

33<sup>rd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
17.2-20.3 2005

*Cantus Dei*

Russian Orthodox Choir

俄羅斯東正教合唱團





香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

**TUNG Chee Hwa**

*Chief Executive*

*Hong Kong Special Administrative Region*





## 主席獻辭 Message from the Chairman



**歡**迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

香港藝術節的資助來自 The Hong Kong Arts Festival is made possible with the funding support of:



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



康樂及文化事務署  
Leisure and Cultural Services Department

## 行政總監獻辭

### Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

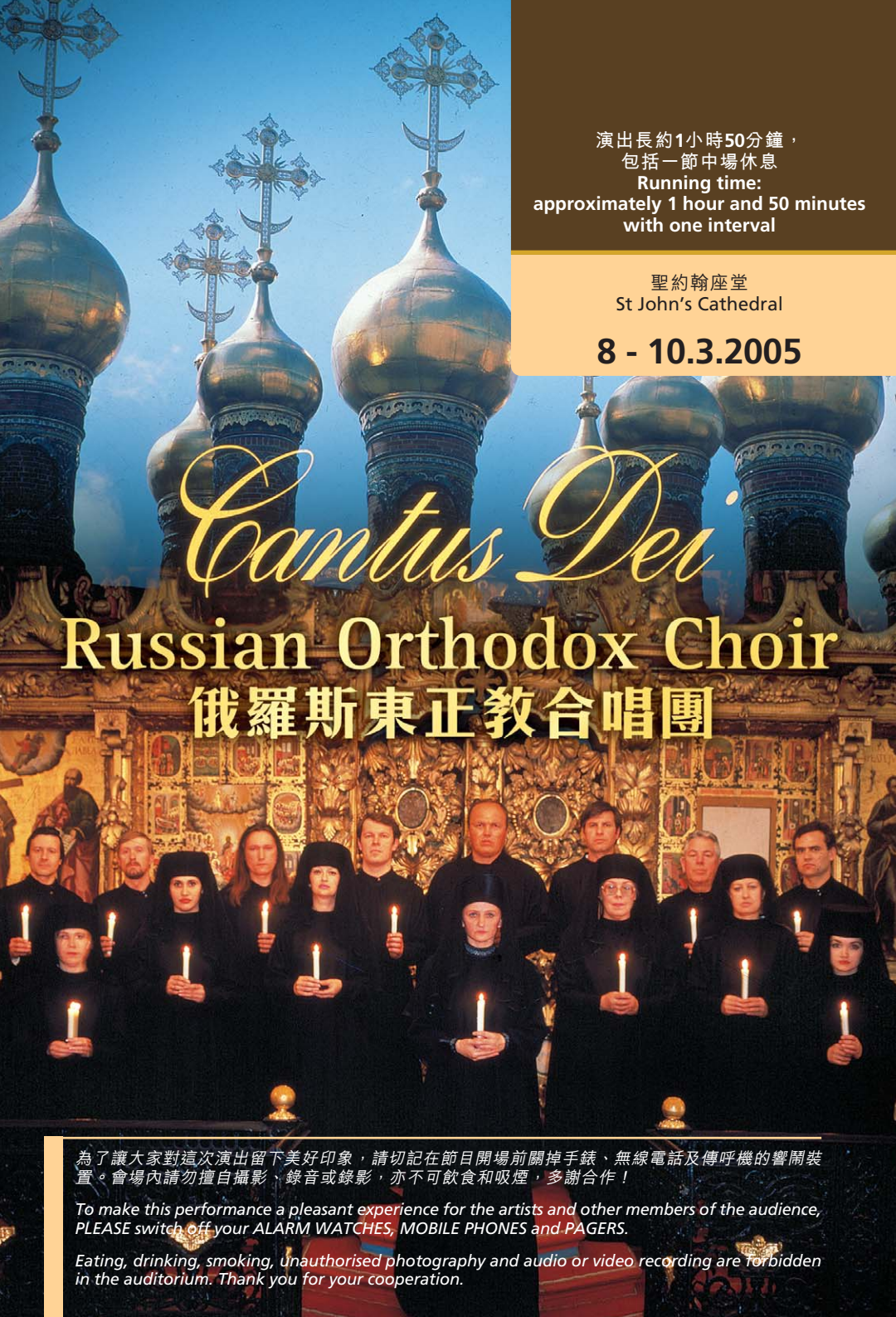
Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier



演出長約1小時50分鐘，  
包括一節中場休息  
Running time:  
approximately 1 hour and 50 minutes  
with one interval

聖約翰座堂  
St John's Cathedral

8 - 10.3.2005

# *Cantus Dei*

## Russian Orthodox Choir

### 俄羅斯東正教合唱團

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.



