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Northern Sinfonia Chamber Concert
英國北部交響樂團室樂音樂會

with **Trey Lee**
獨奏 **李垂誼**



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Emerging Artists Series
瑞信新晉藝術家系列



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Northern Sinfonia Chamber Concert

英國北部交響樂團室樂音樂會 with Trey Lee 獨奏 李垂誼

14.2.2009

元朗劇院演藝廳
Auditorium
Yuen Long Theatre

演出長約1小時，不設中場休息
Running time: approximately 1 hour with
no interval

為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、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 and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

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Poco presto ed agitato
Variations, Andante lento
Tarantella, Presto vivace
leader **Bradley Creswick**



英國北部交響樂團 Northern Sinfonia

音樂總監：湯馬士·薩赫米亞
Music Director: Thomas Zehetmair

© Dan Brady

英國北部交響樂團是歐洲享負盛名的室樂團，在音樂總監湯馬士·薩赫米亞帶領下，演奏曲目涵蓋西方古典音樂，包括巴羅克、古典到浪漫時期作品，也有委約新作。

2008年10月起，英國北部交響樂團慶祝成立50周年。樂團除了進駐由名設計師諾曼·科士打設計的蓋茲海德薩茨音樂廳，也繼續巡迴世界各大場地及藝術節，包括柏林愛樂音樂廳、阿姆斯特丹皇家音樂廳、維也納金色大廳、英國廣播公司逍遙音樂會、愛丁堡藝術節及愛爾德堡音樂節。亞洲巡演將以首爾和統營市為終站。

樂團也致力於錄音及廣播工作，演出常於英國廣播公司轉播，並與古典FM電台合作。樂團最近推出的唱片包括廣受讚譽的巴赫及舒曼作品集，被英國廣播公司《音樂雜誌》選為每月最佳唱片。蓋茲海德薩茨音樂廳為樂團出版了兩張唱片，其一是與鋼琴家伊莫根·庫伯合作的專輯，收錄了莫扎特第九鋼琴協奏曲《年青人》及第二十三鋼琴協奏曲，獲《古典電台雜誌》與《星期日郵報》五星評級。

Northern Sinfonia is one of Europe's renowned chamber orchestras. Under its Music Director, Thomas Zehetmair, Northern Sinfonia's repertoire covers the full range of Western classical music from early Baroque, through the classical and romantic periods, to specially commissioned new work.

October 2008 marks the start of Northern Sinfonia's 50th Anniversary Season. From its home at its own spectacular, Norman Foster-designed The Sage Gateshead, the orchestra continues to travel widely with regular appearances at other leading venues and festivals throughout the world including the Philharmonie Berlin, the Amsterdam Concertgebouw, the Musikverein in Vienna, the BBC Proms, the Edinburgh International Festival and the Aldeburgh Festival. Other performances in Seoul and Tong-yong will complete two Asian tours.

Recordings and broadcasts form an integral part of the orchestra's work. Northern Sinfonia is frequently broadcast by the BBC and also has a partnership with Classic FM. Recent recordings include the highly praised Brahms and Schumann CD – chosen by BBC *Music Magazine* as "Disc of the Month". The orchestra has released two CDs on The Sage Gateshead's own label. The first features Imogen Cooper as pianist in Mozart Piano Concertos No. 9, *Jeunehomme*, and No. 23, and has won five star reviews in *Classic FM Magazine* and *The Sunday Telegraph*.

李垂誼

Trey Lee

大提琴
Cello

李垂誼是當代傑出年青音樂家，於國際楊尼格洛大提琴大賽中取得冠軍後，成為世界矚目的新星。與指揮家馬蓋在阿姆斯特丹皇家音樂廳的演出，轟動西方音樂界，被《北荷蘭日報》盛讚他為「巨星級音樂家」。

2009/2010年樂季，李垂誼將於歐亞各地演出，包括與以色列交響樂團、盧比克愛樂樂團及國立台灣交響樂團的合作，以及在倫敦、柏林、赫爾辛基、北京、上海及克羅地亞薩莫柏藝術節舉行獨奏會。2009年6月，李垂誼將帶領成立第一屆香港國際室內樂音樂節，並擔任藝術總監。

