40th 香港藝術節
Hong Kong Arts Festival
28.1 - 8.3.2012

The Sixteen

指揮：哈利・基斯杜化士

HARRY CHRISTOPHERS

十六 Choir and Orchestra
合唱團及古樂團

獻辭
MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

曾蔭權

香港特別行政區行政長官

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

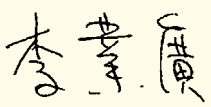
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。



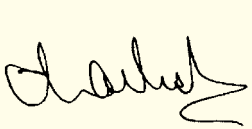
香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.



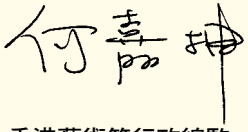
Charles Lee, Chairman

歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。



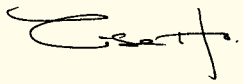
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.



Tisa Ho, Executive Director

HONG KONG TOURISM BOARD
香港旅遊發展局

香港藝術節
Hong Kong Arts Festival

Asia's world city HONG KONG

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Leisure and Cultural Services Department

香港藝術節
Hong Kong Arts Festival Presents

The Sixteen

指揮：哈利・基斯杜化士

HARRY CHRISTOPHERS

十六 Choir and Orchestra 合唱團及古樂團

24.2.2012

韓德爾 Handel

《祢有大能的膀臂》
《風，靜止吧！》
《若非耶和華建造房屋》
《上主如是說》
Let thy hand be strengthened
Silete Venti
Nisi Dominus
Dixit Dominus

演出長約1小時40分鐘，包括一節中場休息
Approx 1 hr 40 mins with one interval

節目資料 P15 for programme details

25.2.2012

韓德爾 Handel

《彌賽亞》
Messiah

演出長約3小時，包括一節中場休息
Approx 3 hrs with one interval

節目資料 P31 for programme details

24-25.2.2012 | 香港文化中心音樂廳 Concert Hall, HK Cultural Centre

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本場刊採用環保紙張印刷。This programme is printed on environmentally friendly paper.

十六合唱團及古樂團
THE SIXTEEN

十六合唱團及古樂團成立32年來，經常在世界各地演出和錄音，現已成為公認的世界頂尖合奏團之一。十六合唱團及古樂團由合唱團和古樂團組成，最大的特色是所有團員均全情投入所演繹的音樂裏。在創辦人兼指揮基斯杜化士的熱誠推動下，合唱團擅長演繹早期英國複調音樂和文藝復興時期的傑作，又為巴羅克及早期古典作品帶來嶄新而深刻的理解，更精通各式各樣的二十及二十一世紀音樂。

十六合唱團及古樂團在英國成立。而在英國，合唱團現為「古典電台之聲」和曼徹斯特布里奇沃特音樂廳夥伴藝術家的一份子，2010年6月成為史比托菲爾德音樂節常駐藝術家。合唱團推廣的「合唱朝聖音樂會」，一年一度在英國最美侖美奐的教堂演出，旨在把這些原本為教堂而寫的音樂帶回教堂。合唱團最近在英國廣播

After 32 years of worldwide performance and recording, The Sixteen is recognised as one of the world's greatest ensembles. Comprising both choir and period-instrument orchestra, The Sixteen's total commitment to the music it performs is its greatest distinction. A special reputation for performing early English polyphony, masterpieces of the Renaissance, bringing fresh insights into baroque and early classical music and a diversity of twentieth & twenty-first century music, is drawn from the passions of conductor and founder Harry Christophers.

At home in the UK, The Sixteen are *The Voices of Classic FM* and associate artists of The Bridgewater Hall, Manchester, and were resident artists at the Spitalfields Festival in June 2010. The group promotes *The Choral Pilgrimage*, an annual tour of the UK's finest cathedrals which aims to bring music back

公司的大熱電視節目《聖樂》中亮相，該節目由演員西蒙．拉塞爾比爾主持；《聖樂》第二輯則集中探討布拉姆斯、布魯克納、佛瑞、帕特和塔威納的節目，在英國廣播公司第二台及第四台廣播。

十六合唱團及古樂團曾巡迴歐洲、日本、澳洲和美洲各地演出，又經常在世界各地的重要音樂廳和音樂節亮相，包括倫敦巴比肯藝術中心、曼徹斯特布里奇沃特音樂廳、巴黎音樂城、阿姆斯特丹皇家音樂廳、悉尼歌劇院、東京歌劇城、維也納音樂廳、英國廣播公司逍遙音樂節、格拉納達音樂節、琉森音樂節、愛丁堡音樂節、伊斯坦堡音樂節、布拉格音樂節、布烈曼音樂節、拉謝斯迪約音樂節和薩爾茲堡音樂節。另外，其古樂團也參演半舞台演出的浦賽爾《精靈女王》（特拉維夫、倫敦）、完整上演的浦賽爾《亞瑟王》（里斯本貝林中心），然後是全新製作的蒙特威爾第《尤利西斯返鄉記》（里斯本歌劇院）和《波佩亞的加冕》（英國國家歌劇院）。

十六合唱團及古樂團灌錄了過百張唱片，反映出合唱團演繹橫跨五百年的音樂也游刃有餘，更獲頒無數唱片獎項，包括法國唱片大獎、多項德國唱片獎、享負盛名的留聲機大獎（「早期音樂」）、地位崇高的2005年全英古典音樂獎（《文藝復興時期》）。2009年，十六合唱團及古樂團憑着韓德爾《加冕頌歌》唱片獲頒英國古典樂留聲機「年度藝術家獎」（此獎項設立以來，唯一獲頒此殊榮的合奏團）和「巴羅克聲樂獎」。

2001年起，十六合唱團及古樂團就開始推出自己的唱片品牌 —— CORO，即將發行第一百張專輯。近期灌錄的作品包括韓德爾《上帝如是說》、史提凡尼《聖母悼歌》、蒙特威爾第《道德與精神之林》第一部、韓德爾著名神劇《彌賽亞》（獨唱者陣容頂盛，全屬大明星，獲頒地位崇高的2009年MIDEM古典音樂獎）。2010年，CORO發行了英國廣播公司破天荒電視節目《聖樂》第一輯DVD，而且十六合唱團及古樂團的獲獎唱片韓德爾《加冕頌歌》也獲提名格林美獎。結集了現場演釋和錄音作品，令十六合唱團及古樂團的唱片十分多樣化，由文藝復興時期和巴羅克時期，到當代的傑出作品皆有。近期，合唱團開始舉辦新的訓練計劃，訓練年輕歌唱家，這個計劃名為「創世紀十六」。計劃對象是18至23歲的年輕歌唱家，是英國第一個獲全額資助的年輕歌唱家合唱計劃，專為培養歌唱家由學生過渡至專業歌唱家而設。

有關十六合唱團及古樂團、基斯杜化士和CORO的詳細資料，請瀏覽www.thesixteen.com。

to the buildings for which it was written. The Sixteen has recently featured in the highly successful BBC television series, *Sacred Music*, presented by actor Simon Russell Beale — a second series which focused on the music of Brahms, Bruckner, Fauré, Pärt and Tavener was broadcast on BBC Two and Four.

The Sixteen tours throughout Europe, Japan, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre, London; The Bridgewater Hall, Manchester; Cité de la musique, Paris; Concertgebouw, Amsterdam; Sydney Opera House, Tokyo Opera City and Vienna Musikverein and also at the BBC Proms, the festivals of Granada, Lucerne, Edinburgh, Istanbul, Prague, Bremen, La Chaise Dieu and Salzburg. In addition, The Sixteen's period-instrument orchestra has taken part in highly acclaimed semi-staged performances of Purcell's *The Fairy Queen* in Tel Aviv and London, a fully-staged production of Purcell's *King Arthur* in Lisbon's Belem Centre, followed by new productions of Monteverdi's *Il Ritorno d'Ulisse in Patria* at Lisbon Opera House and *The Coronation of Poppea* at English National Opera.

Over one hundred recordings reflect The Sixteen's quality in a range of work spanning the music of five hundred years, winning many awards including Grand Prix du Disque, numerous Schallplattenkritik, the Gramophone Award for Early Music and the Classical Brit Award in 2005 for *Renaissance*. In 2009 The Sixteen were given the Classic FM Gramophone Artist of the Year award (the only ensemble in the award's history to ever win this category) as well as winning the Baroque Vocal award for their recording of Handel's *Coronation Anthems*.

Since 2001 The Sixteen has been building its own record label, CORO, which will soon release its 100th title. Recent recordings include Handel's *Dixit Dominus* and Steffani's *Stabat Mater*, Monteverdi's *Selva morale spiritual Vol. 1* and Handel's *celebrated oratorio*, *Messiah*, with an all-star soloist line up which was awarded the prestigious MIDEM Classical Award 2009. In 2010 CORO released the BBC's groundbreaking first series of *Sacred Music* on DVD and The Sixteen's award-winning recording of Handel's *Coronation Anthems* was nominated for a Grammy. Bringing together live concerts and recording plans has allowed The Sixteen to develop a glittering catalogue of releases, containing music from the Renaissance and Baroque through to great works of our time. Recently the group has launched a new training programme for young singers called Genesis Sixteen. Aimed at 18 to 23 year-olds, this is the UK's first fully-funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.

For more information on The Sixteen, Harry Christophers and CORO, please visit www.thesixteen.com.

