

41st



香港藝術節
Hong Kong
Arts Festival
21.2-22.3.2013



Die Konzertisten

THE BRITTEN 100 PROJECT

布列頓百歲誕辰紀念音樂會

指揮：米高·賴恩

Conductor: Michael Ryan



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第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized handwritten signature in black ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized handwritten signature in blue ink, consisting of several loops and strokes, followed by the Chinese characters '李家英'.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman



歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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9 Mar

Concert Hall,
HK Cultural Centre

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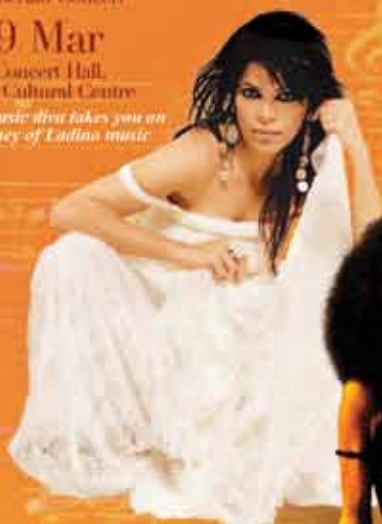


Photo credit: M. Tse

Chicago
Symphony Orchestra
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is
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Esperanza Spalding
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15-16 Mar

Concert Hall, HK Cultural Centre

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香港藝術節 Hong Kong Arts Festival

由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

International artists and ensembles presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，
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41st



香港藝術節
**Hong Kong
Arts Festival**
21.2-22.3.2013

Presents

Die Konzertisten

THE BRITTEN 100 PROJECT 布列頓百歲誕辰紀念音樂會

指揮 米高·賴恩

Conductor **Michael Ryan**

Programme I

23.2.2013

香港演藝學院音樂廳
Concert Hall,
The Hong Kong Academy
for Performing Arts

演出長約 1 小時 50 分鐘，
包括一節中場休息

Approx 1 hr and 50
mins with one interval

節目資料

P14 for programme details

Programme II

26.2.2013

南蓮園池香海軒
Xiang Hai Xuan
Multi-purpose Hall,
Nan Lian Garden

演出長約 1 小時，
不設中場休息

Approx 1 hr with
no interval

節目資料

P40 for programme details

Programme III

16.3.2013

元朗劇院演藝廳
The Auditorium,
Yuen Long Theatre

演出長約 50 分鐘，
不設中場休息

Approx 50 mins
with no interval

節目資料

P63 for programme details



Supported by the
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封面照片 Cover photographs: Benjamin Britten © Roland Haupt (image courtesy of www.britten100.org)
The Red House © Philip Vile (image courtesy of www.britten100.org)

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布列頓 Benjamin Britten (1913-1976)

布列頓 1913 年生於英國洛斯托夫特鎮，是二十世紀英國古典音樂的重要作曲家。五歲開始作曲，孩童時代已寫下許多作品。他的才華未幾獲英國作曲家弗蘭克·布瑞基賞識，並於 1928 年師隨布瑞基。布列頓於 1930 年考進英國倫敦皇家音樂學院，分別師隨哈羅特·塞繆爾及亞瑟·布列頓修讀鋼琴和作曲。

布列頓的無伴奏合唱作品《一個嬰兒的降生》於 1934 年大獲好評，其後他於 1930 至 40 年代創作了許多不同種類的音樂，包括：電影音樂、管弦樂及套曲，其中《米開朗基羅的十四行詩七首》（1940）更是第一首為男高音歌手皮爾斯而寫的套曲。皮爾斯後來成為布列頓的音樂拍檔，常為他帶來創作靈感，亦是他的終身伴侶。布列頓的成名作包括：《彼得·葛蘭姆斯》（1945）、英國歌劇《比利·巴德》（1951）、《葛洛利安娜》（1953）及《仲夏夜之夢》（1960）。他於 1948 年創立專為古典音樂而設

One of the central figures of 20th century British classical music, Britten was born in Lowestoft in 1913. He began composing his first works at age five and produced prolifically throughout his childhood. His talent was discovered by English composer Frank Bridge, who took Britten on as a pupil in 1928. In 1930, Britten entered the Royal College of Music to study piano and composition under Harold Samuel and Arthur Benjamin.

