

新視野
藝術節

NEW VISION
ARTS FESTIVAL

19.10-18.11.2018



2017 普立茲音樂獎
2017 Pulitzer Prize for Music



美國 | USA

亞洲首演
ASIA
PREMIERE

ANGEL'S BONE 天使之骨



© Cory Weaver

美國 | USA

天使之骨 ANGEL'S BONE

10.11 六 Sat 8pm

11.11 日 Sun 3pm

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium



英語演唱，附中文字幕
Performed in English with Chinese and English surtitles

節目全長約1小時20分鐘，不設中場休息
The programme runs for approximately 1 hour 20 minutes without intermission

11月10日設演後藝人談，歡迎觀眾留步參與
There will be a meet-the-artist session after the 10 November performance
All are welcome to attend

11月11日設通達字幕（中文及英文）
With accessible captions (Chinese & English) on 11 November

本節目有暴力及成人情節
This programme includes scenes of violence and adult content

創作及製作團隊

Creative and Production Team

作曲 Composer

杜韻 DuYun

文本 Librettist

羅伊斯·瓦弗瑞克 Royce Vavrek

導演 Director

米高·麥圭根 Michael Joseph McQuilken

指揮 Conductor

丹妮拉·卡迪拉里 Daniela Candillari

聯合佈景 / 燈光設計 Co-Scenic & Lighting Designer

馬魯蒂·伊凡 Maruti Evans

聯合佈景設計 Co-Scenic Designer

麥特·桑迪斯 Matt Saunders

投映設計 Projection Designer

米高·麥圭根 Michael Joseph McQuilken

投映來自漢娜·威斯利斯基的原初設計

Projection based on original designs
by Hannah Wasileski

服裝設計 Costume Designer

凱特·弗萊 Kate Fry

編舞 Choreographer

珍妮花·紐曼 Jennifer Newman

助理導演 Assistant Director

安妮·哈里 Anne Cecelia Haney

音效工程 Sound Engineer

卡利·莫拿漢沃特 Caley Monahon-Ward

錄像製作 Video Associate

凱蒂·杜斯 Kate Ducey

燈光製作 Lighting Associate

哥連·史葛 Colin Scott

舞台監督 Stage Manager

賴恩·高士文 Ryan Gohsman

助理舞台監督(紐約) Assistant Stage Manager (NYC)

莉絲·巴尼斯弗林特 Lissy Barnes-Flint

製作經理 Production Manager

拜仁·費蘭度 Brian Freeland

由貝芙·馬里遜計劃製作

Produced by Beth Morrison Projects

字幕翻譯：李正欣、梁麗榆（改編自楊楠的中文劇本翻譯）

Surtile translation: Joanna Lee and Ciris Leung (Adapted from a Chinese version of the libretto by Yang Nan)

特別鳴謝祖書亞·史李特協助記譜

Special thanks to Joshua Anand Slater for his score copying assistance

演出 Cast

阿比格爾·費沙 飾演 X.E. 太太 Abigail Fischer as Mrs. X.E.

卡爾·波特米拿 飾演 X.E. 先生 Kyle Pfortmiller as Mr. X.E.

卡爾·比菲特 飾演 男天使 Kyle Bielfield as Boy Angel

露絲 K 飾演 女天使 Rosie K as Girl Angel

合唱 Vocal Ensemble

合唱團指揮 Chorusmaster: 冼宏基 Vicky Shin

練唱指導 Répétiteur: 黃歷琛 Alexander Wong

女高音 Sopranos: 郭峴 Rachel Kwok, 羅芷盈 LawTsz-ying

女中音 Mezzo-Soprano: 陳皓琬 Dominique Chan

女低音 Alto: 朱芷慧 Eleanor Chu

假聲男高音 Countertenor: 潘子健 Keith Pun

男高音 Tenors: 陳傑龍 Guddy Chan, 陳焜文 Irwin Chan

男低音 Basses: 胡永正 Caleb Woo, 李梓諾 Carlos Li

現場伴奏 Live Accompaniment

魯特琴 Lutist: 保羅·摩頓 Paul Morton

香港創樂團 Hong Kong New Music Ensemble

排練指揮 Rehearsal Conductor: 冼宏基 Vicky Shin

長笛 Flute: 李一葦 Angus Lee

雙簧管 Oboe: 胡安 Juan Manuel García-Cano Ruíz

單簧管 Clarinet: 吳麗文 Stephanie Ng

小號 Trumpet: 王仲楊 Edwin Wong

大號 Tuba: 莊易熹 Gary Chong

小提琴 Violin: 嚴天成 Patrick Yim

中提琴 Viola: 凌藝廉 William Lane

大提琴 Cello: 左啟希 Chor Kai-hei

巡演由貝芙·馬里遜計劃製作。世界首演由貝芙·馬里遜計劃及紐約三一教堂為原型藝術節 2016 聯合製作
Tour produced by Beth Morrison Projects. World premiere production by Beth Morrison
Projects in association with Trinity Church Wall Street for PROTOTYPE Festival 2016

由費城曼恩表演藝術中心先行委約，再由貝芙·馬里遜計劃及 HERE 藝術中心共同委約完成
Originally commissioned by the Mann Center for the Performing Arts, Philadelphia.
Completion co-commissioned by Beth Morrison Projects and HERE

巡演由大西洋藝術基金會與國家藝術基金會、安德魯·米倫基金會和荷華德·吉爾曼基金會聯合贊助
Tour supported by Mid Atlantic Arts Foundation through USArtists International in partnership with the
National Endowment for the Arts, the Andrew W. Mellon Foundation and the Howard Gilman Foundation

作曲家的話

Composer's Note

你有沒有試過走在金邊的街上？你會看到女孩向你揮手，臉上帶著羞澀的微笑，說著簡單的英文，把商品塞到你的手中，那份天真稚氣讓你臉紅。這些女孩（有時候是一兩個男孩）眼睛明亮，頭髮烏黑，看起來就像小動物。他們單靠本能生存，猶如半人半獸。你可能會說你沒有去過，這個故事的異域風味太重了點。

也許，你住在新澤西州或紐約一帶？其實，那裡人口販賣問題嚴重，皇后區的傑克遜高地就是販賣據點。根據聯合國的資料，全球約有二千七百萬至三千萬名現代奴隸。美國國務院引述，每年約有六十至八十萬人遭跨境販賣，美國境內的情況也相當驚人，估計每年有超過廿萬名美國兒童處於高危，極有可能被推往色情行業。聯合國兒童基金會指出，全球每年有超過一百萬名兒童加入色情行業，而全球人口販賣產業的收入估計高達數十億美元，跟違禁藥物和武器銷售的市值不相伯仲。試想還有其他隱藏的受害者，真實數字難以掌握。

那麼，那些中間人和淫媒呢？他們是誰？他們的故事千奇百怪，不一而足。作為藝術家，我想看個究竟——他們為甚麼這樣做？怎樣去做？他們到底是怎樣的人？甚麼驅使他們選擇這條路？貪婪？罪孽？欲望？肉慾？

在《天使之骨》裡，X.E 太太是個複雜的人，也許就像我們任何人一樣。她脆弱，自困愁城；她的內心世界，真的與我們風馬牛不相及嗎？撫心自問，我們會不會在她身上找到自己？

藝術不是要解決問題，最厲害的藝術旨在挑釁和暗示。當我們決定讓劇中人唱起歌來，我們正在直視這個現象：我們也可能是這些人——或許是天使，或許是淫媒。

杜韻

Have you ever walked the streets of Phnom Penh? The girls wave at you, smile coyly and offer you things in simple English that make you blush. The girls (sometimes a boy or two) look like little animals, bright eyes and jet-black hair. They are half human, half animal – operating on instinct. You may say that you have never been there and that this story sounds too exotic?

Alternatively, I suppose you live closer to New Jersey or New York? Both areas have a huge trafficking phenomenon. Jackson Heights in Queens has been an epicenter for human trafficking in NYC and New Jersey. According to the United Nations, there are between 27 and 30 million modern-day slaves in the world. The US State Department cites that 600,000 to 800,000 people are trafficked across borders every year. The number of US citizens trafficked within the country is also astonishingly high, with an estimated excess of 200,000 American children at high risk for trafficking into the sex industry each year. UNICEF reports that across the world, there are over one million children entering the sex trade every year. It is projected that human trafficking generates billions globally, rivaling both illegal drug and weapons sales. Also, consider that with victims hidden in the shadows, real concrete statistics are often elusive.

