

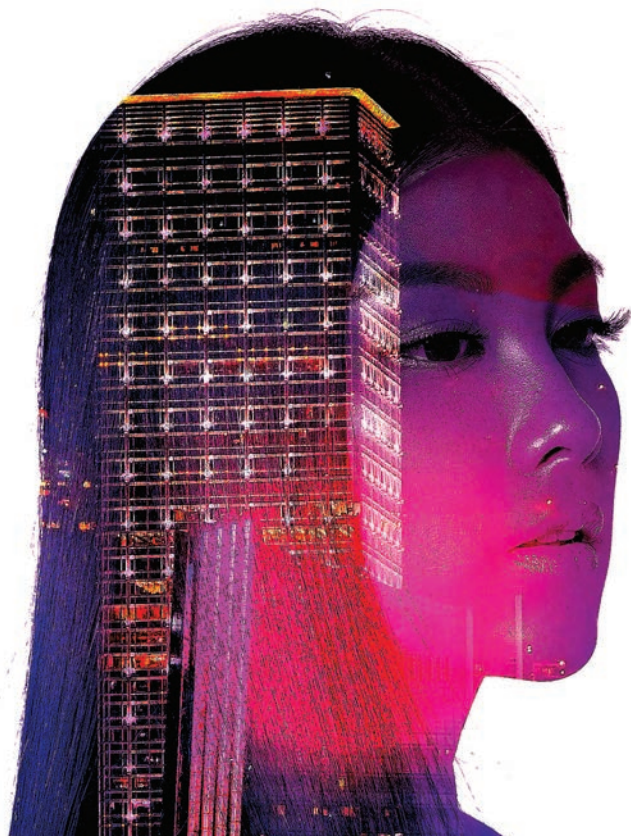
MORE  
THAN  
MUSICAL

**30-31/7/2021**

Fri-Sat 五至六

**20.00**

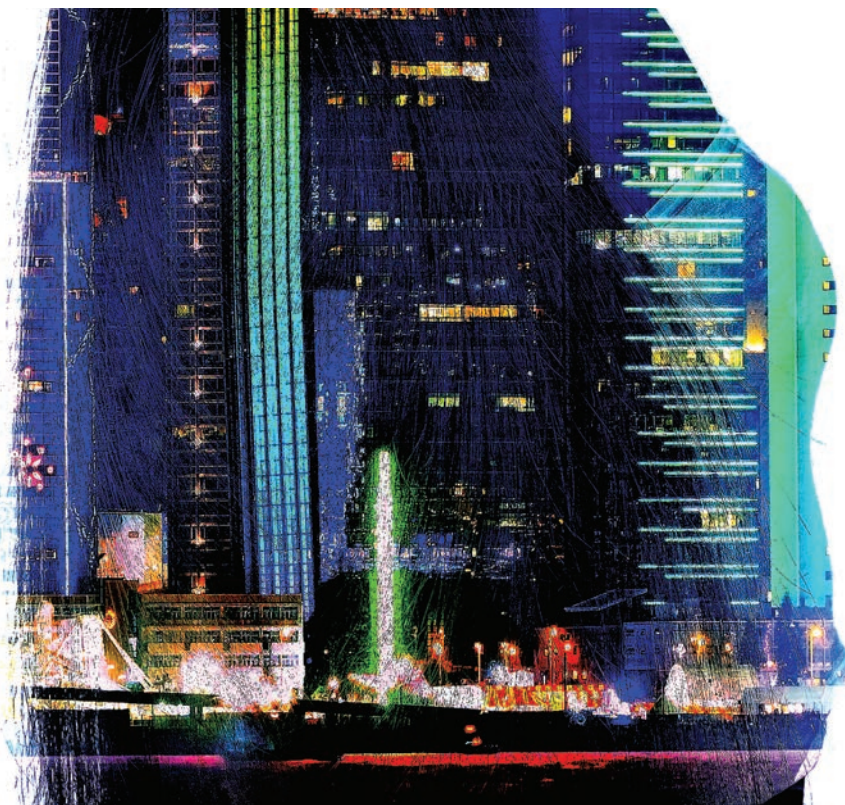
**The Box, Freespace,  
Art Park,  
West Kowloon Cultural District**  
西九文化區藝術公園  
自由空間 大盒



# CARMEN | HONG KONG

卡門 | 香港

A 90-MINUTE MODERN  
ADAPTATION OF BIZET'S  
CLASSIC OPERA  
錘煉為自由獻身的卡門



# PRODUCER'S NOTE

CARMEN | HONG KONG

Opera is a powerful storytelling tool that appeals to our fundamental human nature and touches our hearts. It reveals our raw emotions and evokes our deepest desires and feelings. When people experience that magical moment at a theatre sitting together, it allows us to bond and connect with each other.

Then why isn't Opera the first choice of performing arts now? 400 years ago, opera was created for aristocrats. It was the centre of the society and the only source of entertainment back in those days, with shows lasting between 3 to 4 hours. But now, 400 years later, our lifestyles have evolved but opera stayed the same. This created a gap, disconnecting people and opera.

We founded "More Than Musical" in 2016 to make opera accessible and relevant again in our present day. Our mission is to produce operas lasting around 90 minutes that audiences can relate to.

We changed the setting of *Carmen* from Spain 150 years ago to near future Hong Kong. The main character of this production, *Carmen | Hong Kong*, is a young local woman who strives to live her own life, to be true to herself and to her heart. When the More Than Musical team discussed this concept, we could totally relate to her. We are Carmen Tokyo and Carmen Hong Kong. Are you Carmen Singapore, Carmen Moscow or Carmen Mumbai?

We are also proud to announce the production of a unique art film of the famous opera, *La bohème*, which is planned to be launched at Hong Kong theatres later this year. Again, we have featured the setting of this classic opera in New York with a cast of accomplished Asians and ethnic-minority singers. The poverty and other hardship encounters of the main characters of *La bohème* is universal. It is happening in Hong Kong as well. It has a feel of documentary filmmaking with Puccini's music.

We are committed to exposing opera to Hong Kong's youth. We had around 340 students including many from an underprivileged background to attend the dress rehearsal of *Carmen | Hong Kong*. In addition, we have provided a series of interactive workshops to nurture diverse Hong Kong communities and local artists to accelerate their talents.

Your support is crucial for us to continue this new opera initiative. You can support us in many ways by donating, becoming a member, and spreading the word about More Than Musical. Thank you for your support and please enjoy the performance.

## Rumiko Hasegawa & Lucy Choi

Founders of More Than Musical

# 監製的話

CARMEN | HONG KONG

歌劇是一種非常有感染力的說故事工具。它連繫著我們心靈和人性，展示了我們最真摯的感覺、情感和慾望。當我們在一起欣賞歌劇時，人與人之間彷彿能夠產生微妙的連結。

為什麼歌劇不是現代人首選的表演藝術呢？四百年前的歌劇乃為貴族而設，往往長達三至四小時，是社會中最中心和唯一的娛樂。四百年過去，我們的生活改變了不少，但歌劇卻一成不變，因而逐漸失去與現代人的聯繫。

2016年成立的「無限音樂劇場」以年青化和普及化歌劇為宗旨，透過創作90分鐘沉浸式演出來將歌劇與現代人再度接軌。

我們把經典歌劇《卡門》的故事從150年前的西班牙轉移至未來但近期的香港。《卡門 | 香港》的女主角是一位年輕的本地女性。她忠於自己的心靈，並很努力地去尋找和擁有自己的生命。當無限音樂劇場的成員探索這個角色的時候，我們都把自己的生命投射到這位女主角。

我們非常高興地宣布，無限音樂劇場第一齣歌劇電影《波希米亞生涯》將於今年年底在香港電影院線公映。我們把這齣經典歌劇從1830年的巴黎轉移到今天的紐約，並選用亞洲和其他少數族裔歌唱家擔綱演出。《波希米亞生涯》故事中的主角過著的貧乏藝術家生活，正是一個世界性的實況，包括香港。製作的過程中，我們彷彿是在利用浦契尼的音樂來拍攝活生生的紀錄片。

我們心繫香港的年青人，因此邀請了約三百四十位中學生來欣賞公開綵排，其中大部份來自草根階層，以期為他們帶來特別的藝術體驗。我們亦為本地藝術家舉辦了一系列工作坊，同時開放予普羅大眾參與。

作為一個非牟利團體，無限音樂劇場需要大家的支持，以持續創造新一代的歌劇。請大家慷慨捐助我們，加入成為我們的會員，並向身邊的人分享我們的理念。在此，我們衷心感謝大家對歌劇藝術的支持。希望閣下享受今晚的演出！

## 長谷川留美子和蔡婷婷

無限音樂劇場創辦人



Presents

# CARMEN | HONG KONG

## 卡門 | 香港

A 90-MINUTE MODERN ADAPTATION OF BIZET'S CLASSIC OPERA

錘煉為自由獻身的卡門

Music 作曲

Libretto 文本

Original Novella 原著

Adapted Text and Dramatic Adaptation  
文本及戲劇改編

Music Arrangement 音樂改編

Georges Bizet 比才

Henri Meilhac and Ludovic Halévy

麥爾哈克及阿萊維

Prosper Mérimée 梅里美

Jennifer Williams 珍妮花·威廉斯

Elio Orciuolo 依尼澳·歐爾橋奧羅

30-31/7/2021 Fri-Sat 五及六 20:00

The Box, Freespace, Art Park, West Kowloon Cultural District

西九文化區藝術公園 自由空間 大盒

Performed in French with Chinese and English surtitles  
法語演出，輔以中文及英文字幕

The Programme will last approximately 90 minutes without an intermission  
演出時間約90分鐘，不設中場休息

**Dear Patrons** – In order to make this performance a pleasant experience for everyone, please switch off your mobile phones and any other sound or light emitting devices before the performance. Eating, drinking, unauthorised photography, recording and filming are not allowed in the auditorium. Thank you for your co-operation.

