Opera Hong Kong
香港歌劇院

VERDI'S AIDA

威爾第《阿伊達》

An Opera In Four Acts
四幕歌劇

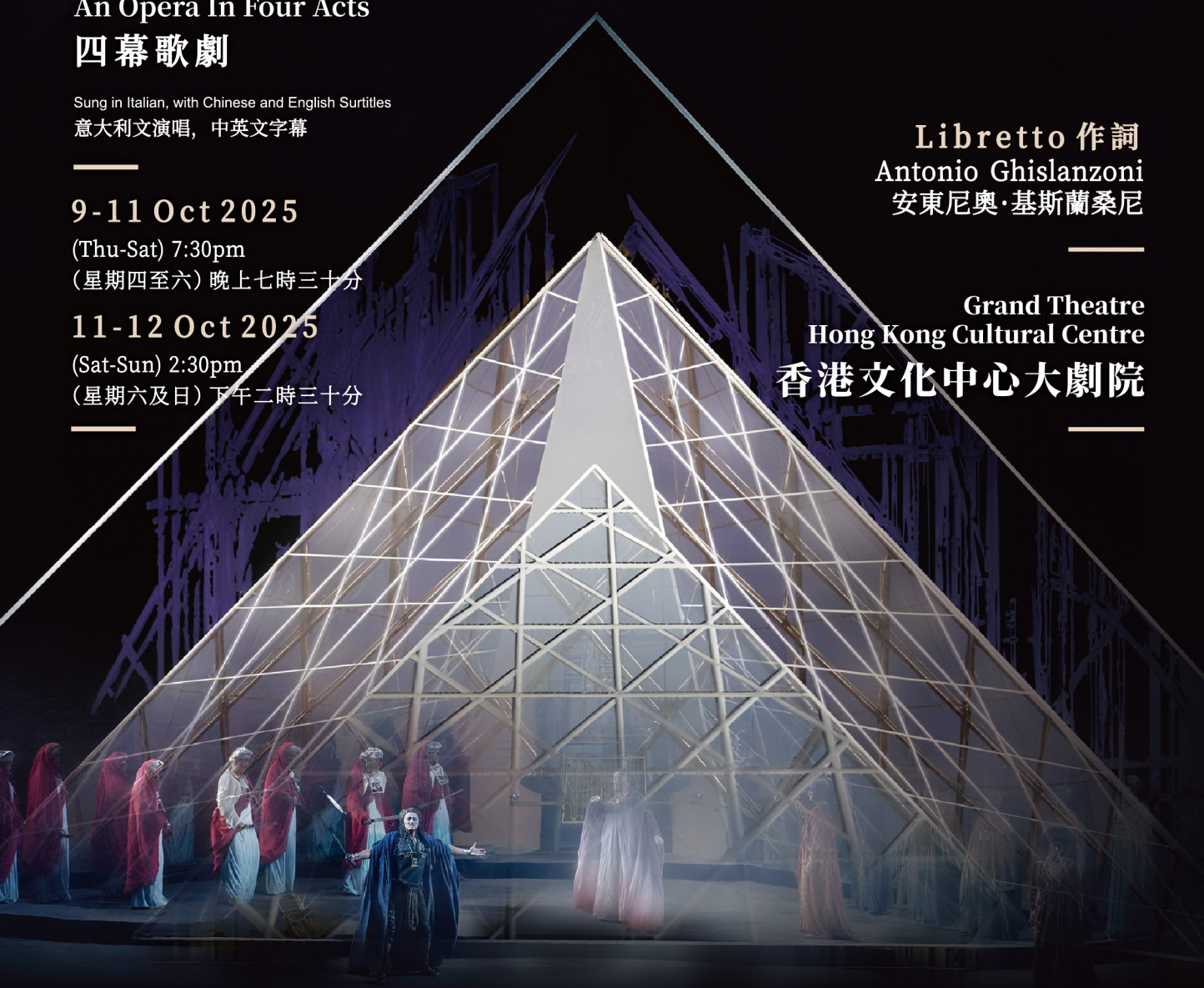
Sung in Italian, with Chinese and English Surtitles
意大利文演唱，中英文字幕

9-11 Oct 2025
(Thu-Sat) 7:30pm
（星期四至六）晚上七時三十分

11-12 Oct 2025
(Sat-Sun) 2:30pm
（星期六及日）下午二時三十分

Libretto 作詞
Antonio Ghislanzoni
安東尼奧·基斯蘭桑尼

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



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Message from the Chairman
主席獻詞

Welcome to Opera Hong Kong's new production of Giuseppe Verdi's timeless masterpiece, *Aïda*.

This iconic opera, commissioned by the Khedive of Egypt and first performed in Cairo in 1871, is a monumental work that combines the grandeur of ancient Egypt with an incredible story of great nuance and depth to match.

From its grand triumphal scenes to its profoundly moving duets, Verdi's score masterfully intertwines epic drama with intimate passion. It not only resurrects ancient Egypt's glamorous splendour but also explores the ever-eternal themes of love, loyalty and sacrifice. With our performers' distinctive artistry and our talented production team, we aim to pay tribute to the artistic brilliance of this classic opera.

I am delighted that our international cast includes artists from France, Georgia, Hong Kong, Italy, Poland, Russia, Spain and Turkey, demonstrating opera as a living and vital expression that connects us through shared emotions and stories.

None of this would be possible without the financial support we receive through membership fees, sponsorships, donations and grants. We extend our heartfelt gratitude to the Hong Kong Special Administrative Region Government, particularly the Culture, Sports and Tourism Bureau, the Leisure and Cultural Services Department and the Hong Kong Arts Development Council, for their invaluable support. Their partnership helps us to push artistic boundaries and share the magic of opera with our community.

I also sincerely thank our generous benefactors, including Mr. & Mrs. Richard Hui, Rotary Club of Kowloon, Chevalier Group, Fujipoly Hong Kong Limited, Bloomberg L.P., Leyoung, Dettol, Billion Charity Fund Limited, K. Wah International Holdings Limited, Li Ka Shing Foundation, and everyone else who has helped bring this production to the stage. Your support ensures opera remains a vibrant and cherished part of Hong Kong's cultural landscape.

Thank you for joining us today. Your presence inspires us to strive for excellence and share the enduring beauty of opera. May you be moved and enthralled by every moment of this magnificent production.

Ronald Kwok
Chairman
Opera Hong Kong

歡迎您蒞臨觀賞香港歌劇院精心呈獻的經典歌劇，朱塞佩．威爾第的《阿伊達》。

這部永恆歌劇由埃及總督委託創作，於1871年在開羅首次公演。作為一部充滿古埃及壯麗氣勢與豐富情感深度的宏偉作品，《阿伊達》將戲劇性的場面與細膩的情感相結合，成就了歌劇史上的不朽鉅著。

從盛大的凱旋場景到深情動人的二重唱，威爾第的樂譜巧妙地融合了史詩級的戲劇張力與內心深處的細膩情感，既重現了古埃及的輝煌壯麗，也探討了愛情、忠誠與犧牲這些跨越時空的不滅主題。在擁有獨特藝術造詣的歌唱藝術家與才華橫溢的製作團隊攜手努力下，我們希望向這部經典歌劇的輝煌藝術致敬。

我很榮幸，今次匯聚了來自法國、格魯吉亞、香港、意大利、波蘭、俄羅斯、西班牙及土耳其的國際級演出陣容，充份展現了歌劇作為一種充滿活力的藝術形式，能夠通過共通的情感和故事連結著我們彼此。

能夠取得這一切成果，有賴會員支持、贊助、捐款以及資助所獲得的財務協助。我們衷心感謝香港特別行政區政府，尤其是文化體育及旅遊局、康樂及文化事務署和香港藝術發展局的鼎力支援。他們的支持讓我們得以突破藝術的界限，並將歌劇的魅力延展至更廣闊的社區。

我亦誠摯感謝我們的慷慨贊助者，包括許晉義伉儷、九龍扶輪會、其士集團、Fujipoly Hong Kong Limited、Bloomberg L.P.、麗喬健康管理有限公司、滴露、億京慈善基金、嘉華國際集團、李嘉誠基金會，以及所有協助此製作登上舞台的各方人士。正是因為你們的支持，歌劇得以在香港的文化版圖中持續煥發光芒。

感謝您今天的蒞臨。您的到來激勵我們不斷追求卓越，並分享歌劇那歷久彌新的美麗。願您在這場壯麗的製作中，感受到每一刻的震撼與感動。

郭永聰
香港歌劇院主席



Message from the Artistic Director
藝術總監的話

Few operas unite the depth of human emotion with majestic spectacle as powerfully as Giuseppe Verdi's *Aïda*, which demands both monumental choral grandeur and nuanced emotional depth. This is a challenge that our experienced singers take on with pride, bringing that balance of a powerful vocal performance and the subtle expressiveness that touches the heart.

For this production, Opera Hong Kong has cast its net globally, bringing talent from around the world. The lead role of Aïda will be performed alternately by sopranos Maria Teresa Leva from Italy and Iwona Sobotka from Poland, while Radamès, the other lead role, will be performed by celebrated tenors Ivan Gyngazov from Russia and Marco Berti from Italy. The singers for Amneris, Russian Olesya Petrova and Georgian Nino Surguladze, both recently performed this role, and we are honoured to have them here in Hong Kong. Both Ramfis and the King of Egypt will be played Alternately by Italian Abramo Rosalen and Grammy Award winner Paul Gay, while the other king, Amonasro, will be played by Marco Caria from Italy and Burak Bilgili from Turkey.

Award-winning Argentinian director Hugo de Ana's visionary staging embraces and even elevates the spectacle *Aïda* invites while keeping in touch with the heart of the opera. Maestro Ramón Tebar from Spain will direct the Opera Hong Kong Orchestra and Opera Hong Kong Chorus. Together, they create a stunning sensory feast that will not soon be forgotten.

Sit back and immerse yourself in the grandeur of Verdi's *Aïda*. Let its soaring melodies, breathtaking performances, and the artists' passion transport you to a realm of timeless beauty, and romance.

Warren Mok, BBS, MH
Artistic Director
Opera Hong Kong

很少有歌劇能如朱塞佩·威爾第的《阿伊達》般，將人類的情感深度與壯麗景象如此有力地結合在一起。這部作品不僅需要宏偉的合唱氣勢，更需要細膩而深刻的情感表達。而這正是我們經驗豐富的歌唱家們引以為傲的挑戰，完美地平衡了匠心獨具的聲樂表現與觸動人心的細膩情感。

此次製作，香港歌劇院羅致了多位全球頂尖人才。女主角阿伊達將由來自意大利的女高音瑪麗亞·德麗莎·列娃與來自波蘭的女高音伊沃娜·索博特卡輪流出演，而男主角拉達梅斯則由俄羅斯著名男高音伊凡·吉格佐夫和意大利著名男高音馬高·貝爾蒂交替演繹。飾演安奈莉絲的俄羅斯歌唱家奧麗西亞·彼得羅娃與格魯吉亞歌唱家妮諾·蘇爾古拉澤最近剛詮釋過此角色，我們非常榮幸能邀請她們前來參與演出。此外，祭司長藍菲斯與埃及國王將由意大利的阿布拉莫·羅薩倫與格林美獎得主保羅·蓋爾交替飾演，而另一位國王阿莫納斯羅則將由意大利的馬高·卡里亞與土耳其的布拉克·比爾基利演出。

阿根廷屢獲殊榮的導演雨果·德·安納以其創新的舞台設計，呈現出《阿伊達》的壯觀場面，同時深入挖掘歌劇的情感核心。而西班牙指揮家拉蒙·提巴爾將領導香港歌劇院樂團與香港歌劇院合唱團，聯手為觀眾帶來一場無與倫比的感官盛宴。

請放鬆身心，感受威爾第《阿伊達》的壯麗魅力。讓激昂的旋律、震撼的演出，以及藝術家們的熱忱，帶您進入一個充滿永恆美感與浪漫情懷的藝術境界。

莫華倫
香港歌劇院藝術總監



Message from the Director
導演的話

In this new production of *Aïda*, conceived especially for the Hong Kong audience, I wanted to work from a scenic idea that is both essential and strongly evocative: a pyramidal structure, a symbol of grandeur but also of imprisonment, almost like a cage within which the entire action unfolds. At times it remains fully illuminated, but it is within it that the true heart of the drama is reflected: the personal conflict of the protagonists.