李垂誼曾在各大音樂廳演出，包括克里姆林宮、阿姆斯特丹皇家音樂廳、馬德里國家演奏廳、芬蘭頌音樂廳、日內瓦機動館、北京中山音樂堂等。2007年7月，他與中國國家交響樂團合作演出香港回歸十周年音樂會。其他合作過的樂團包括德國新威斯特法倫、勃蘭登堡國家樂團、烏茲堡愛樂樂團、芬蘭電台交響樂團、赫爾辛基愛樂樂團、荷蘭愛樂樂團、斯洛文尼亞愛樂樂團、塔比奧拉小交響樂團、薩格勒布獨奏家樂團以及薩格勒布愛樂樂團等。

李垂誼曾與百代音樂推出了幾張音樂專輯，都為聽眾和樂評家所愛戴；國際權威雜誌《留聲機》更稱讚李垂誼為一個「奇積」。

李垂誼常於國際傳媒亮相，亦是香港電台電視部製作的《華人青年音樂家》系列主角之一。2007年，李垂誼榮獲時尚人物大獎的年度音樂家大獎。

李垂誼是2009年香港藝術節瑞信新晉藝術家。

Hailed by the *North Holland Daily* as "A Star Musician" in his performance with maestro Jun Markl at Concertgebouw, Trey Lee has been causing a sensation around the world since winning first prize at the International Antonio Janigro Competition.

In 2009/10, Lee will perform across Europe and Asia, including performances with the Israel Symphony Orchestra, Philharmonic Orchestra Lubeck, National Taiwan Symphony Orchestra, and recitals in London, Berlin, Helsinki, Beijing, Shanghai and at the Samobor Festival of Croatia. In June 2009, Lee will spearhead the first annual Hong Kong International Chamber Music Festival as its Artistic Director.

Lee has appeared in major venues and events including Moscow's Kremlin, Madrid's Auditorio Nacional, Helsinki's Finlandia Hall, Geneva's Batiment des Forces Motrice, Forbidden City Concert Hall Beijing and the 10th Anniversary celebrations of the Hong Kong handover with the China National Philharmonic. Other orchestra engagements include the Philharmonics of Helsinki, the Netherlands, Slovenia, Würzburg and Zagreb, the Symphonies of Finnish Radio, Neue Westfalen, Brandenburger State Orchestra, Tapiola Sinfonietta and Zagreb Soloists.

Lee collaborates with contemporary composers such as Bright Sheng and Stephen Hough, and has performed works by Penderecki and Lutoslawski to critical acclaim. His several albums recorded with EMI were enthusiastically received and *Gramophone* hailed him "A Miracle".

Lee was featured in CNN and *Financial Times*, and was awarded 2007 Musician of the Year by Elle Style Award.

Lee is Credit Suisse Emerging Artist of 2009 Hong Kong Arts Festival.



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布拉德利．克雷齊克 Bradley Creswick

領奏 Leader

早於1984年，布拉德利．克雷齊克首次擔任英國北部交響樂團領奏，與樂團關係悠久。

克雷齊克1987年移居倫敦帶領愛樂管弦樂團，同時於英國北部交響樂團作客席演出，包括1989年在英國廣播公司逍遙音樂會擔任樂團獨奏，演出《雲雀高飛》。克雷齊克在倫敦發展多年，擔任皇家歌劇院樂團領奏，1994年重返英國北部交響樂團。

克雷齊克最近兩度獲邀參加美國萬寶路藝術節，並獲邀為不同樂團任客席領奏。唱片作品包括與希考克斯合作的佛漢．威廉斯作品《雲雀高飛》和《小提琴協奏曲》；與馬爾科姆合作的韓德爾大提琴協奏曲作品六；韓德爾的大協奏曲作品三；與蘇黎世樂團合作的莫扎特小提琴及中提琴交響協奏曲。

Bradley Creswick was appointed leader of Northern Sinfonia in 1984. In 1987 Creswick moved to London to lead the Philharmonia, however, he still maintained his relationship with the Northern Sinfonia, making guest appearances, notably as soloist in the 1989 BBC Proms playing *The Lark Ascending*. He became leader of the Orchestra of the Royal Opera House until 1994, when he returned to Northern Sinfonia.



