

45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地

紅樓夢

FESTIVAL FINALE 藝術節閉幕演出

三藩市歌劇院與香港藝術節聯合製作

A co-production between San Francisco Opera
and the Hong Kong Arts Festival

DREAM OF THE RED CHAMBER



★ ★ ★
中華人民共和國香港特別行政區
Hong Kong Special Administrative Region
of the People's Republic of China
★ ★ ★
20th 周年紀念
ANNIVERSARY

藝術節閉幕演出贊助
Festival Finale sponsored by

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同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.

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ICBC (Asia) Proudly Sponsors The Finale of the 45th Hong Kong Arts Festival

三藩市歌劇院與香港藝術節聯合製作《紅樓夢》

A co-production between San Francisco Opera & the Hong Kong Arts Festival
Dream of the Red Chamber



香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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三藩市歌劇院與香港藝術節聯合製作

《紅樓夢》

藝術節閉幕演出

the Festival Finale performance of
Dream of the Red Chamber
A co-production between San Francisco Opera
and the Hong Kong Arts Festival

In the moment 此時此地

香港藝術節 Hong Kong Arts Festival (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻眾多優秀本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬元，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

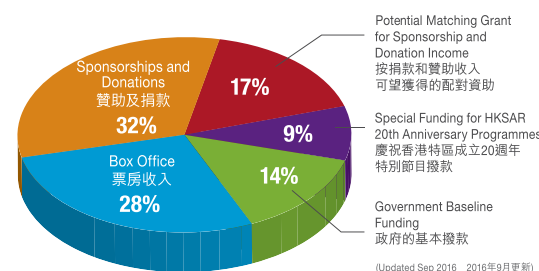
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾 100 套本地全新創作，包括戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立 25 年來，已為逾 710,000 位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供超過 8,500 張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

2017年藝術節預計收入來源：約港幣一億二千萬元
Estimated Income Sources for 2017 HKAF:
Approximately HK\$120 Million



HKAF, launched in 1973, is a major international arts festival committed to enriching the cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of “PLUS” and educational events.

HKAF is a **non-profit organisation**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and has commissioned and produced over 100 new local productions in the past decade, including theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education for young people**. In the past 25 years, our “Young Friends” scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the “Student Ticket Scheme” also make available over 8,500 half-price student tickets each year.

HKAF organises a diverse range of “Festival PLUS” activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節：詳情請與藝術節發展部聯絡。
For sponsorship opportunities and donation details of the 45th Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

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The Hong Kong Arts Festival's Proud Partner for 45 Years & Festival Opening Sponsor



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
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THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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45th 香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

Presents

《紅樓夢》 兩幕歌劇

作曲：盛宗亮

編劇：黃哲倫、盛宗亮

根據曹雪芹同名小說改編

三藩市歌劇院委約

三藩市歌劇院及香港藝術節聯合製作

Dream of the Red Chamber

An Opera in Two Acts

Music by **Bright Sheng**

Libretto by **David Henry Hwang** and **Bright Sheng**

Based on the book by **Cao Xueqin**

Commissioned by **San Francisco Opera**

A Co-production between **San Francisco Opera** and the **Hong Kong Arts Festival**

3月 17-18
MAR



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



演出長約 2 小時 45 分鐘，包括一節中場休息
Running time: approximately 2 hours and 45 minutes including one interval



英語演出，附中、英文字幕
Performed in English, with English and Chinese surtitles

三藩市歌劇院與香港藝術節聯合製作《紅樓夢》演出為香港特別行政區成立二十周年慶祝活動之一
The performances of *Dream of the Red Chamber*: A co-production between San Francisco Opera and the Hong Kong Arts Festival are part of the Celebration Programmes for the 20th Anniversary of the Establishment of the HKSAR

香港藝術節感謝馬哥孛羅香港酒店提供酒店住宿支持

Hong Kong Arts Festival wishes to thank Marco Polo Hongkong for providing accommodation support for this programme

封面照片 Cover Photograph: © Cory Weaver/San Francisco Opera



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《紅樓夢》 *Dream of the Red Chamber*

兩幕歌劇 An Opera in Two Acts

作曲兼編劇	Composer and co-librettist
盛宗亮	Bright Sheng
編劇	Co-librettist
黃哲倫	David Henry Hwang
指揮	Conductor
湯沐海	Muhai Tang
導演	Director
賴聲川	Stan Lai
舞美設計	Production Designer
葉錦添	Tim Yip
燈光設計	Lighting Designer
加里·馬爾德	Gary Marder
編舞	Choreographer
許芳宜	Fang-yi Sheu
合唱總監	Chorus Director
伊恩·羅伯特遜	Ian Robertson
副導演	Associate Director
列·費沙	Reed Fisher
合唱指導及提詞員	Chorus Master and Prompter
楊欣諾	Felix Yeung
聲樂指導及提詞員	Repetiteur and Prompter
葉亦詩	Nina Yip
舞蹈彩排助理	Dance Rehearsal Assistant
李思颺	Justyne Li

《紅樓夢》在 2016 年 9 月 10 日於三藩市歌劇院世界首演

The World premiere of *Dream of the Red Chamber* took place on 10 September 2016 at San Francisco Opera.

Dream of the Red Chamber is published by G Schirmer.

Dream of the Red Chamber is made possible, in part, by Committee of 100; John A. and Cynthia Fry Gunn; K.Wah Group; The Edmund W. and Jeannik Méquet Littlefield Fund; The Andrew W. Mellon Foundation; Gladys Kenderline Mitchell; the National Endowment for the Arts and United Airlines.

The commission of *Dream of the Red Chamber* was initiated and funded by Chinese Heritage Foundation Friends of Minnesota, with leadership support from the Dr. M. F. Tchow Memorial Fund of the Chinese Heritage Foundation; Benjamin Y. H. and Helen C. Liu; and Ruth Stricker and the late Bruce Dayton.

角色及演員

黛玉 (女高音)
曹青
寶玉 (男高音)
石倚潔
王夫人 (女中音)
金佼那
寶釵 (女中音)
李蕙妍
賈母 (女低音)
張秋林
元妃 (女高音)
何佳陵
薛姨媽 (女中音)
郭燕愉
和尚 / 夢者 (演員)
林澤群
獨唱侍女
連皓忻
侍女 / 花
王曦、李洋、連皓忻
太監 / 石頭
宋狄樟、孫梓浩、陳俊堯
叫化子 / 傭人 / 官兵
合唱團 : Die Konzertisten
水精靈 / 夢精靈
鄭詠之、趙靖雯、廖月敏、 莫嬌、楊靜嫻、余曉彤
侍女 / 宮女
群劇演員

及香港管弦樂團

With the Hong Kong Philharmonic Orchestra

Cast

Dai Yu (Soprano)
Pureum Jo
Bao Yu (Tenor)
Yijie Shi
Lady Wang (Mezzo-Soprano)
Hyona Kim
Bao Chai (Mezzo-Soprano)
Amanda Li
Granny Jia (Alto)
Qiulin Zhang
Princess Jia (Soprano)
Karen Chia-ling Ho
Aunt Xue (Mezzo-Soprano)
Yanyu Guo
Monk / Dreamer (Actor)
Pichead Amornsomboon
Solo Maid
Carol Lin
Ladies-in-waiting / Flower
Wang Xi, Li Yang, Carol Lin
Eunuchs / Stone
Jasper Sung, Felix Suen, Alexander Chen
Beggars / Servants / Imperial guards
Chorus: Die Konzertisten
Water and Dream Spirits
Tiffany Cheng, Tiffani Chiu, Sudhee Liao, Jennifer Mok, Yang Jingxian, Heidi Yu
Beauties / Ladies-in-waiting
Extras

Plus 藝術節加料節目

《紅樓夢》歌劇創作講座
Talk: A Chinese Classic Reimagined

18.3 (六 Sat) 2.30pm-3:30pm

後台一刻：走進大觀園
Backstage Moments: Inside the Red Chamber

18.3 (六 Sat) 5.30pm-6:00pm

更多加料節目詳情及網上報名 More Festival PLUS and online registration: www.hk.artsfestivalplus.org

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曹雪芹簡介 Cao Xueqin: A brief introduction

曹雪芹，生於十八世紀初，是清著著名的小說家、詩人、畫家，名著《紅樓夢》的作者。

曹雪芹生於顯赫一時的曹氏家族，一說曾祖父曹璽之妻是康熙帝的奶媽，曹家三代歷任江寧織造。曹寅（相傳為曹雪芹祖父）晚年因虧空公款屢被彈劾，仍獲康熙庇護。惟至雍正帝掌政時曹家失勢，淪為政治鬥爭下的犧牲品，落得抄家的下場。

家逢巨變後，曹雪芹隨家族遷居北京，賣畫維生，晚年在京西郊過着窮困潦倒的生活，然而就是在「十年辛苦不尋常」中窮畢生心血創作這部曠世鉅著，可惜未到半百之歲便在貧病交迫下撒手人寰，留下新婚不久的遺孀和尚未成書的《紅樓夢》。

著名作家白先勇曾說過：「在曹雪芹心中，天地同流，這麼大的宇宙，眼底群生皆赤子。」一如書中的賈寶玉，曹雪芹在貴族公子的家世環境下長大。一方面多才多藝、善詩畫，尤喜繪石頭；另一方面至情至性，睥睨黑暗腐敗的封建社會，對受其壓迫的女兒們尤其慈悲有情，筆下栩栩如生的女子無不出自作者的赤子真心。

Born in the early 18th century during the Qing dynasty, Cao Xueqin was a famed novelist, poet, painter and the author of *Dream of the Red Chamber*.

Before Cao Xueqin's birth, the Cao clan held considerable prestige and influence. One account has it that the wife of Cao Xueqin's great-grandfather was the wet nurse to the toddler Kangxi, who would later become emperor of China. Three consecutive generations of the Cao clan were appointed to the prestigious post of Commissioner for Imperial Textiles. Furthermore, even though Cao Yin, who is believed to be Cao Xueqin's grandfather, was impeached for embezzling public funds on multiple occasions, he managed to avoid falling foul of the Kangxi Emperor. Yet during the reign of the Yongzheng Emperor, the Cao family met its downfall as a result of partisan rivalry.

Cao Xueqin subsequently relocated with his disgraced and impoverished family to Beijing. Scraping a living as a painter, he spent his final destitute years in the outskirts of Beijing while toiling on *Dream of the Red Chamber*. The penniless Cao Xueqin died in his 40s, leaving behind his newlywed bride and an incomplete *Dream of the Red Chamber*.

The celebrated writer Pai Hsien-yung has commented that "in the heart of Cao Xueqin, there is a big, boundless world in which every soul is real flesh and blood with true and raw emotion". Similar to his character Jia Baoyu, Cao Xueqin was born into and grew up in an affluent and august family. He exhibited multiple talents and was well-versed in poetry and painting, with a penchant for painting stones. In the face of the often stifling, corrupt forces of feudal society, Cao Xueqin stayed true to himself and his convictions. One particular aspect of his character reflected in his writing is a sense of compassion and empathy towards oppressed women; with a true and pure heart, he succeeded in building up a dazzlingly detailed portrait of women in Chinese society through his timeless masterpiece.

關於《紅樓夢》 The literary significance of *Dream of the Red Chamber*

「滿紙荒唐言，
一把辛酸淚，
都云作者癡，
誰解其中味？」

《紅樓夢》，又稱《石頭記》，中國四大名著之一。原本共一百二十回，現今普遍認為前八十回為曹雪芹所作，後四十回為高鶚續作。

《紅樓夢》的文學價值、歷史意義及思想深度，備受推崇，被認定為中國古典小說巔峰之作。因其卷帙浩繁，加上曹雪芹本身的傳奇性，內容又縱橫古今、伏線千里，留下諸多謎團及懸案引人探索、深思及細味。有關《紅樓夢》的研究自成一家學問——紅學。除了紅學家們綿綿不斷的學術討論，歷代文人學者品讀、分析及點評此書的文章多不勝數。

一般認為《紅樓夢》是曹雪芹家族命運的寫照，亦是作者的半自傳，講述一個大家族由盛轉衰的經過，以主人翁賈寶玉和林黛玉宿命式的愛情故事為依歸。當中的賈氏「大觀園」更是清代官宦世家家園的縮影，從賈元春（元妃）得寵而盛極一時，隨着她的失勢至家道中落。「賈」與「假」同音，「賈」家的衰敗正反映出浮華若夢、虛幻不實的人生真相。

文 陳坤宜

英譯 錢景亮

"Pages full of idle words
Penned with hot and bitter tears:
All men call the author fool;
None his secret message hears."

(Translated by David Hawkes)

Dream of the Red Chamber, also known as *The Story of the Stone*, is one of the Four Great Classical Novels of Chinese literature. The first 80 chapters are generally attributed to Cao Xueqin, the last 40 to Gao E.

Dream of the Red Chamber is exalted for its literary value, historical significance and philosophical breadth. A 120-chapter tome in its own right, *Dream of the Red Chamber* has left generations of readers fascinated by its sweeping portrait of 18th century Chinese society, yet at the same time puzzled by its myriad symbolic insinuations and above all, the mysterious life of writer Cao Xueqin. Redology, a discipline of study solely focused on the novel, has grown over many years, with a huge number of academic papers and annotations written by many scholars and men of letters.

It is widely believed that *Dream of the Red Chamber* is semi-autobiographical, and therefore a reflection of the real life fluctuations in fortune of Cao Xueqin's own family and, by extension, those of the other powerful aristocratic families during the Qing dynasty. The story charts how the Jia clan falls from its height of power, with the great love between Jia Baoyu and Lin Daiyu framed as the central plot. Jia is a homophone for "false" in Chinese, foreshadowing the ultimate decline of the once pre-eminent Jia family, as well as the false and empty nature of life itself.

Notes compiled and written by Chan Sun-ye

Translated by Anthony Chin

劇情梗概



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序幕

一群叫化子在破落的大宅中流離。一個和尚出現，向世人訴說一段傳奇故事：女媧煉石補天時，有一石頭遭棄未用，三千年來對其日夜滋養灌溉的絳珠草心生傾慕。石頭與絳珠草遂意以肉血之軀成就愛情。和尚力圖勸止，但石、草凡心已熾，雙雙被風月寶鑑吸引入鏡，墮入紅塵而轉世投胎。

第一幕

第一場 榮慶堂

絳珠草降生為黛玉，自懂性以來便身體虛弱，母親剛剛仙逝。她來到尊榮繁華的榮國府，拜見外祖母賈母。賈母眾兒女中所疼者獨黛玉母親，自然愛及孫女。王夫人卻對遠道而來的黛玉不生出好感。

石頭現已轉世為寶玉，賈家唯一子嗣，御玉而誕，王夫人之子。寶、黛相見，二人雖記不得前世之事，卻感似曾相識。皇上派都太監降旨，晉封寶玉的姐姐元春為鳳藻宮尚書，成為皇上最寵

幸的貴妃。世代以來，賈府欠下巨額皇債，但元妃的晉升可能是皇上願與長期政治勁敵議和的徵兆。

第二場 蕭湘館

入夜，黛玉撫琴，寶玉為她的琴音所迷。二人一同賦詩，黛玉比寶玉更勝一籌，共同嚮往人間的真善美。

第三場 梨香院

春去秋來。對於寶、黛之情，王夫人心感不悅，請來了雍容豐美、家財萬貫的薛寶釵進府。寶釵母親薛姨媽希望女兒嫁進世宦名家，王夫人認定如能與薛家結盟便可償還皇債。雖然寶釵知禮隨分，但寶玉嫌她世故。賈母喜見寶玉與黛玉兩情相悅，有讓二人成婚念頭。

第四場 怡紅院

寶玉夢見一位帶着面紗的美貌女子翩翩起舞，她似是寶釵又像黛玉。醒來時既興奮又困惑，雖說他一心只向黛玉，但肉身似又把他推到寶釵身邊。

第五場 榮慶堂

元妃回府省親，告訴王夫人宮內爾虞我詐，福禍難料。元妃在賞賜中暗示皇上的心意：寶玉和寶釵之賜物相同。王夫人喜出望外，賈母看在眼裏大為不悅。黛玉慨嘆人間無情，寶玉自信真愛必能勝過一切。

第二幕

第一場 翠竹林

黛玉的病情每況愈下，常喜在湖邊，吟唱充滿哀傷的葬花詞。寶玉路過聽見，情為所動。黛玉拿元妃欲他迎娶寶釵之事賭氣離去，走得不遠時，聽到寶玉說自己心中愛慕的只有自己。

寶釵欲勸寶玉謀取仕官職位，寶玉責斥她後毅然離去。寶釵再次感到委屈。她下定決心，必須把握機會。

第二場 鳳藻宮 / 賈母廂院

元妃寫下家書：她深知已失聖眷，性命不能久保。要挽救賈府的劫難，只剩下一個方法。

賈母病危，說出心中遺願是要寶、黛為配。太監送上元妃家書；絕望中賈母不支身亡，家族準備喪葬。

第三場 榮府正堂

王夫人成為賈府的掌權人，告知寶玉皇上的意願是要寶玉立即與寶釵成婚，也是賈府償還皇債的唯一出路。王夫人已令黛玉搬至園外她曾葬花之湖的對岸。寶玉力抗。

第四場 桃花湖邊 / 翠竹林

黛玉把昔日與寶玉一同創作的詩稿慢慢焚掉。寶玉則下定決心，鄭重告知王夫人非黛玉不娶，如她堅持這場姻親聯婚，他便出家當和尚。王夫人無法，只好同意讓寶玉娶黛玉為妻。

第五場 榮慶堂

在盛大隆重的典禮中，寶玉與蒙着蓋頭的黛玉儼相贊禮拜天地，禮成後寶玉揭開蓋頭，驚見卻是寶釵！方知薛姨媽與王夫人一同哄騙寶玉，致使兩家聯姻。皇家錦衣軍來到大府，沒收賈薛兩家全部財產。原來皇上御旨寶玉和寶釵成婚，執意在搜捕賈家時可正式同時沒收兩家財產。賈府被燒毀。

第六場 桃花湖 / 茅庵

寶玉就是年少時的和尚：他正在寫下自己的故事。寶玉和寶釵聯婚後，黛玉孤身緩緩降行到桃花湖而消失。賈府上下淪為叫化子，在這個太虛幻境四處流離。



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Scenes and Synopsis



Prologue

Beggars drift through the ruins of a once-great home as a monk appears. He needs to tell the world an extraordinary story: a stone, left behind from the construction of Heaven, nurtured a crimson pearl flower with its dew for 3,000 years. Together, Stone and Flower seek to fulfill their love by living as mortals on earth. The Monk tries to dissuade them from such a course. But Stone and Flower disobey, travelling through a magic mirror to earth.

Act I

Scene 1: The Grand Hall

Flower becomes Dai Yu, a brilliant but sickly young woman whose mother has just died. She arrives in the home of one of the dynasty's most prestigious old families, the Jia clan. Granny Jia, Dai Yu's grandmother, loved Dai Yu's late mother. But Lady Wang, Granny Jia's daughter-in-law, takes an immediate dislike to the newcomer.

The Stone becomes the Jia's sole male heir, Bao Yu, Lady Wang's son, a spoiled youth born with a piece of jade in his mouth. When introduced, Bao Yu and Dai Yu feel they have met before. Envoys from the Emperor announce the promotion of Bao Yu's elder sister to the coveted rank of Princess. For generations, the Jias have owed a huge debt to the Imperial Court, but Princess Jia's promotion suggests that the Emperor might be willing to make peace with his long-time rivals.

Scene 2: Dai Yu's chamber

Later that night, Bao Yu hears Dai Yu playing the *qin* (a zither). They begin to write poems together; her skill is superior. They resolve to transform the world with music.

Scene 3: Pear Court Pavilion

The seasons change as time passes. To counter Dai Yu's influence, Lady Wang brings her niece, the beautiful Bao Chai from the wealthy Xue Clan, into their home. Her mother, Aunt Xue, seeks entrée

to high society, while Lady Wang seeks to repay the Imperial debt, and they hope to make a match. Though Bao Chai is perfect in so many ways, Bao Yu is disgusted by her practicality. Granny, on the other hand, hopes her grandson will marry Dai Yu.

Scene 4: Bao Yu's chamber

Bao Yu has an erotic dream in which both women appear. Though attracted to Bao Chai, he feels Dai Yu is his soulmate.

Scene 5: The Grand Hall

Princess Jia arrives home for a visit. She tells Lady Wang that the palace is filled with enemies, and she fears she cannot keep her position. The Emperor wants Bao Yu to marry Bao Chai, and the Princess gives them both the same gift to symbolise these wishes. This delights Lady Wang, upsets Granny, and throws Dai Yu into despair. But Bao Yu resolves their love will triumph.

Act II

Scene 1: Bamboo grove

Dai Yu's health continues to decline. On the bank of her favourite lake, she buries the falling peach blossom petals. Overhearing her, Bao Yu is profoundly moved. She teases him about the Princess' wish for him to marry Bao Chai, and storms off. But she overhears Bao Yu declaring that he remains devoted to her.

Bao Chai enters and encourages Bao Yu to submit his name for a high post. He rebukes her. Humiliated, she resolves to take action.

Scene 2: Princess Jia's quarters at the palace / Granny's chamber

Princess Jia writes a desperate letter to her family informing them that she has lost the power struggle and will be dead by the time they read this. There is only one way for the Jias to save themselves.

Granny Jia falls ill. She declares that she wants her grandson to marry Dai Yu. A eunuch arrives, bearing the letter from the Princess. Granny Jia dies, sending the clan into mourning.

Scene 3: A hall in the estate

Now head of the clan, Lady Wang orders her son to carry out the Emperor's wishes and marry Bao Chai. This is the only way to pay back the Imperial debt. She has sent Dai Yu away to the other side of the lake. Bao Yu is defiant.

Scene 4: Far side of the lake / Bamboo grove

Dai Yu burns the poems she and Bao Yu wrote. But Bao Yu makes a stand for love, and tells Lady Wang he will become a monk. Defeated, Lady Wang agrees to let Bao Yu marry Dai Yu.

Scene 5: The Grand Hall

At the wedding, Bao Yu exchanges vows with Dai Yu, who is veiled. Once they are married, Bao Yu discovers he has actually married Bao Chai, tricked by Aunt Xue and Lady Wang! Suddenly, Imperial soldiers storm in to confiscate all property of the Jia and Xue clans. The Emperor only encouraged this marriage so that when he arrested the Jias, he could also seize the Xue fortune. The soldiers sack and burn the estate.

Scene 6: Lake / Monk's room

We realise that the Monk is Bao Yu's older self, writing his own life story. After the wedding, Dai Yu slowly walks into the lake, where she disappears. The Jia Family have become beggars, wandering through the illusion known as life.

《編織紅樓夢》

司馬勤

明尼蘇達州傳龍基金會最初打算製作一部《紅樓夢》英文歌劇時，知道難題不言而喻：小說篇幅太長，而且它對西方觀眾相對晦澀。

然而，這個想法得到愈來愈多人支持。基金會首先找上明尼蘇達歌劇院、有製作新歌劇經驗的凱文·史密斯。後者接着聯絡上製作經驗更豐富的大衛·高克利。高克利曾為休斯頓歌劇院委約《尼克遜在中國》，又為三藩市歌劇院委約《接骨師之女》，對中國有一定認識。高克利然後聯絡生於上海、曾獲麥克亞瑟天才獎的作曲家盛宗亮。盛宗亮似乎自小就等待這個機會。

盛宗亮憶述道：「我第一次讀小說《紅樓夢》的時候大概十二三歲，剛好是和書中寶玉差不多大的年紀。那時正值文化大革命時期，被寶玉佳人環繞的生活所吸引。」之後每隔十年左右，他都會重新翻上一遍，閱覽小說的細節。現在盛宗亮認為自己算得上是「半個紅學家」，可以和學者進行真正意義上的對話。

盛宗亮甫被委約為三藩市歌劇院創作，即找來生於美國、曾獲東尼獎的劇作家黃哲倫撰寫文本。黃哲倫坦言：「我和小說沒有真正的關係。起初我明確表示拒絕。原著的長度是《戰爭與和平》的兩倍，其中的人物角色超過四百個。怎能在一齣兩個半小時的歌劇中講述清楚原著故事的脈絡？」

但盛宗亮沒有就此放棄。黃哲倫笑言：「起初，他說：『人生中去到某個時刻，你非讀這本書不可，而現在正是這麼一個機會。』但更重要的是，盛宗亮當時已經有一個如何展開故事的基礎構思。既然編劇有一半的工作是要敲定劇本的結構，我答應了。」

盛宗亮在詳細的故事大綱中，把龐大的角色陣容減少到七位主唱和一位念白演員，讓黃哲倫有足夠空間塑造小說的家庭場面和簡略描繪每個人

物。然後，在黃哲倫的建議下，歌劇院找來美國出生的台灣導演賴聲川，認為他的劇場作品本身與《紅樓夢》的史詩幅度也相似。

賴聲川說：「我完全同意黃哲倫和盛宗亮所作的決定。我在大學第一次讀《紅樓夢》的時候，認為它包含一本通俗小說的所有元素，但又不僅是通俗兩字能概括的。兩位文本顯然經過大量簡化，但並沒有令它的深度打折。」

三人曾對「《紅樓夢》主題到底是什麼」有過多次討論——盛宗亮更指出這個問題在紅學界亦無統一的想法——最後，作曲家和劇作家決定突出愛情故事，政治爭鬥僅作為故事背景。黃哲倫補充道：「我覺得愛情故事是普世的故事，選為主線也忠於原著。可是，富可敵國的賈府大戶人家走向沒落，有點像清朝版的《唐頓莊園》。而故事中的政治民生層面，以及皇帝用貪腐操縱搞垮這個家族的情節，也是很好的戲劇素材，在熱門劇集《紙牌屋》中也能看到類似情節。」

這樣對照電視劇集，並非無中生有，因為黃哲倫的首要任務是壓縮小說龐大的章回結構，用西方戲劇手法把劇情推到高潮。他認為挑戰來自角色婉轉的說話方式。他解釋道：「小說中沒有人會坦坦白白示愛。盛宗亮也經常抱怨我把某段劇本寫得太直白了。」

撮寫過程的留白，則由賴聲川和香港出生的奧斯卡金像獎得獎設計師葉錦添負責以視覺元素處理。賴聲川解釋道：「對我來說，我們要把小說中可能用上一整回來敘述的人事物，在舞台上用一個畫面或場景來呈現。例如在第二幕黛玉焚詩時，寶玉同時哀嘆他們永遠不能成親。我和葉錦添只是決定了安排他在園中出場，卻未選定位置。於是，我選擇了將寶玉安排在前段目睹黛玉葬花的站位出場。葬花的畫面在中國文化裏有着深遠意義，黛玉焚詩的時候，我們正是讓寶玉想起這幕。」



(從左至右) 賴聲川、葉錦添及盛宗亮，與大衛·高克利合照
(from left to right) Stan Lai, Tim Yip, and Bright Sheng, with David Gockley

這部歌劇面對兩個相關的問題：一）這樣一個中國故事能否在國際舞台上產生共鳴？二）它經過改編後，還夠「中國」嗎？對於創作者來說，答案是顯而易見的。賴聲川闡述：「故事本身就包含了儒釋道三家的元素——也即是涵蓋了中國文化的各方面。即使我為它加上歐洲前衛戲劇特色（我肯定沒有這樣做），它依然是『中國』的。」

盛宗亮說這些問題正是他一開始找來黃哲倫的原因。「因為我在中國長大，非常熟悉中國人解讀這個故事的視角。而黃哲倫則大多基於純粹的西方戲劇觀點，因此我們的創作必須先達成共識才繼續。」

他們同意故事中的三角戀既有普世性，同時具備中國色彩。「我們的歌劇中，有一點交代得非常清楚——這一點幾乎被許多紅學家忽略——就是寶玉和黛玉是唯一一對命運早已被安排好的角色。他們命中注定會找到對方，成為彼此的靈魂伴侶。」盛宗亮說。

黃哲倫補充說：「這個愛情故事與傳統的西方浪漫故事不同的，是前者的精神框架。仙界的『石頭』對三生石畔的『絳珠仙草』曾有幾千年灌溉之恩。絳珠仙草為報恩，向警幻仙子要求轉世為人，體驗凡間的情愛。這段抽象的故事提出了一個有趣的問題：在混沌的物質世界裏，真愛的力量有多大？這也是當代的普世煩惱。」

文字整理 陳坤宜

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Dreamweavers

Ken Smith

When the Minnesota-based Chinese Heritage Foundation first got the idea to turn *Dream of the Red Chamber* into an English-language opera, they knew the obvious problems: the novel's length, and its relative obscurity in the West.