Although *Aïda* is often associated with grand spectacle, I am convinced that its real strength lies above all in the emotional depth and intensity of the three main characters: Aïda, Amneris, and Radamès. The stage space, therefore, is not just a setting, but becomes a symbolic enclosure from which the characters cannot escape their destiny.

This staging is different from the more spectacular productions I have directed in the past: here the focus is not on grandeur, but on the passionate and inner conflict that drives the protagonists. The technological elements — projections, dance, video — are not intended to dazzle, but to support the narration and accompany the singing and acting, which always remain at the centre. In this way, the atmospheres created can also speak to today's audience, who may recognize in them their own inner struggles and the universal dilemmas of human existence.

I invite those coming to see *Aïda* for the first time to arrive with an open mind, ready to be moved by one of the most important operas in the history of lyric theatre. I will not reveal what will be the most surprising or moving element of this production: I prefer that the audience discover it for themselves, by experiencing this new *Aïda*, which represents a very meaningful moment for this theatre.

Hugo de Ana
Director, Set and Costume Designer

在這次為香港觀眾特別構思的新製作《阿伊達》中，我希望以一個既簡單又富有象徵意義的舞台概念為主：一個金字塔形的結構。它象徵著壯麗，但同時也象徵著束縛，彷彿是一個囚籠，整部劇的故事都在其中展開。有時它會被完全照亮，但真正的戲劇核心——主角們的內心衝突就是在這個結構中深刻展現出來。

儘管《阿伊達》常被認為是一部盛大壯觀的歌劇，但我相信它的真正力量來自三位主角，阿伊達、安奈麗絲和拉達梅斯之間情感的深度和張力。因此，舞台空間不僅僅是一個場景，更像是一個象徵性的圍籬，角色們無法從中逃離自己的命運。

這次的製作與我以往那些注重壯觀場景的版本不同，這次的重點是主角們內心的激情和衝突。技術元素像投影、舞蹈和影像並非用來炫目，而是為了輔助劇情敘事，並配合歌唱和表演，這些依然是整場演出的核心。通過這些方式，創造的氛圍能與當代觀眾產生共鳴，使他們在其中看見自己的內心掙扎以及人類存在的普遍困境。

我邀請首次觀看《阿伊達》的觀眾以開放的心態來欣賞這部作品，準備好被這部歌劇歷史上最重要的作品之一所打動。我不會提前透露這次製作中最令人驚喜或感動的部分，因為我希望每位觀眾能親自體驗這部全新的《阿伊達》。對於這個劇院來說，會是一個非常有意義的時刻。

雨果·德·安納
導演、佈景及服裝設計

Aïda: Love, Loyalty, and Betrayal in the Sands of Egypt
《阿伊達》：埃及沙漠中的愛情、忠誠與背叛

Peter Gordon 高博德

It used to be that the three most-performed operas were "ABC" : *Aïda*, *La Bohème* and *Carmen*. With its famous triumphal march and often over-the-top pageantry (elephants have been known to appear on stage, including twelve at the 1871 Cairo premiere), Giuseppe Verdi' s *Aïda* has retained its audience appeal more than 150 years later.

Verdi, already a national figure, was the highest-paid musician of the day. So when Isma' il Pasha, the Khedive of Egypt, wanted an opera with which to open his new opera house — then as now, cities aspiring to international status needed an opera house — whom else but to Verdi would the commission go? The Franco-Prussian War unfortunately intervened and the production got stuck in Paris; *Rigoletto* was performed instead. But *Aïda* finally received its world premiere in Cairo on Christmas Eve in 1871. La Scala followed in February and within two years *Aïda* was a global hit.

Europe was in the throes of Egyptomania. Obelisks were being set up in European capitals, mummies populated European museums and the Suez Canal had just opened. *Aida* was everything that 19th-century Europe thought Egypt should be.

The Abyssinian princess *Aïda*, captured and enslaved and held in the ancient Egyptian capital of Memphis, is in love with Radamès, the commander of the Egyptian army, and he with her. Radamès opens the opera with one of opera's biggest opening numbers, "*Celeste Aïda*" ("Heavenly Aïda"). Surely an ill-fated love at the best of times, but Radamès has also caught the eye of the Pharaoh's daughter Amneris.

As the chords of the overture 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 army against them and Aïda finds herself caught between her love of Radamès and her country. She catches herself saying "Ritorna vincitor!" — "return a conqueror!" —"... 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?

Amneris, who, given Radamès's lack of interest, had suspected she had a rival, and works out that it's Aïda. But Radamès is to marry Amneris as reward for victory, and she tortures Aïda with her victory. Aïda, meanwhile, is trapped between her father — captured in the battle — and Radamès. Amonasro has her use 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. As is often the case in opera, only the women come out of it well. Radamès is feckless and Amonasro ruthless. Amneris repents, too late. Aïda, who has struggled with the impossible position that fate has put her in, follows her heart once freed from duty.

民間流行一種講法，要說出最常演出的三部歌劇作品就是ABC：A指《阿伊達》Aïda，B指《波希米亞人》La Bohème，C指《卡門》Carmen。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》在超過一百五十年後，至今仍大受歡迎，觀眾人數媲美百老匯的長壽劇作。

《阿伊達》正是這樣誕生的。當時威爾第已是全國聞名的人物，也是當時收入最高的音樂家。因此，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——那時與現在一樣，任何希望躋身國際化城市行列的城市都需要一座歌劇院——威爾第實在是不二之選。可是，《阿伊達》的佈景和服裝因普法之戰滯留巴黎，最後開幕典禮上演了《弄臣》，而《阿伊達》在 1871 年平安夜才於開羅進行全球首演，翌年二月在米蘭斯卡拉歌劇院公演。其後兩年，《阿伊達》風靡全球。

那時的歐洲正陷入一股「埃及熱」。方尖碑被豎立於歐洲各大首都，木乃伊擺滿了歐洲的博物館，蘇彝士運河也剛剛開通。《阿伊達》完全符合 19 世紀歐洲對「埃及」的幻想與想像。

被擄成奴的埃塞俄比亞公主阿伊達被囚禁於古埃及首都孟菲斯，並與埃及備受尊崇的軍官拉達梅斯相戀，而拉達梅斯亦愛著她。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。這段愛情在任何情況下也註定是悲劇，與此同時，法老的女兒安奈莉絲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，埃塞俄比亞在阿伊達父親國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抉擇 —— 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：愛國與愛情如何並存？

安奈莉絲因拉達梅斯對她的冷淡而開始懷疑有情敵，最終她確定了對手正是阿伊達。然而，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，阿伊達處於被擄的父親和拉達梅斯之間左右為難。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：《我要為國家犧牲多少？》。

《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。跟很多其他歌劇一樣，女性所扮演的角色往往比男性突出。拉達梅斯好像有點不諳世情，而冷酷無情的阿莫納斯羅則肆意擺佈身邊的人。安奈莉絲最後對自己的惡行感到後悔，可惜為時已晚。命運令阿伊達痛苦掙扎，且陷入窘境，最後走入墓中，才獲得解脫。



About Opera Hong Kong
關於香港歌劇院

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 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 the 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 five-year funding has become a boost to further the company's development. In 2024, OHK was named as a recipient of the "Eminent Arts Group Scheme" for a further five years.

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. In 2024 OHK launched the inaugural LKSF-OHK Young Artist Overseas Fellowship Programme, generously sponsored by the Li Ka Shing Foundation, to provide short-term international residencies for six selected young artists who are Hong Kong residents to elevate their vocal artistry.

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

The 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.

香港歌劇院成立於2003年，是本地首個專業歌劇藝團。在世界知名的香港男高音莫華倫帶領下，歌劇藝術在這個亞洲大都會得以發揚光大。歌劇院多年來致力製作世界級的歌劇節目，劇目已涵蓋所有主要歌劇作品，曾合作過的歌劇院及音樂節包括羅馬歌劇院、意大利陶爾米納歌劇藝術節、德國艾福特劇院、法國尼斯歌劇院、國家大劇院及上海歌劇院。

2019年，香港歌劇院榮獲香港藝術發展局甄選為「優秀藝團計劃」中三個受資助藝團之一，以表揚歌劇院多年在藝術推廣上的努力。這項持續五年的資助讓香港歌劇院有更大的發展。2024年，香港歌劇院再獲五年的「優秀藝團計劃」營運資助。

香港歌劇院積極培養本地優秀年青的歌唱家。劇院於2015年推出為期三年的「賽馬會香港歌劇院青年演唱家發展及教育計劃」非常成功，得到各界認同。香港賽馬會慈善信託基金遂繼續全力贊助，計劃經已在2022年3月完滿結束。2024年，香港歌劇院欣然推出「李嘉誠基金會暨香港歌劇院青年藝術家海外駐團獎學金」計劃，由李嘉誠基金會慷慨贊助，為六位獲選的香港青年藝術家提供短期海外駐留，以提升其聲樂藝術才能。

香港歌劇院亦定期為年青一代舉辦各項教育及外展活動，包括學校歌劇巡演、夏令營及大師班。除籌辦兒童合唱團的恆常班外，更提供由幼兒至成人不同類型的課程，範圍廣闊。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。

大灣區發展亦營造了發展藝術的環境，香港歌劇院將把握機遇與中國內地合作，向區內推廣歌劇藝術。

香港藝術發展局
Hong Kong Arts Development Council

香港歌劇院為藝發局「優秀藝團計劃」資助團體
Opera Hong Kong is financially supported by the HKADC's "Eminent Arts Group Scheme"

Opera Hong Kong 香港歌劇院
Opera Hong Kong Children Chorus 香港歌劇院兒童合唱團

A PANDASTIC LIFE

《竹韻香江·熊貓奇緣》

28-30.NOV.2025

THEATRE, HONG KONG CITY HALL



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An Opera In Four Acts
四幕歌劇

Music 作曲
Giuseppe Verdi
朱塞佩·威爾第

Libretto 劇本
Antonio Ghislanzoni
安東尼奧·基斯蘭桑尼

VERDI'S AIDA
威爾第《阿伊達》



ACT I 第一幕

Scene 1 第一場 — A Hall in The King's Palace in Memphis 孟菲斯皇宮大廳
Scene 2 第二場 — The Temple of Vulcan 火神殿內

ACT II 第二幕

Scene 1 第一場 — The Chamber of Amneris 安奈莉絲的寢宮
Scene 2 第二場 — The Square in Front of The City of Thebes 底比斯城門廣場

Intermission of 20 minutes 中場休息20分鐘

ACT III 第三幕

On The Banks of The Nile 尼羅河畔

ACT IV 第四幕

Scene 1 第一場 — A Hall in The Temple of Justice 審判大廳
Scene 2 第二場 — The Burial Place in The Temple of Vulcan 火神殿的地下墓室

The programme will last approximately 3 hours with one intermission ---- 演出時間長約3小時包括一節中場休息

Sung 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 cooperation.
請關掉手提電話、其他響鬧及發光裝置，以免表演者及觀眾受到不必要的騷擾。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Members of the audience are strongly advised to arrive punctually. Latecomers and those who leave their seats during the performance will only be admitted and allowed to return to their seats respectively during the intermission or at a suitable break. The presenter reserves the right to refuse admission of latecomers, and to determine the time and manner of admission of latecomers.
敬請準時入座，遲到及中途離座者須待中場休息或適當時候方可進場或返回座位。主辦機構有權拒絕遲到者進場或決定其進場的時間及方式。

The presenter reserves the right to change the programme and substitute artists.
主辦機構有權更改節目及更換表演者。

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節目內容並不反映香港特別行政區政府的意見。

Creators and Cast
創作團隊及演員

Producer 監製	Warren Mok 莫華倫
Director, Set and Costume Designer 導演、佈景及服裝設計	Hugo de Ana 雨果·德·安納
Conductor 指揮	Ramón Tebar 拉蒙·提巴爾
Choreographer and Assistant Director 編舞及助理導演	Michele Cosentino 米歇爾·科森天奴
Lighting Designer 燈光設計	Valerio Alfieri 瓦萊里奧·阿爾費里
Video Designer 視頻設計	Michele Innocente 米歇爾·伊諾森
Concertmaster 樂團首席	Günther Sanin 岡特·薩寧
Chorus Director 合唱團總監	Alex Tam 譚天樂
Principal Répétiteur and Assistant Rehearsal Conductor 首席練唱指導及助理排練指揮	Nina Yip 葉亦詩