© Mark Savage

Creswick has been invited twice to the Marlboro Music Festival in the US and is asked regularly to guest lead a wide range of orchestras. His recordings include: Vaughan Williams's *The Lark Ascending* and *Concerto Accademico* with Richard Hickox on EMI; Handel Op. 6 Concerti Grossi with George Malcolm; Handel's Concerti Grossi Op. 3 for Naxos; and the Sinfonia Concertante for Violin and Viola by Mozart with the Zurich Chamber Orchestra.

哈莉特．威廉斯 Harriet Williams

女中音 Mezzo-soprano

哈莉特．威廉斯於英國國立音樂與戲劇學院畢業，並分別參加在林伯里工作室劇場舉行，音樂大師芭芭拉．邦妮和托瑪斯．艾倫爵士授課，以及在威格摩爾音樂廳舉行，由布麗姬．法絲賓德授課的大師班。

威廉斯曾經演出的歌劇角色包括《波佩阿的加冕》的奧塔維亞和命運女神，《費加羅的婚禮》的凱魯比諾，《茶花女》的弗洛亞以及《蝴蝶夫人》的鈴木。她曾與世界著名的歌劇團合作，包括高文花園皇家歌劇院、英國國家歌劇院、威爾斯國立歌劇院、英國巡迴歌劇團、荷蘭公園歌劇團，以及格蘭芝公園歌劇團等。

威廉斯合作過的指揮家包括奧特賴赫特、哥連．戴維斯爵士、海廷克爵士、胡斯、馬利納爵士、摩德斯、澤利格、列茲等；合作演出的樂團包括聖馬丁室內樂團，皇家利物浦愛樂樂團，以及皇家蘇格蘭國立樂團等。

Harriet Williams studied at the Guildhall School of Music and Drama and took part in masterclasses with Barbara Bonney and Sir Thomas Allen at the Linbury Studio Theatre and with Brigitte Fassbaender at Wigmore Hall.

Williams's operatic roles include Ottavia and Fortuna (*L'incoronazione di Poppea*), Cherubino (*The Marriage of Figaro*), Flora (*La traviata*) and Suzuki (*Madama Butterfly*). Among the opera companies she has appeared with are The Royal Opera, Covent Garden, English National Opera, Welsh National Opera, English Touring Opera, Opera Holland Park and Grange Park Opera.

Williams has performed under the baton of Petr Altrichter, Sir Colin Davis, Sir Bernard Haitink, Owain Arwel Hughes, Sir Neville Marriner, Christopher Moulds, Wolfgang Seeliger and Carlo Rizzi and with the Academy of St Martin in the Fields, the Royal Liverpool Philharmonic and the Royal Scottish National Orchestra.



韋華第

《和諧的靈感》，B小調
四小提琴及大提琴協奏曲，
作品3第10首

現今韋華第以《四季》一曲最為人稱頌，其實讓他在歐洲聲名鵲起的，要數12首小提琴協奏曲《和諧的靈感》的面世；在這首指標性作品於1711年出版前，獨奏者通常只是合奏的附庸，提供技術上的建置，韋華第利用他已然聞名的寫曲技巧，在《和諧的靈感》中進一步推動了協奏曲的發展，用他的傳記家班歇爾之言：「他昇華個人的情感，革新感情的抒發，創造了一個蔓延得既廣且快的潮流。」

在樂曲出版後，巴赫是芸芸欣賞者之一，他抽出曲集中的數首，改寫為鋼琴版；在未有版權規範的十八世紀，作曲家可以隨意挪用別人的素材，巴赫換了調，四把小提琴變成四個鋼琴，卻保留了韋華第原作的生動感。

