master of Music degree from HKAPA under the tutelage of renowned sopranos Prof. Nancy Yuen. Lam has participated in masterclasses by Nelly Miricioiu, Renée Fleming, Eric Haffner, Thomas Quasthoff, Dennis O'Neil, Rudolf Piernay, Wolfgang Brendel and Helen Donath.

Alex Kwok

Marchese d'Othigny (奥比尼侯爵)

Baritone Alex Kwok received a Bachelor of Music (Honours) Degree from The Hong Kong Academy for Performing Arts (HKAPA), majoring in voice, under the tutelage of Albert Lim. Scholarships received during his studies include The Hong Kong Children's Choir Music Scholarship, and the Sing Music Studio Scholarship. In 2018, Kwok won the Esprit Prize in Lieder Group, at the Osaka International Music Competition. Recent opera performances include Sempre by Handel, Gianni Schicchi by Puccini, Otello and Aida by Verdi, The Tales of Hoffmann by Offenbach and Papageno in The Magic Flute by Mozart. Kwok has also performed in a number of Broadway Musicals such as Rent and Avenue Q. Kwok was the singing coach of the Musical Project - Rent, presented by the Drama School of the HKAPA.

男中音郭俊立，畢業於香港演藝學院修讀音樂學士（榮譽）學位課程，主修聲樂，師隨男中音林俊。在學期間，曾獲香港兒童合唱團音樂學金及聲樂學金。郭於 2018 年奪得國家音樂比賽（歌曲組）「最受感動獎」。近期演出包括歌劇《魔笛》的巴巴基諾、韓德爾《塞赫勒》、莫扎特《費加羅的婚禮》、威廉斯《奧塞里》、威廉斯《奧伊斯特勞》以及奧芬巴哈《當天的故事》等。郭亦演出多數大型百老匯音樂劇，包括《吉屋出租》、《Q 當大頭》等。近年亦為香港演藝學院戲劇學院的音樂劇製作《吉屋出租》中擔任聲樂指導。
Freddie Tong 唐景峰
Dottore Grenvil 格林維醫生

Hong Kong born British bass-baritone Freddie Tong has built a reputation as a leading singing-actor of repertoire ranging from traditional buffo characters to the most dramatic of bass-baritone roles. He has sung over 40 roles and has performed for many leading British opera companies including Scottish Opera, English National Opera, and the Royal Opera House. Recent engagements include Alberich/Siegfried and Götterdämmerung for Grimeborn Opera Festival; Hunding/Die Walküre for Longborough Festival Opera and the Councilman in Missy Mazzoli’s Breaking the Waves at the Edinburgh International Festival and Adelaide Festival, Australia with Scottish Opera. During the Covid lockdown, Freddie provided his singing voice for the Purple Blob in Google Arts and Culture's ever popular web app - Blob Opera.

唐景峰於香港出生，英國低音男中音，他在演出劇目廣泛，能夠精彩演繹傳統蘇格人物到悲劇性的低音男中音角色。他因而成名。他聲演過超過四十個角色，並為許多著名英國歌劇院演出，包括蘇格蘭歌劇院、英格蘭皇家歌劇院和皇家歌劇院等。他最近亦參與了Grimeborn 歌劇藝術節的《齊格弗里德》和《神跡的黃昏》，並在愛丁堡國際藝術節、阿德萊德節及澳洲與格蘭德歌劇院合作的馬佐利《破浪而出》飾演議員。在疫情封鎖期間，唐景峰為Google 藝術與文化廣受歡迎的網絡應用程序Blob Opera的Purple Blob作聲音演繹。