哈利．基斯杜化士
HARRY CHRISTOPHERS

譽滿國際的指揮家基斯杜化士既是十六合唱團及古樂團的創辦人兼指揮，也經常在世界其他頂尖交響樂團及歌劇團擔任客席指揮。他曾在歐美以至遠東各地指揮十六合唱團及古樂團演出，以演繹文藝復興時期、巴羅克時期和二十世紀音樂見稱。他灌錄過許多唱片（專輯多達百餘張），不少曾獲頒各種殊榮，包括法國唱片大獎（他首次灌錄的韓德爾《彌賽亞》）、多項德國唱片獎、享負盛名的留聲機大獎（「早期音樂獎」）和2005年全英古典音樂獎（唱片《文藝復興時期》）。唱片《IKON》獲提名2007年格林美獎，而他第二次灌錄的韓德爾《彌賽亞》（由十六合唱團及古樂團自身唱片品牌CORO發行），則獲頒2009年MIDEM古典音樂獎。2009年，他演釋韓德爾作品《加冕頌歌》獲頒「留聲機年度藝術家」及「留聲機最佳巴羅克聲樂」兩項殊榮。

Christophers is known internationally as founder and conductor of The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen choir and orchestra throughout Europe, America and the Far East gaining a distinguished reputation for his work in Renaissance, baroque and twentieth-century music. He has made a significant contribution to the recording catalogue (already comprising over one hundred titles) for which he has won numerous awards including a Grand Prix du Disque for his first recording of Handel's *Messiah*, numerous Schallplattenkritik, the Gramophone Award for *Early Music* and the Classical Brit Award 2005 for his disc entitled *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the MIDEM Classical Award 2009. In 2009 he also received the Gramophone Artist of the Year award as well as Best Baroque Vocal for Handel's *Coronation Anthems*.

他於2000年創辦「合唱朝聖音樂會」，巡迴英國各地教堂（由坎特伯雷大教堂到愛丁堡灰衣修士教堂）演出，演唱宗教改革前期的音樂作品，作為十六合唱團及古樂團慶祝千禧年的活動，演出的樂曲都是歷史上有名的作品。這個音樂會系列成功喚醒樂迷對這些曲目的興趣，「合唱朝聖音樂會」更成為英國每年的重點藝術節目。

In 2000 he instituted *The Choral Pilgrimage*, a national tour of British cathedrals and churches from Canterbury to Greyfriars Kirk, Edinburgh, in music from the pre-Reformation, as The Sixteen's contribution to the millennium celebrations. It raised awareness of this historic repertoire so successfully that *The Choral Pilgrimage* in the UK is now central to the annual artistic programme.

基斯杜化士2008年獲聘為波士頓韓德爾及海頓協會藝術總監，現為格拉納達交響樂團和馬德里自治區樂團的首席客席指揮，又與英國廣播公司管弦樂團建立了特別的合作關係，包括灌錄了一張獲頒金音叉獎的唱片，收錄一系列靈感源自美國，並由艾伍士、史特拉汶斯基、浦朗克和狄柏特所寫的作品。此外，他也定期擔任聖馬丁學院樂團客席指揮。過去幾年，他也指揮過哈雷樂團、倫敦交響樂團和三藩市交響樂團，並於2008年春季再度與三藩市交響樂團合作。

In September 2008 Christophers was appointed Artistic Director of Boston's Handel and Haydn Society; he is also Principal Guest Conductor of both the Granada Symphony Orchestra and the Orquesta de la Comunidad de Madrid and enjoys a very special partnership with the BBC Philharmonic producing a disc of American-inspired works by Ives, Stravinsky, Poulenc and Tippett which won a Diapason d'Or. He is a regular guest conductor with the Academy of St Martin-in-the-Fields. Within the last few years he has also conducted the Hallé, the London Symphony Orchestra and San Francisco Symphony, with whom he returned in Spring 2008.

他在歌劇界越來越活躍，1998年開始演出蒙特威爾第全部歌劇，首先是與里斯本歌劇院攜手的新製作《尤利西斯返鄉記》（此前他與同一劇院合作演出葛路克的《奧菲歐》，也好評如潮）。2000年，他指揮過莫扎特《魔笛》（里斯本歌劇院）、浦賽爾《亞瑟王》和拉莫《普拉蒂雅》，也首次

與英國國家歌劇院合作演出蒙特威爾第《波佩亞的加冕》，也同樣大獲好評。後來他曾在英國國家歌劇院指揮葛魯克《奧菲歐》和韓德爾《艾里唐特》，以及梅薩熱《科圖里奧》（格蘭傑公園歌劇院）的英國首演。2006年是莫扎特誕生250周年紀念，他就在格拉納達音樂節指揮莫扎特作品《皇帝的慈悲》；他在巴克斯頓歌劇院演出的韓德爾《瑟密雷》、韓德爾《海格力斯》和莫扎特《阿斯卡尼歐在阿爾巴》，均大獲好評，2008年返回同一劇院指揮韓德爾《參孫》及於2011年指揮韓德爾《掃羅》，演出劇力萬鈞，同樣備受激賞。

基斯杜化士獲頒牛津大學馬格德林學院榮譽院士、皇家威爾士音樂及戲劇學院榮譽院士，以及萊切斯特大學榮譽音樂博士。

Increasingly busy in opera, he began a Monteverdi cycle in 1998, in new productions for Lisbon Opera House, with *Il Ritorno d'Ulisse in Patria*, following his success there with Gluck's *Orfeo*. In 2000 he conducted Mozart's *Die Zauberflöte* for Lisbon Opera as well as Purcell's *King Arthur* and Rameau's *Platée* and made an acclaimed debut with English National Opera (ENO), conducting Monteverdi's *The Coronation of Poppea*. He has since conducted productions of Gluck's *Orfeo* and Handel's *Ariodante* at ENO as well as the UK premiere of Messager's *Fortunio* for Grange Park Opera. In 2006, Mozart's anniversary year, he conducted Mozart's *Mitridate* for the Granada Festival and after the outstanding success of Handel's *Semele* and *Hercules* and Mozart's *Ascanio in Alba* at Buxton Opera in past seasons, he returned in 2008 to conduct a highly acclaimed and powerful production of Handel's Samson, and in 2011 of Handel's *Saul*.

Christophers is an Honorary Fellow of Magdalen College, Oxford as well as the Royal Welsh College of Music and Drama and has an Honorary Doctorate in Music from the University of Leicester.

《祢有大能的膀臂》
(第四加冕頌歌), HWV 259

《風，靜止吧！》, HWV 242
茱莉安・基芙 女高音

中場休息

《若非耶和華建造房屋》, HWV 238

1.《若非耶和華建造房屋》
伊恩・艾肯黑德 女低音
傑里米・畢特 男高音
史釗域・楊 男低音
2.《黎明前起床也是徒勞》
傑里米・畢特 男高音
3.《上帝賜酣睡予祂愛的人》
伊恩・艾肯黑德 女低音
4.《箭簇》
史釗域・楊 男低音
5.《保佑》
傑里米・畢特 男高音
6.《榮耀歸於父》

《上主如是說》, HWV 232

1.《上主如是說》
姬絲蒂・賀健士 女高音
金・波特 女低音
馬克・杜貝爾 男高音
2.《愛的獻禮》
金・波特 女低音
3.《王國》
姬絲蒂・賀健士 女高音
4.《主的宣誓》
5.《您是一位牧師》
6.《主在你的右手》
查洛特・莫布斯 女高音
姬絲蒂・賀健士 女高音
傑里米・畢特 男高音
馬克・杜貝爾 男高音
史釗域・楊 男低音
7.《一國之判官》
8.《孕育》
查洛特・莫布斯 女高音
姬絲蒂・賀健士 女高音
9.《榮耀歸於父》

Let thy hand be strengthened
(Coronation Anthem No 4), HWV 259

Silete Venti, HWV 242
Gillian Keith soprano

interval

Nisi Dominus, HWV 238

1. *Nisi Dominus*
Ian Aitkenhead alto
Jeremy Budd tenor
Stuart Young bass
2. *Vanum est vobis ante lucem surgere*
Jeremy Budd tenor
3. *Cum dederit dilectis suis somnum*
Ian Aitkenhead alto
4. *Sicut sagittae*
Stuart Young bass
5. *Beatus vir*
Jeremy Budd tenor
6. Gloria Patri

Dixit Dominus, HWV 232

1. *Dixit Dominus*
Kirsty Hopkins soprano
Kim Porter alto
Mark Dobell tenor
2. *Virgam virtutis*
Kim Porter alto
3. *Tecum principium*
Kirsty Hopkins soprano
4. *Juravit Dominus*
5. *Tue es sacerdos*
6. *Dominus a dextris tuis*
Charlotte Mobbs soprano
Kirsty Hopkins soprano
Jeremy Budd tenor
Mark Dobell tenor
Stuart Young bass
7. *Judicabit in nationibus*
8. *De torrente in via bibet*
Charlotte Mobbs soprano
Kirsty Hopkins soprano
9. *Gloria Patri*

演出長約1小時40分鐘，包括一節中場休息
Running time: approximately 1 hr 40 mins with one interval
演出曲目或次序或有更改
Songs and their order of performance are subject to change

© Mark Harrison

韓德爾是公認最出色的合唱音樂作曲家之一，而這個地位主要是由其神劇來奠定。他的神劇歷久不衰，有些劇目自首演過後已定期重演，由十八世紀中葉到今時今日也未嘗間斷；可是，神劇雖然令人印象深刻，但也只是他合唱作品的一部分而已。他出道之初已開始創作各式各樣的合唱作品，現存最早的一首是根據《詩篇第109篇》（按拉丁文聖經編號）譜寫的《上主如是說》（1707年）。此曲很可能是由熱愛音樂的卡羅．科隆拿樞機委約韓德爾創作的，準備在復活節晚禱時使用。樂曲為五部合唱（SSATB）和五部弦樂伴奏而寫，還有長篇的獨唱段落 — 單是這種規模，已處處顯示出這位年輕作曲家精通對位法、朗讀式合唱寫法和織體變化。此外，他處理弦樂聲部時極富戲劇性，足見他對柯里尼等作曲家的協奏曲風格瞭如指掌；而柯里尼的音樂正是以對比和音響變化見稱。

George Frideric Handel is widely recognised as one of the great composers of choral music. This reputation was largely built on the performances of his oratorios, some of which have been performed regularly from their premieres in the mid-eighteenth century to the present day. Impressive though they are, the oratorios represent only one part of Handel's choral music. From his earliest years as a composer, he was involved with writing all manner of choral works. The earliest surviving example is the setting of Psalm 109 (Vulgate numbering), *Dixit Dominus*, of 1707, which may have been a commission of the music-loving Cardinal Carlo Colonna, for an Easter Vespers service. The sheer scale of the writing with its five-part chorus (SSATB), the five-part string accompaniment, and the extended solo passages demonstrate the young composer's mastery of contrapuntal procedures, declamatory choral writing, and the textural variety. In addition, the dramatic approach to string writing confirms Handel's familiarity with the concerto-style of composers like Corelli, for whom contrast and tonal drive were standard compositional tools.

