Opera Hong Kong 香港歌劇院

french may 法國五月 ARTS FEST

· HONG KONG 香港 1978 ·

BIZET'S

CARMEN

比才《卡門》



An Opera in Four Acts
四幕歌劇

Sung in French with Chinese and English Surtitles
法文演唱，中英文字幕

7-9 May 2026
Thu–Sat 星期四至六 7:30pm

10 May 2026
Sun 星期日 2:30pm

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

Music 作曲
Georges Bizet 比才

Libretto 編劇及作詞
Henri Meilhac and Ludovic Halévy
麥爾哈克及阿萊維

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Message from the Chairman

Welcome to Opera Hong Kong's new production of Georges Bizet's *Carmen*.

First performed in 1875, *Carmen* has become one of the most celebrated operas of all time, renowned for its passionate music, unforgettable melodies and richly layered characters. Opera Hong Kong's production of *Carmen* in 2021 was a resounding success, and we are thrilled to bring this masterpiece back to the stage as part of this year's French May Arts Festival.

Our new production features an exceptional cast of singers from France, joined by talented artists from Opera Hong Kong. Together with our dedicated creative team, they will bring Bizet's timeless score to life, transformed to the vibrant streets of Hong Kong in the late 1970s.

We are deeply grateful for the support of the Government of the Hong Kong Special Administrative Region, in particular the Culture, Sports and Tourism Bureau, the Leisure and Cultural Services Department and the Hong Kong Arts Development Council, whose generous commitment makes it possible for us to continue bringing world-class productions to our audiences.

I would also like to express my heartfelt thanks to our corporate sponsors, donors and partners, including BNP Paribas, the title sponsor of this production, Mr. & Mrs. Richard Hui, Rotary Club of Kowloon, Chevalier Group, Fujipoly Hong Kong Limited, Bloomberg L.P., Leyoung Life Aesthetics, Dettol Hong Kong, Billion Charity Fund Limited, K. Wah International Holdings Limited, Li Ka Shing Foundation, and others who have made this production possible. Your generosity enables us to nurture local talent and enrich Hong Kong's cultural landscape.

Thank you for joining us for this special production. Your support and encouragement inspire us to strive for excellence and share the beauty and power of opera with the community. We hope today's performance of *Carmen* will leave you with unforgettable memories of Bizet's masterpiece.

Ronald Kwok
Chairman
Opera Hong Kong



主席獻詞

歡迎蒞臨欣賞香港歌劇院全新製作的比才經典歌劇《卡門》。

自 1875 年首演以來，《卡門》便成為世界上最負盛名的歌劇之一，以其熱情洋溢的音樂、動人心弦的旋律，以及層次豐富的角色描寫著稱。在 2021 年，香港歌劇院版《卡門》備受好評。而今年，作為法國五月藝術節的一部分，我們十分欣喜能將這部經典傑作再次搬上舞台。

此次製作匯聚了由法國歌唱家組成的頂級演出陣容，以及香港歌劇院的優秀藝術家，並攜手我們專注的創作團隊，將比才的經典作品煥然一新，帶領觀眾穿越至 1978 年充滿活力與色彩的香港街頭。

我們誠摯感謝香港特別行政區政府對我們的一貫支持，特別鳴謝文化體育及旅遊局、康樂及文化事務署及香港藝術發展局，他們的協助讓我們得以持續呈獻國際級的歌劇製作。

同時，我亦由衷感謝各位企業贊助商、慷慨捐助者及合作夥伴，包括作為本次製作的冠名贊助：法國巴黎銀行，以及許晉義伉儷、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、滴露香港、億京慈善基金、嘉華國際集團、李嘉誠基金會，及其他支持我們完成此製作的友好單位。正是因為你們的無私支持，我們得以持續培育本地藝術人才，豐富香港的文化藝術發展。

感謝您出席本次演出。您的支持與鼓勵使我們不斷追求卓越，並能與社會分享歌劇的魅力與力量。衷心祝願今天的《卡門》演出，能讓您感受到比才音樂中永恆的熱情與深刻的劇情。

郭永聰
香港歌劇院主席

Message from the Artistic Director

I'd like to warmly welcome you to Opera Hong Kong's new production of Georges Bizet's *Carmen*.

Few operas have left as lasting an impact as *Carmen*, with its unforgettable melodies and compelling characters. This year, we are thrilled to present a newly staged interpretation directed by Jia Ding, set against the vibrant and transformative backdrop of 1970s Hong Kong. A time of rapid growth and cultural change, this era brings new layers of meaning to the opera's timeless themes of passion, hope and destiny. The opera's four acts unfold across some of the city's most iconic locations, creating a production that is both visually stunning and deeply resonant.

Our exceptional cast features Marie Gautrot and Ambroisine Bré as Carmen, Amadi Lagha and Sébastien Guèze as Don José, and Timothée Varon and Wang Yun Peng as Escamillo. Most of these talented artists hail from France, and we are excited to bring their artistry to Hong Kong, supported by the Opera Hong Kong Orchestra, Opera Hong Kong Chorus and Opera Hong Kong Children Chorus under the baton of Franck Colombier. Together, they breathe life into Bizet's masterpiece with passion and brilliance.

I am deeply grateful to everyone who has contributed to this performance, from our dedicated creative team to our talented artists, musicians and generous supporters. Your passion and commitment make it possible to bring productions like *Carmen* to the stage and share the transformative power of opera with more people.

I hope this production of *Carmen* will transport you to the vibrant world of 1970s Hong Kong and leave you with lasting memories of Bizet's remarkable music and storytelling.

Warren Mok, BBS, MH
Artistic Director
Opera Hong Kong



藝術總監的話

誠摯歡迎您前來欣賞香港歌劇院全新製作的比才歌劇名作《卡門》。

《卡門》堪稱經典中的經典，因其無可挑剔的旋律和角色描寫而成為歌劇史上流芳百世的不朽之作。此次，我們非常榮幸邀請到導演甲丁，獻上全新製作的新版《卡門》，將故事背景設定在 1970 年代的香港——一個快速發展與文化變遷的時代。透過這個充滿活力與轉折的背景，為歌劇作品中的熱情、希望與命運等永恆主題賦予更多意義。四幕劇情將在香港多個地標場景展開，為觀眾帶來一場視覺震撼與情感共鳴兼具的歌劇製作。

此次製作集結了國際一流的藝術家陣容，演出者大多來自法國。其中瑪麗．高特羅與安布羅辛．布雷飾演卡門，阿馬迪．拉加與塞巴斯丁安．凱茲飾演唐荷西，添麥菲．華朗與王雲鵬飾演埃斯卡米洛。您還將欣賞到卡米爾．舒諾與佩琳．馬多夫的精彩演出。他們將與香港歌劇院樂團、香港歌劇院合唱團及香港歌劇院兒童合唱團合作，在指揮法蘭克．哥倫比耶的帶領下，共同將比才的璀璨音樂再次呈現於舞台。

我謹此感謝每一位為《卡門》製作傾注心血的朋友，無論是創意無限的幕後團隊，舞台上技藝精湛的藝術家與音樂家，或是慷慨支持此次製作的各界人士。正是因為您們的熱情與承諾，我們才能將如此精彩的《卡門》製作呈獻於舞台，並與社會分享歌劇所蘊含的動人力量。

希望此次以 1970 年代香港為背景的新版《卡門》，能帶您重回那個充滿生命力的時代，並為您留下對比才音樂與故事敘述的深刻回憶。

莫華倫
香港歌劇院藝術總監

French May 2026 Foreword

For more than 30 years, BNP Paribas has proudly sponsored French May Arts Festival, a cornerstone of Hong Kong's cultural landscape and the fusion of two vibrant cultures.

It remains a great privilege to sponsor the 2026 edition of the Festival. In partnership with French May and Opera Hong Kong, we are delighted to bring Georges Bizet's timeless masterpiece, *Carmen*, to life in a captivating production. Set against the dynamic backdrop of 1970s Hong Kong, during a time of great change and growth, this opera adaptation explores passion, hope and destiny, entrancing audiences with its enduring themes.

In a world of constant change, we find solace in the timeless artistry of opera. Through the power of music, we build bridges, foster cultural exchange and enrich our society. Our long-standing commitment to French May reflects our dedication to nurturing the arts community, supporting local talent and contributing to Hong Kong's rich cultural heritage.

We are honoured to be part of this celebration, and we look forward to sharing the beauty and emotion of *Carmen* with you.

Hugo Leung
Chief Executive Officer, Hong Kong
BNP Paribas



法國五月 2026 序言

法國巴黎銀行贊助法國五月藝術節已逾半甲子。法國五月藝術節為香港文化界的基石，亦是港法兩地鮮亮文化融合的最佳見證。

法國巴黎銀行深感榮幸能持續支持今年的藝術饗宴，與法國五月和香港歌劇院合作，將佐治・比才的不朽經典《卡門》以一場引人入勝的歌劇演出呈現給各位。故事背景設於70年代的香港，一個充滿變遷和增長的時代，此部改編作品邀請觀眾一同探索熱情、希望和命運，期盼這些永恒的主題能引起觀眾共鳴。

在這個變幻莫測的世界裡，我們能在歌劇這門不朽的藝術中找到慰藉。我們透過音樂的力量，逐漸搭起橋樑，促進文化交流，並豐富我們的社會。法國巴黎銀行對法國五月藝術節的長期支持，反映了本行對培育藝術界、支持本地人才和加深香港豐富的文化底蘊方面不遺餘力。

法國巴黎銀行十分榮幸能躬逢其會，並期待與閣下分享《卡門》的情感和美麗。

梁柏瀚
法國巴黎銀行香港分行行政總裁



Message from the Director

Since its premiere in 1875, *Carmen* has stood as one of the defining masterpieces of the operatic repertoire. Georges Bizet's extraordinary score has, for generations, guided audiences from their first encounter with opera to a lasting devotion to the art form. For more than 150 years, artists from different cultures and eras have continually reimagined this work, each interpretation renewing its vitality and affirming its enduring presence in the grand tradition of opera.

This new production invites audiences into a dialogue across time and culture. By reimagining the story in Hong Kong in 1978 — a moment of extraordinary energy and transformation in the city's history — we seek to explore the timeless spirit of Bizet's music within a new cultural horizon. Carmen and the world around her emerge here within an eastern urban landscape, yet the emotional forces that shape their lives remain universal: the irresistible pull of freedom, the danger of passion, and the fragile beauty of human desire.

We have approached Bizet's masterpiece with profound respect for its musical and dramatic essence. At the same time, this production explores a meeting point between Eastern aesthetics and Western operatic tradition. Through this dialogue, we hope to illuminate new resonances within a familiar story, allowing *Carmen*'s voice — fierce, luminous, and uncompromising — to speak once more to the modern imagination.

It is our sincere hope that this collaboration between Chinese and French artists will bring renewed life to this timeless work, offering our audiences a *Carmen* that is both faithful to its spirit and alive with new artistic possibility.