Still, the idea never stopped gaining traction. The Foundation first called Kevin Smith, then head of their hometown opera company, who had experience producing new works. Smith then called David Gockley, who had even more experience and, having commissioned *Nixon in China* for Houston Grand Opera and *The Bonesetter's Daughter* for San Francisco Opera, also knew something about China. Gockley then called the Shanghai-born, MacArthur-winning composer Bright Sheng, who seemed to have been waiting for the call since childhood.

"I first read *Dream of the Red Chamber* when I was 12 or 13, the same age as Bao Yu", Sheng recalls. "I was living in the Cultural Revolution, and here was the main character surrounded by all these beautiful women". Finer points he absorbed in subsequent readings every decade or so, and by now Sheng says he considers himself a "dilettante Redologist", able to converse meaningfully with academics.



編劇黃哲倫
Co-librettist David Henry Hwang

Once commissioned to write the piece for San Francisco Opera, the composer then called the Tony-winning American-born playwright David Henry Hwang, who was on the opposite side of the *Red* spectrum. "I had no real relationship with the novel", Hwang admits. "And when Bright asked, I said absolutely no. The book is twice as long as *War and Peace*, with more than 400 characters. How can you shape that into a two-and-a-half-hour show that has any relationship to the source material?"

But Sheng refused to budge. "First, he said, 'At some point in your life you have to read this book, so here's your chance'", Hwang recalls, smiling. "But more importantly, he had a vision of how to tell the story. So I agreed, since half a librettist's work is determining the structure".

Sheng's elaborate synopsis reduced a sprawling cast to seven principal singers and a spoken role, leaving Hwang room to shape the novel's domestic scenes and broadly sketch each character. Then at Hwang's suggestion, the opera company approached the American-born Taiwanese director Stan Lai, whose own theatre pieces rather reflect *Red Chamber's* epic scope.

"I immediately embraced the choices that David and Bright had made", says Lai. "One of the things that registered with me when I first read *Red Chamber* in college is that it has all the elements of a popular novel, but transcends mere popularity. David and Bright's text was obviously a gross simplification, but didn't discount its profundity".

After long conversations about what the novel was really about—"something not even Redologists can agree on", Sheng claims – composer and librettist had decided to keep the love story prominent and the political intrigue in the background. "The love story, I think, is pretty universal, and true to the

novel", says Hwang. "But the Jia family, incredibly wealthy but in decline, is sort of like a *Downton Abbey* in the Qing Dynasty. And the socio-political angle, with the Emperor manipulating corruption to bring down the family, is good plot material in a sort of *House of Cards* fashion".

Such television references are hardly gratuitous, since Hwang's first task was to compress the novel's expansive episodic structure, steering the action toward a Western-style climax. A challenge in creating that momentum, Hwang says, came from characters speaking in such an indirect fashion. "No one just comes out and says they love someone", he explains. "Bright would often complain that some of my lines were stated too directly".

Filling gaps in that compression was the purview of Lai and the production's Hong Kong-born, Oscar-winning designer Tim Yip. "For me", Lai explains, "It was about how to take something that might take up a whole chapter in the novel and translate it into a single image on stage. In Act II, for example, Dai Yu begins to burn her poetry at the same time Bao Yu is lamenting that they will never marry. Tim and I had set that scene in the garden, but we hadn't been specific. So I decided to move Bao Yu to the same point where he'd seen Dai Yu burying her blossoms. This image resonates deeply in Chinese culture, and we have Bao Yu recalling it while Dai Yu is burning her poetry".

The opera faces two related queries: (1) Can such a Chinese story resonate on the international stage, and (2) Will it still be "Chinese" enough? For the creators, the answer is obvious. "The story already encapsulates elements of Buddhism, Daoism and Confucianism—the full range of Chinese cultural experience", says Lai. "Even if you bring an avant-

garde European flavour to it – which I definitely don't, by the way – the story will still come out Chinese".

Sheng says those questions were why he approached Hwang in the first place. "Because I grew up in China, I completely understand the way Chinese people see the story", he explains. "David comes from an almost purely Western point of view, so we both have to be happy with what we come up with before we move forward".

Focusing on this particular love triangle, they agree, makes the story both universal and distinctly Chinese. "One of the things that our version makes plain – and this point has been almost entirely neglected by Redologists – is that Bao Yu and Dai Yu are the only two characters whose lives were pre-ordained", says Sheng. "They were destined to find each other as soulmates".

"This love story differs from Western romantic conventions in its spiritual framework", Hwang adds. "On some otherworldly plane, a stone has been watering a flower with morning dew for thousands of years, and in her gratitude the flower wants them to be incarnated as humans and express earthly love. This metaphysical element sets up an interesting thematic question: to what extent can true love exist in a corrupt material world? And that, too, is a very contemporary, universal concern".

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三藩市歌劇院 San Francisco Opera

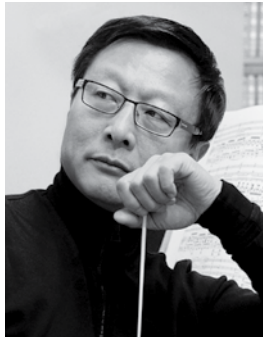


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三藩市歌劇院成立於1923年，享譽為全球首屈一指的歌劇院。過去九十四個樂季中，在一眾頂尖歌唱家、指揮、導演及設計師的努力下，歌劇院憑大膽創新的製作廣受好評，當中除了大型經典劇目，更包括十九部全新委約作品。歌劇院致力以創新科技推動歌劇普及，在院內設置多媒體錄影設備，免費為公眾於戶外即時高清直播歌劇，觀賞人數估計達二十五萬。節目於全國各地電台、電視台轉播，又發行DVD及藍光影碟，以及在全美以及歐洲、亞洲及紐西蘭部分城市的電影院上映。歌劇院在培訓新晉方面不遺餘力，成立「梅羅拉」計劃以及三藩市歌劇中心，為年輕歌唱家提供訓練及演出機會；歌劇院的外展及教育工作亦屢獲殊榮。現任總經理為馬修·斯伏克，音樂總監為尼高拉·路易索堤。

San Francisco Opera is one of the world's leading producers for the lyric theatre stage since its beginning in 1923. Over the past 94 seasons, the Company has been hailed for presenting the world's acclaimed singers, conductors, directors and designers in bold productions of classic grand opera repertoire as well as presentations of contemporary and 19 commissioned world premieres. Located in the heart of the innovative city, San Francisco Opera has paved the way nationwide for greater access to the operatic art form with the establishment of an in-house multimedia suite that has produced live outdoor simulcast presentations in high definition presented free to approximately 250,000 individuals; monthly nationwide radio broadcasts; opera performances on DVD/Blu-ray; and screenings of Company repertoire on local and national public television as well as cinemas throughout the United States, Europe, select cities in Asia and New Zealand. The Company is also world renowned for the training of young professional singers through the Merola Opera Program and San Francisco Opera Center, as well as its award-winning community engagement and education programs. Matthew Shilvock is the current General Director and Nicola Luisotti is Music Director.

www.sfopera.com



盛宗亮

作曲兼編劇

曾獲麥卡瑟「天才」獎的盛宗亮在1955年12月6日出生於上海，1982年移居美國紐約。現任密西根大學伯恩斯坦傑出大學教授及香港科技大學包玉剛傑出客席教授。

盛宗亮曾與許多傑出的音樂家合作，其中包括伯恩斯坦、馬素爾、艾森巴赫、迪圖瓦、斯拉金、斯瓦茲、羅伯森、津曼、賈維、史巴諾、沃夫、馬友友、舍爾金、艾克斯、林昭亮、卜朗夫門、格藍妮等等。

他廣受委約，幾乎在北美、歐洲及亞洲每個著名的音樂機構中，都曾上演他的作品，其中包括：美國白宮、2008年北京奧運會、紐約愛樂樂團、波士頓交響樂團、克里夫蘭管弦樂團、芝加哥交響樂團、費城樂團、荷蘭阿姆斯特丹皇家音樂廳管弦樂團、巴黎樂團、英國BBC交響樂團、漢堡廣播交響樂團、丹麥國家交響樂團、芝加哥抒情大劇院、聖達菲歌劇院及紐約市立歌劇院。

作為指揮家及鋼琴家，他曾與眾多音樂團體合作，其中包括：美國三藩市交響樂團、底特律交響樂團、西雅圖交響樂團、紐約室內交響樂團、葛蘭碧交響樂團、俄羅斯聖彼得堡愛樂樂團、德國多爾特蒙愛樂樂團、中國國家交響樂團，並在卡內基音樂廳、林肯中心、甘迺迪藝術中心等演出。盛宗亮的全部作品均為美國G Schirmer公司獨家出版。

Bright Sheng

Composer/Co-librettist

Bright Sheng is respected as one of the leading composers of our time, whose stage, orchestral, chamber, and vocal works are performed regularly by the greatest performing arts institutions throughout North America, Europe, and Asia. Proclaimed by the MacArthur Foundation in 2001 as “an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries,” Sheng’s music is evident with a strong Asian influence. However, it is the synthesis with Western musical tradition that makes his work truly distinctive and original, an outcome from his profound understanding of both cultures, as Sheng admits: “I consider myself both 100% American and 100% Asian”.

In addition to composing, Sheng enjoys an active career as a conductor and concert pianist, and frequently acts as music advisor and artistic director to orchestras and festivals. He is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and the Y. K. Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology.

Born in China, Sheng moved to New York in 1982 and studied composition and conducting privately with his mentor Leonard Bernstein. His music is exclusively published by G Schirmer, Inc.



黃哲倫

編劇

黃哲倫的戲劇作品包括《蝴蝶君》、《中式英語》、《金童》、《黃面孔》、《鐵軌之舞》與《FOB》，以及百老匯音樂劇《阿依達》（聯合編劇）、《花鼓戲》（2002年重排），與迪士尼的《泰山》。他是美國當今出品最多的歌劇編劇；合作作曲家有菲利普·格拉斯、奧斯瓦爾多·高利賀夫、盛宗亮、陳銀淑、黃若與霍華德·肖。黃哲倫曾獲東尼獎（兼三次提名）、贏得三次外百老匯大獎、曾兩次入圍普立茲戲劇大獎。創作電影劇本《擁有》（聯合編劇）、《金門橋》與《蝴蝶君》，現正籌備 Lionsgate 與 Bravo 電視台製作的新連續劇。《黃面孔》於2013年被改編為 YOMYOMF 網絡的 YouTube 互聯網電影。黃哲倫曾獲得以下獎項：PEN/Laura Pels 大獎（2011年）、Inge 大獎（2012年）、Steinberg Mimi 大獎（2012年），Doris Duke 藝術家大獎（2014年）。他現任雲雀話劇發展中心、美國話劇社、演員基金會董事局委員，也是青年編劇工作室董事局主席。

David Henry Hwang

Co-librettist

David Henry Hwang's work includes the plays *M. Butterfly*, *Chinglish*, *Golden Child*, *Yellow Face*, *The Dance and the Railroad*, and *FOB*, as well as the Broadway musicals *Aida* (co-author), *Flower Drum Song* (2002 revival), and Disney's *Tarzan*. He is also America's most-produced living opera librettist, who has worked with composers Philip Glass (*1,000 Airplanes on the Roof*), Osvaldo Golijov (*Ainadamar*), Bright Sheng (*The Silver River*), Unsuk Chin (*Alice in Wonderland*), Huang Ruo (*Dr. Sun Yat-sen*), and Howard Shore (*The Fly*). Hwang is a Tony Award winner and three-time nominee, a three-time OBIE Award winner, and a two-time finalist for the Pulitzer Prize in Drama. His screenplays include *Possession* (co-writer), *Golden Gate*, and *M. Butterfly*, and he is currently developing an original television series for Lionsgate and Bravo. *Yellow Face* was adapted into a full-length movie for YouTube by the YOMYOMF Network in 2013. Hwang won the 2011 PEN/Laura Pels Award, the 2012 Inge Award, the 2012 Steinberg “Mimi” Award, and a 2014 Doris Duke Artist Award. He serves on the boards of the Lark Play Development Center, American Theatre Wing, and the Actors Fund, and as the President of Young Playwrights Inc.



湯沐海

指揮

國際指揮大師湯沐海 30 年前應卡拉揚之邀指揮柏林愛樂，從世界交響樂的巔峰開始了他的國際指揮生涯。

湯沐海對歌劇情有獨鍾，曾指揮德國柏林、漢堡、艾克森及萊茵國家歌劇院，瑞典斯德哥爾摩皇家歌劇院，及擔任芬蘭國家歌劇院首席指揮。他指揮的歌劇劇目廣泛，包括《沒有影子的女人》、《杜蘭朵》、《玫瑰騎士》、《黑桃皇后》、《蝴蝶夫人》、《托斯卡》、《燕子》、《沙皇鮑里斯》、《費加羅的婚禮》、《茶花女》、《塞維利亞的理髮師》及《奧塞羅》等經典歌劇。湯沐海亦指揮了多部歌劇的中國首演，包括由易立明導演，上海愛樂樂團演奏的德布西歌劇《佩利亞斯與梅麗桑德》和布列頓的《碧盧冤孽》。2015 年七月，他在意大利米蘭斯卡拉歌劇院指揮新製作的羅西尼歌劇《奧塞羅》，演出七場，成為自史卡拉歌劇院建院 237 年以來首位在此亮相指揮歌劇的中國指揮家。

湯沐海曾在上海音樂學院學習作曲和指揮，後入學慕尼黑音樂及戲劇學院，師從教授赫爾曼·米高。湯沐海在德國學習期間，曾隨指揮大師卡拉揚學習，並當過伯恩斯坦的助理。曾擔任前中央樂團的常任指揮達十年之久，並出任中央歌劇院音樂總監。湯沐海是中央音樂學院名譽教授，現任瑞士蘇黎士室內樂團的音樂總監和首席指揮、貝爾格萊德愛樂及布拉格交響樂團首席指揮、中國國家交響樂團榮譽指揮、上海愛樂樂團藝術總監、天津大劇院總監；並由 2017 年 3 月起任哈爾濱交響樂團音樂總監。

Muhai Tang

Conductor

Muhai Tang is one of the most eminent Chinese conductors in history. His international career began when he was engaged to conduct the Berlin Philharmonic following an invitation from Herbert von Karajan during the 1983/1984 season.

Tang's exceptional interpretation of opera is widely recognised. He has conducted in opera houses in Berlin, Hamburg, Essen, Rhein and Stockholm, and held the position of Chief Conductor at the Finnish National Opera. His extensive repertoire includes *Die Frau Ohne Schatten*, *Turandot*, *Der Rosenkavalier*, *Pique Dame*, *Madame Butterfly*, *Tosca*, *La Rondine*, *Boris Godunov*, *The Marriage of Figaro*, *La Traviata*, *The Barber of Seville* and *Otello*. Tang successfully conducted the Chinese premiere of operas including Debussy's *Pelléas et Mélisande*, directed by Liming Yi and performed by the Shanghai Philharmonic Orchestra, and Britten's *The Turn of the Screw*. In July 2015, Tang was invited to conduct seven performances of a new production of Rossini's *Otello* by Teatro alla Scala, becoming the first Chinese conductor to appear on La Scala's podium in the theatre's 237 years of history.

Tang studied composition and conducting at the Shanghai Conservatory of Music. He furthered his conducting training with Hermann Michael at the Hochschule für Musik und Theater München. During his stay in Germany, Tang studied with Herbert von Karajan and became an assistant to Leonard Bernstein. The major positions Tang has held include the role of Principal Conductor of the China National Symphony (previously known as the Central Philharmonic Orchestra) for a decade, and Music Director of China Opera. Tang is an Honorary Professor at the Central Conservatory of Music, and currently serves as the Artistic Director and Chief Conductor of the Zurich Chamber Orchestra, the Chief Conductor of Belgrade Philharmonic and Prague Symphony, the Conductor Laureate of the China National Symphony, the Artistic Director of the Shanghai Philharmonic and Director of the Tianjin Opera and Orchestra. In March 2017, Tang was appointed as the Music Director of the Harbin Symphony Orchestra.



賴聲川

導演

世界上最著名的華人戲劇家之一，「亞洲劇場導演之翹楚」（《亞洲週刊》）、「現今最頂尖的中文劇作家」（BBC）、「華文世界最受矚目的劇作家導演之一」（《紐約時報》）。原創舞台劇共 35 部，包括拯救相聲藝術的《那一夜，我們說相聲》，《紐約時報》譽為「當代中國最受歡迎的舞台劇」的《暗戀桃花源》（1986）、《中國時報》評為「一個時代的珍藏」的《寶島一村》（2008）、《中國日報》稱為「可能是有史以來最偉大的中文戲劇」的《如夢之夢》（2000）等。

賴聲川也是國際得獎電影導演（《暗戀桃花源》1992）、大型活動導演（《2009 台北聽障奧運會》開幕及閉幕典禮）。歌劇導演作品包括莫扎特與達龐提三部喜劇（台北 NSO）以及在三藩市歌劇院首演的《紅樓夢》。賴聲川的作品經常在世界各地演出，也開始在國外主流劇場中演出，以 2015 英語版《暗戀桃花源》在美國俄勒岡莎士比亞戲劇節的 80 場演出為例。

賴聲川是【表演工作坊】創意總監、上劇場藝術總監、烏鎮戲劇節常任主席。上劇場是他在上海創立的新劇場，以演出他的作品為主。賴聲川是美國加州柏克萊大學戲劇博士，曾任國立台北藝術大學教授及戲劇學院創院院長，柏克萊及史丹佛大學駐校藝術家及教授。他的著作《賴聲川的創意學》已經成為華人世界對創意理論論述的重要參考。

Stan Lai

Director

Stan Lai is hailed as "Asia's top theatre director" (*Asiaweek*), "the best Chinese language playwright and director in the world" (*BBC*), "one of the most celebrated Chinese-language playwrights and directors" (*New York Times*), and "Asia's flagship playwright" (*China Daily*). Lai's works, including 35 original plays to date, have blazed new directions in Chinese language theatre for over three decades. The *New York Times* calls his *Secret Love in Peach Blossom Land* (1986) "the most popular contemporary play in China". The *Beijing News* calls his *The Village* (2008) "the pinnacle of our era of theatre". *China Daily* calls his epic 8 hour *A Dream Like A Dream* (2000) "the most elaborate theater work in Chinese history" and "possibly the greatest Chinese-language play since time immemorial".

Lai is also an award-winning filmmaker (*The Peach Blossom Land*, 1992), and event director (*Deaflympics Opening Ceremony*, 2009). His opera credits include directing the three Mozart-Da Ponte operas for the Taiwan National Symphony Orchestra and the world premiere of *Dream of the Red Chamber* at the San Francisco Opera. In 2015, Lai directed his English version of *Secret Love in Peach Blossom Land* at the Oregon Shakespeare Festival.

Lai is Artistic Director of Performance Workshop. He is also co-founder and Executive Director of the Wuzhen Theatre Festival, as well as Artistic Director of Theatre Above in Shanghai, a new venue dedicated to the performance of his works. Lai holds a Ph.D in Dramatic Art from the University of California, Berkeley, and has taught extensively at the Taipei National University of the Arts, and at Berkeley and Stanford. His book on the subject of Creativity is a best seller in the Chinese language.



葉錦添

舞美設計

作為世界知名的世界藝術家、藝術指導和服裝設計師，葉錦添不斷探索及介紹其「新東方主義」美學理念，是讓世界瞭解到東方藝術之美最重要的藝術家之一。

畢業於香港理工學院高級攝影專業，葉錦添1986年參與第一部電影《英雄本色》。2001年因《臥虎藏龍》獲奧斯卡「最佳藝術指導」與英國電影學院「最佳服裝設計」，是首位獲此殊榮的華人藝術家。至今已擔任不計其數的電影、戲劇、舞台劇的視覺總監，舞台美術與服裝創作。曾與眾多知名導演、藝術團體合作，如吳宇森、李安、張藝謀、馮小剛、蔡明亮、陳國富、關錦鵬、陳凱歌、田壯壯、李少紅、楊麗萍、賴聲川、羅伯特·威爾遜、艾甘·漢、佛朗哥·德拉戈、弗朗索瓦·吉拉德及台灣雲門舞集、當代傳奇劇場、漢唐樂府、優人神鼓等。參與創作多部大型史詩電影《赤壁》、《夜宴》、《一九四二》，舞台劇《樓蘭女》、《韓熙載夜宴圖》、《八月雪》、《鄭和1433》、《孔雀》、《如夢之夢》、《十面埋伏》等。他與艾甘·漢在《源》、《環》、《吉賽爾》中三度合作。其作品曾在北京國家大劇院、巴黎夏佑劇院、巴黎喜歌劇院、法國亞維儂藝術節、里昂舞蹈雙年展、奧地利格拉茲歌劇院等世界知名劇院演出。

從2002年開始，葉錦添先後在台北故宮博物院、紐約軍械庫、美國甘迺迪藝術中心等地舉辦創作特展。2008年，他受邀參與在北京尤倫斯藝術中心舉行的迪奧六十週年慶展覽《迪奧與中國藝術家》。2016年3月，在法國亞眠文化中心舉辦《平行》（PARALLEL）葉錦添個展。同年9月，在上海當代藝術博物館舉行《葉錦添：流形》藝術大展。《紅樓夢》是葉錦添首次為美國歌劇院擔任舞台美術設計。

Tim Yip

Production designer

A renowned artist, Tim Yip pursues his theory New Orientalism, which communicates Eastern philosophy and aesthetics to audiences around the world. Yip has multidisciplinary works in costume design and art direction, fashion, and visual art.

He graduated from Hong Kong Polytechnic University with a degree in photography. Since working on his first film *A Better Tomorrow* directed by John Woo in 1986, he has accomplished costume designs and art direction for numerous film and theatre productions. He won the Academy Award for Best Art Direction for *Crouching Tiger, Hidden Dragon*, as well as a BAFTA (British Academy of Film and Television Arts) Award for the film's costume design. Yip has collaborated with film directors of international acclaim including John Woo, Ang Lee, Tsai Ming Liang, Stanley Kwan, Tian Zhuangzhuang, Li Shaohong and Feng Xiaogang. He has also worked with renowned theatrical groups such as Cloud Gate Dance Theatre, Han Tang Yu Fu, Contemporary Legend Theatre and U Theatre. Yip was the Visual Artist for Akram Khan's *Until the Lions* and Olivier Award-winning *Desh*, and in 2016, he teamed up with Khan again as Visual Artist on the English National Ballet's *Giselle*. He has also collaborated with theatre director Robert Wilson on *1433* and choreographer Yang Liping for *The Peacock* and *Under Siege*.

Yip has presented costume and art exhibitions around the world including at the National Palace Museum in Taipei and Park Avenue Armory in New York. He created the central installation for *Christian Dior and Chinese Artists*, and an installation at the Kennedy Center for the Performing Arts in Washington DC that covered the facade of the entire building. In 2016, Yip displayed the solo exhibitions *In Parallel* at the Maison de la Culture D'Amiens, and *Reformation* at the Power Station of Art, Shanghai. He made his San Francisco Opera debut with the world premiere of *Dream of the Red Chamber*.



加里·馬爾德

燈光設計

加里·馬爾德是三藩市歌劇院駐院燈光設計。由2013年製作《梅菲斯特費勒》起，到近期作品包括《路易莎·米勒》、《嵐嶺痴盟》、《塞維利亞的理髮師》、《卡門》、《唐卡洛》，及《耶奴法》。他的歌劇燈光設計曾進駐全球各個表演場地：悉尼《魔笛》、都靈皇家劇院與東京《茶花女》、休斯頓歌劇院《馬克普洛斯檔案》與《參孫與達麗拉》、聖地牙哥歌劇院《參孫與達麗拉》、《塞維利亞的理髮師》、《卡門》、《彼得·格里姆斯》、《假面舞會》，與《諾爾瑪》。曾任紐約大都會歌劇院助理駐院燈光設計長達十二個樂季，及紐約市立歌劇院駐院副燈光設計達五年。2016-17樂季他為三藩市歌劇院的《蝴蝶夫人》、《弄臣》及《唐喬望尼》製作設計。

Gary Marder

Lighting Designer

Resident lighting designer for San Francisco Opera, Gary Marder made his company debut with *Mefistofele* in 2013 and his lighting designs most recently appeared in the Company's *Luisa Miller*, *Lucia di Lammermoor*, *Il Barbiere di Siviglia*, *Carmen*, *Don Carlo*, and *Jenůfa*. Marder's other work includes *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; and *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, *Un Ballo in Maschera*, and *Norma* at San Diego Opera. Marder previously served as assistant resident lighting designer for the Metropolitan Opera for 12 seasons and associate resident lighting designer at New York City Opera for five years. He designs for the Company's 2016-17 productions of *Madame Butterfly*, *Rigoletto*, and *Don Giovanni*.



許芳宜

編舞

許芳宜以《紅樓夢》首次參與三藩市歌劇院製作。前瑪莎·葛蘭姆舞團首席舞者，獲歐洲《舞蹈雜誌》讚譽為「傑出女舞蹈家」。2005年獲台灣總統頒贈「五等景星勳章」。2007年獲台灣國家文藝獎（舞蹈類別），為有史以來最年輕得獎者。

合作舞團包括雲門舞集、蒙特布朗舞團、Buglisi/Foreman舞團，及沈偉舞蹈藝術。2007年受邀到美國參與著名攝影師大衛·麥可雷克的「慢舞」計劃；同年成為紐約「巴瑞辛尼可夫舞蹈中心」首位亞洲駐村藝術家。

許芳宜曾與林懷民、艾略特·費爾德、沈偉、艾甘·漢、克里斯多福·惠爾敦、溫蒂·韋倫、羅素·馬利方、譚元元、赫爾曼·科爾內霍、亞歷山德拉·費里等眾多才華洋溢的國際舞蹈家合作；也曾與世界級指揮家梅狄合作歌劇《摩西與法老》。

Fang-yi Sheu

Choreographer

Fang-Yi Sheu made her debut with San Francisco Opera with *Dream of the Red Chamber*. She is a former principal dancer for Martha Graham Dance Company, and founder of Fang-Yi Sheu & Artists. She has collaborated with important artists such as Riccardo Muti, Shen Wei, Eliot Feld, Lin Hwai-min, Akram Khan, Christopher Wheeldon, Russel Maliphant, Wendy Whelan, Alessandra Ferri, Herman Cornejo, and Yuan Yuan Tan. Sheu was named Lativ Artist of the Year and served as spokesperson for EVA Air, the Star Alliance. She starred in *The Assassin*, directed by 2015 Cannes Best Director winner Hou Hsiao-hsien, and she has initiated "Creation Weeks" which invites international young talent to participate in new creations. Sheu's career awards include the Taiwan President's Order of Brilliant Star, the National Award of the Arts in Taiwan, and *Ballettanz* magazine's Outstanding Female Dancer.