《若非耶和華建造房屋》根據《詩篇第126篇》譜寫，寫作日期比《上主如是說》稍晚。《若非耶和華建造房屋》為晚禱而寫，樂曲規模較小。韓德爾《詩篇》的首尾兩段，各譜寫成一首四部合唱曲，中間的樂章則是四首獨唱詠嘆調，兩首為男高音而寫，另女低音和男低音各有一首。樂曲伴奏優雅而低調，營造出較強的親切感。

Composed shortly after *Dixit Dominus*, the setting of Psalm 126, *Nisi Dominus*, is also intended for a Vespers service. However, the scale of the work is more modest. Handel uses two four-part choruses to anchor the beginning and ending of the Psalm, but the interior movements consist of four solo arias, two for tenor and one each for alto and bass. The greater intimacy of this work is reinforced by elegant but unobtrusive accompaniments.

The compositional history of the motet *Silete Venti* is not known, but there is agreement that it was written on one of Handel's trips to Italy in the 1720s. Unlike the psalm settings, a motet of this nature would most likely have been performed as part of a mass, most likely during the elevation of the host or the communion service. However, since the text is non-liturgical and expresses simple, straightforward devotion to God, it has been suggested that the work was

經文歌《風，靜止吧！》創作史不詳，但現在大家都同意樂曲寫於韓德爾1720年代其中一次意大利之旅期間。與上述兩首樂曲不同，這種性質的經文歌很大可能作為彌撒的一環，多數在聖體奉舉或領聖餐時獻唱。可是由於此曲歌詞既非禮拜儀式的指定詞句，亦流露出對上帝單純坦率的奉獻，因此有人認為此曲並非準備在教會演出，而是打算在家庭聚會中使用。樂曲本身包括兩對宣敘調一詠嘆調的組合，加上一首序曲和結尾的《哈利路亞》。《序曲》以「法國序曲」形式寫成，開端是進行曲似的樂段，下一樂段則採用類似賦格曲的模仿法。韓德爾巧妙地接駁這個器樂開端和下一首樂曲，他讓女高音獨唱打斷序曲的結尾，仿如下命令的唱道：「風，靜止吧！」，然後直接引入第一對宣敘調 — 詠嘆調。當時返始曲式風行一時，而曲中的兩首詠嘆調都採用了；返始曲式常見於歌劇，而聽眾也大概耳熟能詳了，可是這裏的歌詞無關世俗情愛與責任等主題，說的反而是宗教情感和對屬靈成長的渴望。最後的《哈利路亞》以吉格舞曲風格寫成，小提琴和雙簧管與獨唱者不斷互動，像在嬉戲似的。

韓德爾的《加冕頌歌》與羅馬天主教音樂的分別不僅在於語言。幾首《加冕頌歌》原意是在1727年喬治二世登基大典上演出，主題不止圍繞宗教信仰，還有國家自豪感和愛國情懷。

not intended for church performance but was planned for domestic use instead. The work itself consists of two recitative-aria pairs that are flanked by a symphonia and a final alleluia. The symphonia is in the form of a French overture, beginning with a march-like passage that gives way to a section of fugal imitation. Handel neatly links this instrumental opening with what follows by having the soprano soloist interrupt its conclusion with the command “Silete venti!” (Be silent, winds!), which leads directly into the first recitative-aria pair. Both arias in this motet employ the fashionable da capo form that would have been familiar to listeners from its use in opera. Here, however, these texts do not involve secular themes of love and duty, but rather religious sentiments and the desire for spiritual growth. The concluding alleluia takes the form of a gigue in which the violins and oboes playfully interact with the soloist.

The Coronation Anthems of Handel differ from his Latin church music in more than language. Intended for performance at the 1727 ceremony at which George II was crowned, these works were not only expressions of religious faith, but also demonstrations of national pride and patriotism. Composed for five-part chorus (SAATB), the fourth of these anthems, *Let thy hand be strengthened*, opens with graceful orchestral gestures set to

《第四加冕頌歌 — 祢有大能的膀臂》採用了五部合唱（SAATB），樂團優雅地開始，配合環環相扣的豪邁樂句。引子過後合唱團各聲部先後加入，效果驚人，再漸漸匯合成等節奏織體，歌詞清晰有力地唱出。這一段結束後，E小調樂段隨即展開，歌詞請求新國王「讓公義和審判為你的王位作準備」，提醒國王他的身份是多麼重要。這發人深省的一刻之後是生氣勃勃的《哈利路亞》，主調G大調重現，為樂曲劃上喜慶的句號。

與上述聲樂作品不同，神劇《彌賽亞》不是為任何教會禮拜儀式而寫的。雖然歌詞出自聖經經文，但神劇是準備在音樂會演出的作品，韓德爾其他神劇也如是。神劇一般圍繞戲劇情節創作，但《彌賽亞》卻與別不同，沒有相應情節。雖然全劇不斷講述耶穌的一生，但歌詞卻是惹人反思多於描繪刻劃，對事件加以點評而不是當成情節來交代。無人會否認《彌賽亞》劇力萬鈞，但其戲劇效果卻源於音樂，不是歌詞。

音樂上，《彌賽亞》小心平衡合唱曲與詠嘆調，還有數首宣敘調和兩、三首二重唱。雖然返始曲式詠嘆調在感人的《祂被藐視》很突出，但韓德爾整體上卻對這種傳統曲式敬而遠之，偏好選擇較獨特的方式來配合歌詞，這也是劇中合唱曲風格多樣的原因。

expansive phrases that grow one out of the other. This introduction leads to staggered entries by the choir that gradually coalesce within a homorhythmic texture and clear-cut declamation of the text. Immediately upon the close of this opening, an E-minor section begins in which the new monarch is implored to “let justice and judgment be the preparation of they seat", reminding him the seriousness of his position. This moment of introspection is then followed by an exuberant alleluia in which the home key of G major returns to provide a final celebratory note to the anthem.

Unlike the vocal music discussed already, the oratorio *Messiah* was not intended for any sort of church service. Despite the use of biblical sources for its text, the oratorio was composed, like Handel’s others, with concert performance in mind. What distinguishes *Messiah* from many of those other oratorios, however, is the absence of any conventional dramatic narrative or plot. Although the life of Jesus is recounted over the course of the work, the text is more reflective than descriptive; it comments on events rather than presenting them as action. Yet no one would deny that *Messiah* is highly dramatic, but the drama is a byproduct of its music rather than of its words.

第二幕末尾的主調織體《哈利路亞》合唱曲裏，定音鼓和小號十分特出，與《如羊走迷》裏對位法和蜿蜒曲折的一字多音寫法形成鮮明對比。簡言之，《彌賽亞》在三幕中呈現了各式各樣的作曲手法，反映出唱詞裏多姿多采的情感和情緒反應。

樂曲介紹：湯馬士．梅
樂曲介紹中譯：鄭曉彤

Musically, the score of *Messiah* is a careful balance of chorus and aria with some recitative and a couple of duets included. Although da capo aria form is used prominently in the moving *He was despised*, Handel generally avoided such conventional forms in favour of responding to the *Messiah*'s text in more individual ways. This also accounts for the great variety to be found in the choruses. The homophony of the *Hallelujah* chorus at the end of Act II with the emphatic use of timpani and trumpets could not contrast more with the contrapuntal writing and wandering melisma that characterise *All We Like Sheep*. In short, *Messiah* offers within its three acts a diversity of compositional approaches that reflect the multiplicity of emotions and reactions expressed in the libretto.

Programme notes by Thomas May

Let thy hand be strengthened, (*Coronation Anthem* No 4), HWV 259

Let thy hand be strengthened and
thy right hand be exalted.
Let justice and judgment be the preparation of thy seat!
Let mercy and truth go before thy face.
Alleluia.

Text: Psalm 89: 13-14

祢有大能的膀臂（第四加冕頌歌）HWV259

祢有大能的膀臂，祢的手有力、
祢的右手也高舉。
公義和公平，是祢寶座的根基，
慈愛和誠實、行在祢前面。
哈利路亞。

詞：詩篇 89:13-14

Silete Venti, HWV 242

Recitative:
Silete venti, nolite murmurare frondes,
Qui anima mea dulcedine requiescit.

Aria:
Dulcis amor Jesu care,
Quis non cupit te amare,
Veni, veni transfige me.
Si tu feris non sunt clades,
Tuae plagae sunt suaves,
Quia totus vivo in te.

Recitatve:
O fortunata anima,
O juncundissimus triumphus,
O foelicissima laetitia.

Aria:
Date serta, date flores
Me coronent vestri honores,
Date palmas nobiles.
Surgant venti et beatae
Spirent almae fortunatae
Auras coeli fulgidas.

Aria:
Allelujah.

Recitative:
Silence, winds! Cease your rustling, leaves,
for my soul reposes in sweetness.

Aria:
Sweet love, dear Jesus,
who does not long to love you?
Come, come pierce me.
If you strike, you cause no wound,
your blows are as caresses,
for I live entirely in you.

Recitative:
Oh fortunate soul,
oh most joyful triumph,
oh supreme joy!

Aria:
Offer garlands, offer flowers,
let your honours crown me,
offer the noble palm branch.
Let the winds arise,
and may the gentle souls of the blessed
breathe the radiant airs of heaven.

Aria:
Alleluia.

風，靜止吧！ HWV 242

宣敘調：
風，靜止吧！靜止你的呼嘯！離開，
因為我的靈魂在甘甜中憩息。

咏歎調：
親愛的耶穌，甜美的愛！
誰不盼望能愛你？
來吧，來穿透我。
你打我也不會有傷痕，
因你的拳如愛撫，
因我全在你之內。

宣敘調：
啊 幸運無比的靈魂，
啊 令人歡欣的勝利，
啊 至高無上的歡樂！

咏歎調：
獻上花籃，獻上鮮花，
讓你的光榮為我加冕，
賜予我高貴的棕櫚枝。
讓翅膀升起，
願溫柔的靈魂受到庇佑，
呼吸那來自天國的靈光。

咏歎調：
哈利路亞。

Nisi Dominus, HWV 238

Nisi Dominus aedificaverit domum:
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem:
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis
qui manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce haereditas Domini, filii:
merces, fructus ventris.