After coming to public attention with his capella choral work, *A Boy Was Born* in 1934, Britten composed a variety of film scores, orchestral works and song cycles through the 1930s and 1940s. *Seven Sonnets of Michelangelo* (1940) was the first of many song cycles written for tenor Peter Pears, who was to become Britten's musical collaborator, inspiration and life partner. Britten leapt to international fame with *Peter Grimes* (1945), English operas *Billy Budd* (1951), *Gloriana* (1953) and *A Midsummer Night's Dream* (1960). The composer launched the Aldeburgh Festival in 1948, an annual arts

的奧爾德堡音樂節，成為時至今日一年一度的音樂盛事。

1950至60年代，布列頓的作品深受東方音樂影響，這段時期的著作包括：富峇里島嘉美蘭木琴音樂色彩之芭蕾舞作《寶塔王子》（1957）、《戰爭安魂曲》（1962），以及一系列半歌劇式「為教堂演出而作的寓言劇」，包括：《麻鵲河》（1964）、《熾烈燃燒的火爐》（1966）及《浪子》（1968）（獻給蕭達高維契）。布列頓於1960年代與俄國作曲家及音樂家蕭達高維契、李希特和羅斯卓波維奇建立了友好關係。

1970年代初，布列頓身體欠佳，1973年進行心臟手術後因部分肢體傷殘，結束了演奏生涯。晚年作品纖維上較稀疏，但亦富戲劇色彩。著作包括：歌劇《歐文·英格瑞夫》（1970）、《威尼斯之死》（1971-1973）、第三弦樂四重奏（1975）及戲劇清唱劇《菲爾德》（1975）。

布列頓於職業生涯中屢獲殊榮，包括：榮譽勳爵士（1952）、大勳章（1965）及人文科學羅伯特·奧安德森阿斯本獎首位得獎者（1964）。他亦是首位獲終身貴族勳銜的作曲家，1976年獲封為英國薩福克郡奧爾德堡布列頓男爵。布列頓於1976年12月4日逝世，享年63歲。

festival devoted mainly to classical music that continues to this day.

Eastern music became an increasingly important influence on Britten's works through the late 1950s and 1960s. Notable works from this period include *The Prince of the Pagodas* (1957), a ballet featuring elements of Balinese gamelan music; *War Requiem* (1962); and the series of semi-operatic "Parables for Church Performance": *Curlew River* (1964), *The Burning Fiery Furnace* (1966) and *The Prodigal Son* (1968) (dedicated to Dmitri Shostakovich). Britten developed close friendships with Russian composers and musicians Dmitri Shostakovich, Sviatoslav Richter and Mstislav Rostropovich in the 1960s.

Britten's health deteriorated in the early 1970s, and he stopped his performing career after a heart operation left him partially disabled in 1973. His final works became more sparse in texture while retaining a keen sense of drama. Major works from this period include the operas *Owen Wingrave* (1970) and *Death in Venice* (1971-1973), Third String Quartet (1975), and the dramatic cantata *Phaedra* (1975).

Numerous honours and accolades were bestowed on Britten over the course of his career. Britten became a Companion of Honour in 1952, and a member of the Order of Merit in 1965. He was the first recipient of the Robert O. Anderson Aspen Award in the Humanities in 1964. Britten was the first composer to receive a life peerage, as he was honoured as Baron Britten, of Aldeburgh in the County of Suffolk in 1976. He died at the age of 63 on 4 December 1976.