Aïda 阿伊達	Maria Teresa Leva 瑪麗亞·德麗莎·列娃 ^ Iwona Sobotka 伊沃娜·索博特卡 #
Radamès 拉達梅斯	Ivan Gyngazov 伊凡·吉格佐夫 ^ Marco Berti 馬高·貝爾蒂 #
Amneris 安奈莉絲	Olesya Petrova 奧麗西亞·彼得羅娃 ^ Nino Surguladze 妮諾·蘇爾古拉澤 #
Amonasro 阿莫納斯羅	Marco Caria 馬高·卡里亞 ^ Burak Bilgili 布拉克·比爾基利 #
Ramfis, High Priest 祭司長藍菲斯	Abramo Rosalen 阿布拉莫·羅薩倫 ^ Paul Gay 保羅·蓋爾 #
King of Egypt (Il Re) 埃及國王	Paul Gay 保羅·蓋爾 ^ Abramo Rosalen 阿布拉莫·羅薩倫 #
Messenger 探子	Wesley Lam 林俊傑 ^ Henry Ngan 顏嘉樂 #
High Priestess 女祭司	Carol Lin連皓忻 ^ Christy Li 李詩蓓 #

Opera Hong Kong Orchestra 香港歌劇院樂團
Opera Hong Kong Chorus 香港歌劇院合唱團

^ 9 Oct 7:30pm | 11 & 12 Oct 2:30pm # 10 & 11 Oct 7:30pm

SYNOPSIS 故事大綱

ACT I:

- Scene 1

Ramfis, Egypt's high priest, informs the young warrior Radamès that war with Ethiopia is coming. Radamès hopes he is chosen to lead the Egyptian army so he can return victorious and claim the hand of Aïda ("Celeste Aïda"), an Ethiopian slave at court. Aïda, unknown to everyone, is the daughter of the Ethiopian King Amonasro who is invading Egypt to free her. Amneris, the Pharaoh's daughter, also loves Radamès. Aïda enters, and when Amneris sees Radamès and Aïda together, she jealously suspects her as a rival.

The Pharaoh enters, announcing both war and Radamès as commander; the crowd cries for war and victory. Aïda chides herself for also having called for Radamès to return victorious. She is torn between love for Radamès, her country and her father ("Ritorna vincitor").

- Scene 2

At the Temple of Vulcan, Radamès is installed as commander amid ceremony and prayers.

第一幕：

- 場景一

埃及祭司長藍菲斯告訴年輕的軍官拉達梅斯，埃及將與埃塞俄比亞軍打仗。拉達梅斯希望國家能派他出征，期待戰勝歸來可迎娶皇宮裡的埃塞俄比亞奴隸阿伊達（《聖潔的阿伊達》）。可是沒人知道，阿伊達其實就是埃塞俄比亞王阿莫納斯羅的女兒，而阿莫納斯羅入侵埃及，正是為了營救阿伊達。法老的女兒安奈莉絲同樣愛上了拉達梅斯。阿伊達進場，安奈莉絲看見拉達梅斯和阿伊達在一起，懷疑她是自己的情敵，忌恨萌生。

法老進場，宣佈將要與埃塞俄比亞開戰，並會委派拉達梅斯領軍，群眾振奮高呼勝利。阿伊達一方面希望拉達梅斯凱旋而歸，另一又方面深感內疚——她在拉達梅斯、祖國與父愛的抉擇間掙扎，苦不堪言（《凱旋而歸》）。

- 場景二

在火神殿內，人們祈禱，並舉行出征儀式，拉達梅斯獲委任為軍官。

ACT II:

- Scene 1

Ethiopia has been defeated. Amneris is in her chamber, awaiting Radamès's triumphant return but wondering whether Aïda is her rival in love. Aïda enters; to test Aïda's feelings, Amneris tells her that Radamès has fallen in battle. Aïda's reaction makes her feelings clear, even more so when Amneris reveals the truth. Aïda, now discovered, pleads for mercy in the face of Amneris's jealous anger.

- Scene 2

Radamès returns victorious. The Pharaoh says he will grant him any wish; Radamès first asks that the prisoners be brought in. Among them is Amonasro; Aïda rushes to her father, who whispers that she should not reveal that he is king. Radamès tells Pharaoh that his wish is that the prisoners be granted clemency and released; he agrees, save that Aïda's father stay behind as security. The Pharaoh then further grants Radamès Amneris's hand in marriage — and a future place on the throne — as reward for having saved Egypt. Amneris rejoices; Aïda despairs.

第二幕：

- 場景一

埃塞俄比亞軍戰敗，安奈莉絲在閨房等待著拉達梅斯的凱旋而歸，同時又想知道阿伊達是否為她的情敵。阿伊達進場，安奈莉絲想試探她，告訴她拉達梅斯在戰事中陣亡了。阿伊達的反應道出了一切，她的秘密被暴露，安奈莉絲大怒，說出她亦戀慕拉達梅斯的真相。阿伊達想到自己低微的身份，只好懇求怒火中燒的安奈莉絲原諒她。

- 場景二

拉達梅斯凱旋歸來，法老答應會實現他的任何願望。拉達梅斯首先請人把戰俘帶來，阿伊達看見父親阿莫納斯羅，馬上走上前，但父親卻吩咐她不要揭露他是埃塞俄比亞王的身份。拉達梅斯請法老開恩，釋放戰俘，法老答應，但要留下阿伊達的父親作為擔保。法老還把安奈莉絲許配給拉達梅斯，以答謝他拯救了埃及，另一方面意味他日後可繼承王位。安奈莉絲非常高興，而阿伊達則傷心欲絕。

ACT III:

On the eve of Amneris's wedding, she prays with Ramfis at the temple of Isis along the banks of the Nile.

Aïda awaits Radamès who has asked to see her. She laments her fate and that she will never see her country again ("O patria mia"). Amonasro appears, saying the Ethiopians have risen to defend their country from the Egyptians who are preparing to invade. Invoking her sense of duty to her father and country, saying she is no daughter of his but a slave to the Pharoahs, he makes her agree to have Radamès reveal the Egyptian army's route.

Amonasro hides as Radamès comes. Aïda first chides him about him upcoming marriage and then convinces him to run away with her to Ethiopia — but asks him how to avoid the Egyptian army. Once Radamès reveals the army's route, Amonasro steps out of hiding, and Radamès realises that he has betrayed his country and his honour. Ramfis and Amneris exit the temple; seeing Radamès with the enemy, they call the guards. Radamès surrenders; Aïda and Amonasro escape.

第三幕：

安奈莉絲在大婚前夕，於尼羅河旁的艾西斯神殿與藍菲斯一同為婚事祈禱。

拉達梅斯暗暗約會阿伊達。阿伊達等待時感歎命運弄人，她也無法返回祖國（《我的祖國》）。阿莫納斯羅進場，指出埃塞俄比亞軍已重整旗鼓，做好捍衛家園，抵禦埃及軍入侵的準備。他要阿伊達明白，身為人女，必須忠於父親和祖國，提醒她其在埃及的身份不過是法老的奴隸，迫使她答應要讓拉達梅斯講出埃及軍的路線。

拉達梅斯進場，而阿莫納斯羅則躲在一旁。阿伊達怪責拉達梅斯將與安奈莉絲結婚，提議與他遠走高飛，前往埃塞俄比亞——並問他如何躲避埃及軍。當拉達梅斯暴露軍隊的路線後，阿莫納斯羅隨即現身，拉達梅斯亦知道自己出賣了國家。安奈莉絲與藍菲斯離開神殿時，看到拉達梅斯與敵人在一起，便告知警衛捉拿，拉達梅斯自首，而阿伊達和阿莫納斯羅則逃走了。

ACT IV:

- Scene 1

Amneris still loves Radamès and resolves to make one last effort to save him. Radamès, awaiting trial as a traitor, is brought to her. She asks him to explain himself, but he refuses and says Aïda is dead because of her. Amneris says that Aïda lives; if Radamès renounces her, she will save him. Radamès refuses and she hands him over to the priests.

Three times, Ramfis asks Radamès to defend himself, but each time, he stays silent. Radamès is convicted of treason and condemned to being entombed alive. Amneris, repenting of her role, vainly begs for mercy.

- Scene 2

Radamès has been sealed in a vault beneath the temple altar. He senses another presence; it is Aïda, who has hidden herself there to die with him. They express their love one last time while Amneris, at the altar above, prays for peace.

第四幕：

- 場景一

安奈莉絲仍愛著拉達梅斯，決心拯救他。被控叛國的拉達梅斯被帶到安奈莉絲前，要他作一個解釋，拉達梅斯拒絕，並稱阿伊達已經她而死了。安奈莉絲說，阿伊達仍然在生，如果拉達梅斯放棄她，就可免他於一死。拉達梅斯拒絕，於是安奈莉絲把他交給祭司。

藍菲斯三次請拉達梅斯自辯，他卻一直保持緘默，結果被判叛國罪成立，要被活埋在墳墓裡。安奈莉絲深感後悔，求祭司手下留情，可惜為時而晚。

- 場景二

拉達梅斯被活埋於神殿聖壇下的地窖裡，他感到裡面還有一個人——原來阿伊達躲在裡面，決意與他同死。二人最後一次向對方表達愛意，而安奈莉絲則在上面的聖壇祈求平安。



Warren Mok, BBS, MH 莫華倫

Artistic Director 藝術總監

A world-renowned Chinese tenor from Hong Kong, Warren Mok has performed in leading opera houses throughout the world. He graduated from the Manhattan School of Music in the United States and is the first Chinese artist to perform at the London Opera House.

Since being engaged as the principal tenor with the Deutsche Opera Berlin in 1987, he has embarked on a remarkable opera career spanning over 40 years on stages across the world, performing in prestigious venues such as the Deutsche Opera Berlin, Paris Opera, Rome Opera, Teatro Comunale di Bologna, Sydney Opera House, Paris Opéra, Teatro dell'Opera di Roma, Sydney Opera House, Teatro Comunale di Bologna, Teatro Carlo Felice Genova, Teatro del Maggio Musicale Fiorentino, Opéra de Nice, Opéra de Lyon, Teatro Colón in Buenos Aires, The Netherlands National Opera, Leipzig Opera, Royal Danish Opera, Teatro di San Carlos Lisbon, Seattle Opera, Bolshoi Theatre, Warsaw Opera, Opera Ireland, and many others. His operatic repertoire exceeds 60 roles including Cavaradossi in *Tosca*, Calaf in *Turandot*, Rodolfo in *La bohème*, Radamès in *Aïda* and many others. In recent years, Mok has been very active in promoting opera and classical music in Hong Kong, Macao and on the Chinese Mainland. He is currently the Artistic Director of Opera Hong Kong, Fujian Grand Theatre and Zhuhai Huafa Grand Theatre, and Artistic Consultant to the 15th National Games, NGD and NSOG opening ceremony. He was also the Artistic Director of the Macao International Music Festival.

Mok is currently a member of the National Committee of the Chinese People's Political Consultative Conference. He was also a former member of the Beijing and Zhuhai Committee of Chinese People's Political Consultative Conference. In 2024, he was conferred the Award for Outstanding Contribution in Arts by the Hong Kong Arts Development Council. Additionally, he 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 2021, 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 Solidarietà 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.

Today, Mok is gradually shifting his focus to Asia. In addition to frequently performing large scale operas in Europe and America, he is also active on stages in mainland China, Hong Kong, Macau, and Southeast Asia. He is a regular guest on CCTV, having performed multiple times during the Spring Festival Gala and other major cultural events.