創辦人及藝術總監

女高音

拉尤波芙·烏斯汀洛娃  
妮娜·歌羅科娃  
伊蓮娜·格瑪余諾娃  
瑪蓮娜·庫茲涅索娃  
瑪蓮娜·菲素洛娃

女低音

斯維特拉娜·賽基娃  
安東妮達·堤莫菲娃  
伊麗莎維塔·帕夫洛娃

男高音

謝蓋伊·薩迪夫  
伊果·沙洛夫  
安東·賽基夫

男中音

伊凡·巴利肯  
維斯利·尼科拉夫

男低音

維克托·奧魯蘇夫  
安德雷·祖拉夫列夫  
維拉迪米爾·里斯尼夫斯基

塔瑪拉·皮納特卓克

首席獨唱  
首席獨唱  
獨唱

首席獨唱  
首席獨唱

首席獨唱

首席獨唱

首席獨唱  
首席獨唱



*Founder and Artistic Director*

**Tamara Pilipchuk**

**Sopranos**

**Lyubov Ustinova**

**Nina Gorokhova**

**Irina Gamayunova**

**Marina Kuznetsova**

**Marina Fisunova**

*leading soloist*

*leading soloist*

*soloist*

**Altos**

**Svetlana Sergeeva**

**Antonida Timofeeva**

**Elisaveta Pavlova**

*leading soloist*

*leading soloist*

**Tenors**

**Sergey Zaytsev**

**Igor Sharov**

**Anton Sergeev**

*leading soloist*

**Baritones**

**Ivan Barykin**

**Vassiliy Nikolaev**

*leading soloist*

**Basses**

**Victor Obnosov**

**Andrey Zhuravlev**

**Vladimir Lisnevskiy**

*leading soloist*

*leading soloist*

是晚節目選自以下歌曲：

## 第一部分

1. 《主復活讚調》(eulogitaria) 選自《主日響晨課》(九世紀末至十世紀初)  
「讚美上主，求祢賜我智慧。天軍天使以為祢已死，現在見到祢，喜樂無窮。因為救主祢戰勝死亡，使亞當重生，從冥王海迪斯那裏釋放世人！」  
音團式讚美詩
2. 為聖母講道讚美詩(解散讚詞) 選自《晚課》：(十世紀末)  
「歡迎妳，基督之母、童貞馬利亞，願上帝與妳同在。願上帝在女子當中祝福妳的名，願上帝祝福妳腹中胎兒，因為眾生靈的救主藉妳而生。」  
音團式讚美詩
3. 〈詩篇〉(多油祭) 選自《響晨課》(〈詩篇第一三四篇〉等)(十四世紀末)  
「耶和華的僕人，夜間站在耶和華殿中的，你們當稱頌耶和華！你們當向聖所舉手，稱頌耶和華！」  
音團式讚美詩
4. 〈聖母讚美詩〉(《聖母贊》第十三章)(十二世紀末)  
「啊，懷着至聖之胎的聖母；願妳垂聽這禱告，保護吾等不受邪惡侵害，並願所有高呼「哈利路亞」的人得蒙救助！」  
十七世紀的讚美詩形式
5. 福音  
「歡迎妳，基督之母、童貞馬利亞，願上帝與妳同在。願上帝在女子當中祝福妳的名，願上帝祝福妳腹中胎兒，因為眾生靈的救主藉妳而生。」  
音團式讚美詩  
曲 柏菲爾·柴斯諾科夫 (1877-1944)
6. 是現在了  
「耶和華的僕人，當稱頌耶和華」  
曲 柳托夫
7. 你的聖餐  
「耶穌基督確立了聖餐的奧秘；以酒和餅作象徵基督的犧牲。」  
曲 彼得·利伏夫
8. 當稱頌耶和華  
「耶和華的僕人，夜間站在耶和華殿中的，你們當稱頌耶和華！你們當向聖所舉手，稱頌耶和華！」  
曲 阿歷山大·斯密爾諾夫
9. 九首奧普紹舒，選自《晚課》  
「老人西門獲上帝承諾，一定要見到彌賽亞才可以死。他將嬰孩耶穌抱在懷中，說了一句話。這話後來成了禱文：  
「現在請讓祢的僕人(西門)安祥離去。」  
曲 艾樂克塞·史特洛克恩
10. 有福的人  
「沒有走上不信的路的人有福了，沒有走上罪人的路的人有福了，沒有留在墮落的座席上的人有福了……」  
曲 柏菲爾·柴斯諾科夫 (1877-1944)



## 第二部分

### 1. 復活節的《艾普斯提卡》

「願上帝興起，願祂的仇敵四散分離，願凡恨祂的，由祂面前潰敗逃避。神聖的帕夏在吾等眼前顯現，新的神聖帕夏，玄妙的帕夏……」

普通讚美詩形式

### 2. 復活節的《史提切拉》

「願上帝興起，願祂的仇敵四散分離……」

願他們如煙飄散……

褻瀆上帝的行為都成為過去……

今天是上帝的日子……」

普通讚美詩形式

### 3. 復活節講道讚詞（解散讚詞）

「基督從死裏復活，戰勝死亡，讓墳墓裏的死者重得生命」

曲 艾勒克參·卡斯陶斯基(1856-1926)

### 4. 復活節教規（選段）

「復活日啊！眾人，讓吾等歡欣！上主帕夏！基督領吾等脫離死亡，進入生命；脫離塵世，進入天國。主啊，吾等歌唱讚美祢！」

### 5. 復活節讚美詩（選自《節慶教規》）

曲 阿提米·斐德爾(1770-1806)

### 6. 讚美基督復活

「見到基督復活後，讓吾等向無原罪的耶穌禱告。吾等尊崇十架、基督，歌唱頌讚祢復活」

曲 尼古拉·托斯亞科夫

### 7. 讚美基督復活

「就像耶穌從前所說的，祂自墳墓裡復活，並將永生和恩慈賜予吾等」

曲 佚名

### 8. 復活節聖母讚調（選自《教規第九頌歌》）

「天使對蒙恩者呼叫：聖潔童貞女，歡呼吧！我再說，要歡呼，妳的兒子第三日已經從死裏復活了。」

曲 柏菲爾·柴斯諾科夫 (1877-1944)

### 9. 講道讚詞，選自《聖約翰的克里索斯托莫斯》

「祢的恩慈，像神聖火照亮世界，是珍貴的無私奉獻，把謙遜的崇高本質向吾人顯現…」

曲 米利·巴拉其利夫(1837-1910)