韋華第在這首樂曲中展現了小提琴風格的多變，有對比的也有一致的。難度高的第一樂章後，慢板樂章以附點切分音，帶出法式風格；終曲是典型的韋華第式，悅耳動聽並生氣盎然。

Antonio Vivaldi

L'Estro Armonico, Concerto in B minor for
4 Violins and Cello, Op. 3, No. 10

While Vivaldi is most popular today for *The Four Seasons*, his fame in Europe spread after the publication of 12 violin concertos titled *L'Estro Armonico* (Harmonic Inspiration). Before this landmark publication in 1711, the soloist was usually an appendage to the orchestra. Vivaldi was already famed for his technique, but in *L'Estro Armonico*, he offered far more. In the words of Vivaldi's authoritative biographer, Marc Pincherele, "He glorified a personal feeling, a new lyricism, the vogue for which was as widespread as it was sudden." Amongst the admirers of the publication was Johann Sebastian Bach, who transcribed several of the concertos for another newish instrument to "glorify personal feeling", the harpsichord. (With no copyright rules in the 18th century, composers were free to take any material they wanted.) Bach changed the key, and turned the four violins to four keyboard instruments, but retained Vivaldi's own vivacity.

Vivaldi, though, showed a variety of violin styles, both in contrast and unity. The commanding opening movement is followed by a slow movement which, with its dotted-note syncopation, showed a French style. The finale is typically Vivaldi, both tuneful and effervescent.

斯蒂芬·賀夫

為大提琴和樂團而寫的哀歌，
《最孤單的曠野》

很多樂評都稱許賀夫為「世上最偉大的鋼琴家」。他推出過40張唱片、在世界各大洲舉行過音樂會、豐富著作，並獲得麥克阿瑟研究獎助，足證他是當今非凡藝術家。

他的很多作品都為大提琴所寫，包括一首協奏曲和一本兒童作品曲集。15分鐘的哀歌，由斯蒂芬·伊瑟里斯首

Stephen Hough

Elegy for Cello and Orchestra,
The Loneliest Wilderness

Stephen Hough has been called "the world's greatest pianist" by many critics, and his 40 CDs, his concerts performed on almost every continent, his copious writings, and his MacArthur Fellowship proves that he is one of the most singular artists in the world today.

Many of his works are written for cello, including a concerto and a book of children's pieces for the instrument. His 15-minute *Elegy*, premiered by Stephen Isserlis, is based upon two poems written by

演，靈感來自兩首赫伯特·里德的詩作，一首形容一位軍官在戰場上和他的部隊面對死亡的驚恐：

「我知道我會徘徊呼喊：
啊！美麗的人，我所愛的人，
我的夥伴，你們在何方？」

Herbert Read. One describes the fear felt by an Army officer that his troops may die in battle:

*"I know that I'll wander with a cry:
'O beautiful men, O men I loved,
O whither are you gone, my company'"*

拉威爾 《馬達加斯卡之歌》

當有人邀約寫一首結合聲樂、長笛、大提琴和鋼琴的作品，拉威爾便找來一位十八世紀的詩人寫的有關法國的非洲殖民地馬達加斯卡的詩。這三首詩差不多都沒有和聲可言，形成了拉威爾所說的「一種以人聲作為主樂器的四重奏。」

第一首《娜漢度芙》唱出詩人在月光下做愛，當他的愛人離開後，他仍盼望再番纏綿。

第二首甚具政治意味，首演時很多聽眾都受不了而半途離席。由一聲叫喊開始「噢啊」，然後警告「小心那些白人，他們作出承諾，但實在只會把你變成奴隸。」這首四分鐘的作品，最後描述非洲人反抗，長笛竟像長號一樣吹起號曲。

最後的一首《甜美的》是絕對舒泰的歌，詩人躺在月光下，女士們都心急要取悅他；最後的樂句在沒有伴奏下漂流而去。

Maurice Ravel Chanson Madécasses

When commissioned to compose a work for vocal, flute, cello and piano, Maurice Ravel went back to an 18th-century poet who wrote about the French-African colony of Madagascar. The three poems are almost without harmony, forming (as Ravel said), "a sort of quartet with the voice as the chief instrument".