Jia Ding
Director



導演的話

這是一部誕生於 1875 年的法國歌劇，是音樂家比才獻給世界歌劇藝術的曠世傑作，是一部伴隨著一代代歌劇迷從認識歌劇到愛上歌劇的偉大的殿堂級作品。它在 150 多年的演出生涯中，不同時期、不同國家的藝術家都在用各自的藝術表達和對這部作品的愛，延續著它的生命、托舉它的燦爛，使之成為歌劇聖殿中的一道永不消逝的光。

2026 年，即將在中國香港上演的這部經典原作，將是中國當代藝術家與法國音樂家比才的一次跨越 150 年的音樂對話。它將劇目故事講了在 1978 年的香港，在那個香港最燃情的歲月，卡門和她身邊的人和事將復活於東方的人群中，我們想用全人類所共同擁有的對愛與自由的向往，將音樂家比才的人文理想投射在現代人的精神世界中，用一種新穎的呈現方式，致敬比才的音樂不朽，塑造卡門的靈魂仍在。

這是一次以嚴肅忠於原作的態度，用浪漫而熱烈的藝術風格，將東方美學和哲學與西方藝術相融合的一種實踐，希望今次《卡門》在香港的演出，能在眾多《卡門》的演出版本中，增添一種新的樣式，新的氣息。

祝願此次中法兩國藝術家的合作，能用愉快、圓滿成就這部作品的成功。

甲丁
導演

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Love Awaits You

Peter Gordon

If any opera belies the notion that this art form is somehow snobby and elitist, it's *Carmen*.

This now famous story of the gypsy seductress and the fatally besotted soldier Don José combines drama that is both metaphorically and literally gut-stabbing with music that is popular in the best sense of the word: hummable tunes and melodies that go round in one's head for days afterwards.

Carmen is based on the 1845 novella of the same title by the French writer Prosper Mérimée; as is often the case with opera, the musical adaption relegated the original prose source to relative obscurity. The composer was the young Georges Bizet, of whom much was expected, but whose other compositions, notably *Les Pêcheurs de Perles — The Pearl Fishers* — had to date achieved only limited success. *Carmen*'s première at Paris's Opéra-Comique in 1875 scandalized many, understandably perhaps given the focus on a woman — a gypsy no less! — of dubious virtue. As inexplicable as it seems today, others were apparently bored by it.

Bizet himself was convinced it was a failure; he tragically died of a heart attack only a few months later, never to know of the tremendous global success his work became. *Carmen* soon took off and remains one of the most commonly-performed operas worldwide. No mezzo-soprano can call her career complete without undertaking this most celebrated of roles.

It is ironic that some of the best-known "Spanish music" was written by a Frenchman. Bizet was not above "borrowing" music from Spanish composers: Carmen's famous Act I "Habanera" is a crib from "El arreglito" by Sebastián Iradier. The first Carmen, Célestine Galli-Marié, insisted that Bizet wrote her something "in the line of gypsies". A request to the Conservatory Library — Bizet himself never actually visited Spain — turned up the song that has become one of opera's most famous arias. The entr'acte to Act IV is also based on an Andalusian serenade from an 1804 operetta by Manuel García.

Bizet's music is irresistible, so much so that it can obscure the fact that this simple story of a doomed love affair is populated those characters who are deeply ambivalent. Micaëla, the ostensibly simple country girl, turns out to be the only person with courage and decency. She has given up on Don José, but nevertheless goes to the smugglers' mountain camp to find him: not for herself, and not to save him, but for his dying mother.

Don José falls for Carmen in spite of himself with a passion that devours him. He is perhaps tragic, certainly proud, jealous and foolish — but men in love all too often are. In the end, however, Don José exudes only pathos: "There is still time," he pleads in a final appeal to Carmen. "Let me save you, and in so doing, save myself as well!" This is met with the derision it deserves.

Carmen for her part is fiery, thoughtless, superstitious and completely irredeemable with no regard for anyone but herself, and yet... and yet she won't be pushed around, least of all by men. When Don José returns to find her — stalks her, some might say — outside the bullring, she tells him "I was born free and free I shall die!" This is a woman who knows just who she is and who stands up for herself. And thus, although the opera is 140 years old, is also entirely modern. That, and not just the music, is surely why *Carmen* became, and remains, iconic: it still speaks to us and not always comfortably.

愛·期待

高博德

一般人認為歌劇是一種上流社會、精英份子的娛樂，若有一齣歌劇可以反證這錯覺，那就是《卡門》。

《卡門》這齣舉世知名的歌劇，敘述水性楊花的吉卜賽女子卡門和迷戀她的糊塗警衛兵唐荷西的故事。這齣歌劇引人入勝，劇中的歌調旋律優美，繞梁三日。大部份觀眾至少認識劇中一首歌曲──第二幕起幕後數分鐘出現的「鬥牛勇士之歌」。

《卡門》的故事取材自法國作家梅里美於 1845 年出版的同名短篇小說。這齣出色歌劇的知名度遠勝其原來的小說。創作這齣歌劇是年青的比才，為人期待。但其另一齣創作《採珠者》卻不算十分成功。《卡門》於 1875 年在巴黎喜歌劇院首演，引起很多人不滿，最可理解的原因是其主角為淫蕩的吉卜賽女人。另外有些人覺得此歌劇很沉悶，這點我們現在實在難以理解。

比才因這齣歌劇的失敗而受到打擊，數個月後更因心臟病發而英年早逝。他萬萬想不到此劇後來竟風靡全球。現在此劇已成為每位女中音必演的劇目。

對於西班牙人來說，最廣為人熟識的西班牙音樂乃出自法國作曲家比才的手筆，是一件頗為諷刺的事。第一幕中由卡門唱出的著名詠嘆調《愛情是一隻反叛的小鳥》（哈巴涅拉舞曲）取材自十多年前西班牙作曲家伊拉第耶的歌曲《姘居》。事緣是這樣：首演卡門的女主角嘉麗瑪維埃強烈要求比才為她寫一些具有吉卜賽味道的歌曲。比才於是到音樂學院的圖書館尋找靈感（因他從沒有踏足西班牙），其後竟寫成這齣歌劇最著名的歌曲。此外，第三和第四幕之間的幕間曲，也是建基於西班牙作曲家馬勞埃．加西亞於 1804 年創作的一齣輕歌劇中的一種安達盧西亞小夜曲。

比才這齣歌劇的音樂引人入勝，甚至使人忽略了劇中角色性格充滿矛盾及搖擺不定。純樸的村女米凱拉是劇中唯一一個勇敢而可敬的人物。她雖然已對唐荷西絕望，但仍深入走私販盤據的山頭尋找他。這並非為了自己，也並非為了拯救唐荷西，而是為了唐荷西病危的母親。

唐荷西為卡門自甘墮落，命運雖是可悲，但他誠然自以為是、嫉妒，而且愚昧──但哪一個在愛中的男人並非如此？（觀眾中的年青男子應謹記米凱拉的忠告。）最後唐荷西仍滿懷傷感向卡門道：「我們還有時間。」，最後更哀求她：「讓我拯救妳，這樣我也可以拯救自己！」最終亦只能受到命運的嘲弄。

卡門這角色既瘋狂又自私、迷信及執迷不悟。她完全不受男人束縛。當唐荷西返回鬥牛場外找她時 (或指他跟蹤卡門），她對他說：「我生性自由。死也要自由地死！」卡門很清楚自己的本性，並堅決我行我素。雖然這齣歌劇創作於 140 多年前，但它今天仍感動我們，令我們產生共鳴，縱然不總是讓人感到舒適。這就是《卡門》成為經典的原因。



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, 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 Fellowships" Programme, generously sponsored by the Li Ka Shing Foundation, to provide short-term international bursaries 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內地合作，向區內推廣歌劇藝術。

Carmen | 卡門

An Opera in Four Acts | 四幕歌劇

Music: Georges Bizet | 作曲：比才
Libretto: Henri Meilhac and Ludovic Halévy | 編劇及作詞：麥爾哈克及阿萊維

Prelude 序曲

Act I 第一幕
In the Square 在廣場

Act II 第二幕
At the Nightclub 在夜店

Intermission of 20 minutes 中場休息 20 分鐘

Act III 第三幕
At the Pier 在碼頭

Act IV 第四幕
At the Racecourse 在跑馬場

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

Performed in French with Chinese and English Surtitles
法文演唱，中英文字幕

House Rules

- 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.
- 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.
- The presenter reserves the right to change the programme and substitute artists.
- The 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.
- The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

場地規則

- 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。同時請勿在場地飲食或擅自攝影、錄音或錄影。多謝合作。
- 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。
- 主辦機構有權更改節目及更換表演者。
- 香港藝術發展局支持藝術表達自由，本計劃內容並不反映本局意見。
- 節目內容並不反映香港特別行政區政府的意見。

Creators & Cast 製作團隊及演員

Producer 監製	Warren Mok 莫華倫	**Set Designer** 佈景設計	Zhang Kun Peng 張鵾鵬
Director 導演	Jia Ding 甲丁	**Lighting Designer** 燈光設計	Wen Xiao Nan 溫曉楠
Conductor 指揮	Franck Colombier 法蘭克・哥倫比耶	**Costume Designer** 服裝設計	Cheng Jun 程鈞
Executive Director 執行導演	Wei Si Jia 魏思佳	**Visual Designer** 多媒體設計	Yang Duo 楊多
Drama Director 戲劇導演	Li Duo 李鐸	**Chorus Director** 合唱團總監	Alex Tam 譚天樂
Action Movement Director 行為導演	Wang Zhao, Yang Bo 王釗、楊波	**Principal Répétiteur and Assistant Rehearsal Conductor** 首席練唱指導及助理排練指揮	Nina Yip 葉亦詩

Carmen :	Marie Gautrot^ Ambroisine Bré#	**卡門 :**	瑪麗・高特羅 ^ 安布羅辛・布雷 #
Don José :	Amadi Lagha^ Sébastien Guèze#	**唐荷西 :**	阿馬迪・拉加 ^ 塞巴斯丁安・凱茲 #
Escamillo :	Timothée Varon^ Wang Yun Peng#	**埃斯卡米洛 :**	添麥菲・華朗 ^ 王雲鵬 #
Micaëla :	Camille Schnoor^ Perrine Madoeuf#	**米凱拉 :**	卡米爾・舒諾 ^ 佩琳・馬多夫 #
Zuniga :	Edmund Kwan	**蘇尼加 :**	關傑明
Dancairo :	Albert Lim	**丹凱羅 :**	林俊
Remendado :	Chen Yong	**雷門達多 :**	陳永
Mercédès :	Christy Li	**梅賽黛斯 :**	李詩蓓
Frasquita :	Valentina Tao	**芙拉斯基塔 :**	陶依靜
Moralès :	Lam Kwok Ho	**莫拉萊斯 :**	林國浩

Opera Hong Kong Orchestra 香港歌劇院樂團

Opera Hong Kong Chorus 香港歌劇院合唱團

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

^ 7 & 9 May 7:30pm # 8 May 7:30pm | 10 May 2:30pm

Synopsis

While the original story is set in late 1820's Spain, we have reimagined it in the vibrant setting of 1978 Hong Kong. This was a golden age for Hong Kong and its rapid rise as one of "Asia's Four Little Dragons". It was a time when miracles seemed to happen every day, enriching the lives of its citizens with hope and vitality. May this opera open the door to your memories, taking you back to those fiery yet unforgettable days as this 150-year-old masterpiece is brought to life once more, set against the bustling cityscape of 1978 Hong Kong.