Wesley Lam 林俊傑
Giuseppe 朱塞培

Wesley Lam received a Master of Music (Voice) degree at The Hong Kong Academy for Performing Arts under the tutelage of Professor Nancy Yuen, and his Bachelor of Arts (Music) degree at The Chinese University of Hong Kong with scholarships. His operatic roles include Tamino, Monostatos & First Armoured Man in Mozart’s 'The Magic Flute'; Hoffmann, Spalanzani, Nathaniel, Frantz & Pitichinaccio in Offenbach’s ‘The Tales of Hoffmann’; Rinuccio in Puccini’s ‘Gianni Schicchi’; and Apollo in Handel’s ‘Semele’. Lam also performed as the tenor soloist in Handel’s ‘Messiah’, Mozart’s ‘Requiem’, Mendelssohn’s ‘Elijah’, Beethoven’s ‘Choral Fantasy’, Tippett’s ‘A Child of Our Time’ and Scriabin Symphony No. 1. Lam is teaching at The Hong Kong Academy for Performing Arts Junior Programme and HKU SPACE. He is also a conductor of The Hong Kong Children’s Choir and a vocal coach of Hong Kong Repertory Theatre.

林俊傑獲獎學金完成香港表演藝術學院音樂碩士及香港中文大學音樂文學士的課程，受教授資優音樂教授指導。聲演的角色包括《魔笛》的塔米諾、《唐豪瑟》的諾斯特洛克及武士；《唐豪瑟的故事》的謝夫曼、席勒諾雨、佛瑞茲及琵基嘉；《巴尼·斯奇基》的巴爾茲及《魔笛》的阿波羅。於此亦曾經擔任韓德爾《羅密歐》是《最後》及《威廉．變多》《合唱狂想曲》及《彼特·我們時代的孩子》及《斯比亞里亞第一交響曲》的男高音演員。林俊傑任教於香港表演藝術學院青年課程以及香港大學專業訓練學院，亦為香港兒童合唱團指導及香港話劇團的歌唱指導。

Charles Tsang 曾廣釗
Commissioner 信差


Olga Paliakova 帕莉亞科娃
Revival Director 復排導演

Olga Paliakova works as an assistant director and revival director of opera. She graduated with a master’s degree in international journalism and musical theatrical staging in Minsk (Belarus), followed by a master’s degree in theatrical studies in Sorbonne. She collaborated with stage directors including Jean-Louis Grinda, Calixto Bieto, Jean-Romain Vesperini, James Gray, Andrei Serban, Simon McBurney, Mathias Hartmann, Nicolas Raab in venues including Opéra de Paris, Aix en Provence Festival, Chorégies d’Orange festival, Opéra national de Lorraine, Théâtre de Champs-Élysées, Grand théâtre de Genève, Opera de Monte-Carlo, Opera de Québec and Shanghai. She was a semi-finalist in 11th and 12th European Opera-directing Prize (Camerata Nova) and Ring Award 2020 for Strafsch Dvor, The Turn of the Screw and Don Giovanni. She also directed Dido and Aeneas at Belorussian Academy of Music.

帕莉亞科娃主要出任復排及助理導演一職。她於白俄羅斯首都明斯克主修國際新聞學及歌劇導演，接著更在巴黎索邦大學劇場藝術。她曾與著名導演如拉莫瑞、貝托、基利安、葛瑞、蒙哥馬利、席特曼及拉碧尼等合作，並走遍法國歌劇院、艾克斯普羅旺斯音樂節、蒙彼利埃音樂節、洛林國家歌劇院、塔拉葛爾音樂節和圖瓦內大劇院，聲優卡洛歌劇院、魯貝克歌劇院及中國上海等。她於第十一屆及第十二屆歐洲歌劇導演獎提名，並以《納爾莫》、《杜魯倫特》及《唐・愛德華多》等製作勇奪 2020 年的指導獎。她亦曾於白俄羅斯音樂學院執導《狄多與安外尼》。

Laurent Castaingt 卡斯登
Set and Lighting Designer 布景及燈光設計

Working over 35 years with famous directors of theatrical works, Set and Lighting designer Laurent Castaingt has collaborated with prestigious opera houses including Opéra Bastille, Opéra Comique, Wiener Staatsoper, Liceu in Barcelona, Opéra de Monte-Carlo, Teatro di San Carlo in Naples, Teatro Colon in Buenos Aires, Chorégies d’Orange and Dallas Opera. His research on luminous matter, space and nature led him to the Festival Arles et Lumieres in Geneva, and Expo 2000 in Hannover for project Planet of Visions designed with designer François Schuitten. In recent ten years he has been involved in both set and lighting design for productions with Jean-Louis Grinda in The Tales of Hoffmann, Duello Amoroso and Thais, Elsa Reo in A Midsummer Night’s Dream, and Marguerite Borie in Salome. He received three nominations for Moliere Award in Best Lighting.