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Conductor: Leif Segerstam

愛沙尼亞國家交響樂團及

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Pelléas et Mélisande by Debussy

Director: David Pountney

Conductor: Lothar Koenigs

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德布西：《佩利亞斯與梅麗桑德》

Vox Clamantis

Conductor: Jaan-Eik Tulve

曠野之聲合唱團

American Ballet Theatre – *Whipped Cream*

Choreography: Alexei Ratmansky

美國芭蕾舞劇院《芭蕾舞小忌廉》

Cantonese Opera – *Farewell My Concubine*

粵劇《霸王別姬》

Zurich Ballet – *Anna Karenina*

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Image: American Ballet Theatre's *Whipped Cream*

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伊恩·羅伯特遜

合唱總監

伊恩·羅伯特遜是2012年度三藩市歌劇院勳章得主。他自1987年起擔任三藩市歌劇院的合唱總監及指揮。在他的領導下，合唱團排演超過三百部製作。2003年，他獲頒梅湘基金會大獎，表揚他為三藩市歌劇院籌備《阿西西的聖方濟》北美首演出作的藝術貢獻。羅伯特遜亦曾在三藩市歌劇院的十套製作中擔任指揮。他也參與北美洲其他歌劇院的製作，包括薩拉索塔歌劇院、埃德蒙頓歌劇院，以及柯蒂斯音樂學院歌劇院。任職三藩市歌劇院之前，羅伯特遜在蘇格蘭歌劇院擔任音樂主管與合唱總監。

Ian Robertson

Chorus Director

Recipient of the 2012 San Francisco Opera Medal, Ian Robertson has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted ten main stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera.



楊欣諾

合唱指導及提詞員

指揮楊欣諾屢獲殊榮。他現為香港聖公會教省及聖約翰座堂的音樂總監；也是香港最出色室內合唱團之一的Die Konzertisten的音樂總監。楊氏為2015香港藝術發展局「藝術新秀獎（音樂）」得主。同年，他獲頒「世界青少年合唱節一捷成洋行合唱藝術青年獎學金」，及由世界青少年合唱藝術家協會頒發「世界青少年合唱藝術家」頭銜。

楊氏與Die Konzertisten的重要演出包括巴赫《聖馬太受難曲》、浦塞爾《狄多與依尼亞斯》、布克斯特胡德《耶穌的軀體》、佛瑞《安魂曲》及伯恩斯坦《奇切斯特詩篇》，又曾帶領合唱團與世界著名音樂家合作，包括戴維士、高恩、萊頓，及利靈。楊氏於第42屆香港藝術節翩娜·包殊烏珀塔爾舞蹈劇場《死而復生的伊菲格尼》中擔任合唱指導。

Felix Yeung

Chorus Master and Prompter

Award-winning conductor Felix Yeung currently combines dual roles as Director of Music at St John's Cathedral and Provincial Music Director of Hong Kong Sheng Kung Hui. He is also Music Director of Die Konzertisten, one of Hong Kong's foremost chamber choirs. Yeung was given the Award for Young Artist (Music) in 2015 by the Hong Kong Arts Development Council. He is a 2015 recipient of the Jebsen & Co. Choral Arts Youth Scholarship and the title "World Youth Choral Artist", awarded by World Youth and Children Choral Artists' Association.

Notable performances with Die Konzertisten include Bach's *St Matthew Passion*, Purcell's *Dido and Aeneas*, Buxtehude's *Membra Jesu Nostri*, Fauré's *Requiem*, and Bernstein's *Chichester Psalms*. He has led the choir to collaborate with distinguished artists including Iestyn Davies, Jonathan Cohen, Stephen Layton, and Helmuth Rilling. Yeung was chorusmaster for the Hong Kong Arts Festival Chorus in the dance-opera *Iphigenia auf Tauris* in 2014.



列·費沙

副導演

列·費沙身兼歌劇導演、助理導演及舞台監督多職，合作機構包括明尼蘇達歌劇院、格瑪格拉斯歌劇節及富羅瑞庭歌劇院等歌劇院。導演作品包括《崔斯坦與伊索德》、《費加羅的婚禮》及《女人心》。2014年，費沙加入三藩市歌劇院舞台部，擔任多個製作的助理導演，包括《假面舞會》、《帕老爺的婚事》及《特洛伊人》。他近期將負責《唐喬望尼》及《杜蘭朵》的製作。

Reed Fisher

Associate Director

Reed Fisher has worked as a director, assistant director and stage manager of opera for Minnesota Opera, Glimmerglass Festival, Florentine Opera, and others. Productions directed by Fisher include *Tristan und Isolde*, *The Marriage of Figaro* and *Così fan tutte*. In 2014, Fisher joined the staging staff at San Francisco Opera, where he has worked as an assistant director on a number of shows, including *Un ballo in maschera*, *Don Pasquale* and *Les Troyens*. Upcoming assignments include *Don Giovanni* and *Turandot*.



葉亦詩

聲樂指導及提詞員

葉亦詩畢業於美國印地安納大學音樂學院，獲鋼琴演奏學士和碩士學位。至今她已為一百多齣歌劇、輕歌劇和音樂劇製作任彩排伴奏和指導，合作團體包括芝加哥輕歌劇工作坊、芝加哥歌劇院、威斯康辛州彭美露歌劇團、加州太平洋歌劇院、洛杉磯歌劇院，及香港歌劇院。曾合作的音樂節包括北京音樂節及意大利羅馬歌劇節。葉氏現為香港歌劇院首席聲樂指導。

Nina Yip

Repetiteur and Prompter

Nina Yip received her Bachelor and Master of Music degrees in piano performance from Jacob School of Music, Indiana University. Yip has been rehearsal pianist and coach for over 100 operas, operettas, and musical theater productions throughout her career with companies including Light Opera Works (Chicago), Lyric Opera of Chicago, Pamiro Opera (Wisconsin), Opera Pacific (California), Los Angeles Opera, and Opera Hong Kong; and music festivals including the Beijing Music Festival, and Opera Festival di Roma (Italy). She is currently the Principal Repetiteur of Opera Hong Kong.



李思颺

舞蹈彩排助理

畢業於香港演藝學院舞蹈學院。曾任香港芭蕾舞團及奧地利格拉茲舞蹈團成員，及德國巴馬海港舞團獨舞員。現為獨立舞者及編舞。近作包括《見習舞者2》、《見習舞者1》、《見習人類》、《煩人協奏曲》、《Galatea X》、《What's the Matter?》及《第三·五次元》。作品《Galatea X》獲得2014香港舞蹈年獎最值得表揚編舞，及最值得表揚女舞蹈員獎項。作品《Galatea & Pygmalion》獲得2011香港舞蹈年獎最值得表揚獨立製作獎項，李氏在同年獲提名最值得表揚女舞蹈員。

Justyne Li

Dance Rehearsal Assistant

Justyne Li graduated from the Hong Kong Academy for Performing Arts, School of Dance. She is a former member of the Hong Kong Ballet, Tanz Graz (Austria), and Ballett Bremerhaven (Germany). She is currently working as an independent dancer and choreographer. Her recent choreographies include *Dance Internship II*, *Dance Internship*, *Human Internship*, *Trouble-maker's Concerto*, *Galatea X*, *What's the Matter* and *The 3.5th Dimension*. *Galatea X* received the 2014 Hong Kong Dance Awards for Outstanding Choreography and Outstanding Performance by a Female Dancer. *Galatea & Pygmalion* received the 2011 Hong Kong Dance Award for Outstanding Achievement in Independent Dance. Li was also nominated for the Outstanding Performance Award in the same year.



曹 青

黛玉
女高音

女高音曹青以《紅樓夢》黛玉一角首次亮相三藩市歌劇院。曹氏是休斯頓歌劇院工作室藝術家，獲茱莉亞音樂學院學士與碩士學位，曾飾演細川俊夫歌劇《松風》中女主角松風（美國斯波萊托藝術節、林肯中心藝術節）、浦朗克歌劇《加爾墨羅會修女的對話》的布蘭奇（肖托夸中心），以及《假女園丁》的桑德里娜。在休斯頓歌劇院演過《魔笛》中帕帕基娜與帕米娜兩個角色，以及《費加洛的婚禮》的巴巴麗娜。曹氏擅長演繹當代音樂，曾演唱蕾切爾·波特曼歌劇《小王子》中的洛絲一角、史彼亞斯《噢，哥倫比亞》的碧嘉，以及卡萊爾·弗洛伊德《演員王子》的費萊恩女士。曹氏同樣活躍於音樂會獨唱。曾在林肯中心埃利斯圖利音樂廳與卡內基音樂廳演出，當中包括瑪麗蓮·霍恩基金會周年音樂會、茱莉亞音樂學院週三午間音樂會系列、茱莉亞歌唱藝術節，及茱莉亞四一五樂團的拉莫爾專場音樂會。她最近的演唱的曲目有莫扎特《安魂曲》、《歡慶喜悅》，以及海頓《納爾遜彌撒曲》。

Pureum Jo

Dai Yu
Soprano

Soprano Pureum Jo made her San Francisco Opera debut as Dai Yu in *Dream of the Red Chamber*. A Houston Grand Opera Studio Alumni and a graduate of The Juilliard School, where she received her bachelor's and master's degrees, Jo has appeared as Matsukaze in Toshio Hosokawa's *Matsukaze* (Spoleto Festival USA, Lincoln Center Festival), Blanche in *Dialogues des Carmélites* (The Chautauqua Institution), and Sandrina in *La Finta Giardiniera*. At Houston Grand Opera (HGO), she has performed the roles of Papagena and Pamina in *Die Zauberflöte* and Barbarina in *Le Nozze di Figaro*. Equally at home in contemporary music, she has appeared with the HGO as the Rose in Rachel Portman and Nicholas Wright's *The Little Prince*, Becca in the world premiere of Gregory Spears and Royce Vavrek's *O Columbia*, and as Miss Frayne in *Prince of Players*, the latest world premiere by Carlisle Floyd. An accomplished concert soloist and recitalist, Jo has also appeared in concerts at Alice Tully Hall and Carnegie Hall, including the Marilyn Horne Foundation Annual Recital, and Juilliard's Wednesdays at One series, Juilliard Songfest, and a concert of Rameau works with Juilliard415. Her recent performances include Mozart's *Requiem* and *Exsultate, Jubilate*, and Haydn's *Lord Nelson Mass*.



石倚潔

寶玉
男高音

男高音石倚潔以《紅樓夢》寶玉一角首次亮相三藩市歌劇院。旅歐歌唱家，日本東邦音樂大學碩士畢業，獲全額獎學金至奧地利深造。連續四次奪得國際聲樂比賽金獎。現任中國湖南師範大學音樂學院聲樂研究所所長。石氏是意大利羅西尼歌劇節的首位華人歌唱家，連續五年擔當主演。作為當今世界年輕一代輕型抒情男高音的代表歌手之一，擅長演繹羅西尼、唐尼采弟、貝利尼和莫扎特的作品。演出足跡遍佈全球各大歌劇院、藝術節和音樂廳。其中包括意大利鳳凰歌劇院、聖卡洛歌劇院、佛羅倫斯五月歌劇院、羅馬國立聖切契利亞音樂廳、博洛尼亞市立歌劇院、巴里佩特魯澤利歌劇院、法國巴黎香榭麗舍劇院、圖盧茲歌劇院、南希洛林國家歌劇院、比利時安特衛普皇家佛蘭芒歌劇院、奧地利格拉茨歌劇院、維也納金色大廳、瑞士洛桑歌劇院、瑞士阿旺什歌劇節、西班牙拉科魯尼亞莫扎特音樂節、畢爾巴鄂阿里亞加劇院、德國慕尼黑黑赫克利斯音樂廳、丹麥哥本哈根蒂沃利音樂廳、英國切斯特夏季音樂節、美國大都會歌劇院、紐約林肯中心艾弗利費雪音樂廳、日本東京三得利音樂廳、東京文化會館、香港藝術節、中國國家大劇院、北京國際音樂節、北京現代音樂節、上海國際藝術節等等。共出演了三十多部歌劇，近三百場次。

Yijie Shi

Bao Yu
Tenor

Tenor Yijie Shi made his San Francisco Opera debut as Bao Yu in *Dream of the Red Chamber*. Shi graduated with top marks from the Toho College of Music in Tokyo (Japan). After having won a fellowship offered by Toho, he moved to Europe to continue his studies in Austria. He has won several international vocal competitions including the Graz "Ferruccio Tagliavini" International Singing Competition, the Toti dal Monte International Competition in Treviso in 2007, the Festspielstadt Passau Competition and, also in 2007, the Maria Caniglia International Singing Competition in Sulmona. Shi is the first Chinese tenor appears at Rossini Opera Festival in Pesaro for 5 years consecutively. He is best known for his interpretation for the roles of Rossini, Donizetti, Bellini and Mozart. Shi has already appeared at major international opera houses, including the Metropolitan Opera of New York, Accademia Nazionale di Santa Cecilia in Rome, the Maggio Musicale Fiorentino in Florence, the Teatro di San Carlo in Naples, Opéra national de Lorraine in Nancy, the Teatro La Fenice di Venice, the Teatro Comunale di Bologna, Suntory Hall (Japan), Hong Kong Arts Festival, China's National Centre for the Performing Arts, Shanghai International Arts Festival. He has performed in more than 30 operas and over 300 performances.



李蕙妍

寶釵
女中音

女高音李蕙妍的歌藝獲《利物浦日報》評論稱讚：「熟練地演唱難度甚高的樂章，她的聲音洪亮之餘亦富於靈活性。」她現於美國印第安納大學修讀聲樂博士學位。她的研究範圍包括聲樂演唱的性別研究和聲樂錄音分析，並於去年在新聲樂教育家研討會中發表探討聲樂表演中彈性速度之運用的研究。在剛過去的七月，她在香港康樂及文化事務署舉辦的《音樂展才華》系列中演唱個人音樂會。李氏在英國及歐洲各地參與聖樂及歌劇演出，曾獲邀與皇家利物浦愛樂樂團合作首演中國作曲家馮思思的《道德經》，又於曼徹斯特國際音樂節上獻藝，演唱《蝴蝶夫人》的選段，甚獲好評；之後她在瑞士巴塞爾藝術節中載譽重演。她於香港中文大學音樂系畢業後，在英國倫敦大學取得碩士學位，繼而到皇家北方音樂學院完成研究院深造課程。她在 2013 年的意大利費利地菲亞市歐洲音樂大賽中獲頒第三獎。李蕙妍以《紅樓夢》寶釵一角首次參與香港藝術節演出。

Amanda Li

Bao Chai
Mezzo-Soprano

Soprano Amanda Li was described by the *Liverpool Daily Post* as possessing "... a huge voice but one which is highly adaptable and, when required, nimble". She is currently pursuing her doctoral degree in vocal performance at Jacobs School of Music, Indiana University. Her research interests span from gender issues in vocal performance to analysis of music recording. She presented her paper on the role of rubato in musical interpretation at the New Voice Educators' Symposium in 2016. She gave a solo recital "Harvest of Sorrow", as part of the "Our Music Talents" series presented by LCSO last July.

Li has performed across the UK and Europe. She premiered Chinese composer Feng Sisi's *Tao Te Ching* with the Royal Liverpool Philharmonic Orchestra, and sang excerpts from *Madama Butterfly* (Cio-Cio San) at Manchester Opera House, which was later remounted at the Art Basel Festival in Switzerland.

Prior to studying at the Royal Northern College of Music, Li obtained a master's degree in performance studies from Royal Holloway, University of London after reading music at The Chinese University of Hong Kong. She won third prize at V Edizione Concorso Musicale Europea, Filadelfia, Italy in 2013. Li made her operatic debut as Bao Chai in *Dream of the Red Chamber* at the Hong Kong Arts Festival.



金佺那

王夫人
女中音

女中音金佺那以《紅樓夢》王夫人一角首次亮相三藩市歌劇院。2010 年大都會歌劇院聲樂比賽全國賽區的決賽選手；於 2013 年獲得「歌唱中喜悅」比賽大獎，在紐約莫肯音樂廳舉行獨唱會。戈爾達·李斯納比賽冠軍，曾在阿爾巴納斯-普契尼比賽與朱利奧·格里比賽中屢次獲獎。金氏於紐約市曼尼斯音樂學院深造，獲碩士學位與演唱藝術家文憑。在曼尼斯音樂學院學習期間，曾飾演《女人心》的多拉貝拉、《費加羅的婚禮》的馬塞琳娜、《茶花女》的安尼娜。她的演出備受《歌劇新聞》讚譽。在休斯頓歌劇院首次亮相，演出金智英世界首演歌劇《來自自我母親的母親》的祖母。不久以前，她參與紐約二一二樂團演出馬勒第三交響曲。

Hyona Kim

Lady Wang
Mezzo-Soprano

Mezzo-soprano Hyona Kim made her San Francisco Opera debut as Lady Wang in *Dream of the Red Chamber*. She was a finalist in the 2010 Metropolitan Opera National Council Auditions and, in 2013, the Grand Winner of the Joy in Singing Competition and performed a recital at New York City's Merkin Concert Hall. She was also a First Prize winner at the Gerda Lissner Competition and a multiple grant winner at the Licia Albanese-Puccini and Giulio Gari Competitions. Kim earned her master's degree and professional studies diploma from Mannes College of Music in New York City. During her time at Mannes Opera, she performed Dorabella in *Così fan tutte*, Marcellina in *Le Nozze di Figaro*, and Annina in *La Traviata*. Recently, Kim made her Houston Grand Opera debut as Hal-Mo-Ni (grandmother) in Jeeyoung Kim's *From My Mother's Mother*, and she sang Mahler's Third Symphony with New York City's Ensemble 212.

張秋林

賈母
女低音

張秋林以《紅樓夢》賈母一角首次亮相三藩市歌劇院及美國。畢業於西安音樂學院，後赴法國巴黎絲卡拉康特魯母音樂學院及圖盧茲音院深造。1995 年在法國馬爾蒂得國際聲樂比賽中獲得一等獎。她曾在法國及歐洲各大歌劇院及音樂廳演出。2002 年，張氏首次在法國圖盧茲歌劇院出演華格納《指環》的艾爾達、武女士和第一命運女神，從此開始了她的華格納歌劇生涯。2005 年，巴黎沙特雷歌劇院推出《指環》，由艾森巴赫指揮；張氏一人演唱艾爾達和第一命運女神兩個角色，且為劇中唯一華裔歌唱家。她隨後相繼在英國皇家音樂廳、西班牙馬德里歌劇院、荷蘭阿姆斯特丹歌劇院等世界著名歌劇院參演。角色包括《卡門》的同名主角與《蝴蝶夫人》的鈴木。

Zhang Qiulin

Granny Jia
Alto

Contralto Qiulin Zhang made her American and San Francisco Opera debuts as Granny Jia in *Dream of the Red Chamber*. Trained in China and France, she has performed at many of Europe's prestigious opera houses and concert halls. Among her many roles, she has sung Maddalena in *Rigoletto* in Rennes, Sesto in *La Clemenza di Tito* and Suzuki in *Madama Butterfly* in Saint-Étienne and Marseille, the title role of *Carmen* at the Hong Kong Arts Festival with Orchestre National de Lille, and Erda in several stagings of the *Ring*, including Robert Wilson's seminal production at Paris' Théâtre du Châtelet. In concert, she has performed *Das Lied von der Erde* with Orchestre de Paris, conducted by Christoph Eschenbach, and with Orchestre National de Lille, conducted by Jean-Claude Casadesus. Zhang recently took part in Detlev Glanert's *Solaris* at the Cologne Opera, and this season will return to the role of Suzuki at La Monnaie Royal Theatre in Brussels.



何佳陵

元妃
女高音

女高音何佳陵以《紅樓夢》元妃一角首次亮相三藩市歌劇院。伊士曼音樂院的弗萊明聲樂大獎得主，美國大都會歌劇院聲樂比賽南卡羅來納州優勝者及西南地區的決賽選手。其他獎項殊榮包括：馬切洛喬達尼國際聲樂大賽第二名，賽吉奧法蘭奇音樂基金會獎學金，並為 Belvedere 聲樂大賽和 Francisco Viñas 聲樂大賽決賽選手。

Karen Chia-ling Ho

Princess Jia
Soprano

Soprano Karen Chia-ling Ho made her San Francisco Opera debut as Princess Jia in *Dream of the Red Chamber*. A winner of the prestigious Renée Fleming Award from the Eastman School of Music, she has also been honored by the Metropolitan Opera National Council Auditions (South Carolina District Winner and Southeast Regional Finalist), the Marcello Giordani Foundation International Vocal Competition, the Sergio Franchi Music Foundation, and was a finalist at the Belvedere and Francisco Viñas Competitions.



郭燕愉

薛姨媽
女中音

美籍華裔女中音歌唱家郭燕愉畢業於中央音樂學院，師從郭淑貞教授，美國伊士曼音樂學院碩士，師從斯義桂教授，美國茱莉亞音樂學院歌劇中心青年音樂家，三藩市歌劇院 Adler Fellow。郭燕愉是第一位在三藩市歌劇院擔任主要角色的華人，多年來活躍於世界歌劇舞臺，包括華盛頓歌劇院、巴伐利亞歌劇院、巴黎歌劇院、維也納人民歌劇院、格德堡歌劇院、薩爾斯堡歌劇院、曼海姆歌劇院、魏瑪歌劇院、漢諾威歌劇院等。她曾在許多歌劇中飾演主要角色，其中包括《羅恩格林》、《阿依達》、《遊吟詩人》、《假面舞會》、《女武神》、《萊茵的黃金》以及《蝴蝶夫人》。

Yanyu Guo

Aunt Xue
Mezzo-Soprano

Chinese-American mezzo-soprano Yanyu Guo graduated from the Beijing Central Conservatory of Music and earned her masters degree at Eastman School of Music under Professor Yi-kwai Sze. A Young Artist from Julliard Opera Center, Guo is the first Chinese to sing a major role at the San Francisco Opera. Since then, she has worked with many opera companies throughout Europe and the United States, including Washington National Opera, Bayerische Staatsoper, Opéra National de Paris, Göteborg Opera Sweden, Salzburger Landestheater, Nationaltheater Mannheim, Nationaltheater Weimar, and North Carolina Opera. She has performed with great success as Ostrud in *Lohengrin*, Amneris in *Aida*, Azucena in *Il Trovatore*, Ulrica in *Un Ballo in Maschera*, Fricka in *Die Walküre* and *Das Rheingold*, and Suzuki in *Madama Butterfly*.



林澤群

和尚 / 夢者

2014 年加入香港話劇團為全職演員。本地劇場的中堅份子，一位表現力豐富的資深演員。近期演出包括《一頁飛鴻》、《太平山之役》、《結婚》及《引狼入室》。11 年成立林澤群實現劇場，16 年為迷你音樂劇《嗶啦啦啦啦你的歌》任編劇及導演。曾獲舞台劇獎兩屆最佳男主角獎，三屆最佳男配角獎，及最佳導演獎等。

Pichead Amornsomboon

Monk/ Dreamer

A core member of Hong Kong's theatre circles, Pichead Amornsomboon joined HKREP as a full time actor in 2014. Recent productions include *Footprints in the Snow*; *1894 Hong Kong Plague*; *Marriage*; *Wolf in the House*. In 2011, he founded the group Pichead On Stage. He was playwright and director of *Sing your Life a Musical* in 2016. Amornsomboon won multiple awards at the Hong Kong Drama Awards, including two Best Actor Awards, three Best Supporting Actor Awards, and Best Director Award.



連皓忻

獨唱侍女 / 侍女 / 花
女中音

女中音連皓忻的歌藝獲《南華早報》評論稱讚：「多才多藝的歌唱表現令人驚嘆。」連皓忻為香港著名女中音。自 2006 年，她在多個國際及香港的歌劇製作演唱女中音角色，包括《卡門》的同名主角、《蝴蝶夫人》的鈴木。連氏亦曾在多個藝術歌曲演唱會、神劇及室樂音樂會演出中擔任獨唱，曾合作的團體包括波士頓愛樂、香港管弦樂團、香港小交響樂團、非凡美樂、香港歌劇院、香港電台第四台等。

Carol Lin

Solo maid/Lady-in Waiting/Flower
Mezzo-Soprano

The *South China Morning Post* has described mezzo-soprano Carol Lin's versatile singing as "breathtaking". Carol Lin is one of Hong Kong's leading mezzo-sopranos. Since 2006, Lin has taken principal roles in opera productions by Hong Kong and international companies including the title role in *Carmen* and Suzuki (*Madama Butterfly*). She has been the featured soloist for many art-song recitals, oratorio and chamber music performances by organisations such as the Boston Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Musica Viva, Opera Hong Kong, RTHK Radio 4.



王曦

侍女 / 花
女高音

王曦是中國新一代冒起的女高音。2011 年她是參加著名的三藩市歌劇院梅羅拉歌劇計畫的年輕藝術家之一，並在紐約城市歌劇院周年作曲家匯演音樂會「VOX」中擔任客席獨唱。她所合作過的歌劇院包括美國鏡湖歌劇院、辛辛那提歌劇院、得梅因歌劇院等。曾受邀演唱過的音樂節包括香港藝術節、北京國際音樂節、澳門音樂節等。王氏畢業於美國辛辛那提音樂學院音樂藝術博士學位，現於澳門理工學院全職教授聲樂。

Wang Xi

Lady-in Waiting/Flower
soprano

Wang Xi is emerging as an important young Chinese soprano. In 2011 she joined the prestigious Merola young artist programme at San Francisco Opera, and appeared as guest soloist at New York City Opera's Annual Composer showcase concert "VOX". Wang has performed with Glimmerglass Opera, Cincinnati Opera and Des Moines Metro Opera; and music festivals including Hong Kong Arts Festival, Beijing Music Festival and Macau Music Festival. Wang received her Doctorate in Music Arts from the University of Cincinnati and currently works as a full-time voice faculty member at Macao Polytechnic Institute.



李洋

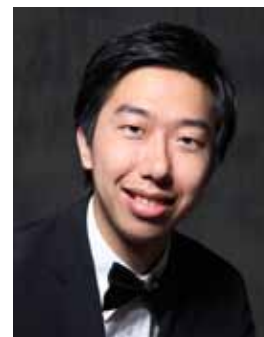
侍女 / 花
女高音

抒情女高音李洋，音質醇厚，音色飽滿亮麗，音域寬廣。曾在多部歌劇中擔任要角，包括：《杜蘭朵》的柳兒、《女人皆如此》的費奧迪利吉、《魔笛》的帕帕基娜、《卡門》的米凱拉、《女武神》的格希爾德、《尤金·奧尼金》的塔姬雅娜、《原野》的金子、《羅密歐與茱麗葉》的斯坦凡諾、《波佩娥的加冕》的波佩娥、《狡猾的小狐狸》的小狐狸、《風流寡婦》的安娜及《費加羅的婚禮》的伯爵夫人。

Li Yang

Lady-in Waiting/Flower
Soprano

Lyric soprano Li Yang is a highly versatile singer who embraces a wide range of repertoire and operatic roles. She has sung Liu in *Turandot*, Fiordiligi in *Così fan tutte*, Papagena in *Die Zauberflöte*, Micaëla in *Carmen*, Gerhilde in *Die Walküre*, Jinzi in *Savage Land*, Stephano in *Romeo et Juliette*, Tatyana in *Eugene Onegin*, as well as the title role in *L'incoronazione di Poppea*, *The Cunning Little Vixen*, Anna in *The Merry Widow*, and Contessa in *Le nozze di Figaro*.