Nahandove sings of the poet making love in the moonlight. When his lover leaves, he longs to make love again.

The second poem is so political that many listeners walked out of the first performance. It begins with the cry "Aoua!" and then warns "Beware of the white men. They make promises but will only make you slaves". At the end of the four minute piece the Africans revolt, and the flute is commanded to play fanfares like a trombone!

Finally *Il est doux* (It is sweet) is a song of total ease, the poet lying moonlight, the women anxious to please. The final line drifts off without any accompaniment.

布列頓 小交響曲，作品1

在1930到33年間，青年布列頓在倫敦皇家音樂專業學院求學，過了一段苦無同道的日子；在老師法蘭·布烈治的啟迪下，他接觸到荀伯格一類現代作曲家的作品，有別於他的同

Benjamin Britten Sinfonietta, Op. 1

The teenage Benjamin Britten was ploughing a very lonely musical furrow while studying at London's Royal College of Music from 1930-33. As a schoolboy, through his inspirational teacher Frank Bridge, his ears had been opened to the work of such composers as Schoenberg and, unlike most of his fellow

窗，歐洲新音樂成為他尋找創作靈感的路標；可是學院取向保守，布列頓曾經要求圖書館購買一份荀伯格聯篇歌曲《月宮小丑》的袖珍總譜作學習之用，竟然也遭拒絕；學院亦不批准他到維也納跟隨荀伯格的門生貝爾格學習。

1932年，布列頓開始排練一首名為《小交響曲》的作業，雖然作品出版時有「作品1」的編號，卻絕非這位年輕人的處女作。樂曲受荀伯格1906年作品《第一室樂交響曲》所啟發，編制包括十件樂器，對同是學生的演奏者來說是一大挑戰；在拖拖拉拉的排練過程中，室樂班的同學自然有來有去，常令練習原地踏步，使布列頓苦惱非常；這位19歲的音樂家在一次折騰的練習後，在日記上寫道：「我重未聽過這樣駭人的吵鬧聲！」

1933年1月，《小交響曲》和一些當代的英國創作一起亮相，演出算中規中矩，卻足已把布列頓送上光輝燦爛的音樂之路，好幾位樂評稱讚作品的創意，欣賞布列頓擺脫音樂傳統羈絆的膽量；英國廣播公司一直留意着這位樂壇新星，隨即向他委約一首新作，開始了漫長而豐盛的合作關係。

在《小交響曲》中發展的素材都來自開首的小節；上揚的號角呼喚，參考荀伯格《第一室樂交響曲》近似的樂段，呼號聲在好幾處都以不同形式重現，在慢樂章的變奏，呼號由小提琴接棒，發展成辛酸的歌曲，由低音弦樂支持，展現出布列頓在塑造聲響質感上的才華；在加快的步伐中，中提琴帶領合奏進入一個動感的塔朗泰拉舞曲，在興高采烈的氣氛中完結。

《紐卡素晚報》理查·葉茨
所寫之樂曲介紹

除特別註明，樂曲介紹：哈里·羅爾尼克
樂曲介紹中譯：黃家慧

students, he was looking to Europe for inspiration for compositions.

So stuffy was the RCM in those days that Britten's request to its library to order a miniature score of Schoenberg's song cycle "Pierrot Lunaire" to help him in his studies was rejected. It also refused him permission to study in Vienna with Alban Berg, the Austrian composer and disciple of Schoenberg.

However, in 1932 Britten was able to set up rehearsals of one of his college works, the Sinfonietta, which, although published as "Opus 1", was by no means the first of the young man's compositions. The work was for ten instruments and was very much inspired by Schoenberg's first Chamber Symphony of 1906. It proved quite a challenge to the student musicians, and, as the rehearsals dragged on and, inevitably, members of the chamber music class came and went, it was often a case of back to square one for the frustrated Britten. "I have never heard such an appalling row!" the 19-year-old wrote in his diary after one particularly agonising session.