卡斯登在過去 35 年裏與著名導演合作，製作作品包括巴黎巴士底歌劇院、巴黎喜歌劇院、維也納國家歌劇院、那不勒斯聖卡洛劇院、羅馬科隆劇院、佛羅倫薩吉揚伯劇院、蒙彼利埃音樂節及達拉斯歌劇院等。他對光學、空間及自然性質的研究，帶領他參與阿爾爾光影節和 2000 年德國漢堡世界博覽會 Kirby the 擔任《霍夫曼的故事》、《愛情對決》及《塞維莉亞的異裝舞》。他在過去十年裏為莫里埃獎在最佳燈光設計方面獲三次提名。卡斯登近十年來為魔術設計以設計師弗朗索瓦·席米特（François Schuitten）為合作對象，在蓋文音樂節上演出《霍夫曼的故事》、《愛情對決》及《塞維莉亞的異裝舞》。他在過去十年裏為莫里埃獎在最佳燈光設計方面獲三次提名。

Alex Tam 譚天樂
Chorus Director 合唱團團監

Born in Hong Kong, opera singer, choral conductor and composer, Alex Tam graduated from the Royal Academy of Music in London, and The Hong Kong Academy for Performing Arts. Tam is currently Chorus Director of Opera Hong Kong, founder of Aria Academy of Music, voice teacher and Choir Conductor of the HKAPA, also radio presenter on RTHK Radio 4. Tam has taken leading roles in productions worldwide and performed over 30 operatic roles, including Rinuccio in Puccini’s Gianni Schicchi at the age of 19. This success was followed by his performance of other lead characters such as, Almaviva in The Barber of Seville, Ferrando in Così fan tutte, Nemorino in L’elisir d’Amore, Tonio in La fille du régiment and many others. Tam has recently received the “Outstanding Musician Awards” from the Hong Kong Music and Dance Association; also the ARAM award from the Royal Academy of Music for his significant contribution to the music profession.

譚天樂於香港階段 Yüksek音乐學院歌劇課程及香港演藝學院、身兼男高音、合唱指導及作曲家，現為香港歌劇院合唱團導師、艾莉亞音樂學院校長、香港演藝學院合唱指揮及聲樂導師。香港星期日合唱團香港及香港電台第四台定期主持，譚天樂在各地製作中擔任重要角，當中超過三十個歌劇角色，十九歲即演出《西西里女郎》的西西里女郎一角，大獲好評；其他角色亦包括亞馬遜伯爵《塞維爾的異國女郎》、佛朗哥《女人心》和《愛婚姻》、庫芭爾《鋼琴的女兒》等。最近更獲香港音樂及舞蹈界學會頒發「傑出音樂家大獎」及獲得皇家音樂學院頒發 ARAM 表揚，以表彰譚天樂在音樂領域的貢獻。
Nina Yip 葉亦詩
Assistant Rehearsal Conductor and Principal Répétiteur 助理排練指揮及首席練習指導

Nina Yip received her Bachelor and Master of Music degrees in piano performance from Indiana University School of Music. She has been rehearsal pianist and coach for over 150 opera, operetta, and musical productions with companies such as Indiana University Opera Theater, Light Opera Works (Chicago), Lyric Opera of Chicago, Parnimo Opera (Wisconsin), Opera Pacific (California), Los Angeles Opera, Musica Viva (Hong Kong) and Opera Hong Kong; and music festivals including the Hong Kong Arts Festival, Beijing Music Festival and Opera Festival di Roma (Italy). She also worked as voice coach for students at DePaul University of Chicago, The Hong Kong Academy for the Performing Arts and University of California Los Angeles. She has been the Principal Répétiteur of Opera Hong Kong since 2004.