宋狄樟

太監 / 石頭
男高音

宋狄樟獲香港賽馬會音樂及舞蹈信託基金獎學金，於薩爾斯堡莫扎特音樂大學隨馬里奧·迪亞茲修讀聲樂深造課程；2015 年於香港演藝學院獲 Boltini 信託基金獎學金在阮妙芬門下完成音樂碩士（聲樂）學位。他曾獲亞洲藝術音樂推廣基金會獎學金到薩爾斯堡莫扎特國際夏季音樂學院深造。

Jasper Sung

Eunuch / Stone
Tenor

Jasper Sung is studying on the Postgraduate University Course (Voice) at the University Mozarteum Salzburg under Prof. Mario Diaz with a scholarship from the Hong Kong Jockey Club Music and Dance Fund. He graduated from the Hong Kong Academy for Performing Arts with a Master of Music in singing under Nancy Yuen, with a Boltini Trust Scholarship. He has also studied with Siegfried Jerusalem and Helen Donath at the International Summer Academy Mozarteum in Salzburg with Scholarships from Foundation of Arts and Music in Asia.



孫梓浩

太監 / 石頭
男高音

孫梓浩畢業於浸會大學音樂系，喬凱音樂及戲劇學院（鋼琴伴奏碩士）、以及倫敦聖三一音樂及舞蹈學院（聲樂藝術家文憑）。近期演出包括《女人心》的費蘭度；《阿琪娜》的奧朗提；《卡門》的雷門達；巴赫《聖約翰受難曲》。他曾為英國及香港超過三十部專業歌劇及音樂劇製作擔任聲樂指導。他在大阪國際音樂大賽（演奏組，聲樂伴奏）獲第二名。

Felix Suen

Eunuch / Stone
Tenor

Felix Suen graduated from Hong Kong Baptist University, Guildhall School of Music and Drama (Master in Piano Accompaniment) and Trinity Laban Conservatoire of Music and Dance (Artist Diploma, vocal performance). Suen's recent engagements include Ferrando in *Così fan tutte*; Oronte in *Alcina*; Remendado in *Carmen*; and Evangelist in Bach's *St. John Passion*. Suen has coached over 30 professional productions in England and in Hong Kong. He won the second prize in the Recital Course (vocal collaboration) of the Osaka International Music Competition, Japan.



陳俊堯

太監 / 石頭
男中音

男中音陳俊堯曾與多個本地及美國歌劇團體演出。演出角色包括《波希米亞人》的舒奧納；《費加羅的婚禮》的費加羅及巴爾托洛醫生；《蝙蝠》的法克博士；《羅密歐與茱麗葉》的格戈里奧；《卡門》的莫拉雷等。他亦曾於不少音樂會中擔任獨唱，包括佛漢威廉士《海洋交響曲》的香港首演，以及巴赫《聖誕神劇》及清唱劇。

Alexander Chen

Eunuch / Stone
Baritone

Baritone Alexander Chen has performed with numerous opera companies in Hong Kong and the United States. His roles have included Schaunard in *La Bohème*; Figaro and Dr. Bartolo in *The Marriage of Figaro*; Dr. Falke in *The Bat*; Gregorio in *Romeo and Juliet*; and Moralès in *Carmen*. Apart from operatic performances, Chen has also appeared as concert soloist in the Hong Kong premiere of Vaughan William's *A Sea Symphony*, as well as Bach's *Christmas Oratorio* and cantatas.

香港管弦樂團 Hong Kong Philharmonic Orchestra

音樂總監：梵志登
首席客席指揮：余隆

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期 44 週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自 2012/13 樂季正式擔任港樂音樂總監一職，並剛續約港樂至 2022 年夏季。除此以外，梵志登大師獲紐約愛樂委任為下任音樂總監，任期由 2018/19 樂季開始。

余隆由 2015/16 樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》歌劇音樂會及錄音。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於 2017 年 4 至 5 月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

港樂於 2013/14 樂季慶祝其成為職業樂團後的第四十個季度。

Music Director: Jaap van Zweden
Principal Guest Conductor: Yu Long

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia’s foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today’s most sought-after conductors, has been the Orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner).

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

Hong Kong Philharmonic Orchestra

第一小提琴 First Violin

樂團首席 Concertmaster
王敬 Jing Wang

樂團第一副首席 First Associate Concertmaster
梁建楓 Leung Kin-Fung

樂團第三副首席 Third Associate Concertmaster
朱蓓 Bei de Gaulle

把文晶 Ba Wenjing
程立 Cheng Li
桂麗 Gui Li
許致雨 Anders Hui
余思傑 Domas Juškys
李智勝 Li Zhisheng
龍希 Long Xi
毛華 Mao Hua
梅麗芷 Rachael Mellado
倪瀾 Ni Lan
王亮 Wang Liang
徐烜 Xu Heng
張希 Zhang Xi

第二小提琴 Second Violin

范丁 Fan Ting*
趙滢娜 Zhao Yingna**
梁文瑄 Leslie Ryang Moonsun**
方潔 Fang Jie
何珈樑 Gallant Ho Ka-leung
簡宏道 Russell Kan Wang-to
劉博軒 Liu Boxuan
冒異國 Mao Yiguo
潘廷亮 Martin Poon Ting-leung
華嘉蓮 Katrina Rafferty
韋鈴木美矢香 Miyaka Suzuki Wilson
冒田中知子 Tomoko Tanaka Mao
黃嘉怡 Christine Wong Kar-yee
周騰飛 Zhou Tengfei

中提琴 Viola

凌顯祐 Andrew Ling*
李博 Li Bo**
熊谷佳織 Kaori Wilson**
崔宏偉 Cui Hongwei
付水淼 Fu Shuimiao
洪依凡 Ethan Heath
黎明 Li Ming
林慕華 Damara Lomdaridze
羅舜詩 Alice Rosen
孫斌 Sun Bin
孫園 Sun Yu
張姝影 Zhang Shu-ying

大提琴 Cello

鮑力卓 Richard Bamping*
方曉牧 Fang Xiaomu**
林穎 Dora Lam**
陳屹洲 Chan Ngat Chau
陳怡君 Chen Yi-chun
霍添 Timothy Frank
關統安 Anna Kwan Ton-an
李銘蘆 Li Ming-lu
宋泰美 Song Tae-mi
宋亞林 Yalin Song

低音大提琴 Double Bass

林達僑 George Lomdaridze*
姜馨來 Jiang Xinlai*
張沛烜 Chang Pei-heng
馮榕 Feng Rong
費利亞 Samuel Ferrer
林傑飛 Jeffrey Lehmborg
鮑爾菲 Philip Powell
范戴克 Jonathan Van Dyke

長笛 Flute

史德琳 Megan Sterling*
盧韋歐 Olivier Nowak**
柯布魯 Ander Erburu

短笛 Piccolo

施家蓮 Linda Stuckey

雙簧管 Oboe

韋爾遜 Michael Wilson*
芭葛 Claire Bagot**
布若芙 Ruth Bull***
韋思芸 Vanessa Howells

英國管 Cor Anglais

關尚峰 Kwan Sheung-fung

單簧管 Clarinet

史安祖 Andrew Simon*
史家翰 John Schertle**
劉蔚 Lau Wai

低音單簧管 Bass Clarinet

艾爾高 Lorenzo Iosco

巴松管 Bassoon

莫班文 Benjamin Moermond*
陳劭桐 Toby Chan**
李浩山 Vance Lee#

低音巴松管 Contra Bassoon

崔祖斯 Adam Treverton Jones

圓號 Horn

江蘭 Jiang Lin*
柏如瑟 Russell Bonifede**
周智仲 Chow Chi-chung**
托多爾 Todor Popstoyanov
李少霖 Homer Lee
麥迪拿 Jorge Medina
李娣妮 Natalie Lewis^

小號 Trumpet

麥浩威 Joshua MacCluer*
莫思卓 Christopher Moysse**
華達德 Douglas Waterston
施樂百 Robert Smith

長號 Trombone

韋雅樂 Jarod Vermette*
韋力奇 Maciek Walicki
湯奇雲 Kevin Thompson

低音長號 Bass Trombone

韋彼得 Pieter Wyckoff

大號 Tuba

雷科斯 Paul Luxenberg*

定音鼓 Timpani

龐樂思 James Boznos*

敲擊樂器 Percussion

白亞斯 Aziz D. Barnard Luce*
梁偉華 Raymond Leung Wai-wa
胡淑徽 Sophia Woo Shuk-fai

豎琴 Harp

史基道 Chris Sidenius*

鍵盤 Keyboard

葉幸沾 Shirley Ip*

特約樂手 Freelance player

小提琴 Violin

陳樹泉 Alvin Chan

客席演出 Guest performer

古琴 Qin

周翊 Zhou Yi°

* 首席 Principal
** 聯合首席 Co-Principal
副首席 Associate Principal
助理首席 Assistant Principal
^ 休假 On Sabbatical Leave
° 獲香港中樂團允許參與演出
With the permission from the Hong Kong Chinese Orchestra

合唱團 Chorus: Die Konzertisten

音樂總監：楊欣諾

駐團指揮：劉卓熙

排練伴奏：黃歷琛

成立於 2008 年，Die Konzertisten (DK) 現為香港最優秀的室內合唱團之一。在音樂總監楊欣諾及駐團指揮劉卓熙的領導下，DK 積極演出各個時期的曲目。由文藝復興複調音樂、巴羅克鉅作、浪漫派精萃，以至全新委約的現代作品。

DK 定期邀請國際知名音樂家來港合作，歷年來包括指揮家：利靈（巴赫《B 小調彌撒曲》）、萊頓（莫扎特《安魂曲》）、高恩（韓德爾《以色列人在埃及》及《彌賽亞》）、高貝利（瑞特、契爾考特《安魂曲》）、陳雲紅（當代華人合唱作品）；以及假聲男高音戴維士（伯恩斯坦《奇切斯特詩篇》、佩高萊斯《聖母悼歌》）。DK 多次在香港藝術節中亮相，當中最重要演出要數 2013 年，慶祝作曲家布列頓誕辰 100 週年的《布列頓 100》專場音樂會系列。香港電台第四台曾一連四年邀請 DK 於其《聖誕園林音樂會》中演唱，音樂會於電視及電台轉播。2015 年，DK 獲香港經濟貿易辦事處邀請，於新加坡維多利亞劇院演出。

DK 一直致力推廣巴羅克音樂，更與香港早期音樂協會合作，成立本地第一隊巴羅克樂團 Cammer Musicus，於 2015 年 12 月演出韓德爾《彌賽亞》。以往在楊欣諾棒下，DK 曾演出浦塞爾歌劇《狄多與阿尼亞斯》（由盧景文教授執導）以及巴赫《聖馬太受難曲》。DK 透過音樂新秀系列及學徒計劃，熱心支持本地年青音樂家。

Music Director: Felix Yeung

Resident Conductor: Sanders Lau

Rehearsal Pianist: Alexander Wang

Now in its ninth year, Die Konzertisten (DK) is recognised as one of Hong Kong's foremost chamber choirs. Led by Music Director Felix Yeung and Resident Conductor Sanders Lau, DK performs with the greatest commitment to repertoire ranging from Renaissance polyphony and Baroque masterpieces, to Romantic delicacies and newly commissioned works by composers in the region.

DK regularly brings in internationally renowned musicians, including conductors Helmuth Rilling (Bach's *Mass in B minor*), Stephen Layton (Mozart's *Requiem*), Jonathan Cohen (Handel's *Israel in Egypt* and *Messiah*), Nicholas Cleobury (Rutter's *Requiem*), Chilcott's *Requiem*), Chen Yun-hung (contemporary works by Chinese composers) and countertenor Iestyn Davies (Bernstein's *Chichester Psalms*, Pergolesi's *Stabat Mater*). DK has repeatedly appeared in Hong Kong Arts Festival's programmes, most notably a series of concerts in celebration of Benjamin Britten's centenary in 2013. The choir was also featured for four consecutive years in the broadcasted RTHK 4 Christmas in the Park concerts. In February 2015, DK was invited by the Hong Kong Economic and Trade Office to perform at the Victoria Theatre in Singapore.

A keen advocate of Baroque music, the group collaborated with the Early Music Society of Hong Kong in forming the first-ever local Baroque orchestra, Cammer Musicus, to perform Handel's masterpiece *Messiah* in 2015. Under the baton of Felix Yeung, DK has previously performed Purcell's *Dido and Aeneas* with Professor Lo King-man as director, and Bach's *St Matthew Passion*. DK also ardently supports local young musicians through its Apprentice Scheme and Young Talents Series.



女高音 Soprano

河北塔 Petra Bach
鄭詠茵 Kannie Cheng *
蔣頌賢 Esther Chiang
甘晞晴 Kum Hei-ching, Bertha
黎樂敏 Lai Ngok-man
劉穎章 Stephanie Lau
文賜安 Man Che-on, Angel *
吳卓欣 Kris Ng
丁心博 Shawnea Ting
曾麗婷 Kenix Tsang *
黃卓兒 Wong Cheuk-ye *
黃琰莚 Wong Yim-ting, Sarah
葉嘉儀 Carlie Yip

女低音 Alto

陳祉穎 Chan Tsz-wing, Cyrus
張凱琪 Cheung Hoi-ki, Heidi *
張嘉韻 Joanne Cheung
李海欣 Lee Hoi-yan
穎 瑤 Harmony Timbre
麥可明 Ivy Mak *
沈培娜 Margaret Sang
王卓研 Anita Wong
楊千影 Young Chin-ying

男高音 Tenor

朱楚亨 Chu Cho-hang
洪思行 Hung Sze-hang, Edison *
林浚逸 Kenny Lam
劉卓熙 Sanders Lau
劉偉麟 Lau Wai-lun, Allain *
盧達智 Lo Tat-chi
伍家寬 Ng Ka-foon, Francis *
曾鈺棋 Tsang Yuk-ki, Freddie *
謝文瀚 Tse Man-hon, Simon *
余天佑 Tony Yu

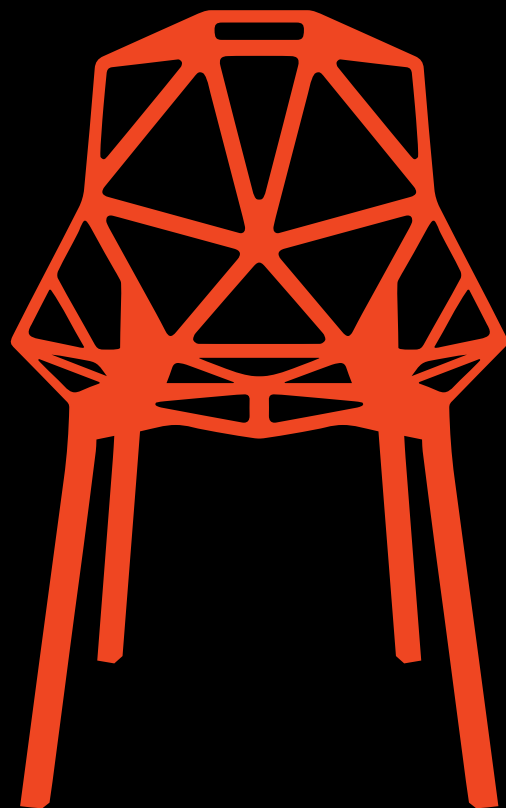
男低音 Bass

陳曉峰 King Chan
陳子榮 Chan Tsz-wing
鄭文偉 Michael Cheng
張嘉笙 Cheung Ka-sang, Artus
馮日曦 Fung Yat-hei *
馮逸山 Fung Yat-shan
關卓城 Kwan Cheuk-shing, Aaron *
郭家傑 Kwok Kar-kit *
黎永堃 Brian Lai *
劉奕朗 Lau Yik-long
李嘉興 Lee Ka-hing, Rodney
馬肇麟 Anshel Ma *
吳子能 Ng Chi-nang, Jonathan
曾廣釗 Tsang Kwong-chiu, Charles *
謝耀廷 Tse Yiu-ting *
王俊謙 Samuel Wong *

* 客席團員 Guest member

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鄭詠之

舞者

畢業於香港演藝學院藝術學士（榮譽）學位，主修芭蕾舞。曾演出 *Persistent Memory*、《有樣學樣學樣板》、《北極快車》、《跑法》及 *La Journée de la Danse*。鄭氏現為自由身舞者，最近參與的演出包括《仙子奇妙之旅》及《佩蒂巴芭蕾舞選—胡桃夾子與帕吉蒂》。



Tiffany Cheng

Dancer

A graduate from Hong Kong Academy for Performing Arts (HKAPA) majoring in Ballet, Tiffany Cheng has performed in *Persistent Memory*, *Everything I need to know I Learnt from the Propaganda Ballets*, *The Polar Express*, *Off State* and *La Journée de la Danse*. She is now a freelance dancer; her recent performance experience includes *Tinker Bell's Magical Adventure* and *Selection of Petipa's Ballet- Nutcracker and Paquita*.

趙靖雯

舞者

生於香港，長於香港。於香港中文大學取得學士及碩士學位。自五歲開始研習芭蕾舞，其後專注探索現代舞。曾與不同藝術團體合作演出，包括新約舞流、小龍鳳舞蹈劇場、Re: Dance Theatre 和香港芭蕾舞學會等。近期發表作品包括《夢囈》。



Tiffani Chiu

Dancer

Born and raised in Hong Kong, Tiffani Chiu attained her bachelor and master degree from the Chinese University of Hong Kong. She started dancing ballet at the age of five and later received extensive training in contemporary dance. She has various stage experience working with Passoverdance (HK), Siu Lung Fung Dance Theater (HK), Re: Dance Theatre (SG), and Hong Kong Ballet Group, to name a few. She debuted her creation work *Somniloquy* in 2016.

廖月敏

舞者

廖月敏生於新加坡，於香港演藝學院取得藝術學士學位，主修現代舞。其演出作品橫跨多種平台，包括劇場、畫廊、特定場域及影視作品。近期作品包括於香港藝術節香港賽馬會當代舞蹈平台的《壓·觸感》和於馬來西亞演出的《不曾／忘記》。廖氏現為獨立藝術家、編舞及舞蹈教育工作者。



Sudhee Liao

Dancer

Sudhee Liao was born and raised in Singapore. She graduated from HKAPA with a Bachelor of Fine Arts majoring in Contemporary Dance. Her works include performances in theatres and galleries, site-specific spaces as well as video works. Her recent works include *Haptic Compression*, presented as part of the Hong Kong Jockey Club Contemporary Dance Series at the Hong Kong Arts Festival and *Not yet / To forget* which was presented in Malaysia. Liao is currently an independent artist, choreographer and dance educator.

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舞者

畢業於香港演藝學院，主修芭蕾舞，次年修讀現代舞。2007- 2014 年加入城市當代舞蹈團成為全職舞者。現為自由身工作者。近期演出包括《S.L.O.A.P》及《在平坦路上看不見日出》等。2015 年 9 月於東邊舞團《赤式》中展出首個自編自跳作品《A Major Clown in G Flat》大獲好評。今年 2 月於第 45 屆香港藝術節賽馬會當代舞蹈平台《舞鬥》中展出第二個自編自跳作品《你很美麗》。

Dancer

A graduate of HKAPA majoring in Ballet who later furthered her studies in Contemporary Dance, Jennifer Mok was a full-time dancer with City Contemporary Dance Company from 2007 to 2014. She is currently a freelance artist. Recent performances include *S.L.O.A.P.* and *Freedom of Expression*. Mok made her choreographic debut with *A Major Clown in G Flat* as part of *Femininity*, presented by E-side Dance Company in September 2015. In 2017 February she presented her solo work *You are Beautiful* in the Hong Kong Jockey Club Contemporary Dance Series at the 45th Hong Kong Arts Festival.

舞者

畢業於上海戲劇學院舞蹈學院，其後入讀香港演藝學院芭蕾舞系，獲得專業深造文憑。2011 年，遠赴澳洲參加澳洲聯邦舞蹈教師協會所舉辦之 CSTD 歌舞劇節，獲得公開組芭蕾舞獨舞銀獎、The Helen Mackay Classical Championship 銀獎等多個獎項，同年參加美國舞蹈比賽獲得現代舞第四名。曾參與多套舞蹈作品，包括《異域》、《演練 2》、《That day》及 2017 香港藝術節賽馬會當代舞蹈平台《舞門》（作品：《叁角厝》）。

Dancer

Yang Jingxian graduated from Shanghai Theatre Academy Dance School and later received a Professional Diploma in Ballet from HKAPA. She was awarded the first runners-up prize in the open age classical solo category at the Australia CSTD Theatrical awards, and fourth place in the contemporary division at the American Dance Competition. She has also performed overseas with the Hong Kong Ballet Company and Shanghai Far East Dance Company. She has taken part in performances including *Exotic Territory*, *INTERPRETION2* and *That Day*. Recently she performed in *Trinity* in The Hong Kong Jockey Club Contemporary Dance Series *Dance Off* at the Hong Kong Arts Festival.

舞者

余曉彤現為香港演藝學院舞蹈藝術在讀研究生，連續兩年獲得梅夫人獎學金以及 Ohel Leah Synagogue 獎學金。余氏曾榮獲北京國際芭蕾舞院校邀請賽金獎，美國 YAGP 大賞銅獎，並於洛桑國際芭蕾舞大賞賽中憑出眾的表現而獲邀到美國休斯頓芭蕾舞二團工作。近期參與的演出包括香港舞蹈聯盟《起跳 2016》及 2017 香港藝術節賽馬會當代舞蹈平台《舞門》（作品：《900°》）

Dancer

Heidi Yu is currently studying at HKAPA as a Fine Arts in Dance master student, and received scholarships from the Helena May and Ohel Leah Synagogue. She has won first place at the Beijing International Ballet Invitational Competition for Dance Schools, third place at the Youth America Grand Prix and invited to work in Houston Ballet II Company. Yu has also performed in *Spring Board 2016* produced by HK Dance Alliance, and in The Hong Kong Jockey Club Contemporary Dance Series *Dance off* at the Hong Kong Arts Festival.



學生票捐助計劃籌得的所有款項，均全數用作資助本地全日制學生以半價優惠購買藝術節門票。為了讓更多年輕人欣賞藝術節的高質素表演，培養他們對表演藝術的興趣，我們需要您的協助！

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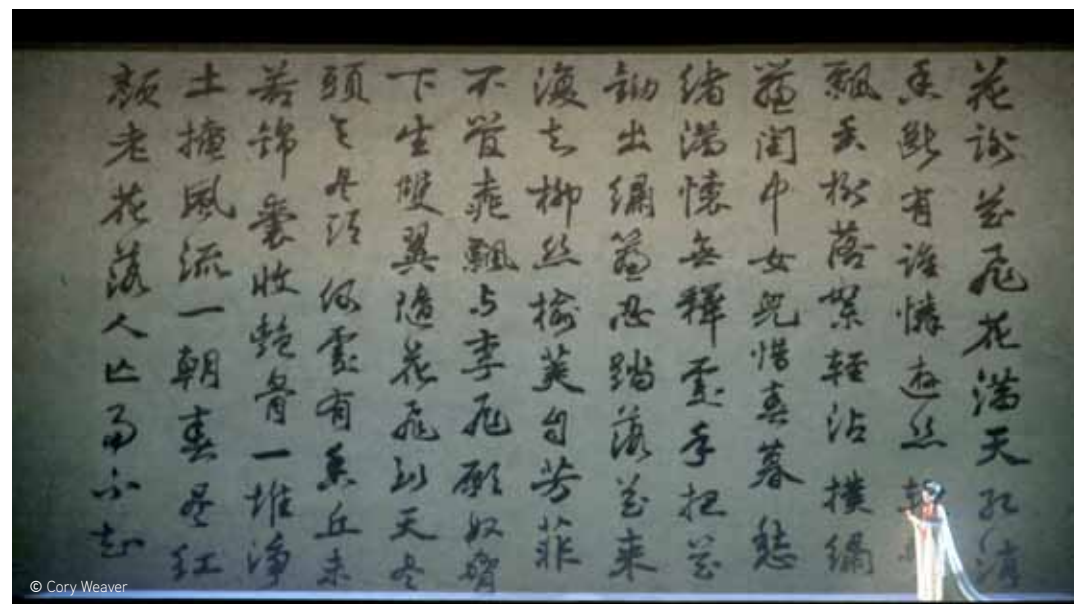
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黛玉 (女高音曹青) 正要焚掉與寶玉一同創作的詩稿 (李百強書法)

Dai Yu (soprano Pureum Jo) prepares to burn her poetry (title and brush-stroke calligraphy by Patrick P. Lee)



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丹尼爾·克納普

製作總裁

丹尼爾·克納普來自德國，並於 2015 年 2 月加入三藩市歌劇院擔任製作總監，此後他被晉升為製作總裁，負責公司的所有製作和建構工作。在三藩市工作之前，克納普在奧地利和英國學習音樂（大號），並在奧地利著名的布雷根茨音樂節擔任藝術製作總監和公司經理，製作戶外水上及戶內劇場歌劇。克納普也是赫爾辛基藝術大學藝術管理科的客席講師。

Daniel Knapp

Managing Director: Production

Daniel Knapp hails from Germany and joined San Francisco Opera as Director of Production in February 2015. He has since been promoted to Managing Director: Production. He oversees all production and construction aspects for the company. Before San Francisco, Knapp studied music (Tuba) in Austria and the UK and was Artistic Production Director and Company Manager for Austria's prestigious Bregenz Festival, producing opera on the floating stage and in the Festival House. Knapp is also a frequent guest lecturer in Arts Management at the University of the Arts Helsinki.

嘉貝麗·希爾薩普

助理技術總監

嘉貝麗·希爾薩普於 2016 年 4 月加入三藩市歌劇院技術團隊。在此之前，她是南加州地區的特約技術總監和繪圖員。她曾與加州聖地牙哥舊環球劇院及洛杉磯區的幾個主題娛樂公司合作。希爾薩普在聖地牙哥州立大學完成了戲劇技術指導碩士課程。

Gabrielle Heerschap

Assistant Technical Director

Gabrielle Heerschap joined the San Francisco Opera technical team in April 2016. Prior to that she was a freelance technical director and drafter based in the Southern California area. Her projects included work with the Old Globe Theatre in San Diego, California as well as several themed entertainment companies in the Los Angeles area. Heerschap has also completed a Masters program in Technical Direction for Theatre at San Diego State University.

陳寶愉

製作經理

1996 年畢業於香港演藝學院，主修舞台及技術管理。為不同劇團和文化藝術機構的舞台演出擔任製作經理、技術及舞台監督等職務。近年為多個本地作品的亞洲巡演劇目出任製作總監，包括《賈寶玉》、《恨嫁家族》、《梁祝的繼承者們》、《情話紫釵》、《狂揪夫妻》等。多年來為香港藝術節的演出節目擔任技術統籌。

Bobo Chan

Production Manager

Bobo Chan graduated from HKAPA in 1996 majoring in Stage and Technical Management. She has been a production manager, technical and stage director for various companies and arts organisations. She was also the production director of several local productions' Asia tours including *Awakening*, *I Hate Therefore I Marry*, *Art School Musical*, *The Liaisons* and *Le Dieu du carnage*. Chan has worked as a technical coordinator for Hong Kong Arts Festival for many years.

陳焯華

技術經理

1996 年畢業於香港演藝學院科藝學院，主修劇場燈光設計。從 1997 年《愛的教育》開始了與非常林奕華的長期合作關係，最近作品為《機場無真愛》、《心之偵探》、《紅樓夢》、《恨嫁家族》及《梁祝的繼承者們》。

Billy Chan

Technical Manager

Billy Chan graduated from the School of Technical Arts, HKAPA in 1996, majoring in Theatre Lighting Design. He started collaborating with Edward Lam Dance Theatre in 1997 with the production of *Hong Kong is Not a Place for Love* and went on to recent works like *Finding Loveless Land*, *I am Not Sherlock Holmes* and *This Is Not a Pipe, What is Sex?, I Hate Therefore I Marry* and *Art School Musical*.