The Sinfonietta was eventually given a reasonably satisfying performance, alongside other contemporary English works, at a club outside the college in January 1933 — but it was enough to put Britten on course to a glittering career. Several critics praised its inventiveness as well as Britten's courageous independence from musical tradition, and, spurred by this response, the BBC — which had for some time been watching his progress with interest — commissioned a new piece from him, heralding the start of a long and fruitful partnership.

Much of the material developed in the Sinfonietta is taken from its opening bars. The rising horn call — which pays homage to a similar passage in Schoenberg's Chamber Symphony No. 1 — recurs at various points, and in various forms, throughout the piece. In the Variations slow movement the call is taken up by the violins. This develops into a poignant song which is then supported by the lower strings, demonstrating Britten's marvellous talent for contrasting sound textures. The pace then quickens and the viola leads the orchestra into a vigorous "Tarantella" for an exciting finish.

Programme notes by Richard C. Yates
of the *Newcastle Evening Chronicle*

Unless otherwise specified,
programme notes by Harry Rolnick

拉威爾

Maurice Ravel

Chanson Madécasses

馬達加斯卡之歌

Nahandove

Nahandove, ô belle Nahandove!
L'oiseau nocturne a commencé ses cris,
la pleine lune brille sur ma tête,
et la rosée naissante humecte mes cheveux.
Voici l'heure: qui peut t'arrêter,
Nahandove, ô belle Nahandove!

Le lit de feuilles est préparé;
je l'ai parsemé de fleurs et d'herbes
odoriférantes;
il est digne de tes charmes.
Nahandove, ô belle Nahandove!

Elle vient. J'ai reconnu la respiration
précipitée que donne une marche rapide;
j'entends le froissement de la pagne qui
l'enveloppe;
c'est elle, c'est Nahandove, la belle Nahandove!

Reprends haleine, ma jeune amie;
repose-toi sur mes genoux.
Que ton regard est enchanteur!
Que le mouvement de ton sein est vif
et délicieux sous la main qui le presse!
Tu souris, Nahandove, ô belle Nahandove!

Tes baisers pénètrent jusqu'à l'âme;
tes caresses brûlent tous mes sens;
arrête, ou je vais mourir.
Meurt-on de volupté,
Nahandove, ô belle Nahandove?

Le plaisir passe comme un éclair.
Ta douce haleine s'affaiblit,
tes yeux humides se referment,
ta tête se penche mollement,
et tes transports s'éteignent dans la langueur.
Jamais tu ne fus si belle,
Nahandove, ô belle Nahandove!

Tu pars, et je vais languir
dans les regrets et les désirs.
Je languirai jusqu'au soir.
Tu reviendras ce soir,
Nahandove, ô belle Nahandove!

娜漢度芙

娜漢度芙，啊美麗的娜漢度芙！
夜鳥開始在唱歌，
滿月照頭上，
第一滴露珠沾濕我的頭髮，
現正是時候，誰能耽誤你？
啊美麗的娜漢度芙！

厚厚的落葉鋪滿地；
撒滿花朵和香草；
恰似你的嫵媚，
啊美麗的娜漢度芙！

她走過來。我認出一個
急走的人的喘氣；
我聽到她裙子的沙沙聲。
是她，這是美麗的娜漢度芙！

理順你的呼吸，我年輕的甜心：
躺在我的腿上。
你的眼光是多麼迷人，
當我的手按着你的胸脯，
我感到活潑和歡欣的舞動！
你笑了，啊美麗的娜漢度芙！

你的吻深入我靈魂；
你的撫摸燃燒我的神經。
停下來否則我將消亡！
高潮會致命嗎？
啊美麗的娜漢度芙！

歡愉如雷電般閃過；
你甜美的呼吸變得冷靜，
你濕潤的眼睛再合上，
你垂下頭，
而你的快感凋零成疲累。
你從未如此美麗，
啊美麗的娜漢度芙！

你現在走了，
而我將受悲傷和慾望的折磨。
我將留連至日落。
你將在黃昏回來，
啊美麗的娜漢度芙！

Nahandove

Nahandove, oh beautiful Nahandove!
The night bird has begun to sing,
the full moon shines overhead,
and the first dew is moistening my hair.
Now is the time: who can be delaying you?
Oh beautiful Nahandove!