各位觀眾：為了令大家對演出留下美好印象，請在節目進行前關掉手提電話、其他響鬧或發光的裝置，並切勿在場內飲食或擅自攝影、錄音或錄影，多謝合作。

# ARTISTIC TEAM

## 藝術團隊

Producer 監製

Stage Director 導演

Music Director 音樂總監

Assistant Music Director / Piano 助理音樂總監 / 鋼琴

Choreographer / Dancer 編舞 / 舞者

Projection Image & Lighting Designer 投影及燈光設計

Stage and Costume Designer 舞台及服裝設計

### The Cast 歌唱家

Carmen 卡門

Don José 唐荷西

Escamillo 埃斯卡米洛

Frasquita 芙拉斯基塔

Mercédès 梅賽黛斯

Le Dancaire 丹凱羅

Le Remendado 雷門達多

Zuniga 蘇尼加

### Musicians 樂師

Violin 小提琴

Cello 大提琴

Flute 長笛

Percussion 敲擊樂

Rumiko Hasegawa 長谷川留美子

Lucy Choi 蔡婷婷

Jennifer Williams 珍妮花·威廉斯

Elio Orciuolo 依尼澳·歐爾橋奧羅

Ming Kwong 鄺銘熙

Kenneth Hui 許嘉俊

Samuel Chan 陳鈞至

Julia Noulin-Mérat 茱莉亞·諾蘭美霞

Moon Jin Kim 金紋辰

Bumjoo Lee 李範柱

Hidenori Inoue 井上秀則

Colette Lam 林穎穎

Anna Chan 陳珮珊

Stefan Gordon 歌頓

Dennis Lau 劉礎恆

Frankie Fung 馮日曦

Vivian Shen 沈庭嘉

Bernard Chan 陳駿軒

Jay Liu 廖晃業

Rainbow Lau 劉慧虹

# DIRECTOR'S NOTE

CARMEN | HONG KONG

The “Habanera,” Bizet’s most famous melody from *Carmen*, was not written by Bizet. Célestine Galli-Marié, the French mezzo-soprano who created the titular role, rejected Bizet’s initial draft as an inadequate entrance for her character (Cambridge, 1992). After thirteen revisions, Galli-Marié and Bizet agreed on a popular cabaret tune by Spanish-Cuban composer Sebastián Yradier, sent librettist Ludovic Halévy an outline of the syllables and verses required, and revised Halévy’s new text with Galli-Marié’s continued compositional oversight. Notably, the only act to receive lively applause at the opera’s 1875 Paris premiere was Act I; the rest were met with frigid silence. Without Célestine Galli-Marié, there would be no *Carmen*. And yet few today know her name.

The problem of women’s violent erasure in *Carmen* has marked the opera as a social lightning rod since its genesis. The debate whether *Carmen* should be murdered at the opera’s conclusion raged throughout the turbulent rehearsal process, nearly tearing the Opéra-Comique apart: the theater’s co-director, Adolphe de Leuven, resigned in early 1874 in part due to *Carmen*; protesting management’s conservative revisions, the lead singers threatened to quit as the rehearsals were moving to the stage; first-hand accounts describe Halévy throwing emotional tantrums in rehearsals. Prosper Mérimée’s 1845 novella on which the opera is based opens with a vitriolic epigraph – “Every woman is bitter as bile, but she has two good moments: one in bed, the other at her death” – written in Greek, legible to middle-class male readers, for whom Attic Greek was a staple of their education in the nineteenth century, but opaque to female readers, who were denied access to such education. The depiction of gender, race and class in *Carmen* has incited half a century of contentious musicological and cultural criticism. Adaptations such as Peter Brook’s *Tragédie de Carmen* and Oscar Hammerstein’s *Carmen Jones*, revisionist productions in revolutionary Soviet Union in which Don José is a Polish wrestler (Moscow, 1925) or during the Spanish Civil War in which *Carmen* is a freedom fighter (New York City Opera, 1984), and very recent productions in which *Carmen* instead stabs Don José at the opera’s conclusion all grapple with the essential tensions that make this opera an enduring cultural flashpoint.

As a feminist who approaches her work with radical joy, my vision is to shift opera towards a more vibrant vision of humanity.

Rather than setting the story in the precise moment of the present, I have re-envisioned it in an imagined future: a forward-looking vision of a self-determined, contemporary woman in vibrant, cosmopolitan Hong Kong. Inspired by her frequent “bohemian” description in the opera – referring to the vivacious, free-thinking subculture in nineteenth-century Europe’s megapolises made famous in Giacomo Puccini’s eponymous opera – our Carmen is an outsider who blazes her own path into her city. Her working-class identity is essential to Mérimée’s novella, which is set during the First Industrial Revolution (notably, Bizet’s opera was written a mere four years after the Paris Commune). Act I is set in a glamorous nightclub in Wan Chai, where, like in Seville’s cigarette factory, Carmen the outsider is uniquely positioned to mingle with men from mainstream society through her working-class job (a waitress). Don José is a security guard at the nightclub who reports to Zuniga’s authority. In contrast with the manicured world of the Wan Chai nightclub, Act II is set in vibrant Temple Street at a local dive: the only place where, like in Lillas Pastia’s Sevillian tavern, Carmen can be herself. In Act III, we follow Carmen’s bandit crew, part of the notorious Triad gangs, to Hong Kong’s own mountains on an outer island, secluded from mainstream society. I reimagine Bizet’s Act IV bullring in Hong Kong’s own thrilling, high-profile sporting event: a racecourse. With Escamillo, a celebrated jockey, not only can Carmen the outcast claim a place in society; she can also stand in its spotlight as a self-determined, contemporary woman. Her city is at last her own.

# DIRECTOR'S NOTE

CARMEN | HONG KONG

Micaela, who does not appear in Mérimée's novella, was added to Bizet's opera after pressure from the conservative Opéra-Comique, which envisioned her as a foil to Carmen to clarify her villainous nature and justify her murder. Instead, I have created a role for a dancer: Carmen's Shadow, a shapeshifter who embodies her fears and aspirations and plays out their conflicts with the character – rather than serving as a redundant extension of a fully self-actualized character. I cast the dancer as a young male to evoke the conflict of her patriarchal environment.

As a director who specializes in immersive opera experiences, my vision was to envelop the audience in Carmen's worldview. Drawing from my past productions deploying immersive methods to recenter stories on women characters, I envisioned a kinetic sculpture in place of a traditional set that extends above you, the audience, and metamorphoses with her evolving character, breathing with her story. Evocative video projections tied closely to the emotive nuances of the score imbue the shapeshifting sculpture with Carmen's emotional journey. I chose chains as the kinetic sculpture's texture because they embody society's rigid, adversarial conflict with Carmen the outsider, distilled in Don José's chilling words: "The chain that binds us will bind us until death ... I will force you to bow to the destiny that links your fate to mine." The story I tell within this dynamic environment sets my interpretation in contrast with Peter Brook's well-known adaptation, which restructures the opera to cast full focus on an omnipotent fate – a traditionalist interpretation that has incited substantial critical resistance. This Carmen forges her own destiny.

Bizet's horrific ending fetishizing violence against women – and relished by traditional box offices – is sharply dissonant with humanitarian concerns for the spike in domestic violence during these last eighteen months of quarantine and violence against people of Asian heritage worldwide during the pandemic. Beginning my work as an artist with the questions, "Why this story; why now," I end the production with a conclusion more resonant with our contemporary human condition.