葉亦詩畢業於美國印地安那大學音樂學院，獲得鋼琴演奏學士和碩士學位。她曾為超過一百五十多齣歌劇、輕歌劇和音樂劇製作排練伴奏和指導。合作過的團體包括印地安那大學歌劇院、芝加哥輕歌劇工作坊、芝加哥歌劇院、華盛頓歌劇團、洛杉磯歌劇院、非凡美樂及香港歌劇院。曾合作的音樂節包括香港藝術節、北京音樂節及意大利羅馬歌劇節。她也曾為芝加哥狄 começa大學、香港演藝學院及加州洛杉磯大學聲樂系的學生作聲樂指導和伴奏。葉氏由 2004 年起擔任香港歌劇院首席練習指導。

Eleonora Rodigari 羅蒂加里
Set and Lighting Designer Assistant 佈景及燈光設計助理

Eleonora Rodigari graduated in Scenography at the Accademia di Brera (Milan), followed by study of lighting design at the Accademia del Teatro alla Scala in Milan. At La Scala, she was assistant of Marco Filibeck for Aida by Zeffirelli, Le Corsaire by Holmes and the revival of Don Quixote by Nureyev. She participated in the creation of the new permanent lighting inside the La Scala Museum, under the artistic direction by Pier Luigi Pizzi. She has a close collaboration with Laurent Castaing in Monte-Carlo and Saint-Etienne. She has participated at the 56th Festival Off Avignon as lighting designer for L’Onbra lunga del nano and L’homme qui plantait des arbres. Recently she designed set, lighting and costumes for L’Histoire du Soldat in Nimes, directed by Pierre Florac.

羅蒂加里畢業於米蘭市布雷拉美術學院，主修舞台美學，隨後於斯卡拉歌劇院學院修讀燈光設計。在斯卡拉歌劇院她出任費里奧里克的助理，參與由朱塞佩里尼執導的《阿依達》、賈布斯策編的《沙羅》及經典歌劇的《堂吉訶德》復活演出。在盧浮宮、皮爾的藝術指導下，她參與斯卡拉歌劇院博物館的常設燈光裝置設計。她與卡斯登合作南法，為戛納卡洛歌劇院及聖艾蒂安歌劇院製作音樂劇。她並以《影子長的納諾》及《種樹人》燈光設計師的身份出席第五十六屆外亞維儂藝術節。近期作品包括於法國尼米亞由弗洛拉克執導的《士兵的故事》，出任佈景、燈光及服裝設計。

Gloria Ngai 魏婉意
Production Manager 製作監督

Gloria Ngai received her degree from The Hong Kong Academy for Performing Arts and her master degree from Central Saint Martins. Since graduation, she has been working with different performing art groups in Hong Kong, including the Hong Kong Arts Festival, Opera Hong Kong, Zuni Loosebox, City Chamber Orchestra Hong Kong, Tang Chiu-wing Theatre Studio, Hong Kong Sinfonietta and Tat Po Singers. Ngai is a widely recognized production manager in opera and international touring productions. She has collaborated with different companies including The Globe, Sell A Door (UK), Tall Stories Company, Lyric Hammersmith (UK) and Opera Monte Carlo.

魏婉意於香港演藝學院及中央聖 Martins 藝術學院分別取得學士及碩士學位。畢業後她與本地多個藝術團體合作，包括香港藝術節、香港歌劇院、進念二十面體、香港城市室樂團、香港樂劇工作室、香港小交響樂團及一劇演勝等。近年她為多齣歌劇製作，及不同港產演出的海外團體出任製作經理，合作團體包括莎士比亞環球劇團、 Sell A Door, Tall Stories Company, 英國利維漢爾史密斯劇院及蒙地卡洛歌劇院等。

Doris Chen 陳家彤
Technical Manager 技術監督

Graduated from The Hong Kong Academy for Performing Arts in Technical Direction, Doris Chen currently works as a freelancer, Technical Manager, Production Manager, Stage Manager and Technical Coordinator for various productions.