### 10. 選自《講道讚詞》

「全能的上帝，神聖的正教信仰……」

曲 阿勒克參德·科索拉普夫

### 11. 復活節詩詞

「耶和華的僕人，夜間站在耶和華殿中的，你們當稱頌耶和華！你們當向聖所舉手，稱頌耶和華！」

曲 狄米特利·波尼安斯基 (1752-1825)

The songs performed tonight will be selected from the following:

## Part I

1. **Resurrection Hymn (*eulogitaria*)** from **the Morning Service on Sunday** (end of 9th to beginning of 10th Century)  
 "Praise the Lord, teach me Thy wisdom. The host of angels rejoiced to see You, who they believed was dead, since You, the Saviour, have overcome the power of death and have raised Adam to life and have freed all from Hades!"  
*Neumatic hymn*
2. **Hymn of Delivery (*apolytikion*, dismissal hymn) for the Mother of the Lord**, from **Vespers** (end of 10th Century)  
 "Mother of Christ, Virgin, thou art welcome. Mary, the Lord be with you; blessed be thy name among women, and blessed be the fruit of your womb, since you have borne the Saviour of souls."  
*Neumatic hymn*
3. **Psalm (*polyeleos*)** from **the Morning Service (psalm 134 ff)** (end of 14th Century)  
 "Praise the Name of the Lord our God, praise Him ye servants of the Lord, since you stand in the House of God, in the vestibules of the House of our Lord."  
*Neumatic hymn*
4. **Hymn to the Mother of God (13. Act of the *akathistos*)** (end of 12th Century)  
 "Oh Holy Mother, who has borne the Holiest of Holy; accept this prayer, shield us from all evil and relieve those who cry: Alleluja!"  
*Hymn form of the 17th Century*
5. **The Gospel**  
 "Mother of Christ, Virgin, thou art welcome. Mary, the Lord be with you; blessed be thy name among women, and blessed be the fruit of your womb, since you have borne the Saviour of souls."  
*Neumatic hymn*  
 Composed by Pavel Tchesnokov (1877-1944)
6. **It Is Now**  
 "Praise the Lord, ye servants of the Lord"  
 Composed by Ryutov
7. **Your Holy Supper**  
 "Jesus Christ at the Lord's Supper established the mystery of the Holy Communion; partake of the sacrament in the form of bread and wine."  
 Composed by Peter Lvov
8. **Praise the Name of the God**  
 "Praise the Name of the Lord our God, praise Him ye servants of the Lord, since you stand in the House of God, in the vestibules of the House of our Lord..."  
 Composed by Alexander Smirnov
9. **Nine *otpuschausche***, from **Vespers**  
 "Old man Simeon, whom God promised would not die until he saw the Messiah, took the baby Christ into his hands and said the words that later became a prayer: "Now let your slave (Simeon) go in peace."  
 Composed by Aleksei Stokin
10. **The Blessed Man**  
 "Blessed is he who does not follow the path of the godless, who does not walk the path of sinners and does not rest on the seat of the depraved..."  
 Composed by Pavel Tchesnokov (1877-1944)

## Part II

### 1. *Apostica* at Easter

"God arise, disperse Your enemies, and may those who hate the Lord flee in haste:  
The holy pasha is shown unto us, the new holy pasha, the mystical pasha..."

Common hymn form

### 2. Easter *Stichira*

"God arise, Disperse Your enemies...  
Gone like smoke, May they scatter...  
Thus pass the sacrilegious in the face of God...  
This is the day of the Lord..."

Common hymn form

### 3. Easter Hymn of Delivery (*apolytikion*)

"Christ is risen from the dead; he has triumphed over death, and has given life to those in the graves!"

Composed by Aleksandr Kastalskiy (1856-1926)

### 4. Canon for the Holy Easter (extracts)

"The resurrection day! Let us rejoice, ye peoples! The pasha the Lord! Christ has led us from death to life and from the world to heaven. God we sing your praises!"

### 5. Sacred Hymns at Holy Easter (from the festival canon)

Composed by Artemiy Vedel (1770-1806)

### 6. Praise to the Resurrection

"After seeing Christ's resurrection, let us pray to the Holy Jesus, the sinless.  
We honour the cross, Christ, and sing and praise your resurrection..."

Composed by Nikolay Tostyakov

### 7. Praise the Resurrection

"Jesus is risen from the grave, as he foretold, and has given us eternal life and mercy"

Unknown composer

### 8. Easter Praise of the Holy Mother (from the 9. Ode of the canon)

"The angel called to the merciful: Pure Virgin, rejoice. And again I say: Rejoice:  
The Son has risen from the grave on the third day!"

Composed by Pavel Tchesnokov (1877-1944)

### 9. Delivery Hymn (*apolytikion*) from the holy Chrysostomos of St John

"The holy torch of your mercy has enlightened the world, has acquired the treasures of selflessness and shown us the sublime nature of humility..."

Composed by Miliy Balakirev (1837-1910)

### 10. From the Delivery

"Almighty God, the holy Orthodox belief..."