莫華倫是來自中國香港的世界知名男高音。畢業於美國曼哈頓音樂學院，是第一位登上倫敦歌劇院的華人，自1987年簽約德國柏林歌劇院擔任首席男高音開始，便開啟了他在歐美歌劇舞台上長達四十餘年的歌劇生涯，演唱行程遍及世界各地，曾經於柏林歌劇院、巴黎歌劇院、羅馬歌劇院、悉尼歌劇院、意大利佛羅倫薩歌劇院、意大利博洛尼亞歌劇院、法國尼斯歌劇院、法國里昂歌劇院、荷蘭國家歌劇院、皇家丹麥歌劇院、阿根廷科隆歌劇院、美國西雅圖歌劇院、俄羅斯大劇院、波蘭華沙大劇院、紐約卡內基音樂廳、倫敦皇家亞伯特音樂廳、柏林愛樂廳及東京三得利音樂廳等獻藝。他演唱的歌劇角色超過六十個，其中包括《托斯卡》的卡瓦拉多西、《杜蘭朵》的卡拉夫、《波希米亞生涯》的羅多夫、《阿伊達》的拉達梅斯等。莫氏在港澳及中國內地積極推廣歌劇與古典音樂，他現正擔任香港歌劇院、福建大劇院及珠海華發大劇院的藝術總監，「十五運會和殘特奧會」開幕式藝術顧問，亦曾為「澳門國際音樂節」的藝術總監。

莫氏現任中國人民政治協商會議全國委員會委員，也是前北京市、珠海市政協委員。於2024年榮獲香港藝術發展局頒發的「傑出藝術貢獻獎」，於2021年分別獲香港特區政府頒授「銅紫荊星章」及香港演藝學院頒授榮譽博士學位，2019年獲香港浸會大學頒授榮譽大學院士銜，2018年獲意大利政府頒發「意大利之星軍官勳章」，2011年獲香港特區政府頒授榮譽勳章及2010年榮獲世界傑出華人獎。此外，莫氏於2008年獲意大利政府頒發「意大利團結之星騎士勳章」及法國政府頒發「法國藝術騎士勳章」。2012年，莫氏與戴玉強、魏松所組成的中國三大男高音展開世界巡迴演出，積極推動中國文化走向世界。

如今莫華倫逐漸將事業重心轉向亞洲，除頻頻在歐美地區參演大型歌劇外，還活躍於祖國大陸、台港澳地區和東南亞的舞台上，他也是中央電視台的常客，曾經多次在央視春晚以及大型文藝晚會演唱。



Hugo de Ana 雨果·德·安納

Director, Set and Costume Designer 導演、佈景及服裝設計

Hugo de Ana was born in Buenos Aires, Argentina. He graduated from the Ernesto de la Cárcova Higher School of Fine Arts as professor of Visual Arts and Costume Designer for television and cinema. As director, he is famous for his spectacular sets, as well as his impressive use of lighting. He started out as a technical director and executive producer at the Colón Theater of Buenos Aires. He first presented his work in Italy in 1990, directing Rossini's opera Moses in *Egypt in Bologna*. Since then, he has been collaborating with the most important Italian theatres and the leading opera houses around the world, such as: La Scala in Milan, German Opera of Berlin, the Royal Opera House in London, and many more.
He has won numerous awards and has directed, among others, the following works: *Die Walküre*, *La bohème*, *Otello*, *Roméo et Juliette*, and *Carmen*.

雨果·德·安納出生於阿根廷布宜諾斯艾利斯。他畢業自埃內斯托·德拉卡爾科瓦高等美術學院，成為視覺藝術教授及電視與電影服裝設計師。作為導演，他以壯觀的佈景和出色的燈光運用而聞名。他最初在布宜諾斯艾利斯的哥倫布劇院擔任技術導演和執行製片人。1990年，他在意大利博洛尼亞首次展示自己作品，導演了羅西尼的歌劇《摩西在埃及》。往後他一直與意大利各大劇院以及世界頂級歌劇院合作，包括米蘭斯卡拉大劇院、柏林德意志歌劇院、倫敦皇家歌劇院等。
雨果·德·安納獲獎無數，曾執導過《女武神》、《波希米亞生涯》、《奧賽羅》、《羅密歐與茱麗葉》和《卡門》等多部經典歌劇作品。



Ramón Tebar 拉蒙·提巴爾
Conductor 指揮

Ramón Tebar is currently Music and Artistic Director of Opera Naples and of Spain's Arantzazu Festival. He was previously Music Director of the Orquesta de Valencia, Florida Grand Opera in Miami, Palm Beach Symphony, Santo Domingo Festival and Principal Guest Conductor of Valencia's Palau de les Arts Reina Sofia. Some of Tebar's guest appearances in the opera pit include engagements at the Vienna State Opera, San Francisco Opera, Gran Teatre del Liceu, Frankfurt Opera, Hamburg Opera, Deutsche Oper Berlin, Deutsche Oper am Rhein, Cincinnati Opera, Teatro Colón...In addition to his operatic career, Tebar is sought after as a guest conductor with symphonic orchestras around the world such as the Philharmonia Orchestra in London, Cincinnati Symphony Orchestra, Prague Philharmonia, Het Gelders Orkest, Robert-Schumann-Philharmonie Chemnitz, Malaysian Philharmonic, Armenian Philharmonic, Orchestre de Rouen-Normandie, Daejong Philharmonic, Aalborg Symphony, Aarhus Symphony, Norrland Symphony, Szczecin Philharmonic, St. Petersburg Symphony, San Antonio Symphony, as well as all the Spanish symphony orchestras and opera theaters.
He was bestowed the Order of Civil Merit by His Majesty the King Philip VII and has been named Cultural Ambassador of the City of Naples, Florida. He has recorded for DECCA, UNIVERSAL and UNITEL.

拉蒙·提巴爾目前是那不勒斯歌劇院及西班牙阿蘭薩蘇音樂節的音樂及藝術總監。他曾擔任華倫西亞管弦樂團、邁阿密佛羅里達大歌劇院、棕櫚灘交響樂團、聖多明各音樂節的音樂總監，並且是華倫西亞藝術歌劇院的首席客席指揮。他在歌劇舞台上的客座演出包括維也納國立歌劇院、舊金山歌劇院、巴塞隆拿大劇院、法蘭克福歌劇院、漢堡歌劇院、德意志歌劇院（柏林）、德意志歌劇院（萊茵河）、辛辛那提歌劇院、科隆劇院等地的參演。他還受邀在世界各地的交響樂團擔任客座指揮，如倫敦愛樂樂團、辛辛那提交響樂團、布拉格愛樂樂團、赫特·蓋爾德樂團、羅伯特·舒曼交響樂團（哈茨）、馬來西亞交響樂團、亞美尼亞交響樂團、魯昂-諾曼底交響樂團、大田交響樂團、奧爾堡交響樂團、奧胡斯交響樂團、諾爾蘭交響樂團、斯切青愛樂樂團、聖彼得堡交響樂團、聖安東尼奧交響樂團，以及多個西班牙的交響樂團和歌劇院。
他獲得了菲利普七世國王頒發的民事功勳勳章，並被任命為佛羅里達州那不勒斯市的文化大使。他亦曾為DECCA、UNIVERSAL和UNITEL錄音。



Michele Cosentino 米歇爾·科森天奴
Choreographer & Assistant Director 編舞及助理導演

Michele Cosentino was born in Cosenza but adopted by Parma. As a child, he began studying dance at the prestigious Isabella Sisca school in Cosenza. At 15 years old, he moved to London, where he graduated as a professional dancer and choreographer, honing his skills in jazz and flamenco dance. Later, in Cannes, he was mentored by world-renowned masters and participated in ballet performances.
He danced in advertisements for Louis Vuitton alongside David Bowie and performed in the presence of His Serene Highness the Prince of Monaco. From 2013, he became an assistant choreographer and director's assistant. From 2018, he has served as a revival director and choreographer for renowned directors in the largest Italian and international theatres. He has worked in prestigious theatres worldwide, including the Rossini Opera Festival in Pesaro, Teatro Colón in Buenos Aires, and Croatia National Theatre among others.

米歇爾·科森天奴出生於科森扎，後收養於帕爾馬，自幼便在科森扎著名的伊莎貝拉·西斯卡舞蹈學校學習舞蹈。15歲時，他移居倫敦，成為專業舞者和編舞家，專注於爵士舞和法蘭明歌舞的技巧訓練。隨後他在康城師從世界知名大師，並參與了多場芭蕾舞演出。
他曾參與路易威登的廣告拍攝，與大衛寶兒同台演出，亦曾在摩納哥親王面前表演。自2013年，他開始擔任副編舞及導演助理。而從2018年起，他成為重演導演及編舞，與多位知名導演合作，活躍於意大利及國際各大劇院。他曾在全球多個著名劇院工作，包括佩薩羅的羅西尼歌劇節、布宜諾斯艾利斯的哥倫布劇院以及克羅地亞國家劇院等。



Valerio Alfieri 瓦萊里奧·阿爾費里
Lighting Designer 燈光設計

From 1981 to 1987, Valerio Alfieri was the head electrician of the Teatro Regionale Toscano, and was responsible for the lighting installations for the shows staged by Luca Ronconi, Franco Zeffirelli, Roberto de Simone, Roberto Guicciardini, Antoine Vitez, and more.
He continued his career working with prestigious directors such as Beni Montresor, Mario Monicelli, Attilio Colonello, Vivien Hewitt, Daniele Abbado, Francesco Miceli and Pier Luigi Pizzi. He has also worked with the renowned Bob Wilson in such productions as *Giorgio Armani Story*, *Hamlet, Persephone*, *Wings on Rock*, and *Lady from the Sea*. In 2003, with Simona Bucci, he won the prize for the best staging and choreography with the show *I RIMASTI*.Valerio has collaborated with Hugo for about 15 years. Their joint works include, but are not limited to, *Bianca e Fernando, Boheme, Madama Butterfly, Comte Ory, Don Giovanni, Norma, Jerusalem, Simon Boccanegra, Sonnambula, Tosca*, and *Traviata*.

從1981年到1987年間，瓦萊里奧·阿爾費里擔任托斯卡納地區劇院的首席燈光師，負責盧卡·羅康尼、法蘭高·齊費里尼、羅伯托·德·西蒙、羅伯托·圭恰迪尼、安東尼·維特茲等導演製作的演出作燈光裝置。
他隨後繼續與眾多知名導演合作，包括貝尼·蒙特雷索、馬里奧·莫尼切利、阿蒂利奧·科洛內洛、維維安·休伊特、丹尼爾·阿巴多、法蘭切斯科·米切利及皮爾·路易吉·皮齊等。他也與著名的鮑伯威爾遜合作，參與了《喬治·亞曼尼故事》、《哈姆雷特》、《珀爾塞福涅》、《岩石之翼》和《海上夫人》等多部作品的製作。 2003年，他與西蒙娜．布基憑藉節目《I RIMASTI》獲得最佳舞台設計和編舞獎。他與導演雨果合作已約15年。他們的共同作品包括但不限於《比安卡與費爾南多》、《波希米亞生涯》、《蝴蝶夫人》、《奧里伯爵》、《唐·喬望尼》、《諾瑪》、《耶路撒冷》、《西蒙·波卡涅拉》、《夢遊女》、《托斯卡》以及《茶花女》。



Michele Innocente 米歇爾·伊諾森

Video designer 視頻設計

Michele began his career after graduating in Multimedia Sciences and Technologies from the University of Udine (Italy) in 2006. His work focuses on visual dramaturgy for theatre and live performance, developing a language that merges contemporary art and stagecraft.
He has collaborated with directors, composers, and choreographers such as Lucinda Childs, Francesco Micheli, Robert Wilson, and more. His video designs have been featured in major theatres and festivals across Europe, including the Biennale Musica (Venice), Teatro dell'Opera di Roma (*Tosca*, *Turandot*), Interfinity Festival (Basel), Gaida Festival (Vilnius), Romaeuropa (Rome), Strasbourg Music Festival, Holland Festival (Amsterdam), Warsaw Autumn, Tones on the Stones (*Cavalleria Rusticana*, *Turandot*), and more. His work has also been presented in major museums, including the Landesmuseum (Zurich), Ara Pacis Museum (Rome), and Triennale Milano (Milan). He teaches video design at the Accademia Teatro alla Scala.

米歇爾·伊諾森於 2006 年從意大利烏甸尼大學多媒體科學與技術專業畢業後，展開了他的職業生涯。他主要是為戲劇與現場表演創作視覺戲劇學，並致力於開發一種融合當代藝術與舞台技術的語言。
他曾與多位導演、作曲家及編舞家合作，如露辛達·柴爾茲、弗朗西斯科·米凱利、羅拔·威爾遜等。他的影像設計作品曾亮相於歐洲多個重要劇院與藝術節，包括威尼斯音樂雙年展、羅馬歌劇院（作品《托斯卡》、《杜蘭朵》）、巴塞爾 Interfinity Festival、維爾紐斯Gaida Festival、羅馬歐洲藝術節、斯特拉斯堡音樂節、荷蘭藝術節（阿姆斯特丹）、華沙秋季音樂節、Tones on the Stones（作品《鄉村騎士》、《杜蘭朵》）等。此外，他的作品亦在多家著名博物館展出，包括蘇黎世瑞士國立博物館、羅馬和平祭壇博物館及米蘭三年展。目前，他在斯卡拉歌劇院學院教授影像設計課程。



Günther Sanin 岡特·薩寧

Concertmaster 樂團首席

Virtuoso Günther Sanin, a violinist with a classical background, has enjoyed an extremely high-level career both as a soloist and as an orchestra violinist. He received "full marks" in his degrees in viola and violin with Maestro Walter Daga at the F. A. Dell'Abaco Conservatoire.
He has played with European orchestras of the highest level, including Milan's La Scala and the Philharmonia Wien, working with musical giants such as Muti, Domingo, Carreras, and many others besides. He has won numerous national and international competitions, such as: Bolzano Haydn Orchestra, Florence Community Theatre, and Milan's La Scala Theatre. He holds the position of Leader of the Orchestra with the Arena di Verona Orchestra Foundation.