The bed of leaves is ready;
I have strewn flowers and aromatic herbs;
it is worthy of your charms,
oh beautiful Nahandove!

She is coming. I recognise the rapid breathing
of someone walking quickly;
I hear the rustle of her skirt.
It is she, it is the beautiful Nahandove!

Catch your breath, my young sweetheart;
rest on my lap.
How enchanting your gaze is,
how lively and delightful the motion
of your breast as my hand presses it!
You smile, oh beautiful Nahandove!

Your kisses reach into my soul;
your caresses burn all my senses.
Stop or I will die!
Can one die of ecstasy?
Oh beautiful Nahandove!

Pleasure passes like lightning;
your sweet breathing becomes calmer,
your moist eyes close again,
your head droops,
and your raptures fade into weariness.
Never were you so beautiful,
oh beautiful Nahandove!

Now you are leaving, and I will languish
in sadness and desires.
I will languish until sunset.
You will return this evening,
oh beautiful Nahandove!

Aoua!

Aoua! Aoua! Méfiez-vous des Blancs,
habitants du rivage.
Du temps de nos pères,
des Blancs descendirent dans cette île.
On leur dit: Voilà des terres,
que vos femmes les cultivent;
soyez justes, soyez bons,
et devenez nos frères.

Les Blancs promirent, et cependant
ils faisaient des retranchements.
Un fort menaçant s'éleva;
le tonnerre fut renfermé
dans des bouches d'airain;
leurs prêtres voulurent nous donner
un Dieu que nous ne connaissons pas,
ils parlèrent enfin
d'obéissance et d'esclavage.

Plutôt la mort.
Le carnage fut long et terrible;
mais malgré la foudre qu'ils vormissaient,
et qui écrasait des armées entières,
ils furent tous exterminés.

Aoua! Aoua! Méfiez-vous des Blancs!

Nous avons vu de nouveaux tyrans,
plus forts et plus nombreux,
planter leur pavillon sur le rivage:
le ciel a combattu pour nous;
il a fiat tomber sur eux les pluies,
les tempêtes et les vents empoisonnes.
Ils ne sont plus, et nous vivons,
et nous vivons libres.

Aoua! Méfiez-vous des Blancs,
habitants du rivage.

噢啊！

噢啊！噢啊！不要相信白人，
你們這些沿岸的住民！
在我們父親的日子，
白人來到島上。
有人告訴他們：「這裏有些土地。」
你們的女人可以開墾這些土地
要公正、要仁愛。
並成為我們的兄弟。

白人許下諾言，然而
他們築起戰壕。
修建攻擊的堡壘，
他們的銅炮
把雷電俘擄；
他們的牧師想給我們
一個我們不認識的上帝，
之後他們就談到服從與奴役。

寧可死掉！
大屠殺漫長而恐怖；
儘管他們可怖的雷電
把全軍覆沒，
他們還是被滅絕。

噢啊！噢啊！不要相信白人，

我們見到新暴君，
更強大更繁多，
在岸邊紮營，
天為我們而戰。
祂令雨水，風暴
和毒風降落他們頭上。
他們死掉，而我們活下來，
我們活得自由！

噢啊！噢啊！不要相信白人，
你們這些岸邊的住民！

Awa!

Awa! Awa! Do not trust the white men,
you shore-dwellers!
In our fathers' day,
white men came to this island.
"Here is some land," they were told,
"your women may cultivate it.
Be just, be kind,
and become our brothers."

The whites promised, and all the while
they were making entrenchments.
They built a menacing fort,
and they held thunder captive
in brass cannon;
their priests tried to give us
a God we did not know;
and later they spoke
of obedience and slavery.