Die Konzertisten

首席指揮：楊欣諾

Principal conductor: Felix Yeung

Die Konzertisten 合唱團於 2008 年創立，旨在為大眾演唱合唱及聲樂作品，舉辦過多場不同風格的音樂會，演唱曲目由文藝復興和巴羅克時期的作品，到浪漫時期及當代音樂兼而有之。

自成立以來，合唱團曾與多位傑出指揮家及音樂家合作演出，包括萊頓（莫扎特安魂曲，由香港城市室樂團伴奏）、指揮家利靈（巴赫 B 小調彌撒曲）、作曲家卡爾·詹金斯（卡爾·詹金斯安魂曲）、指揮家尼古拉斯·克里奧貝利（路達及契爾考特安魂曲）、潘明倫（韓德爾《上主如是說》及伯恩斯坦《齊徹斯特特篇》，由 Collegium Musicum Hong Kong 伴奏）、米高·賴恩（維多利亞安魂曲及伯德《大崇拜樂章》）、葉詠詩（佛瑞安魂曲，由香港小交響樂團伴奏）及楊欣諾（巴赫《聖馬太受難曲》）。

Die Konzertisten 於 2011 年獲香港藝術節邀請參與巴赫全方位活動，包括在香港不同教堂內演唱巴赫的全部六首經文歌，以及於喬治·克利斯多夫·比勒（聖多馬少年合唱團指揮）主持的大師班中作示範合唱團。今年合唱團與香港藝術節再度合作，擔綱演出一系列布列頓最為人稱著的聲樂作品，以紀念作曲家的百歲誕辰。

Founded in 2008, Die Konzertisten is a chamber choir that aims to perform choral and vocal works among the wider public. The group promotes a variety of musical styles and has presented a series of concerts with repertoire ranging from the Renaissance and Baroque to Romantic and contemporary works.

From its early days Die Konzertisten has performed with a number of distinguished conductors and musicians, including Stephen Layton (Mozart's Requiem with the City Chamber Orchestra of Hong Kong), Helmuth Rilling (Bach's B minor Mass), Karl Jenkins (Karl Jenkins's Requiem), Nicholas Cleobury (Requiems by John Rutter and Bob Chilcott), Johnny Poon (Handel's *Dixit Dominus* and Bernstein's *Chichester Psalms* with the Collegium Musicum Hong Kong), Michael Ryan (Victoria's Requiem and Byrd's *The Great Service*), Wing-sie Yip (Faure's Requiem with the Hong Kong Sinfonietta) and Felix Yeung (Bach's *St Matthew Passion*).

In 2011, Die Konzertisten was invited by the Hong Kong Arts Festival to be the performing choir in the *All About Bach* series, including performances of all six of Bach's motets, and acting as the demonstration choir in a masterclass with Maestro Georg Christoph Biller, cantor of St Thomas Boys Choir, Leipzig. In 2013, Die Konzertisten collaborates with the Hong Kong Arts Festival again to lead the *Britten 100 Project*, celebrating the centenary of the composer with a series of performances featuring some of his most distinguished vocal pieces.



米高·賴恩
Michael Ryan

指揮 Conductor

賴恩生於愛爾蘭利默里克的音樂世家，自小接受父親的音樂教導。後來舉家遷移到倫敦，開始接受正統鍵盤訓練，更獲倫敦巴金自治區頒發音樂獎學金。他亦隨英國皇家音樂學院教授諾曼·愛林學習聲樂。賴恩曾於倫敦不同中學任教，又參與由亨利·華盛頓指揮的布朗普頓司鐸祈禱會合唱團。他於德倫大學取得音樂榮譽學士學位，又取得鋼琴和聲樂演奏文憑，其後於牛津大學皇后學院，以碩士研究生身份跟隨歐文·里斯，取得牛津大學的音樂歷史博士學位。