小提琴家岡特·薩寧擁有深厚的古典音樂背景，因而展開獨奏家和樂團小提琴家的傑出職業生涯。他在 F. A. Dell' Abaco 音樂學院跟隨 Walter Daga 大師學習中提琴和小提琴，並以滿分成績完成學業。
他曾與歐洲多個頂尖樂團合作，包括米蘭斯卡拉大劇院樂團和維也納愛樂樂團，並與多位音樂巨擘合作，如穆蒂、杜明高、卡里拉斯等。他曾在多項國內外比賽中獲得殊榮，包括博爾扎諾海頓管弦樂團、佛羅倫斯社區劇院以及米蘭斯卡拉大劇院等比賽。現任維羅納競技場基金會管弦樂團的首席小提琴家職位。



Maria Teresa Leva 瑪麗亞·德麗莎·列娃

Aïda 阿伊達

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

Born in Reggio Calabria, Maria Teresa Leva graduated with honours from the Conservatory in her hometown. In 2014, she won the 'Ottavio Ziino' International Singing Competition in Rome and the same year she debuted the roles of Mimì in *La bohème* and Micaela in *Carmen* at Teatro Carlo Felice in Genoa.
Her reppertoire includes Cio Cio San in *Madama Butterfly*, Leonora in *Il trovatore*, Violetta in *La traviata*, Amelia in *Un ballo in maschera*, Mimì in *La bohème*, Liù in *Turandot*, Micaela in *Carmen*, and Margherita/Elena in *Mefistofele*. Recent highlights are *Un Ballo in Maschera* (Amelia) at the Teatro Comunale in Bologna, *Cavalleria Rusticana* (*Santuzza*) with the Israel Philharmonic Orchestra, *Andrea Chénier* (debut role as Maddalena) in Pisa, and Verdi's *Messa da Requiem* with the Orchestra Sinfonica di Milano.

她出生於雷焦卡拉布里亞，畢業於家鄉的音樂學院，並獲得優異成績。2014年，她在羅馬「奧塔維奧·齊諾國際歌唱比賽」中獲獎，同年首次在熱那亞的卡洛·費利切劇院演出角色《波希米亞生涯》咪咪和《卡門》米凱拉。她的角色曲目包括：《蝴蝶夫人》的蝶蝶夫人、《遊吟詩人》的里奧露拉、《茶花女》的茶花女、《假面舞會》的艾美莉亞、《波希米亞生涯》的咪咪、《杜蘭朵》的柳兒、《卡門》的米凱拉、《浮士德》的瑪爾赫里塔/海倫娜等。近期重要演出包括於博洛尼亞市立歌劇院演出《假面舞會》的阿米莉亞、與以色列愛樂樂團合作的《鄉村騎士》中飾演桑圖扎、在比薩首演《安德烈·謝尼埃》中的瑪達萊娜，以及與米蘭交響樂團合作的威爾第《安魂曲》。



Iwona Sobotka 伊沃娜·索博特卡

Aïda 阿伊達

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

Iwona Sobotka gained international recognition after winning the Grand Prix and First Prize at the Queen Elisabeth International Vocal Competition in 2004. Recent and upcoming highlights include Amelia in *Simon Boccanegra* with Riccardo Muti in Tokyo, *Aïda* at Opera Hong Kong, Donna Anna in *Don Giovanni* with Riccardo Muti for Fondazione Prada in Milan, Leonora in *Il Trovatore* at Teatro Verdi in Genova, the Marschallin in *Der Rosenkavalier* at the Baltic Opera, Iris in Mascagni's *Iris* at Teatro Regio in Torino, and Stephana in Giordano's *Siberia* at Teatro Municipale in Piacenza.

On the concert stage, she appears in Verdi's *Requiem* with Riccardo Muti and the Orchestre National de France, Janáček's *Glagolitic Mass* and Beethoven's *Ninth Symphony* with the Czech Philharmonic under Sir Simon Rattle and Semyon Bychkov. She has also collaborated with leading orchestras such as the Berliner Philharmoniker, London Symphony Orchestra, Orchestre Philharmonique de Radio France, and Wiener Symphoniker. Acclaimed for her interpretations of Karol Szymanowski, Sobotka has recorded extensively, twice receiving the National Academy Recording Award, and has promoted his music at Wigmore Hall and Carnegie Hall.

伊沃娜·索博特卡於2004年獲得比利時「伊莉莎白女王國際音樂大賽」大獎及第一名而享譽國際。近期及未來的重點演出包括：在東京與里卡爾多·穆蒂合作演出《西蒙·波卡涅拉》中的阿米莉亞；在香港歌劇院演出《阿伊達》；在米蘭為普拉達基金會與里卡爾多·穆蒂合作演出《唐·喬望尼》中的安娜；在熱那亞威爾第劇院演出《遊唱詩人》中的蕾奧諾拉；在波羅的海歌劇院演出《玫瑰騎士》中的元帥夫人；在都靈皇家歌劇院演出馬斯卡尼的《伊莉絲》中的伊莉絲；以及在皮亞琴察市立劇院演出喬爾達諾的《西伯利亞》中的斯蒂法娜。

在音樂會舞台上，她曾與里卡爾多·穆蒂及法國國家交響樂團合作演出威爾第的《安魂曲》；與捷克愛樂樂團及西蒙·拉特爵士、謝米揚·比契科夫合作演出揚納傑克的《格拉哥里聖歌彌撒》和貝多芬的《第九交響曲》。此外，她還與多個頂尖樂團合作，包括柏林愛樂樂團、倫敦交響樂團、法國廣播愛樂樂團及維也納交響樂團。索博特卡因對卡羅爾·席曼諾夫斯基音樂的詮釋而廣受讚譽，她曾錄製大量作品，兩次獲得「國家學院錄音獎」，並在倫敦威格莫爾音樂廳及紐約卡內基音樂廳推廣席曼諾夫斯基的音樂。



Ivan Gyngazov 伊凡·吉格佐夫

Radamès 拉達梅斯

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

Born in Novosibirsk, Ivan Gygnazov graduated from the M.I. Glinka Novosibirsk State Conservatory in 2013. where he studied under the guidance of Marina Akhmedova. From 2013 to 2017. he worked as a soloist for the Novosibirsk Opera, where he performed leading operatic roles such as Lensky in Eugene Onegin, Vladimir Igorevich in *Prince Igor*, and Pinkerton in *Madama Butterfly*.

In 2019, he debuted at the Mariinsky Theatre as Riccardo in *Un ballo in maschera*, at the Teatro Petruzzelli in Bari as Lensky in *Eugene Onegin*, the Deutsche Oper Berlin in *The Queen of Spades*, and at the Semperoper Dresden as Ismaele in *Nabucco*. From 2021-2024 he made his debuts at the Opera de Paris (Bastille) in concerts dedicated to Tchaikovsky, Calaf in *Turandot* at the Sydney Opera House and with Opera Hong Kong, Manrico in *Il Trovatore* at Teatro Nacional de São Carlos (Lisbon), Samson in *Samson et Dalila* (Tenerife), *Turandot* at the Vienna State Opera, the premiere of *Cavalleria rusticana* in Munich, and Jose in *Carmen* at the Staatsoper Berlin.

伊凡·吉格佐夫出生於新西伯利亞，2013年畢業於M.I. 格林卡新西伯利亞音樂學院，師從瑪麗娜·阿赫梅多娃。從2013到2017年，他擔任新西伯利亞歌劇院的獨唱歌手，演唱過多部重要的歌劇角色，如《葉甫蓋尼·奧涅金》中的倫斯基、《伊戈爾王子》中的弗拉基米爾·伊戈列維奇，以及《蝴蝶夫人》中的平克頓。

2019年，他首次登上馬林斯基劇院的舞台，飾演《假面舞會》中的里卡多；在巴里的佩特魯澤利劇院演出《葉甫蓋尼·奧涅金》中的倫斯基，在柏林德意志歌劇院參與《黑桃皇后》的演出，並在德累斯頓森帕歌劇院《納布科》中飾演伊斯馬埃爾。在2021至2024年間，他在多個國際舞台上完成了重要首演，包括巴黎歌劇院（巴士底）舉行的柴可夫斯基主題音樂會，於悉尼歌劇院及香港演出《杜蘭朵》中的卡拉夫，於里斯本聖卡洛斯國家劇院《遊唱詩人》中飾演曼里柯，於特內里費《森遜與黛麗拉》中飾演森遜，在維也納國家歌劇院演出《杜蘭朵》，於慕尼黑首演《鄉村騎士》，以及於柏林國家歌劇院飾演《卡門》中的唐荷西。



Marco Berti 馬高·貝爾蒂

Radamès 拉達梅斯

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

Born in Como, Marco is a tenor of great vocal and interpretative capabilities, who represents the classic expression of the "Italian voice". Gifted with a silken, expressive voice with a full-bodied sound, he delivers smudge-free singing lines, which exalt the harmonic tones and the vocal register unique to the dramatic tenor. Admirable and refined interpreter of the masterpieces of the Italian and French repertoire, he is the ideal singer for the great roles written by Puccini, Verdi, Bizet, Leoncavallo, and Mascagni. His passionate interpretations brought many opera characters back to the stage in the world's most important theatres, such as Covent Garden in London, Met in New York, Teatro alla Scala in Milan, Opéra in Paris, Staatsoper in Munich and New National Theatre in Tokyo.

馬高·貝爾蒂出生於科莫，是一位兼具出色聲音與詮釋能力的男高音，是「意大利聲音」經典特色的代表。他的嗓音如絲般細膩且富有表情，音色渾厚飽滿，演唱線條清晰流暢，完美體現了戲劇男高音獨特的和聲色彩與聲音範圍。作為意大利及法國歌劇曲目中的傑出而細膩的詮釋者，他是浦契尼、威爾第、比才、列卡華洛以及馬斯卡尼所創作的偉大角色的理想演繹者。他充滿激情的表演，讓許多歌劇角色重現於全球各個著名劇院，包括倫敦皇家歌劇院、紐約大都會歌劇院、米蘭斯卡拉歌劇院、巴黎歌劇院、慕尼黑國家歌劇院，以及東京新國立劇場等。



Olesya Petrova 奧麗西亞·彼得羅娃

Amneris 安奈莉絲

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

Olesya Petrova is a prize-winner at the II Paris Opera Competition, finalist at the BBC Singer of the World competition, prize-winner at the XIII Tchaikovsky International Competition, prize-winner at the I Galina Vishnevskaya International Opera Singers Competition. Olesya Petrova graduated from the Rimsky-Korsakov St. Petersburg State Conservatory in 2008, class of Professor Irina Bogacheva.
Some of her recent engagements include Amneris in *Aïda* at The Metropolitan Opera The Royal Opera House and Arena di Verona.