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香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	 Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與玻魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	 Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Ulland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯基	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	25/2
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm	
世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏	World Music Weekend - Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯·尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼·毛維	 The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、 白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	
戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm 8:15pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門·尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	 A Floating Family - A Trilogy Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	
特備節目 SPECIAL EVENTS					
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
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KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza

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特備節目 SPECIALS	
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats
舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3·芭蕾》舞蹈體驗班 <i>The Triadic Ballet</i> Class by Ivan Liška
22/2/2017	後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017	踢躡舞體驗班 Experience Tap Dance
25/2/2017	踢躡舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids
音樂 MUSIC	
21/1/2017	蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017	薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass
22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet
24/2/2017	交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i>
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歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
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25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
26/2/2017	崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber
戲劇 THEATRE	
15/1/2017	返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner
20/2/2017	理查·尼爾遜：說書人 Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined
電影 FILM	
26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾盛宴》 <i>A Contemporary Evening</i>
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45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地

紅樓夢

三藩市歌劇院與香港藝術節聯合製作

A co-production between San Francisco Opera
and the Hong Kong Arts Festival

DREAM OF THE RED CHAMBER

榮慶堂

三月十七日演出贊助

17 Mar performance sponsored by

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20th 周年紀念
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香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme, Student Ticket Scheme, and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.

Tisa Ho
Executive Director,
Hong Kong Arts Festival



香港藝術節 Hong Kong Arts Festival (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻眾多優秀本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬元，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，過去十年共委約及製作逾 100 套本地全新創作，包括戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」成立 25 年來，已為逾 710,000 位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供超過 8,500 張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of **“PLUS” and educational events**.

HKAF is a **non-profit organisation**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and has commissioned and produced over 100 new local productions in the past decade, including theatre, chamber opera, music and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

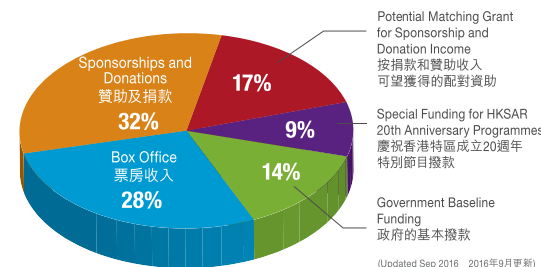
HKAF invests in **arts education for young people**. In the past 25 years, our “Young Friends” scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the “Student Ticket Scheme” also make available over 8,500 half-price student tickets each year.

HKAF organises a diverse range of **“Festival PLUS”** activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

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For sponsorship opportunities and donation details of the 45th Hong Kong Arts Festival, please contact the Development Department.

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2017年藝術節預計收入來源：約港幣一億二千萬元
Estimated Income Sources for 2017 HKAF:
Approximately HK\$120 Million



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於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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《紅樓夢》

三月十七日演出

the 17 Mar performance of
Dream of the Red Chamber

A co-production between San Francisco Opera
and the Hong Kong Arts Festival

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45th  **香港藝術節**
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

Presents

《紅樓夢》 兩幕歌劇

作曲：盛宗亮

編劇：黃哲倫、盛宗亮

根據曹雪芹同名小說改編

三藩市歌劇院委約

三藩市歌劇院及香港藝術節聯合製作

Dream of the Red Chamber

An Opera in Two Acts

Music by **Bright Sheng**

Libretto by **David Henry Hwang** and **Bright Sheng**

Based on the book by **Cao Xueqin**

Commissioned by **San Francisco Opera**

A Co-production between **San Francisco Opera** and the **Hong Kong Arts Festival**

3rd MAR 17-18



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Grand Theatre, Hong Kong Cultural Centre



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三藩市歌劇院與香港藝術節聯合製作《紅樓夢》演出為香港特別行政區成立二十周年慶祝活動之一
The performances of *Dream of the Red Chamber*: A co-production between San Francisco Opera and the Hong Kong Arts Festival are part of the Celebration Programmes for the 20th Anniversary of the Establishment of the HKSAR

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《紅樓夢》 *Dream of the Red Chamber*

兩幕歌劇 An Opera in Two Acts

作曲兼編劇	Composer and co-librettist
盛宗亮	Bright Sheng
編劇	Co-librettist
黃哲倫	David Henry Hwang
指揮	Conductor
湯沐海	Muhai Tang
導演	Director
賴聲川	Stan Lai
舞美設計	Production Designer
葉錦添	Tim Yip
燈光設計	Lighting Designer
加里·馬爾德	Gary Marder
編舞	Choreographer
許芳宜	Fang-yi Sheu
合唱總監	Chorus Director
伊恩·羅伯特遜	Ian Robertson
副導演	Associate Director
列·費沙	Reed Fisher
合唱指導及提詞員	Chorus Master and Prompter
楊欣諾	Felix Yeung
聲樂指導及提詞員	Repetiteur and Prompter
葉亦詩	Nina Yip
舞蹈彩排助理	Dance Rehearsal Assistant
李思颺	Justyne Li

《紅樓夢》在 2016 年 9 月 10 日於三藩市歌劇院世界首演

The World premiere of *Dream of the Red Chamber* took place on 10 September 2016 at San Francisco Opera.

Dream of the Red Chamber is published by G Schirmer.

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角色及演員

黛玉 (女高音)
曹青
寶玉 (男高音)
石倚潔
王夫人 (女中音)
金佼那
寶釵 (女中音)
李蕙妍
賈母 (女低音)
張秋林
元妃 (女高音)
何佳陵
薛姨媽 (女中音)
郭燕愉
和尚 / 夢者 (演員)
林澤群
獨唱侍女
連皓忻
侍女 / 花
王曦、李洋、連皓忻
太監 / 石頭
宋狄樟、孫梓浩、陳俊堯
叫化子 / 傭人 / 官兵
合唱團 : Die Konzertisten
水精靈 / 夢精靈
鄭詠之、趙靖雯、廖月敏、 莫嬌、楊靜嫻、余曉彤
侍女 / 宮女
群劇演員

及香港管弦樂團

With the Hong Kong Philharmonic Orchestra

Cast

Dai Yu (Soprano)
Pureum Jo
Bao Yu (Tenor)
Yijie Shi
Lady Wang (Mezzo-Soprano)
Hyona Kim
Bao Chai (Mezzo-Soprano)
Amanda Li
Granny Jia (Alto)
Qiulin Zhang
Princess Jia (Soprano)
Karen Chia-ling Ho
Aunt Xue (Mezzo-Soprano)
Yanyu Guo
Monk / Dreamer (Actor)
Pichead Amornsomboon
Solo Maid
Carol Lin
Ladies-in-waiting / Flower
Wang Xi, Li Yang, Carol Lin
Eunuchs / Stone
Jasper Sung, Felix Suen, Alexander Chen
Beggars / Servants / Imperial guards
Chorus: Die Konzertisten
Water and Dream Spirits
Tiffany Cheng, Tiffani Chiu, Sudhee Liao, Jennifer Mok, Yang Jingxian, Heidi Yu
Beauties / Ladies-in-waiting
Extras

PLUS 藝術節加料節目

《紅樓夢》歌劇創作講座
Talk: A Chinese Classic Reimagined

18.3 (六 Sat) 2.30pm-3:30pm

後台一刻：走進大觀園
Backstage Moments: Inside the Red Chamber

18.3 (六 Sat) 5.30pm-6:00pm

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曹雪芹簡介 Cao Xueqin: A brief introduction

曹雪芹，生於十八世紀初，是清著著名的小說家、詩人、畫家，名著《紅樓夢》的作者。

曹雪芹生於顯赫一時的曹氏家族，一說曾祖父曹璽之妻是康熙帝的奶媽，曹家三代歷任江寧織造。曹寅（相傳為曹雪芹祖父）晚年因虧空公款屢被彈劾，仍獲康熙庇護。惟至雍正帝掌政時曹家失勢，淪為政治鬥爭下的犧牲品，落得抄家的下場。

家逢巨變後，曹雪芹隨家族遷居北京，賣畫維生，晚年在京西郊過着窮困潦倒的生活，然而就是在「十年辛苦不尋常」中窮畢生心血創作這部曠世鉅著，可惜未到半百之歲便在貧病交迫下撒手人寰，留下新婚不久的遺孀和尚未成書的《紅樓夢》。

著名作家白先勇曾說過：「在曹雪芹心中，天地同流，這麼大的宇宙，眼底群生皆赤子。」一如書中的賈寶玉，曹雪芹在貴族公子的家世環境下長大。一方面多才多藝、善詩畫，尤喜繪石頭；另一方面至情至性，睥睨黑暗腐敗的封建社會，對受其壓迫的女兒們尤其慈悲有情，筆下栩栩如生的女子無不出自作者的赤子真心。

Born in the early 18th century during the Qing dynasty, Cao Xueqin was a famed novelist, poet, painter and the author of *Dream of the Red Chamber*.

Before Cao Xueqin's birth, the Cao clan held considerable prestige and influence. One account has it that the wife of Cao Xueqin's great-grandfather was the wet nurse to the toddler Kangxi, who would later become emperor of China. Three consecutive generations of the Cao clan were appointed to the prestigious post of Commissioner for Imperial Textiles. Furthermore, even though Cao Yin, who is believed to be Cao Xueqin's grandfather, was impeached for embezzling public funds on multiple occasions, he managed to avoid falling foul of the Kangxi Emperor. Yet during the reign of the Yongzheng Emperor, the Cao family met its downfall as a result of partisan rivalry.

Cao Xueqin subsequently relocated with his disgraced and impoverished family to Beijing. Scraping a living as a painter, he spent his final destitute years in the outskirts of Beijing while toiling on *Dream of the Red Chamber*. The penniless Cao Xueqin died in his 40s, leaving behind his newlywed bride and an incomplete *Dream of the Red Chamber*.

The celebrated writer Pai Hsien-yung has commented that "in the heart of Cao Xueqin, there is a big, boundless world in which every soul is real flesh and blood with true and raw emotion". Similar to his character Jia Baoyu, Cao Xueqin was born into and grew up in an affluent and august family. He exhibited multiple talents and was well-versed in poetry and painting, with a penchant for painting stones. In the face of the often stifling, corrupt forces of feudal society, Cao Xueqin stayed true to himself and his convictions. One particular aspect of his character reflected in his writing is a sense of compassion and empathy towards oppressed women; with a true and pure heart, he succeeded in building up a dazzlingly detailed portrait of women in Chinese society through his timeless masterpiece.

關於《紅樓夢》The literary significance of *Dream of the Red Chamber*

「滿紙荒唐言，
一把辛酸淚，
都云作者癡，
誰解其中味？」

《紅樓夢》，又稱《石頭記》，中國四大名著之一。原本共一百二十回，現今普遍認為前八十回為曹雪芹所作，後四十回為高鶚續作。

《紅樓夢》的文學價值、歷史意義及思想深度，備受推崇，被認定為中國古典小說巔峰之作。因其卷帙浩繁，加上曹雪芹本身的傳奇性，內容又縱橫古今、伏線千里，留下諸多謎團及懸案引人探索、深思及細味。有關《紅樓夢》的研究自成一家學問——紅學。除了紅學家們綿綿不斷的學術討論，歷代文人學者品讀、分析及點評此書的文章多不勝數。

一般認為《紅樓夢》是曹雪芹家族命運的寫照，亦是作者的半自傳，講述一個大家族由盛轉衰的經過，以主人翁賈寶玉和林黛玉宿命式的愛情故事為依歸。當中的賈氏「大觀園」更是清代官宦世家家園的縮影，從賈元春（元妃）得寵而盛極一時，隨着她的失勢至家道中落。「賈」與「假」同音，「賈」家的衰敗正反映出浮華若夢、虛幻不實的人生真相。

文 陳坤宜

英譯 錢景亮

"Pages full of idle words
Penned with hot and bitter tears:
All men call the author fool;
None his secret message hears."

(Translated by David Hawkes)

Dream of the Red Chamber, also known as *The Story of the Stone*, is one of the Four Great Classical Novels of Chinese literature. The first 80 chapters are generally attributed to Cao Xueqin, the last 40 to Gao E.

Dream of the Red Chamber is exalted for its literary value, historical significance and philosophical breadth. A 120-chapter tome in its own right, *Dream of the Red Chamber* has left generations of readers fascinated by its sweeping portrait of 18th century Chinese society, yet at the same time puzzled by its myriad symbolic insinuations and above all, the mysterious life of writer Cao Xueqin. Redology, a discipline of study solely focused on the novel, has grown over many years, with a huge number of academic papers and annotations written by many scholars and men of letters.

It is widely believed that *Dream of the Red Chamber* is semi-autobiographical, and therefore a reflection of the real life fluctuations in fortune of Cao Xueqin's own family and, by extension, those of the other powerful aristocratic families during the Qing dynasty. The story charts how the Jia clan falls from its height of power, with the great love between Jia Baoyu and Lin Daiyu framed as the central plot. Jia is a homophone for "false" in Chinese, foreshadowing the ultimate decline of the once pre-eminent Jia family, as well as the false and empty nature of life itself.

Notes compiled and written by Chan Sun-ye

Translated by Anthony Chin

劇情梗概



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序幕

一群叫化子在破落的大宅中流離。一個和尚出現，向世人訴說一段傳奇故事：女媧煉石補天時，有一石頭遭棄未用，三千年來對其日夜滋養灌溉的絳珠草心生傾慕。石頭與絳珠草遂意以肉血之軀成就愛情。和尚力圖勸止，但石、草凡心已熾，雙雙被風月寶鑑吸引入鏡，墮入紅塵而轉世投胎。

第一幕

第一場 榮慶堂

絳珠草降生為黛玉，自懂性以來便身體虛弱，母親剛剛仙逝。她來到尊榮繁華的榮國府，拜見外祖母賈母。賈母眾兒女中所疼者獨黛玉母親，自然愛及孫女。王夫人卻對遠道而來的黛玉不生出好感。

石頭現已轉世為寶玉，賈家唯一子嗣，御玉而誕，王夫人之子。寶、黛相見，二人雖記不得前世之事，卻感似曾相識。皇上派都太監降旨，晉封寶玉的姐姐元春為鳳藻宮尚書，成為皇上最寵

幸的貴妃。世代以來，賈府欠下巨額皇債，但元妃的晉升可能是皇上願與長期政治勁敵議和的徵兆。

第二場 蕭湘館

入夜，黛玉撫琴，寶玉為她的琴音所迷。二人一同賦詩，黛玉比寶玉更勝一籌，共同嚮往人間的真善美。

第三場 梨香院

春去秋來。對於寶、黛之情，王夫人心感不悅，請來了雍容豐美、家財萬貫的薛寶釵進府。寶釵母親薛姨媽希望女兒嫁進世宦名家，王夫人認定如能與薛家結盟便可償還皇債。雖然寶釵知禮隨分，但寶玉嫌她世故。賈母喜見寶玉與黛玉兩情相悅，有讓二人成婚念頭。

第四場 怡紅院

寶玉夢見一位帶着面紗的美貌女子翩翩起舞，她似是寶釵又像黛玉。醒來時既興奮又困惑，雖說他一心只向黛玉，但肉身似又把他推到寶釵身邊。

第五場 榮慶堂

元妃回府省親，告訴王夫人宮內爾虞我詐，福禍難料。元妃在賞賜中暗示皇上的心意：寶玉和寶釵之賜物相同。王夫人喜出望外，賈母看在眼裏大為不悅。黛玉慨嘆人間無情，寶玉自信真愛必能勝過一切。

第二幕

第一場 翠竹林

黛玉的病情每況愈下，常喜在湖邊，吟唱充滿哀傷的葬花詞。寶玉路過聽見，情為所動。黛玉拿元妃欲他迎娶寶釵之事賭氣離去，走得不遠時，聽到寶玉說自己心中愛慕的只有自己。

寶釵欲勸寶玉謀取仕官職位，寶玉責斥她後毅然離去。寶釵再次感到委屈。她下定決心，必須把握機會。

第二場 鳳藻宮 / 賈母廂院

元妃寫下家書：她深知已失聖眷，性命不能久保。要挽救賈府的劫難，只剩下一個方法。

賈母病危，說出心中遺願是要寶、黛為配。太監送上元妃家書；絕望中賈母不支身亡，家族準備喪葬。

第三場 榮府正堂

王夫人成為賈府的掌權人，告知寶玉皇上的意願是要寶玉立即與寶釵成婚，也是賈府償還皇債的唯一出路。王夫人已令黛玉搬至園外她曾葬花之湖的對岸。寶玉力抗。

第四場 桃花湖邊 / 翠竹林

黛玉把昔日與寶玉一同創作的詩稿慢慢焚掉。寶玉則下定決心，鄭重告知王夫人非黛玉不娶，如她堅持這場姻親聯婚，他便出家當和尚。王夫人無法，只好同意讓寶玉娶黛玉為妻。

第五場 榮慶堂

在盛大隆重的典禮中，寶玉與蒙着蓋頭的黛玉儼相贊禮拜天地，禮成後寶玉揭開蓋頭，驚見卻是寶釵！方知薛姨媽與王夫人一同哄騙寶玉，致使兩家聯姻。皇家錦衣軍來到大府，沒收賈薛兩家全部財產。原來皇上御旨寶玉和寶釵成婚，執意在搜捕賈家時可正式同時沒收兩家財產。賈府被燒毀。

第六場 桃花湖 / 茅庵

寶玉就是年少時的和尚：他正在寫下自己的故事。寶玉和寶釵聯婚後，黛玉孤身緩緩降行到桃花湖而消失。賈府上下淪為叫化子，在這個太虛幻境四處流離。



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Scenes and Synopsis



Prologue

Beggars drift through the ruins of a once-great home as a monk appears. He needs to tell the world an extraordinary story: a stone, left behind from the construction of Heaven, nurtured a crimson pearl flower with its dew for 3,000 years. Together, Stone and Flower seek to fulfill their love by living as mortals on earth. The Monk tries to dissuade them from such a course. But Stone and Flower disobey, travelling through a magic mirror to earth.

Act I

Scene 1: The Grand Hall

Flower becomes Dai Yu, a brilliant but sickly young woman whose mother has just died. She arrives in the home of one of the dynasty's most prestigious old families, the Jia clan. Granny Jia, Dai Yu's grandmother, loved Dai Yu's late mother. But Lady Wang, Granny Jia's daughter-in-law, takes an immediate dislike to the newcomer.

The Stone becomes the Jia's sole male heir, Bao Yu, Lady Wang's son, a spoiled youth born with a piece of jade in his mouth. When introduced, Bao Yu and Dai Yu feel they have met before. Envoys from the Emperor announce the promotion of Bao Yu's elder sister to the coveted rank of Princess. For generations, the Jias have owed a huge debt to the Imperial Court, but Princess Jia's promotion suggests that the Emperor might be willing to make peace with his long-time rivals.

Scene 2: Dai Yu's chamber

Later that night, Bao Yu hears Dai Yu playing the *qin* (a zither). They begin to write poems together; her skill is superior. They resolve to transform the world with music.

Scene 3: Pear Court Pavilion

The seasons change as time passes. To counter Dai Yu's influence, Lady Wang brings her niece, the beautiful Bao Chai from the wealthy Xue Clan, into their home. Her mother, Aunt Xue, seeks entrée

to high society, while Lady Wang seeks to repay the Imperial debt, and they hope to make a match. Though Bao Chai is perfect in so many ways, Bao Yu is disgusted by her practicality. Granny, on the other hand, hopes her grandson will marry Dai Yu.

Scene 4: Bao Yu's chamber

Bao Yu has an erotic dream in which both women appear. Though attracted to Bao Chai, he feels Dai Yu is his soulmate.

Scene 5: The Grand Hall

Princess Jia arrives home for a visit. She tells Lady Wang that the palace is filled with enemies, and she fears she cannot keep her position. The Emperor wants Bao Yu to marry Bao Chai, and the Princess gives them both the same gift to symbolise these wishes. This delights Lady Wang, upsets Granny, and throws Dai Yu into despair. But Bao Yu resolves their love will triumph.

Act II

Scene 1: Bamboo grove

Dai Yu's health continues to decline. On the bank of her favourite lake, she buries the falling peach blossom petals. Overhearing her, Bao Yu is profoundly moved. She teases him about the Princess' wish for him to marry Bao Chai, and storms off. But she overhears Bao Yu declaring that he remains devoted to her.

Bao Chai enters and encourages Bao Yu to submit his name for a high post. He rebukes her. Humiliated, she resolves to take action.

Scene 2: Princess Jia's quarters at the palace / Granny's chamber

Princess Jia writes a desperate letter to her family informing them that she has lost the power struggle and will be dead by the time they read this. There is only one way for the Jias to save themselves.

Granny Jia falls ill. She declares that she wants her grandson to marry Dai Yu. A eunuch arrives, bearing the letter from the Princess. Granny Jia dies, sending the clan into mourning.

Scene 3: A hall in the estate

Now head of the clan, Lady Wang orders her son to carry out the Emperor's wishes and marry Bao Chai. This is the only way to pay back the Imperial debt. She has sent Dai Yu away to the other side of the lake. Bao Yu is defiant.

Scene 4: Far side of the lake / Bamboo grove

Dai Yu burns the poems she and Bao Yu wrote. But Bao Yu makes a stand for love, and tells Lady Wang he will become a monk. Defeated, Lady Wang agrees to let Bao Yu marry Dai Yu.

Scene 5: The Grand Hall

At the wedding, Bao Yu exchanges vows with Dai Yu, who is veiled. Once they are married, Bao Yu discovers he has actually married Bao Chai, tricked by Aunt Xue and Lady Wang! Suddenly, Imperial soldiers storm in to confiscate all property of the Jia and Xue clans. The Emperor only encouraged this marriage so that when he arrested the Jias, he could also seize the Xue fortune. The soldiers sack and burn the estate.

Scene 6: Lake / Monk's room

We realise that the Monk is Bao Yu's older self, writing his own life story. After the wedding, Dai Yu slowly walks into the lake, where she disappears. The Jia Family have become beggars, wandering through the illusion known as life.

《編織紅樓夢》

司馬勤

明尼蘇達州傳龍基金會最初打算製作一部《紅樓夢》英文歌劇時，知道難題不言而喻：小說篇幅太長，而且它對西方觀眾相對晦澀。

然而，這個想法得到愈來愈多人支持。基金會首先找上明尼蘇達歌劇院、有製作新歌劇經驗的凱文·史密斯。後者接着聯絡上製作經驗更豐富的大衛·高克利。高克利曾為休斯頓歌劇院委約《尼克遜在中國》，又為三藩市歌劇院委約《接骨師之女》，對中國有一定認識。高克利然後聯絡生於上海、曾獲麥克亞瑟天才獎的作曲家盛宗亮。盛宗亮似乎自小就等待這個機會。

盛宗亮憶述道：「我第一次讀小說《紅樓夢》的時候大概十二三歲，剛好是和書中寶玉差不多大的年紀。那時正值文化大革命時期，被寶玉佳人環繞的生活所吸引。」之後每隔十年左右，他都會重新翻上一遍，閱覽小說的細節。現在盛宗亮認為自己算得上是「半個紅學家」，可以和學者進行真正意義上的對話。

盛宗亮甫被委約為三藩市歌劇院創作，即找來生於美國、曾獲東尼獎的劇作家黃哲倫撰寫文本。黃哲倫坦言：「我和小說沒有真正的關係。起初我明確表示拒絕。原著的長度是《戰爭與和平》的兩倍，其中的人物角色超過四百個。怎能在一齣兩個半小時的歌劇中講述清楚原著故事的脈絡？」

但盛宗亮沒有就此放棄。黃哲倫笑言：「起初，他說：『人生中去到某個時刻，你非讀這本書不可，而現在正是這麼一個機會。』但更重要的是，盛宗亮當時已經有一個如何展開故事的基礎構思。既然編劇有一半的工作是要敲定劇本的結構，我答應了。」

盛宗亮在詳細的故事大綱中，把龐大的角色陣容減少到七位主唱和一位念白演員，讓黃哲倫有足夠空間塑造小說的家庭場面和簡略描繪每個人

物。然後，在黃哲倫的建議下，歌劇院找來美國出生的台灣導演賴聲川，認為他的劇場作品本身與《紅樓夢》的史詩幅度也相似。

賴聲川說：「我完全同意黃哲倫和盛宗亮所作的決定。我在大學第一次讀《紅樓夢》的時候，認為它包含一本通俗小說的所有元素，但又不僅是通俗兩字能概括的。兩位的文本顯然經過大量簡化，但並沒有令它的深度打折。」

三人曾對「《紅樓夢》主題到底是什麼」有過多次討論——盛宗亮更指出這個問題在紅學界亦無統一的想法——最後，作曲家和劇作家決定突出愛情故事，政治爭鬥僅作為故事背景。黃哲倫補充道：「我覺得愛情故事是普世的故事，選為主線也忠於原著。可是，富可敵國的賈府大戶人家走向沒落，有點像清朝版的《唐頓莊園》。而故事中的政治民生層面，以及皇帝用貪腐操縱搞垮這個家族的情節，也是很好的戲劇素材，在熱門劇集《紙牌屋》中也能看到類似情節。」

這樣對照電視劇集，並非無中生有，因為黃哲倫的首要任務是壓縮小說龐大的章回結構，用西方戲劇手法把劇情推到高潮。他認為挑戰來自角色婉轉的說話方式。他解釋道：「小說中沒有人會坦坦白白示愛。盛宗亮也經常抱怨我把某段劇本寫得太直白了。」

撮寫過程的留白，則由賴聲川和香港出生的奧斯卡金像獎得獎設計師葉錦添負責以視覺元素處理。賴聲川解釋道：「對我來說，我們要把小說中可能用上一整回來敘述的人事物，在舞台上用一個畫面或場景來呈現。例如在第二幕黛玉焚詩時，寶玉同時哀嘆他們永遠不能成親。我和葉錦添只是決定了安排他在園中出場，卻未選定位置。於是，我選擇了將寶玉安排在前段目睹黛玉葬花的站位出場。葬花的畫面在中國文化裏有着深遠意義，黛玉焚詩的時候，我們正是讓寶玉想起這幕。」



(從左至右) 賴聲川、葉錦添及盛宗亮，與大衛·高克利合照
(from left to right) Stan Lai, Tim Yip, and Bright Sheng, with David Gockley

這部歌劇面對兩個相關的問題：一）這樣一個中國故事能否在國際舞台上產生共鳴？二）它經過改編後，還夠「中國」嗎？對於創作者來說，答案是顯而易見的。賴聲川闡述：「故事本身就包含了儒釋道三家的元素——也即是涵蓋了中國文化的各方面。即使我為它加上歐洲前衛戲劇特色（我肯定沒有這樣做），它依然是『中國』的。」

盛宗亮說這些問題正是他一開始找來黃哲倫的原因。「因為我在中國長大，非常熟悉中國人解讀這個故事的視角。而黃哲倫則大多基於純粹的西方戲劇觀點，因此我們的創作必須先達成共識才繼續。」

他們同意故事中的三角戀既有普世性，同時具備中國色彩。「我們的歌劇中，有一點交代得非常清楚——這一點幾乎被許多紅學家忽略——就是寶玉和黛玉是唯一一對命運早已被安排好的角色。他們命中注定會找到對方，成為彼此的靈魂伴侶。」盛宗亮說。

黃哲倫補充說：「這個愛情故事與傳統的西方浪漫故事不同的，是前者的精神框架。仙界的『石頭』對三生石畔的『絳珠仙草』曾有幾千年灌溉之恩。絳珠仙草為報恩，向警幻仙子要求轉世為人，體驗凡間的情愛。這段抽象的故事提出了一個有趣的問題：在混沌的物質世界裏，真愛的力量有多大？這也是當代的普世煩惱。」

文字整理 陳坤宜

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Dreamweavers

Ken Smith

When the Minnesota-based Chinese Heritage Foundation first got the idea to turn *Dream of the Red Chamber* into an English-language opera, they knew the obvious problems: the novel's length, and its relative obscurity in the West.