賴恩在香港以教師及演奏家身份，積極發展他的音樂事業。曾與 Die Konzertisten 合唱團合作演出巴赫的大作，包括於 2011 年香港藝術節中多次演出全六首經文歌，還有蒙特威爾第的《在那時彌撒》。曾遠赴歐洲及美國與多個合唱團合作，亦曾於香港浸會大學擔任音樂研究生課程統籌，現於該校及香港大學任教。

Born to a musical family in Limerick, Ireland, Ryan received his first music lessons from his father. With his family's move to London, formal keyboard training began and Ryan was awarded a music scholarship by the London Borough of Barking. He also studied singing with Norman Allin, a professor at the Royal Academy of Music. Ryan worked in secondary schools in London and sang in the Brompton Oratory Choir under Henry Washington. Holding an honours degree in Music from Durham University and performing diplomas in piano and singing, Ryan also completed postgraduate work with Owen Rees of The Queen's College, Oxford, which led to a Doctor of Philosophy in Music History from the University of London.

In Hong Kong, Ryan continues to be active as a teacher and performer. His work with Die Konzertisten has included major works of Bach, including the multiple performances of all six motets for the 2011 Hong Kong Arts Festival, and *Missa In illo tempore* by Monteverdi. Ryan has also toured and worked with choirs in Europe and the US. He was, for several years, Coordinator of Postgraduate Studies in Music at Hong Kong Baptist University. He continues to teach there and at the University of Hong Kong.