彼得羅娃曾榮獲多項國際聲樂比賽大獎，包括：第二屆巴黎歌劇比賽冠軍及觀眾獎、BBC世界歌手大賽決賽入圍者、第十三屆柴可夫斯基國際音樂比賽第二名，以及第一屆Galina Vishnevskaya國際聲樂比賽第二名。她於2008年畢業自聖彼得堡國立里姆斯基科薩科夫音樂學院，師從Irina Bogacheva教授。
她近期的演出包括紐約大都會歌劇院、倫敦皇家歌劇院以及維羅納圓形劇場飾演《阿伊達》的安奈莉絲曲》，與新加坡交響樂團演出科茲洛夫斯基的《安魂曲》，並與指揮法比奧·路易西和NHK交響樂團在東京合作演出威爾第《安魂曲》。



Nino Surguladze 妮諾·蘇爾古拉澤

Amneris 安奈莉絲

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

Born in Tbilisi (Georgia), Nino graduated with honours from the conservatory in her hometown. She completed her musical training at Accademia del Teatro alla Scala under the guidance of Leyla Gencer, Luciana Serra and Luigi Alva. Nino Surguladze was awarded the Presidential Order of Excellence by the Georgian Republic for her contributions to culture and the promotion of the Georgian cause abroad; she was decorated as Cavaliere dell'Ordine della Stella of Italy. She is the winner of major competitions such as the 'Concours International de Chant de la Ville de Toulouse', the 'Francisco Viñas' in Barcelona, and the 'BBC Singer of the World' in Cardiff, as well as the GBOSCAR Award for Excellence in Opera and Dance.
Her recent and future engagements include: *Aïda* in Bellini Opera House, Verdi's *Requiem* in Palermo Opera House, and *Aïda* in Hong Kong. She has sung in the major theatres of the world, like La Scala, the Metropolitan Opera, Covent Garden in London, and many more.

出生於格魯吉亞第比利斯，妮諾·蘇爾古拉澤以優異成績畢業於家鄉的音樂學院。她在斯卡拉歌劇院學院完成音樂培訓，師從蕾拉·珍瑟、露西安娜·塞拉和路易士·阿爾瓦。由於她對文化的貢獻以及在國際上推廣喬治亞文化的努力，她得到格魯吉亞授予卓越總統勳章，並獲意大利授予意大利之星騎士勳章。她曾獲得多項著名比賽的獎項，包括：圖盧茲國際聲樂比賽、巴塞隆拿Francisco Viñas國際聲樂比賽，以及卡迪夫的BBC世界歌手大賽。此外，她還榮獲GBOSCAR歌劇與舞蹈卓越獎。
她近期及未來的演出計劃包括：貝利尼歌劇院的《阿伊達》、馬西莫劇院威爾第的《安魂曲》，以及香港的《阿伊達》。她曾於世界頂級劇院演出，例如斯卡拉歌劇院、紐約大都會歌劇院、倫敦科文特花園劇院等，還有其他眾多著名劇院。



Marco Caria 馬高·卡里亞

Amonasro 阿莫納斯羅

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

Sardinian baritone Marco Caria studied at the Conservatorio "L. Canepa" in Sassari and at the Accademia Nazionale di Santa Cecilia in Rome. Prizewinner at several international competitions, including Placido Domingo's Operalia in Paris (2007, Second Prize and Audience Award), he soon began an international career. He has performed at the Wiener Staatsoper, Teatro La Fenice, Teatro dell'Opera di Roma, Deutsche Oper Berlin, Liceu Barcelona, Dutch National Opera, Teatro San Carlo di Napoli, Teatro Regio di Parma, and Teatro Colón in Buenos Aires, as well as in North America, Asia, and South America. His repertoire includes Rigoletto (*Rigoletto*), Germont (*La Traviata*), Rodrigo (*Don Carlo*), Ford (*Falstaff*), Marcello (*La Bohème*), Escamillo (*Carmen*), Amonasro (*Aïda*), Scarpia (*Tosca*), Jago (*Otello*), Barnaba (*La Gioconda*), and Gérard (*Andrea Chénier*). He has collaborated with conductors such as Riccardo Muti, Myung-whun Chung, Daniel Oren, and Roberto Abbado.

出生於薩丁尼的男中音馬高·卡里亞曾就讀於薩薩里L. Canepa 音樂學院及羅馬聖切契利亞音樂學院。他曾在多項國際比賽中獲獎，包括2007年巴黎普拉西多·杜明高Operalia聲樂大賽（榮獲第二名及觀眾票選獎），隨後開展國際演出生涯。他曾在世界知名劇院演出，包括維也納國家歌劇院、威尼斯鳳凰歌劇院、羅馬歌劇院、柏林德意志歌劇院、巴塞隆那里西奧大劇院、荷蘭國家歌劇院、那不勒斯聖卡洛歌劇院、帕爾馬皇家歌劇院，以及布宜諾斯艾利斯的科隆劇院，此外還活躍於北美、亞洲和南美的舞台。他的歌劇曲目包括《弄臣》中的弄臣、《茶花女》中的傑蒙、《卡洛王子》中的羅德里戈、《法斯塔夫》中的福特、《波希米亞生涯》中的馬切洛、《卡門》中的埃斯卡米洛、《阿伊達》中的阿莫納斯羅、《托斯卡》中的史卡皮亞、《奧賽羅》中的伊阿古、《喬康達》中的巴爾納巴，以及《安德烈．謝尼埃》中的熱拉爾。他曾與多位著名指揮家合作，包括里卡多．穆蒂、鄭明勳、丹尼爾．奧倫以及羅伯托．阿巴多等人。



Burak Bilgili 布拉克·比爾基利

Amonasro 阿莫納斯羅

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

From the time of his professional operatic debut at the Teatro alla Scala as Don Alfonso in *Lucrezia Borgia*, Bass Burak Bilgili has had tremendous success singing in internationally renowned venues such as the Metropolitan Opera, Carnegie Hall, Teatro dell'Opera di Roma, and more. He has worked with such conductors as Evenlino Pidò, Nicola Luisotti, and Alberto Zedda.
His most recent engagements have included, Mozart's *Requiem* with the Atlanta Symphony Orchestra, excerpts of Verdi's *Aïda* and *Rigoletto* also with the Atlanta Symphony, Don Basilio in *Il Barbiere di Siviglia* for Cincinnati Opera, Frère Laurent in Beijing at NCPA, and more.

自從在斯卡拉歌劇院首次以專業歌劇演員身份登台，飾演《盧克雷齊亞·波吉亞》中的阿方索以來，低音歌唱家布拉克·比爾基利便躋身各個國際知名劇院演出，包括紐約大都會歌劇院、卡內基音樂廳、羅馬歌劇院）等。他曾與埃維利諾·皮多、尼古拉·路易索蒂和阿爾貝托·澤達等知名指揮家合作。
他最近的演出包括與與亞特蘭大交響樂團合作的莫扎特《安魂曲》，以及威爾第《阿伊達》和《弄臣》的選段。他還曾在辛辛那提歌劇院演出的《塞維爾理髮師》中飾演巴西里奧，以及在北京國家大劇院的《羅密歐與茱麗葉》中飾演勞倫斯神父等多場演出。



Abramo Rosalen 阿布拉莫·羅薩倫

Ramfis, High Priest 祭司長藍菲斯

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

King of Egypt（Il Re）埃及國王

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

Abramo Rosalen graduated as an organist, and then started a career as a singer (bass). His stage debut was at the Venice Biennale in 2002 in the modern opera Big Bang Circus by Claudio Ambrosini. He has performed in the main opera houses of Italy and in many theatres abroad (Barcelona, Buenos Aires, Valencia, Shanghai, Tokyo.

Some of the main roles performed have been as follows. Verdi's Zaccaria in *Nabucco*, Jacopo Fiesco in *Simon Boccanegra*, Ramfis in *Aïda*, Attila in the title role, Silva in *Ernani*; Mozart's Leporello and Commendatore in *Don Giovanni*, Figaro and Bartolo in *Le Nozze di Figaro*.

阿布拉莫·羅薩倫畢業於管風琴專業畢業後，以低音歌手身份作演出。他於2002年在威尼斯雙年展首演，參加了克勞迪奧·安布羅西尼創作的現代歌劇《BIG BANG CIRCUS》。他曾在意大利主要歌劇院以及世界各地的眾多劇院演出，包括巴塞隆拿、布宜諾斯艾利斯、華倫西亞、上海、東京等地。

他演出的主要角色包括：威爾第《拿布果》中的撒迦利亞、《西蒙·波卡涅拉》中的雅各波·費斯科、《阿伊達》中的藍菲斯、《阿提拉》中的同名角色、《埃爾納尼》中的席爾瓦；莫扎特《唐·喬望尼》中的雷波列諾和騎士長、《費加羅的婚禮》中的費加羅和巴托羅醫生。



Paul Gay 保羅·蓋爾

King of Egypt（Il Re）埃及國王

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

Ramfis, High Priest 祭司長藍菲斯

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

Honoured *Chevalier des Arts et des Lettres* and Grammy Award winner, Paul Gay is renowned for his portrayals in the French repertoire. Graduated from the Paris Conservatory and trained in Cologne by 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.

His principal roles include Golaud in *Pelléas et Mélisande*, performed in Paris, Brussels, Frankfurt, Oslo, Shanghai, Turin, and Lyon, and Mephisto in Faust, sung at Paris Opera, Maggio Musicale Firenze, Cologne, Monte-Carlo, and Bordeaux. He recently added Œdipe (*Enescu*) in London and Bucharest under Vladimir Jurowsky.

保羅·蓋爾是法國藝術與文學勳章騎士及格林美獎得主，以其在法國歌劇曲目中的精彩演繹聞名。他畢業於巴黎音樂學院並曾師隨德國男低音莫爾爾，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。

他的代表性角色包括《佩利亞斯與梅麗桑德》中的戈洛德，曾在巴黎、布魯塞爾、法蘭克福、奧斯陸、上海、都靈及里昂演出；以及《浮士德》中的梅菲斯托，曾於巴黎歌劇院、佛羅倫斯五月音樂節、科隆、蒙地卡羅和波爾多演出。他最近在倫敦和布加勒斯特與弗拉基米爾·尤羅夫斯基合作，新增了《俄狄浦斯王》的角色。



Wesley Lam 林俊傑

Messenger 探子

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

With scholarships, Wesley received his Master of Music (Voice) degree at The Hong Kong Academy for Performing Arts under the tutelage of Prof. Nancy Yuen, and Bachelor of Arts (Music) at The Chinese University of Hong Kong. Prior to this, Wesley received vocal training from Sam Kan. He is currently a voice instructor of The Hong Kong Academy for Performing Arts Junior Programme, and conductor of The Hong Kong Children's Choir. His operatic roles include Tamino, Monostatos & First Armoured Man in Mozart's *Magic Flute*; Spalanzani, Nathanaël, Frantz & Pitichinaccio in Offenbach's *The Tales of Hoffmann*; Rinuccio in Puccini's *Gianni Schicchi*; and Apollo in Handel's *Semele*. He 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*, Bernstein's *Chichester Psalms* and Scriabin's *Symphony no.1*.

林俊傑以獎學金完成香港演藝學院音樂碩士及香港中文大學音樂文學士課程，受教於阮妙芬教授。他亦曾跟隨簡頌輝習唱。林氏現爲香港演藝學院青少年課程聲樂導師及香港兒童合唱團指揮。曾演唱過的歌劇角色包括《魔笛》的王子、莫諾斯塔托斯及侍衛，《荷夫曼的故事》的發明家、納撒內爾、弗朗茲及僕人;《賈尼斯基基》的里奧齊奧及《塞梅勒》的阿波羅。亦曾擔任《彌賽亞》、莫扎特《安魂曲》、孟德爾遜《以利亞》、貝多芬《合唱狂想曲》、蒂皮特《我們時代的孩子》、伯恩斯坦《奇切斯特聖歌》及斯克里亞賓《第一交響曲》的男高音獨唱。



Henry Ngan 顏嘉樂

Messenger 探子

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

Tenor Henry Ngan graduated from The Hong Kong Academy for Performing Arts and The Royal Northern College of Music, then furthered his studies with Dennis O'Neill CBE and Dame Kiri te Kanawa at the Wales International Academy of Voice under Full scholarship. He has been Opera Hong Kong Young Artist, Dunraven Welsh Young Singer of the Year, Llangollen International Musical Festival - International Voice of the Future Finalist, London Classical Music Competition - Voice Professional Prize Winner. Henry has performed across the UK, Europe, South East Asia, Mainland China and Hong Kong. Henry has performed over 40 operatic roles including Don Jose (*Carmen*), Turridu (*Cavalleria Rusticana*), Nemorino (*L'elisir d'amore*), Ernesto (*Don Pasquale*), Tamino (*Die Zauberflöte*), Belmonte (*Die Entführung aus dem Serail*) and many more. Henry was the Tenor Soloist in Mozart's Requiem, and Missa Brevis, Orff's Carmina Burana, and in the Buddha Passion,composed and conducted by internationally acclaimed Grammy and Academy Award-winning Maestro Tan Dun, performed in Macau MGM Theatre and marked the Hungarian premiere in Bela Bartok National Concert Hall, Budapest.