## Jennifer Williams, PhD

Director

比才最著名的旋律——《卡門》的哈巴涅拉舞曲——其實並非比才所作。《卡門》首演時擔演主角的法國女中音塞內斯汀·加莉一瑪麗認為比才的初稿並不足以襯托角色出場的需要，斷然拒絕接受（劍橋，1992年）。經過十三次修改後，加莉一瑪麗和比才方才同意以西班牙裔古巴作曲家塞巴斯蒂安·伊拉迪爾創作的流行酒館調子入曲，向劇作家盧多維克·阿萊維發送需要的音節和詩句的大綱，並在加莉一瑪麗的持續監督下修改了阿萊維的新文本。值得注意的是，此劇1875年在巴黎首演時，只有第一幕獲得熱烈掌聲，迎接其餘三幕的只有冷冰冰的寂靜。因此，如果沒有塞內斯汀·加莉一瑪麗，就沒有今天的《卡門》。然而今時今日已經很少有人認識她的名字了。

《卡門》誕生之時已注定，劇中女性被暴力抹殺的問題使這部歌劇成為社會的避雷針。在整個混亂的排練過程中，卡門是否應該在歌劇結尾時被殺的激烈爭論一直未有平息，幾乎將喜歌劇院撕成碎片：劇院的聯合導演阿道夫·特魯勳於1874年初辭職，《卡門》是其中原因之一；主演歌唱家抗議管理層保守的修改，在綵排即將搬上舞台時威脅退出；第一手資料顯示阿萊維在排練中發脾氣。這套歌劇的故事源於普羅斯佩·梅里美1845年的中篇小說，它以一句尖酸刻薄的希臘文題詞作為開端：「每個女人都像膽汁一樣苦澀，但她有兩個美好的時刻：一個是在床上，另一個是在她死亡時。」中產男性讀者自然能夠讀懂這句說話的意思，因為19世紀時他們接受的教育包括古雅典希臘語。但女性讀者卻看不明白，因為她們並無接受此類教育的權利。《卡門》對性別、種族和階級的刻畫激起了長達半個世紀的音樂文化爭議和批評。改編作品中較為人熟悉的有彼得·布祿克的《卡門的悲劇》和奧斯卡·漢默斯坦二世的《胭脂虎新傳》。修正主義的製作中有來自蘇聯革命時期、將唐荷西改成一位波蘭摔跤手的（莫斯科，1925年），也有將卡門改寫成西班牙內戰期間的自由戰士（紐約市立歌劇院，1984年）。其中一個最近期的製作更在歌劇結束時改由卡門刺殺唐荷西。這些作品全都在與劇中根深蒂固的矛盾角力，而這些矛盾正好令這部歌劇成為歷久不衰的文化觸發點。

作為一個以極度愉悅的心情對待工作的女權主義者，我的願景是將歌劇轉化為發揮人性光輝一面的作品。

與其將故事精確地設於當下，我選擇重新構想出一個想像中的未來：一位處身於充滿活力的國際化香港、獨立自主、高瞻遠矚的當代女性的視野。卡門在歌劇中經常描述「波希米亞」——指的是19世紀歐洲大都會中活潑、思想自由的亞文化，並因賈科莫·普契尼的同名歌劇而聲名遠播。受此啟發，我們的卡門是位局外人，她在城市中開闢了自己的道路。她的工人階級身份是梅里美以第一次工業革命為背景的中篇小說的一大要點（尤其是，比才的歌劇僅於巴黎公社四年後寫成）。第一幕以灣仔一家五光十色的夜總會為場景。那裡就像西維爾的煙廠一樣，外來者卡門擁有的獨特位置，令她需要透過工人階級的工作（女服務員）來與主流社會的男士打交道。唐荷西是一名夜總會保安，需要服從上司蘇尼加。第二幕設定於繁囂的廟街中一處地踏小館，與灣仔夜總會悉心經營的世界形成鮮明對比。這是跟莉雅絲·巴斯蒂亞在西維爾的酒館一樣能讓卡門做回自己的地方。第三幕，卡門與她那些臭名昭著、在黑社會打滾的流氓黨羽，來到了遠離主流社會的離島山上。我將比才原作中第四幕的鬥牛場轉換成同樣備受矚目、緊張刺激的香港體育活動場地：馬場。在著名騎師埃斯卡米洛的身旁，被擯棄的卡門不僅可以在社會上佔一席位，還能在鎂光燈下展現當代女性自決的一面。她的城市最終屬於她了。



梅里美的中篇小說中不見蹤影的米凱拉，乃是受到保守的喜歌劇院的壓力下，才被添加到比才的歌劇中。劇院將她視為卡門的陪襯，以彰顯後者的邪惡本性，並合理化她被殺的情節。反之，我將舞者塑造成擔當變形者角色的「卡門的影子」。此角是卡門的恐懼和願望的體現，表現出角色中的衝突，而非單純將一個已完全實現自我的角色多餘地伸延。我將舞者設定為一位年輕男性，以呼應她與父權環境的衝突。

作為一位專注於沉浸式歌劇體驗的導演，我希望觀眾被卡門的世界觀包圍。我借鑒自己過去的作品中如何利用沉浸式手法將故事聚焦於女性角色，設想出以一個動態雕塑來代替傳統場景。它延伸到觀眾（包括你）之上，並隨著角色的不斷發展而變形，跟隨著她的故事一呼一吸。扣人心弦的影像投影與音樂的情感細節環環緊扣，向不斷改變形態的雕塑投射了卡門的心路歷程。我選擇以鎖鏈作為動態雕塑的紋理，因為因為它們象徵社會與身為局外人的卡門之間僵化、充滿對抗的衝突。唐荷西令人不寒而慄的話一針見血：「我們將被這束縛我們的鎖鏈束縛到死.....我會強迫你向命運低頭，因為它將會把你的命連在我的命。」我在這個充滿動感的環境中講述的故事，與彼得·布祿克著名的改編形成對比；後者將歌劇重組，全力把焦點放在無所不能的命運。這個傳統主義演繹引起了廣泛的批評。我們的卡門則塑造了她自己的命運。

縱使比才原作可怖的結尾歌頌針對女性的暴力行為，它還是受到傳統票友的青睞。它與過去18個月的隔離期間家庭暴力激增、以至在新冠肺炎大流行期間針對全球亞洲人的暴力行為所引起的人道主義擔憂背道而馳。我帶著「為什麼是這個故事？為什麼是現在？」兩個問題來開展我的工作；在製作來到尾聲之時，我希望留下一個更能與當代人類境況共鳴的結論。

導演

珍妮花·威廉斯博士

導演筆記中譯：曾偉奇

# SYNOPSIS

CARMEN | HONG KONG

Jennifer Williams

## ACT 1: A Nightclub in Wan Chai

Carmen, a young Hong Kong woman, is an outsider in her own city. She works as a waitress at an upscale nightclub in Wan Chai. Frasquita and Mercédès, entertainers at the nightclub, dance for the clientele. The inebriated male guests bully Carmen into dancing for them. She decides to have some fun and dance on her own terms. A bar fight breaks out, and Zuniga steps in to establish authority. He charges the nightclub's security guard, Don José, with detaining rebellious Carmen. Alone with her in a back room of the nightclub, Don José becomes infatuated with Carmen. She convinces him to help her break free and evade prison. Don José keeps his promise and is arrested for disobedience.

## ACT 2: A Local Dive on Temple Street

Carmen parties with her friends at a local dive on Temple Street, Lillas Pastia's bar. They are Triad gang members. Escamillo, a celebrity jockey, arrives to celebrate his win at the races. Carmen shares an immediate, intimate connection with him. Remendado and Le Dancaïre hatch a scheme with Frasquita and Mercédès to help them in a lucrative smuggling operation. To their surprise, Carmen refuses to join – because she is in love. Just as they win her over, Don José arrives after two months in prison. Their romantic reunion is interrupted when Carmen detects that Don José is driven by a desire to possess her, not by a shared love of self-determination. Is he the man she believes him to be, or does he want to imprison her, like everyone else? She challenges him to join the smuggling heist to put him to the test.

## ACT 3: In the Mountains on an Outer Island

Carmen quarrels with Don José, then joins Frasquita and Mercédès in having their fortunes told. They practice Kau Chim. Whilst Frasquita and Mercédès' fortunes hold riches and romance, Carmen's foretells death. Don José encounters Escamillo and learns he is in love with Carmen. He threatens to kill Escamillo, but Carmen breaks up the fight. Don José learns his fear has come true: his sick mother is dying. Carmen casts him out of the gang, but he vows to return, threatening Carmen that her fate is tied to his.

## ACT 4: A Racecourse

Surrounded by his adoring fans, Escamillo is about to compete in a major race. Carmen confesses to him that she has never loved anyone as deeply as she loves him. Frasquita and Mercédès warn Carmen that Don José is stalking her at the racecourse. She refuses to hide: Carmen fears nothing.

# 故事大綱

CARMEN | HONG KONG

珍妮花·威廉斯

## 第一幕：灣仔夜總會

年輕的香港女性卡門，即使身處自己的城市，仍然彷彿外人。她是灣仔一間高級夜總會的知客，芙拉斯基塔和梅賽黛斯則是跳舞娛賓的夜總會藝人。一班醉酒的男客正在欺負卡門，迫她為他們跳舞。她豁了出去，隨性地跳舞自娛。一場酒吧打鬥爆發，蘇尼加介入事件，藉此樹立權威。他指示夜總會保安唐荷西拘留反抗的卡門。兩人獨處於夜總會的暗房，唐荷西被卡門迷倒了。在她的游說下，他同意幫她鬆綁，並逃避監禁。唐荷西信守了諾言，卻因不服從命令而被捕。

## 第二幕：廟街一處聚腳點

卡門正在廟街一處聚腳點與她的朋友在派對中玩樂。那是莉雅絲·巴斯蒂亞開的酒吧，而他們都是黑社會人士。有名的騎師埃斯卡米洛也來到慶祝他在賽事中勝出。卡門與他一拍即合，一見如故。雷門達多和丹凱羅合謀拉攏芙拉斯基塔和梅賽黛斯，使她們幫忙進行一個大賺特賺的走私計劃。眾人驚訝卡門拒絕加入，因為她墮入了愛河。正當他們說服了她的時候，坐了兩個月牢的唐荷西出現了。他倆浪漫的重逢很快便被打斷，因為卡門發現唐荷西只是受慾望驅使而決意佔有她，並沒有和她一樣發自內心地愛。究竟唐荷西是她心目中那個真命天子，還是跟其他男人一樣，只想將她困於籠牢？卡門決意考驗他，大膽提議他一同加入走私行列。