Still, the idea never stopped gaining traction. The Foundation first called Kevin Smith, then head of their hometown opera company, who had experience producing new works. Smith then called David Gockley, who had even more experience and, having commissioned *Nixon in China* for Houston Grand Opera and *The Bonesetter's Daughter* for San Francisco Opera, also knew something about China. Gockley then called the Shanghai-born, MacArthur-winning composer Bright Sheng, who seemed to have been waiting for the call since childhood.

"I first read *Dream of the Red Chamber* when I was 12 or 13, the same age as Bao Yu", Sheng recalls. "I was living in the Cultural Revolution, and here was the main character surrounded by all these beautiful women". Finer points he absorbed in subsequent readings every decade or so, and by now Sheng says he considers himself a "dilettante Redologist", able to converse meaningfully with academics.



編劇黃哲倫
Co-librettist David Henry Hwang

Once commissioned to write the piece for San Francisco Opera, the composer then called the Tony-winning American-born playwright David Henry Hwang, who was on the opposite side of the *Red* spectrum. "I had no real relationship with the novel", Hwang admits. "And when Bright asked, I said absolutely no. The book is twice as long as *War and Peace*, with more than 400 characters. How can you shape that into a two-and-a-half-hour show that has any relationship to the source material?"

But Sheng refused to budge. "First, he said, 'At some point in your life you have to read this book, so here's your chance'", Hwang recalls, smiling. "But more importantly, he had a vision of how to tell the story. So I agreed, since half a librettist's work is determining the structure".

Sheng's elaborate synopsis reduced a sprawling cast to seven principal singers and a spoken role, leaving Hwang room to shape the novel's domestic scenes and broadly sketch each character. Then at Hwang's suggestion, the opera company approached the American-born Taiwanese director Stan Lai, whose own theatre pieces rather reflect *Red Chamber's* epic scope.

"I immediately embraced the choices that David and Bright had made", says Lai. "One of the things that registered with me when I first read *Red Chamber* in college is that it has all the elements of a popular novel, but transcends mere popularity. David and Bright's text was obviously a gross simplification, but didn't discount its profundity".

After long conversations about what the novel was really about—"something not even Redologists can agree on", Sheng claims – composer and librettist had decided to keep the love story prominent and the political intrigue in the background. "The love story, I think, is pretty universal, and true to the

novel", says Hwang. "But the Jia family, incredibly wealthy but in decline, is sort of like a *Downton Abbey* in the Qing Dynasty. And the socio-political angle, with the Emperor manipulating corruption to bring down the family, is good plot material in a sort of *House of Cards* fashion".

Such television references are hardly gratuitous, since Hwang's first task was to compress the novel's expansive episodic structure, steering the action toward a Western-style climax. A challenge in creating that momentum, Hwang says, came from characters speaking in such an indirect fashion. "No one just comes out and says they love someone", he explains. "Bright would often complain that some of my lines were stated too directly".

Filling gaps in that compression was the purview of Lai and the production's Hong Kong-born, Oscar-winning designer Tim Yip. "For me", Lai explains, "It was about how to take something that might take up a whole chapter in the novel and translate it into a single image on stage. In Act II, for example, Dai Yu begins to burn her poetry at the same time Bao Yu is lamenting that they will never marry. Tim and I had set that scene in the garden, but we hadn't been specific. So I decided to move Bao Yu to the same point where he'd seen Dai Yu burying her blossoms. This image resonates deeply in Chinese culture, and we have Bao Yu recalling it while Dai Yu is burning her poetry".

The opera faces two related queries: (1) Can such a Chinese story resonate on the international stage, and (2) Will it still be "Chinese" enough? For the creators, the answer is obvious. "The story already encapsulates elements of Buddhism, Daoism and Confucianism—the full range of Chinese cultural experience", says Lai. "Even if you bring an avant-

garde European flavour to it – which I definitely don't, by the way – the story will still come out Chinese".

Sheng says those questions were why he approached Hwang in the first place. "Because I grew up in China, I completely understand the way Chinese people see the story", he explains. "David comes from an almost purely Western point of view, so we both have to be happy with what we come up with before we move forward".

Focusing on this particular love triangle, they agree, makes the story both universal and distinctly Chinese. "One of the things that our version makes plain – and this point has been almost entirely neglected by Redologists – is that Bao Yu and Dai Yu are the only two characters whose lives were pre-ordained", says Sheng. "They were destined to find each other as soulmates".

"This love story differs from Western romantic conventions in its spiritual framework", Hwang adds. "On some otherworldly plane, a stone has been watering a flower with morning dew for thousands of years, and in her gratitude the flower wants them to be incarnated as humans and express earthly love. This metaphysical element sets up an interesting thematic question: to what extent can true love exist in a corrupt material world? And that, too, is a very contemporary, universal concern".

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三藩市歌劇院 San Francisco Opera



© Cory Weaver / San Francisco Opera

三藩市歌劇院成立於1923年，享譽為全球首屈一指的歌劇院。過去九十四個樂季中，在一眾頂尖歌唱家、指揮、導演及設計師的努力下，歌劇院憑大膽創新的製作廣受好評，當中除了大型經典劇目，更包括十九部全新委約作品。歌劇院致力以創新科技推動歌劇普及，在院內設置多媒體錄影設備，免費為公眾於戶外即時高清直播歌劇，觀賞人數估計達二十五萬。節目於全國各地電台、電視台轉播，又發行DVD及藍光影碟，以及在全美以及歐洲、亞洲及紐西蘭部分城市的電影院上映。歌劇院在培訓新晉方面不遺餘力，成立「梅羅拉」計劃以及三藩市歌劇中心，為年輕歌唱家提供訓練及演出機會；歌劇院的外展及教育工作亦屢獲殊榮。現任總經理為馬修·斯伏克，音樂總監為尼高拉·路易索堤。

San Francisco Opera is one of the world's leading producers for the lyric theatre stage since its beginning in 1923. Over the past 94 seasons, the Company has been hailed for presenting the world's acclaimed singers, conductors, directors and designers in bold productions of classic grand opera repertoire as well as presentations of contemporary and 19 commissioned world premieres. Located in the heart of the innovative city, San Francisco Opera has paved the way nationwide for greater access to the operatic art form with the establishment of an in-house multimedia suite that has produced live outdoor simulcast presentations in high definition presented free to approximately 250,000 individuals; monthly nationwide radio broadcasts; opera performances on DVD/Blu-ray; and screenings of Company repertoire on local and national public television as well as cinemas throughout the United States, Europe, select cities in Asia and New Zealand. The Company is also world renowned for the training of young professional singers through the Merola Opera Program and San Francisco Opera Center, as well as its award-winning community engagement and education programs. Matthew Shilvock is the current General Director and Nicola Luisotti is Music Director.

www.sfopera.com



盛宗亮

作曲兼編劇

曾獲麥卡瑟「天才」獎的盛宗亮在1955年12月6日出生於上海，1982年移居美國紐約。現任密西根大學伯恩斯坦傑出大學教授及香港科技大學包玉剛傑出客席教授。

盛宗亮曾與許多傑出的音樂家合作，其中包括伯恩斯坦、馬素爾、艾森巴赫、迪圖瓦、斯拉金、斯瓦茲、羅伯森、津曼、賈維、史巴諾、沃夫、馬友友、舍爾金、艾克斯、林昭亮、卜朗夫門、格藍妮等等。

他廣受委約，幾乎在北美、歐洲及亞洲每個著名的音樂機構中，都曾上演他的作品，其中包括：美國白宮、2008年北京奧運會、紐約愛樂樂團、波士頓交響樂團、克里夫蘭管弦樂團、芝加哥交響樂團、費城樂團、荷蘭阿姆斯特丹皇家音樂廳管弦樂團、巴黎樂團、英國BBC交響樂團、漢堡廣播交響樂團、丹麥國家交響樂團、芝加哥抒情大劇院、聖達菲歌劇院及紐約市立歌劇院。

作為指揮家及鋼琴家，他曾與眾多音樂團體合作，其中包括：美國三藩市交響樂團、底特律交響樂團、西雅圖交響樂團、紐約室內交響樂團、葛蘭碧交響樂團、俄羅斯聖彼得堡愛樂樂團、德國多爾特蒙愛樂樂團、中國國家交響樂團，並在卡內基音樂廳、林肯中心、甘迺迪藝術中心等演出。盛宗亮的全部作品均為美國G Schirmer公司獨家出版。

Bright Sheng

Composer/Co-librettist

Bright Sheng is respected as one of the leading composers of our time, whose stage, orchestral, chamber, and vocal works are performed regularly by the greatest performing arts institutions throughout North America, Europe, and Asia. Proclaimed by the MacArthur Foundation in 2001 as “an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries,” Sheng’s music is evident with a strong Asian influence. However, it is the synthesis with Western musical tradition that makes his work truly distinctive and original, an outcome from his profound understanding of both cultures, as Sheng admits: “I consider myself both 100% American and 100% Asian”.

In addition to composing, Sheng enjoys an active career as a conductor and concert pianist, and frequently acts as music advisor and artistic director to orchestras and festivals. He is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and the Y. K. Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology.

Born in China, Sheng moved to New York in 1982 and studied composition and conducting privately with his mentor Leonard Bernstein. His music is exclusively published by G Schirmer, Inc.



黃哲倫

編劇

黃哲倫的戲劇作品包括《蝴蝶君》、《中式英語》、《金童》、《黃面孔》、《鐵軌之舞》與《FOB》，以及百老匯音樂劇《阿依達》（聯合編劇）、《花鼓戲》（2002年重排），與迪士尼的《泰山》。他是美國當今出品最多的歌劇編劇；合作作曲家有菲利普·格拉斯、奧斯瓦爾多·高利賀夫、盛宗亮、陳銀淑、黃若與霍華德·肖。黃哲倫曾獲東尼獎（兼三次提名）、贏得三次外百老匯大獎、曾兩次入圍普立茲戲劇大獎。創作電影劇本《擁有》（聯合編劇）、《金門橋》與《蝴蝶君》，現正籌備 Lionsgate 與 Bravo 電視台製作的新連續劇。《黃面孔》於2013年被改編為 YOMYOMF 網絡的 YouTube 互聯網電影。黃哲倫曾獲得以下獎項：PEN/Laura Pels 大獎（2011年）、Inge 大獎（2012年）、Steinberg Mimi 大獎（2012年），Doris Duke 藝術家大獎（2014年）。他現任雲雀話劇發展中心、美國話劇社、演員基金會董事局委員，也是青年編劇工作室董事局主席。

David Henry Hwang

Co-librettist

David Henry Hwang's work includes the plays *M. Butterfly*, *Chinglish*, *Golden Child*, *Yellow Face*, *The Dance and the Railroad*, and *FOB*, as well as the Broadway musicals *Aida* (co-author), *Flower Drum Song* (2002 revival), and Disney's *Tarzan*. He is also America's most-produced living opera librettist, who has worked with composers Philip Glass (*1,000 Airplanes on the Roof*), Osvaldo Golijov (*Ainadamar*), Bright Sheng (*The Silver River*), Unsuk Chin (*Alice in Wonderland*), Huang Ruo (*Dr. Sun Yat-sen*), and Howard Shore (*The Fly*). Hwang is a Tony Award winner and three-time nominee, a three-time OBIE Award winner, and a two-time finalist for the Pulitzer Prize in Drama. His screenplays include *Possession* (co-writer), *Golden Gate*, and *M. Butterfly*, and he is currently developing an original television series for Lionsgate and Bravo. *Yellow Face* was adapted into a full-length movie for YouTube by the YOMYOMF Network in 2013. Hwang won the 2011 PEN/Laura Pels Award, the 2012 Inge Award, the 2012 Steinberg “Mimi” Award, and a 2014 Doris Duke Artist Award. He serves on the boards of the Lark Play Development Center, American Theatre Wing, and the Actors Fund, and as the President of Young Playwrights Inc.



湯沐海

指揮

國際指揮大師湯沐海 30 年前應卡拉揚之邀指揮柏林愛樂樂團，從世界交響樂的巔峰開始了他的國際指揮生涯。

湯沐海對歌劇情有獨鍾，曾指揮德國柏林、漢堡、艾克森及萊茵國家歌劇院，瑞典斯德哥爾摩皇家歌劇院，及擔任芬蘭國家歌劇院首席指揮。他指揮的歌劇劇目廣泛，包括《沒有影子的女人》、《杜蘭朵》、《玫瑰騎士》、《黑桃皇后》、《蝴蝶夫人》、《托斯卡》、《燕子》、《沙皇鮑里斯》、《費加羅的婚禮》、《茶花女》、《塞維利亞的理髮師》及《奧塞羅》等經典歌劇。湯沐海亦指揮了多部歌劇的中國首演，包括由易立明導演，上海愛樂樂團演奏的德布西歌劇《佩利亞斯與梅麗桑德》和布列頓的《碧盧冤孽》。2015 年 7 月，他在意大利米蘭斯卡拉歌劇院指揮新製作的羅西尼歌劇《奧塞羅》，演出七場，成為自史卡拉歌劇院建院 237 年以來首位在此亮相指揮歌劇的中國指揮家。

湯沐海曾在上海音樂學院學習作曲和指揮，後入學慕尼黑音樂及戲劇學院，師從赫爾曼·米高教授。湯沐海在德國學習期間，曾隨指揮大師卡拉揚學習，並當過伯恩斯坦的助理。曾擔任前中央樂團的常任指揮達十年之久，並出任中央歌劇院音樂總監。湯沐海是中央音樂學院名譽教授，現任瑞士蘇黎士室內樂團的音樂總監和首席指揮、貝爾格萊德愛樂樂團及布拉格交響樂團首席指揮、中國國家交響樂團榮譽指揮、上海愛樂樂團藝術總監、天津大劇院總監；並由 2017 年 3 月起任哈爾濱交響樂團音樂總監。

Muhai Tang

Conductor

Muhai Tang is one of the most eminent Chinese conductors in history. His international career began when he was engaged to conduct the Berlin Philharmonic following an invitation from Herbert von Karajan during the 1983/1984 season.

Tang's exceptional interpretation of opera is widely recognised. He has conducted in opera houses in Berlin, Hamburg, Essen, Rhein and Stockholm, and held the position of Chief Conductor at the Finnish National Opera. His extensive repertoire includes *Die Frau Ohne Schatten*, *Turandot*, *Der Rosenkavalier*, *Pique Dame*, *Madame Butterfly*, *Tosca*, *La Rondine*, *Boris Godunov*, *The Marriage of Figaro*, *La Traviata*, *The Barber of Seville* and *Otello*. Tang successfully conducted the Chinese premiere of operas including Debussy's *Pelléas et Mélisande*, directed by Liming Yi and performed by the Shanghai Philharmonic Orchestra, and Britten's *The Turn of the Screw*. In July 2015, Tang was invited to conduct seven performances of a new production of Rossini's *Otello* by Teatro alla Scala, becoming the first Chinese conductor to appear on La Scala's podium in the theatre's 237 years of history.

Tang studied composition and conducting at the Shanghai Conservatory of Music. He furthered his conducting training with Hermann Michael at the Hochschule für Musik und Theater München. During his stay in Germany, Tang studied with Herbert von Karajan and became an assistant to Leonard Bernstein. The major positions Tang has held include the role of Principal Conductor of the China National Symphony (previously known as the Central Philharmonic Orchestra) for a decade, and Music Director of China Opera. Tang is an Honorary Professor at the Central Conservatory of Music, and currently serves as the Artistic Director and Chief Conductor of the Zurich Chamber Orchestra, the Chief Conductor of Belgrade Philharmonic and Prague Symphony, the Conductor Laureate of the China National Symphony, the Artistic Director of the Shanghai Philharmonic and Director of the Tianjin Opera and Orchestra. In March 2017, Tang was appointed as the Music Director of the Harbin Symphony Orchestra.



賴聲川

導演

世界上最著名的華人戲劇家之一，「亞洲劇場導演之翹楚」（《亞洲週刊》）、「現今最頂尖的中文劇作家」（BBC）、「華文世界最受矚目的劇作家導演之一」（《紐約時報》）。原創舞台劇共 35 部，包括拯救相聲藝術的《那一夜，我們說相聲》，《紐約時報》譽為「當代中國最受歡迎的舞台劇」的《暗戀桃花源》（1986）、《中國時報》評為「一個時代的珍藏」的《寶島一村》（2008）、《中國日報》稱為「可能是有史以來最偉大的中文戲劇」的《如夢之夢》（2000）等。

賴聲川也是國際得獎電影導演（《暗戀桃花源》1992）、大型活動導演（《2009 台北聽障奧運會》開幕及閉幕典禮）。歌劇導演作品包括莫扎特與達龐提三部喜劇（台北 NSO）以及在三藩市歌劇院首演的《紅樓夢》。賴聲川的作品經常在世界各地演出，也開始在國外主流劇場中演出，以 2015 英語版《暗戀桃花源》在美國俄勒岡莎士比亞戲劇節的 80 場演出為例。

賴聲川是【表演工作坊】創意總監、上劇場藝術總監、烏鎮戲劇節常任主席。上劇場是他在上海創立的新劇場，以演出他的作品為主。賴聲川是美國加州柏克萊大學戲劇博士，曾任國立台北藝術大學教授及戲劇學院創院院長，柏克萊及史丹佛大學駐校藝術家及教授。他的著作《賴聲川的創意學》已經成為華人世界對創意理論論述的重要參考。

Stan Lai

Director

Stan Lai is hailed as "Asia's top theatre director" (*Asiaweek*), "the best Chinese language playwright and director in the world" (*BBC*), "one of the most celebrated Chinese-language playwrights and directors" (*New York Times*), and "Asia's flagship playwright" (*China Daily*). Lai's works, including 35 original plays to date, have blazed new directions in Chinese language theatre for over three decades. The *New York Times* calls his *Secret Love in Peach Blossom Land* (1986) "the most popular contemporary play in China". The *Beijing News* calls his *The Village* (2008) "the pinnacle of our era of theatre". *China Daily* calls his epic 8 hour *A Dream Like A Dream* (2000) "the most elaborate theater work in Chinese history" and "possibly the greatest Chinese-language play since time immemorial".

Lai is also an award-winning filmmaker (*The Peach Blossom Land*, 1992), and event director (*Deaflympics Opening Ceremony*, 2009). His opera credits include directing the three Mozart-Da Ponte operas for the Taiwan National Symphony Orchestra and the world premiere of *Dream of the Red Chamber* at the San Francisco Opera. In 2015, Lai directed his English version of *Secret Love in Peach Blossom Land* at the Oregon Shakespeare Festival.

Lai is Artistic Director of Performance Workshop. He is also co-founder and Executive Director of the Wuzhen Theatre Festival, as well as Artistic Director of Theatre Above in Shanghai, a new venue dedicated to the performance of his works. Lai holds a Ph.D in Dramatic Art from the University of California, Berkeley, and has taught extensively at the Taipei National University of the Arts, and at Berkeley and Stanford. His book on the subject of Creativity is a best seller in the Chinese language.



葉錦添

舞美設計

作為世界知名的世界藝術家、藝術指導和服裝設計師，葉錦添不斷探索及介紹其「新東方主義」美學理念，是讓世界瞭解到東方藝術之美最重要的藝術家之一。

畢業於香港理工學院高級攝影專業，葉錦添1986年參與第一部電影《英雄本色》。2001年因《臥虎藏龍》獲奧斯卡「最佳藝術指導」與英國電影學院「最佳服裝設計」，是首位獲此殊榮的華人藝術家。至今已擔任不計其數的電影、戲劇、舞台劇的視覺總監，舞台美術與服裝創作。曾與眾多知名導演、藝術團體合作，如吳宇森、李安、張藝謀、馮小剛、蔡明亮、陳國富、關錦鵬、陳凱歌、田壯壯、李少紅、楊麗萍、賴聲川、羅伯特·威爾遜、艾甘·漢、佛朗哥·德拉戈、弗朗索瓦·吉拉德及台灣雲門舞集、當代傳奇劇場、漢唐樂府、優人神鼓等。參與創作多部大型史詩電影《赤壁》、《夜宴》、《一九四二》，舞台劇《樓蘭女》、《韓熙載夜宴圖》、《八月雪》、《鄭和1433》、《孔雀》、《如夢之夢》、《十面埋伏》等。他與艾甘·漢在《源》、《環》、《吉賽爾》中三度合作。其作品曾在北京國家大劇院、巴黎夏佑劇院、巴黎喜歌劇院、法國亞維儂藝術節、里昂舞蹈雙年展、奧地利格拉茲歌劇院等世界知名劇院演出。

從2002年開始，葉錦添先後在台北故宮博物院、紐約軍械庫、美國甘迺迪藝術中心等地舉辦創作特展。2008年，他受邀參與在北京尤倫斯藝術中心舉行的迪奧六十週年慶展覽《迪奧與中國藝術家》。2016年3月，在法國亞眠文化中心舉辦《平行》（PARALLEL）葉錦添個展。同年9月，在上海當代藝術博物館舉行《葉錦添：流形》藝術大展。《紅樓夢》是葉錦添首次為美國歌劇院擔任舞台美術設計。

Tim Yip

Production designer

A renowned artist, Tim Yip pursues his theory New Orientalism, which communicates Eastern philosophy and aesthetics to audiences around the world. Yip has multidisciplinary works in costume design and art direction, fashion, and visual art.

He graduated from Hong Kong Polytechnic University with a degree in photography. Since working on his first film *A Better Tomorrow* directed by John Woo in 1986, he has accomplished costume designs and art direction for numerous film and theatre productions. He won the Academy Award for Best Art Direction for *Crouching Tiger, Hidden Dragon*, as well as a BAFTA (British Academy of Film and Television Arts) Award for the film's costume design. Yip has collaborated with film directors of international acclaim including John Woo, Ang Lee, Tsai Ming Liang, Stanley Kwan, Tian Zhuangzhuang, Li Shaohong and Feng Xiaogang. He has also worked with renowned theatrical groups such as Cloud Gate Dance Theatre, Han Tang Yu Fu, Contemporary Legend Theatre and U Theatre. Yip was the Visual Artist for Akram Khan's *Until the Lions* and Olivier Award-winning *Desh*, and in 2016, he teamed up with Khan again as Visual Artist on the English National Ballet's *Giselle*. He has also collaborated with theatre director Robert Wilson on *1433* and choreographer Yang Liping for *The Peacock* and *Under Siege*.

Yip has presented costume and art exhibitions around the world including at the National Palace Museum in Taipei and Park Avenue Armory in New York. He created the central installation for *Christian Dior and Chinese Artists*, and an installation at the Kennedy Center for the Performing Arts in Washington DC that covered the facade of the entire building. In 2016, Yip displayed the solo exhibitions *In Parallel* at the Maison de la Culture D'Amiens, and *Reformation* at the Power Station of Art, Shanghai. He made his San Francisco Opera debut with the world premiere of *Dream of the Red Chamber*.



加里·馬爾德

燈光設計

加里·馬爾德是三藩市歌劇院駐院燈光設計。由2013年製作《梅菲斯特費勒》起，到近期作品包括《路易莎·米勒》、《嵐嶺痴盟》、《塞維利亞的理髮師》、《卡門》、《唐卡洛》，及《耶奴法》。他的歌劇燈光設計曾進駐全球各個表演場地：悉尼《魔笛》、都靈皇家劇院與東京《茶花女》、休斯頓歌劇院《馬克普洛斯檔案》與《參孫與達麗拉》、聖地牙哥歌劇院《參孫與達麗拉》、《塞維利亞的理髮師》、《卡門》、《彼得·格里姆斯》、《假面舞會》，與《諾爾瑪》。曾任紐約大都會歌劇院助理駐院燈光設計長達十二個樂季，及紐約市立歌劇院駐院副燈光設計達五年。2016-17樂季他為三藩市歌劇院的《蝴蝶夫人》、《弄臣》及《唐喬望尼》製作設計。

Gary Marder

Lighting Designer

Resident lighting designer for San Francisco Opera, Gary Marder made his company debut with *Mefistofele* in 2013 and his lighting designs most recently appeared in the Company's *Luisa Miller*, *Lucia di Lammermoor*, *Il Barbiere di Siviglia*, *Carmen*, *Don Carlo*, and *Jenůfa*. Marder's other work includes *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; and *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, *Un Ballo in Maschera*, and *Norma* at San Diego Opera. Marder previously served as assistant resident lighting designer for the Metropolitan Opera for 12 seasons and associate resident lighting designer at New York City Opera for five years. He designs for the Company's 2016-17 productions of *Madame Butterfly*, *Rigoletto*, and *Don Giovanni*.



許芳宜

編舞

許芳宜以《紅樓夢》首次參與三藩市歌劇院製作。前瑪莎·葛蘭姆舞團首席舞者，獲歐洲《舞蹈雜誌》讚譽為「傑出女舞蹈家」。2005年獲台灣總統頒贈「五等景星勳章」。2007年獲台灣國家文藝獎（舞蹈類別），為有史以來最年輕得獎者。

合作舞團包括雲門舞集、蒙特布朗舞團、Buglisi/Foreman舞團，及沈偉舞蹈藝術。2007年受邀到美國參與著名攝影師大衛·麥可雷克的「慢舞」計劃；同年成為紐約「巴瑞辛尼可夫舞蹈中心」首位亞洲駐村藝術家。

許芳宜曾與林懷民、艾略特·費爾德、沈偉、艾甘·漢、克里斯多福·惠爾敦、溫蒂·韋倫、羅素·馬利方、譚元元、赫爾曼·科爾內霍、亞歷山德拉·費里等眾多才華洋溢的國際舞蹈家合作；也曾與世界級指揮家梅狄合作歌劇《摩西與法老》。

Fang-yi Sheu

Choreographer

Fang-Yi Sheu made her debut with San Francisco Opera with *Dream of the Red Chamber*. She is a former principal dancer for Martha Graham Dance Company, and founder of Fang-Yi Sheu & Artists. She has collaborated with important artists such as Riccardo Muti, Shen Wei, Eliot Feld, Lin Hwai-min, Akram Khan, Christopher Wheeldon, Russel Maliphant, Wendy Whelan, Alessandra Ferri, Herman Cornejo, and Yuan Yuan Tan. Sheu was named Lativ Artist of the Year and served as spokesperson for EVA Air, the Star Alliance. She starred in *The Assassin*, directed by 2015 Cannes Best Director winner Hou Hsiao-hsien, and she has initiated "Creation Weeks" which invites international young talent to participate in new creations. Sheu's career awards include the Taiwan President's Order of Brilliant Star, the National Award of the Arts in Taiwan, and *Ballettanz* magazine's Outstanding Female Dancer.

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Conductor: Leif Segerstam

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Pelléas et Mélisande by Debussy

Director: David Pountney

Conductor: Lothar Koenigs

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德布西：《佩利亞斯與梅麗桑德》

Vox Clamantis

Conductor: Jaan-Eik Tulve

曠野之聲合唱團

American Ballet Theatre – *Whipped Cream*

Choreography: Alexei Ratmansky

美國芭蕾舞劇院《芭蕾舞忌廉》

Cantonese Opera – *Farewell My Concubine*

粵劇《霸王別姬》

Zurich Ballet – *Anna Karenina*

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Image: American Ballet Theatre's *Whipped Cream*

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伊恩·羅伯特遜

合唱總監

伊恩·羅伯特遜是2012年度三藩市歌劇院勳章得主。他自1987年起擔任三藩市歌劇院的合唱總監及指揮。在他的領導下，合唱團排演超過三百部製作。2003年，他獲頒梅湘基金會大獎，表揚他為三藩市歌劇院籌備《阿西西的聖方濟》北美首演作出的藝術貢獻。羅伯特遜亦曾在三藩市歌劇院的十套製作中擔任指揮。他也參與北美洲其他歌劇院的製作，包括薩拉索塔歌劇院、埃德蒙頓歌劇院，以及柯蒂斯音樂學院歌劇院。任職三藩市歌劇院之前，羅伯特遜在蘇格蘭歌劇院擔任音樂主管與合唱總監。

Ian Robertson

Chorus Director

Recipient of the 2012 San Francisco Opera Medal, Ian Robertson has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted ten main stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera.