男高音顏嘉樂畢業於香港演藝學院及英國皇家音樂學院，後獲全額獎學金往威爾斯國際聲樂學院師隨著名男高音鄧尼斯．奧尼爾及狄．卡娜娃女爵。香港歌劇院青年歌唱家、威爾斯年度青年歌唱家、蘭戈倫國際音樂節未來之聲、倫敦古典音樂大賽專業聲樂組得獎者。顏氏演出足跡遍及英國、歐洲、俄羅斯、東南亞、中國內地及香港。歌劇角色超過四十個，包括《卡門》的唐荷西、《鄉村騎士》的圖利多、《愛情靈藥》的內莫尼路、《唐·帕斯夸雷》的埃爾尼斯托、《魔笛》的塔米諾、《後宮誘逃》的貝爾蒙特等多部名劇角色。曾任多部作品的男高音獨唱，包括莫扎特《安魂曲》、《小彌撒曲》、《布蘭詩歌》等，並於澳門美高梅劇院及匈牙利布達佩斯演出奧斯卡及格林美獎得主譚盾的《敦煌·慈悲頌》。



Carol Lin 連皓忻

High Priestess 女祭司

(9 Oct Evening and 11 & 12 Matinees | 10月9 日晚場，10 月11 及 12 日下午場)

Carol Lin is one of the leading mezzo-sopranos in Hong Kong. Recently, Lin joined the world-class soprano Anna Netrebko to perform at the 51st Hong Kong Arts Festival. She has taken principal roles in opera productions including Carmen in *Carmen* and Santuzza in *Cavalleria Rusticana*. She has been the featured soloist for concert performances by organisations such as the Boston Philharmonic Orchestra, and the Hong Kong Philharmonic Orchestra. As a native of Hong Kong, Lin graduated from Hong Kong Academy for Performing Arts and holds a Master of Music Degree in Vocal Performance from the New England Conservatory of Music, Boston. In 2013, she won the regional round of the 32nd International Hans Gabor Belvedere Singing Competition. In May 2023, she won Second in the lyric song category of the 8th "Stanze Dell'Arte" International Music Competition.

連皓忻為香港著名女中音。連氏曾第51屆香港藝術節中，與國際知名女高音安娜．涅翠柯同台演出。她曾於多個歌劇製作演唱女中音角色， 包括《卡門》的卡門、《鄉村騎士》的桑桃莎。連氏亦常與各音樂團體合作擔任獨唱，曾合作的樂團包括波士頓愛樂、香港管弦樂團。生於香港，連氏畢業於香港演藝學院，獲美國新英格蘭音樂學院授與聲樂表演碩士。2013年，連氏於第32屆貝弗迪爾國際聲樂比賽的分站中勝出。2023年五月，她於意大利第8屆Stanze Dell'Arte國際音樂比賽中的歌唱組別贏得第2名。



Christy Li 李詩蓓

High Priestess 女祭司

(10 & 11 Oct Evenings | 10月10 及 11 日晚場)

Mezzo soprano Christy Li, has performed a wide range of repertoire, including opera, oratorio, lieder and contemporary work. Her singing was highly commended as 'beautiful elegant singing... lined up top to bottom'. Li has sung the title role of *Carmen*, Dorabella in *Cosi fan tutte*, Cherubino and Marcellina in *Le nozze di figaro*, Ines in *Il Trovatore*, to name a few. She 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. She is the First Place winner of the 2018 Australian Concerto & Vocal Competition and a member of the 2019-2022 Jockey Club Opera Hong Kong Young Artist Development and Education Programme.

女中音李詩蓓演唱曲目廣泛，包括歌劇、清唱劇、藝術歌曲和當代作品等。她的歌聲被譽為「優雅的歌聲……貫穿上下」。李氏曾擔任歌劇《卡門》的女主角、《女人皆如此》中的朵拉貝拉、《費加洛的婚禮》中的凱魯比諾和瑪切琳娜，及《遊唱詩人》的伊奈斯等。此前以優等成績在英國約克大學獲得聲樂表演碩士學位，及香港中文大學音樂碩士學位。她於2018年澳大利亞協奏曲及聲樂比賽榮獲第一名，亦是2019-2022年賽馬會香港歌劇院青年演唱家發展及教育計劃的成員。

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來自香港演藝學院的舞者

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JIANG Yi Hai	姜亦海	SUN Kai Tik	孫佳狄
LAU Tsz Fung	劉子鋒	WANG Yu Yong	王玉雍
LEE Pei En	李佩恩	ZHANG Ruo Zi Ying	張若紫盈
LEUNG Wing Sze	梁穎思	ZHANG Ye Nan	張燁楠

Extras 特約演員

CHEUNG Ka Chun	張家俊
Cheng Chun Hei Scott	程俊熙
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Alex Tam 譚天樂

Chorus Director 合唱團總監

Graduated from the Royal Academy of Music in London and The Hong Kong Academy for Performing Arts (HKAPA), Alex Tam is an opera singer, conductor, and composer who has performed leading roles in stage productions worldwide, including over 30 operatic roles. In recognition of his significant contributions to the music profession, Alex received the ARAM award from the Royal Academy of Music in 2017, and the Outstanding Musician Award from the Hong Kong Music and Dance Association in 2018. In 2023, he was appointed Artist in Residence (2023-24) at The Hong Kong Polytechnic University. Alex is currently the Chorus Director of Opera Hong Kong, founder of Aria Academy of Music, and choir conductor at PolyU and HKAPA. He is also a radio presenter on RTHK Radio 4.

As a composer, Alex's works have been featured in the "Alex Tam Collection" published by CU Chorus, as well as the "Alex Tam Choral Collections for Treble Voices" published by The Hong Kong Children's Choir. Notable compositions include *Trusting the Rainbow, A Stranger, Soy Sauce Rice, and No Woundless World*. In 2021, the HKCC presented two highly acclaimed concerts titled "HKCC sings Alex Tam," dedicated entirely to his music.

譚天樂畢業於倫敦皇家音樂學院之歌劇課程及香港演藝學院，身兼歌唱家、指揮及作曲家。譚氏曾在世界各地不少舞台製作中擔任要角，演出超過三十個歌劇角色。2017年譚氏獲英國皇家音樂學院頒發 ARAM 榮銜，以表揚他在音樂領域上的貢獻。2018年獲香港音樂及舞蹈聯會頒發「傑出音樂家大獎」。2023年被香港理工大學委任為駐校藝術家 (2023-24)。譚天樂現任香港歌劇院合唱團總監、艾莉亞音樂學院院長、香港演藝學院及香港理工大學的合唱團指揮，亦為香港電台第四台《歌劇世界》節目主持。

在創作方面，中大合唱團及香港兒童合唱團先後出版《譚天樂作品集》及《譚天樂童聲合唱作品集》，收錄了大部份譚氏的合唱作品。當中「信任彩虹」、「路人」、「豉油撈飯」及「沒有沒有傷口的宇宙」最為人熟悉。2021年，香港兒童合唱團舉辦了一連兩場的「譚天樂合唱作品專場」，廣受好評。



Nina Yip 葉亦詩

Principal Répétiteur and Assistant Rehearsal Conductor 首席練唱指導及助理排練指揮

Nina Yip received her Bachelor and Master's of Music degrees in piano performance from Indiana University Jacob School of Music. She has been rehearsal pianist and coach for over 180 operas, operettas, and musical productions with companies such as Indiana University Opera Theater, Light Opera Works (Chicago), Lyric Opera of Chicago, Pamiro 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 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納大學音樂學院，獲得鋼琴演奏學士和碩士學位。她曾為超過一百八十齣歌劇、輕歌劇和音樂劇製作作彩排伴奏和指導，合作過的團體包括印地安納大學歌劇院、芝加哥輕歌劇工作坊、芝加哥歌劇院、彭美露歌劇團、加州太平洋歌劇院、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。她也曾為芝加哥狄保羅大學、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唱指導。



Gloria Ngai 魏婉意

Production Director 製作總監

Gloria Ngai received her degree from The Hong Kong Academy for Performing Arts and her Master's 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 Icosahedron, City Chamber Orchestra Hong Kong, Tang Shu-wing Theatre Studio, Hong Kong Sinfonietta and Yat Po Singers. Ngai is a widely recognised production manager in opera and international touring productions. She has collaborated with different companies including The Globe, Selladoor (UK), Tall Stories Company, Lyric Hammersmith (UK) and Opera Monte Carlo(MC).

魏婉意於香港演藝學院及中央聖馬丁藝術學院分別取得學士及碩士學位。畢業後曾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、鄧樹榮戲劇工作室、香港小交響樂團及一舖清唱等。近年她為多齣歌劇製作，及不同訪港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、Selladoor、Tall Stories Company、英國利瑞克漢默史密斯劇院及蒙地卡洛歌劇院等。

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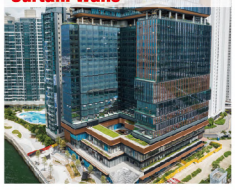

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Opera Hong Kong Orchestra
香港歌劇院樂團



The Opera Hong Kong Orchestra was established in 2017 and currently has around 60 members. The members are musicians, many of whom are well-respected soloists. All the world's major opera houses have their own orchestras. In view of the significant increase of opera audiences and the various programmes developed by Opera Hong Kong in recent years, the company decided to establish its own orchestra to further that growth. Opera Hong Kong Orchestra marks a major milestone in the development of operatic art in Hong Kong.

香港歌劇院樂團成立於2017年，現如今由本地近六十位優秀樂手組成，他們經驗豐富，本身多是獨奏家，堪稱樂壇精英。宏觀世界各地主要歌劇院皆有專屬樂隊，而歌劇藝術近年在本港有長足的發展，實需要有專門的歌劇院樂團來配合。香港歌劇院樂團的成立標誌本地歌劇發展一個里程碑，推動歌劇藝術更上一層樓。



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Orchestra Executive 樂團統籌

Currently the Second Associate Concertmaster of the Hong Kong Philharmonic Orchestra, Hui has collaborated with renowned conductors and soloists world-wide. He was invited by Christoph Eschenbach to be one of the Concertmasters for the Schleswig-Holstein Music Festival Orchestra performing with soloist Lang Lang in a month-long 23-concert tour across North America. He toured with the Hong Kong Philharmonic Quartet to Shanghai and Beijing, culminating in a critically acclaimed Beijing Music Festival performance with Andreas Ottensamer and the Shanghai Quartet. Hui is adjunct faculty at Hong Kong Baptist University and has taught at Hong Kong University of Science and Technology. He frequently leads masterclasses and workshops at top conservatories and serves as a juror for numerous local and international competitions.

目前擔任香港管弦樂團第二副首席，許氏曾與世界知名指揮家及獨奏家合作。受克里斯托夫 · 埃申巴赫邀請，擔任什勒斯維希 - 荷爾斯泰因音樂節管弦樂團的首席之一，隨團與郎朗合作，進行為期一個月、涵蓋北美 23 場音樂會的巡演。許氏亦隨港樂四重奏赴上海及北京巡演，並與安德烈亞斯 · 奧滕薩默及上海四重奏在北京音樂節上合作，演出獲得高度評價。現為香港浸會大學兼職教師，曾任教於香港科技大學。許氏經常於頂尖音樂學院舉辦大師班及工作坊，並多次擔任本地及國際比賽評審。

Orchestra
樂團成員

Violin I 第一小提琴

Günther SANIN 岡特·薩寧
HUANG Chun Hang 黃竣恒
LAM Jerry 林晉曆
LEUNG Man Him 梁文謙
TSANG Hin Hei, Arthur 曾憲希
WONG Yat Hei, Edward 黃溢禧
CHAN Wing Yan 陳穎欣
YU See Wai 俞思瑋
CHAN Alice 陳苑瑜
MAK Chong Ian, Joan 麥頌恩
CHAN Ho Yin, Happy 陳浩賢
NGAI Sum Yin, Jane 魏心弦

Violin II 第二小提琴

SHEN Ting Chia, Vivian 沈庭嘉
LAI Yat Hei, Sean 黎逸晞
CHOW Tsz Ho 鄒子豪
CHAN Kurt 陳子康
MAK Hon Lam, Henry 麥翰林
CHAN Nok, Judy 陳諾
YIM Tsz Kwan 嚴梓鈞
WONG Yu Him 王語謙
LAM Ivan 林景峯
NG Chi Yiu 吳智耀