Act I In the Square

It's 1978 in bustling Causeway Bay, Hong Kong. The midday sun blazes down as pedestrians fill the buzzing streets and police officers patrol the area. A young woman, Micaëla, arrives from Chinese Mainland, seeking Don José. She's informed that he won't arrive until the guard changes. Choosing not to wait, she leaves for the moment. Double-decker buses pass by while students hum along to the familiar tune of "Here we come with the new guard!" as policemen complete their rotations. The streets are alive with energy.

The factory bell rings, and groups of young women flood the streets, chatting and flirting with passersby. Anticipation brews in the air as the crowd eagerly awaits Carmen. When she finally appears, she captivates everyone — a fiery and untamed rose that radiates danger and freedom. Yet, Don José stands apart, indifferent to her. Carmen notices and tosses him a red rose. From that moment, their fates become entwined.

Micaëla returns, bringing a letter, several boiled eggs, and a kiss from Don José's mother. The letter urges him to return home and marry Micaëla.

Suddenly, the lively atmosphere is interrupted by chaos. A group of female workers has started a brawl, and Carmen is arrested. She refuses to explain herself and instead provokes Don José with her daring and charm. In a soft voice, she confesses her love for a man and speaks of waiting for him in a bar. Enchanted, Don José succumbs to temptation, frees her, and is subsequently detained for her escape.

Act II At the Nightclub

The setting shifts to the vibrant nightlife of 1978 Lan Kwai Fong. Neon lights flash, music pulses, and the streets are alive with revelry. Across the district, posters for the upcoming performance of a matador adorn the walls. Carmen and her friends flirt and mingle with police officers at a nightclub.

The glamorous bullfighter Escamillo arrives amid applause and fanfare. Singing of love and glory, he boldly courts Carmen, who does not reject his advances. Meanwhile, the local smugglers plan their next move and require the women's help. Carmen declines, stating that she's in love. Don José, newly released from detention, appears and reunites with Carmen. As they share an intimate moment, the piercing sound of a police siren demands Don José's return to duty.

Don José hesitates, but Carmen pressures him to leave the police force and join her in a life of freedom and adventure. Before he can decide, a commanding officer appears, confronting the couple. A fight ensues between Don José and the officer, leaving Don José with no choice but to flee and join Carmen and the smugglers.

Act III At the Pier

The scene shifts to the Kwai Chung Container Terminals, where the salty sea breeze carries whispers of shadowy, black-market dealings amidst the hum of loading cargo. Carmen's feelings for Don José have cooled, and the once-passionate fire between them has dimmed. Carmen and her friends turn to a game of fortune-telling with tarot cards. One friend sees love, another wealth, but Carmen draws only death.

Later, Escamillo arrives, boasting of his love for Carmen. A jealous Don José challenges him to a duel, but the smugglers prevent the fight from escalating. Before leaving, Escamillo invites everyone to his next bullfight.

Micaëla arrives at the pier, begging Don José to leave and informing him that his mother is gravely ill. Torn between duty and his passion for Carmen, Don José ultimately succumbs to Micaëla's pleas. As he departs, Carmen dismisses him, but Don José vows darkly, "I'm not leaving even at the cost of my life".

Act IV At the Racecourse

The vibrant energy of Hong Kong's racecourse sets the stage for the final act. It's a day of celebration, as spectators gather for a grand showdown. Escamillo leads the procession, hand in hand with Carmen, who dazzles in her striking red dress, bold and unstoppable. In the crowd, a shadow looms — Don José has returned.

Don José confronts Carmen, pleading with her to take him back. He swears to abandon everything if she'll join him. But Carmen resolutely refuses, stating that everything is over and he must either let her go or end her life.

The crowd erupts in cheers as Escamillo emerges victorious from the arena. Carmen turns to walk toward the new life and love she's chosen.

A gunshot shatters the celebration. Carmen falls, struck down by Don José. As her lifeless body lies in a pool of blood, Don José cries out, "It's I that killed her. Ah! Carmen! My beloved Carmen!"

The red rose that once symbolized love and freedom is now soaked in Carmen's blood, a poignant reminder of her promise to live for love and die for freedom.

故事大綱

故事發生在 1820 年的西班牙國塞維爾市，但我們卻把它講在了 1978 年的香港。那是「亞洲四小龍」高速崛起的黃金時代；那是香港市民經驗中，每天都會有奇蹟發生的燦爛時光。願這部歌劇能開啟您的記憶之門，伴您重回遠去但並未逝去的燃情歲月，讓這部輝煌了 150 年的經典作品復活在 1978 年的香港市景中。

第一幕 在廣場

1978 年的香港銅鑼灣，烈日灼城。街上行人如織，警員巡邏如常。來自中國內地的米凱拉來尋找唐荷西，被告知需待換崗方能見面，她未作等待，暫時離去。雙層巴士駛過，學生們伴著交接班的警員輕快地哼唱著「跟著阿 Sir 來換崗」，城市街頭熱鬧而鮮活。

店鋪鐘聲響起，女工如潮水般湧出，她們與路人們嬉笑調情，空氣中浮動著曖昧與躁動。當眾人等待的焦點——卡門，終於現身，群眾因她沸騰。她似一朵熱辣、烈艷、不可馴服的紅玫瑰，帶著危險與自由氣息，而唐荷西獨在一旁漠視。卡門目光掠過，將一朵紅玫瑰拋向他——兩人的命運糾葛就此引燃。

米凱拉再度出現，帶來遠方母親的消息：一封書信、幾顆煮熟的雞蛋，以及一個思念的吻。母親叮嚀唐荷西回家，迎娶米凱拉。

忽然，現場騷亂，是卡門與女工在打架，唐荷西奉命執法，卡門被逮捕，但拒絕辯解，反以挑釁與証諷撩撥唐荷西。她低聲訴說，自己愛上了一名男子，將在酒吧等他。唐荷西終被動搖，放她離開，自己則因此被拘留。

第二幕 在夜店

1978 年的香港蘭桂坊，燈紅酒綠，夜色闌珊。鬥市員工在張貼「鬥牛士」將要來香港表演的廣告，卡門與同伴流連夜店，與警員調情周旋。鬥牛士埃斯卡米洛在眾人的簇擁中登場，高唱榮耀與愛情，鋒芒耀眼，向卡門示好，卡門並未拒絕。

走私販規劃行動，需要女人相助。眾人響應，唯有卡門拒絕，她稱自己正在戀愛。此時，唐荷西結束禁閉歸來，卡門為他起舞，燈光如火，音樂似酒，正在兩人重逢的纏綿時候，警號響起，召喚唐荷西歸隊。

唐荷西雖有不捨卻欲歸隊，而卡門則勸他跟隨自己，去過四海為家、逍遙自在的生活。唐荷西尚在猶豫，警隊隊長突然闖入，兩人發生衝突。唐荷西無路可退，只好加入卡門與走私幫其中。

第三幕 在碼頭

1978 年的香港葵涌貨櫃碼頭，潮濕的海風。貨物與人影交錯，黑市交易暗流湧動，卡門對唐荷西的熱情已悄悄冷卻。她與兩位閨蜜圍坐占卜：有人得愛情，有人得財富，唯有卡門——抽到死亡。」

鬥牛士現身，自稱與卡門相戀，唐荷西妒火中燒，欲與其決鬥，被眾人攔下。鬥牛士臨行前邀請眾人出席他的比賽。

米凱拉再次現身，懇求唐荷西回家，並告知母病危。雖然唐荷西對卡門滿心癡戀，但最終在卡門的冷言與絕情中還是隨米凱拉離去，臨行時唐荷西對卡門發誓：「哪怕以生命作賭注，我誓死也不離開你！」

第四幕 在跑馬場

1978 年的香港跑馬場，人聲鼎沸，一場關於「愛」的決戰即將上演。鬥牛士隊伍列隊入場，英雄般的鬥牛士與卡門相攜而行，卡門身著一襲南國新娘的紅裝，驕傲、耀眼、不可方物。人群中，卻潛伏著另一個影子－唐荷西。

唐荷西乞求卡門回心轉意，願為她拋棄一切，與她遠走。卡門毅然拒絕，坦言一切都已結束，要嘛放她走，要嘛殺了她。

此時，場內歡呼驟起，鬥牛士勝者凱旋。卡門將戒指還給唐荷西，隨後轉身欲奔赴她的新歡，投身她嚮往的愛情與自由。

槍聲響起，唐荷西將復仇的子彈射向卡門。喧囂戛然而止，隨即是唐荷西的一聲哭喊撕裂了沉寂：「是我殺死了她——我最痛愛的卡門！」

那朵象徵愛與自由的玫瑰花，因卡門的鮮血澆灌而燃情綻放，倒在血泊中的卡門用生命兌現了自己「為愛而生，為自由寧願赴死」的承諾。



Warren Mok, BBS, MH｜莫華倫博士

Artistic Director ｜藝術總監

A world-renowned Chinese tenor from Hong Kong, Warren Mok has performed in leading 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 Mainland. He is currently the Artistic Director of Opera Hong Kong, Fujian Grand Theatre and Zhuhai Huafa Grand Theatre, and Artistic Consultant of the 15th National Games, NGD and NSOG opening ceremony, and 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 largescale 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 40 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。





Jia Ding｜甲丁

Director ｜導演

Jia Ding is a renowned writer, director, and National Class-I Playwright. Over his career, he has planned and directed more than 400 large-scale national-level performances. These include the Celebrations for the 55th, 60th, and 70th Anniversaries of the Founding of the People's Republic of China in Tiananmen Square, the Welcome Event for APEC China 2014, the Millennium Celebration at the China Millennium Monument, the Opening and Closing Ceremonies of the 2015 Beijing IAAF World Championships, the Opening Ceremony of the 2019 FIBA Basketball World Cup, the Beijing Global Fortune Forum Opening Ceremony, and over twenty other major events attended by Chinese national leaders. Jia has directed numerous theatrical works, including the opera *The Answer*, Opera Hong Kong's *Turandot*, the musicals *Love Song*, *Lei Feng and Me*, and *Songs of Youth*, as well as the stage dramas *Ode to Yan'an*, *The Long March Suite*, and more than 10 other productions. As a lyricist, Jia Ding is widely recognized for his iconic songs, which include *My Home and Family*, *Soulmate*, and *In A Good Mood*. His works have garnered 20 national and international top music awards.

甲丁，作家、導演、國家一級編劇。策劃、導演過國家級大型演藝活動 400 餘場。其中有《慶祝中華人民共和國成立 55 週年、60 週年、70 週年天安門廣場聯歡活動》、《2014 年亞太經合組織領導人會議（APEC）歡迎活動》、《中國迎接新千年、新世紀中華世紀壇盛典》、《2015 年北京國際田徑總會世界田徑錦標賽開、閉幕式》、《2019 年國際籃球總會籃球世界盃開幕式》、《北京・全球財富論壇開幕式》等二十餘場黨及國家領導人出席的重大活動。導演過歌劇《答案》、香港歌劇院版《杜蘭朵》、音樂劇《戀曲》、《我和我的雷鋒》、《青春之歌》，情景劇《延安頌》、《長徵組歌》等 10 餘部舞台劇目。創作有流傳甚廣的《我愛我家》、《知心愛人》、《心情不錯》等歌曲。其作品曾獲 20 個國家級及國際音樂最高獎項。

Franck Colombier｜法蘭克・哥倫比耶

Conductor ｜指揮



Franck Chastrusse Colombier is an opera conductor. Trained in France and Italy, he has developed a career focused on the operatic repertoire, with particular attention to the relationship between music, text, and dramaturgy. Winner of the First Prize at the Mancinelli International Opera Conducting Competition in Italy, he collaborates with numerous singers and opera companies in Europe and internationally. He served as musical director of the Silesian Opera (2019-2022) and was nominated in the "Best Opera Conductor" category at the Kiepura Awards for Gounod's *Roméo et Juliette* (2021). He recently conducted a new production of *Luisa Miller* with the Avignon Opera, which was unanimously praised by both audiences and critics. He conducts a wide repertoire ranging from Mozart and Rossini to Verdi, Puccini, and the French operatic repertoire, which he champions with unwavering dedication. A committed advocate for cultural outreach, he is also the founder of Bus Opéra, a dissemination and educational project aimed at broadening access to opera and fostering intercultural exchange.