But what about the middlemen, the pimps; who are they? Their stories come in many shapes and forms. My interest as an artist is to investigate the middlemen. Why? How? Who are they? Why do they make the choices they make? Greed? Conviction? Desire? Lust?

In *Angel's Bone*, Mrs X.E is a complicated human being, perhaps just like any of us. She is vulnerable and trapped within herself. Is her world and her psychology that different from ours? If we are honest, could we find ourselves in her place?

Art does not solve problems. Art, at its best, functions to provoke and suggest. When we choose to have our characters sing, we tackle a phenomenon: we too, can be any of these people – angels or not, middlemen or not.

Du Yun

分場表 Scene List

第一場 Scene 1

稜鏡、錄像、雪花 A Prism, A Video, A Flurry
我曾經善待你 I've Been Good to You
花園之遇 Found in the Garden

第二場 Scene 2

爪腳 Clawfoot
歷史新一頁 A New History
為了你，我甚麼都願意做 What I'd Do For You

第三場 Scene 3

笑容 Smiles
羽毛是棘手之物 Feathers Are Prickly Things

第四場 Scene 4

我是蒙福的 I've Been Blessed



第五場 Scene 5

我們將飛走 We Will Fly Away
點單 Taking Orders

第六場 Scene 6

神佑 The Blessings
點火 Ignition
Brick J.
吞噬 Fully Devoured
受虐、挫傷、被打、血腥 Battered, Bruised, Beaten, Bloody

第七場 Scene 7

你親吻的味道 The Taste of Your Kisses
乾枯的血管 Empty Arteries
一袋子羽毛 A Bag of Feathers
憐憫 Mercy
允諾 Promises
孕育 Gestation

第八場 Scene 8

電視上的傳奇故事 Legendary on TV





杜韻 作曲

上海土生土長的作曲家、演員、表演藝術家，現居於紐約市。杜韻涉獵多個藝術領域，包括管弦樂、歌劇、室樂、戲劇、卡巴萊歌舞、口述傳統、公眾表演、聲音裝置、電子音樂和噪音音樂。2017 年憑歌劇《天使之骨》贏得普立茲音樂獎，2018 年奪得古根漢姆基金，並獲卡內基基金會譽為三十八位傑出移民之一。她獲《紐約時報》譽為敢於破舊立新的藝術家，《華盛頓郵報》更把她列為三十五位傑出女性作曲家之一。她的作品包羅萬有，廣獲當今最優秀的表演藝術家、管弦樂團、音樂組合等推崇，其音樂劇《點心俠》目前在中國二十七個主要城市巡迴演出。杜氏現任教於約翰霍普金斯大學皮博迪學院作曲系，她積極推動新音樂和藝術，是國際當代合奏團的創團成員、2014 至 18 年度 MATA 藝術節藝術總監，創辦及主理紐約市及其他地區的泛亞聲響節，並展開歷時數年的《未來傳統》計劃，讓大眾更加了解跨地域文化及傳統藝術的嶄新結合模式。

Du Yun Composer

Born and raised in Shanghai, China, currently based in New York City, Yun is a composer, performer and performance artist working at the intersection of orchestral, opera and chamber music, theatre, cabaret, oral tradition, public performances, sound installation, electronics and noise. In 2017 she won the Pulitzer Prize for Music for her opera *Angel's Bone*; in 2018 she was named a Guggenheim Fellow and one of the 38 Great Immigrants by the Carnegie Foundation. Hailed by *The New York Times* as a groundbreaking artist, she was also listed by *The Washington Post* as one of the top 35 female composers. Known to be chameleonic in her protean artistic output, her music is championed by some of today's finest performing artists, ensembles, orchestras and organisations around the world. Her musical *Dim Sum Warriors* is currently on tour in 27 major cities in China. Yun is on the composition faculty at the Peabody Institute of Johns Hopkins University. As a curator and activist for new music and art, she was a founding member of the International Contemporary Ensemble (ICE), artistic director of the MATA Festival (2014–18), founded and directs the Pan Asia Sounding Festival in NYC and beyond, and initiated a multi-year Future Tradition project to enhance public understanding of cross-region cultures, and deep collaborations for new modes of traditions.



羅伊斯·瓦弗瑞克

文本

羅伊斯編撰歌劇及不同類型的音樂作品，與作曲家杜韻憑歌劇《天使之骨》獲得 2017 年普立茲音樂獎。他曾與多位作曲家合作，包括大衛 T·里度（《狗日子》、《我生》、《約翰甘迺迪》）、米西·馬索莉（《騷動之歌》、《破浪》、《地權印證》）、力奇·戈頓（《27》、《沒有聖誕樹的家》）、約書亞·舒密等（《中西部哥德式》）、柏娜·柏斯天尼（《尤尼》、《哈勃頌》）及格戈里·斯皮爾斯（《噢！哥倫比亞》）。近期的創作計劃包括：為女中音伊芙·芝姬露蒂創作的歌劇獨白《電影劇照》、與作曲家洛娜·韋爾芙合作的《積奇蓮》、為湯瑪斯·咸臣創作的《美國之歌：超越自由》、與大衛 T·里度合作的新歌劇等。羅伊斯與獲得東尼獎提名的女高音羅倫·沃舒姆創辦「同好歌劇團」，現時共同擔任藝術總監。他擁有蒙特利爾康考迪亞大學電影製作及創意寫作學士學位，以及紐約大學音樂劇寫作碩士學位，亦是美國歌劇院作曲家及詞作者發展計劃的畢業生。

Royce Vavrek

Librettist

A librettist and lyricist whose opera *Angel's Bone* with composer Du Yun was awarded the 2017 Pulitzer Prize for Music, Royce is known for his diverse collaborations with composers including David T. Little (*Dog Days*, *Am I Born*, *JFK*), Missy Mazzoli (*Song from the Uproar*, *Breaking the Waves*, *Proving Up*), Ricky Ian Gordon (*27*, *The House Without a Christmas Tree*), Joshua Schmidt (*Midwestern Gothic*), Paola Prestini (*Yoani*, *The Hubble Cantata*) and Gregory Spears (*O Columbia*). Upcoming projects include *Film Stills*, a series of operatic monologues for mezzo-soprano Eve Gigliotti, directed by R.B. Schlather and composed by Du Yun, Missy Mazzoli, Nico Muhly and Paola Prestini; *Jacqueline* with composer Luna Pearl Woolf; *Song of America: Beyond Liberty* created for Thomas Hampson with director Francesca Zambello; and a new opera with David T. Little through the Met/LCT commissioning programme. Royce is co-Artistic Director of The Coterie, an opera-theatre company founded with Tony Award-nominated soprano Lauren Worsham. The company is currently developing a series of short films that will operatically adapt Aaron Teel's novella-in-flash *Shampoo Horns* into six instalments each composed by a different composer, a project supported by the Canada Council for the Arts' New Chapter programme. He holds a BFA in Filmmaking and Creative Writing from Concordia University, Montreal and an MFA from the Graduate Musical Theater Writing Program at New York University. He is an alum of American Lyric Theater's Composer Librettist Development Program.

www.roycevavrek.com Twitter/Instagram: @rvavrek



米高·約瑟·麥奎根

導演 / 投映設計

米高生於俄勒岡州波特蘭市一個勞動階層家庭，父母同是公務員，十分擔心米高的藝術氣質會令他一生挨餓。二十多歲的米高成為專業街頭表演者，三年間利用廢物玩音樂，父母的擔憂未有減退。幸好他後來成功「騙」來獎學金接受高等教育，完成導演及聲音工程學位，現於布魯克林當導演、劇作家、電影製作人和作曲家。好太太艾典娜更會包容他源源不絕的創作意念，忍受他的寶貝佔領家中大部分空間。近期導演作品包括布魯克林音樂學院的裝置音樂會（《頓悟》）、新歌劇（《天使之骨》）、安德魯·麥馬漢和艾曼達·帕爾默的音樂錄像，以及德雷克的演唱會視效。

Michael Joseph McQuilken

Director/Projection Designer

Michael originally hails from Portland, Oregon, where he was raised in a working-class home by public servant parents who were terrified that his artistic tendencies would leave him perpetually broke. These fears were not allayed when 20-something Michael became a professional street performer for three years, making music with garbage. Fortunately, he finagled a scholarship-fuelled higher education, and now he is a director, writer, filmmaker, and composer in Brooklyn. He holds degrees in directing and sound engineering, and has an amazing wife, Adina, who tolerates his restless creative tendencies that have taken over the majority of the space in their home. His recent directing work spans installation concerts at BAM (*Epiphany*), to new opera (*Angel's Bone*), to music videos (Andrew McMahon, Amanda Palmer), to concert visuals (Drake).