23.2.2013 – Programme I

布列頓 Benjamin Britten

《C 大調謝恩讚美頌》

獨唱：吳莉嫻（女高音）

《歡欣讚美》

小夜曲，為男高音、圓號
及弦樂而作，作品 31

1. 序
2. 田園詩
3. 夜曲
4. 輓歌
5. 哀歌
6. 讚美詩
7. 十四行詩
8. 尾聲

獨唱：納森·華里（男高音）

獨奏：裘德禮（圓號）

—— 中場休息 ——

《天國的良伴》

第一部：創世以先

第二部：經文中的天使

第三部：生與死的天使

獨唱：吳莉嫻（女高音）

納森·華里（男高音）

朗誦：杜格尊、邱歡智

是晚演出曲目或次序或有更改

Songs and their order of performance are subject to change

Te Deum in C

Soloist: **Elizabeth Coupe**, soprano

Jubilate Deo

Serenade for Tenor, Horn and
Strings, Op 31

1. Prologue
2. Pastoral
3. Nocturne
4. Elegy
5. Dirge
6. Hymn
7. Sonnet
8. Epilogue

Soloists: **Nathan Vale**, tenor

Joe Kirtley, horn

—— Interval ——

The Company of Heaven

Part One: Before the Creation

Part Two: Angels in Scripture

Part Three: Angels in Common Life and at Our Death

Soloists: **Elizabeth Coupe**, soprano

Nathan Vale, tenor

Speakers: **Jonathan Douglas**, **Lynn Yau**



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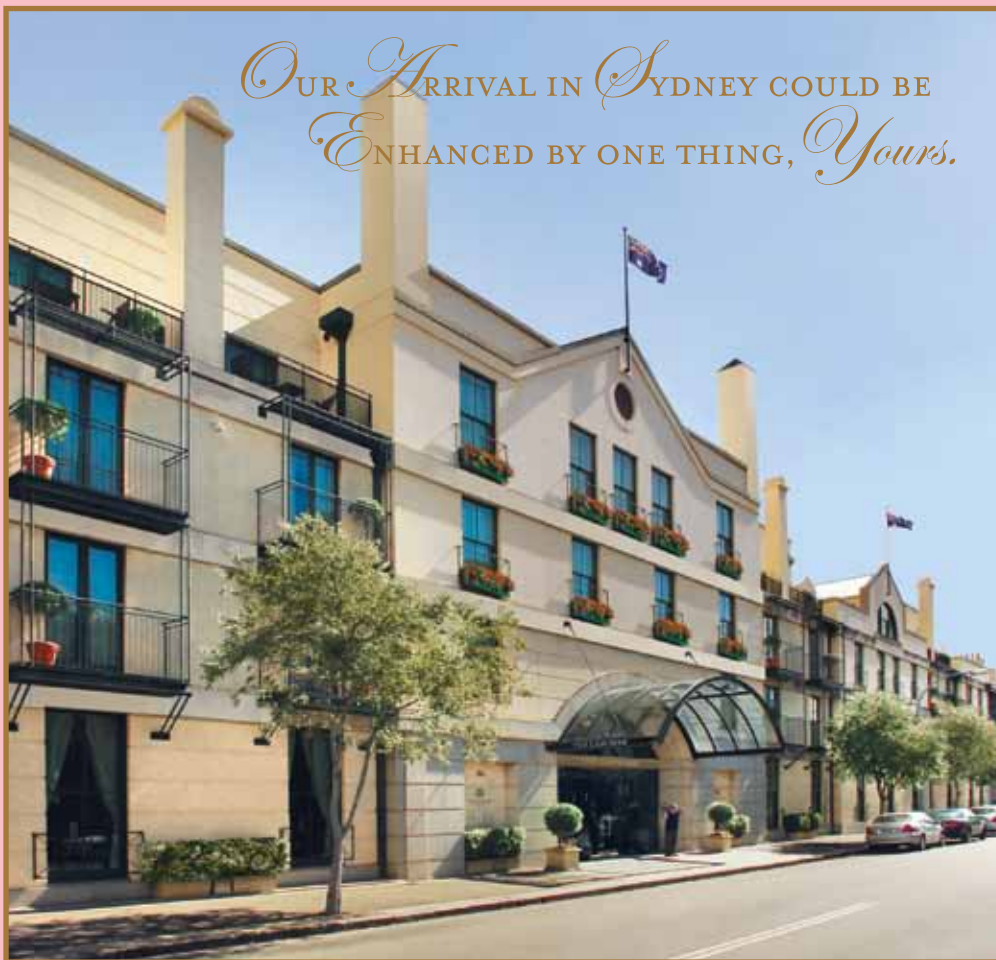
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《C大調謝恩讚美頌》 *Te Deum in C*

《C大調謝恩讚美頌》以管風琴踏板鐘聲似的音型貫穿整部作品。樂曲以模仿聲部輕輕開始，然後逐漸增強，管風琴則奏着副旋律。接着的段落，布列頓運用了他後來於合唱作品中常用的技巧：在詩歌中抽出重要字詞，以長裝飾句演唱，並重疊着詩歌中的其他字句。女高音獨唱延長部分亦用上類似效果，由合唱團反覆歌唱作伴奏。

《歡欣讚美》 *Jubilate Deo*

《歡欣讚美》是一部供教會演出的宗教作品，生氣勃勃、充滿歡欣喜樂。和聲語言反映獨特的直覺，讓音樂閃閃生輝，不會暗淡無光。作品同樣展現布列頓對歌詞及情感的敏銳觸覺：作曲家在樂曲中靈活塑造樂句線條，有時又會在一個短或弱的音節上使用精采的單音節裝飾句手法。音樂充滿力量和對比，豐富而強烈的和聲產生非常特別的效果。

To unify the piece, bell-like figures heard in the organ pedals are used throughout *Te Deum in C*. The music begins with soft imitative melodic lines that intensify along the countermelody played by the organ. As in his later choral works, Britten makes use of a particular technique in the following sections, which is to extract key words from the sequence of the text and decorate them with long melismas while laying them over the remaining lines of the verse. The same technique is found in the soprano's extended solo which is accompanied by choral reiterations.

As a devotional work created for church performance, *Jubilate* expresses vibrancy and joy through intuitive, harmonic language that marks Britten's sensitivity to the clarity of texts and emotions. In *Jubilate*, Britten is playful with his shaping of phrases, at times highlighting a melismatic flourish by playing it on a short syllable, instilling vitality and contrast into the piece, while rich harmonies add resonance to the words.