歌劇指揮家法蘭克・哥倫比耶在法國及意大利接受訓練，擅長歌劇曲目發展，尤其關注音樂、文本與戲劇藝術之間的關係。他於意大利曼奇內利國際歌劇指揮大賽中榮獲一等獎，並於歐洲及國際間與多家歌劇院和歌唱家合作無間。2019 至 2022 年，他擔任西里西亞歌劇院音樂總監，並憑指揮古諾的《羅密歐與茱麗葉》(2021 年)，在基耶普拉獎中獲「最佳歌劇指揮」提名。最近，他為亞維農歌劇院指揮全新製作的《路易莎・米勒》，得到觀眾及評論家一致讚賞好評。他指揮的曲目涵蓋莫扎特、羅西尼、威爾第、浦契尼，以及法國歌劇傳統，並始終如一地這些經典作品的發展。他亦全力支持文化推廣，創立了「巴士歌劇」計劃，致力讓更多人接觸歌劇之美，促進跨文化交流。

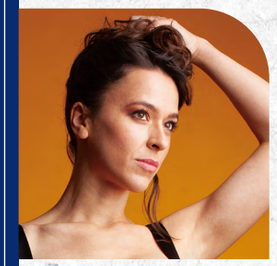


Marie Gautrot｜瑪麗・高特羅

Carmen ｜卡門 (7 & 9 May 7:30pm ｜ 5 月 7 及 9 日晚場)

After studying literature at the University of Rouen and art history at the Ecole du Louvre, Marie Gautrot entered the Conservatoire National Supérieur de Musique de Paris, where she refined her vocal and theatrical craft. Known for the warmth of her timbre and her strong stage presence, she has established herself as a dramatic mezzo-soprano. Highlights include *Carmen* at Opera Hong Kong, the Estonian National Opera and the Baalbek International Festival, Emilia in *Otello* and the Forester's Wife in *The Cunning Little Vixen* at the Opéra de Paris, Dalila in *Samson et Dalila* at the Opéra de Saint-Étienne and the Opéra d'Avignon, Geneviève in *Pelléas* et Mélisande at the Opéra de Monte-Carlo. She will soon perform Amneris in *Aïda* at the Opéra d'Avignon, among other roles.

在魯昂大學主修文學並於羅浮宮學院修讀藝術史後，瑪麗・高特羅進入巴黎國立高等音樂舞蹈學院，進一步精進她的聲樂及戲劇表現技巧。憑藉溫暖的音色和出色的舞台魅力，她以戲劇女中音的身份享有盛譽。其演出亮點包括：於香港歌劇院、愛沙尼亞國家歌劇院及巴勒貝克國際藝術節中飾演卡門，於巴黎歌劇院參演《奧賽羅》中飾演艾米莉亞，及《狡猾的小狐狸》中飾演獵人的妻子，於聖伊天歌劇院及亞維儂歌劇院中飾演《參孫與大利拉》中的大利拉，於蒙地卡羅歌劇院參演《佩利亞斯與梅麗桑德》飾演熱納維耶芙。她亦將於亞維儂歌劇院參與《阿伊達》的演出，飾演安奈莉絲等。



Ambroisine Bré｜安布羅辛・布雷

Carmen ｜卡門 (8 May 7:30pm & 10 May 2:30pm ｜ 5 月 8 日晚場及 5 月 10 日下午場)

French mezzo-soprano Ambroisine Bré began her musical studies as a child. She later attended the Paris Regional Conservatory (CRR) and, in 2013, entered the Paris National Conservatory, where she studied under Yves Sotin. In 2017, she won multiple awards, including in the "Mozart de l'Opéra" competition and the Nadia and Lili Boulanger International Competition. That same year, she was named Adami Classical Discovery 2017 and was nominated for the 2019 French Victoires de la Musique Classique in the opera singer discovery category. She has performed at renowned venues across Europe, such as the Wiener Staatsoper, Théâtre des Champs-Élysées, and Teatro alla Scala. Her repertoire includes roles such as Lazuli in *L'Étoile*, Cherubino in *Le Nozze di Figaro*, Dorabella in *Così Fan Tutte*, Mercédès in *Carmen*, and more.

法國女中音安布羅辛・布雷自幼學習音樂，曾就讀巴黎地區音樂學院（CRR），並於 2013 年進入巴黎國立高等音樂舞蹈學院深造，師從 Yves Sotin。2017 年，她在多項比賽中獲得殊榮，包括「歌劇莫扎特」比賽及娜迪亞與莉莉・布朗熱國際比賽的聲樂 / 鋼琴二重奏大獎。同年她被評為 Adami 年度古典新秀，並於 2019 年獲提名為法國古典音樂大獎最佳歌劇新秀類別。 她曾在歐洲多個著名舞台演出，包括維也納國家歌劇院、巴黎香榭麗舍劇院、斯卡拉歌劇院等。其歌劇曲目涵蓋《明星》的拉祖利、《費加羅的婚禮》的凱魯比諾、《女人皆如此》的朵拉貝拉、《卡門》的梅賽黛斯等。



Amadi Lagha｜阿馬迪・拉加

Don José ｜唐荷西 (7 & 9 May 7:30pm ｜ 5 月 7 及 9 日晚場)

Amadi Lagha is a lirico-spinto tenor, winner of several international competitions and recipient of numerous distinctions, including 2017 Michelangelo Cupisti Award for best performer at the Puccini Festival, 2023 New York Tribute Prize and The Special Rome Award Opera Star International 2025. Renowned for his vocal quality and intense interpretations, he has taken in various roles such as Calaf in *Turandot* at Puccini Festival, Palau les Arts Valencia, La Monnaie de Bruxelles, Beijing NCPA, Shanghai Opera House ; as Don José in *Carmen* at Arena di Verona, Capitole de Toulouse, Opéra de Marseille, Savonlinna Opera Festival... His recent international carrer including joining *La Fanciulla del West* at Regio di Torino and Comunale di Bologna, *Carmen* at Carlo Felice di Genova and *Turandot* at the Savonlinna Opera Festival 2025.

阿馬迪・拉加是一位抒情強音型男高音，曾在多項國際聲樂比賽中獲獎，如 2017 年托雷德爾拉戈浦契尼音樂節榮獲米開朗基羅・庫皮斯蒂獎、2023 年紐約致敬大獎以及 2025 年羅馬歌劇之星國際特別獎。他以獨特音色與深刻的表演技巧而享譽國際，曾出演多個經典角色，如《杜蘭朵》的卡拉夫，演出足跡遍及浦契尼音樂節、華倫西亞藝術宮、布魯塞爾皇家鑄幣局劇院、北京國家大劇院和上海歌劇院；他亦曾於維羅納競技場、圖盧茲卡皮托爾劇院、馬賽歌劇院及薩翁林納歌劇節等地演繹《卡門》中的唐荷西。近期國際演出包括於都靈皇家劇院及博洛尼亞市立劇場參演《西部女郎》，在熱那亞卡洛・費利切歌劇院飾演《卡門》的唐荷西，以及於 2025 年薩翁林納歌劇節再度演出《杜蘭朵》。



Sébastien Guèze｜塞巴斯丁安・凱茲

Don José ｜唐荷西 (8 May 7:30pm & 10 May 2:30pm | 5 月 8 日晚場及 5 月 10 日下午場)

Sébastien Guèze studied at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) and is one of the winners of the prestigious Operalia competition founded by Plácido Domingo. He has established himself as one of the leading voices of his generation, with over 50 roles and 500 performances. Highlights notably include his portrayals of Rodolfo in *La bohème*, Cavaradossi in *Tosca*, Pinkerton in *Madama Butterfly*, Don José in *Carmen*, Hoffmann in *Les Contes d'Hoffmann*, among others. A visionary artist, he published the essay "BIOpera, the Future of Opera?" (Symétrie) and the report "Decarbonizing Opera". He created and stage-directed *LA BOHÈME 2050* for France Télévisions, a reimagining of Puccini's masterpiece addressing climate challenges. A Knight of the Order of Arts and Letters, he is currently developing his first feature-length musical film (as writer and director), planned for release in 2028.

畢業於巴黎國立高等音樂舞蹈學院，男高音塞巴斯丁安・凱茲曾贏得杜鳴高世界歌劇比賽，憑藉逾 50 個經典角色及過 500 場演出，確立了頂尖聲樂藝術家地位。曾於世界各地劇院演出《波希米亞生涯》的羅多夫、《托斯卡》的卡瓦拉多西、《蝴蝶夫人》的平克頓、《卡門》中的唐荷西、《霍夫曼的故事》中的霍夫曼等。曾出版隨筆《BIOpera, the futur of Opera?》及撰寫《Decarbonizing Opera》報告。他亦為法國電視台創作並執導了《波希米亞生涯 2050》，以應對氣候挑戰為主題，重新構想浦契尼的經典作品。榮獲藝術與文學勳章騎士的他目前正在創作及執導他的首部音樂長片，計劃於 2028 年上映。



Timothée Varon｜添麥菲・華朗

Escamillo ｜埃斯卡米洛 (7 & 9 May 7:30pm | 5 月 7 及 9 日晚場)

After completing a degree in Modern Literature and studying at the CNSMD of Lyon, Timothée Varon joined the Academy of the Opéra National de Paris, performing various roles alongside numerous recitals. He later sang Schaunard in Bordeaux, the title role in *Don Giovanni* at Royaumont, and Papageno in Sweden and Avignon, performing across major French opera houses. His concert appearances include *Carmina Burana*, Mozart's *Requiem*, Beethoven's *Ninth Symphony*, and more. He also took part in Gustavo Dudamel's inaugural concert at the Palais Garnier. Named ADAMI Classical Revelation in 2018, he later received the AROP and Cercle Carpeaux prizes. In the 2025–26 season, he will reprise *Don Giovanni*, perform Masetto, Guglielmo, and Baron Douphol, and present *Winterreise* with Anna Giorgi.