丹妮拉·卡迪拉里

指揮

丹妮拉是廣受歡迎的指揮家、鋼琴家及作曲家，經常與世界各地的優秀藝術家合作。她來自斯洛文尼亞，曾擔任斯洛文尼亞國立歌劇院助理指揮、合唱團團長及首席導師，作品超過二十部。她曾在歐洲歌劇中心擔任助理指揮，與皇家利物浦愛樂樂團和薩拉索塔歌劇院合作。作為鋼琴家，她曾在紐約卡內基音樂廳演奏，與拜仁·泰費爾、蒂美·洛迪、哈根·哈格特、嘉露·雲尼斯、瑪天娜·阿奴沃、多米尼·阿根杜、威廉·波金等合作。她也是紐約室樂團「重力轉移」的創辦人 and 藝術總監，今季將會在芝加哥歌劇院首演韋格·史比斯的《遊歷者》等。

Daniela Candillari

Conductor

Daniela is a sought-after conductor, pianist and composer having worked with preeminent artists around the world. A native of Slovenia, she served the Slovenian National Opera as Assistant Conductor, Chorusmaster, and Principal Coach for over 20 productions. She has served as Assistant Conductor for the European Opera Centre in partnership with the Royal Liverpool Philharmonic and Sarasota Opera. As a collaborative pianist, she performed at Carnegie Hall with Julian Wachner and Novus NY and has worked with artists including Bryn Terfel, Dame Felicity Lott, Håkan Hagegård, Carol Vaness, Martina Arroyo, Dominic Argento, and William Bolcom. Daniela is the founder and Artistic Director of Gravity Shift, a New York-based chamber orchestra, and has recorded for NPR, Austrian Radio Broadcast Television, Slovenian National Radio and TV, and Serbian National TV. Highlights from last season include serving as music director for *Extraordinary Measures*, a play by Eve Ensler, covering Julian Wachner on his new opera, *Rev. 23*, during the PROTOTYPE Festival, and joining the music staff at The Chautauqua Opera as Assistant Conductor to Steven Osgood. This season will include her Lyric Opera of Chicago debut leading performances of Greg Spears' *Fellow Travelers*, conducting *Acquanetta* at the 2018 PROTOTYPE Festival, with Bang on a Can All-Stars as the orchestra, and leading the Manhattan School of Music Philharmonia in a concert including Mendelssohn's *Symphony No. 3*.



阿比格爾·費沙

飾演 X.E. 太太

多才多藝的女高音，《紐約時報》形容她演出歌劇時「寧靜迷人，親切得溶化人心」。阿比格爾備受注目，曾參演當代歌劇如密斯·瑪祖利的《咆哮之歌》，還有經典劇目如《卡門》等。她曾與不少樂團合作，例如波士頓交響樂團、洛杉磯愛樂樂團及肯薩斯城交響樂團。2017年，她在意大利首次演出，作品是細川俊夫的《大鴉》。擔綱的劇目計有布列頓的《盧克利西婭受辱記》（與孟菲斯歌劇院合作）、蒙特威爾第的《坦克雷蒂與克羅琳達之爭》（與高譚室內歌劇院合作），以及李·荷比的《小溪在說話》（與美國歌劇計劃合作）。

Abigail Fischer as Mrs. X.E.

Known for her "serenely captivating" operatic presence "and disarming intimacy," (*New York Times*), the versatile soprano Abigail Fischer has made a vibrant career starring in contemporary operas such as Missy Mazzoli's *Song from the Uproar* and Du Yun's 2017 Pulitzer Prize-winning *Angel's Bone*, as well as in more classic operas such as the title roles in *Carmen* and *Cenerentola*, with companies such as Los Angeles Opera, Chautauqua Opera and Cincinnati Opera. As a soloist with orchestra, Abigail has performed with ensembles such as the Boston Symphony Orchestra, Los Angeles Philharmonic, Kansas City Symphony, Milwaukee Symphony, Columbus Symphony, Rhode Island Symphony and Virginia Symphony. As an early music performer, she has worked with the American Bach Soloists, Rebel Baroque, Early Music New York, Boston Baroque and Mercury Houston. In 2017 Abigail made her Italian stage debut in Bolzano, Italy in Toshio Hosokawa's *The Raven*, a setting of the Edgar Allan Poe text. She has sung the title role in Britten's *Rape of Lucretia* with Opera Memphis, Testo in Monteverdi's *Il Combattimento* with Gotham Chamber Opera, and premiered Lee Hoiby's *This is the Rill Speaking* with American Opera Projects. Originally trained as a cellist, Abigail has worked often as a vocal chamber musician, from the Marlboro Music Festival and Chamber Music Northwest, to St. Luke's Chamber Ensemble. She has premiered Elliott Carter's *Mad Regales* and Bernard Rands' *Walcott Songs* at the Tanglewood Music Festival, numerous John Zorn chamber works all over the world including the Lincoln Center Festival, and Nico Muhly's *Elements of Style*, also at Lincoln Center. She is a graduate of the Eastman School of Music (MM), Vassar College (BA) and Lorenzo di Medici in Florence, Italy (Certificate in Italian language and literature).



卡爾·波特米拿

飾演 X.E. 先生

卡爾的歌劇角色包括：尼可·慕禮《兩個男孩》的拜仁父親（大都會歌劇院）、《茶花女》的奧比夷男爵、《魔笛》的第二位牧師、《浮士德》的華格納、贊多尼《黎密尼的弗蘭西斯卡》的沙文尼士和《安德烈·謝尼埃》的大管家。他在歌劇、輕歌劇及音樂劇中大放異彩，當代與經典劇目同樣出色。主演劇目包括《弄臣》、《唐喬望尼》及《塞爾維亞的理髮師》；《浮士德》裡的華倫丁、《蝙蝠》裡的艾森史坦。最近演出的新角色包括：波克郡歌劇音樂節《納克索斯島上的阿麗雅德妮》裡的音樂老師，並首次在紐約「原型音樂節」演出《天使之骨》，飾演 X.E. 先生。

Kyle Pfortmiller

as Mr. X.E.

Kyle has been heard at the Metropolitan Opera as Brian's father in the New York premiere of Nico Muhly's *Two Boys*, Marchese d'Obigny in *La traviata*, Second Priest in *The Magic Flute*, Wagner in *Faust*, Simonetto in *Zandonai's Francesca da Rimini* and the Majordomo in *Andrea Chénier*. He has employed his unique talent in opera, operetta and musical theatre from the contemporary to the classic. His repertoire includes the title roles in *Rigoletto*, *Don Giovanni*, and *Il barbiere di Siviglia*, as well Valentin (*Faust*), Eisenstein (*Die Fledermaus*), Count Almaviva (*Le nozze di Figaro*), Silvio (*Pagliacci*), Henry Higgins (*My Fair Lady*), Billy Bigelow (*Carousel*), Pierre/Red Shadow (*The Desert Song*), Hajj, the Poet (*Kismet*), and Fred/Petruchio (*Kiss Me Kate*). Some of his most recent roles include his role and festival debut as Musiklehrer (*Ariande auf Naxos*) with Berkshire Opera Festival, his role and festival debut as Aquilio in Vivaldi's *Farnace* with Spoleto Festival, a return to Chautauqua Opera as Malatesta in *Don Pasquale*, and his festival debut with PROTOTYPE Festival (NYC) in the world premiere of Du Yun and Royce Vavrek's Pulitzer Prize-winning *Angel's Bone* as Mr. X.E.