Sicut sagittae in manu potentis:
ita filii excussorum.

Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquetur inimicis suis in porta.

Gloria Patri et Filio :
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen.

Unless the Lord build the house:
they labour in vain that build it.
Unless the Lord keep the city:
he watcheth in vain that keepeth it.

It is vain for you to rise before dawn:
rise after you have rested,
you who eat the bread of sorrow.
When He shall give sleep to His beloved:
behold the inheritance of the Lord are children:
the reward, the fruit of the womb.

As arrows in the hand of the mighty:
so are the children of them that have been shaken.

Blessed is the man that hath filled the desire with them:
he shall not be confounded when he shall speak
to his enemies in the gate.

Glory be to the Father and to the Son:
and to the Holy Spirit.
As it was in the beginning, now, and forever:
world without end. Amen.

Text: Psalm 126

若非耶和華建造房屋 HWV 238

人們建不成屋子，
除非上帝來建立。
人們守不住城池，
除非有上帝照看。

以痛苦為食糧的人啊，
黎明前起床也是徒勞，
除非安息過後才起身。
上帝賜酣睡予祂愛的人時，
請看護傳承祂精神的子孫，
他們是獎賞、是胎中果實。

當偉大的神手裏握着箭簇，
祂的子孫們無不戰慄顫抖。

保佑那些慾心勃勃的人們，
令他們在門口與敵人說話時
不再惶惑迷茫。

榮耀歸聖父、聖子、聖靈，
一如太初、現今、永遠：
世界無盡。
阿門。

詞：詩篇 126

Dixit Dominus, HWV 232

***Dixit Dominus* (Chorus)**
Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.

***Virgam virtutis tuae* (Alto aria)**
Virgam virtutis tuae emittet
Dominus ex Sion: dominare
in medio inimicorum tuorum.

***Tecum principium in die virtutis* (Soprano aria)**
Tecum principium in die virtutis
tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.

***Iuravit Dominus* (Chorus)**
Iuravit Dominus et non poenitebit
eum.

***Tu es sacerdos in aeternum* (Chorus)**
Tu es sacerdos in aeternum
secundum ordinem
Melchisedech.

***Dominus a dextris tuis* (SSTTB soli and Chorus)**
Dominus a dextris tuis
confregit in die irae suae reges.

***Iudicabit in nationibus* (Chorus)**
Iudicabit in nationibus,
implebit ruinas:
conquassabit capita in terra
multorum.

***De torrente in via bibet* (SS soli and Chorus)**
De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri et Filio (Chorus)
Gloria Patri et Filio, et Spiritui
Sancto: sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

Dixit Dominus
The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies
thy footstool.

***Virgam virtutis tuae* (Alto aria)**
The Lord shall send the rod of thy
power out of Zion: be thou ruler,
even in the midst among thine
enemies.

***Tecum principium in die virtutis* (Soprano aria)**
In the day of thy power shall the
people offer thee free-will
offerings with an holy worship;
the dew of thy birth is of the womb
of the morning.

***Iuravit Dominus* (Chorus)**
The Lord swear and will not repent.

***Tu es sacerdos in aeternum* (Chorus)**
Thou art a priest for ever
after the order of Melchisedech.

***Dominus a dextris tuis* (SSTTB soli and Chorus)**
The Lord upon thy right hand
shall wound
even kings in the day of his wrath.

***Iudicabit in nationibus* (Chorus)**
He shall judge among the
heathen;
he shall fill the plains with the
dead bodies:
and smite in sunder the heads
over divers countries.

***De torrente in via bibet* (SS soli and Chorus)**
He shall drink of the brook in the way:
therefore shall he lift up his head.

Gloria Patri et Filio (Chorus)
Glory be to the Father,
and to the Son,
and to the Holy Ghost:
as it was in the beginning,
is now and ever shall be,
world without end. Amen.

Text: Psalm 110:1-7

上主如是說 HWV 232

上主如是說
耶和華對我主說：
你坐在我的右邊，
等我使你仇敵
作你的腳凳。

力量的杖（女低音 咏歎調）
耶和華必使你
從錫安伸出能力的杖來；
你要在你仇敵中掌權。

當你掌權的日子（女高音咏歎調）
當你掌權的日子，
你的民要以聖潔的裝飾為衣，
甘心犧牲自己，
你的民多如清晨的甘露。

耶和華起誓（合唱）
耶和華起了誓、決不後悔。

你永遠為祭司（合唱）
你是照着麥基洗德的等次、
永遠為祭司。

在你右邊的主（SSTTB獨唱和合唱）
在你右邊的主，當他發怒的日子，
必打傷列王。

他要在列邦中刑罰（合唱）
他要在列邦中刑罰惡人，
屍首就遍滿各處；
他要在許多國中打破仇敵的頭。

他要喝路旁的河水（SS獨唱和合唱）
他要喝路旁的河水，
因此必抬起頭來。

榮耀歸聖父（合唱）
榮耀歸聖父、聖子、聖靈，
一如太初、現今、永遠：
世界無盡。阿門。

詞：詩篇 110:1-7

41st 香港藝術節 Hong Kong Arts Festival

28.1-24.3.2013

Programme highlights will be announced in August 2012
Advance Booking starts in October 2012
更多精采節目2012年8月逐一披露，10月開始預售門票

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美國芭蕾舞劇院《羅密歐與茱麗葉》

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An opera in Four Acts by Robert Wilson and Philip Glass
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Teatro di San Carlo, Naples
La Traviata by Giuseppe Verdi
Il Marito Disperato by Domenico Cimarosa
拿波里聖卡洛歌劇院
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中國國家話劇院《青蛇》
原著李碧華、田沁鑫編導

Jordi Savall
荷迪．薩巴爾

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25.2.2012

韓德爾 Handel

《彌賽亞》*Messiah*, HWV 56

演出長約3小時，包括一節中場休息
Running time: approximately 3 hrs with one interval

韓德爾 George Frideric Handel (1685 - 1759)

藝術節加料節目	**Festival PLUS**
《彌賽亞》工作坊	***Messiah* – Workshop**
25.2.2012 (六) 上午11:00 - 下午12:30 香港文化中心音樂廳後台 (CR1)	25.2.2012 (Sat) 11:00am - 12:30pm CR1, Backstage of the Concert Hall, Hong Kong Cultural Centre
費用：$120 英語主講。	Fee: $120 In English.
更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站：www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

Messiah, HWV 56

PART ONE

Old Testament Promises of the Coming Messiah
The Birth of the Messiah
Messiah's Invitation to the People

Symphony (orchestra)

Accompagnato (tenor)
Comfort ye, my people, saith your God;
speak ye comfortably to Jerusalem,
and cry unto her,
that her warfare is accomplished,
that her iniquity is pardoned.
The voice of him that cries in the wilderness:
Prepare ye the way of the Lord,
make straight in the desert
a highway for our God.

Text: Isaiah 40:1-2

Air (tenor)
Every valley shall be exalted,
and every mountain and hill made low:
the crooked straight and
the rough places plain.

Text: Isaiah 40:4

Chorus
And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.

Text: Isaiah 40:5

Accompagnato (bass)
Thus saith the Lord of Hosts:
Yet once a little while, and I will shake the heavens,
the earth, the sea, and the dry land,
and I will shake all nations,
and the desire of all nations shall come.
The Lord whom ye seek,
shall suddenly come to his temple,
even the messenger of the covenant,
whom ye delight in, behold
He shall come, saith the Lord of Hosts.

Text: Haggai 2:6-7; Malachi 3:1

Air (bass)
But who may abide the day of His coming?
And who shall stand when He appears?
For He is like a refiner's fire.

Text: Malachi 3:2

彌賽亞 HWV 56

第一部

《舊約》承諾彌賽亞的來臨
彌賽亞的誕生
彌賽亞向人們發出邀請

交響樂（樂隊）

伴唱（男高音）
神說，你們要安慰，
安慰我的百姓。
要對耶路撒冷說安慰的話，
又向他宣告說，
他爭戰的日子已滿了，
他的罪孽赦免了，
他為自己的一切罪，
從耶和華手中加倍受罰。

詞：以賽亞書 40:1-2

主調（男高音）
一切山窪都要填滿，
大小山岡都要削平；
高高低低的要改為平坦，
崎崎嶇嶇的必成為平原。

詞：以賽亞書 40:4

合唱
耶和華的榮耀必然顯現，
凡有血氣的，必一同看見；
因為這是耶和華親口說的。

詞：以賽亞書 40:5

伴唱（男低音）
萬軍之耶和華如此說：
過不多時我必再一次
震動天地，滄海，與旱地。
我必震動萬國；
萬國的珍寶，必都運來。
萬軍之耶和華說：
我要差遣我的使者，在我前面預備道路。
你們所尋求的主，必忽然進入他的殿；
立約的使者，就是你們所仰慕的，快要來到。

哈該書 2:6-7及瑪拉基書 3:1

主調（男低音）
他來的日子，誰能當得起呢？
他顯現的時候，誰能立得住呢？
因為他如煉金之人的火，如漂布之人的鹼。

詞：瑪拉基書3:2

Chorus
And He shall purify the sons of Levi,
that they may offer unto the Lord
an offering in righteousness.

Text: Malachi 3:3

Recitative (alto)
Behold a virgin shall conceive
and bear a son,
and shall call his name Emmanuel,
God with us.

Text: Isaiah 7:14; Matthew 1:23

Air (alto)
O thou that tells good tidings to Zion,
get thee up into the high mountain;
O thou that tellest good tidings to Jerusalem,
lift it up thy voice with strength;
lift it up, be not afraid:
say unto the cities of Judah:
Behold your God! Arise, shine,
for thy light is come,
and the glory of the Lord is risen upon thee.