在完成現代文學學位並於里昂國立音樂舞蹈學院深造後，添麥菲・華朗加入了巴黎國家歌劇院學院，期間演出過多個角色及參與獨唱音樂會。曾在波爾多飾演《波希米亞生涯》中的蕭納，於華幽夢出演莫扎特作品《唐・喬望尼》的主角，在瑞典及亞維農飾演巴巴基諾等，活躍於各大法國歌劇院。他的音樂會演出包括《布蘭詩歌》、莫扎特《安魂曲》、貝多芬《第九交響曲》等。他還參加了古斯塔沃・杜達美在巴黎歌劇院的首場音樂會。作為 2018 年 ADAMI 年度古典新秀，他隨後又獲得了 AROP 獎和 Cercle Carpeaux 獎。2025-26 年樂季，他重演《唐・喬望尼》，並演出馬塞多、古列爾莫、杜孚男爵等角色，以及與 Anna Giorgi 合作表演舒伯特的《冬之旅》。

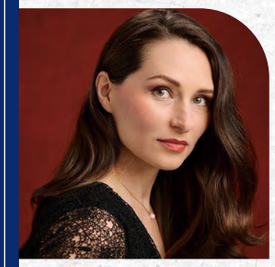


Wang Yun Peng｜王雲鵬

Escamillo ｜埃斯卡米洛 (8 May 7:30pm & 10 May 2:30pm | 5 月 8 日晚場及 5 月 10 日下午場)

Featured on the cover of Opera News as one of "opera's exciting new voices", Chinese baritone Wang Yun Peng earned his Bachelor's degree from the Central Conservatory of Music in Beijing and his Master of Music in Vocal Performance from the Manhattan School of Music. In 2012, he received Second Prize, the Zarzuela Prize, and the Audience Favourite Award at Plácido Domingo's Operalia Competition. Following his debut at the Metropolitan Opera in New York, Wang's performances have spanned four continents, earning him the prestigious "Martin E. Segal" Award from Lincoln Center. His notable roles include Figaro in *The Barber of Seville*, Valentin in *Faust*, and Pelléas in *Pelléas et Mélisande*. He has collaborated with renowned conductors such as Alberto Zedda, James Levine, and Roberto Abbado. Recognized as part of China's National Major Talent Program, Wang is currently a Distinguished Professor, Chair of the Vocal and Opera Department and Ph.D. advisor at Xinghai Conservatory of Music in Guangzhou, China.

獲雜誌「歌劇新聞」封面表揚為「歌劇界最令人振奮的新星」之一，中國男中音王雲鵬本科畢業於北京中央音樂學院和曼克頓音樂學院聲樂表演碩士課程。他曾於 2012 年勇奪杜鳴高世界歌劇比賽第二名、查瑞拉歌劇獎及觀眾票選獎。在美國紐約大都會歌劇院完成首演後，他的演出足跡遍佈四大洋洲，被紐約林肯中心授予 Martin E. Segal 大獎。曾演唱《塞維爾理髮師》的費加羅、《浮士德》的華倫丁、《佩利亞斯與梅利桑德》的佩利亞斯等。曾合作指揮有 Alberto Zedda、James Levine、Roberto Abbado 等。身為全國重大人才計劃入選者，現特聘為星海音樂學院聲樂歌劇系主任、教授，博士生導師。

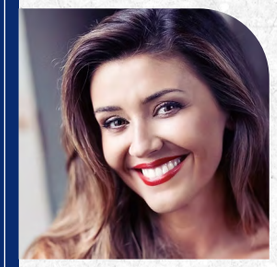


Camille Schnoor｜卡米爾．舒諾

Micaëla ｜米凱拉 (7 & 9 May 7:30pm | 5 月 7 及 9 日晚場)

Camille Schnoor is a French-German soprano born in Nice. From 2016 to 2023, she was a leading soloist at the Staatstheater am Gärtnerplatz in Munich, where she performed roles such as Donna Elvira in *Don Giovanni*, Fiordiligi in *Così fan tutte*, Mimì in *La bohème* and Hanna Glawari in *The Merry Widow*. Highlights from past seasons include her debut at the Bayreuther Festspiele in *Parsifal*, her debuts at the Opéra National de Bordeaux and at the Opéra Comique in Paris with the world premiere of *Les Sentinelles*, which was streamed on Arte Concert, as well as her debut at the Opéra de Lille as Rosalinde in *Die Fledermaus*, among others. In the 2025-26 season, Camille Schnoor gave her role debut as Heliane in Korngold's masterpiece *Das Wunder der Heliane*, and she will have her long-awaited debut as Desdemona in *Otello* at the Opernfestspiele Heidenheim.

卡米爾．舒諾是來自法國尼斯的德法混血女高音。2016 至 2023 年間，成為慕尼黑加特納廣場國家劇院首席獨唱演員，期間飾演了《唐．喬望尼》的愛爾維拉、《女人皆如此》的菲費奧迪麗姬、《波希米亞生涯》的咪咪、《風流寡婦》的漢娜等多個重要角色。過往演出包括於拜羅伊特音樂節首次登場，獻演《帕西法爾》、於波爾多國家歌劇院和巴黎喜歌劇院出演《哨兵》全球首演，並於 Arte Concert 平台同步直播；以及於里爾歌劇院首度詮釋《蝙蝠》中的羅莎琳德等。在 2025-26 樂季，她演繹了康高特《海蓮奇蹟》中海蓮一角，並將於海登海姆歌劇節首次飾演《奧賽羅》中的苔絲狄蒙娜。



Perrine Madoeuf｜佩琳．馬多夫

Micaëla ｜米凱拉 (8 May 7:30pm & 10 May 2:30pm ｜ 5 月 8 日晚場及 5 月 10 日下午場)

French soprano Perrine Madoeuf began her studies at the Conservatoire National Supérieur de Musique in Lyon before completing her training as a member of The Flemish Opera Studio in Gent. Her repertoire includes prominent roles such as Contessa in Mozart's *Le Nozze di Figaro*, Donna Anna in Mozart's *Don Giovanni*, Adina in Donizetti's *L'Elisir d'Amore*, Violetta in Verdi's *La Traviata*, Marguerite in Gounod's *Faust*, Juliette in Gounod's *Roméo et Juliette*, and Micaëla in Bizet's *Carmen*. Throughout her career, she has performed in numerous opera houses, including Royal Danish Opera, Opéra de Nice, Estonian National Opera, Latvian National Opera, Opéra de Metz, Stadttheater Bern, Opéra de Marseille and Opéra de Saint-Étienne, among others.

法國女高音佩琳．馬杜夫於里昂國立高等音樂學院開始學習，後來在根特的佛蘭德歌劇工作室完成學業。她的曲目涵蓋多個重要角色，包括莫扎特《費加羅的婚禮》中的伯爵夫人、莫扎特《唐．喬望尼》中的安娜、唐尼采蒂《愛情靈藥》中的阿蒂娜、威爾第《茶花女》中的薇奧列達、古諾《浮士德》中的瑪格麗特、古諾《羅密歐與茱麗葉》中的茱麗葉，以及比才《卡門》中的米凱拉等。她曾於多家歌劇院演出，包括丹麥皇家歌劇院、尼斯歌劇院、愛沙尼亞國家歌劇院、拉脫維亞國家歌劇院、梅斯歌劇院、伯恩市立劇院、馬賽歌劇院和聖伊天歌劇院等。



Edmund Kwan｜關傑明

Zuniga ｜蘇尼加

Edmund Kwan has had extensive experience in solo roles in both opera and oratorio. He sang Oroveso in the University of Hong Kong production of *Norma*, Johann in the Royal Northern College of Music production of *Werther*, Neptune and high priest in *Il pomo d'Oro* in Italy Batignano opera festival, Don Bassilio in *Il barbiere di Siviglia* and Maestro in *Prima la musica e poi le parole* on the European tour with the Hong Kong Academy for Performing Arts (HKAPA), Schlendrian in *J. S. Bach's Kaffee Cantata* and Tancredi in *Il Combattimento di Tancredi e Clorinda* in Hong Kong Arts Festival. He also sang with Opera Hong Kong for French May Arts Festival in 2024 as Mercutio in *Roméo et Juliette*. With the Hong Kong Oratorio Society, he was bass soloist in Haydn's *Seasons* on the choir's Canadian tour and in Hong Kong. With the same choir he has sung the bass solos in the Pergolesi's *Magnificat* and Bruckner's *Requiem*, including a recording of the latter.

關傑明擁有豐富的歌劇及神劇獨唱經驗。歌劇角色包括香港大學製作的《諾馬》的阿魯非素、英國皇家北部音樂學院製作的《維特》的約翰、在意大利巴托以雅魯歌劇節出演《金蘋果》的海神和大祭司，隨香港演藝學院歐洲巡演時出演《塞維爾理髮師》的巴西利奧、以及《先音樂後話語》中飾演大師，於香港藝術節演出《咖啡康塔塔》的舒瀾德利安、《唐克雷第與克羅林達之戰》的唐克雷第；關氏亦曾為香港歌劇院在法國五月藝術節 2024 演出，飾演《羅密歐與朱麗葉》的莫枯修。關氏曾與香港聖樂團合作，於其加拿大巡演及香港演出中擔任海頓《四季》男低音獨唱；他亦與同一合唱團演出佩爾戈萊西《聖母讚主曲》及布魯克納《安魂曲》的男低音獨唱部分，後者更錄製成唱片。



Albert Lim｜林俊

Dancairo ｜丹凱羅

Baritone Albert Lim attained his Postgraduate Diploma in Performance and Postgraduate Certificate in Performance with Distinction at the Royal College of Music, after completing his Bachelor Degree in Music (Honours) at HKAPA, where he received a number of scholarships. Lim has performed in numerous roles in many Opera Hong Kong's productions, such as Dancairo & Escamillo in *Carmen*, Mercutio in *Roméo et Juliette*, and Ume in *Dr. Sun Yat-Sen*. Lim has appeared as guest soloist in concerts with the Hong Kong Bach Choir, Hong Kong Sinfonietta and the Hong Kong Philharmonic Orchestra. A highly versatile singer, Lim is equally at home in the pop music scene. He has shared the stage with Cantopop star, Hacken Lee, and Jeff Zhang, and has also been engaged to record Cantonese vocal covers of Disney animation movies, including *Lady and the Tramp* and *Mufasa the Lion King*. Lim is currently a Vocal Lecturer at HKAPA and the Chinese University of Hong Kong, Choir Conductor at the Hong Kong Children's Choir.

男中音林俊畢業於香港演藝學院並獲取榮譽音樂學士，其後考獲獎學金赴皇家音樂學院深造，以優異成績取得演藝研究文憑及證書。林俊曾為香港歌劇院多個歌劇製作擔綱演出，角色包括《卡門》的丹凱羅及埃斯卡米洛、《羅密歐與茱麗葉》的莫枯修、《中山．逸仙》的梅屋莊吉等。林氏屢獲香港巴赫合唱團、 香港小交響樂團及香港管弦樂團等邀請作獨唱演出。林氏亦活躍於流行音樂界，曾與李克勤及張信哲同台演出。曾為多部迪士尼製作如《小姐與流氓》、《獅子王：木法沙》等灌錄粵語版電影歌曲。現任香港演藝學院及香港中文大學的聲樂講師、香港兒童合唱團高級組指揮。

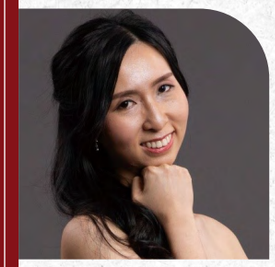


Chen Yong｜陳永

Remendado ｜雷門達多

Graduated from the Universität für Musik und Darstellender Kunst Wien in Austria and HKAPA, Chen Yong is one of Hong Kong's leading lyric tenors, and a familiar local presence in both opera and recital. He has sung lead roles in operas by Gounod, Mozart, Rossini, Bizet, Verdi, Lehár and Puccini, produced by Opera Hong Kong, Opera Shanghai, the French May Arts Festival, the Italian Cultural Institute, and the Asia Society. He has also starred in two opera films broadcast on Hong Kong television and screened in cinemas. His performance of Beppe in Donizetti's *Rita* has been released on CD by DaVinci. The South China Morning Post noted his "vigour and character", while the Asian Review of Books has called his performances "suave" and characterised by "vaudevillian verve". As a soloist, Chen has performed for the Hong Kong Philharmonic and City Chamber Orchestra of Hong Kong as well as at official functions of the Hong Kong and Chinese governments. He has performed in France and Austria, and regularly sings throughout China.