卡爾·比菲特

飾演男天使

享譽國際的男高音卡爾·比菲特兼擅古典與流行音樂，專輯由不少大型唱片公司發行，例如索尼、環球、迪卡和迪洛斯。卡爾在茱莉亞音樂學院和紐約大學分別取得碩士及學士學位，屢屢獲獎，包括在紐約杜莉音樂廳舉行的茱莉亞學院榮譽演出得獎。他在普立茲音樂獎得主杜韻的歌劇《天使之骨》演出男天使一角，深感榮幸。他曾參與不少著名劇院的演出，包括紐約市歌劇院、大都會歌劇院、紐約歌曲節、美國歌劇院、費城歌劇院、佛羅里達大歌劇院和茱莉亞歌劇院，亦活躍於重要的舞台，如紐約卡內基音樂廳、艾菲利·費沙音樂廳及莫肯音樂廳等。今年，卡爾和澳洲索尼發佈了全新專輯《曼克頓》，大獲好評。他並以「比菲特」之名發佈電子音樂，全球各大音樂平台上都能找到他的作品。

Kyle Bielfield

as Boy Angel

The tenor Kyle Bielfield is an international recording artist and performer of both classical and pop music. He has released albums and singles with major recording labels such as Sony Music, Universal, Decca, and Delos Music. With a Master's degree from The Juilliard School and a Bachelor of Music from New York University, Kyle has won several awards, including the Juilliard Honors Recital in Alice Tully Hall. Kyle was privileged to originate the role of the "Boy Angel" in Du Yun's *Angel's Bone* which was the recipient of a Pulitzer Prize. Kyle has performed in productions and galas with major companies including New York City Opera, The Metropolitan Opera, New York Festival of Song, American Lyric Theater, Philadelphia Opera, The Florida Grand Opera, and Juilliard Opera. He has performed in such prestigious venues as Carnegie Hall, Avery Fisher Hall, and Merkin Hall in New York City. This year, Kyle released a new album with Sony Music Australia entitled *Manhattan* that received critical acclaim and global radio play. He has also released electronic music under the name "Bielfield". His music is available worldwide on all major platforms.



露絲 K

飾演女天使

露絲 K 是一位歌唱家、演員及作曲家，獲《紐約音樂日報》譽為「紐約的一流歌唱家，獨樹一幟，引人入勝」。她是獨立樂隊 Dollshot 的主音歌手，首張專輯大膽重整二十世紀藝術歌曲，備受讚賞。她經常參與電影及動畫製作，合作過的導演及作家計有漢普敦·芬奇、麥特·馬胡林、巴勃羅·德爾坎及阿茲米。她把維什涅格拉德斯基的《四分之一和聲手冊》翻譯為英文，由 Underwolf Editions 出版。

Rosie K

as Girl Angel

Described as “one of New York’s most distinctive and arresting voices” (*New York Music Daily*), Rosie K is a vocalist, actor and composer. She fronts the indie-pop band Dollshot. The band’s acclaimed debut album featured radical arrangements of 20th-century art songs, and the title track from their forthcoming studio album, *Lalande*, recently premiered on WNYC’s Soundcheck. Upcoming projects include performing the role of Girl Angel in Du Yun’s *Angel’s Bone* (Beth Morrison Projects) and premiering the role of Clementine in Noah K and Hampton Fancher’s new opera, *Salvation* (Princeton, NJ). Rosie grew up in rural Virginia. An early passion for classical music led to her singing in the Washington Opera children’s chorus in productions of *Turandot* and *Parsifal*. She went on to complete her studies at the New England Conservatory and NYU’s Gallatin School. Rosie frequently collaborates in film and animation with directors and writers Hampton Fancher, Matt Mahurin, Pablo Delcan and Nesa Azimi. Other recent albums include an EP reimagining Benjamin Britten’s *Songs from the Chinese* with downtown electric guitarist Marco Cappelli and a collaboration with sound artists Desmond Knight. In addition to performing with Dollshot, she has premiered new works by composers Caroline Park, Christopher Douthitt, Amanda Feery and Florent Ghys, among others, at venues including (le) Poisson Rouge, Carlsbad Music Festival, The Wulf, The Stone, Galapagos Art Space, and Princeton’s Lewis Arts Center. Her English translation of Ivan Wyschnegradsky’s *Manual of Quarter-Tone Harmony* is published by Underwolf Editions.

馬魯蒂·伊凡

聯合佈景 / 燈光設計

馬魯蒂居於紐約，憑著《微小炸藥》及《皮洛家庭馬戲團》的設計獲紐約戲劇委員會獎；《救贖》、《月黑風高殺人夜》、《第五號屠宰場》及《盲流感》則獲紐約戲劇委員會獎提名。他奪得第一屆愛爾蘭戲劇節的觀眾發展委員會獎，並憑著《相對論》和《正午太陽》兩度獲提名同一獎項，再藉著《見證烏干達》獲提名新英格蘭獨立評論家獎。

Maruti Evans

Co-Scenic & Lighting Designer

A New York-based set and lighting designer, Maruti’s works include *Real Enemies* (BMP+BAM), *Peculiar Patriot* (NBT), *Epiphany* (VIA+BAM), *Else Where* (BMP+BAM), *LEIDERABEND* (BMP+BAM), *My Fair Lady* (RNO), *Witness Uganda* (ART), *Big Apple Circus* (2015–16), *Cool Hand Luke* (59e59), *Deliverance* (59e59), *Nutcracker Turbo* (ART+MATT), *Alice VS Wonderland* (ART), *Imaginary Invalid* (ART+MATT), *Mouth Wide Open* (ART), *Hansel and Gretel* (ART), *Much Ado About Nothing* (McCarter Theater), *Exit Stage Left* (Parallel Exits @ LCT and tour), *Room 17b* (Parallel Exits), *Everybody Gets Cake* (Parallel Exits), *Master and Margarita* (Summer Scape), *An Oresteia* (Classic Stage Co), *Crowns* (Goodman Theater), *Kill Move Paradise* (NBT), *Bitter Earth* (Penumbra Theater), *Ballad of Emmett Till* (Penumbra Theater), *Owl Answers and the Dutchman* (Penumbra Theater). Maruti has received the Drama Desk Awards for the designs of *Tiny Dynamite* and *Pilo Family Circus* and Drama Desk nominations for *Deliverance*, *In the Heat of the Night*, *Slaughterhouse 5*, and *Blindness*. He is also the winner of an Audelco award for the First Irish Theatre Festival and has received two additional Audelco nominations, for *Relativity* and *Noon Day Sun*, as well as IRNE (Independent Reviewers of New England) Awards nomination for *Witness Uganda*.



凱特·弗萊

服裝設計

凱特替戲劇、歌劇、電影、舞蹈及主題公園等設計服裝及佈景。其作品探討服裝的詩性，以闡釋社會裡身份的複雜本質，說明身份既屬於個人又與別人互相關聯。其作品見於紐約公共劇院、紐約表演藝術劇場、新藝術劇院、HERE 藝術中心、拉瑪瑪劇院、波特蘭當代藝術學院、華特迪士尼音樂廳、波蘭神曲節、巴黎大皇宮國家展覽館、布力劇場、布拉格國際劇場設計四年展、翠貝卡電影節等。

Kate Fry

Costume Designer

A costume designer and scenographer for theatre, opera, film, dance, and international theme parks, Kate's work explores clothing as poetry, to illustrate the complex nature of identity as both individual and contextual within society. Recently, Kate's designs have shown at BAM (*The White Album*, dir. Lars Jan), Opera Omaha (*The Wreck*, dir. Annie Saunders), SF MOMA (Cloud Eye Control's *Half Life*), Spoleto Festival USA (*The Little Match Girl*, dir. Phelim McDermott and Mark Down), and LA Opera's Off Grand (Kamala Sankaram's opera *Thumbprint*). Beyond the stage, Kate's work ranges from fine art – teaming up with French artist Julien Previoux's project *What Shall We Do Next* (winner of the Prix Marcel Duchamp), to film and television, most recently designing costumes for an immersive film-noir ASICS sneaker commercial and the music video *Mumbo Jumbo* for rap artist Tierra Whack. Her work has been shown at The Public Theater, New York City Center, Ars Nova, HERE Arts Center, 3LD, La MaMa, Portland Institute of Contemporary Art, Walt Disney Concert Hall, Divine Comedy Festival Poland, Grand Palais Paris, The Bootleg Theater, Dorset Theatre Festival, Honor Fraser gallery, Prague Quadrennial, the Tribeca Film Festival, etc. MFA: California Institute of the Arts; www.katefry.com