Text: Isaiah 40:9; 60:1

Chorus
O thou that tellest good tidings to Zion,
arise, say unto the cities of Judah,
behold your God! behold!
the glory of the Lord is risen upon thee.

Text: Isaiah 40:9; 60:1

Accompagnato (bass)
For behold, darkness shall cover the earth,
and gross darkness the people:
but the Lord shall arise upon thee,
and His glory shall be seen upon thee.
And the gentiles shall come to thy light,
and kings to the brightness of thy rising.

Text: Isaiah 60:2-3

Air (bass)
The people that walked in darkness
have seen a great light,
and they that dwell
in the land of the shadow of death,
upon them hath the light shined.

Text: Isaiah 9:2

合唱
他必坐下如煉淨銀子的，
必潔淨利未人，
他們就憑公義獻供物給耶和華。

詞：瑪拉基書 3:3

宣敘調（女低音）
因此，主自己要給你們一個兆頭，
必有童女懷孕生子，
給他起名叫以馬內利。
就是神與我們同在的意思

詞：以賽亞書 7:14; 馬太福音1:23

主調（女低音）
報好信息給錫安的啊，
你要登高山；
報好信息給耶路撒冷的啊，
你要極力揚聲。
揚聲不要懼怕，對猶大的城邑說：
看哪，你們的神!
興起，發光!
因為你的光已經來到!
耶和華的榮耀照耀你。

詞：以賽亞書40:9及60:1

合唱
報好信息給錫安的啊，你要登高山；
揚聲不要懼怕，對猶大的城邑說：
看哪，你們的神!
耶和華的榮耀照耀你。

詞：以賽亞書40:9及60:1

伴唱（男低音）
看哪，黑暗遮蓋大地，
幽暗遮蓋萬民。
耶和華卻要顯現照耀你；
他的榮耀要現在你身上。
萬國要來就你的光，
君王要來就你發現的光輝。

詞：以賽亞書60:2-3

主調（男低音）
在黑暗中行走的百姓，
看見了大光。
住在死蔭之地的人，
有光照耀他們。

詞：以賽亞書9:2

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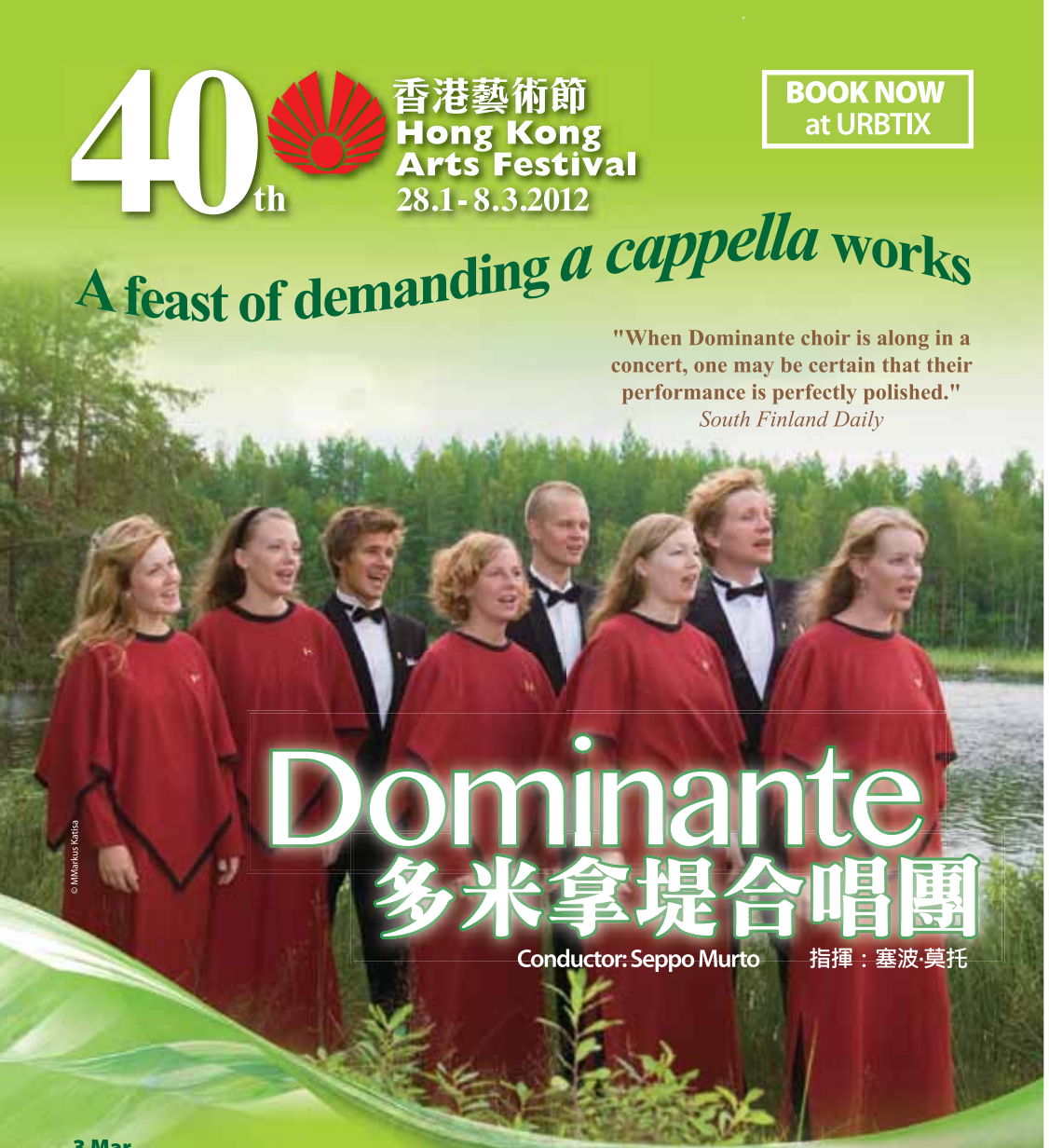

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多米拿堤合唱團

Conductor: Seppo Murto 指揮：塞波·莫托

3 Mar
Songs by Finnish, Estonian and North American composers including **Jean Sibelius**, **Toivo Kuula**, **Einojuhani Rautavaara**, **Veljo Tormis**, **Eric Whitacre** and others

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三月**Mar 3** 六sat | 下午**5:00**pm
香港演藝學院香港賽馬會演藝劇院
The Hong Kong Jockey Club Amphitheatre, HKAPA
$200 - 360 學生Student **100 - 140**

三月**Mar 4** 日sun | 下午**2:15**pm
元朗劇院演藝廳
Auditorium, Yuen Long Theatre
$160 - 220 學生Student **80 - 110**

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Programme details and artists are subject to change.

Chorus
For unto us a child is born,
unto us a son is given,
and the government shall be upon His shoulder,
and His name shall be called Wonderful,
Counsellor, the mighty God,
the everlasting Father, the Prince of Peace.

Text: Isaiah 9:6

合唱
因有一嬰孩為我們而生；
有一子賜給我們。
政權必擔在他的肩頭上；
他名稱為奇妙策士、全能的神、
永在的父、和平的君。

詞：以賽亞書 9:6

Pastoral Symphony

田園交響樂

Accompagnato (soprano)
There were shepherds abiding in the field,
keeping watch over their flock by night.

Text: Luke 2:8

伴唱（女高音）
在伯利恆之野地裏有牧羊的人、
夜間按着更次看守羊群。

詞：路加福音 2:8

Recitative (soprano)
And lo, the angel of the Lord came upon them,
and the glory of the Lord
shone round about them,
and they were sore afraid.

Text: Luke 2:9

宣敘調（女高音）
有主的使者站在他們旁邊，
主的榮光四面照着他們。
牧羊的人就甚懼怕。

詞：路加福音 2:9

Recitative (soprano)
And the angel said unto them:
Fear not, for behold, I bring you
good tidings of great joy,
which shall be to all people:
for unto you is born this day
in the city of David a Saviour
which is Christ the Lord.

Text: Luke 2:10-11

宣敘調 （女高音）
那天使對他們說：
不要懼怕，
我報給你們大喜的信息，
是關乎萬民的。
因今天在大衛的城裏，
為你們生了救主，
就是主基督。

詞：路加福音 2:10-11

Accompagnato (soprano)
And suddenly there was with the angel
a multitude of the heavenly host,
praising God, and saying:

Text: Luke 2:13

伴唱（女高音）
忽然有一大隊天兵，
跟那天使一起
讚美神，說：

詞：路加福音 2:13

Chorus
Glory to God in the highest,
and peace on earth,
good will toward men.

Text: Luke 2:14

合唱
在至高之處榮耀歸與神，
在地上平安
歸與他所喜悅的人。

詞：路加福音 2:14

Air (soprano)
Rejoice greatly, O daughter of Zion,
shout, O daughter of Jerusalem,
behold, thy King cometh unto thee.
He is the righteous Saviour,
and He shall speak peace
unto the heathen.

Text: Zachariah 9:9-10

主調（女高音）
錫安的民哪，應當大大喜樂；
耶路撒冷的民哪，應當歡呼。
看哪，你的王來到你這裏！
他必向列國講和平。

詞：撒加利亞 9:9-10

Recitative (alto)
Then shall the eyes of
the blind be opened,
and the ears of the deaf unstopped;
then shall the lame man
leap as an hart,
and the tongue of the dumb shall sing.

Text: Isaiah 35:5-6

Air (soprano & alto)
He shall feed His flock like a shepherd,
and He shall gather the lambs with His arm,
and carry them in His bosom,
and gently lead those that are with young.
Come unto Him, all ye that labour,
that are heavy laden,
and He will give you rest.
Take His yoke upon you,
and learn of him,
for He is meek and lowly of heart,
and ye shall find rest unto your souls.

Text: Isaiah 40:11; Matthew 11:28-29

Chorus
His yoke is easy,
and His burden is light.