畢業於奧地利維也納音樂與表演藝術大學和香港演藝學院的陳永是香港頂尖抒情男高音之一，活躍於歌劇和獨唱會演出。他曾在香港歌劇院、上海歌劇院、法國五月藝術節、意大利文化學院、亞洲協會舉辦的歌劇中擔任重要角色，演出古諾、莫扎特、羅西尼、比才、威爾第、雷哈爾和浦契尼等的作品，他有份主演的兩套歌劇電影曾在香港電視台及戲院播映。他曾擔演唐尼采弟《麗塔》中的畢普，該劇由達文西唱片發行大碟。《南華早報》讚賞其演出充滿「活力和性格」，《亞洲書評》則形容其演出「溫文爾雅」，洋溢「綜藝演出般的豐富感染力」。作為獨唱家，陳氏曾與香港管弦樂團和香港城市室樂團合作，並在中國和香港政府官方活動中獻藝。他曾於法國和奧地利演出，亦經常在中國各地演唱。



Christy Li｜李詩蓓

Mercédès ｜梅賽黛斯

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。



Valentina Tao｜陶依靜
Frasquita｜芙拉斯基塔

Soprano Valentina Tao is a participant of the Opera Hong Kong Young Artist Development and Education Programme. She earned her master's degree in voice from HKAPA under the tutelage of Soprano Nancy Yuen and graduated with distinction. Her operatic roles includes Blondchen in *Die Entführung aus dem Serail*, Frasquita from *Carmen* and more. She was also invited to perform the role of Königin der Nacht in Magnificent Mozart, a concert series presented by The City Chamber Orchestra of Hong Kong in 2021. In 2023, she was invited to perform at the Vivaldi Festival in Venice, Italy. Recently she was a recipient of the Li Ka Shing Foundation - Opera Hong Kong Young Artist Overseas Fellowship Programme which allowed her to continue studies with the renowned French bass-baritone Paul Gay. She was also the recipient of the Cecil Leong Scholarship and The School of Music Nancy Yuen Singing Scholarship during her studies.

女高音陶依靜是香港歌劇院青年藝術家發展教育計劃的成員，陶氏從香港演藝學院獲得聲樂碩士學位，師從著名女高音阮妙芬教授並以優異成績畢業。陶氏最近的歌劇角色包括《後宮誘逃》的布蘭妲、《卡門》的芙拉斯基塔等。她亦曾受邀由香港城市室樂團於 2021 年舉行的《莫扎特的魔法》系列音樂會演唱夜后，以及 2023 年在意大利威尼斯舉行的《維瓦爾第音樂節》系列音樂會演唱。最近她獲得了「李嘉誠基金會暨香港歌劇院青年藝術家海外駐團獎學金」，並讓她有機會與法國著名男重低音保羅．蓋爾學習進修；她亦是梁思豪音樂獎學金和音樂學院阮妙芬歌唱獎學金的獲得者。



Lam Kwok Ho｜林國浩
Moralès｜莫拉萊斯

Lam Kwok Ho has sung over 20 operatic roles in Hong Kong and Taiwan. His operatic credits include Sacristan in *Tosca*, Escamillo in *Carmen*, Schaunard in *La bohème* and more. He is also active in performing contemporary music, singing the title role of *Anne & Zef* by Monique Krüs and the premieres of Chan Hing-yan's chamber opera *Heart of Coral* and Daniel Lo's *Women Like Us* at Hong Kong Arts Festival. He obtained his Bachelor of Business Administration degree from the Hong Kong University of Science and Technology. With support of Cecil Leong Scholarship, Michael Rippon Memorial Scholarship and Fung Kit Ling Scholarship, he received his Advanced Diploma and Master of Music degree from HKAPA, under the tutelage of renowned soprano Nancy Yuen. Upon graduation he was selected to participate in the Hong Kong Jockey Club - Opera Hong Kong Young Artist Development and Education Programme. He has participated in masterclasses by Nelly Miricioiu, Renée Fleming, Eric Halfvarson, Thomas Quasthoff, Dennis O'Neill, Rudolf Piernay, Wolfgang Brendel and Helen Donath.

林國浩於香港及台灣的多個大型歌劇演唱超過二十個角色，曾演唱角色包括《托斯卡》的斯亞朗尼、《卡門》的埃斯卡米洛、《波希米亞生涯》的蕭納等。林氏亦活躍於演出當代音樂，曾演唱 Anne & Zef 香港首演劇名角色，共曾參與香港藝術節製作、陳慶恩的室內歌劇《蕭紅》及盧定彰的《兩個女子》之首演。林氏持有香港科技大學財務學系學士學位，他多次獲得獎學金，包括梁思豪獎學金、聶明康紀念聲樂獎學金、馮潔玲獎學金等。後師承著名女高音阮妙芬，獲得香港演藝學院聲樂系音樂碩士學位，並完成賽馬會香港歌劇院青年演唱家發展及教育計畫。曾參與多位國際著名歌唱家的大師班，包括 Nelly Miricioiu、Renée Fleming、Eric Halfvarson、Thomas Quasthoff、Dennis O'Neill、Rudolf Piernay、Wolfgang Brendel 以及 Helen Donath。

LIN Zidan 林子丹
LIU Yu-lun 劉宇倫

Appear through courtesy of Hong Kong Ballet. 承蒙香港芭蕾舞團批准參與。

GAO Yu 高遇
ZHANG Ruo Zi Ying 張若紫盈
LAU Tsz Fung, Max 劉子鋒
SUN Zhuoyuan 孫卓元
CHAN Ki Jun 陳祺津
LI Ching Sze 李靜思

Appear through the courtesy of The Hong Kong Academy for Performing Arts, School of Dance. 承蒙香港演藝學院批准參與。

Survey on *Carmen*｜《卡門》問卷調查

Thank you for coming and we hope you have enjoyed *Carmen*. Please scan the QR code and complete the e-survey form, we appreciate your valuable feedback.

謝謝您蒞臨欣賞《卡門》，希望您喜歡今天的演出。請掃描二維碼參與電子問卷調查，為我們提供您寶貴的意見，非常感謝！

Director Team 導演團隊

Director 導演
JIA Ding 甲丁

Executive Director 執行導演
WEI Si Jia 魏思佳

Drama Director 戲劇導演
LI Duo 李鐸

Action Movement Director 行為導演
WANG Zhao 王釗
YANG Bo 楊波

Set Designer 佈景、道具設計
ZHANG Kun Peng 張鵾鵬

Set Designer Assistant 佈景設計助理
FU Jia Wen 付嘉雯

Lighting Designer 燈光設計
WEN Xiao Nan 溫曉楠

Lighting Operator 燈光師
BAI Shao Peng 白少鵬

Costume Designer 服裝設計
CHENG Jun 程鈞

Makeup Design 妝造設計
CHEN Shao Hui 陳少會

Visual Designer 多媒體設計
YANG Duo 楊多
YANG Dong Liang 楊東亮
ZHANG Xi 張熙
LIU Lu 劉璐
LU Xiao 盧蕭

Featured Music Design 特色音樂設計
HE Qi 何琪

Executive Director of the Directing Team 導演團隊執行總監
XU Lu Lu 徐璐璐

Stage Production Director 舞台製作總監
LI Feng 李風

Stage Production Team 舞台製作組
LI Xi 李希
WANG Jin 王進
KUANG Xiao Li 匡小利
WANG Yu 王羽
YANG Jian Jun 楊建軍
DUAN Dong 段東
LIU Bo 劉波

Recording Supervisor 錄音監製
ZHAO Ping 趙平

Sound Engineer 錄音師
MENG Yang 孟陽
LI Li Tian 李力天

Recording Engineer 錄音工程
SONG Ren Yi 宋仁一

Video Recording Director 錄製導演
WANG Ying 王瑩

Video Recording Team 錄製組
OU Yang Fan 歐陽帆
LI Li Qin 李立勤
XIAO Jing Wei 肖涇渭
OU Jin Wen 歐金文
XIE Xin Sen 謝鑫森
AN Guang Dong 安廣東
FENG Hao Geng 馮浩耿
WEN Hui Ming 文輝明
WU Qing Xiong 吳慶雄
XIE Tian Xiang 謝天祥
ZHANG Jun 張雋



Wei Si Jia｜魏思佳
Executive Director ｜執行導演

Wei Si Jia is a National Class-I Playwright, National Class-I Director, and event organiser. He holds a Master of Arts degree from the Beijing Dance Academy and is a member of both the China Dancers Association and the Beijing Dramatists Association. His signature works as a director include the musicals *Songs of Youth* and *My Lei Feng and Me*, the dance theatre The *Flowers of War*, the theatre production *Shi Cha Hai*, and the cultural tourism performance *Dream of Chang'an*. From 2007 to 2022, Wei served as the director and dance director for major cultural events, ceremonies, and gala performances. He was the chief executive director of the closing ceremony of the 31st Summer World University Games, the executive director of the 2019 and 2020 sub-sections of China Central Television's New Year's Gala, and the chief executive director of the one-year countdown event for the 2022 Beijing Winter Olympics.

魏思佳是導演、策劃人、一級編劇及一級導演，北京舞蹈學院藝術碩士，也為中國舞蹈家協會、北京戲劇家協會會員。代表作包括音樂劇《青春之歌》及《我和我的雷鋒》的導演、舞劇《金陵十三釵》的總編導、舞台劇《什剎海》的總導演，以及文旅項目《夢長安》的導演。魏氏於 2007 年至 2022 年間，多次擔任大型文藝慶典及晚會的導演和舞蹈總監工作，包括第 31 屆世界大學生夏季運動會閉幕式執行總導演、中央電視台 2019 及 2020 年春節聯歡晚會分會場執行導演，以及 2022 年北京冬季奧運會總導演組。



Yang Duo｜楊多
Visual Designer ｜多媒體設計

Yang Duo is a visual director, visual designer, and visual design coordinator. She has served as the visual designer and coordinator for major arts and cultural exchange events organised by the Ministry of Culture and Tourism of China, as well as for China Central Television's New Year's Gala and other prominent television galas. Her notable works include The Great Journey, the performance celebrating the 100th anniversary of the founding of the Communist Party of China; the opening and closing ceremonies of the 2022 Beijing Winter Paralympic Games; and Pursuing Dream, Leading the Way, the gala for the 40th anniversary of the Shenzhen Special Economic Zone. She was also the visual director for various productions, including the classic ode *The Long March Medley*, the musical *My Lei Feng and Me*, and the dance theatre *The Flowers of War*.