陳家彤畢業於香港演藝學院舞台及製作藝術學院，主修舞台技術指導。現為自由舞台工作者，擔任不同演出的技術監督、製作經理、舞台監督及技術統籌。
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Conductor 指揮
Renato Palumbo 帕倫博
Director 導演
Jean-Louis Grinda 格蘭達
Set and Lighting Designer 佈景及燈光設計
Laurent Castaingt 卡斯登
Costume Designer 服裝設計
Jorge Jara 雅拉
Choreographer 錦舞
Eugénie Andrin 安德林
Revial Director 復排導演
Olga Paliakova 帕莉亞科娃
Chorus Director 合唱團總監
Alex Tam 譚天樂
Assistant Rehearsal Conductor and Principal Répétiteur 助理排練指揮及首席練唱指導
Nina Yip 葉亦詩
Set and Lighting Designer Assistant 佈景及燈光設計助理
Eleonora Rodigari 羅蒂加里
Costumes 服裝
Opéra de Monte-Carlo 葡地卡洛歌劇院
Production Manager 製作監督
Gloria Ngai 魏婉意
Technical Manager 技術監督
Doris Chen 陳家彤
Deputy Lighting Designer 執行燈光設計
Mak Kwok Fai 麥國輝
Stage Manager 舞台監督
Vanessa Lee 陳佳鑫
Deputy Stage Manager 執行舞台監督
Win Leung 梁思穎
Assistant Stage Managers 助理舞台監督
Wong Wai Lok Ray 黃偉樂
Wut Man Sze 屈民詩
Yatho Jonathan Lee 李恩浩
Chief Stage Technician 總舞台技師
Chan Kan Hang Kenneth 陳健恒
Stage Technicians 舞台技師
Chan Po Wa 陳寶華
Hui Man Yiu 許文煙
Leung Chi Hang 梁智恒
Lim Henry 林立遠
Sin Fuk Shing 單福誠
Suen Kwok Wah 孫國華
Yuen Kwan Hang 袁君行
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Ruby Yau 邱雅玉

Lighting Technicians 燈光技師
Kong Ka Wai 江嘉慧
Leung King Yan 梁景欣

Subtitle Operator 字幕操作員
Myron Wan 尹子軒

Wardrobe Supervisor 服裝主管
Lam Hiu Yin 林曉燕

Assistant Wardrobe Supervisor 助理服裝主管
Lai Sum Yuet 黎心悅

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Chan Wai Chi 陳惠芝
Cheung Dai Yee 袁婉儀
Lai Siu Bing 黎少冰
Lam Ching Yan Yanki 林靖茵
Lam Hiu Ha Kimi 林曉霞
Lau Chui Yi 劉翠兒
Lun Lu Kwan 倪蕊君
Mak Yin Kwan 岑惠慧
Wong Ka Ki 黃嘉琪
Yan Renee 董泳然

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Carrie Leung 梁靜雯
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Panda Wong 黃文康
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Cynthia Chan 陳頌恩
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The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The orchestra’s annual schedule focuses on symphonic repertoire, with conductors and soloists from all around the world. The HK Phil runs extensive education programmes, commissions new works and nurtures local talent. With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia, and on numerous occasions to Mainland China. Recent recording projects with Jaap van Zweden include the complete Ring Cycle by Richard Wagner and Mahler’s Symphony no. 10 (performing version by Willem Mengelberg) and Shostakovich’s Symphony no. 10, which will be released in November 2022 (NAXOS). Yu Long has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman was appointed as Resident Conductor in December 2020. The HK Phil won the prestigious UK classical music magazine Gramophone’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre.

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在香港管弦樂團（港樂）獲譽為亞洲頂尖尖的管弦樂團之一，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，更為本地新秀，以及培育本地新秀。音樂總監梵德登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國大陸巡演。近期由梵德登率領的專輯包括華格納全套《指環》歌劇四部曲，以及將於2022年11月推出的斯塔克第十交響曲（德高倫伯格導演及版本）與羅斯達高維契第十交響曲。音樂總監楊崇明擔任首席客席指揮。2020年12月獲委任為駐團指揮。2019年港樂榮獲英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