Text: Matthew 11:30

宣敘調（女低音）
那時瞎子的眼必睜開；
聾子的耳必開通。
那時瘸子
必跳躍像鹿；
啞巴的舌頭
必能歌唱。

詞：以賽亞書 35:5-6

主調（女高音 及 女低音）
他必像牧人牧養自己的羊群，
用膀臂聚集羊羔抱在懷中，
慢慢引導那隻乳羊。
凡勞苦擔重擔的人，
可以到我這裏來，
我就使你們得安息。
我心裏柔和謙卑，
你們當負我的軛，
學我的樣式，
這樣，你們心裏就必得享安息。

詞：以賽亞書 40:11; 馬太福音11:28-29

合唱
因為我的軛是容易的，
我的擔子是輕省的。

詞：馬太福音11:30

中場休息 interval

PART TWO

Sacrificial Mission of Messiah
Rejection of Messiah by the Jews
Crucifixion of Messiah
Resurrection of Messiah
Ascension of Messiah to Glory
Proclamation of the Nations at the Second Advent of Messiah

Chorus
Behold the lamb of God,
that taketh away the sin of the world.

Text: John 1:29

Air (alto)
He was despised and rejected of men,
a man of sorrows and acquainted with grief.
He gave His back to the smiters,
and His cheeks to them that plucked off the hair;
He hid not His face from shame and spitting.

Text: Isaiah 53:3; 53:6

Chorus
Surely He hath borne our griefs
and carried our sorrows.
He was wounded for our transgressions,
He was bruised for our iniquities,
the chastisement of our peace was upon Him.

Text: Isaiah 53:4-5

Chorus
And with His stripes we are healed.

Text: Isaiah 53:5

Chorus
All we like sheep have gone astray,
we have turned every one to his own way.
And the Lord hath laid on Him
the iniquity of us all.

Text: Isaiah 53:6

Accompagnato (tenor)
All they that see Him laugh Him to scorn:
they shoot out their lips,
and shake their heads, saying:

Text: Psalm 22:7

第二部

彌賽亞獻祭的使命
猶太人對彌賽亞的抗拒
彌賽亞被釘在十字架上
彌賽亞的重生
彌賽亞升天歸至榮耀
各國宣稱彌賽亞第二次降臨

合唱
看哪，神的羔羊，
除去世人罪孽的!

詞：約翰福音 1:29

主調（女低音）
他被藐視，被人厭棄；
多受痛苦，常經憂患。
我們都如羊迷途；各人偏行己路；
耶和華使我們眾人的罪孽都歸在他身上。

詞：以賽亞書 53:3; 53:6

合唱
他誠然擔當我們的憂患，
背負我們的痛苦；
我們卻以為他受責罰，
被神擊打苦待了。
哪知他為我們的過犯受害，為我們的罪孽壓傷。

詞：以賽亞書 53:4-5

合唱
因他受的鞭傷，我們得醫治。

詞：以賽亞書 53:5

合唱
我們都如羊走迷，各人偏行己路；
耶和華使我們眾人的罪孽
都歸在他身上。

詞：以賽亞書 53:6

伴唱（男高音）
凡看見我的都嗤笑我；
他們撇嘴搖頭，說：

詞：詩篇22:7

Chorus
He trusted in God that He would deliver Him:
let Him deliver Him if He delight in Him.

Text: Psalm 22:8

Accompagnato (tenor)
Thy rebuke hath broken His heart;
He is full of heaviness:
He looked for some to have pity on Him,
but there was no man,
neither found He any, to comfort Him.

Text: Psalm 69:20

Air (tenor)
Behold and see if there be any sorrow
like unto His sorrow.

Text: Lamentations 1:12

Accompagnato (tenor)
He was cut off out of the land of the living,
for the transgression of Thy people
was He stricken.

Text: Isaiah 53:8

Air (tenor)
But Thou didst not leave His soul in hell,
nor didst Thou suffer Thy Holy One
to see corruption.

Text: Psalm 16:10

Chorus
Lift up your heads, O ye gates,
and be ye lift up, ye everlasting doors,
and the King of Glory shall come in.
Who is the King of Glory?
The Lord strong and mighty,
the Lord mighty in battle.
The Lord of Hosts:
He is the King of Glory.

Text: Psalm 24:7-10

Air (soprano)
How beautiful are the feet of them
that preach the gospel of peace
and bring glad tidings of good things.

Text: Romans 10:15

合唱
他把自己交託耶和華，耶和華可以救他吧！
耶和華既喜悅他，可以搭救他吧!

詞：詩篇 22:8

伴唱（男高音）
辱罵傷破了我的心。
他又滿了憂愁。
他指望有人體恤，
卻沒有一個；
他指望有人安慰，卻找不着一個。

詞：詩篇 69:20

主調（男高音）
你們要觀看，有像這臨到他的痛苦沒有，
就是耶和華在他盛怒的日子使他所受的苦。

詞：耶利米哀歌 1:12

伴唱（男高音）
他受鞭打，從活人之地被剪除，
是因我百姓的罪過。

詞：以賽亞書 53:8

主調（男高音）
因為你必不將我的靈魂撇在陰間。
也不叫你的聖者見朽壞。

詞：詩篇 16:10

合唱
眾城門哪，
你們要抬起頭來。
永久的門戶，你們要被舉起。
那榮耀的王將要進來。
榮耀的王是誰呢？
就是有力有能的耶和華，
在戰場上有能的耶和華。他是榮耀的王。

詞：詩篇 24:7-10

主調（女高音）
報福音傳喜信的人，
他們的腳蹤何等佳美。

詞：羅馬書 10:15

Chorus
Their sound is gone out into all lands,
and their words unto the ends of the world.

Text: Romans 10:18

Air (bass)
Why do the nations so furiously rage together,
and why do the people imagine a vain thing?
The kings of the earth rise up,
and the rulers take counsel together,
against the Lord and against His Anointed.

Text: Psalm 2:1-2

Chorus
Let us break their bonds asunder,
and cast away their yokes from us.

Text: Psalm 2:3

Recitative (tenor)
He that dwells in heaven
shall laugh them to scorn:
the Lord shall have them in derision.

Text: Psalm 69:20

Air (tenor)
Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces
like a potter's vessel.

Text: Psalm 2:9

Chorus
Hallelujah!
for the Lord God omnipotent reigns.
The kingdom of this world is become
the kingdom of our Lord and of His Christ:
and He shall reign for ever and ever.
King of Kings, and Lord of Lords.
Hallelujah!

Text: Revelation 19:6; 11:15

合唱
他們的聲音傳遍天下，
他們的言語傳到地極。

詞：羅馬書 10:18

主調（男低音）
外邦為甚麼爭鬧？
萬民為甚麼謀算虛妄的事？
世上的君王一齊起來，
臣宰一同商議，要敵擋耶和華，
和他的受膏者，

詞：詩篇2:1-2

合唱
我們要掙開他們的捆綁，
脫去他們的繩索。

詞：詩篇 2:3

宣敘調（男高音）
那坐在天上的必發笑。
主必嗤笑他們。

詞：詩篇 69:20

主調（男高音）
你必用鐵杖打破他們；
你必將他們如同
窯匠的瓦器摔碎。

詞：詩篇 2:9

合唱團
哈利路亞！
因為主我們的神、全能者作王了。
世上的國、成了我主和主基督的國。
他要作王、直到永永遠遠。
萬王之王、萬主之主。
哈利路亞！

詞：啟示錄 19:6; 11:15

PART THREE

The Hope of the Redeemed
The Confidence of the Redeemed
Final Triumph of Messiah

Air (soprano)
I know that my redeemer lives,
and that He shall stand at the latter day
upon the earth:
and though worms destroy this body,
yet in my flesh shall I see God.
For now is Christ risen from the dead,
the first fruits of them that sleep.

Text: Job 19:25-26; I Corinthians 15:20

Chorus
Since by man came death,
by man came also
the resurrection of the dead.
For as in Adam all die,
even so in Christ shall all be made alive.

Text: I Corinthians 15:21-22

Accompagnato (bass)
Behold, I tell you a mystery:
we shall not all sleep,
but we shall all be
changed in a moment,
in the twinkling of an eye,
at the last trumpet.

Text: I Corinthians 15:51-52

Air (bass)
The trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.

Text: I Corinthians 15:52

Recitative (alto)
Then shall be brought to pass
the saying that is written,
Death is swallowed up in victory.

Text: I Corinthians 15:54

Duet (alto & tenor)
O Death, where is thy sting?
O Grave, where is thy victory?
The sting of death is sin,
and the strength of sin is the law.

Text: I Corinthians 15:55-56

第三部

救贖的希望
救贖的信心
彌賽亞的最後勝利

主調（女高音）
我知道我的救贖主活着，
末了必站立在地上。
我這皮肉滅絕之後，
我必在肉體之外得見神。
但基督已經從死裏復活，
成為睡了之人初熟的果子。

詞：約伯記 19:25-26
　　哥林多前書 15:20

合唱
死既是因一人而來，
死人復活也是因一人而來。
在亞當裏眾人都死了，
照樣，在基督裏眾人也都要復活。

詞：哥林多前書 15:21-22

伴唱（男低音）
我如今把一件奧秘的事告訴你們：
我們不是都要睡覺，
乃是都要改變，
就在霎時，眨眼之間，
號筒末次吹響的時候，
因號筒要響，
死人要復活成為不朽之軀，
我們也要改變。

詞：哥林多前書 15:51-52

主調（男低音）
因號筒要響，
死人要復活成為不朽之軀，
我們也要改變。

詞：哥林多前書 15:52

宣敘調（女低音）
那時經上所記，
死被得勝吞滅的話就應驗了。

詞：哥林多前書 15:54

二重唱（女低音 及 男高音）
死啊！你得勝的權勢在哪裏？
死啊！你的毒鉤在哪裏？
死的毒鉤就是罪。
罪的權勢就是律法。

詞：哥林多前書 15:55-56

Chorus
But thanks be to God
who giveth us the victory,
through our Lord Jesus Christ.

Text: I Corinthians 15:57

Air (soprano)
If God be for us,
who can be against us?
Who shall lay anything
to the charge of God's elect?
It is God that justifies,
who is he that condemns?
It is Christ that died,
yea rather that is risen again,
who is at the right hand of God,
who makes intercession for us.