Death would be preferable!
The carnage was long and terrible;
but despite their vomiting thunder
which crushed whole armies,
they were all wiped out.

Awa! Awa! Do not trust the white men!

We saw new tyrants,
stronger and more numerous,
pitching tents on the shore.
Heaven fought for us.
It caused rain, tempests
and poison winds to fall on them.
They are dead, and we live,
we live free!

Awa! Awa! Do not trust the white men,
you shore-dwellers!

Il est doux

Il est doux de se coucher, durant la chaleur,
sous un arbre touffu, et
d'attendre que le vent du soir amène la
fraîcheur.

Femmes, approchez. Tandis que je me repose
ici sous un arbre touffu, occupez
mon oreille par vos accents prolongés. Répétez
la chanson
de la jeune fille, lorsque ses doigts tressent la
matte ou lorsqu'assise
auprès du riz, elle chasse les oiseaux avides.

Le chant plaît à mon âme. La danse est pour
moi presque
aussi douce qu'un baiser. Que vos pas soient
lents; qu'ils imitent les
attitudes du plaisir et l'abandon de la volupté.

Le vent du soir se lève; la lune commence à
briller au travers
des arbres de la montagne. Allez, et préparez
le repas.

Original text by Evariste Désiré de Forges Parny

甜美的

甜美的是在炎熱下午
躺在葉茂的樹木下
等待黃昏的輕風吹來涼意。

來吧，女士們！
我躺在葉茂的樹下，
你不斷的歌聲縈繞耳朵。
再唱梳辮女孩之歌
或坐在稻田邊
趕走饞嘴雀鳥的女儿的歌。

唱歌安撫我的靈魂；
跳舞就像接吻般甜美。
慢走，讓你的腳步展現
你歡悅的姿態和從容的快感。

微風開始輕吹，
月光在山上的樹木間閃亮。
是時候準備晚飯了。

中譯：鄭濡蕙

It is sweet

It is sweet in the hot afternoon
to lie under a leafy tree and
wait for the evening breeze to bring coolness.

Come, women!
While I rest here under a leafy tree,
fill my ears with your sustained tones.
Sing again the song of the girl plaiting her hair,
or the girl sitting near the rice field
chasing away the greedy birds.

Singing pleases my soul;
and dancing is nearly as sweet as a kiss.
Tread slowly, and make your steps suggest
the postures of pleasure and ecstatic abandonment.

The breeze is starting to blow; the moon glistens
through the mountain trees.
Go and prepare the evening meal.

English translation: Peter.Low@canterbury.ac.nz

英國北部交響樂團 Northern Sinfonia

第一小提琴 First Violin

Bradley Creswick *leader*

Kyra Humphreys *co-leader*

The UBS Chair 🌸 **UBS**

Jonathan Storer

Iona Brown

Jane Nossek

Liz Rossi

Charlotte Scott

Sylvia Sutton

第二小提琴 Second Violin

Peter Campbell Kelly

The Huntington Chair

Rosamund Kitchen

Simon Browne

Jenny Chang

Lucy Baker

Sarah Whelan

中提琴 Viola

Michael Gerrard

The Jack Heath Chair

Malcolm Critten

James Slater

Tegwen Jones

大提琴 Cello

Louisa Tuck

The Share Family Chair

Rosie Biss

James Craig

Gabriel Waite

低音大提琴 Double Bass

Maxwell Zeugner

Luis Cabrera Martín

長笛 Flute

Juliette Bausor

The Robinson Family Chair

Clare Robson

雙簧管 Oboe

Roy Carter

The Richardson Family Chair

Rosie Jenkins

單簧管 Clarinet

Christopher Richards

The Janet Ramsaran Chair

Thomas Lessels

巴松管 Bassoon

Stephen Reay

The Pyman Family Chair

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圓號 Horn

Peter Francomb

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敲擊樂及古鍵琴 Percussion & Harpsichord

Alan Fearon

鋼琴 Piano

Kate Thompson

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Sue Blair

樂團經理 Orchestra Manager

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Ray Wright