香港管弦樂團由香港特別行政區政府資助，為香港文化中心夥伴

香港管弦樂團首席贊助：太古集團
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**The Orchestra Academy Hong Kong (TOA) Fellows**

| Vivian Shen Ting-chia, violin |
| Wincent Leung Cheuk-yen, cello |
| Yal Ho Ao Lo, oboe |
| Felix Chen King-huai, bassoon |
| Jimmy Chiu Hon-kuen, trombone |
| Freelance Player, Hsing-juh Hsueh, harp |

| Winnie Yiu Wing-yue, viola |
| Alice Hui Ka-ching, flute |
| Hyan Wan Tsu-chun, clarinet |
| Kinsoon Chan, trumpet |
| Samuel Chan, percussion |

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| Winnie Yiu Wing-yue, viola |
| Alice Hui Ka-ching, flute |
| Hyan Wan Tsu-chun, clarinet |
| Kinsoon Chan, trumpet |
| Samuel Chan, percussion |
The Opera Hong Kong Chorus was established in 2004. The Chorus was directed and developed by Mr. Jimmy Chan who established it as one of the leading choirs in Hong Kong. Mr. Chan retired from the position of Chorus Director in 2013 and was succeeded by Mr. Alex Tam who is well known locally for his operatic performing skills as well as being an accomplished choirmaster. The Chorus has attained new heights of artistic excellence.

Unlike their full-time counterparts in professional choruses in other major world cities, members of the Opera Hong Kong Chorus are all part-time singers from all walks of life. Whilst there are currently more than 60 active members, the Chorus’s size and composition varies according to the requirement of each production. This pool of gifted singers includes current music students, highly qualified graduates, music teachers and experienced performers, all of whom have been selected by competitive public auditions.

Since making its debut in December 2004 in La Traviata, the Chorus has participated in over 15 fully staged operas including the Opera Hong Kong productions of The Magic Flute in The National Centre for the Performing Arts of China in 2009 and the world premieres of Dr. Sun Yat-Sen in Hong Kong in 2011. In addition to major productions, the Chorus gives public recitals of works such as Verdi’s Requiem and Operatic Excerpts, including choral and solo performances, with the aim of promoting opera and high-quality choral music in Hong Kong.
**Chorus Performer List**

**Chorus Director** 合唱團總監  
Alex Tam 譚天樂

**Rehearsal Pianist** 排練伴奏  
Ronald Cheung 張頌欣

**Assistant Chorus Master** 助理合唱指導  
Candy Chik 戴芷君  
Hung Sze Hang, Edison 洪思行

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*Part leader* 聲部長  
# Chorus working committee 合唱團工作小組  
^ By kind permission of the School of Music of The Hong Kong Academy for Performing Arts 憲嘗香港演藝學院批准參與此次演出
The Edge'n Pointe Dance Centre's main dance company (EnP) was founded by Verna Fajilan-Brazil in 2013 with the aim to enrich performing artists who want to immerse and explore more into the world of dance. Composed of selected dancers who have exemplified passion and commitment to the art, the company weaves a colorful repertoire of ballet, contemporary, jazz, and avant garde pieces.

Gradually being known for its high standard performances, the company has graced the stage at varied arts events and festivals in Hong Kong and beyond. In 2015, the company bagged the Group of the Year Award in the Aberdeen International Youth Festival Staff Awards in Scotland, besting performing arts groups from 17 countries. EnP has also performed at International Dance Galas at the Cultural Center of the Philippines and at the C-MAP International Choreographer's Festival in Bacolod, Philippines. To date, the company has bagged top awards in both local and international dance competitions.

After collaborating with Opera Hong Kong for Turandot in 2018 and Carmen in 2021, EnP looks forward to once again create a work of art, a symphony of music, drama, and dance with La Traviata this year.