Composed by Aleksandr Kosolapov

### 11. Concert for Easter Verses

"God arise" (Text cf. Part1, No.3)

Composed by Dmitriy Bortnyanskiy (1752-1825)





## 俄國聖歌的歷史

基督教傳入俄國的故事早已家傳戶曉：弗拉迪米爾一世一心為俄羅斯選定國教，藉以團結國民，於是派人查探各國信仰；而較諸各國，派往拜占庭帝國的探子的所見所聞最令人嚮往：基督教及其燦爛的文化深得弗拉迪米爾一世歡心，遂於公元988年宣布基督教為國教。

東正教及其文化——包括教堂建築、聖像畫風及教會音樂——由是直接傳入。自古以來，東正教音樂都是不折不扣的聲樂聖歌；像建築和繪畫一樣，聖歌很快便被「俄羅斯化」。在《歌頌聖歌不朽作品新編》中，瑪斯姆·布拉尼科夫寫道：

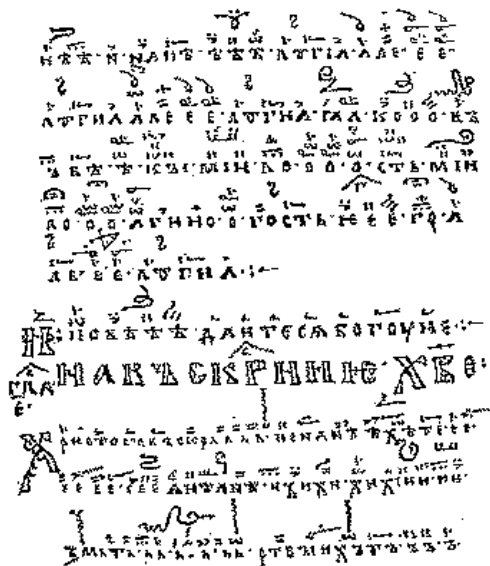
「俄羅斯的教會音樂——歌頌聖歌，源自古老的拜占庭，但傳入後即遇上新環境，也就是俄羅斯人的音樂觀及文化風俗，是以歌頌聖歌就在俄國展開其第二生命。」

在俄羅斯，對拜占庭聖歌影響至為深遠者，就是數量龐大的農民歌謠。由於節奏嚴謹是歌頌聖歌的一大特色，民謠的影響多見於音程關係和旋律片段。

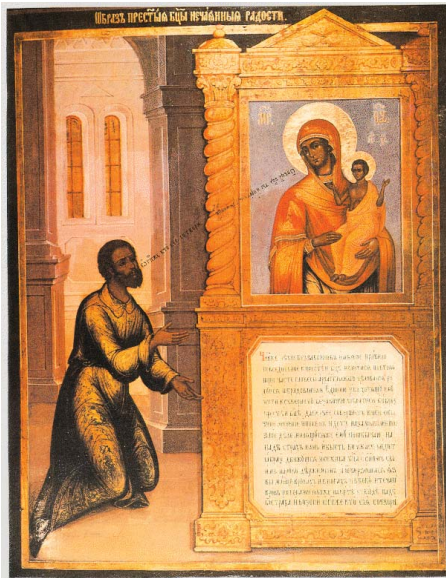
歌頌聖歌大致分為三個時期：前蒙古時期（988年至十三世紀中葉）、蒙古時期（十三世紀中葉至十五世紀中葉）、晚期（十五世紀中葉至十七世紀末）。前蒙古時期聖歌的特徵，就是其音樂內容與拜占庭聖歌已相去甚遠；這時期約有二十五份歌頌聖歌樂譜留存至今，數量之多，令人意外。可是，這些樂譜所用的「康達卡利安記譜法」——也就是拜占庭人的記譜法——現時尚未成功破譯。

蒙古時期也很令人失望，但原因卻是資料不足。在蒙古人的鐵蹄下，根本沒有這時期的聖歌樂譜能留存下來，其破壞力可見一斑。然而，記譜法傳入俄國後一直演化；故較晚期豐富的歌頌聖歌資料，都能被二十世紀的飽學之士解讀。

大量歌頌聖歌在「晚期」產生；另外，拜這個可讀的「歌頌記譜法」（別與「歌頌聖歌」樂曲的名稱混淆）所賜，多個關於歌頌聖歌的研究得以進行。十七世紀末，隨著南部、西部的斯拉夫人發展出自己風格的聖詠，歌頌聖歌漸漸衰落。歌頌聖歌的愛好者未免會感到可惜，但正因為新式聖詠取代了歌頌聖歌，後者才免受西方音樂——尤其意大利——的影響。當時意大利音樂不斷地源源傳入俄羅斯；說來諷刺，飽受西方音樂影響的，正是南部、西部斯拉夫人的新式聖詠。於是，「舊派信徒」視歌頌聖歌為「他們的」聖歌；而歌頌聖歌在其蔭底下不但流傳至今，而且保存得極好。



十二世紀，「康達卡利安記譜法」。D·拉祖莫夫斯基，插圖取自尼茲尼一諾夫歌洛德修道院圖書館。（Q.I第32號，頁113）



## History of Russian Chants

The story of Christianity coming to Russia is well-known. Vladimir I took it upon himself to chose a single religion to unite his people. Scouts were sent out to examine the religions of other countries, and the ones that came back from the Byzantine Empire had the most magnificent tales to tell. Christianity and all of its glories appealed to Vladimir, who thus proceeded to declare his country Christian in the year 988 AD.

Eastern Orthodoxy was directly imported into Russia with all of its cultural appendages; the architecture for churches, the painting style for

icons, and the music of the church were all included. Orthodox music was and still is a strictly vocal chant. Just like the architecture and painting, these chants were quickly transformed by the Russians. In *New Monuments of the Znamenny Chant* Maxim Brajnikov writes:

“Russian Church music – the *Znamenny Chant* – was in the long past derived from Byzantium, but was no sooner on Russian soil than it encountered an entirely new medium--the musical perception of the Russian people; its whole culture and custom, and thus began its second Russian life.”

The largest influence Byzantine chants encountered in Russia were the huge body of Russian peasant folk-songs. Since a strict rhythms were very important part of *znamenny* chants, these peasant folk-song influences were mostly limited to the relationship of the intervals and fragments of the melody.