楊欣諾

合唱指導及提詞員

指揮楊欣諾屢獲殊榮。他現為香港聖公會教省及聖約翰座堂的音樂總監；也是香港最出色室內合唱團之一的Die Konzertisten的音樂總監。楊氏為2015香港藝術發展局「藝術新秀獎（音樂）」得主。同年，他獲頒「世界青少年合唱節一捷成洋行合唱藝術青年獎學金」，及由世界青少年合唱藝術家協會頒發「世界青少年合唱藝術家」頭銜。

楊氏與Die Konzertisten的重要演出包括巴赫《聖馬太受難曲》、浦塞爾《狄多與依尼亞斯》、布克斯特胡德《耶穌的軀體》、佛瑞《安魂曲》及伯恩斯坦《奇切斯特詩篇》，又曾帶領合唱團與世界著名音樂家合作，包括戴維士、高恩、萊頓，及利靈。楊氏於第42屆香港藝術節翩娜·包殊烏珀塔爾舞蹈劇場《死而復生的伊菲格尼》中擔任合唱指導。

Felix Yeung

Chorus Master and Prompter

Award-winning conductor Felix Yeung currently combines dual roles as Director of Music at St John's Cathedral and Provincial Music Director of Hong Kong Sheng Kung Hui. He is also Music Director of Die Konzertisten, one of Hong Kong's foremost chamber choirs. Yeung was given the Award for Young Artist (Music) in 2015 by the Hong Kong Arts Development Council. He is a 2015 recipient of the Jebsen & Co. Choral Arts Youth Scholarship and the title "World Youth Choral Artist", awarded by World Youth and Children Choral Artists' Association.

Notable performances with Die Konzertisten include Bach's *St Matthew Passion*, Purcell's *Dido and Aeneas*, Buxtehude's *Membra Jesu Nostri*, Fauré's *Requiem*, and Bernstein's *Chichester Psalms*. He has led the choir to collaborate with distinguished artists including Iestyn Davies, Jonathan Cohen, Stephen Layton, and Helmuth Rilling. Yeung was chorusmaster for the Hong Kong Arts Festival Chorus in the dance-opera *Iphigenia auf Tauris* in 2014.



列·費沙

副導演

列·費沙身兼歌劇導演、助理導演及舞台監督多職，合作機構包括明尼蘇達歌劇院、格瑪格拉斯歌劇節及富羅瑞庭歌劇院等歌劇院。導演作品包括《崔斯坦與伊索德》、《費加羅的婚禮》及《女人心》。2014年，費沙加入三藩市歌劇院舞台部，擔任多個製作的助理導演，包括《假面舞會》、《帕老爺的婚事》及《特洛伊人》。他近期將負責《唐喬望尼》及《杜蘭朵》的製作。

Reed Fisher

Associate Director

Reed Fisher has worked as a director, assistant director and stage manager of opera for Minnesota Opera, Glimmerglass Festival, Florentine Opera, and others. Productions directed by Fisher include *Tristan und Isolde*, *The Marriage of Figaro* and *Così fan tutte*. In 2014, Fisher joined the staging staff at San Francisco Opera, where he has worked as an assistant director on a number of shows, including *Un ballo in maschera*, *Don Pasquale* and *Les Troyens*. Upcoming assignments include *Don Giovanni* and *Turandot*.



葉亦詩

聲樂指導及提詞員

葉亦詩畢業於美國印地安納大學音樂學院，獲鋼琴演奏學士和碩士學位。至今她已為一百多齣歌劇、輕歌劇和音樂劇製作任彩排伴奏和指導，合作團體包括芝加哥輕歌劇工作坊、芝加哥歌劇院、威斯康辛州彭美露歌劇團、加州太平洋歌劇院、洛杉磯歌劇院，及香港歌劇院。曾合作的音樂節包括北京音樂節及意大利羅馬歌劇節。葉氏現為香港歌劇院首席聲樂指導。

Nina Yip

Repetiteur and Prompter

Nina Yip received her Bachelor and Master of Music degrees in piano performance from Jacob School of Music, Indiana University. Yip has been rehearsal pianist and coach for over 100 operas, operettas, and musical theater productions throughout her career with companies including Light Opera Works (Chicago), Lyric Opera of Chicago, Pamiro Opera (Wisconsin), Opera Pacific (California), Los Angeles Opera, and Opera Hong Kong; and music festivals including the Beijing Music Festival, and Opera Festival di Roma (Italy). She is currently the Principal Repetiteur of Opera Hong Kong.



李思颺

舞蹈彩排助理

畢業於香港演藝學院舞蹈學院。曾任香港芭蕾舞團及奧地利格拉茲舞蹈團成員，及德國巴馬海港舞團獨舞員。現為獨立舞者及編舞。近作包括《見習舞者2》、《見習舞者1》、《見習人類》、《煩人協奏曲》、《Galatea X》、《What's the Matter?》及《第三·五次元》。作品《Galatea X》獲得2014香港舞蹈年獎最值得表揚編舞，及最值得表揚女舞蹈員獎項。作品《Galatea & Pygmalion》獲得2011香港舞蹈年獎最值得表揚獨立製作獎項，李氏在同年獲提名最值得表揚女舞蹈員。

Justyne Li

Dance Rehearsal Assistant

Justyne Li graduated from the Hong Kong Academy for Performing Arts, School of Dance. She is a former member of the Hong Kong Ballet, Tanz Graz (Austria), and Ballett Bremerhaven (Germany). She is currently working as an independent dancer and choreographer. Her recent choreographies include *Dance Internship II*, *Dance Internship*, *Human Internship*, *Trouble-maker's Concerto*, *Galatea X*, *What's the Matter* and *The 3.5th Dimension*. *Galatea X* received the 2014 Hong Kong Dance Awards for Outstanding Choreography and Outstanding Performance by a Female Dancer. *Galatea & Pygmalion* received the 2011 Hong Kong Dance Award for Outstanding Achievement in Independent Dance. Li was also nominated for the Outstanding Performance Award in the same year.



曹 青

黛玉
女高音

女高音曹青以《紅樓夢》黛玉一角首次亮相三藩市歌劇院。曹氏是休斯頓歌劇院工作室藝術家，獲茱莉亞音樂學院學士與碩士學位，曾飾演細川俊夫歌劇《松風》中女主角松風（美國斯波萊托藝術節、林肯中心藝術節）、浦朗克歌劇《加爾墨羅會修女的對話》的布蘭奇（肖托夸中心），以及《假女園丁》的桑德里娜。在休斯頓歌劇院演過《魔笛》中帕帕基娜與帕米娜兩個角色，以及《費加洛的婚禮》的巴巴麗娜。曹氏擅長演繹當代音樂，曾演唱蕾切爾·波特曼歌劇《小王子》中的洛絲一角、史彼亞斯《噢，哥倫比亞》的碧嘉，以及卡萊爾·弗洛伊德《演員王子》的費萊恩女士。曹氏同樣活躍於音樂會獨唱。曾在林肯中心埃利斯圖利音樂廳與卡內基音樂廳演出，當中包括瑪麗蓮·霍恩基金會周年音樂會、茱莉亞音樂學院週三午間音樂會系列、茱莉亞歌唱藝術節，及茱莉亞四一五樂團的拉莫爾專場音樂會。她最近的演唱的曲目有莫扎特《安魂曲》、《歡慶喜悅》，以及海頓《納爾遜彌撒曲》。

Pureum Jo

Dai Yu
Soprano

Soprano Pureum Jo made her San Francisco Opera debut as Dai Yu in *Dream of the Red Chamber*. A Houston Grand Opera Studio Alumni and a graduate of The Juilliard School, where she received her bachelor's and master's degrees, Jo has appeared as Matsukaze in Toshio Hosokawa's *Matsukaze* (Spoleto Festival USA, Lincoln Center Festival), Blanche in *Dialogues des Carmélites* (The Chautauqua Institution), and Sandrina in *La Finta Giardiniera*. At Houston Grand Opera (HGO), she has performed the roles of Papagena and Pamina in *Die Zauberflöte* and Barbarina in *Le Nozze di Figaro*. Equally at home in contemporary music, she has appeared with the HGO as the Rose in Rachel Portman and Nicholas Wright's *The Little Prince*, Becca in the world premiere of Gregory Spears and Royce Vavrek's *O Columbia*, and as Miss Frayne in *Prince of Players*, the latest world premiere by Carlisle Floyd. An accomplished concert soloist and recitalist, Jo has also appeared in concerts at Alice Tully Hall and Carnegie Hall, including the Marilyn Horne Foundation Annual Recital, and Juilliard's Wednesdays at One series, Juilliard Songfest, and a concert of Rameau works with Juilliard415. Her recent performances include Mozart's *Requiem* and *Exsultate, Jubilate*, and Haydn's *Lord Nelson Mass*.



石倚潔

寶玉
男高音

男高音石倚潔以《紅樓夢》寶玉一角首次亮相三藩市歌劇院。旅歐歌唱家，日本東邦音樂大學碩士畢業，獲全額獎學金至奧地利深造。連續四次奪得國際聲樂比賽金獎。現任中國湖南師範大學音樂學院聲樂研究所所長。石氏是意大利羅西尼歌劇節的首位華人歌唱家，連續五年擔當主演。作為當今世界年輕一代輕型抒情男高音的代表歌手之一，擅長演繹羅西尼、唐尼采弟、貝利尼和莫扎特的作品。演出足跡遍佈全球各大歌劇院、藝術節和音樂廳。其中包括意大利鳳凰歌劇院、聖卡洛歌劇院、佛羅倫斯五月歌劇院、羅馬國立聖切契利亞音樂廳、博洛尼亞市立歌劇院、巴里佩特魯澤利歌劇院、法國巴黎香榭麗舍劇院、圖盧茲歌劇院、南希洛林國家歌劇院、比利時安特衛普皇家佛蘭芒歌劇院、奧地利格拉茨歌劇院、維也納金色大廳、瑞士洛桑歌劇院、瑞士阿旺什歌劇節、西班牙拉科魯尼亞莫扎特音樂節、畢爾巴鄂阿里亞加劇院、德國慕尼黑赫克利斯音樂廳、丹麥哥本哈根蒂沃利音樂廳、英國切斯特夏季音樂節、美國大都會歌劇院、紐約林肯中心艾弗利費雪音樂廳、日本東京三得利音樂廳、東京文化會館、香港藝術節、中國國家大劇院、北京國際音樂節、北京現代音樂節、上海國際藝術節等等。共出演了三十多部歌劇，近三百場次。

Yijie Shi

Bao Yu
Tenor

Tenor Yijie Shi made his San Francisco Opera debut as Bao Yu in *Dream of the Red Chamber*. Shi graduated with top marks from the Toho College of Music in Tokyo (Japan). After having won a fellowship offered by Toho, he moved to Europe to continue his studies in Austria. He has won several international vocal competitions including the Graz "Ferruccio Tagliavini" International Singing Competition, the Toti dal Monte International Competition in Treviso in 2007, the Festspielstadt Passau Competition and, also in 2007, the Maria Caniglia International Singing Competition in Sulmona. Shi is the first Chinese tenor appears at Rossini Opera Festival in Pesaro for 5 years consecutively. He is best known for his interpretation for the roles of Rossini, Donizetti, Bellini and Mozart. Shi has already appeared at major international opera houses, including the Metropolitan Opera of New York, Accademia Nazionale di Santa Cecilia in Rome, the Maggio Musicale Fiorentino in Florence, the Teatro di San Carlo in Naples, Opéra national de Lorraine in Nancy, the Teatro La Fenice di Venice, the Teatro Comunale di Bologna, Suntory Hall (Japan), Hong Kong Arts Festival, China's National Centre for the Performing Arts, Shanghai International Arts Festival. He has performed in more than 30 operas and over 300 performances.



李蕙妍

寶釵
女中音

女高音李蕙妍的歌藝獲《利物浦日報》評論稱讚：「熟練地演唱難度甚高的樂章，她的聲音洪亮之餘亦富於靈活性。」她現於美國印第安納大學修讀聲樂博士學位。她的研究範圍包括聲樂演唱的性別研究和聲樂錄音分析，並於去年在新聲樂教育家研討會中發表探討聲樂表演中彈性速度之運用的研究。在剛過去的七月，她在香港康樂及文化事務署舉辦的《音樂展才華》系列中演唱個人音樂會。李氏在英國及歐洲各地參與聖樂及歌劇演出，曾獲邀與皇家利物浦愛樂樂團合作首演中國作曲家馮思思的《道德經》，又於曼徹斯特國際音樂節上獻藝，演唱《蝴蝶夫人》的選段，甚獲好評；之後她在瑞士巴塞爾藝術節中載譽重演。她於香港中文大學音樂系畢業後，在英國倫敦大學取得碩士學位，繼而到皇家北方音樂學院完成研究院深造課程。她在2013年的意大利費利地菲亞市歐洲音樂大賽中獲頒第三獎。李蕙妍以《紅樓夢》寶釵一角首次參與香港藝術節演出。

Amanda Li

Bao Chai
Mezzo-Soprano

Soprano Amanda Li was described by the *Liverpool Daily Post* as possessing "... a huge voice but one which is highly adaptable and, when required, nimble". She is currently pursuing her doctoral degree in vocal performance at Jacobs School of Music, Indiana University. Her research interests span from gender issues in vocal performance to analysis of music recording. She presented her paper on the role of rubato in musical interpretation at the New Voice Educators' Symposium in 2016. She gave a solo recital "Harvest of Sorrow", as part of the "Our Music Talents" series presented by LCSO last July.

Li has performed across the UK and Europe. She premiered Chinese composer Feng Sisi's *Tao Te Ching* with the Royal Liverpool Philharmonic Orchestra, and sang excerpts from *Madama Butterfly* (Cio-Cio San) at Manchester Opera House, which was later remounted at the Art Basel Festival in Switzerland.

Prior to studying at the Royal Northern College of Music, Li obtained a master's degree in performance studies from Royal Holloway, University of London after reading music at The Chinese University of Hong Kong. She won third prize at V Edizione Concorso Musicale Europea, Filadelfia, Italy in 2013. Li made her operatic debut as Bao Chai in *Dream of the Red Chamber* at the Hong Kong Arts Festival.



金佺那

王夫人
女中音

女中音金佺那以《紅樓夢》王夫人一角首次亮相三藩市歌劇院。2010年大都會歌劇院聲樂比賽全國賽區的決賽選手；於2013年獲得「歌唱中喜悅」比賽大獎，在紐約莫肯音樂廳舉行獨唱會。戈爾達·李斯納比賽冠軍，曾在阿爾巴納斯-普契尼比賽與朱利奧·格里比賽中屢次獲獎。金氏於紐約市曼尼斯音樂學院深造，獲碩士學位與演唱藝術家文憑。在曼尼斯音樂學院學習期間，曾飾演《女人心》的多拉貝拉、《費加羅的婚禮》的馬塞琳娜、《茶花女》的安妮娜。她的演出備受《歌劇新聞》讚譽。在休斯頓歌劇院首次亮相，演出金智英世界首演歌劇《來自自我母親的母親》的祖母。不久以前，她參與紐約二一二樂團演出馬勒第三交響曲。

Hyona Kim

Lady Wang
Mezzo-Soprano

Mezzo-soprano Hyona Kim made her San Francisco Opera debut as Lady Wang in *Dream of the Red Chamber*. She was a finalist in the 2010 Metropolitan Opera National Council Auditions and, in 2013, the Grand Winner of the Joy in Singing Competition and performed a recital at New York City's Merkin Concert Hall. She was also a First Prize winner at the Gerda Lissner Competition and a multiple grant winner at the Licia Albanese-Puccini and Giulio Gari Competitions. Kim earned her master's degree and professional studies diploma from Mannes College of Music in New York City. During her time at Mannes Opera, she performed Dorabella in *Così fan tutte*, Marcellina in *Le Nozze di Figaro*, and Annina in *La Traviata*. Recently, Kim made her Houston Grand Opera debut as Hal-Mo-Ni (grandmother) in Jeeyoung Kim's *From My Mother's Mother*, and she sang Mahler's Third Symphony with New York City's Ensemble 212.

張秋林

賈母
女低音

張秋林以《紅樓夢》賈母一角首次亮相三藩市歌劇院及美國。畢業於西安音樂學院，後赴法國巴黎絲卡拉康特魯母音樂學院及圖盧茲音院深造。1995年在法國馬爾蒂得國際聲樂比賽中獲得一等獎。她曾在法國及歐洲各大歌劇院及音樂廳演出。2002年，張氏首次在法國圖盧茲歌劇院出演華格納《指環》的艾爾達、武女士和第一命運女神，從此開始了她的華格納歌劇生涯。2005年，巴黎沙特雷歌劇院推出《指環》，由艾森巴赫指揮；張氏一人演唱艾爾達和第一命運女神兩個角色，且為劇中唯一華裔歌唱家。她隨後相繼在英國皇家音樂廳、西班牙馬德里歌劇院、荷蘭阿姆斯特丹歌劇院等世界著名歌劇院參演。角色包括《卡門》的同名主角與《蝴蝶夫人》的鈴木。

Zhang Qiulin

Granny Jia
Alto

Contralto Qiulin Zhang made her American and San Francisco Opera debuts as Granny Jia in *Dream of the Red Chamber*. Trained in China and France, she has performed at many of Europe's prestigious opera houses and concert halls. Among her many roles, she has sung Maddalena in *Rigoletto* in Rennes, Sesto in *La Clemenza di Tito* and Suzuki in *Madama Butterfly* in Saint-Étienne and Marseille, the title role of *Carmen* at the Hong Kong Arts Festival with Orchestre National de Lille, and Erda in several stagings of the *Ring*, including Robert Wilson's seminal production at Paris' Théâtre du Châtelet. In concert, she has performed *Das Lied von der Erde* with Orchestre de Paris, conducted by Christoph Eschenbach, and with Orchestre National de Lille, conducted by Jean-Claude Casadesus. Zhang recently took part in Detlev Glanert's *Solaris* at the Cologne Opera, and this season will return to the role of Suzuki at La Monnaie Royal Theatre in Brussels.



何佳陵

元妃
女高音

女高音何佳陵以《紅樓夢》元妃一角首次亮相三藩市歌劇院。伊士曼音樂院的弗萊明聲樂大獎得主，美國大都會歌劇院聲樂比賽南卡羅來納州優勝者及西南地區的決賽選手。其他獎項殊榮包括：馬切洛喬達尼國際聲樂大賽第二名，賽吉奧法蘭奇音樂基金會獎學金，並為 Belvedere 聲樂大賽和 Francisco Viñas 聲樂大賽決賽選手。

Karen Chia-ling Ho

Princess Jia
Soprano

Soprano Karen Chia-ling Ho made her San Francisco Opera debut as Princess Jia in *Dream of the Red Chamber*. A winner of the prestigious Renée Fleming Award from the Eastman School of Music, she has also been honored by the Metropolitan Opera National Council Auditions (South Carolina District Winner and Southeast Regional Finalist), the Marcello Giordani Foundation International Vocal Competition, the Sergio Franchi Music Foundation, and was a finalist at the Belvedere and Francisco Viñas Competitions.



郭燕愉

薛姨媽
女中音

美籍華裔女中音歌唱家郭燕愉畢業於中央音樂學院，師從郭淑貞教授，美國伊士曼音樂學院碩士，師從斯義桂教授，美國茱莉亞音樂學院歌劇中心青年音樂家，三藩市歌劇院 Adler Fellow。郭燕愉是第一位在三藩市歌劇院擔任主要角色的華人，多年來活躍於世界歌劇舞臺，包括華盛頓歌劇院、巴伐利亞歌劇院、巴黎歌劇院、維也納人民歌劇院、格德堡歌劇院、薩爾斯堡歌劇院、曼海姆歌劇院、魏瑪歌劇院、漢諾威歌劇院等。她曾在許多歌劇中飾演主要角色，其中包括《羅恩格林》、《阿依達》、《遊吟詩人》、《假面舞會》、《女武神》、《萊茵的黃金》以及《蝴蝶夫人》。

Yanyu Guo

Aunt Xue
Mezzo-Soprano

Chinese-American mezzo-soprano Yanyu Guo graduated from the Beijing Central Conservatory of Music and earned her masters degree at Eastman School of Music under Professor Yi-kwai Sze. A Young Artist from Julliard Opera Center, Guo is the first Chinese to sing a major role at the San Francisco Opera. Since then, she has worked with many opera companies throughout Europe and the United States, including Washington National Opera, Bayerische Staatsoper, Opéra National de Paris, Göteborg Opera Sweden, Salzburger Landestheater, Nationaltheater Mannheim, Nationaltheater Weimar, and North Carolina Opera. She has performed with great success as Ostrud in *Lohengrin*, Amneris in *Aida*, Azucena in *Il Trovatore*, Ulrica in *Un Ballo in Maschera*, Fricka in *Die Walküre* and *Das Rheingold*, and Suzuki in *Madama Butterfly*.



林澤群

和尚 / 夢者

2014 年加入香港話劇團為全職演員。本地劇場的中堅份子，一位表現力豐富的資深演員。近期演出包括《一頁飛鴻》、《太平山之役》、《結婚》及《引狼入室》。11 年成立林澤群實現劇場，16 年為迷你音樂劇《嗚啦啦啦啦你的歌》任編劇及導演。曾獲舞台劇獎兩屆最佳男主角獎，三屆最佳男配角獎，及最佳導演獎等。

Pichead Amornsomboon

Monk/ Dreamer

A core member of Hong Kong's theatre circles, Pichead Amornsomboon joined HKREP as a full time actor in 2014. Recent productions include *Footprints in the Snow*; *1894 Hong Kong Plague*; *Marriage*; *Wolf in the House*. In 2011, he founded the group Pichead On Stage. He was playwright and director of *Sing your Life a Musical* in 2016. Amornsomboon won multiple awards at the Hong Kong Drama Awards, including two Best Actor Awards, three Best Supporting Actor Awards, and Best Director Award.



連皓忻

獨唱侍女 / 侍女 / 花
女中音

女中音連皓忻的歌藝獲《南華早報》評論稱讚：「多才多藝的歌唱表現令人驚嘆。」連皓忻為香港著名女中音。自 2006 年，她在多個國際及香港的歌劇製作演唱女中音角色，包括《卡門》的同名主角、《蝴蝶夫人》的鈴木。連氏亦曾在多個藝術歌曲演唱會、神劇及室樂音樂會演出中擔任獨唱，曾合作的團體包括波士頓愛樂、香港管弦樂團、香港小交響樂團、非凡美樂、香港歌劇院、香港電台第四台等。

Carol Lin

Solo maid/Lady-in Waiting/Flower
Mezzo-Soprano

The *South China Morning Post* has described mezzo-soprano Carol Lin's versatile singing as "breathtaking". Carol Lin is one of Hong Kong's leading mezzo-sopranos. Since 2006, Lin has taken principal roles in opera productions by Hong Kong and international companies including the title role in *Carmen* and Suzuki (*Madama Butterfly*). She has been the featured soloist for many art-song recitals, oratorio and chamber music performances by organisations such as the Boston Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Musica Viva, Opera Hong Kong, RTHK Radio 4.



王曦

侍女 / 花
女高音

王曦是中國新一代冒起的女高音。2011 年她是參加著名的三藩市歌劇院梅羅拉歌劇計畫的年輕藝術家之一，並在紐約城市歌劇院周年作曲家匯演音樂會「VOX」中擔任客席獨唱。她所合作過的歌劇院包括美國鏡湖歌劇院、辛辛那提歌劇院、得梅因歌劇院等。曾受邀演唱過的音樂節包括香港藝術節、北京國際音樂節、澳門音樂節等。王氏畢業於美國辛辛那提音樂學院音樂藝術博士學位，現於澳門理工學院全職教授聲樂。

Wang Xi

Lady-in Waiting/Flower
soprano

Wang Xi is emerging as an important young Chinese soprano. In 2011 she joined the prestigious Merola young artist programme at San Francisco Opera, and appeared as guest soloist at New York City Opera's Annual Composer showcase concert "VOX". Wang has performed with Glimmerglass Opera, Cincinnati Opera and Des Moines Metro Opera; and music festivals including Hong Kong Arts Festival, Beijing Music Festival and Macau Music Festival. Wang received her Doctorate in Music Arts from the University of Cincinnati and currently works as a full-time voice faculty member at Macao Polytechnic Institute.



李洋

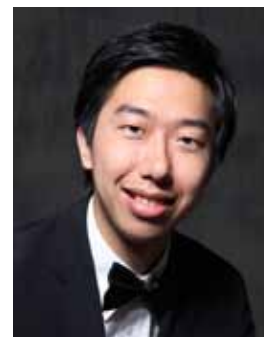
侍女 / 花
女高音

抒情女高音李洋，音質醇厚，音色飽滿亮麗，音域寬廣。曾在多部歌劇中擔任要角，包括：《杜蘭朵》的柳兒、《女人皆如此》的費奧迪利吉、《魔笛》的帕帕基娜、《卡門》的米凱拉、《女武神》的格希爾德、《尤金·奧尼金》的塔姬雅娜、《原野》的金子、《羅密歐與茱麗葉》的斯坦凡諾、《波佩娥的加冕》的波佩娥、《狡猾的小狐狸》的小狐狸、《風流寡婦》的安娜及《費加羅的婚禮》的伯爵夫人。

Li Yang

Lady-in Waiting/Flower
Soprano

Lyric soprano Li Yang is a highly versatile singer who embraces a wide range of repertoire and operatic roles. She has sung Liu in *Turandot*, Fiordiligi in *Così fan tutte*, Papagena in *Die Zauberflöte*, Micaëla in *Carmen*, Gerhilde in *Die Walküre*, Jinzi in *Savage Land*, Stephano in *Romeo et Juliette*, Tatyana in *Eugene Onegin*, as well as the title role in *L'incoronazione di Poppea*, *The Cunning Little Vixen*, Anna in *The Merry Widow*, and Contessa in *Le nozze di Figaro*.



宋狄樟

太監 / 石頭
男高音

宋狄樟獲香港賽馬會音樂及舞蹈信託基金獎學金，於薩爾斯堡莫扎特音樂大學隨馬里奧·迪亞茲修讀聲樂深造課程；2015 年於香港演藝學院獲 Boltini 信託基金獎學金在阮妙芬門下完成音樂碩士（聲樂）學位。他曾獲亞洲藝術音樂推廣基金會獎學金到薩爾斯堡莫扎特國際夏季音樂學院深造。

Jasper Sung

Eunuch / Stone
Tenor

Jasper Sung is studying on the Postgraduate University Course (Voice) at the University Mozarteum Salzburg under Prof. Mario Diaz with a scholarship from the Hong Kong Jockey Club Music and Dance Fund. He graduated from the Hong Kong Academy for Performing Arts with a Master of Music in singing under Nancy Yuen, with a Boltini Trust Scholarship. He has also studied with Siegfried Jerusalem and Helen Donath at the International Summer Academy Mozarteum in Salzburg with Scholarships from Foundation of Arts and Music in Asia.



孫梓浩

太監 / 石頭
男高音

孫梓浩畢業於浸會大學音樂系，喬凱音樂及戲劇學院（鋼琴伴奏碩士）、以及倫敦聖三一音樂及舞蹈學院（聲樂藝術家文憑）。近期演出包括《女人心》的費蘭度；《阿琪娜》的奧朗提；《卡門》的雷門達；巴赫《聖約翰受難曲》。他曾為英國及香港超過三十部專業歌劇及音樂劇製作擔任聲樂指導。他在大阪國際音樂大賽（演奏組，聲樂伴奏）獲第二名。

Felix Suen

Eunuch / Stone
Tenor

Felix Suen graduated from Hong Kong Baptist University, Guildhall School of Music and Drama (Master in Piano Accompaniment) and Trinity Laban Conservatoire of Music and Dance (Artist Diploma, vocal performance). Suen's recent engagements include Ferrando in *Così fan tutte*; Oronte in *Alcina*; Remendado in *Carmen*; and Evangelist in Bach's *St. John Passion*. Suen has coached over 30 professional productions in England and in Hong Kong. He won the second prize in the Recital Course (vocal collaboration) of the Osaka International Music Competition, Japan.