小夜曲，為男高音、圓號及弦樂而作，作品31 Serenade for Tenor, Horn and Strings, Op 31

小夜曲以一支圓號獨奏的自然泛音展開，產生一種原始及單純的感覺，用男高音皮爾斯的字眼，就是把作品「捲進寧靜的境界」。音樂包含六首橫跨四百多年的詩作，主題環繞「晚間、睡眠和夢的世界」。第一首是查爾斯·卡頓的〈黃昏四行詩〉，描述鄉郊日落景色。接着是丁尼生勳爵的〈吹，號角，吹〉，描寫響着「仙境號角」的「城牆」和「雪山」，以及那裏的日落景色。布萊克著名的〈病玫瑰〉描述一份純真如何遭受破壞。之後是十五世紀作者不詳的作品〈守靈歌〉，述及靈魂離開肉身後希望能前往義人的天國，但又想起自己的罪孽，害怕會落地獄。賓·約翰遜的〈戴安娜頌〉頌揚狩獵女神。最後一首約翰·濟慈的十四行詩〈致睡眠〉，探討夢與醒或生與死之間的超現實問題。樂曲開始和結束都由圓號獨奏自然泛音，為音樂賦予獨特的氣質，但對於習慣欣賞西方半音階的聽眾來說，聽起來可能偏高或偏低。結束時圓號的聲音在遠方響起，由於圓號不必參與最後一首歌曲的演奏，樂手能趁機離開舞台，以便於終曲奏出這種效果。

Serenade opens with a horn solo played on natural harmonics that depicts a world of primeval innocence. As Pears puts it, the composition “winds the work into stillness”. It consists of six poems on the theme of “the world of night, sleep and dreams” spanning four centuries. The first is by Charles Cotton, who describes in his *Evening Quatrains* the pastoral sunset. The next is Lord Tennyson’s *Blow, bugle, blow*, where the sun sets on “castle walls” and “snowy summits” where “the horns of Elfland” sound. Blake’s famous *The Sick Rose* describes the loss of purity to a destructive source. The sequence moves onto the work by an anonymous 15th century poet, *Lyke Wake Dirge* (literally “corpse watch”); it narrates the soul’s departure from the flesh and its longing for the Heaven of the virtuous, and the painful reminder that its transgressions may cast it into Hell. Ben Jonson’s *Hymn to Diana* celebrates the goddess of the hunt. The finale, the sonnet *To Sleep* by John Keats, depicts the otherworldly realm between consciousness and sleep, or between life and death. The Prologue and the Epilogue are performed only with the horn’s natural harmonics for a distinctive character to the movements, though they may sound sharp or flat to audiences accustomed to the Western chromatic scale. The horn part of the Epilogue haunts from the distance; the absence of a horn part at the end of the finale allows the horn player to exit the stage.

《天國的良伴》

The Company of Heaven

《天國的良伴》歌詞出自埃利斯·羅伯茨，當中包含了經文、詩歌和演說。第一部分以布列頓的〈混沌〉和天使的創造展開。演說內容講述路西弗如何墮落，而樂團的引子幾乎沒有和聲或協和的和弦，代表着創造萬物前的境界。結束時則響起本曲最後的讚美詩〈讓我們蒙你悅納〉的零碎旋律。

第二部分「經文中的天使」以新舊約聖經天使顯現的片段為題材。樂團把D小調的主和弦及屬和弦交替奏出，述說到啟示錄預言時，交替更為激烈，誦讀至〈天上的爭戰〉時，更以木棍敲打定音鼓襯托着。結束時又再響起作品開端〈混沌〉的旋律。