*Znamenny* chant scholarship is generally divided into three periods: the pre-Mongol period (from 988 to the mid 13th Century), the Mongol period (from the mid 13th to the mid 15th centuries), and the late period (from the mid 15th to the late 17th centuries). The pre-Mongol period chant is characterised by its departure from the Byzantine chant as far as its musical content is concerned. There are a surprisingly large amount of manuscripts from this period, around 25, that contain *znamenny* chants. However, the notation of this period was *Kondakarion* notation, which was what the Byzantines used and is to this day undecipherable.



The Mongol period is no less frustrating, but this time it is because of the lack of sources. The devastation of the Mongol yoke can indeed be seen as there are basically no manuscripts of chants from this period. The notation had been evolving since its inception into Russian culture, however, so that by the later period the numerous sources of *znamenny* chant are actually readable to knowledgeable 20th Century enthusiasts.

This last period saw a large flourishing of *znamenny* chants and thanks to a readable *znamenny* notation (not to be confused with the name of how the music sounds), there has been much study of this kind of chant. The demise of the *znamenny* chant came about in the late 17th Century, when the southern and western Slavs developed their own style of chant. This would initially seem tragic for *znamenny* fans, but by being tossed aside in favour of the new chant, *znamenny* chants were able to escape the huge influence of western musical thought, especially Italian, which was flowing into Russia unchecked. Ironically the influence of this the new chant was the southern and western Slavs. Thus *znamenny* chants were tucked under the wings of the 'old believers' who saw it as 'their' chant, and was remarkably well-preserved throughout the years.



Canticle Song

The illustration above is *znamenny* notation with Shaidurov's red (cinnabar) letters designating the height and inflection of tone. The excerpt is an *Irmos*, the theme-song of each of nine canticles introducing the tropar and the hymn of the Feast. It is taken from the book *Irmosy tserkovnago znamenny penia*, and published by the *Knigoizdatelstvo Znamenny Peniye*, Kiev, 1913. (Nicholas Brill, *History of Russian Church Music*, Bloomington, IL: Nicholas Brill, 1980)

## 唱出神聖

### 俄羅斯東正教合唱團

1991年，俄羅斯東正教合唱團在莫斯科天使長加伯利爾教堂成立。天使長加伯利爾教堂建於1551年；像蘇俄許多教堂一樣，1923年被下令關閉，宗教儀式直至1947年才得以恢復。該堂的高級教士尼佛安主教也醉心聖樂頌唱，為合唱團作靈性指引。

合唱團承命於俄羅斯東正教領袖阿萊克斯二世主持的儀式上獻唱聖頌時，合唱團及其女指揮（合唱團創辦人及藝術總監塔瑪拉·皮納特卓克）均深得阿萊克斯二世青睞。

合唱團所有團員均受過高等音樂教育，當中大部份更是獨當一面的歌唱家。合唱團規模雖然不大，但聲音宏渾，充滿地道的俄羅斯歌唱風格。

俄羅斯東正教合唱團曲目以古代宗教音樂為主，包括十至十七世紀茲那曼聖歌、傳統聖誕禮儀音樂，以及傳統復活節禮儀音樂等。這些俱是世代以來東正教僧侶生活的一部份。

俄羅斯東正教合唱團經常出國演出，足跡遍及西班牙、法國、荷蘭、希臘、日本和美國；曾參與的國際合唱音樂節也不計其數，包括國際室樂音樂節（聖彼得堡）、國際聖樂節（莫斯科）、奴阿爾勒音樂節（法國）、柏邵音樂節（德國）、聖奧拉夫音樂節、特朗德海姆（挪威），以及「1800年代以前的作品音樂節」（紐約）。

俄羅斯東正教合唱團現由康斯艾達公司管理。



## Cantus Dei

### Russian Orthodox Choir

Cantus Dei was founded in 1991 at the Archangel Gabriel's Church in Moscow. The church, built in 1551, was closed in 1923 like many others in Soviet Russia with services restored only in 1947. Bishop Nifon, senior priest of the church and a true lover of church singing, became the spiritual guide for the Choir.

The Choir began singing the sacred liturgy at the services of the Patriarch Alexy II of Moscow and Russia. The Patriarch was charmed by the Choir and the woman who directed it: Tamara Pilichuk, the Founder and Artistic Director.

All of the musicians in Cantus Dei have achieved higher musical educations and most of the singers perform as virtuoso soloists, as well as in the ensemble. The repertoire of the Choir is composed of ancient church songs, which were part of the Orthodox monks' life for generations, such as the *znamenny* chants of 10th to 17th centuries and traditional Christmas and Easter services.

Cantus Dei has performed in many countries all over the world including Spain, France, Holland, Greece, Japan and the US. The Choir has also participated in different international choir festivals including the International Chamber Music Festival (St Petersburg), International Sacred Music Festival (Moscow), Nuarlac Festival (France), Passau Festival (Germany), St Olav Festival, Trondheim (Norway) and Music Before the 1800s, New York.

The Choir has participated in radio and TV broadcasts; and has a broad artistic friendship which unites this choir with many famous musicians, choirs and orchestras in Russia among them the Moscow Chamber Orchestra, the Orchestra of Folk Instruments; and soloists from the Bolshoi and Marinski theatres.

The Russian Orthodox Choir is managed by the ConsArta Agency.