Text: Romans 8:31, 33-34

Chorus
Worthy is the Lamb that was slain,
and hath redeemed us to God by his blood,
to receive power, and riches, and wisdom,
and strength, and honour, and glory, and blessing.
Blessing and honour, glory and power
be unto Him that sits upon the throne
and unto the Lamb, for ever and ever.

Text: Revelation 5:12-13

Chorus
Amen.

Compiled by Charles Jennens

Sources of English lyrics:
Nisi Dominus - The Hebrew & English Psalters
Dixit Dominus - Psalms for Vespers
Messiah - The King James Bible and
the Psalms from the Book of
Common Prayer

合唱
感謝神、
使我們藉着
我們的主耶穌基督得勝。

詞：哥林多前書 15:57

主調（女高音）
既是這樣，還有甚麼說的呢？
神若幫助我們，誰能敵擋我們呢？
誰能控告神所揀選的人呢？
有神稱他們為義了。
誰能定他們的罪呢？
有基督耶穌已經死了，
而且從死裏復活，
現今在神的右邊、也替我們祈求。

詞：羅馬書 8:31, 33-34

合唱
大聲說：曾被殺的羔羊、
是配得權柄、豐富、
智慧、能力、尊貴、
榮耀、頌讚的。
榮耀、權勢、都歸給
坐寶座的和羔羊，直到永永遠遠。

詞：啟示錄 5:12-13

合唱
阿門。

聖經中譯本來源：聖經《和合本》

Photo © Clare Park

茱莉安・基芙 Gillian Keith

女高音 Soprano

基芙曾贏得卡瑟琳・費利亞獎。她首次在皇家歌劇院演出《阿里阿德涅在納索斯》時飾演薩賓內塔，其他飾演過的角色包括泰坦利亞（《仲夏夜之夢》，皇家歌劇院、英國國家歌劇院）、迷人寶利（《潘趣和朱迪》，英國國家歌劇院、日內瓦）、薩賓內塔（《奧維耶多》，華盛頓國家歌劇院）、菲蓮（《迷孃》， 巴克斯頓）、路仙達（《唐吉柯德》，阿姆斯特丹）、泰妮（《保羅本仁》，布雷根茲音樂節）、珍內芙拉（《艾里唐特》，哈雷）、木鳥（《齊格飛》，蘇格蘭歌劇院）和波佩亞（《巴賽爾》，波士頓）。此外，她也曾參演韓德爾《耶穌復活記》（維也納學院）和浦賽爾的《印度皇后》（十六合唱團及古樂團/愛丁堡國際音樂節）。基芙的唱片包括韓德爾《榮光頌》（與加德納合作）、《朋友中的舒伯特》、《德布西：早期歌曲》及一張全史特勞斯曲目的唱片。

A past winner of the Kathleen Ferrier Award, Keith made her Royal Opera debut as Zerbinetta in *Ariadne auf* Naxos. Other appearances include Tytania, *A Midsummer Night's Dream* (Royal Opera House and English Opera House); Pretty Polly, *Punch & Judy* (English Opera House and Geneva); Zerbinetta (Oviedo and Washington National Opera); Philine, *Mignon* (Buxton); Lucinda, *Don Chisciotte* (Amsterdam); Tiny, *Paul Bunyan* (Bregenz Festival); Ginevra, *Ariodante* (Halle); Woodbird, *Siegfried* (Scottish Opera); Poppea, (Basel and Boston); Handel's *La Resurrezione* (Wiener Akademie); and Purcell's *The Indian Queen* (The Sixteen/Edinburgh International Festival). Recordings include Handel's *Gloria* with Sir John Eliot Gardiner; *Schubert Among Friends*, *Debussy and Early Songs* and an all Strauss programme.

Photo © Dorothea Heise

羅賓・布雷斯 Robin Blaze

高男高音 Countertenor

布雷斯擅長演繹浦賽爾、巴赫和韓德爾，曾與多位精通早期音樂的優秀指揮家合作過，包括哈利・基斯杜化士、加德納爵士、艾曼紐・艾姆、菲利浦・赫爾維格、基斯杜化・荷格伍特、唐・庫普曼、古斯塔夫・雷翁哈特、馬克拉斯爵士、特烈弗・平諾克和鈴木雅明。

布雷斯飾演過的歌劇角色包括阿薩瑪斯 （《瑟密雷》，科芬園、英國國家歌劇院）、底土瑪斯（《狄德麗》，格林德包恩）、阿薩密雷斯（《薛西斯》）、奧伯龍（《仲夏夜之夢》）和伯塔里度（《羅德琳達》，格林德包恩、哥廷根）。

本樂季及未來的演出包括飾演哈摩爾（《耶弗他》，華盛頓國家歌劇院）、參演《聖馬太受難曲》（啟蒙時代管弦樂團）和《彌賽亞》（冰島交響樂團、塔菲爾室內樂團），以及與日本巴赫古樂團演出其他曲目。

Blaze is interpreter of Purcell, Bach and Handel, and works with many conductors in the early music field including: Harry Christophers, Sir John Eliot Gardiner, Emmanuelle Haïm, Philippe Herreweghe, Christopher Hogwood, Ton Koopman, Gustav Leonhardt, Sir Charles Mackerras, Trevor Pinnock and Masaaki Suzuki.

Blaze's opera engagements include Athamas, *Semele* (Covent Garden, English National Opera); Didymus, *Theodora* (Glyndebourne); Arsamenes, *Xerxes*, Oberon, *A Midsummer Night's Dream* and Bertarido, *Rodelinda* (Glyndebourne, Göttingen).

Performances this season and beyond include Hamor, *Jephtha* (Washington National Opera); a staged production of the *St Matthew Passion* (Orchestra of the Age of Enlightenment); *Messiah* (Iceland Symphony Orchestra, Tafelmusik); and collaborations with Bach Collegium Japan.

Photo © operaomnia.co.uk

詹姆斯・基爾基斯 James Gilchrist

男高音 Tenor

基爾基斯原是一名醫生，1996年轉為全職音樂家。

他最近的演出包括《美麗的磨坊少女》（與安娜・提布魯克合作，威格摩爾音樂廳）、《冒牌女園丁》（古樂學院）、巴赫多齣清唱劇（與馬格德林合奏團合作，在切爾滕納姆音樂節演出）和布烈頓的《為男高音、法國號及弦樂而作的小夜曲》（阿姆斯特丹交響樂團）。他也經常與各大合奏團攜手，包括古樂學院、十六合唱團及古樂團和金恩合奏團。

基爾基斯經常舉行演唱會，與兩位鋼琴伴奏（安娜・提布魯克和朱利厄斯・德瑞克）和豎琴演奏家艾利信・尼科斯合作無間。近期大獲好評的唱片包括《美麗的磨坊少女》、《天鵝之歌》和《冬之旅》（Orchid唱片公司）、《在溫洛克斷崖》、萊頓《大地，可愛的大地》和布烈頓《冬之語》（Linn唱片公司）及《亞伯特赫林》（飾演主角亞伯特赫林，Chandos唱片公司）。

其他已安排的演出包括《彌賽亞》（華盛頓國家交響樂團）、莫扎特《安魂曲》（莫斯科、聖彼德堡）、巡迴演出韓德爾《狄德麗》（巴黎聖靈音樂會）、海頓《創世記》（薩爾茲堡，與蒙特威爾第合唱團及樂團攜手）。

Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. He recently performed *Die Schöne Mullerin* with Anna Tilbrook at the Wigmore Hall, *La Finta Giardiniera* (Academy of Ancient Music); *Bach Cantatas* with the Magdalena Consort (Cheltenham festival); and Britten, *Serenade for Tenor*, *Horn and Strings* (Amsterdam Sinfonietta). Gilchrist works regularly with ensembles, including the Academy of Ancient Music, the Sixteen and the King's Consort.

A prolific recitalist, he enjoys successful relationships with accompanists Anna Tilbrook

and Julius Drake, and harpist Alison Nicholls. Recent recordings include *Die Schöne Mullerin*, *Schwanengesang* and *Winterreise* (Orchid); *On Wenlock Edge*, Leighton's *Earth*, *Sweet Earth* and Britten's *Winter Words* (Linn); and title role, *Albert Herring* (Chandos).

Forthcoming engagements include *Messiah* with the National Symphony Orchestra, Washington; Mozart's *Requiem* in Moscow and St Petersburg; a tour of Handel's *Theodora* with Concert Spirituel; and Haydn's *Creation* in Salzburg with the Monteverdi Choir and Orchestra.

馬修・布魯克 Matthew Brook 男低中音 Bass-Baritone

布魯克曾與多位指揮家合作，包括加德納爵士、理查德・希考克斯、查爾斯・馬克拉斯、哈利・基斯杜化士、克里斯托夫・盧賽、艾倫・柯蒂斯和保羅・麥克里希，合作過的合奏團則包括愛樂樂團、倫敦交響樂團、費萊堡巴羅克樂團、啟蒙時代管弦樂團、加布里尼合奏團、十六合唱團及古樂團、詩樂能人管弦樂團及香榭麗舍管弦樂團。

布魯克的唱片包括韓德爾《彌賽亞》（達尼丁合奏團，榮獲留聲機大獎）和《艾里唐特》（巴羅克樂團）。

他近期及已安排的精采演出包括飾演加里巴爾多（《羅德琳達》，巴羅克樂團）和賽內加（《波佩亞》，佛羅倫斯五月音樂節管弦樂團）、參演巴赫《聖馬太受難曲》（韓德爾及海頓協會）和貝多芬《第九交響曲》（澳洲室樂團）。

Brook has worked with Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Alan Curtis and Paul McCreesh, and ensembles including the Philharmonia, London Symphony Orchestra, Freiburg Baroque, Orchestra of the Age of Enlightenment, Gabrieli Consort, the Sixteen, Les Talens Lyriques and Orchestre des Champs-Élysées.

His recordings include a Gramophone Award-winning version of Handel's *Messiah* with the Dunedin Consort and *Il Re Ariodante* with Il Complesso Barocco.

Recent and future highlights include Garibaldo, *Rodelinda* (Il Complesso Barocco); Seneca, *Poppea* (Maggio Musicale Fiorentino); Bach's *St Matthew Passion* (Handel and Haydn Society); and Beethoven's *Symphony No 9* (Australian Chamber Orchestra).