珍妮花·紐曼

編舞

珍妮花是居於紐約的舞蹈家及劇場工作者，曾於百老匯演出，包括《週末狂熱》和迪士尼《獅子王》。跨界沉浸式舞作《日內瓦計劃》由夏洛特·布拉斯韋特執導，曾在耶魯大學、韓國中央藝術節、紐約傑克和布朗克斯藝術及舞蹈學院上演。珍妮花曾在耶魯大學、中康涅狄格州立大學等擔任駐校藝術家，並在美國、瑞典、南非、中國和墨西哥等地任教工作坊。

Jennifer Newman

Choreographer

A New York-based dance and theatre artist, Jennifer has worked with Franco Dragone, Julie Taymor, Donald Byrd, David Rousseve, Ronald K. Brown, Amanda Palmer, Michael Jackson, The Radio City Rockettes, and performed on Broadway in *Saturday Night Fever* and Disney's *The Lion King*. As a movement director and choreographer her site-specific and theatrical work includes: *Place* (dir. Patricia McGregor); *If Pretty Hurts Ugly Must be a Motherfucker* by Tori Sampson; *la ronde* with Projet In Situ; *Bread of Heaven* by Kendell Pinkney; *Three Women*, by Patterson, Loring, and Zainabu; *The Children*, by Phillip Howze; *Bulrushes*, by Elsa Davis; *Woman Bomb*, (dir. Charlotte Brathwaite); *October in the Chair* (dir. Michael McQuilken); and most recently a walking tour of Seneca Village in Central Park in collaboration with historian Cynthia Copeland and the Bard Graduate Center for Material Culture's Focus Festival: Ritual and Capital. Her performance installation, *The Geneva Project*, an interdisciplinary and immersive dance work directed by Charlotte Brathwaite has been presented at Yale University, Central Arts Festival in Korea, JACK NYC, and Bronx Academy of Art and Dance (BAAD!). Jennifer has been an artist-in-residence at Yale University, Central Connecticut State University, The Field, Mabou Mines, Baryshnikov Arts Center, 651 Arts, and Sisters Academy Inkost. As a teaching artist, she has taught workshops across the United States, Sweden, South Africa, China, and Mexico.

安妮·哈里迪梅洛

助理導演

導演、音樂家及翻譯家安妮·哈里以布魯克林為創作基地，近期執導作品包括《凱倫的家》（信號劇院 x 哥倫比亞大學）、《血包》（布朗大學，谷倉藝術）、《特洛伊婦女》（跳蚤劇場，紐約戲劇獎最佳改編提名）。助理執導作品包括：普立茲獎獲獎歌劇《天使之骨》（原型藝術節）的全球首演、泰勒·馬克的《二百四十年流行音樂史》（聖安妮藝術倉庫）、布魯克林音樂學院 Next Wave 藝術節和大西洋戲劇協會的製作。她現為跳蚤劇場駐場導演、「古聲房樂團」文學經理、第 53 州出版社的編輯。安妮畢業於維珍尼亞大學，擁有比較文學學士學位。

Anne Cecelia Haney-DeMelo

Assistant Director

Anne is a bilingual Brooklyn-based director, musician, and translator. Recent directing work includes *House of Karen* (Signature Theater x Columbia University), *Blood Bag* (Brown University, Barn Arts), and *The Trojan Women* (The Flea, Drama Desk Award nomination: Outstanding Adaptation). Assistant directing includes the world premiere of Pulitzer Prize-winning opera *Angel's Bone* (PROTOTYPE Festival), Taylor Mac's *A 24-Decade History of Popular Music* (St. Ann's Warehouse), and productions for Brooklyn Academy of Music's Next Wave and Atlantic Theater Company. Anne is currently a Resident Director at the Flea Theater, the Literary Manager of Old Sound Room Performance Ensemble, and the Editorial Associate at 53rd State Press. BA, Comparative Literature, The University of Virginia.

卡利·莫拿漢沃特

音效工程師

卡利擅長潤飾及錄製前衛音樂。他的混音作品廣見於亞特蘭大歌劇院、安東尼·布拉克斯頓、「歌劇實驗」、國際當代合奏樂團、克萊爾·蔡斯、貝芙·馬里遜計劃、陳靈等，他也是多媒體劇團「輪盤中介」的職員。除了新音樂，卡利更曾為莊尼·路頓和凱蒂·佩里等歌手錄音。

Caley Monahan-Ward

Sound Engineer

Caley is a sound engineer specialising in sound reinforcement and recording for new and avant-garde music. He has mixed for the Atlanta Opera, Anthony Braxton, Experiments in Opera, International Contemporary Ensemble, Claire Chase, Beth Morrison Projects, and Margaret Leng Tan, and is a staff member at Roulette Intermedium. Outside of new music, he has amplified and recorded voices ranging from Johnny Rotten to Katy Perry.

凱蒂·杜斯

錄像製作

燈光和投映設計師凱蒂·杜斯主要在紐約工作，素有舞蹈和空中表演訓練。近期的投映設計作品包括《藥丸》（拉瑪瑪劇院，紐約）、《當地球遇上天空》（卡拉米婭劇院，達拉斯）；與安德魯·歷柏（三藩市男同志合唱團）共同設計的《牢不可破》。近期的燈光設計作品計有《後悔與時空旅行》（狄克遜小劇場，紐約）、《無題彩虹計劃》（狂野計劃，紐約）及《比老虎更壞》（新俄亥俄，紐約）。凱蒂亦為簽名劇團的《二十世紀藍調》（由斐歐沃夫·博里特設計）、聖路易歌劇院的《奧菲歐》（由彼得·尼格利尼設計）等擔任助理投映設計師，最近亦協助彼得·尼格利尼的《致埃文·漢森》第一個全國巡演，並即將為德州達拉斯「穆迪劇院」的《怎樣才算是市民》創作佈景、燈光及投映。

Kate Ducey

Video Associate

Kate is a New York-based lighting & projection designer with a background in dance and aerial performance. Recent projection designs include *The Pill* (La Mama, NYC), *Where Earth Meets the Sky* (Cara Mia Theater, Dallas), and co-design of *Unbreakable* by Andrew Lipa (San Francisco Gay Men's Chorus). Recent lighting designs include *Regret & Time Travel* (Dixon Place, NYC), *Untitled Rainbow Project* (Wild Project, NYC) and *Worse Than Tigers* (New Ohio, NYC). Kate has been the Associate Projection Designer on works like *20th Century Blues* at The Signature Theater (design by Beowulf Borritt) and *Orfeo* at the St. Louis Opera Theater (design by Peter Nigrini). She also recently assisted Peter Nigrini on the *Dear Evan Hansen* First National Tour. Upcoming work includes scenic, lighting & projection for *What Makes a Citizen* at the Moody Theater in Dallas, TX.