## 塔瑪拉·皮納特卓克

創辦人及藝術總監

塔瑪拉·皮納特卓克是俄羅斯東正教合唱團創辦人兼藝術總監；早年在莫斯科格涅辛俄羅斯國立音樂學院求學，是位才華橫溢的音樂家與專業的合唱總監。

皮納特卓克醉心合唱藝術；擔任合唱總監，正好將她與生俱來的音樂天份及個人歌唱技巧結合。俄羅斯古老的宗教音樂歌唱傳統被禁了八十年，皮納特卓克可謂任重道遠，努力發掘被遺忘的作曲家與作品，因為這些作品是俄羅斯音樂文化的寶貴遺產。

皮納特卓克現為俄羅斯音樂協會行政會合唱委員會的聯席主席之一。此外也任教於莫斯科音樂學院，也是教堂詩歌班領唱。

## Tamara Pilipchuk

*Founder and Artistic Director*

Tamara Pilipchuk is the founder and the artistic director of the Choir. A talented musician and professional choir director, she was educated at the Gnesins Russian State Musical Academy in Moscow.

Pilichuk's natural singing and music talents have allowed her to follow her devotion to the choral art as director of the choir. Pilichuk has been responsible for the revival of ancient Russian church singing traditions, which have been forbidden for over 80 years. She has unveiled both new and long forgotten names of church music composers, whose heritage is the most valuable possession of Russian musical culture.

Tamara Pilipchuk is a co-chairman of the choir committee of the Russian Music Society administration; a teacher at the Moscow Music Institute and a church chanter.

**拉尤波芙·烏斯汀洛娃** 首席獨唱／女高音

聲線美妙迷人的拉尤波芙·烏斯汀洛娃畢業於基訥辛斯俄羅斯國立音樂學院，是和唱團創團成員之一。烏斯汀洛娃曾獲頒「俄羅斯國民藝術家」榮銜，並且贏得莫斯科格林卡聲樂家大賽首獎；其演出常經電台廣播，也常與莫斯科各大樂團合作。

**妮娜·歌羅科娃** 獨唱／女高音

妮娜·歌羅科娃畢業於基訥辛斯俄羅斯國立音樂學院，其聲線輕盈婉約，可塑性甚高。早在求學時期，歌羅科娃就已贏得莫斯科「美妙聲音」聲樂大賽獎項，當時她還在聲樂系唸三年級；2002年加入俄羅斯東正教合唱團。

**伊蓮娜·格瑪余諾娃** 獨唱／女高音

伊蓮娜·格瑪余諾娃畢業於基訥辛斯俄羅斯國立音樂學院。

**瑪蓮娜·庫茲涅索娃** 女高音

瑪蓮娜·庫茲涅索娃畢業於基訥辛斯俄羅斯國立音樂學院，兼任合唱團總監的助理。

**瑪蓮娜·菲素諾娃** 女高音

瑪蓮娜·菲素諾娃畢業於莫斯科國立合唱學院，主修聲樂，2002年加入合唱團；曾於莫斯科年輕天才大賽贏得獎項。

**斯維特拉娜·賽基娃** 首席獨唱／女低音

斯維特拉娜·賽基娃現就讀於莫斯科合唱學院聲樂系四年級，曾與莫斯科著名樂團演出，並在「俄羅斯青年聲樂大賽」中獲獎；2001年加入俄羅斯東正教合唱團。

**安東妮達·堤莫菲娃** 首席獨唱／女低音

安東妮達·堤莫菲娃畢業於莫斯科國立合唱學院，主修聲樂，1998年加入合唱團；經常在歌劇音樂會中獻唱。

**謝蓋伊·薩迪夫** 首席獨唱／男高音

音域廣闊的謝蓋伊·薩迪夫畢業於莫斯科國立音樂學院聲樂系，經常於音樂會演出，獻唱歌劇選段。

**安東·賽基夫** 男高音

聲線優美的安東·賽基夫畢業於莫斯科合唱學院聲樂系及指揮系，2001年加入俄羅斯東正教合唱團，2002年於「美妙聲音」聲樂大賽贏得獎項。

**維克托·奧魯蘇夫** 首席獨唱／男低音

維克托·奧魯蘇夫畢業於莫斯科合唱學院聲樂及指揮系，聲線優美且曲目廣泛。奧魯蘇夫曾贏得「俄羅斯天才」聲樂大賽首獎，是合唱團創團成員之一，也是教會代表團成員，經常前往世界各地演出。

**安德雷·祖拉夫列夫** 首席獨唱／男低音

安德雷·祖拉夫列夫畢業於基訥辛斯音樂學院，主修聲樂，2004年加入合唱團；曾贏得「俄羅斯天才」聲樂大賽獎項。

**伊凡·巴利肯** 首席獨唱／男中音

聲線宏亮的伊凡·巴利肯畢業於莫斯科合唱學院聲樂及指揮系，曾在「俄羅斯青年聲樂大賽」獲獎，並經常參演音樂電視；2001年加入俄羅斯東正教合唱團。

場刊中譯：鄭曉彤

**Lyubov Ustinova**      *Leading soloist / Soprano*

Ludmila Poverenova graduated from the Gnesins Russian State Musical Academy. She has been awarded the title of 'People's Artist of Russia' and won First Prize at the Glinka Singers' Competition in Moscow. She gives radio performances and takes part in concerts with the leading Moscow orchestras. Poverenova is one of the founding members of the Choir.

**Nina Gorokhova**      *Leading soloist / Soprano*

Nina Gorokhova graduated from Gnesins Russian State Musical Academy, having developed a light lyrical and flexible voice. While still a student Gorokhova was a prize winner at the Belle Voce Competition in Moscow. She has been a member of the Choir since 2002.

**Irina Gamayunova**      *Soloist / Soprano*

Irina Gamayunova graduated from the Gnesins Russian State Musical Academy.

**Marina Kuznetsova**      *Soprano*

Marina Kuznetsova is the assistant to the Director of the Choir. She graduated from the Gnesins Russian State Musical Academy.