Viola 中提琴

LANE William 凌藝廉
WONG Lawrence 黃洛恒
WONG Claire 黃詠虹
YIU Winnie 姚詠瑜
CHENG Man Ho 鄭民浩
KEUNG Joelion 姜君霓
YEUNG Vincent 楊博賢
LAM Edwin Yu Fung 林宇峰

Cello 大提琴

TARROS Antonio Roig 洪東尼
WONG Juanita 王翹翩
LAM Kevin 林心宇
ZHOU Janice 周欣桐
CHU Ka Yi Jeanie 朱家怡
CHAN Trevor 陳騁懷

Double Bass 低音大提琴

NG Chin To, Kelvin 吳展滔
CHIU Evette 趙逸穎
CHEUNG Chung Yan, Ashlyn 張頌恩
HO Hei Kan 何熙勤

Flute 長笛

CHUANG Ivy 莊雪華
LEUNG Hoi Kei, Chloe 梁凱淇
HUI Ka Ching 許嘉晴

Oboe 雙簧管

NG Cheuk Yan, Viola 吳卓恩
SZE Yu Hey, Kenneth 薛宇曦
CHAN Nim Yee, Carol 陳念怡

Clarinet 單簧管

FUNG Chi Chuen, Frederick 馮智銓
WAN Tsz Chun 温子俊
CHONG Stephen 莊佳凱

Bassoon 巴松管

CHAN King Hei Fox 陳敬熙
LEUNG Tak Wing 梁德頴

Horn 圓號

CHIU Chin Pong, Harry 趙展邦
CHEUNG Sun Ming, Sunny 張新名
LOK Henry 駱浚灝
CHAU Wilson 周肇軒

Trumpet 小號

MAK Jerry 麥敬謙
DELFIN Danilo 丹尼路
WONG Edwin 王仲楊
WONG Lok Yung 黃樂融

Trombone 長號

LO Terence 盧天恒
WOO Ho Ting, Anson 胡皓霆
CHEUNG Po Yan 張浦甄
LO John 盧國軒

Timpani 定音鼓

LO Tak Chun, Jovi 盧德晉

Percussion 敲擊樂器組

CHAN Samuel 陳梓浩
LO Tsin Man 勞善雯
YEUNG Ivan 楊敬謙

Harp 豎琴

HO Judy 何靜文

Opera Hong Kong Chorus
香港歌劇院合唱團



Founded in 2004, the Opera Hong Kong Chorus has grown into one of the city's leading vocal ensembles. Under the direction of Mr. Alex Tam, who is renowned both for his distinguished operatic career and his artistry as a choirmaster, the Chorus has attained new heights of musical and dramatic excellence. With a mission to promote opera and high-calibre choral music, the Chorus continues to enrich Hong Kong's cultural landscape.

Unlike their full-time counterparts in professional choruses in other major cities around the world, members of the Opera Hong Kong Chorus are all part-time singers from all walks of life, including current music students, distinguished graduates, music teachers and experienced performers, all of whom have been selected by competitive auditions. While there are currently over 60 active members, the Chorus's size and composition varies according to the requirement of each production.

Since making its debut in December 2004 in *La Traviata*, the Chorus has participated in over 40 fully staged opera productions, among them the world premiere of *Dr. Sun Yat-Sen* in Hong Kong in 2011. The Chorus has also performed abroad, including *Tosca* at the Zhongshan Culture and Art Centre in 2015, as well as Opera Hong Kong's productions of *The Magic Flute* at the National Centre for the Performing Arts in Beijing (2009) and the Jinshan Theatre in Fujian (2018).

In addition to major productions, the Chorus regularly presents concert performances of major choral works including Verdi's *Requiem*, Beethoven's *Symphony No. 9*, and a variety of operatic excerpts. It has also been featured in numerous televised performances for the HKSAR Government's official celebrations.

香港歌劇院合唱團於2004年成立，發展至今已成為本地最具代表性的團隊之一。合唱團現由譚天樂先生擔任總監，他既是出色的歌劇男高音，亦是備受推崇的合唱指揮，在他的帶領下合唱團不斷向更高的藝術水平邁進。本團以推廣歌劇及高水準合唱藝術為使命，積極豐富香港的文化景觀。

與世界主要城市的全職專業合唱團不同，香港歌劇院合唱團由一群熱愛歌劇及合唱藝術的兼職成員組成，他們來自各行各業，包括音樂學生、畢業生、音樂教師及資深表演者，全部均經過嚴格甄選。現時合唱團有超過60位活躍團員，而實際演出人數及組合則會按每個製作的需求調整。

自2004年12月以《茶花女》首次登台演出以來，合唱團已參與逾40部大型歌劇製作，當中包括2011年於香港首演、由本團委約及製作的世界首演歌劇《中山·逸仙》。合唱團亦曾多次走出香港演出，如2009年赴北京中國國家大劇院演出香港歌劇院製作的《魔笛》、2015年到中山文化藝術中心演出《托斯卡》，以及2018年於福建晉江大劇院演出《魔笛》。

除了歌劇製作之外，合唱團亦經常在音樂會中演繹大型合唱作品，包括威爾第的《安魂曲》、貝多芬《第九交響曲》，以及其他歌劇選段。同時，本團亦多次受邀參與香港特別行政區政府舉辦的官方慶典，並透過電視廣播將歌劇與合唱藝術帶給更廣大的觀眾。

Chorus
合唱團

Chorus Director 合唱團總監
Alex Tam　譚天樂

Assistant Chorus Master 助理合唱指導
Candy Chik　戚芷君

Rehearsal Pianists 排練伴奏
Ronald Cheung　張頌欣
Jason Liu　廖梓丞
Fenix Man　萬昆剛
Alexander Wong　黃歷琛

SOPRANO 女高音

Chan Man Fan, Fanny	陳文芬
Chan Nok Yiu, Yoyo	陳諾瑤
Cho Yu Ching, Maggie	曹于澄
Ho Yuen Man, Flavia	何婉雯
Ho Lai Man, Tracy	何麗雯
Hung Po Yan, Clara	熊寶欣
Leung Po Pui, Noel	梁寶培
Li Tsz Yan, Daisy	李芷昕
Li Wing Yan, Yanny	李穎欣
Man Che On, Angel	文賜安
Hitomi Mori	森仁美
Ng Yen Yen	吳彥彥
Maggie Tam	譚曉晴
Michelle Tsang	曾如恩
Tam Yan Suet, Viola	譚茵雪
Nelly Tse	謝瑞明
Tse Wai Tung, Nicole	謝煒桐
Kate Wong	黃凱琪
Wong Sze Wing, Kathy	黃詩詠
Wong Wai Wah, Pancy	黃偉樺
Carrie Young	楊嘉儀
Yung Wing Chit, Vinci	容穎哲

ALTO 女低音

Cheung Mei Shan, Landes	張美姍
Ching Lok Chee, Sarah	程樂慈
Ching Sum Yee, Zoe	程心怡
Juliet Choy	蔡雯璐
Geung Wing Sang, Angela	姜詠笙
Ho Ngai Zie, Elsie	何毅詩
Hui Sin Yee, Lovina	許羨儀
Ip Wing Ki, Kaye	葉穎琪
Amy Lai	黎嘉雯
Lai Wan Ling, Pierra	賴韻鈴
Leung Wing Sze, Susanna	梁穎思
Zephryina Ma	馬曉彤
Ng King Tung, Klare	吳璟彤
Or Ka Wai, Karen	柯家慧
Melissa Sorohan	蘇美詩
Sum Yi Ting, Tina	岑懿婷
Winnie Tam	譚詠嫻
Anita Wong	王卓研
Yip Ching Yee, Mabel	葉靜儀

TENOR 男高音

Butt Hiu Tung	畢曉東
Chan Chun Yeung, Alan	陳振揚
Chan Chun Fung, Jeff	陳駿鋒
Cheuk King Yau	卓敬又
Ching Chun Ho, Terry	程鎮濠
Chung Chi Wing, Andrew	鍾志榮
Ho Chun Yin, John	何俊諺
Hung Sze Hang, Edison	洪思行
Kam Ka Yiu, Gary	甘家耀
Kong Chi Kwan, Clement	江志群
Nick Leung	梁天樂
Lo Tat Chi, Arthur	盧達智
Poon Ian Hay, Isaac	潘彥希
Wong Chi Lok	黃志樂
Xu Zhe Hao, Jerry	許哲皓
Yau Kai Chung	邱啟忠
Yeung Ka Sing, Ken	楊家聲
Yeung Tat Ming, David	楊達明

BASS 男低音

Chan Sau Yuen, Bernie	陳修源
Chan Yan Chun, David	陳恩進
Chan Kam Yan, Eddie	陳錦恩
Chan Kwok Kin, Patrick	陳國堅
Chung Ying Yin, Desmond	鍾英賢
Ho Man Ching, Rachael Boaz	何文政
Kwok Siu Kong, Andrew	郭紹江
Lai Wing Kwan, Brian	黎永堃
Lee Ka Hing, Rodney	李嘉興
Leung Chi Foon	梁池歡
Li Yat Sing	李日昇
Ng Thomas Paul	吳多瑪
Sing Yiu Wah	成耀華
Sze Tsz Yan, Alfred	施子仁
To Kin Tak, Keith	陶健德
Tsang Kwong Chiu, Charles	曾廣釗
Yuen Wai Chung, David	袁瑋聰

Chorus Working Committee 合唱團工作小組

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Ng King Tung, Klare	吳璟彤
Chan Kwok Kin, Patrick	陳國堅

LKSF & OHK 李嘉誠基金會與香港歌劇院
Young Artist Overseas Residency Fellowships 青年歌唱家海外交流計劃

LI KA SHING FOUNDATION
李嘉誠基金會

Young Artist Programme
青年歌唱家計劃

In 2024, Opera Hong Kong (OHK) was delighted to announce the launch of the first-ever LKSF-OHK Young Artist Overseas Fellowships Programme, generously sponsored by the Li Ka Shing Foundation (LKSF) to provide short term international residencies for selected young artists to elevate their vocal artistry. The Programme selected six talented young singers as LKSF Fellows to undertake a short overseas residency lasting three to five months. Each fellow receives a sponsorship of HKD100,000 to cover expenses during their training abroad, and has the opportunity to design their own unique study trips to fulfill their aspirations. Upon their return, the fellows are invited to perform at a media event organised by OHK, providing them with an excellent platform to showcase their artistry and further their music careers.

2024 年，香港歌劇院欣然宣佈推出首屆「李嘉誠基金會暨香港歌劇院青年藝術家海外駐團獎學金」計劃（本計劃），並很榮幸得到該基金會的慷慨支持，讓獲選的年青藝術家得以提升其聲樂藝術才能。本計劃將為 6 位具有潛質的年輕歌唱家接受李嘉誠基金會的贊助，進行為期三至五個月的短期海外駐留。每位學員可獲得獎學金港幣 10 萬元，以支付在海外培訓期間的費用，並有機會自行設計心目中的古典音樂研習之旅，完成培訓後，學員將會獲邀在香港歌劇院舉辦的媒體活動上表演，既能展現學員們的藝術才華，也有助他們的音樂事業發展。

Voices of the Future

Opera Hong Kong Gala Dinner

4 Dec 2025



LKSF-OHK Young Artist Overseas Fellows

Venue: InterContinental Grand Stanford Hotel Hong Kong

Reserve your table or place by contacting Silvia Lee
Direct Line: 2234 0308
Email: silvialee@operahongkong.org

LI KA SHING FOUNDATION
李嘉誠基金會

Opera Hong Kong
香港歌劇院



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鋼琴 Piano	指揮 Conductor	女高音 Soprano	男低音 Bass	男高音 Tenor

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羅馬聖切契利亞管弦樂團

20/11	威爾第 Verdi	《西西里晚禱》序曲 Overture to *Les vêpres siciliennes*	拉威爾 Ravel	G大調鋼琴協奏曲 Piano Concerto in G
	拉赫曼尼諾夫 Rachmaninov	E小調第二交響曲，作品二十七 Symphony No. 2 in E minor, Op. 27		
21/11	威爾第 Verdi	《西西里晚禱》序曲 Overture to *Les vêpres siciliennes*	羅西尼 Rossini	《威廉泰爾》序曲 Overture to *William Tell*
	威爾第 Verdi	《命運之力》序曲 Overture to *La forza del destino*	華格納 Wagner	《女武神》第一幕 *Die Walküre*, Act I

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4 DEC 2025

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Honouring the LKSF-OHK Young Artist Overseas Fellows
香港歌劇院晚宴
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