## 第三幕：離島的山上

卡門與唐荷西爭吵後，與芙拉斯基塔和梅賽黛斯一起求籤算命。芙拉斯基塔和梅賽黛斯都求得上籤，預示財富和戀愛均有著落，而卡門卻求得預告死亡的下下籤。唐荷西遇上了埃斯卡米洛，並得知他愛上了卡門。他威脅要殺死埃斯卡米洛，但卡門阻止了他們決鬥。唐荷西獲告知他的惡夢成真，因為他生病的母親已在彌留之際。卡門將他逐出團隊，但他發誓回來，並說她的命運已經綁在他的手中。

## 第四幕：馬場

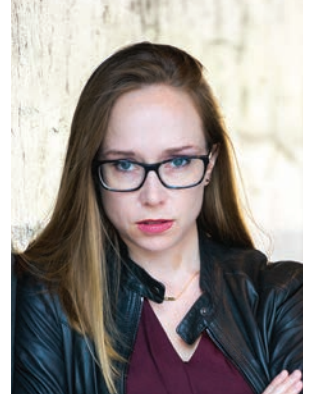
埃斯卡米洛在他的粉絲簇擁下，準備於一場重要的賽事出場。卡門向他表白，表示她從沒有像愛他那樣深愛過任何人。芙拉斯基塔和梅賽黛斯警告卡門，說唐荷西正在馬場跟踪她。她拒絕躲藏，因為卡門無所畏懼。

故事大綱中譯：曾偉奇

# JENNIFER WILLIAMS

## 珍妮花 · 威廉斯

Stage Director 導演



Acclaimed as a director of “particular ingenuity,” Jennifer Williams has created innovative productions worldwide. Praise for her multi-media approach to opera has been effusive, and her extraordinary vision yields indelible results.

Site-specific and immersive productions have been a recent hallmark of her work, distinguishing Williams as an artist who thrives on the unexpected. Her unique presentations have taken her to prestigious venues in New York, Berlin, San Francisco, Houston, Miami, Pittsburgh, Detroit, and Washington, DC, with upcoming engagements in Hong Kong, New York and Sacramento.

Traditional repertoire such as *Rigoletto*, *La bohème* and *Les contes d’Hoffmann* have figured prominently in her career at theaters such as Washington National Opera, Houston Grand Opera, and Teatro Municipal de São Paulo, among others, but Williams is also a passionate advocate of contemporary opera. Her direction of such works as *Ainadamar*, *Dark Sisters*, *Sumeida’s Song*, and *Backwards from Winter* have been described as “extraordinarily beautiful” and “consistently imaginative.” In addition, she has created installations for concert repertoire including Bach’s *St. Matthew Passion*, Strauss’ *Vier letzte Lieder*, and Schubert’s *Goethe-Lieder*.

Williams is a Fulbright Scholar and holds a Ph.D. from Cornell University and an A.B. with honors from the University of Chicago. Artist appears courtesy of Insignia Artists.

被譽為「獨具匠心」的導演珍妮花·威廉斯曾在全球各地製作創新的演藝作品。她以其非凡視野及多媒體手法處理歌劇演出，效果刻骨銘心，更贏得熱烈的讚賞。

特定場地以及沉浸式製作一直是珍妮花近期作品的標誌，顯示她是一位出其不意的藝術家。憑藉別樹一格的製作，她的足跡走遍紐約、柏林、三藩市、休斯頓、邁阿密、匹茲堡、底特律以及首都華盛頓的著名場館，並即將在香港、紐約和薩克拉門托進行演出。

像《弄臣》、《波希米亞人》和《霍夫曼的故事》等傳統歌劇劇目，在珍妮花的職業生涯中佔有重要地位；她曾在華盛頓國家歌劇院、休斯頓大歌劇院和聖保羅歌劇院等眾多劇院上演。同時她亦熱衷於當代歌劇。她執導的《Ainadamar》、《Dark Sisters》、《Sumeida’s Song》和《Backwards from Winter》等作品獲得「超越尋常的美」和「貫徹始終的想像力」等美譽。除此之外，她也曾為音樂作品創作裝置藝術，包括巴赫的《馬太受難曲》、李察·史特勞斯的《最後四首藝術歌曲》和舒伯特的《歌德藝術歌曲》。

珍妮花是一位富布賴特學者，同時擁有康奈爾大學博士學位以及芝加哥大學榮譽學士學位。藝術家是次演出獲Insignia Artists授權。

# ELIO ORCIUOLO

## 依尼澳·歐爾橋奧羅

Music Director 音樂總監



Elio Orciuolo studied piano, composition and orchestral conducting with M. Gusella, D. Renzetti, G. Serembe, N. Samale, A. Guadagno and with I. Gillian at the Mozarteum in Salzburg, as well as choral conducting with R. Gandolfi. In 1988, Elio dedicated himself to the operatic theatre, collaborating with the Petruzzelli Theatre in Bari as Chorus Master and Assistant Conductor. Since then, he had begun a brilliant career which had led him to conduct almost all of the popular Italian and French opera repertory with some of the most prestigious orchestras in Italy and abroad.

Elio was the Principal Guest Conductor at Opera Catalunya in Sabadell from 2001 to 2012. Since 2012 he has been Artistic Director of Festival dell'Opera Italiana e del Mediterraneo in Trani, Italy. From September 2012 to 2016, he was the Artistic Director of Fundación Ópera Panamá. He is currently the Artistic and Musical Director of Erasmus Youth Orchestra in Rome, Director of Young Artist Program "La Cittadella dell'Opera" in Bari, and Principal Conductor of Cairo Opera House in Egypt. Elio's interests also include teaching, and he is often invited to host masterclasses for opera conductors and singers.

依尼澳·歐爾橋奧羅跟隨M.Gusella、D.Renzetti、G Serembe、N. Samale、A. Guadagno和I. Gillian(於薩爾茨堡莫扎特音樂學院)學習鋼琴、作曲和管弦樂指揮，並師從 R. Gandolfi 學習合唱指揮。他於1988年投身歌劇界，成為巴里 Petruzzelli劇院的助理指揮暨合唱團指揮，從此展開輝煌的歌劇生涯，與意大利和世界各地享負盛名的樂團合作，幾乎演遍所有常規的意大利和法國歌劇劇目。

依尼澳由2001-2012年擔任薩瓦德爾加泰羅尼亞歌劇院的首席客席指揮，至2012-2016年則改任巴拿馬歌劇院基金會藝術總監。自2012年起，他擔任特拉尼的意大利及地中海歌劇節的藝術總監。目前他亦是羅馬伊拉斯莫斯青年樂團的藝術及音樂總監、巴里青年藝術家項目「歌劇堡壘」的總監，以及埃及開羅歌劇院的首席指揮。依尼澳同時致力教學，經常受邀主持大師班，指導歌劇指揮及歌唱家。

# MING KWONG

## 鄺銘熙

Assistant Music Director / Piano 助理音樂總監 / 鋼琴



Ming Kwong graduated from the Manhattan School of Music and the New England Conservatory. He has extensive working experience in both the US and Hong Kong. Besides *More Than Musical*, he was one of the official accompanists for the First Hong Kong International Operatic Singing Competition of which the venerable jury included Dame Kiri Te Kanawa and Sumi Jo; an audition pianist for the Washington National Opera Domingo-Cafritz Young Artist Program and Aspen Opera Theater; the Music Director of the Undergraduate Opera Theater at Manhattan School of Music; an assistant coach position at Glimmerglass Opera and Tanglewood Music Center (assisting Maestro James Levine, the then music director of Metropolitan Opera, on *Don Giovanni*); an apprenticeship with Florida Grand Opera for their 2008-2009 season; a staff accompanist at NYU Tisch School of Drama, Metropolitan Opera Guild and the National Endowment of the Arts.

Vocal coaching involves dealing with foreign languages. Ming holds the Goethe Institut German B2 Certificate, and a French B1 level certificate issued by the Ministère de l'éducation nationale. He is now learning Russian. Ming was also awarded FRSM (Distinction) and FTCL in piano solo. He has performed in the prestigious Carnegie Hall.

畢業於美國曼哈頓音樂學院和新英格蘭音樂學院的鄺銘熙，在歌劇界有豐富的工作經驗。除了無限音樂劇場外，他也是第一屆香港國際歌劇聲樂比賽的官方伴奏（當中的評審團成員包括狄卡娜娃女爵和曹秀美）、美國華盛頓國家歌劇院杜鳴高一卡里茨青年藝術家計劃和阿斯本歌劇院的面試伴奏、曼哈頓音樂學院的歌劇本科課程音樂總監、鏡湖夏季歌劇節和鄧肯活音樂中心的助理聲樂指導（協助紐約大都會歌劇院時任音樂總監李雲演出《唐·喬望尼》）、佛羅里達大歌劇院2008-2009年度樂季的助理聲樂指導、以及紐約大學帝勢藝術學院戲劇學系、大都會歌劇院外展部和國家藝術基金會的伴奏。

聲樂指導和語言有密切關係。鄺氏擁有德國歌德學院德文B2證書和法國國家教育部頒發的法文B1證書。他現正學習俄語。鋼琴方面，鄺氏考獲英國皇家音樂學院鋼琴獨奏院士（優異）和英國倫敦聖三一學院鋼琴獨奏院士。他曾經在美國著名的卡奈基音樂廳演奏。

# KENNETH HUI

## 許嘉俊

Choreographer/Dancer 編舞/舞者



Kenneth Hui completed his professional dance training at The Hong Kong Academy for Performing Arts with first class honours, and started his professional career at the Hong Kong Ballet, Danish Dance Theater and Mainfranken Theater Würzburg (Germany) from 2014 to 2020. He is now a freelance dancer, choreographer, director of screen dance and photographer in Hong Kong.