The Edge'n Pointe Dance Centre [EnP] 於 2013 年由 Verna Fajilan-Brazil 創立，致力為表演者提供更多探索舞蹈世界的機會，並以俺練及提升他們的藝術造詣為宗旨。由成立至今，他們已為觀眾獻上不少高質素的芭蕾、現代、爵士及其他精彩的舞蹈作品。

EnP 曾獲邀於不同的藝術節中演出，足跡遍佈本地及國際舞臺，獲得佳評。在 2015 年，本團在蜚聲國際的舞踊節事 Aberde In International Youth Festival 中脫穎而出，榮獲年度最佳團體獎和最佳演出獎，成績驕人。此外，團隊亦獲邀前往菲律賓參與國際舞蹈節和 C-MAP 国際舞踊節。短短數年間，EnP 亦勇奪多項香港及國際舞蹈比賽的甲級殊榮，備受嘉許。

自 2018 年及 2021 年與香港歌劇院共同分別創作經典歌劇《杜麗娘》及《卡門》後，我們非常期待能再次合作《茶花女》，以音樂、戲劇、舞蹈元素為歌劇交織出絕美的藝術精品。

Dancers 舞蹈員

Anne Clemente
J.A. Capulong

Rhyn Cheung*
Ar Lun

Mark Torrente
Jay-Ar Villadar

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<tbody>
<tr>
<td>Monday</td>
<td>17:15 - 18:15</td>
<td>Atelier Lyrique (Wan Chai)</td>
<td>5 - 7 yrs old</td>
</tr>
<tr>
<td>Friday</td>
<td>17:15 - 18:15</td>
<td>Hong Kong Cultural Centre (TST)</td>
<td>8+ yrs old</td>
</tr>
</tbody>
</table>

ABRSM Singing Programme (Audition is required)

Based on the ABRSM singing syllabus, the programme aims to prepare students with the vocal and performance techniques essential for graded exams. Conducted in small groups, the classes ensure the progress of each student is closely followed by the teacher, who can therefore adjust the training accordingly to maximize learning effectiveness.

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Venue Location</th>
<th>Age Range</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>16:00-17:30</td>
<td>Hong Kong Cultural Centre (TST)</td>
<td>8+ yrs old</td>
<td>Grade 4/5</td>
</tr>
<tr>
<td>Friday</td>
<td>17:30-19:00</td>
<td>Atelier Lyrique (Wan Chai)</td>
<td>6+ yrs old</td>
<td>Grade 1/2/3</td>
</tr>
</tbody>
</table>

Family Choir (親子課程)

This course aims to promote the value of family bonding through music making, and to nurture the appreciation for choral music. They will receive proper vocal training, basic score reading, and performance skills.

Members will also explore repertoire in diverse styles from different cultures.

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Venue Location</th>
<th>Age Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday</td>
<td>18:30-19:30</td>
<td>Atelier Lyrique (Wan Chai)</td>
<td>3-10 yrs old</td>
</tr>
</tbody>
</table>
Opera Hong Kong Programme Highlights 2022-2023
香港歌劇院節目概覽

- **22-23 OCT 2022**
  Opera Hong Kong Children Chorus Annual Concert 2022
  香港歌劇院兒童合唱團週年音樂會
  *The Gondoliers* 《巴拉塔利亞之王》

- **12-13 NOV 2022**
  Gala Concert at Wuhan, China 武漢音樂會
  An evening of classicarias and Chinese music highlights by Warren Mok and Friends
  美聲妙韻遍漢港——莫華倫與朋友們歌劇金曲音樂會

- **12-15 JAN 2023**
  Opera 歌劇
  *La Bohème* 《波希米亞生涯》
2 APR 2023
Opera Hong Kong 20th Anniversary Gala Concert
香港歌劇院成立20週年音樂會

11-14 MAY 2023
Opera 歌劇
Il Trovatore 《遊唱詩人》

25-26 AUG 2023
Semi-staged Opera 半舞台式歌劇
Opera Highlights 歌劇選段

11-15 OCT 2023
Opera 歌劇
Tosca 《托斯卡》

OCT 2023
Opera Hong Kong Children Chorus Annual Concert 2023
香港歌劇院兒童合唱團週年音樂會
Support Opera Hong Kong with A DONATION

Established in July 2003 as a non-profit-making organization, Opera Hong Kong (OHK) is committed to the mission of enhancing the appreciation of the art of opera and promoting music talents in Hong Kong. In addition to staging high quality performances, educational programmes are also held regularly to reach the young population. OHK Chorus and OHK Children Chorus were established in 2004 and 2008 respectively and are becoming recognized forces in the local choral scene. OHK relies on government funding and corporate/individual sponsorship to support its operation. Since 2016, OHK has received extra funding through the Art Development Matching Grants Scheme of the Government of the HKSAR. OHK will use your sponsorship/donation to apply for such matching grant. With this support, OHK can continue its dedicated work in promoting the art of the opera in Hong Kong.