**Marina Fisunova**      *Soprano*

Marina Fisunova graduated from the Moscow State Choir Academy as a singer, and has been a member of the Choir since 2002. She was a prize winner at the Young Moscow Talents Competition.



**Svetlana Sergeeva**     *Leading soloist / Alto*

Svetlana Sergeeva studied at the Moscow Choir Academy and before joining the Choir in 2001. She was a prize winner in the Young Voices of Russia Competition and gives performances with the leading Moscow orchestras.

**Antonida Timofeeva**     *Leading soloist / Alto*

Antonida Timofeeva graduated from the Moscow State Choir Academy as a singer, and has been a member of the Choir since 1998. She is often invited to sing in concert presentations of opera performances.

**Sergey Zaytsev**     *Leading soloist / Tenor*

Victor Obnosov graduated from the Moscow State Conservatory with a wide ranging voice. He often takes part in the concert presentation of opera performances.

**Anton Sergeev**     *Tenor*

Anton Sergeev graduated from the Moscow Choir Academy, in voice and conducting. A prize winner at the 2002 Belle Voce Competition, he joined the Choir in 2001.

**Victor Obnosov**     *Leading soloist / Bass*

Victor Obnosov graduated from the vocal and conducting department of the Moscow Choir Academy. He won First Prize at the Talents of Russia Singer's Competition. As a founding member of the Choir he has performed extensively overseas.

**Andrey Zhuravlev**     *Leading Baritone*

Andrey Zhuravlev graduated from the Gnesins Academy of Music as a singer, and has been a member of the Choir since 2004. He was a prize winner at the Talents of All Russia Singer's Competition.

**Ivan Barikin**     *Leading soloist / Bass*

Ivan Barikin graduated from the vocal and conductors' faculty of the Moscow Choir Academy. He was a prize winner of the Young Voices of Russia Competition and has taken in many MTV programmes. Barikin joined the Choir in 2001.

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| <b>銀獎</b><br>無名氏 (2)<br>歐陽伯康先生夫人<br>鍾婉怡女士<br>Epico Trading Co Ltd<br>方國忠先生<br>George and Paulette Ho<br>Mr & Mrs David Lin<br>莫偉龍先生夫人<br>Mr and Ms Frank & Ellen Proctor<br>Mr & Mrs John & Anthea Strickland<br>Mr & Mrs Stephen Tan<br>Mr Wong Kong Chiu   | <b>Silver Award</b><br>Anonymous (2)<br>Susan & Bernard Auyang<br>Ms Josephine Chung<br>Epico Trading Co Ltd<br>Mr Bill Fong K C<br>George and Paulette Ho<br>Mr & Mrs David Lin<br>Mr & Mrs Vernon Moore<br>Mr and Ms Frank & Ellen Proctor<br>Mr & Mrs John & Anthea Strickland<br>Mr & Mrs Stephen Tan<br>Mr Wong Kong Chiu   |  |  |
| <b>銅獎</b><br>無名氏 (18)<br>Sir David Akers-Jones<br>區榮耀先生<br>Ms Gael Black<br>Ms Caroline Calvey<br>陳榮生先生<br>陳德經先生<br>Ms Chan Wan Tung<br>陳靜儀小姐<br>Mr & Mrs Ann & Paul Chen<br>Ms Vina Cheng<br>張錦昌先生<br>Mr Andrew Chin W S<br>Ms Tabitha Chiu Shui Man<br>Ms Gillian Choa<br>Mrs Maisie N Choa<br>莊天任先生<br>Ms Grace Chou Ai-Ling<br>Ms Christina Chow Mei Ling<br>周炳華先生<br>文化資援有限公司<br>Mr Steven Davidson<br>Mr Philip Dykes<br>Ms Lucille Evans<br>霍穎珊先生<br>Ms Fong Siu Man<br>Mr Kenneth H C Fung<br>馮兆林先生<br>Ms Susan Gordon<br>Mr and Mrs A R Hamilton<br>Dr Anthony Keith Harris | <b>Bronze Award</b><br>Anonymous (18)<br>Sir David Akers-Jones<br>Mr Au Son Yiu<br>Ms Gael Black<br>Ms Caroline Calvey<br>Mr Samuel Chan Lok Sang<br>Mr Chan Tak Ken<br>Ms Chan Wan Tung<br>Ms Liat Chen<br>Mr & Mrs Ann & Paul Chen<br>Ms Vina Cheng<br>Mr Cheung Kam Cheong<br>Mr Andrew Chin W S<br>Ms Tabitha Chiu Shui Man<br>Ms Gillian Choa<br>Mrs Maisie N Choa<br>Mr Alex Chong<br>Ms Grace Chou Ai-Ling<br>Ms Christina Chow Mei Ling<br>Mr Chow Ping Wah<br>Cultural Strategies Ltd<br>Mr Steven Davidson<br>Mr Philip Dykes<br>Ms Lucille Evans<br>Mr Fok Wing Huen<br>Ms Fong Siu Man<br>Mr Kenneth H C Fung<br>Mr Fung Shui Lam<br>Ms Susan Gordon<br>Mr and Mrs A R Hamilton<br>Dr Anthony Keith Harris |  |  |

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| 辦公室助理<br>鄭誠金                | Office Assistant<br>Tony Cheng                                       | 客戶服務主任<br>蘇美而<br>伍佳彥<br>彭俊豪                    | Customer Services Officers<br>Alfee So<br>Wu Kai-yin<br>Pang Leo   |
|                             |  | 發展<br>助理發展經理<br>程敏怡                            | Development<br>Assistant Development Manager<br>Michelle Ching   |
|                             |  | 行政<br>辦公室助理<br>陳俊民                             | Administration<br>Office Assistant<br>Dicky Chan   |