楊多是視覺導演、視覺設計及大型活動的視覺技術統籌。她曾為中國文化和旅遊部的重大演藝活動及對外文化交流項目、中央廣播電視總台多屆春節聯歡晚會，以及多個電視台的重大晚會擔任視覺設計及統籌。代表作品包括：慶祝中國共產黨成立 100 週年文藝演出《偉大征程》、2022 年北京冬季殘奧會開幕及閉幕式、2020 年慶祝深圳經濟特區建立 40 週年文藝晚會《逐夢先行》等。此外，她為不同劇目擔任視覺導演，包括經典音樂史詩《長征組歌》、音樂劇《我和我的雷鋒》、舞劇《金陵十三釵》等。



Zhao Ping｜趙平
Recording Supervisor ｜錄音監製

Zhao Ping is the inventor of spatial sound technology, an experienced recording artist, and a member of the Steering Committee of the Audiology Development Foundation of China. As the former director of the Audio Technology Department at the China Audio-Video Publishing House, he produced, created, and recorded numerous widely acclaimed original audio works, including *Let the World Be Filled with Love, Bloodstained Glory, The Loess Plateau*, and *My People, My Country*. From 1989 to 1997, Zhao Ping served as the audio technology consultant for Sony Corporation's China Office. He was also the sound designer for the 3D opera film *The White-Haired Girl*. In 2011, Zhao Ping founded the Spatial Sound Studio and dedicated himself to audio technology research. Holding 10 invention patents and as the creator of spatial sound technology, Zhao Ping has made significant contributions to the advancement of audio technology and the development of China's audio and music industry.

趙平是全向聲技術的創始人、資深錄音師，以及中國聽力醫學發展基金會專家指導委員會委員。趙平曾任中國錄音錄像出版總社錄音技術部主任，期間組織創作及錄製多部膾炙人口的原創錄音作品，包括《讓世界充滿愛》、《血染的風采》、《黃土高坡》及《我和我的祖國》等。在 1989 年至 1997 年間，趙平曾任日本索尼公司駐中國分部的專業音頻技術顧問，亦是 3D 歌劇電影《白毛女》的聲音策劃。趙平在 2011 年創辦全向聲工作室，從事音頻技術相關的研究。他擁有 10 項發明專利，是全向聲技術的發明者，為中國音頻技術的發展和音頻產業的進步作出重大貢獻。



Zhang Kun Peng｜張鵾鵬
Set Designer ｜佈景、道具設計

Zhang Kun Peng is a stage designer at the National Centre for the Performing Arts, a member of the China Theatre Association, and a graduate of the stage design programme at the Central Academy of Drama, where he earned both bachelor's and master's degrees. His works have received numerous accolades, including Best Production at the Daegu International Musical Festival in South Korea and the Outstanding Production Award at the 5th Bharat Rang Mahotsav in India. He was also featured at the BQ Beijing Stage Design Invitational Exhibition. Notable works include opera productions such as *Gianni Schicchi* and dramatic pieces like *Pride and Prejudice* and *A Midsummer Night's Dream*. In addition, Zhang contributed to large-scale events, including the 35th and 36th China Golden Rooster Awards Ceremonies, the 38th China Golden Rooster and Hundred Flowers Film Festival Opening Ceremony, and more.

張鵾鵬為國家大劇院舞美設計，身兼中國戲劇家協會會員，獲中央戲劇學院舞台美術設計專業獲得學士和碩士學位。作品曾獲韓國大邱國際音樂劇節最佳劇目、第五屆印度婆羅多戲劇節優秀劇目獎等，並受邀參加 BQ 北京舞美設計邀請展。曾設計及製作作品包括歌劇《賈尼斯基基》、話劇《傲慢與偏見》、《仲夏夜之夢》等；參與大型活動作品包括第三十五及第三十六屆中國電影金雞獎頒獎典禮、第三十八屆中國金雞百花電影節開幕式等。



Cheng Jun｜程鈞
Costume Designer ｜服裝設計

Cheng Jun is a costume designer for China Central Television and the director of the Costume and Makeup Professional Committee of the China Institute of Stage Design. Throughout his career, Cheng Jun has designed and produced over 100 large-scale galas, including the 70th Anniversary of the Victory of the Anti-Fascist War Gala presented by the Ministry of Culture of China, as well as the celebration events for the 60th and 70th anniversaries of the People's Republic of China. He also served as the chief costume designer for several major events, including 17 consecutive years of China Central Television's New Year's Gala, the closing ceremony of the 29th Olympic Games, the welcome ceremony of the 2014 Asia-Pacific Economic Cooperation Meeting in Beijing, the opening ceremonies of the 3rd and 4th National Games of the People's Republic of China, and the closing ceremonies of the 10th and 11th National Games of the People's Republic of China.

程鈞是中央電視台服裝設計師及中國舞台美術學會服裝化妝專業委員會主任。他曾設計並製作數百場大型晚會，主要作品包括中國文化部紀念反法西斯戰爭勝利 70 週年晚會和國慶 60 及 70 週年慶典。他亦為多個重要節目擔任服裝總設計師，包括連續 17 屆中央電視台春節聯歡晚會、第 29 屆奧運會閉幕式、2014 年北京亞太經合組織會議歡迎儀式、全國運動會第 3 及 4 屆開幕式，以及第 10 及 11 屆閉幕式。



Wen Xiao Nan｜溫曉楠
Lighting Designer ｜燈光設計

Wen Xiao Nan is a stage and lighting designer at the National Theatre of China. She holds a Master of Arts degree in Theatre, Film, and Television Stage Design from the Central Academy of Drama. Wen Xiao Nan's award-winning works include *The Next-departure Port*, which won the Golden Lion Drama Award; *Luocha Land*, which received the Outstanding Production Award at the Cairo International Festival for Experimental Theatre, as well as the Best Show Award at the Edinburgh Festival Fringe; and *A Life on the Silk Road*, which also earned the Best Show Award at the Edinburgh Festival Fringe. Her other accolades include the Outstanding Work Award at the 17th Five-One Project Awards for *The Furnace Lights the Earth and Heaven* and recognition as one of the World's Top 100 Designers at the OISTAT World Stage Design 2025 for *The Dreams of Mountains and Seas*.

溫曉楠是中國國家話劇院的舞美燈光設計師，她畢業於中央戲劇學院戲劇與影視學（舞台美術設計）碩士。溫曉楠的獲獎作品包括：憑《下次開船港》獲得話劇金獅獎、憑《羅剎國》獲得埃及開羅國際實驗戲劇節・最佳劇目獎優秀劇目獎、獲得英國愛丁堡藝術節・最佳劇目獎、憑《行者無疆》獲得英國愛丁堡藝術節・最佳劇目獎、以《爐火照天地》獲得第十七屆精神文明建設「五個一工程」優秀作品獎、憑《山海奇幻夢》入圍 OISTAT 國際劇場組織 2025 年世界劇場設計展世界百大設計師。

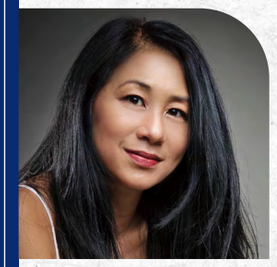


Alex Tam｜譚天樂

Chorus Director｜合唱團總監

Born in Hong Kong, opera singer, choral conductor and composer, Alex Tam graduated from the Royal Academy of Music in London, and HKAPA. Tam is currently Chorus Director of Opera Hong Kong, founder of Aria Academy of Music, voice teacher and Choir Conductor of the HKAPA, and also a 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 *Cosi fan tutte*, Nemorino in *L'elisir d'amore*, Tonio in *La fille du regiment* 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.

譚天樂生於香港，畢業於倫敦皇家音樂學院歌劇課程及香港演藝學院，身兼男高音、合唱指揮及作曲家，現為香港歌劇院合唱團總監、艾莉亞音樂學院院長、香港演藝學院合唱指揮及聲樂導師、香港兒童合唱團指揮及香港電台第四台節目主持。譚氏曾在世界各地不少製作中擔任要角，當中超過三十個歌劇角色，十九歲即演出浦契尼《賈尼・斯基基》中的雷諾喬一角，大獲好評；其他角色亦包括亞馬維瓦伯爵《塞維爾理髮師》、費蘭度《女人皆如此》、尼莫連奴《愛情靈藥》、東尼奧《軍國的女兒》等。最近更獲香港音樂及舞蹈界聯會頒發「傑出音樂家大獎」及英國皇家音樂學院頒發 ARAM 榮銜，以表揚譚氏在音樂領域上的貢獻。



Nina Yip｜葉亦詩

Assistant Rehearsal Conductor and Principal Répétiteur｜助理排練指揮及首席練唱指導

Nina Yip received her Bachelor and Master's of Music degrees in piano performance from Indiana University School of Music. She has been rehearsal pianist and coach for over 150 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, HKAPA 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。她曾為超過一百五十齣歌劇、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 HKAPA 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 recognized 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國體出任製作經理，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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MAN Cheuk Him, JM 文卓謙

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FAN Man Yan 范文恩

Deputy Stage Manager 執行舞台監督
Trini CHONG 張晴

Assistant Stage Managers 助理舞台監督
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Yellow WONG 黃可童
Chilly TSO 曹芷晴

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CHAN Po Wa 陳宝華

Stage Technician 舞台技師
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LEE Lok Hang 李樂恆
SUEN Kwok Wah 孫國華
WONG Ka Tsun 黃嘉浚
WONG Wai Lok, Ray 黃韋樂
WONG Yee Lok 黃伊樂
YIU Kwong Shun 姚光順

Lighting Programmer 燈光編程員
Ruby YAU 邱雅玉

Lighting Technicians 燈光技師
LAI Kwan Wing 賴君詠
LI Tin Yau 李天佑
WONG Kin Hin 黃健軒
YIU Man Fei 姚文妃

Production Electrician 總電機師
Eric CHAN 陳煒樺

Video Programmer and Operator 影像編程及控制
YU Pui Ho 余沛豪

Surtitle Operator 字幕操作員
Dominique CHAN 陳皓琬

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LAM Hiu Yin 林曉燕

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TAM Ka Yiu 譚家瑤
YAU Mei Sze 邱美詩
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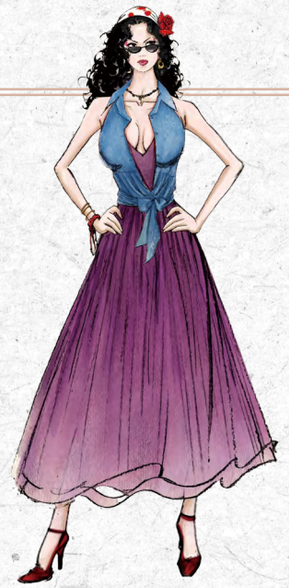

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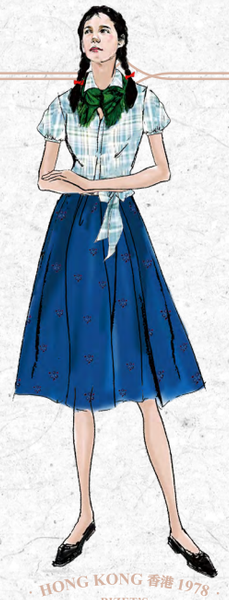

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香港歌劇院樂團

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。

Anders Hui｜許致雨
Orchestra Executive ｜樂團統籌



Currently serving as Second Associate Concertmaster of the Hong Kong Philharmonic Orchestra, Hui has been an integral part of the orchestra's success since 2010, contributing to its international acclaim. An avid chamber musician, he toured with the Hong Kong Philharmonic Quartet to Shanghai and Beijing, culminating in a critically acclaimed performance at the Beijing Music Festival alongside Andreas Ottensamer and the Shanghai Quartet. His chamber and solo engagements have also included appearances at the Beijing Music Festival, Premiere Performance Hong Kong, and Hong Kong Generation Next Arts.