十六合唱團及古樂團

指揮 Conductor **哈利・基斯杜化士 Harry Christophers**
女高音 Soprano **茱莉安・基芙 Gillian Keith**
高男高音 Countertenor **羅賓・布雷斯 Robin Blaze**
男高音 Tenor **詹姆斯・基爾基斯 James Gilchrist**
男低中音 Bass-Baritone **馬修・布魯克 Matthew Brook**

女高音｜Soprano
Sally Dunkley, Katy Hill
Kirsty Hopkins, Emilia Hughes
Alexandra Kidgell, Charlotte Mobbs

女低音｜Alto
Ian Aitkenhead, David Clegg
Kim Porter, Christopher Royall

男高音｜Tenor
Simon Berridge, Jeremy Budd
Mark Dobell, Julian Stocker

男低音｜Bass
Robert Evans, Tim Jones
William Townend, Stuart Young

小提琴 I｜Violin I
Simon Jones (leader), Sarah Sexton
Graham Cracknell, Ellen O'Dell
Sarah Moffatt, Madeleine Easton

小提琴 II｜Violin II
Jean Paterson, Theresa Caudle
Jane Gordon, Polly Smith, Peter Fender

中提琴｜Viola
Stefanie Heichelheim, Mari Giske

大提琴｜Cello
Richard Tunnicliffe, Andrew Skidmore

古提琴｜Violone
Jan Spencer

雙簧管｜Oboe
Leo Duarte, Kate Latham

巴松管｜Bassoon
Zoe Shevlin

小號｜Trumpet
Robert Farley, Christopher Pigram

定音鼓｜Timpani
Charles Fullbrook

管風琴及古鍵琴｜Organ & Harpsichord
Julian Perkins

音樂會所用之古鍵琴乃加利・秘比 (Carey Beebe) 於1991年按一具十八世紀之德國單鍵盤古鍵琴複製，由香港中文大學音樂系借出，謹此鳴謝！

The harpsichord used in these concerts is provided by the Music Department, The Chinese University of Hong Kong. It is a copy of an eighteenth-century German single manual harpsichord built by Carey Beebe in 1991.

香港藝術節
Hong Kong Arts Festival

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The Hong Kong Arts Festival has commissioned many excellent new works that have delighted, excited and inspired audiences over the years. In the 40th Hong Kong Arts Festival, new works such as *Of Mountains and Seas* – Lin Zhao-hua / Gao Xingjian; *The Wild Boar* – Cancer Chong and Olivia Yan; and *Show Flat* – Paul Poon, are being presented. Without our donors' generous support, it would be difficult to commission so many new works. To ensure that our local arts scene continues to flourish please support the **New Works Scheme**.

香港藝術節多年來委約不少高質素的創新作品，讓這些佳作能有機會展現觀眾眼前，帶給觀眾無限歡樂、刺激和啟發。在第四十屆香港藝術節當中，林兆華執導的高行健作品《山海經傳》、莊梅岩 X 甄詠蓓《野豬》及潘惠森新作《示範單位》便是其中數部高質素的創新作品。**新作贊助計劃**捐助人的支持，讓我們的新作品得以順利誕生。為使本地藝壇能有更多精采及創新的傑出作品，請即支持**新作贊助計劃**！

Illustrated by Wong Winsome Dumalagan (S.K.H Lam Woo Memorial Secondary School)

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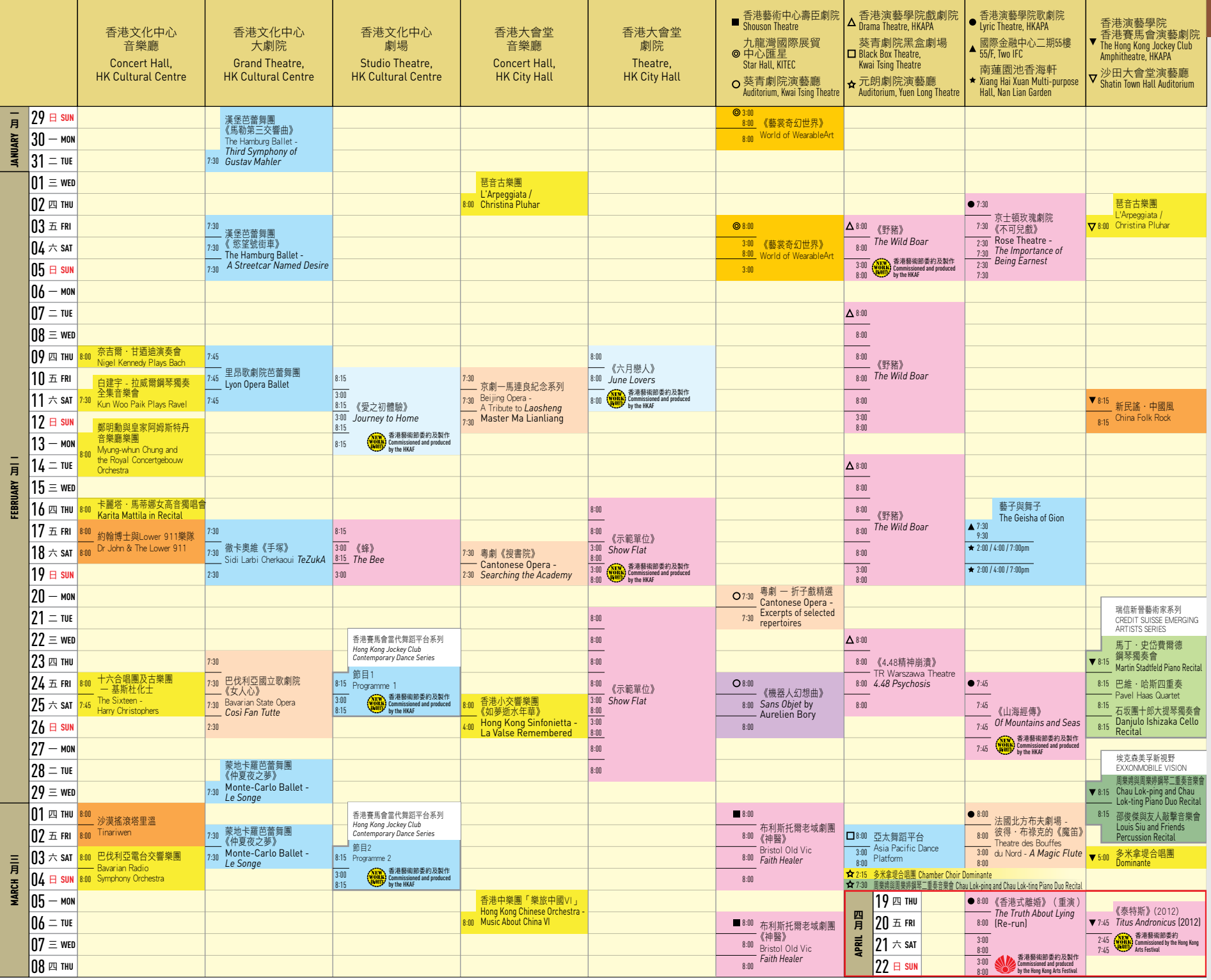

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8/1 皇帝的慈悲 Mitridate, Re di Ponto (Mithridates, King of Pontus)
15/1 魔笛 Die Zauberflöte (The Magic Flute)
1-17/2 談談歌劇 Talk About Opera
18/2 老師歌劇班 Opera for Teachers
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26/2 引入《女人心》 Before *Così*
26/2 「心」入後台 Backstage at *Così*

舞蹈搜影 2 Dance on Screen 2

4/2 夢見巴別塔 Dreams of Babel
5/2 零度複數 Zero Degrees
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31/1 與約翰・紐邁亞對談 Meeting John Neumeier
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1/3 KENTARO!! Hip Hop 工作坊 Hip Hop Workshop
2/3 亞太舞蹈平台演後藝人談 Asia Pacific Dance Platform — Meet-the-Artist (Post-Performance)
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11, 16/3 城市舞蹈 Urban Dance

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10/2 《野豬》演後藝人談 *The Wild Boar* — Meet-the-Artist (Post-Performance)
16/2 《示範單位》演後藝人談 *Show Flat* — Meet-the-Artist (Post-Performance)
12/3 黃詠詩新作圍讀展演 Wong Wing-sze's New Work — A Play Reading

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17/2 卡麗塔・馬蒂娜歌唱大師班 Karita Mattila Voice Masterclass
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25/2 《彌賽亞》工作坊 *Messiah* — Workshop
2/3 多米拿堤合唱團大師班 Dominante Choral Coaching Masterclass

藝術家全接觸 Artist Encounters

14/1 百花：粵劇發展的黃金時代 Hundred Flowers - A Golden Era in the Development of Cantonese Opera
21/1 藝裳奇幻之旅 A WOW Encounter
30/1 鄧俊傑敲擊樂示範講座及定音鼓製作工作坊 Louis Siu Percussion Lecture Demonstration & Timpani Mallet-making Workshop
1/2 《不可兒戲》劇本誦讀 *The Importance of Being Earnest* — A Reading
9/2 《六月戀人》演後藝人談 *June Lovers* — Meet-the-Artist (Post-Performance)
12/2 京劇大師馬連良之藝術與人生 The Life and Artistry of Beijing Opera Grand Master Ma Lianliang
12/2 談詩。談歌。談中國新民謠的一片天。 Chinese Folk Rock Music — An Artist Chat & Demonstration
18/2 藝子與舞子演後藝人談 The Geisha of Gion — Meet-the-Artist (Post-Performance)
25/2 《山海經傳》專家研討會 International Forum on Gao Xingjian's *Of Mountains and Seas*
25/2 高行健與林兆華 Meeting with Gao Xingjian & Lin Zhaohua
2/3 跟布利斯托爾老域會面 Meeting Bristol Old Vic

展覽：香港藝術節四十年海報巡禮
Exhibition: Showcasing 40 Years of Hong Kong Arts Festival Posters

電視特備節目 Festival on TV