# 節目表 Programme Calendar

節目詳情，請瀏覽 [www.hk.artsfestival.org](http://www.hk.artsfestival.org)  
For programme details, please go to

二月  
February

|        | 文化中心音樂廳<br>Concert Hall,<br>HK Cultural Centre                                    | 文化中心大劇院<br>Grand Theatre,<br>HK Cultural Centre   | ◆文化中心劇場<br>Studio Theatre, HK Cultural Centre<br>+香港大會堂劇院<br>Theatre, HK City Hall             | 香港大會堂音樂廳<br>Concert Hall, HK City Hall                       |
|--------|---|---|--|--|
| 16 Wed |   |   |  |  |
| 17 Thu |   | 7:30<br> |  |  |
| 18 Fri | 8:00 費雷堡巴羅克樂團<br>Freiburg Baroque Orchestra                                       | 7:30 波蘭國家歌劇院<br>《奧塞羅》<br>Polish National Opera<br>Otello                                  | ◆ 7:45<br>◆ 7:45 《阿福發現新大陸》<br>Dario Fo's Johan Padan and<br>the Discovery of America<br>◆ 7:45 |  |
| 19 Sat |   |   |  | 8:00 費素爾·塞伊鋼琴演奏會<br>Fazil Say Piano Recital                  |
| 20 Sun |   |   |  |  |
| 21 Mon |   |   |  |  |
| 22 Tue |   |          | + 7:45 埃克森美孚新視野 - 清風銅管五重奏<br>ExonMobil Vision - The Fresh Air Brass Quintet                    | 8:00 布拉德·梅爾度三重奏<br>Brad Mehldau Trio                         |
| 23 Wed |   |   |  | 8:00<br>8:00 莉拉·唐絲<br>Lila Downs                             |
| 24 Thu | 8:00 魏松與香港管弦樂團<br>Wei Song with HKPO  |   |  |  |
| 25 Fri | 8:00 利夫·奧維·安斯涅斯與挪威室內樂團<br>Leif Ove Andsnes and the<br>Norwegian Chamber Orchestra | 7:30 《今夜歌舞昇平 - 上海、爵士、老歌》<br>All That Shanghai Jazz  |  |  |
| 26 Sat |   |   |  | 8:00 埃克森美孚新視野 - 《東主有喜》<br>ExonMobil Vision - Come Out & Play |
| 27 Sun |   |   |  |  |
| 28 Mon |   |   |  |  |

三月  
March

|        |   |  |   |  |
|--------|---|--|---|--|
| 1 Tue  | 8:00 貝多芬九大交響曲<br>Beethoven Symphonic Cycle  |  |   |  |
| 2 Wed  |   |  |   |  |
| 3 Thu  | 8:00 法蘭斯·布魯根與十八世紀管弦樂團<br>貝多芬九大交響曲   | 7:30   | ◆ 7:45  | 7:30 粵劇 Cantonese Opera<br>《穿金賣扇》The Gold-braided Fan      |
| 4 Fri  | 8:00 Frans Bruggen's Orchestra<br>of the 18th Century<br>Beethoven Symphonic<br>Cycle | 7:30   | ◆ 7:45  | 7:30 《雙仙拜月亭》The Blessing of the Moon                       |
| 5 Sat  | 8:00  | 7:30 中國國家話劇院<br>《琥珀》<br>National Theater<br>Company of China - Amber | ◆ 7:45 《小王子復仇記》<br>Little Prince Hamlet             | 7:30 《琵琶亭》The Pipa   |
| 6 Sun  | 8:00 亞拉巴馬黑超合唱團<br>The Blind Boys of Alabama   | 7:30   |   |  |
| 7 Mon  |   |  |   |  |
| 8 Tue  |   | 7:30   |   | 8:00 《拜金國際俱樂部》<br>Material Girls                           |
| 9 Wed  | 8:00 莫扎特安魂曲<br>The Mozart Requiem   |  |   |  |
| 10 Thu | 8:00 亞拉巴馬黑超合唱團<br>The Blind Boys of Alabama   |  |   | 8:00 巴西結他四重奏<br>Brazilian Guitar Quartet                   |
| 11 Fri |   | 7:30 意大利艾德芭蕾舞團<br>Compagnia Aterballetto                             |   | 8:00 伊薩依四重奏<br>Ysaye Quartet                               |
| 12 Sat |   | 2:30/ 7:30   |   | 8:00 拉賈斯坦的遊吟詩人<br>Divana: Musicians and Poets of Rajasthan |
| 13 Sun |   |  |   | 8:00 張錦晴鋼琴演奏會<br>Rachel Cheung Piano Recital               |
| 14 Mon |    |  |   |  |
| 15 Tue |   |  | + 7:45 兩極室樂團<br>Ensemble Antipodes                  |  |
| 16 Wed |   |  | ◆ 7:45  |  |
| 17 Thu | 8:00 龐曹·桑切斯拉丁爵士樂團<br>Poncho Sanchez Latin Jazz Band                                   | 7:30   | ◆ 7:45 智利戲偶劇團<br>《天地一孤雛》<br>La Troppa<br>Jesus Betz |  |
| 18 Fri | 8:00  | 7:30 西班牙國立舞劇院<br>Ballet Nacional de España                           | ◆ 7:45  |  |
| 19 Sat |   | 2:30/ 7:30   | ◆ 3:00/<br>◆ 7:45                                   |  |
| 20 Sun |   | 7:30   |   |  |

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