賴恩・高士文

舞台監督

賴恩以紐約市作為創作基地，專事原創戲劇和音樂劇場作品。近期與貝芙・馬里遜計劃的合作包括：《銜尾蛇三部曲：白蛇傳》和《吉爾伽美什》首演；大衛・朗的《解剖劇院》、《拇指指紋》和《蘇美達之歌》。其他受歡迎的項目包括安達・華爾雪和唐納赫・丹尼的《最後的酒店》（愛爾蘭完全開放劇院和地標製作公司攜手製作，於愛丁堡國際藝術節、都柏林戲劇節、倫敦皇家歌劇院林伯里劇場及在聖安妮藝術倉庫舉行的原型藝術節上演；並由天空藝術電視台錄製和播出）。其他作品包括大衛・拜恩的《這裡有愛》（紐約公眾劇院；擔任倫敦國家劇院製作顧問）；《百日》和《瑪麗珍》（紐約劇院工作坊）；《相當骯髒》（平民劇團）；《最後一個黑人之死……》和瑪莎・克拉克的《親愛的》（簽名劇團）；《光年》、《唧筒座》、《底特律》、《楓樹和藤》（劇作家地平線劇院）；《夢幻騎士》（西港鄉村劇院）；威廉・費恩和瑞秋・申金的《百老匯皇室》和《西城故事》（巴靈頓舞台製作公司）。賴恩曾跟不少知名戲劇公司和劇院合作，包括夢工場舞台劇製作公司、新藝術劇院、HERE 藝術中心、短指劇團、大西洋劇院公司、紐約先鋒劇場、櫻花巷劇院及 Rattlestick 劇作家劇院。

Ryan Gohsman

Stage Manager

Ryan Gohsman is a New York City-based stage manager specialising in the development and production of new plays and music-theatre. Recent engagements for Beth Morrison Projects include premieres of *The Ouroboros Trilogy: Madame White Snake and Gilgamesh*, David Lang's *anatomy theater*, *Thumbprint* (also at LA Opera), and *Sumeida's Song*. Other favourite projects include Enda Walsh and Donnacha Dennehy's *The Last Hotel* (Ireland's Wide Open Opera and Landmark Productions at the Edinburgh International Festival, Dublin Theatre Festival, Linbury Theatre at London's Royal Opera House, and St. Ann's Warehouse for the PROTOTYPE Festival; filmed and broadcast by Sky Arts Television). Other favourites include David Byrne's *Here Lies Love* (Public Theater; consultant for the National Theatre London production); *Hundred Days* and *Mary Jane* (New York Theatre Workshop); *Pretty Filthy* (Civilians); *The Death of the Last Black Man...* and Martha Clarke's *Chéri* (Signature); *The Light Years*, *Antlia Pneumatica*, *Detroit*, and *Maple and Vine* (Playwrights Horizons); *Man of La Mancha* (Westport Country Playhouse); William Finn and Rachel Sheinkin's *The Royal Family of Broadway* and *West Side Story* (Barrington Stage). Ryan has also developed work with DreamWorks Theatricals, Ars Nova, HERE, Clubbed Thumb, Atlantic Theatre Company, Target Margin, Cherry Lane Theatre, and Rattlestick Playwright's Theatre.

莉絲・巴尼斯弗林特

助理舞台監督（紐約）

莉絲有幸參與《天使之骨》的製作。她最近完成了《一英里長的歌劇》，其他製作包括威廉・肯德里奇的《頭與負荷》、《夢幻騎士》，以及 ToUch 表演藝術團隊的《音響電子樂》。莉絲畢業於基恩州立大學。

Lissy Barnes-Flint

Assistant Stage Manager (NYC)

Lissy is honoured to be a part of this production of *Angels Bone*. She recently finished working on *The Mile Long Opera*. Other recent productions include William Kentridge's *The Head and the Load*, *Man of La Mancha* at Westport Country Playhouse, and *AcousticaElectronica* with ToUch Performance Art. Lissy is a graduate of Keene State College.

合唱 Vocal Ensemble

冼宏基 合唱團指揮



冼宏基憑著非凡的節奏感獲加拿大蒙特利爾報章《La Presse》高度讚譽，曾在亞洲、北美、歐洲各地參與樂團演出。冼氏畢業於加拿大蒙特利爾麥基爾大學舒爾歷治音樂學院，其後於伊士曼音樂學院取得指揮碩士學位，師從布瑞德·路博曼及彼得·烏特夫斯。他認為表演者和作曲家之間的互動非常特別，讓他能夠在排練過程中獲得更多啟發，故專注演繹近代作品。他曾與香港創樂團、International Ensemble Modern Akademie Klangspuren Ensemble等合作。

Vicky Shin Chorusmaster

Highly praised for his remarkable rhythm by *La Presse Montreal*, multi-talented conductor and percussionist Vicky Shin has worked with various ensembles throughout Asia, North America and Europe both in conducting and percussion.

Graduated from the Eastman School of Music with a Master in Conducting and the Schulich School of Music at McGill University, his principal conducting teachers include Brad Lubman and Peter Eötvös. He mainly performs works by living composers, as he maintains that the interaction between performer and composer makes the creative process of rehearsing even more enlightening. Vicky has worked with the Hong Kong New Music Ensemble and the International Ensemble Modern Akademie Klangspuren Ensemble.

黃歷琛 練唱指導



黃歷琛畢業於美國伊士曼音樂學院及香港中文大學音樂系，分別取得音樂碩士（鋼琴伴奏及室內樂）及文學士（一級榮譽）學位。在學期間師從梁靜宜、吳美樂、巴爾學習鋼琴；黃健瑜學習管風琴。畢業後於夏威夷演藝節擔任聲樂課程伴奏，其後透過香港藝術發展局資助的音樂藝術人才培育計劃，獲聘為「非凡美樂」的全職排練伴奏（2015-17），其間參與多個歌劇製作，包括《波希米亞生涯》、《遊唱詩人》、《卡門》及《愛情靈藥》等。

Alexander Wong Répétiteur

Alexander holds a Master of Music in Piano Accompanying and Chamber Music from the Eastman School of Music, and a Bachelor of Arts in Music (first-class honours) from the Chinese University of Hong Kong. His major mentors include Jeffie Leung, Mary Wu, Wong Kin-yu and Jean Barr. After graduation, he participated in the Hawaii Performing Arts Festival as a collaborative pianist in its Voice Program. He was then employed as a full-time répétiteur at Musica Viva through Hong Kong Arts Development Council's Music Artistic Internship Scheme (2015-17), where he was involved in various opera productions such as *La bohème*, *Il trovatore*, *Carmen* and *L'elisir d'amore*.

郭岍

女高音



郭岍獲香港演藝學院頒發歌劇及聲樂演唱高級文憑。在校時師從歌唱家江樺，並獲徐惟恩指導。郭氏於 2013 年起為 Die Konzertisten 活躍成員，現為自由身工作者，活躍於各類演唱及舞台演出。她於第十九屆大阪國際音樂節獲得 Espoir Prize 特別獎。

Rachel Kwok

Soprano

Rachel completed the Advance Diploma in Opera & Vocal Studies at the Hong Kong Academy for Performing Arts, under the tutelage of Ella Kiang and Hsu Wei-en. She has been an active member of Die Konzertisten since 2013. Now a freelancer, Rachel is active in various forms of performance and concert as soloist and chorister. She recently received the Espoir Prize at the 19th Osaka International Music Competition.

羅芷盈

女高音



羅芷盈師承陳少君，2012 年以一級榮譽畢業於香港浸會大學音樂系，後於 2015 年取得英國倫敦大學皇家霍洛威學院音樂（演唱）碩士。羅氏曾於英國白金漢宮、皇家阿爾伯特音樂廳及倫敦聖保羅座堂等地方演出，並於大憲章頒佈八百周年紀念慶典中，在英女皇及其他皇室成員面前演唱。她並分別在 2013 及 2017 年於香港藝術節委約及製作的室內歌劇《蕭紅》及《世紀·香港》音樂會中演出。

Law Tsz-ying

Soprano

Tsz-ying completed a Bachelor of Music at the Hong Kong Baptist University with first-class honours and outstanding award in 2012, and a Master of Music (Vocal Performance) at Royal Holloway, University of London in 2015. She performed with the renowned Choir of Royal Holloway for the Queen and other British royal family members at the Buckingham Palace, Royal Albert Hall, and the Magna Carta 800th Anniversary in 2014 and 2015. Currently, she is a vocal coach and soloist at the Hong Kong SingFest Choral Academy. She was also invited to perform in the new chamber opera *Heart of Coral – After the Life of Xiao Hong* and new cantata *Hong Kong Odyssey*, commissioned and produced by the Hong Kong Arts Festival in 2013 and 2017 respectively.