Kenneth has choreographed his own solo *Portrait Me*, which was performed in Germany in 2019. In 2020, His video creations *Underlying Being* and *Who taught you to see* have been selected to be premiered in “Unfolding Futures | Body Motion Short Film Festival” in Taipei.

許嘉俊，一位生於香港的舞者。2014年，他於香港演藝學院以一級榮譽學士畢業，畢業後加入香港芭蕾舞團，其後加入丹麥舞蹈劇場及德國烏茲堡舞蹈劇場，擔任舞者。許嘉俊在2020年7月決定回港，並開始成為自由身舞者、編舞、舞蹈錄像拍攝和攝影師。

在德國期間，他在舞團創作了個人獨舞作品《Portrait Me》，並於德國紐倫堡的獨立編舞創作平台Raw and Polish上公演。2020年，他的兩套短片《隱藏的個體》和《誰教妳(你)看》在台灣「靜觀未來-身體影像短片展」中首映。

# SAMUEL CHAN

## 陳鈞至

Projection and Lighting Designer 投影及燈光設計



Samuel Chan received his MFA from Yale School of Drama, majoring in Design. His work on *Twelfth Night* was nominated for Outstanding Lighting Design in the Connecticut Critics Circle Awards. His installation work *Aesthetics and Freedom of Human Beings* is one of the finalists at the IFVA Awards in 2021. Samuel was selected as resident artist in Asia Culture Center in Gwangju and Academy for Theater and Digitality in Dortmund.

陳鈞至於耶魯戲劇學院藝術碩士畢業，主修設計。留美期間，他憑《第十二夜》獲康乃狄克州評論人獎傑出燈光設計提名。2021年，陳氏憑《審美與人的自由》入圍第二十六屆ifva媒體藝術組。他曾獲光州市國立亞洲文化殿堂及多蒙特戲劇與數碼化學院挑選參與藝術家駐留計劃。



# JULIA NOULIN-MÉRAT

## 茱莉亞 · 諾蘭美霞

Stage and Costume Designer 舞台及服裝設計



In addition to being More Than Musical's Creative Director, for the past eight years, Julia Noulin-Mérat has been the Associate Producer at Boston Lyric Opera and is the Co-Artistic Director of Guerilla Opera. Julia has worked on over 400 opera, theater, and television productions, including 25 new operas and 22 new plays, and is the principal designer at Noulin-Mérat Studio.

Julia received OPERA America's Women Opera Network mentorship distinction as well as the Leadership Intensive. Recent credits include: *Rigoletto* (Minnesota Opera), *Le Monde à l'Envers* (Wolf Trap Opera), *Tosca* and *Falstaff* (Opera Omaha); *Albert Herring* (Curtis Institute); *Gallo*, *Pedr Solis*, and *Troubled Water* (Guerilla Opera); *Sumeida's Song* and *27* (Pittsburgh Opera); *The Kaiser of Atlantis* (Atlanta Opera) and *The Rake's Progress*, *The Barber of Seville*, and *Pagliacci* (BLO). Other projects include a Tedx talk on site-specific opera in the modern age; a Neverland (with China Broadway): a 50,000 square immersive theater piece in Beijing based on Peter Pan; and *Playground* (Opera Omaha), a touring operatic sound sculpture in collaboration with composer Ellen Reid.

除了擔任無限音樂劇場的創意總監之外，茱莉亞·諾蘭美霞在過去八年還一直擔任波士頓抒情歌劇院副監製以及Guerilla Opera聯合藝術總監。她曾經服務超過400部歌劇、戲劇和電視製作，其中包括25部全新歌劇和22部全新戲劇，同時是Noulin-Mérat Studio的首席設計師。

茱莉亞獲OPERA America「女性歌劇網絡」選為優秀導師，並完成領袖訓練課程。她的近作包括：《弄臣》（明尼蘇達歌劇院）、《顛倒的世界》（Wolf Trap Opera）、《托斯卡》和《法斯塔夫》（奧馬哈歌劇院）；《艾伯特·賀林》（寇替斯音樂學院）；《Gallo》、《Pedr Solis》和《Troubled Water》（Guerilla Opera）；《蘇薇達之歌》和《27》（匹茲堡歌劇院）；《亞特蘭蒂斯之皇》（亞特蘭大歌劇院）；以及《浪子的歷程》、《西維利亞理髮師》和《丑角》（波士頓抒情歌劇院）。其他項目包括：有關現今在特定場地上搬演歌劇的Tedx演講；與中國百老匯合作、在北京以小飛俠為藍本、佔地50,000平方呎的沉浸式戲劇作品《彼得潘的冒險島》；以及與作曲家愛倫·雷德合作的巡迴歌劇聲音雕塑《遊樂場》（奧馬哈歌劇院）。

# MOON JIN KIM

## 金紋辰

Mezzo-soprano 女中音 | Carmen 卡門



South Korean mezzo-soprano Moon Jin Kim studied Voice at the prestigious Yonsei University, where she received her degree in Performing Arts. She continued her postgraduate vocal studies in Italy, receiving a diploma from the European Academy of Music in Erba with Rita Orlandi Malaspina. She also studied intensively with Professor Adelisa Tabiaddon at the "G. Nicolini" Music Conservatory of Piacenza and the Civic School of Classical Music in Milan, receiving a diploma at the former. She also attended masterclasses taught by Luciana D'Intino and June Anderson. Moon Jin has won numerous voice competitions, including the International Voice Competition of Bologna.

Moon Jin made her debut at the prestigious Grosse Festspielhaus Theater in Salzburg in the role of Suzuki in *Madama Butterfly*, receiving praise from critics. She has also interpreted such roles as Azucena in *Il trovatore*, Santuzza in *Cavalleria rusticana*, Zita in *Gianni Schicchi*, the title role in *Carmen*, and Maddalena in *Rigoletto*, among others. She has sung in such prestigious venues as the Philharmonic Concert Hall in Munich, the Seoul Arts Center, the Giuseppe Verdi Auditorium of Milan (with Orchestra Sinfonica di Milano Giuseppe Verdi), Teatro Verdi in Pisa, Teatro Goldoni in Livorno and Teatro del Giglio in Lucca.

韓國女中音金紋辰在著名的延世大學學習聲樂，並考獲表演藝術學位。畢業後，她在意大利繼續其聲樂研習，在奧蘭蒂·瑪勒斯賓娜的教導下考獲埃爾巴歐洲音樂學院的文憑。她隨後分別於皮亞琴察歷高里尼音樂學院和米蘭古典音樂學院進修，跟隨蒂比雅頓教授門下，並在前者考獲文憑。她亦曾參加甸天奴與安德遜的大師班。金紋辰曾經贏得眾多聲樂比賽，包括博洛尼亞國際聲樂比賽。

金紋辰首次在著名的薩爾茨堡藝術節音樂廳亮相時，飾演《蝴蝶夫人》中的鈴木一角，獲得評論家的讚譽。同時她亦演繹過諸如《游吟詩人》的阿姝芊娜、《鄉村騎士》的桑桃莎、《賈尼·斯基基》的齊塔、《卡門》的主角以及《弄臣》的瑪德蓮娜等角色。她曾在慕尼黑愛樂音樂廳、首爾藝術中心、米蘭朱塞佩威爾第音樂廳（與米蘭威爾第交響樂團合演）、比薩的威爾第劇院、利佛諾的哥爾多尼劇院，以及盧卡的格尼歐歌劇院等著名場館演出。

# BUMJOO LEE

## 李範柱

Tenor 男高音 | Don José 唐荷西



South Korean tenor Bumjoo Lee studied at the Dankook University in Seoul, followed by a Master-Studio in Folkwang University of the Arts in Germany with Prof. Wolfgang Millgramm. He is currently studying with Raina Kabaivanska in Modena Academy.

Lee is the winner of International Singing Competition 'Maria Caniglia' in Sulmona, Italy, and second prize winner of International Competition 'Voci Verdiane' in Busseto, Italy. He has held his debut recital at Theater Aquila, and in Summer 2015 he has sung in a concert at the Festival Verdi.

Bumjoo has participated in a number of operas in Korea, Italy and Spain, including *Aida*, *Carmen*, *La traviata*, *Madama Butterfly* and *Tannhäuser*. He has made his debut in Palau de les Arts in Valencia in 2019 with the role of Arminio in *I masnadieri*, besides singing Radames (*Aida*) at Teatro Regio di Parma.