Hui is a dedicated educator. Currently, he serves as an adjunct faculty member at Hong Kong Baptist University. Hui frequently conducts masterclasses and workshops at institutions such as the Hong Kong Academy for Performing Arts, Beijing Central Conservatory of Music, Shanghai Orchestra Academy, and Hong Kong University of Science and Technology. As a juror, he has judged numerous competitions in Hong Kong and internationally, including the 2025 Hong Kong Generation Next Arts Competition as well as 2022 Singapore Raffles International Music Festival.

許致雨現任香港管弦樂團第二副首席，自2010年加入以來一直是樂團的重要成員，為其國際聲譽作出貢獻。作為活躍的室內樂演奏家，曾隨香港管弦樂四重奏赴上海及北京巡演，並於北京國際音樂節與安德烈亞斯・奧滕薩默及上海四重奏合作演出，廣受好評；亦曾亮相於北京國際音樂節、飛躍演奏香港及香港新世代藝術節。

在教育方面，許致雨現為香港浸會大學兼職講師，並常於香港演藝學院、中央音樂學院、上海樂團學院及香港科技大學舉辦大師班與工作坊；亦多次擔任本地及國際音樂比賽評委，包括 2022 年新加坡萊佛士國際音樂節及 2025 年香港新世代藝術節比賽。

Orchestra 樂團成員

First Violins	第一小提琴
Anders HUI	許致雨
SHEN Ting Chia, Vivian	沈庭嘉
John Henry KRUER	顧洛臻
Alvin CHAN	陳銘澤
TSANG Hin Hei, Arthur	曾憲希
MAK Chong Ian, Joan	麥頌恩
YEUNG Nga Yin	楊雅然
Alice CHAN	陳苑瑜
YIM Tsz Kwan	嚴梓鈞
YU See Wai	俞思瑋

Second Violins	第二小提琴
WONG Sin I, Nina	王倩兒
LAI Yat Hei, Sean	黎逸晞
HO Wing Lok, Enoch	何永樂
YANG Qian	陽芊
MOK Siu Hin, Heywood	莫肇軒
CHAN Ho Yin, Happy	陳浩賢
NGAI Sum Yin, Jane	魏心弦
NG Chi Yiu	吳智耀

Violas	中提琴
William LANE	凌藝廉
CHAN Wai Bun	陳煒彬
KWONG Man To	鄺文滔
YUNG Pok Yin	容博賢
CHENG Man Ho	鄭民浩
Charles LIN	連翊喬

Cellos	大提琴
Antonio Roig TARROS	洪東尼
Juanita WONG	王翹猜
Shelagh HEATH	洪偉嘉儀
Janice ZHOU	周欣桐
CHU Ka Yi, Jeanie	朱家怡

Double Basses	低音大提琴
CHEUNG Chung Yan, Ashlyn	張頌恩
Yvonne CHAN	陳睿媛
Mable FONG	方霈鈴

Flutes	長笛
Ivy CHUANG	莊雪華
LEUNG Hoi Kei, Chloe	梁凱淇

Oboes	雙簧管
HUANG Zheng	黃錚
CHAN Nim Yee, Carol	陳念怡

Clarinets	單簧管
FUNG Chi Chuen, Frederick	馮智銓
WAN Tsz Chun	温子俊

Bassoons	巴松管
LEUNG Tak Wing	梁德穎
TANG Hoi Shuen, Hazalen	鄧愷璿

Horns	圓號
CHIU Chin Pong, Harry	趙展邦
CHEUNG Sun Ming, Sunny	張新名
Joe KIRTLEY	裘德禮
KWAN Shan Ming, Benny	關山明

Trumpets	小號
HUANG Shan	黃山
WONG Edwin	王仲楊
KWOK Tsz Kwan, Austin	郭子鈞

Trombones	長號
Benjamin PELLETIER	彭禮傑
John LO	盧國軒
Anson WOO	胡皓霆

Timpani	定音鼓
VONG Wai Man, Raymond	王偉文

Percussion	敲擊樂器
Samuel CHAN	陳梓浩
LO Tsin Man	勞善雯
KWOK Tsz Chiu, Brandon	郭子釗

Harp	豎琴
Amy TAM	譚懷理

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

Rehearsal Pianists 排練伴奏
Ronald Cheung 張頌欣
Fenix Man 萬昆剛

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

French Diction Coach 法語發音指導
Ng Yen Yen 吳彥彥

Soprano 女高音
Cho Yu Ching, Maggie 曹于澄
Ho Lai Man, Tracy 何麗雯
Hung Po Yan, Clara 熊寶欣
Lau Hiu Ching, Christy 劉曉澄
Jess Li 李芷蔚
Man Che On, Angel 文賜安
Ng Yen Yen 吳彥彥
Maggie Tam 譚曉晴
Tam Yan Suet, Viola 譚茵雪
Michelle Tsang 曾如恩
Tsang Lai Pui, Polly 曾麗佩
Nelly Tse 謝瑞明
Kate Wong 黃凱琪
Wong Sze Wing, Kathy 黃詩詠
Wong Wai Wah, Pancy 黃偉樺

Alto 女低音
Chan Yan Tung, Gloria 陳昕彤
Cheung Mei Shan, Landes 張美姍
Ching Lok Chee, Sarah 程樂慈
Ching Sum Yee, Zoe 程心怡
Ho Ngai Zie, Elsie 何毅詩
Ho Yuen Man, Flavia 何碗雯
Hui Sin Yee, Lovina 許羨儀
Ip Wing Ki, Kaye 葉穎琪
Leung Wing Sze, Susanna 梁穎思
Ng King Tung, Klare 吳璟彤
Or Ka Wai, Karen 柯家慧
Sorohan, Melissa 蘇美詩
Yip Ching Yee, Mabel 葉靜儀

Tenor 男高音
Butt Hiu Tung 畢曉東
Chan Chun Yeung, Alan 陳振揚
Chung Chi Wing, Andrew 鍾志榮
Ho Chun Yin, John 何俊諺
Hung Sze Hang, Edison 洪思行
Kong Chi Kwan, Clement 江志群
Lo Tat Chi, Arthur 盧達智
Osborne Robin Hugh 區思博
Poon Ian Hay, Isaac 潘彥希
Wong Chi Lok 黃志樂
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 Kam Yan, Eddie 陳錦恩
Chan Kwok Kin, Patrick 陳國堅
Chung Ying Yin, Desmond 鍾英賢
Rachael Ho 何文政
Lai Wing Kwan, Brian 黎永堃
Leung Chi Foon 梁池歡
Li Yat Sing 李日昇
Anshel Ma 馬肇麟
Ng Thomas Paul 吳多瑪
Sing Yiu Wah 成耀華
To Kin Tak, Keith 陶健德
Tsang Kwong Chiu, Charles 曾廣釗
Truman Wong 黃啟迪
Yuen Wai Chung, David 袁瑋聰

Chorus Working Committee 合唱團工作小組

Treasurer 司庫
Tsang Kwong Chiu, Charles 曾廣釗

Membership Secretary 會員幹事
Yuen Wai Chung, David 袁瑋聰

Secretary 秘書
Kate Wong 黃凱琪

Social Secretary 社交幹事
Lo Tat Chi, Arthur 盧達智

Part Leaders 聲部長
Ng Yen Yen 吳彥彥
Ng King Tung, Klare 吳璟彤
Hung Sze Hang, Edison 洪思行
Chan Kwok Kin, Patrick 陳國堅

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

Established in January 2008, Opera Hong Kong Children Chorus (OHKCC) has grown to become one of Hong Kong's leading children's choruses. This mission of OHKCC is to educate, develop and inspire children to appreciate the joy and beauty of opera while fostering a commitment to excellence in singing and stage performance. In addition to staging its own concerts, OHKCC collaborates with renowned singers in grand-scale productions by Opera Hong Kong, including *The Magic Flute*, *Turandot*, *Romeo et Juliette*, *Otello*, *Tosca*, *La bohème*, *Carmen*, Concert by Singapore Chinese Orchestra, Ode to Joy Concert of Ten Thousand, Performance at the 16th Anniversary Establishment of HKSAR, Opera Hong Kong 10th Anniversary Gala Concert, a concert with the Celebrity Fundraising and others.

Members of OHKCC enjoy numerous opportunities to learn vocal techniques through master classes and to perform across a diverse range of musical genres, from opera to musical and choral works, in both solo and ensemble settings. They also receive training in the standard foreign languages of opera, including German, Italian and French. Through these enriching activities, members can discover and nurture their musical talents, while broadening their intellectual capacity and cultural horizons.

香港歌劇院兒童合唱團於 2008 年 1 月成立，至今已發展成為香港最優秀的兒童合唱團之一。香港歌劇院兒童合唱團致力培育兒童的音樂修養，啟發他們的音樂潛能，讓他們感受和欣賞歌劇之美以及當中的豐富藝術和文化內涵。此外，香港歌劇院積極讓合唱團參與旗下大型製作 ，及與蜚聲中外的歌唱家同台演出。曾參與的演出包括《魔笛》、《杜蘭朵》、《羅密歐與茱麗葉》、《奧賽羅》、《托斯卡》、《波希米亞生涯》、《卡門》、新加坡華樂團音樂會、譜 Teen 同唱萬人音樂會、慶祝中華人民共和國香港特別行政區成立 16 週年、香港歌劇院 10 周年慶典音樂會、名人籌款音樂會及其他各類型公開演出。

與此同時，香港歌劇院亦為合唱團提供參與大師班的機會，提升他們的聲樂技巧。合唱團經常參與獨唱和合唱表演，並以德文、意大利文和法文等語言演出歌劇、音樂劇及合唱作品等。香港歌劇院希望透過不同層面的培訓和演出，啟發兒童合唱團成員的才能，並擴闊他們的文化視野。



Children Chorus 兒童合唱團


CHAN Hiu Huen
陳曉萱


Tyler CHAN
陳毅


CHAN Wing Yee, Abby
陳穎怡


Yvone CHAN
陳穎橋


Sophia CHUNG
鍾澄


FUNG Hin Ching, Kristy
馮顯晴


Giselle HO Yu Ching
何予晴


IP Yau Ting, Adrian
葉宥廷


Ary JIA
賈雨辰


Emma JO
周夢然


Charisse LOO
盧天元


PAN Ching Yuet, Kaylie
潘青玥


POON Sum Yuet, Summer
潘芯玥


Kari SANTULLI
黃海喬


SEE Lok Yu, Rain
施樂如


WAN Ching Ching, Suni
尹正晴


WONG Sin Hang, Alissa
黃倩珩


WONG Sze Yat, Bethany
黃詩逸


WU Gwyneth On Man
胡安文


YANG Chih Han, Hannah
楊芷涵


YANG Xintong, Grace
楊心同


ZHANG Jiabei
張佳蓓

Our Team 名師團隊

Vocal Coach 聲樂導師

Anna CHAN 陳珮珊
Matthew KEUNG 姜鴻均

Pianist 鋼琴演奏

Katherine CHUNG 鍾嘉盈
Katie MA 馬筠婷
Karl HUI 許仲謀
Enle WU 吳恩樂

Opera Hong Kong
香港歌劇院

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L'Elisir d'Amore

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