陳皓琬

女中音



陳皓琬畢業於英國利茲音樂學院，過去三年獲選為賽馬會香港歌劇院青年演唱家發展計劃十位學員之一，曾演繹的歌劇角色包括《糖果屋》的韓賽爾、《賈尼·斯基基》的齊塔、《魔笛》的第三侍女、《奧賽羅》的愛美莉亞、《羅密歐與茱麗葉》的葛楚特等。除了歌劇，陳氏經常擔任音樂會的女中音獨唱演出，包括韓德爾的《彌賽亞》、莫札特的《安魂曲》、孟德爾頌的《以利亞》及德弗札克的《D 大調彌撒曲》。

Dominique Chan

Mezzo-Soprano

Dominique received her Postgraduate Diploma in Performance (Voice) from Leeds College of Music. From 2015 to 2018, she was selected as one of the ten young singers under the Jockey Club Opera Hong Kong Young Artist Development Programme. Her operatic roles include Hansel in *Hansel & Gretel*, Zita in *Gianni Schicchi*, Third Lady in *Die Zauberflöte*, Emilia in *Otello*, Gertrude in *Roméo et Juliette* and more. Dominique has sung a number of mezzo-soprano solos in sacred repertory, including Handel's *Messiah*, Mozart's *Requiem*, Mendelssohn's *Elijah*, Dvorák's *Mass in D*.

朱芷慧

女低音



朱芷慧畢業於英國皇家音樂學院，師從布捷絲及嚴翊樺，亦曾接受沙文·利巴、蘭茜·顧麗和基斯杜化·米德頓的指導，並獲得多個獎學金。主要的歌劇角色包括：《奧蘭多》的安琪利嘉、《碧廬冤孽》的花拉、《波佩亞的加冕》的邱比特等。她亦曾於倫敦和香港為不同合唱團擔任獨唱。

Eleanor Chu

Alto

Eleanor graduated from the Royal College of Music, London with a Master of Music in Voice Performance. Recipient of multiple scholarships, she studied with Sally Burgess and Margaret Yim and received coaching from Simon Lepper, Nancy Cooley and Christopher Middleton. Her operatic roles include Angelica in *Orlando*, Flora in *The Turn of the Screw* and Amore in *L'incoronazione di Poppea*. She has also appeared as soloist in concerts by different choirs in London and Hong Kong.

潘子健

假聲男高音



潘子健就讀於英國皇家音樂學院，後往英國國家歌劇院深造。潘氏於英國舉行的大衛·高華歌唱大賽 2018（獨唱會組別）中奪得第二名。歌劇角色包括：《原裝中國魔術師》的齊平、《仙后》的仙子、《狄多與阿尼爾士》的精靈、《奧菲歐》的主角等。他曾於荷蘭鹿特丹歌劇節、Iford 歌劇藝術節、聲蜚合唱節等演出，並曾在莊拿芬·高恩指揮的《以色列人在埃及》及莊·畢特指揮、本地合唱團 Die Konzertisten 主辦的《聖約翰受難曲》中擔任獨唱。

Keith Pun

Countertenor

Keith studied at the Royal College of Music before furthering his training at the English National Opera. He won the first runner-up at the 2018 David Clover Singing Competition (recital class). His operatic roles include Chai Ping in *The Original Chinese Conjuror*, the fairy in *A Fairy Queen*, the spirit in *Dido and Aeneas*, the title role in *L'Orfeo*, among others. Keith has performed in various international festivals, such as Rotterdam Opera festival, Iford Opera Festival and Singfest. He was also the countertenor soloist in *Israel in Egypt* with Jonathan Cohen, and *St John Passion* conducted by John Butt with Die Konzertisten.

陳傑龍

男高音



陳傑龍畢業於香港中文大學，主修古典聲樂，師隨女高音葉葆菁，在學期間已是 Die Konzertisten、香港旋律、學士合唱團等的合唱團成員。陳氏也是六人全男班無伴奏合唱隊伍「實動男」的創辦成員，擔當男高音、作曲、編曲等角色。2016 年遠赴美國跟隨聲樂大師 Brett Manning 學習 Singing Success 聲樂唱法，其後正式成為亞洲第二位 Singing Success 的授權執業導師。另外，陳氏為增進對古典聲樂的認識，現正向美國著名男高音米高·占寶學習傳統意大利「倚靠」技巧。

Guddy Chan

Tenor

A graduate from the Chinese University of Hong Kong majoring in Music (Vocal Studies), Guddy studied voice with renowned Hong Kong soprano, Yuki Ip Po-ching. While at school he has been members of local music groups such as Die Konzertisten, Melody Makers, and Learners' Chorus. He is also a founding member of the pop A Cappella group Set Tone Men, where he sang tenor, arranged and composed music. In 2016, he went to the USA to study Singing Success under Brett Manning, and soon became the second certified instructor of this pop singing coaching method in Asia. Meanwhile, Guddy is studying the Appoggio technique with renowned American tenor, Michael Trimble.

陳煜文

男高音



陳煜文畢業於香港演藝學院，主修聲樂，師隨男中音林俊。2017 年獲頒香港威爾斯男聲歌詠團獎學金，並到德國跟隨著名男高音史葛·威爾研習聲樂。在學期間多次參與歌劇演出，包括莫札特的《費家洛的婚禮》、普契尼的《賈尼·斯基基》。自 2012 年起，陳氏參加聲蜚合唱節，其間參與多次獨唱及合唱演出。

Irwin Chan

Tenor

A graduate of the Hong Kong Academy for Performing Arts, Irwin studied with Albert Lim, a Hong Kong-based baritone. In 2017, he was awarded the Hong Kong Welsh Male Chorus Scholarship to study with renowned tenor Scott Weir in Germany. He has sung major roles in Mozart's *Le Nozze di Figaro* and Puccini's *Gianni Schicchi*. Since 2012 he has been active in SingFest, an annual festival featuring choral music, as soloist and chorister.

胡永正

男低音



胡永正畢業於美國伊士曼音樂學院、香港中文大學及香港浸會大學。現為宣道會屯門堂音樂指導、香港中文大學聲樂導師、香港大學室內合唱團指揮及香港浸會大學團隊音樂事工主任，曾參與香港藝術節委約陳慶恩作曲之《蕭紅》與《大同》等現代歌劇作品。

Caleb Woo

Bass

Caleb graduated from the Eastman School of Music, Chinese University of Hong Kong (CUHK) and Hong Kong Baptist University (HKBU). He is now Music Director, Conductor and tutor at the Tuen Mun Alliance Church, CUHK, The University of Hong Kong Chamber Singers, and HKBU Christian Choir. He has appeared in the operas *Heart of Coral – After the Life of Xiao Hong* and *Datong: The Chinese Utopia*, composed by Chan Hing-yan for the Hong Kong Arts Festival.

李梓諾

男低音



李梓諾為香港中文大學音樂系二年級學生，跟隨胡永正學習聲樂。李氏中學時期為學校高級合唱團委員，曾擔任助理指揮和學生顧問，協助主持綵排及處理行政工作。他現為香港中文大學崇基合唱團委員，負責宣傳工作。他亦熱衷參加校外合唱團，如 Die Konzertisten、聲蜚合唱學院和香港管弦樂團合唱團。

Carlos Li

Bass

Carlos is a second-year Music student at the Chinese University of Hong Kong (CUHK) studying voice under the guidance of Caleb Woo. While in secondary school, he was Assistant Conductor and Student Advisor of school senior choir, where he led rehearsals and handled administrative duties. Currently, he is a committee member of Chung Chi Choir, CUHK, in charge of publicity. Carlos is also active in various choirs outside the school, including Die Konzertisten, SingFest Choral Academy, and Hong Kong Philharmonic Chorus.