韓國男高音李範柱於首爾檀國大學畢業，隨後於德國福克旺藝術大學隨Wolfgang Millgramm教授進修碩士課程。目前他在摩德納音樂學院跟隨祈拜雲斯卡學習。

李範柱曾獲得意大利蘇爾莫納瑪利亞·卡尼利亞國際聲樂大賽冠軍，以及意大利布塞托「威爾第之聲」國際聲樂大賽亞軍。他的首次獨唱音樂會在 Aquila 劇院舉行，並在2015年夏天於威爾第音樂節的音樂會上獻唱。

李範柱曾於韓國、意大利和西班牙演出眾多歌劇作品，包括《阿伊達》、《卡門》、《茶花女》、《蝴蝶夫人》及《唐懷瑟》。2019年，他首度亮相華倫西亞蘇菲亞皇后藝術宮，飾演《強盜》的阿冕尼奧一角，亦於意大利帕爾馬皇家歌劇院演出《阿伊達》的拉達梅斯。

# HIDENORI INOUE

## 井上秀則

Bass-baritone 低男中音 | Escamillo 埃斯卡米洛



Hidenori Inoue hails from Himeji, Japan. 2021-2022 season marks his role debut with Virginia Opera as Fasolt in *Das Rheingold*, followed by company debut as Angelotti (covering Scarpia) in *Tosca* with Opera Columbus. In 2022, he will perform Sarastro in *The Magic Flute* with North Carolina Opera and the title role of Boito's *Mefistofele* with Knoxville Opera. Most recently, Mr. Inoue debuts as Colline in the film *La bohème*, a collaboration amongst Tri-Cities Opera, Opera Columbus, Opera Omaha and More Than Musical.

He has performed, among others, the title role of *Don Giovanni*, the Bonze in *Madama Butterfly*, and Makoto Kobayashi in *An American Dream* with various opera houses in the US, such as Virginia Opera, Opera Omaha, Opera Maine, Pensacola Opera, Anchorage Opera, Tulsa Opera, as well as the Metropolitan Opera Guild.

In 2016, Mr. Inoue performed Monstre Cathos in Jacques Ibert's *Persée et Andromède* with the Manhattan School of Music. Hailed as "the smoky-voiced bass" by *The New York Times*, this performance was listed in the publication as one of the Top 10 Vocal Performances of 2016.

Hidenori holds a Bachelor of Law degree from Doshisha University in Kyoto, Japan and a Master of Music degree from the Manhattan School of Music.

來自日本姬路的井上秀則，2021-2022樂季將於維珍尼亞歌劇院首次飾演《萊茵的黃金》中法索特一角，隨後將首次於美國哥倫布歌劇院登場，飾演《托斯卡》中的安哲洛提，同時擔任史卡皮亞替角。2022年，他將於北卡羅萊納州歌劇院演出《魔笛》中的薩拉斯妥，以及在諾克斯維爾歌劇院擔演波伊圖《梅菲斯托費勒》的主角。最近他為電影《波希米亞人》首次演出柯林尼一角；該電影由三城歌劇院、美國哥倫布歌劇院、奧馬哈歌劇院和無限音樂劇場共同製作。

井上曾在美國多家歌劇院演出，包括維珍尼亞歌劇院、奧馬哈歌劇院、緬因歌劇院、彭薩科拉歌劇院、安克雷奇歌劇院、塔爾薩歌劇院以及大都會歌劇院協會，演出包括《唐·喬望尼》主角、《蝴蝶夫人》的和尚以及《美國夢》的Makoto Kobayashi等眾多角色。

井上秀則2016年在曼克頓音樂學院搬演易伯特歌劇《柏修斯與安德羅美達》時飾演海怪卡托一角。這場演出被《紐約時報》列為該年十大聲樂表演之一，井上更獲盛讚。

井上秀則擁有日本京都同志社大學法律學士學位以及曼克頓音樂學院音樂碩士學位。

# COLETTE LAM

## 林穎穎

Soprano 女高音 | Frasquita 芙拉斯基塔



Hong Kong born soprano Colette Lam has appeared in numerous operatic roles in Asia and Europe, including Adina in *L'elisir d'amore*, Gilda in *Rigoletto*, Micäela in *Carmen*, Mimi in *La bohème*, Violetta in *La traviata*, Pamina in *Die Zauberflöte*, and Clotilde (covering Adalgisa) in *Norma*. Her major concert credits include art songs recitals, oratorios and symphonic concerts. Future engagements include Rosina in *La finta semplice*, among others.

After graduating from The Hong Kong Academy for Performing Arts, she obtained a Master of Music degree in Voice at the Royal Academy of Music, London, and a master's degree in advanced vocal studies with Distinction at the Wales International Academy of Voice, Cardiff. Lam has been selected to participate in masterclasses given by Dame Kiri Te Kanawa, He Hui, conductor Richard Bonyngge, Barbara Bonney and Nelly Miricioiu. In 2015, Lam was awarded a full scholarship from 'Foundation Michelle' in Luxembourg.

香港女高音林穎穎在亞洲及英國多部歌劇製作中飾演主要角色，當中包括《愛情靈藥》的愛迪娜、《弄臣》的吉爾達、《卡門》的米凱拉、《波希米亞生涯》的咪咪、《茶花女》的薇奧列達、《魔笛》的柏美娜及《諾瑪》的歌狄德（兼任阿桃姬莎替角）。她在聲樂和交響音樂會方面，也有豐富的演出經驗。林氏未來將飾演歌劇《善意的謊言》中羅西娜一角。

林穎穎獲獎學金於香港演藝學院修畢音樂學士（榮譽）學位後，再獲得全數獎學金於英國倫敦皇家音樂學院深造，完成演出與論文科考取碩士學位。及後她在英國威爾斯國際聲樂學院隨丹尼斯·奧尼爾學藝，修讀高級聲樂（歌劇）碩士課程，並以卓越成績畢業。林氏亦被邀參加著名音樂家之大師班，包括狄卡娜娃、和慧、指揮家邦寧、邦妮及蜜里契歐。2015年，林氏獲盧森堡Foundation Michelle 頒發全額獎學金。

# ANNA CHAN

## 陳珮珊

Mezzo-soprano 女中音 | Mercédès 梅賽黛斯



Anna Chan was born in Hong Kong, and received training at Royal Birmingham Conservatoire and Royal Welsh College of Music and Drama (RWCMD) in the UK. She is currently studying with Professor Nancy Yuen at The Hong Kong Academy for Performing Arts (HKAPA) with the full scholarship from the Hong Kong Jockey Club Music and Dance Fund.

Chan sang the role of Mrs. Herring in Britten's *Albert Herring* at Royal Welsh College of Music and Drama, which received a fine review from Glyn Pursglove. Other operatic engagements include Idamante in *Idomeneo* (HKAPA), Inez in *The Gondoliers* (RWCMD), and covering Vera Boronel in *The Consul* at Welsh National Opera. Chan was an invited artist of the Mdina Cathedral Contemporary Art Biennale 2015 to present a solo recital at the Church of St. Peter in Chains in Malta.

土生土長的女中音陳珮珊，曾於英國皇家伯明翰音樂學院及皇家威爾斯音樂戲劇學院攻讀，主修美聲演唱法和歌劇演出，更屢獲學院頒授獎學金。往英國攻讀歌劇演出之前，她曾於香港中文大學隨麥嘉倫教授主修民族音樂學，研究香港本土文化和六十年代歌舞電影的關係。陳氏對音樂與社會文化研究的興趣始於就讀香港浸會大學音樂系時所受的啟蒙。

在英國修業期間，陳氏積極參與歌劇演出，曾於布烈頓歌劇《艾伯特·賀林》中飾演赫林太太一角，獲樂評人Glyn Pursglove讚賞。陳氏曾獲著名的威爾斯國家歌劇院選中，於梅洛蒂歌劇《領事》中擔任替角。此外，陳氏多次於聲樂比賽中晉級決賽，並屢獲特別讚賞，包括Lillian Ash French Song Competition (2016) 和Mario Lanza Opera Prize (2017)。陳氏現獲香港賽馬會音樂及舞蹈基金頒發獎學金於香港演藝學院進修聲樂，師隨著名女高音阮妙芬教授。

# STEFAN GORDON

## 歌頓

baritone 男中音 | Le Dancaïre 丹凱羅



Stefan Gordon has appeared in over 500 performances in 50 different productions across Asia, Europe and the United States. He created two leading roles in American opera premieres, and his voice was praised by *Opera News* for his featured appearance on an album with Albany Records. His most successful run was as the Count in *Le nozze di Figaro* in Vienna, where he performed over 100 performances.

Favorite roles performed include Dandini in *La Cenerentola*, Mercutio in *Roméo et Juliette*, Eisenstein in *Die Fledermaus*, Pirate King in *The Pirates of Penzance*, Paquillo in *La Périchole*, Captain Corcoran in *H.M.S. Pinafore*, the title role in *Gianni Schicchi*, Sharpless in *Madama Butterfly*, Sid in *Albert Herring*, Le mari in *Les Mamelles de Tirésias*, Demetrius in *A Midsummer Night's Dream*, and Malatesta in *Don Pasquale*.

Stefan holds a doctorate in musical arts and served as Assistant Professor of Voice at Northwestern State University before relocating to Hong Kong, where he runs IPA Music with his wife.