香港歌劇院於2003年7月成立的非牟利機構，致力製作高質素及專業的歌劇，並培養本地具潛質的音樂家。歌劇院亦定期為年青一代舉辦教育及外展活動，把歌劇藝術推廣至社會各階層。2004年及2008年先后成立的香港歌劇院合唱團及兒童合唱團，更為本地合唱界注入新動力。承蒙政府的資助、企業及個人的贊助，香港歌劇院的工作得以持續發展。自2016年起，歌劇院成功把所得的款項，透過香港特別行政區政府「藝術發展配對資助計劃」成功獲得額外撥款。歌劇院將會使用你們的贊助或捐款，向計劃申請配對資助，好讓我們能夠繼續在本港推廣歌劇藝術，促進藝術文化發展。

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Donation Form 捐贈表格

I wish to support Opera Hong Kong by making a donation. 本人願支持香港歌劇院並捐款HK$

<table>
<thead>
<tr>
<th>Personal Particulars 個人資料</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name (Mr/ Ms/ Mrs/ Dr)* 中文姓名</td>
</tr>
<tr>
<td>Address 地址</td>
</tr>
<tr>
<td>Telephone 電話 Email 電郵</td>
</tr>
<tr>
<td>Cheque Donation 支票捐款 ( Payable to &quot;Opera Hong Kong Limited&quot; 支票抬頭：「香港歌劇協會有限公司」)</td>
</tr>
<tr>
<td>Bank 銀行名稱 Cheque Number 支票號碼</td>
</tr>
<tr>
<td>Name on Receipt 收據上姓名</td>
</tr>
<tr>
<td>Please delete where inappropriate 擦去不適用者(*)</td>
</tr>
</tbody>
</table>

Please send the completed form with the cheque to Opera Hong Kong, 1907 Pacific Plaza, 410 Des Voeux Road West, Hong Kong 請將填妥的捐贈表格連同支票寄回，香港歌劇院 - 香港德輔道西410號太平洋廣場1907室
Tel電話: 2234 0303 Fax傳真: 2234 0505 Email電郵: enquiry@operahongkong.org

Remarks:
- The personal data you provide by means of this form will be used solely by Opera Hong Kong and will not be disclosed to any third party.
- Enquiries concerning the personal data collected by means of this form including the request for access and correction, please contact Opera Hong Kong at 2234 0303 for assistance.
- Opera Hong Kong being a charitable organization registered under Section 88 of the Inland Revenue Ordinance will issue receipts for sponsorship and donations (after deducting the costs of the entitlements, if any).
Opera Hong Kong Children Chorus Annual Concert

The Gondoliers

巴拉塔利亞之王

22.10.2022 SAT 六 | 8:00PM
23.10.2022 SUN 日 | 3:30PM

Theatre, 5/F Sheung Wan Civic Centre

Music by A. Sullivan 音樂：沙利文
Libretto by W.S. Gilbert 歌詞：吉伯特

Conductor and Ensemble Coordinator 指揮及合唱團協奏
Alfred Mak 麥志豪

Music Director and Conductor 音樂總監及指揮
Chi Chung Ho 何兆中

Director 導演
Kwok Yee Wan 溫家和

Tickets 票價

$360 / *$180
$280 / *$140

Internet Booking 網上購票
www.urbtix.hk

Credit Card Telephone Booking 信用卡電話購票
2111 5999 (每日10am-8pm daily)

Ticketing Enquiries 售票查詢
3761 6581 (每日10am-8pm daily)

Programme Enquiries 程序查詢
2234 0303 www.operahongkong.org

Support by 赞助

Hong Kong Arts Development Council supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stance of the Council.

The presenter reserves the right to change the programme and substitute performers.

Hong Kong is financially supported by the MAAG's "Emergent Arts Group Scheme"
傳承

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