陳俊堯

太監 / 石頭
男中音

男中音陳俊堯曾與多個本地及美國歌劇團體演出。演出角色包括《波希米亞人》的舒奧納；《費加羅的婚禮》的費加羅及巴爾托洛醫生；《蝙蝠》的法克博士；《羅密歐與茱麗葉》的格戈里奧；《卡門》的莫拉雷等。他亦曾於不少音樂會中擔任獨唱，包括佛漢威廉士《海洋交響曲》的香港首演，以及巴赫《聖誕神劇》及清唱劇。

Alexander Chen

Eunuch / Stone
Baritone

Baritone Alexander Chen has performed with numerous opera companies in Hong Kong and the United States. His roles have included Schaunard in *La Bohème*; Figaro and Dr. Bartolo in *The Marriage of Figaro*; Dr. Falke in *The Bat*; Gregorio in *Romeo and Juliet*; and Moralès in *Carmen*. Apart from operatic performances, Chen has also appeared as concert soloist in the Hong Kong premiere of Vaughan William's *A Sea Symphony*, as well as Bach's *Christmas Oratorio* and cantatas.

香港管弦樂團 Hong Kong Philharmonic Orchestra

音樂總監：梵志登
首席客席指揮：余隆

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期 44 週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自 2012/13 樂季正式擔任港樂音樂總監一職，並剛續約港樂至 2022 年夏季。除此以外，梵志登大師獲紐約愛樂委任為下任音樂總監，任期由 2018/19 樂季開始。

余隆由 2015/16 樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》歌劇音樂會及錄音。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於 2017 年 4 至 5 月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

港樂於 2013/14 樂季慶祝其成為職業樂團後的第四十個季度。

Music Director: Jaap van Zweden
Principal Guest Conductor: Yu Long

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia’s foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today’s most sought-after conductors, has been the Orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner).

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

Hong Kong Philharmonic Orchestra

第一小提琴 First Violin

樂團首席 Concertmaster
王敬 Jing Wang

樂團第一副首席 First Associate Concertmaster
梁建楓 Leung Kin-Fung

樂團第三副首席 Third Associate Concertmaster
朱蓓 Bei de Gaulle

把文晶 Ba Wenjing
程立 Cheng Li
桂麗 Gui Li
許致雨 Anders Hui
余思傑 Domas Juškys
李智勝 Li Zhisheng
龍希 Long Xi
毛華 Mao Hua
梅麗芷 Rachael Mellado
倪瀾 Ni Lan
王亮 Wang Liang
徐烜 Xu Heng
張希 Zhang Xi

第二小提琴 Second Violin

范丁 Fan Ting*
趙滢娜 Zhao Yingna**
梁文瑄 Leslie Ryang Moonsun**
方潔 Fang Jie
何珈樑 Gallant Ho Ka-leung
簡宏道 Russell Kan Wang-to
劉博軒 Liu Boxuan
冒異國 Mao Yiguo
潘廷亮 Martin Poon Ting-leung
華嘉蓮 Katrina Rafferty
韋鈴木美矢香 Miyaka Suzuki Wilson
冒田中知子 Tomoko Tanaka Mao
黃嘉怡 Christine Wong Kar-yee
周騰飛 Zhou Tengfei

中提琴 Viola

凌顯祐 Andrew Ling*
李博 Li Bo**
熊谷佳織 Kaori Wilson**
崔宏偉 Cui Hongwei
付水淼 Fu Shuimiao
洪依凡 Ethan Heath
黎明 Li Ming
林慕華 Damara Lomdaridze
羅舜詩 Alice Rosen
孫斌 Sun Bin
孫園 Sun Yu
張姝影 Zhang Shu-ying

大提琴 Cello

鮑力卓 Richard Bamping*
方曉牧 Fang Xiaomu**
林穎 Dora Lam**
陳屹洲 Chan Ngat Chau
陳怡君 Chen Yi-chun
霍添 Timothy Frank
關統安 Anna Kwan Ton-an
李銘蘆 Li Ming-lu
宋泰美 Song Tae-mi
宋亞林 Yalin Song

低音大提琴 Double Bass

林達僑 George Lomdaridze*
姜馨來 Jiang Xinlai*
張沛烜 Chang Pei-heng
馮榕 Feng Rong
費利亞 Samuel Ferrer
林傑飛 Jeffrey Lehmborg
鮑爾菲 Philip Powell
范戴克 Jonathan Van Dyke

長笛 Flute

史德琳 Megan Sterling*
盧韋歐 Olivier Nowak**
柯布魯 Ander Erburu

短笛 Piccolo

施家蓮 Linda Stuckey

雙簧管 Oboe

韋爾遜 Michael Wilson*
芭葛 Claire Bagot**
布若芙 Ruth Bull***
韋思芸 Vanessa Howells

英國管 Cor Anglais

關尚峰 Kwan Sheung-fung

單簧管 Clarinet

史安祖 Andrew Simon*
史家翰 John Schertle**
劉蔚 Lau Wai

低音單簧管 Bass Clarinet

艾爾高 Lorenzo Iosco

巴松管 Bassoon

莫班文 Benjamin Moermond*
陳劭桐 Toby Chan**
李浩山 Vance Lee#

低音巴松管 Contra Bassoon

崔祖斯 Adam Treverton Jones

圓號 Horn

江蘭 Jiang Lin*
柏如瑟 Russell Bonifede**
周智仲 Chow Chi-chung**
托多爾 Todor Popstoyanov
李少霖 Homer Lee
麥迪拿 Jorge Medina
李娒妮 Natalie Lewis^

小號 Trumpet

麥浩威 Joshua MacCluer*
莫思卓 Christopher Moysse**
華達德 Douglas Waterston
施樂百 Robert Smith

長號 Trombone

韋雅樂 Jarod Vermette*
韋力奇 Maciek Walicki
湯奇雲 Kevin Thompson

低音長號 Bass Trombone

韋彼得 Pieter Wyckoff

大號 Tuba

雷科斯 Paul Luxenberg*

定音鼓 Timpani

龐樂思 James Boznos*

敲擊樂器 Percussion

白亞斯 Aziz D. Barnard Luce*
梁偉華 Raymond Leung Wai-wa
胡淑徽 Sophia Woo Shuk-fai

豎琴 Harp

史基道 Chris Sidenius*

鍵盤 Keyboard

葉幸沾 Shirley Ip*

特約樂手 Freelance player

小提琴 Violin

陳樹泉 Alvin Chan

客席演出 Guest performer

古琴 Qin

周翊 Zhou Yi°

* 首席 Principal
** 聯合首席 Co-Principal
副首席 Associate Principal
助理首席 Assistant Principal
^ 休假 On Sabbatical Leave
° 獲香港中樂團允許參與演出
With the permission from the Hong Kong Chinese Orchestra

合唱團 Chorus: Die Konzertisten

音樂總監：楊欣諾

駐團指揮：劉卓熙

排練伴奏：黃歷琛

成立於 2008 年，Die Konzertisten (DK) 現為香港最優秀的室內合唱團之一。在音樂總監楊欣諾及駐團指揮劉卓熙的領導下，DK 積極演出各個時期的曲目。由文藝復興複調音樂、巴羅克鉅作、浪漫派精萃，以至全新委約的現代作品。

DK 定期邀請國際知名音樂家來港合作，歷年來包括指揮家：利靈（巴赫《B 小調彌撒曲》）、萊頓（莫扎特《安魂曲》）、高恩（韓德爾《以色列人在埃及》及《彌賽亞》）、高貝利（瑞特、契爾考特《安魂曲》）、陳雲紅（當代華人合唱作品）；以及假聲男高音戴維士（伯恩斯坦《奇切斯特詩篇》、佩高萊斯《聖母悼歌》）。DK 多次在香港藝術節中亮相，當中最重要演出要數 2013 年，慶祝作曲家布列頓誕辰 100 週年的《布列頓 100》專場音樂會系列。香港電台第四台曾一連四年邀請 DK 於其《聖誕園林音樂會》中演唱，音樂會於電視及電台轉播。2015 年，DK 獲香港經濟貿易辦事處邀請，於新加坡維多利亞劇院演出。

DK 一直致力推廣巴羅克音樂，更與香港早期音樂協會合作，成立本地第一隊巴羅克樂團 Cammer Musicus，於 2015 年 12 月演出韓德爾《彌賽亞》。以往在楊欣諾棒下，DK 曾演出浦塞爾歌劇《狄多與阿尼亞斯》（由盧景文教授執導）以及巴赫《聖馬太受難曲》。DK 透過音樂新秀系列及學徒計劃，熱心支持本地年青音樂家。

Music Director: Felix Yeung

Resident Conductor: Sanders Lau

Rehearsal Pianist: Alexander Wang

Now in its ninth year, Die Konzertisten (DK) is recognised as one of Hong Kong's foremost chamber choirs. Led by Music Director Felix Yeung and Resident Conductor Sanders Lau, DK performs with the greatest commitment to repertoire ranging from Renaissance polyphony and Baroque masterpieces, to Romantic delicacies and newly commissioned works by composers in the region.

DK regularly brings in internationally renowned musicians, including conductors Helmuth Rilling (Bach's *Mass in B minor*), Stephen Layton (Mozart's *Requiem*), Jonathan Cohen (Handel's *Israel in Egypt* and *Messiah*), Nicholas Cleobury (Rutter's *Requiem*, Chilcott's *Requiem*), Chen Yun-hung (contemporary works by Chinese composers) and countertenor Iestyn Davies (Bernstein's *Chichester Psalms*, Pergolesi's *Stabat Mater*). DK has repeatedly appeared in Hong Kong Arts Festival's programmes, most notably a series of concerts in celebration of Benjamin Britten's centenary in 2013. The choir was also featured for four consecutive years in the broadcasted RTHK 4 Christmas in the Park concerts. In February 2015, DK was invited by the Hong Kong Economic and Trade Office to perform at the Victoria Theatre in Singapore.

A keen advocate of Baroque music, the group collaborated with the Early Music Society of Hong Kong in forming the first-ever local Baroque orchestra, Cammer Musicus, to perform Handel's masterpiece *Messiah* in 2015. Under the baton of Felix Yeung, DK has previously performed Purcell's *Dido and Aeneas* with Professor Lo King-man as director, and Bach's *St Matthew Passion*. DK also ardently supports local young musicians through its Apprentice Scheme and Young Talents Series.



女高音 Soprano

河北塔 Petra Bach
鄭詠茵 Kannie Cheng *
蔣頌賢 Esther Chiang
甘晞晴 Kum Hei-ching, Bertha
黎樂敏 Lai Ngok-man
劉穎章 Stephanie Lau
文賜安 Man Che-on, Angel *
吳卓欣 Kris Ng
丁心博 Shawnea Ting
曾麗婷 Kenix Tsang *
黃卓兒 Wong Cheuk-ye *
黃琰莚 Wong Yim-ting, Sarah
葉嘉儀 Carlie Yip

女低音 Alto

陳祉穎 Chan Tsz-wing, Cyrus
張凱琪 Cheung Hoi-ki, Heidi *
張嘉韻 Joanne Cheung
李海欣 Lee Hoi-yan
穎 瑤 Harmony Timbre
麥可明 Ivy Mak *
沈培娜 Margaret Sang
王卓研 Anita Wong
楊千影 Young Chin-ying

男高音 Tenor

朱楚亨 Chu Cho-hang
洪思行 Hung Sze-hang, Edison *
林浚逸 Kenny Lam
劉卓熙 Sanders Lau
劉偉麟 Lau Wai-lun, Allain *
盧達智 Lo Tat-chi
伍家寬 Ng Ka-foon, Francis *
曾鈺棋 Tsang Yuk-ki, Freddie *
謝文瀚 Tse Man-hon, Simon *
余天佑 Tony Yu

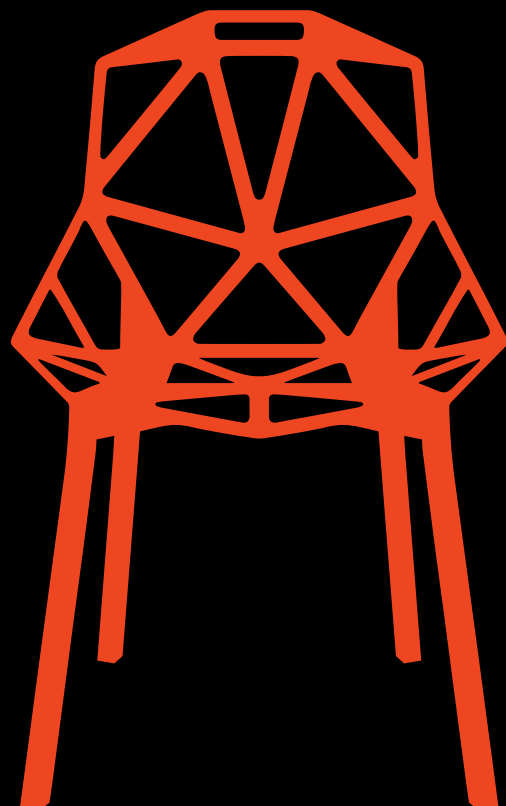
男低音 Bass

陳曉峰 King Chan
陳子榮 Chan Tsz-wing
鄭文偉 Michael Cheng
張嘉笙 Cheung Ka-sang, Artus
馮日曦 Fung Yat-hei *
馮逸山 Fung Yat-shan
關卓城 Kwan Cheuk-shing, Aaron *
郭家傑 Kwok Kar-kit *
黎永堃 Brian Lai *
劉奕朗 Lau Yik-long
李嘉興 Lee Ka-hing, Rodney
馬肇麟 Anshel Ma *
吳子能 Ng Chi-nang, Jonathan
曾廣釗 Tsang Kwong-chiu, Charles *
謝耀廷 Tse Yiu-ting *
王俊謙 Samuel Wong *

* 客席團員 Guest member

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鄭詠之

舞者

畢業於香港演藝學院藝術學士（榮譽）學位，主修芭蕾舞。曾演出 *Persistent Memory*、《有樣學樣學樣板》、《北極快車》、《跑法》及 *La Journée de la Danse*。鄭氏現為自由身舞者，最近參與的演出包括《仙子奇妙之旅》及《佩蒂巴芭蕾舞選—胡桃夾子與帕吉蒂》。

Tiffany Cheng

Dancer

A graduate from Hong Kong Academy for Performing Arts (HKAPA) majoring in Ballet, Tiffany Cheng has performed in *Persistent Memory*, *Everything I need to know I Learnt from the Propaganda Ballets*, *The Polar Express*, *Off State* and *La Journée de la Danse*. She is now a freelance dancer; her recent performance experience includes *Tinker Bell's Magical Adventure* and *Selection of Petipa's Ballet- Nutcracker and Paquita*.



趙靖雯

舞者

生於香港，長於香港。於香港中文大學取得學士及碩士學位。自五歲開始研習芭蕾舞，其後專注探索現代舞。曾與不同藝術團體合作演出，包括新約舞流、小龍鳳舞蹈劇場、Re: Dance Theatre 和香港芭蕾舞學會等。近期發表作品包括《夢囈》。

Tiffani Chiu

Dancer

Born and raised in Hong Kong, Tiffani Chiu attained her bachelor and master degree from the Chinese University of Hong Kong. She started dancing ballet at the age of five and later received extensive training in contemporary dance. She has various stage experience working with Passoverdance (HK), Siu Lung Fung Dance Theater (HK), Re: Dance Theatre (SG), and Hong Kong Ballet Group, to name a few. She debuted her creation work *Somniloquy* in 2016.



廖月敏

舞者

廖月敏生於新加坡，於香港演藝學院取得藝術學士學位，主修現代舞。其演出作品橫跨多種平台，包括劇場、畫廊、特定場域及影視作品。近期作品包括於香港藝術節香港賽馬會當代舞蹈平台的《壓·觸感》和於馬來西亞演出的《不曾／忘記》。廖氏現為獨立藝術家、編舞及舞蹈教育工作者。

Sudhee Liao

Dancer

Sudhee Liao was born and raised in Singapore. She graduated from HKAPA with a Bachelor of Fine Arts majoring in Contemporary Dance. Her works include performances in theatres and galleries, site-specific spaces as well as video works. Her recent works include *Haptic Compression*, presented as part of the Hong Kong Jockey Club Contemporary Dance Series at the Hong Kong Arts Festival and *Not yet / To forget* which was presented in Malaysia. Liao is currently an independent artist, choreographer and dance educator.

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舞者

畢業於香港演藝學院，主修芭蕾舞，次年修讀現代舞。2007- 2014 年加入城市當代舞蹈團成為全職舞者。現為自由身工作者。近期演出包括《S.L.O.A.P》及《在平坦路上看不見日出》等。2015 年 9 月於東邊舞團《赤式》中展出首個自編自跳作品《A Major Clown in G Flat》大獲好評。今年 2 月於第 45 屆香港藝術節賽馬會當代舞蹈平台《舞鬥》中展出第二個自編自跳作品《你很美麗》。

Dancer

A graduate of HKAPA majoring in Ballet who later furthered her studies in Contemporary Dance, Jennifer Mok was a full-time dancer with City Contemporary Dance Company from 2007 to 2014. She is currently a freelance artist. Recent performances include *S.L.O.A.P.* and *Freedom of Expression*. Mok made her choreographic debut with *A Major Clown in G Flat* as part of *Femininity*, presented by E-side Dance Company in September 2015. In 2017 February she presented her solo work *You are Beautiful* in the Hong Kong Jockey Club Contemporary Dance Series at the 45th Hong Kong Arts Festival.

舞者

畢業於上海戲劇學院舞蹈學院，其後入讀香港演藝學院芭蕾舞系，獲得專業深造文憑。2011 年，遠赴澳洲參加澳洲聯邦舞蹈教師協會所舉辦之 CSTD 歌舞劇節，獲得公開組芭蕾舞獨舞銀獎、The Helen Mackay Classical Championship 銀獎等多個獎項，同年參加美國舞蹈比賽獲得現代舞第四名。曾參與多套舞蹈作品，包括《異域》、《演練 2》、《That day》及 2017 香港藝術節賽馬會當代舞蹈平台《舞門》（作品：《叁角厝》）。

Dancer

Yang Jingxian graduated from Shanghai Theatre Academy Dance School and later received a Professional Diploma in Ballet from HKAPA. She was awarded the first runners-up prize in the open age classical solo category at the Australia CSTD Theatrical awards, and fourth place in the contemporary division at the American Dance Competition. She has also performed overseas with the Hong Kong Ballet Company and Shanghai Far East Dance Company. She has taken part in performances including *Exotic Territory*, *INTERPRETION2* and *That Day*. Recently she performed in *Trinity* in The Hong Kong Jockey Club Contemporary Dance Series *Dance Off* at the Hong Kong Arts Festival.

舞者

余曉彤現為香港演藝學院舞蹈藝術在讀研究生，連續兩年獲得梅夫人獎學金以及 Ohel Leah Synagogue 獎學金。余氏曾榮獲北京國際芭蕾舞院校邀請賽金獎，美國 YAGP 大賞銅獎，並於洛桑國際芭蕾舞大賞賽中憑出眾的表現而獲邀到美國休斯頓芭蕾舞二團工作。近期參與的演出包括香港舞蹈聯盟《起跳 2016》及 2017 香港藝術節賽馬會當代舞蹈平台《舞門》（作品：《900°》）

Dancer

Heidi Yu is currently studying at HKAPA as a Fine Arts in Dance master student, and received scholarships from the Helena May and Ohel Leah Synagogue. She has won first place at the Beijing International Ballet Invitational Competition for Dance Schools, third place at the Youth America Grand Prix and invited to work in Houston Ballet II Company. Yu has also performed in *Spring Board 2016* produced by HK Dance Alliance, and in The Hong Kong Jockey Club Contemporary Dance Series *Dance off* at the Hong Kong Arts Festival.



學生票捐助計劃籌得的所有款項，均全數用作資助本地全日制學生以半價優惠購買藝術節門票。為了讓更多年輕人欣賞藝術節的高質素表演，培養他們對表演藝術的興趣，我們需要您的協助！

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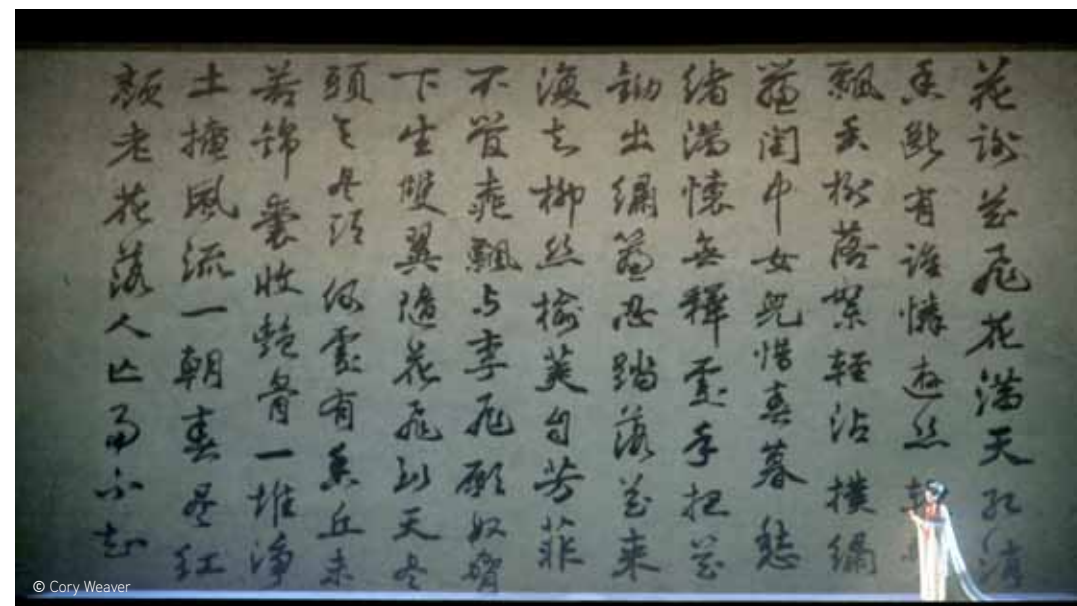
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黛玉 (女高音曹青) 正要焚掉與寶玉一同創作的詩稿 (李百強書法)

Dai Yu (soprano Pureum Jo) prepares to burn her poetry (title and brush-stroke calligraphy by Patrick P. Lee)



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丹尼爾·克納普

製作總裁

丹尼爾·克納普來自德國，並於2015年2月加入三藩市歌劇院擔任製作總監，此後他被晉升為製作總裁，負責公司的所有製作和建構工作。在三藩市工作之前，克納普在奧地利和英國學習音樂（大號），並在奧地利著名的布雷根茨音樂節擔任藝術製作總監和公司經理，製作戶外水上及戶內劇場歌劇。克納普也是赫爾辛基藝術大學藝術管理科的客席講師。

Daniel Knapp

Managing Director: Production

Daniel Knapp hails from Germany and joined San Francisco Opera as Director of Production in February 2015. He has since been promoted to Managing Director: Production. He oversees all production and construction aspects for the company. Before San Francisco, Knapp studied music (Tuba) in Austria and the UK and was Artistic Production Director and Company Manager for Austria's prestigious Bregenz Festival, producing opera on the floating stage and in the Festival House. Knapp is also a frequent guest lecturer in Arts Management at the University of the Arts Helsinki.

嘉貝麗·希爾薩普

助理技術總監

嘉貝麗·希爾薩普於2016年4月加入三藩市歌劇院技術團隊。在此之前，她是南加州地區的特約技術總監和繪圖員。她曾與加州聖地牙哥舊環球劇院及洛杉磯區的幾個主題娛樂公司合作。希爾薩普在聖地牙哥州立大學完成了戲劇技術指導碩士課程。

Gabrielle Heerschap

Assistant Technical Director

Gabrielle Heerschap joined the San Francisco Opera technical team in April 2016. Prior to that she was a freelance technical director and drafter based in the Southern California area. Her projects included work with the Old Globe Theatre in San Diego, California as well as several themed entertainment companies in the Los Angeles area. Heerschap has also completed a Masters program in Technical Direction for Theatre at San Diego State University.

陳寶愉

製作經理

1996年畢業於香港演藝學院，主修舞台及技術管理。為不同劇團和文化藝術機構的舞台演出擔任製作經理、技術及舞台監督等職務。近年為多個本地作品的亞洲巡演劇目出任製作總監，包括《賈寶玉》、《恨嫁家族》、《梁祝的繼承者們》、《情話紫釵》、《狂揪夫妻》等。多年來為香港藝術節的演出節目擔任技術統籌。

Bobo Chan

Production Manager

Bobo Chan graduated from HKAPA in 1996 majoring in Stage and Technical Management. She has been a production manager, technical and stage director for various companies and arts organisations. She was also the production director of several local productions' Asia tours including *Awakening*, *I Hate Therefore I Marry*, *Art School Musical*, *The Liaisons* and *Le Dieu du carnage*. Chan has worked as a technical coordinator for Hong Kong Arts Festival for many years.

陳焯華

技術經理

1996年畢業於香港演藝學院科藝學院，主修劇場燈光設計。從1997年《愛的教育》開始了與非常林奕華的長期合作關係，最近作品為《機場無真愛》、《心之偵探》、《紅樓夢》、《恨嫁家族》及《梁祝的繼承者們》。

Billy Chan

Technical Manager

Billy Chan graduated from the School of Technical Arts, HKAPA in 1996, majoring in Theatre Lighting Design. He started collaborating with Edward Lam Dance Theatre in 1997 with the production of *Hong Kong is Not a Place for Love* and went on to recent works like *Finding Loveless Land*, *I am Not Sherlock Holmes* and *This Is Not a Pipe, What is Sex?, I Hate Therefore I Marry* and *Art School Musical*.

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Peter So*

Calvin Fung

Vivian Kan*

Heidi Tse

Virginia Li

Bonia Wong

Programme Calendar
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
信和集團藝萃系列 Sino Group Arts Celebration Series

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與玻魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Ulland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	25/2
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm	
世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏	World Music Weekend - Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯·尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼·毛維	The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、 白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	
戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm 8:15pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門·尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	11,18-19/3 4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	
特備節目 SPECIAL EVENTS					
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza

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特備節目 SPECIALS	
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats
舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3·芭蕾》舞蹈體驗班 <i>The Triadic Ballet</i> Class by Ivan Liška
22/2/2017	後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017	踢躡舞體驗班 Experience Tap Dance
25/2/2017	踢躡舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids
音樂 MUSIC	
21/1/2017	蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017	薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass
22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet
24/2/2017	交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk
歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i>
25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
26/2/2017	崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber
戲劇 THEATRE	
15/1/2017	返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner
20/2/2017	理查·尼爾遜：說書人 Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined
電影 FILM	
26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾盛宴》 <i>A Contemporary Evening</i>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>

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捐款港幣\$2,500 或以上，將於2017香港藝術節官方網站及開幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。
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屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

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支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號
12樓1205室香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to Hong Kong
Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd,
Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

當您交回此表格，即表示您同意讓香港政府透過「藝術發展局資助試驗計劃」就您的捐款為香港藝術節作配對資助。 By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

**捐助者資料 Donor's Information (請用正楷填寫 Please write in BLOCK LETTERS)

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**你的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.

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