現場伴奏 Live Accompaniment

保羅·莫頓 魯特琴演奏

保羅生於賓夕凡尼亞州，首先學奏父親的班祖琴，再習大提琴。幼年時學習民間音樂，其後師隨依安斯圖·塔馬郁、馬克·泰柯茲和沙治奧·阿薩德等學習古典結他。他於三藩市音樂學院在學期間，分別師從理察·薩維諾和科里·詹姆森學習魯特琴和數字低音。保羅深信音樂是跨越時間和文化的傳播載體，那是他恆久的靈感泉源，他的音樂可以取材自各式不同的場所，例如大教堂、音樂廳，甚至煙霧繚繞的酒吧和郊外穀倉等，任何地方可以讓他表演，他就可以為現場帶來和諧音聲。保羅既擅魯特琴，常以巴洛克數字低音樂手身份演出，足跡遍佈北美各地，並經常與 Ruckus 樂隊、新復古巴洛克樂隊和科羅拉多巴羅克室樂團合作演出。他也是一名活躍的錄音藝術家，參與演奏的作品包括 Oracle Hysterical 樂隊的《熱情朝聖者》、艾米·費格遜《殘酷的愛情》，以及科羅拉多巴洛克室樂團將於 2019 年發佈的《阿爾坎傑羅的循環》。他早前在茱莉亞音樂學院修畢古風演奏課，現長居紐約市並經常在北美洲各地演出。

Paul Holmes Morton Lutist

Paul is native to the state of Pennsylvania, where he had his first music lessons on his father's banjo and later the cello. After a youthful education of folk music, he went on to study classical guitar under the instruction of Ernesto Tamayo, Marc Teicholz, and Sérgio Assad. While attending the San Francisco Conservatory of Music, he studied lute with Richard Savino and continuo with Corey Jamason. Perpetually inspired by music as a vehicle to transport oneself across time and culture, Paul can be found in a variety of venues from cathedrals and concert halls to smoky bars and country barns, anywhere that allows performance to lend harmony to the present noise. As a lutist, he performs across the North America in the practice of a baroque continuo player, regularly performing with Ruckus, New Vintage Baroque, and the Baroque Chamber Orchestra of Colorado. An active recording artist, his musicianship can be found on Oracle Hysterical's *Passionate Pilgrim*, Emi Ferguson's *Amour Cruel*, and *Arcangelo's Circle*, by the Baroque Chamber Orchestra of Colorado to be released in 2019. He recently completed his studies in historical performance at The Juilliard School instructed by Daniel Swenberg and Charles Weaver, now based in New York City and performs regularly throughout North America.

香港創樂團

獲美國有線電視新聞網譽為「香港最前衛的音樂團體之一」，香港創樂團於 2008 年成立，製作包括音樂會、教育外展活動及與其他界別藝術家的研究計劃等，極具創新的演出節目備受讚賞。

樂團現由十五位成員組成，以各種靈活組合於不同場景演出，多年來演出多首當代音樂大師的經典名作，並為多位本地及海外作曲家的新作首演，當中包括不少由香港創樂團委約創作的作品。

樂團曾參演上海當代音樂周（2018）、冰島 Cycle 音樂及藝術節（2017）、新視野藝術節（2010、2014、2016）、統營國際音樂節（南韓，2016）、西九自由野（2014）、法國五月（2014、2015）、澳門藝術節（2016）、澳門國際音樂節（2010）、ECHOFLUXX 新媒體 / 藝術 / 音樂節（捷克，2016）、柏林三月音樂節（德國，2011）、新舊藝術博物館現代音樂節（澳洲，2011）、香港藝術節（2014、2015、2017）。

樂團曾與多個團體及文化機構合作，包括進念·二十面體、香港中樂團、廣東現代舞團、愛麗絲劇場實驗室等，並應香港藝術中心、西九文化管理局、Spring 工作室、亞洲協會香港中心、香港歌德學院等機構邀請合作籌劃活動。樂團也經常與本地各大專學院合作，於 2013 至 15 年為香港演藝學院的駐院藝團。

香港創樂團自 2012 年起成為香港藝術發展局資助團體，並兩度獲香港特區政府的「藝能發展資助計劃」資助，創辦「現代學院」。

Hong Kong New Music Ensemble

Founded in 2008, the Hong Kong New Music Ensemble (HKNME) is hailed as "one of Hong Kong's most progressive groups of musicians" (*CNN*). Widely praised for its innovative programming, the Ensemble's productions include concerts, educational outreach events, and interdisciplinary collaborations and research projects with artists from different artistic fields.

The HKNME currently consists of 15 members who perform in versatile combinations in a variety of settings. Over the years, the HKNME has performed masterpieces of the contemporary repertoire as well as numerous premieres by composers from Hong Kong and overseas, including many commissioned by the HKNME itself.

The HKNME has been featured in prominent showcases for the Shanghai New Music Week (China, 2018), Cycle Music & Art Festival (Iceland, 2017), New Vision Arts Festival (2010, 2014, 2016), Tongyeong International Music Festival/ ISCM (Korea, 2016), Freespace Fest (2014), Le French May (2014, 2015), Macao Arts Festival (2016), Macao International Music Festival (2010), ECHOFLUXX Festival of New Media, Art and Music (Czech Republic, 2016), MaerzMusik (Germany, 2011), MONA FOMA (Australia, 2011) and Hong Kong Arts Festival (2014, 2015, 2017).

The Ensemble has collaborated with renowned organisations such as Zuni Icosahedron, the Hong Kong Chinese Orchestra, Guangdong Modern Dance Company and Alice Theatre Laboratory. The HKNME has also been invited to organise events in partnership with the Hong Kong Arts Centre, West Kowloon Cultural District Authority, Spring Workshop, Asia Society Hong Kong Center and the Goethe-Institut Hongkong. A regular collaborator with music departments of all tertiary institutions in Hong Kong, the HKNME has been Resident Company at the Hong Kong Academy for Performing Arts (2013–15).

The HKNME has been annually funded by the Hong Kong Arts Development Council since 2012, and twice received project grants from the Arts Capacity Development Funding Scheme of the HKSAR Government to present The Modern Academy.

貝芙・馬里遜計劃（聯合監製）

自 2006 年起，「貝芙・馬里遜計劃」走在音樂和戲劇創作的前端，積極支持作曲家與其伙伴冒險創新，推出一系列富有開拓精神、敢於挑釁的先驅之作，成為美國新時代的傳世作品；過去五年，已在全球二十二個城市、四十三個場地發表，成功樹立了「獨特的創作風格」（《歌劇新聞》）。2013 年，該計劃與 HERE 藝術中心共同創辦了「原型藝術節」，於每年一月份展示當代歌劇和音樂劇場節目，為期十天。《紐約客》表示它「對於美國歌劇的演化影響深遠」，《紐約時報》亦稱它「創意令人心曠神怡……富有參考價值」。2014 年，原型藝術節更擴展至洛杉磯，與洛杉磯歌劇院、洛杉磯愛樂樂團、福特劇院等機構合作。貝芙・馬里遜計劃亦是 National Sawdust 的駐場藝團。

Beth Morrison Projects (Co-producer)

Since 2006, Beth Morrison Projects (BMP) has been a tastemaker at the forefront of musical and theatrical innovation by supporting living composers and their collaborators during the creation of groundbreaking new works in opera, opera-theatre, and vocal-theatre. BMP encourages risk-taking in all its artists, resulting in provocative works that represent a dynamic and lasting legacy for a new American canon. Over the past five years alone, BMP has produced works in 43 venues in 22 cities around the world. BMP's commitment to cutting-edge musical expression has created "its own genre" (*Opera News*) of originality. In 2013, Beth Morrison Projects and HERE Arts Center co-founded the PROTOTYPE Festival, which showcases contemporary opera-theatre and music-theatre projects over ten days each January. *The New Yorker* recently wrote that the festival is "Essential to the evolution of American Opera," and the *New York Times* called the festival "Bracingly innovative... a point of reference." The 2014 bi-coastal expansion to Los Angeles sprang from growing partnerships with institutions such as LA Opera, the LA Phil, Ford Theatres, and RVCC. BMP is a National Sawdust Artist-in-Residence.

www.bethmorrisonprojects.org

www.prototypefestival.org

BMP is generously funded by The Aaron Copland Fund for Music, Alice M. Ditson Fund, Allen R. and Judy Brick Freedman Venture Fund for Opera, The Amphion Foundation, Andrew W. Mellon Foundation, The Association of Performing Arts Professionals (APAP), the BMI Foundation, Inc., Dr. David M. Milch Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Francis Goelet Charitable Lead Trusts, The Howard Gilman Foundation, The Jana Foundation, Jean and Louis Dreyfus Foundation, The Howard & Sarah Solomon Foundation, The Linda and Isaac Stern Charitable Foundation, MAP Fund/Creative Capital, Meyer Sound Laboratories, Inc., The Mid-Atlantic Arts Foundation, The National Endowment for the Arts, New Music USA, New York City Department of Cultural Affairs, New York State Council on the Arts, OPERA America, Seniel and Dorothy Ostrow Foundation, and The Virginia B. Toulmin Foundation. BMP is a National Sawdust Artist-in-Residence.

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