歌頓曾於亞洲、歐洲及美國各地50套歌劇製作中演出超過500場次。他曾於兩套美國歌劇的世界首演中擔演主角，亦曾為Albany唱片公司推出之專輯演出，其出色表現得到《歌劇新聞》雜誌讚賞。他最成功的一次演出是在維也納超過100場的《費加羅的婚禮》中飾演伯爵一角。

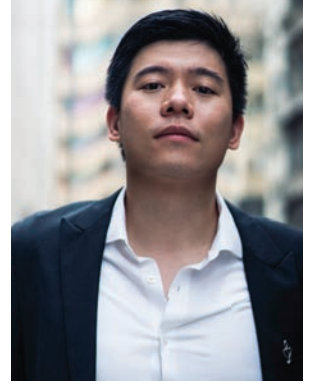
歌頓曾飾演的主要角色包括：《灰姑娘》的Dandini、《羅密歐與朱麗葉》的Mercutio、《蝙蝠》的Eisenstein、《海盜王》的主角、《秘魯歌兒》的Paquillo、《皮納福號軍艦》的Captain Corcoran、《賈尼·斯基基》的主角、《蝴蝶夫人》的Sharpless、《艾伯特·賀林》的Sid、《蒂蕾西亞的乳房》的Le mari、《仲夏夜之夢》的Demetrius，以及《老柏思春》的Malatesta。

歌頓擁有音樂藝術博士學位，在移居香港之前曾於路易斯安那州西北州立大學擔任聲樂助理教授。現時他與妻子一起經營IPA Music。

# DENNIS LAU

## 劉礎恆

Tenor 男高音 | Le Remendado 雷門達多



After graduating from the University of Hong Kong in 2014, local tenor Dennis Lau went to G. Briccialdi High Institute of Musical Study in Terni, Italy to pursue his study in singing under soprano Isabel Gentile and baritone Roberto Abbondanza, graduating with distinction. He was invited to perform in Italy and Hong Kong in various operas, namely *Carmen*, *Così fan tutte*, *La traviata* and *Madama Butterfly*, and as soloist in such important works as Beethoven's Choral Symphony, Bruckner's *Te Deum* and Haydn's *The Creation*.

Dennis is also passionate in other musical genres, as well as choir and ensemble singing. He has performed in local musicals *Happy Prince*, *Esther* and *My Beloved*. He is the founder the local youth choir The Greeners' Sound, and is a founding member of the male ensemble Signo. Both groups have achieved excellent results in international competitions.

本地男高音劉礎恆2014年於香港大學音樂系畢業後，遠赴意大利特爾尼音樂學院修讀聲樂，在女高音易曼君及男中音艾邦洛的悉心教導下，以優異成績畢業。他曾獲邀於意大利及香港演出，包括歌劇《卡門》、《女人皆如此》、《茶花女》及《蝴蝶夫人》，亦曾於貝多芬的「合唱」交響曲、布魯克納的《謝恩讚美詩》以及海頓的《創世記》中擔任獨唱。

劉氏表演的音樂種類繁多，曾演出香港原創音樂劇《快樂王子》、《以斯帖》和《摯愛》。他同時醉心於合唱音樂，是本地年輕合唱團綠韻的創團團長，也是男聲合唱小組Signo的創團成員。兩個團體均在國際性合唱比賽中獲得佳績。



# FRANKIE FUNG

## 馮日曦

Bass-baritone 低男中音 | Zuniga 蘇尼加



Frankie Fung has been studying with renowned Italian soprano Isabel Gentile and baritone Roberto Abbondanza. After graduating from university, he pursued a master's degree in chamber vocal music in the G. Briccialdi High Institute of Musical Study in Terni, Italy, under the tutorship of Abbondanza. From 2015 to 2016, Frankie was a participant of the Jockey Club Opera Hong Kong Young Artist Development Programme, studying with distinguished bass Gong Dongjian.

Frankie has performed in such roles as Don Alfonso in *Così fan tutte*, the Duke in *Roméo et Juliette*, Commissario in *Madama Butterfly*, Le Dancaïre in *Carmen*, and Ambrogio in *Il barbiere di Siviglia*, among others. He also performed as a soloist in different concerts, including Bruckner's *Te Deum*, Beethoven's Ninth Symphony, Rossini's *Petite messe solennelle* and Haydn's *The Creation*.

馮日曦師承著名意大利女高音易曼君及男中音艾邦洛學習聲樂。他在香港取得學士學位後前往意大利特爾尼音樂學院，繼續跟隨艾邦洛修讀聲樂室內樂，並於2015年完成碩士學位。2015至2016年間，馮氏成為賽馬會香港歌劇院青年演唱家發展計劃之藝術家之一，跟隨著名男低音龔冬健進修。

馮氏曾飾演之歌劇角色包括《女人皆如此》的 Don Alfonso、《羅密歐與茱麗葉》的公爵、《蝴蝶夫人》的 Commissario、《卡門》的丹凱羅及《西維利亞理髮師》的 Ambrogio 等。而以獨唱身分演出的作品包括布魯克納的《謝恩讚美詩》、貝多芬的第九交響曲、羅西尼的《小莊嚴彌撒曲》和海頓的《創世記》等。

# VIVIAN SHEN

## 沈庭嘉

Violin 小提琴



Born in Taipei, Vivian Shen began studying violin at the age of five. She entered The Hong Kong Academy for Performing Arts (HKAPA) with full scholarship to study under Prof. Michael Ma in 2013 and 2017, graduating with First Class Honours in both her Bachelor's and Master's degrees. She is currently faculty at the HKAPA Junior Music Programme, violinist in the Nova Ensemble, and a freelancer at the Hong Kong Philharmonic Orchestra.

Vivian has participated in masterclasses with Maxim Vengerov, Cho-Liang Lin, Ray Chen, Christoph Poppen, Robert Chen, Lu Siqing, Huang Bin and Ning Feng. Winner of The Hong Kong Academy for Performing Arts' Concerto Trial 2016, she performed Tchaikovsky's Violin Concerto with the Academy Symphony Orchestra. Vivian participated in the Aspen Music Festival in 2016 and 2017, playing in the Aspen Festival Orchestra with such renowned conductors as Robert Spano, Ludovic Morlot, Hugh Wolff, James Gaffigan, Miguel Harth-Bedoya and Vasily Petrenko. In 2018 she participated in Montréal International String Quartet Academy.

沈庭嘉生於台北，五歲起開始學習小提琴。2013年，她獲得全額獎學金入讀香港演藝學院，隨馬忠為教授進修，學士及碩士課程均以一級榮譽畢業。她目前任教於香港演藝學院青少年音樂課程，亦擔任NOVA室內樂團的小提琴手以及香港管弦樂團特約樂手。

沈庭嘉曾參與雲基洛夫、林昭亮、陳銳、柏鵬、陳慕融、呂思清、黃濱及寧峰的大師班。她於2016年贏得香港演藝學院的協奏曲獎項，並與演藝交響樂團及指揮蔡敏德同台演出柴可夫斯基小提琴協奏曲。沈氏亦參加過2016及2017年的阿斯本音樂節，並加入阿斯本音樂節樂團，在斯帕諾、莫羅、伍爾夫、加菲根、哈斯-貝多亞及佩特連科等著名指揮棒下演出。她於2018年入選參加蒙特利爾國際弦樂四重奏音樂節。

# BERNARD CHAN

## 陳駿軒

Cello 大提琴



Born and raised in Hong Kong, Bernard Chan finished his Master of Arts degree with distinction at the Royal Academy of Music, where he studied with Professor David Strange. Now a member of the Cellistra and a guest tutti cellist of the Hong Kong Sinfonietta, he is active both in orchestral and chamber music. He is frequently featured as a soloist in Tai Kwun's afternoon concert series, and has toured with the Asian Youth Orchestra in 2014. Bernard is the recipient of multiple scholarships, including the Hong Kong Scholarship for Excellence, and Breguet Trey Lee Performing Arts Scholarship for two consecutive years.

Bernard is also a recording artist, having been recording for movies, museum exhibitions and pop songs recently. He has collaborated with various local pop artists, such as Jason Chen, Per se, and Iris iii, etc. He is also the lead vocalist of V Sing, a local professional a cappella group.

陳駿軒生於香港，於英國皇家音樂學院主修大提琴，師隨David Strange並以一級榮譽碩士畢業。他同時活躍於室樂及管弦樂兩方面的演出，目前為Cellistra和香港小交響樂團的客席大提琴樂手。他常獲大館邀請擔任午間音樂會的表演嘉賓。陳氏在2014年成為亞洲青年管弦樂團樂手，隨團巡迴演出。在學期間，他屢獲多項獎學金，包括由政府頒發的香港卓越獎學金計劃，以及連續兩年獲得寶璣李垂誼演藝獎學金。他曾參與國際演奏名家加里·霍夫曼和科倫·卡爾的大師班。

陳駿軒除了古典音樂外，他亦是一位流行樂手，近年經常為包括陳柏宇、Per se、Iris iii等流行歌手或組合錄製大提琴樂段。此外，他也是本地專業無伴奏合唱團體V Sing的成員，擔任男中音聲部。

# JAY LIU

# 廖晃業

Flute 長笛



Born in the family of Liu Ma Kee preserved bean curd, Jay Liu holds a bachelor's degree in Performing Arts awarded by The Hong Kong Academy for Performing Arts, and was awarded the ABRSM Jardine Matheson Fund Scholarship to pursue his Master of Music degree at the Royal Northern College of Music in the UK.

Jay is an active principal flutist and piccoloist in orchestras. He is appointed as Principal Flute by the Global Symphony Orchestra. Other orchestras he joined include the Macau Orchestra, the Hong Kong Sinfonietta, SAR Philharmonic Orchestra, MedArt Orchestra, Hong Kong Chamber Orchestra and Pro Arte Orchestra.

廖晃業出生於香港百年老字號廖孖記腐乳王世家，先後以優異成績取得香港演藝學院學士學位以及英國皇家北部音樂學院長笛演奏碩士學位。留英期間，廖氏獲英國皇家音樂學院頒發ABRSM Jardine Matheson Fund獎學金。

廖晃業以首席長笛及短笛樂手身份活躍於多個樂團，演出經驗豐富。他獲寰宇交響樂團委任為首席長笛，同時亦曾亮相澳門樂團、香港小交響樂團、香港愛樂團、MedArt Orchestra、香港室樂團及ProArte Orchestra等樂團的演出。

# RAINBOW LAU

## 劉慧虹

Percussion 敲擊樂



Rainbow Lau was a trainee of Hong Kong Music Office since childhood and studied Chinese Percussion under Ho Man Chuen and Chau Chin Tung. She holds a Bachelor of Music (Honours) Degree and a Master of Music Degree with Distinction from The Hong Kong Academy for Performing Arts. During her academic years, she studied Western percussion under Aziz Barnard Luce, James Boznos, Alan Cumberland and Dr. Lung Heung Wing, as well as Chinese percussion under Yim Hok Man. She has participated in the masterclasses of Percussions Claviers de Lyon, Trey Wyatt, Rainer Seegers, Joe Porter, Li Biao and Yu Le.

Rainbow has played in many Chinese and Western orchestras, performing often locally and has also toured to different cities. Recently she performed in opera productions frequently, including More Than Musical's production of *The Kiss of Tosca* in 2018. She is a freelancer of Opera Hong Kong, Pan Asia Symphony Orchestra and Windpipe Chinese Music Ensemble.

劉慧虹自幼成為音樂事務處訓練班學員，跟隨何文川及周展彤學習中國敲擊樂，後於香港演藝學院進修西洋敲擊樂，獲頒音樂學士（榮譽）學位，及以「優異」成績獲頒音樂碩士學位，其間師從白亞斯、龐樂思、辜柏麟及龍向榮博士學習西洋敲擊樂，同時隨閻學敏進修中國敲擊樂。在學期間她曾參與法國里昂敲擊樂團、Trey Wyatt、Rainer Seegers、Joe Porter、李颺及余樂的大師班。

劉慧虹自小活躍於中西樂團，曾隨多個樂團於本地演出，或赴各地交流。她近年積極參與大型歌劇演出，其中於2018年為無限音樂劇場制作的《托斯卡之吻》擔任敲擊樂手，大獲好評。劉氏現為香港歌劇院、泛亞交響樂團及竹韻小集之特約樂手。

# GLORIA NGAI

## 魏婉意

Production Manager 製作經理

Gloria Ngai is a widely recognised production manager in opera and international touring productions. She has collaborated with different international companies, including The Globe, Sell a Door (UK), Tall Stories, Lyric Hammersmith (UK), Opera Monte Carlo, etc. Gloria received her degree from The Hong Kong Academy for Performing Arts and her master degree from Central Saint Martins. She has been working with different performing arts groups in Hong Kong, including the Hong Kong Arts Festival, Opera Hong Kong, Zuni Icosahedron, City Chamber Orchestra of Hong Kong, Tang Shu Wing Theatre Studio, Hong Kong Sinfonietta and Yat Po Singers.

資深劇場工作者魏婉意以擔當歌劇和國際巡演項目的製作經理著稱。她畢業於香港演藝學院，主修舞台及技術管理，並於中央聖馬丁藝術與設計學院取得碩士學位。魏氏畢業後曾與多個香港藝術團體合作，包括香港歌劇院、香港藝術節、香港室樂團、鄧樹榮戲劇工作室、進念·二十面體、香港小交響樂團、及一舖清唱。她亦曾與倫敦莎士比亞環球劇場、Sell a Door Theatre Company、Tall Stories、倫敦利瑞克漢默史密斯劇院、蒙地卡羅歌劇院等國際團體合作。

# OLIVA LI

# 李玟蓉

Stage Manager 舞台監督

Oliva Li graduated from The Hong Kong Academy for Performing Arts, majoring in Arts, Event and Stage Management. She established a theatrical company - Plume Theatre in 2016. She currently works as the Production Director of Plume Theatre, and also a stage and event freelancer.

She is actively involved in various forms of performance, including Cantonese opera, Western classical opera, musical, drama, dance and other projects, as well as production of TVCs and micro films.

She has recently collaborated with: Yat Po Singers, Opera Hong Kong, Hong Kong Arts Festival, Hong Kong Sinfonietta, Fun Entertainment, Sunbeam Chinese Opera Cultural Company, The Hong Kong Academy for Performing Arts, Azure Seas Cantonese Traditional Theatre, Hong Kong 3 Arts Musical Institute, ABA Productions, More Than Musical, etc.

李玟蓉畢業於香港演藝學院，榮獲藝術學士（榮譽）學位，主修藝術、項目及舞台管理，現為自由身工作者。她於2016年與友人成立「演員的自我搔癢」，並擔任製作總監至今。

李氏積極參與各類型製作，涉獵範圍甚廣，包括中國戲曲、西洋歌劇、音樂劇、戲劇、舞蹈、活動項目、廣告及微電影製作等。

李氏曾與一舖清唱、香港歌劇院、香港藝術節、香港小交響樂團、天星娛樂、新光中國戲曲文化、香港演藝學院、碧海粵劇團、香港音樂劇藝術學院、ABA Productions、以及無限音樂劇場等團體或機構合作。

# YVONNE LAM

# 林宇鳳

Deputy Stage Manager 執行舞台監督

Yvonne Lam received her Bachelor of Fine Art (Honours) degree in Arts, Event and Stage Management from The Hong Kong Academy for Performing Arts. She has collaborated with many theatre companies, including Hong Kong Arts Festival, Opera Hong Kong, ABA Production, City Chamber Orchestra of Hong Kong, The Hong Kong Academy for Performing Arts, PROJECT ROUNDABOUT, Alice Theatre Laboratory, Theatre Horizon, and Poor Guy Diary.

In 2019, Yvonne attended Festival Off d'Avignon 2019 as Production Manager for the Hong Kong production "L'humanzee", which was awarded a four-star rating by local media.

林宇鳳畢業於香港演藝學院舞台及製作藝術學院，獲頒藝術學士（榮譽）學位，主修藝術、項目及舞台管理。曾與林氏合作的團體包括：PROJECT ROUNDABOUT、ABA Productions、香港歌劇院、香港城市室樂團、香港演藝學院、愛麗絲劇場實驗室、天邊外劇場、以及窮人誌。

林宇鳳2019年遠赴法國外亞維儂節藝術節，擔任香港製作《猩猩人》製作經理，演出獲當地媒體四星評價。



# PRODUCTION TEAM

# 製作團隊

Production Manager 製作經理  
Stage Manager 舞台監督  
Deputy Stage Manager 執行舞台監督  
Assistant Stage Manager 助理舞台監督

Sound Designer 音響設計  
Wardrobe Supervisor 服裝主管  
Assistant Lighting Designer 助理燈光設計  
Production Electrician 電機師  
Light Crew 燈光助理

Crew Chief 舞台助理統籌  
Stage Crew 舞台助理

Dresser 服裝助理

Make-up Coordinator 化妝統籌  
Make-up & Hair Styling Artists 化妝師及髮型師

Media Operator 媒體控制員  
Media Engineer 媒體工程師  
Surtitles Translation 字幕翻譯  
Surtitles Operator & Editor 字幕操作員/ 編輯  
House Programme Editor 場刊編輯

## Project Administration 項目行政

Arts Administrator 藝術行政  
Marketing, Publicity & Ticketing 宣傳推廣及票務  
Media Relations Consultant 媒體關係顧問

Gloria Ngai 魏婉意  
Olivia Li 李玟蓉  
Yvonne Lam 林宇鳳  
Ray Wong 黃韋樂  
Chloe Chan 陳芷晴  
Ha Yan Pui 夏恩蓓  
Gauze Lam 林曉燕  
Kelvin Woo 胡景瀧  
Yau Ngar Yuk 邱雅玉  
Chan Wai Wah 陳煒樺  
Hsieh Tat Yi 謝達誼  
Leung Ming Ho 梁銘浩  
Wong Chun Lung 黃俊龍  
Tam Chi Lok 譚智樂  
Tai Nga Chun 戴雅俊  
Liu Kwong Choi 廖廣才  
Fok Ho Wang 霍浩泓  
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Migu Mianizt Leung 梁景灝  
Joycelyn Cheung 張婉麗  
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