第三部分「生與死的天使」由聖經故事走到另一個世界，與聽眾分享現代詩歌及民間傳說。開始時由女高音唱出〈天國在這裏〉，然後男高音唱出與「閃耀小精靈」相遇的片段。最後一曲，由合唱團唱出〈讓我們蒙你悅納〉的和聲，而女高音和男高音則在第二段加入，使和聲更豐富。最後，作品結束時又響起〈混沌〉旋律。

樂曲介紹中譯：張婉麗

The text of *The Company of Heaven* was written by Richard Ellis Roberts, and consists of sections of scripture, poetry and speeches. Part I starts with Britten's portrayal of *Chaos* and the creation of the angels. The fall of Lucifer from Heaven is depicted through the spoken text where pre-Creation is represented by the introduction played by the orchestra almost without harmony and concord. It is then concluded by melodic fragment of the closing chorale *Lasst uns Erfreuen*.

Part II "Angels in Scripture" draws from the Biblical stories of angels from Hebrew and Christian scriptures. The orchestration makes use of the shifts between tonic and dominant chords in D minor. *War in Heaven* is wholly spoken as the orchestra vigorously portrays the Revelation prophecies, where the timpani plays its solo with wooden sticks. The reprise of the *Chaos* melodies heard at the beginning marks the end of this movement.

Part III "Angels in Common Life and at Our Death" presents a compilation of modern poetry and folk legend in the lyrics which contributes to the dramatic change from the Biblical myths. The soprano solo in *Heaven Is Here* creates an atmosphere, while the following tenor sings of an encounter with "little glittering Spirits". The final chorus is a harmonisation of *Lasst uns Erfreuen* while the soprano and tenor solos join in for the second verse with harmonic communication. The reprise of the *Chaos* melodies heard at the beginning again marks the end of the piece.



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Te Deum in C

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud:
the heavens, and all the powers therein.
To thee Cherubin and Seraphin: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world:
doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify Thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

《C 大調謝恩讚美頌》

我等讚美主為上帝：認為萬物之主。
普天之下皆敬拜主：無始無終之父。
天使高聲讚美主、
上天及天上一切掌權者
基路冰與西拉冰：時常大聲稱頌主，
曰聖哉、聖哉、聖哉：天地萬軍之主。
主之榮耀威嚴：充滿天地。
有榮耀之眾使徒：皆讚美主。
有名望之眾先知：皆讚美主。
為道捨命穿白衣之軍隊：皆讚美主。
普世聖教會：
皆承認主。
威嚴無極之聖父；
至尊至真之獨一聖子；
安慰人之聖靈。
基督是有榮耀之王，
是聖父無始無終之聖子。
主要成為人拯救世人：
甘心為童貞女所生。
主既勝死之苦：
即為眾信者大開天國之門。
主坐於上帝之右邊：與聖父同榮。
我等信主必再降臨：施行審判。
所以求主拯救主之僕人：
即主曾用寶血所救贖之人。
使我等得列於聖徒中：同享無窮之榮耀。
求主拯救主之百姓：賜福與主之選民。
求主治理我等：扶助我等以至永遠。
我等日日頌主為大；
我等尊奉主之聖名永世無盡。
求主保佑我等：今日不犯罪。
救主憐憫我等：憐憫我等。
救主施憐恤與我等：因為我等依賴主。
我惟依賴主：救主使我永不羞愧。

Jubilate Deo

O be joyful in the Lord, all ye lands,
Serve the Lord with gladness
And come before his presence with a song.
Be ye sure that the Lord he is God:
It is he that hath made us, and not we ourselves,
We are his people and the sheep of this pasture.
O go your way into his gates with thanksgiving,
And into his courts with praise;
Be thankful unto Him, and speak good of

His Name.

For the Lord is gracious and His truth endureth
From generation to generation.
His mercy is everlasting.
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: Psalms 100

Serenade for Tenor, Horn and Strings, Op 31

1. Prologue

2. Pastoral

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,

《歡欣讚美》

普天下當向耶和華歡呼。
你們當樂意事奉耶和華
當來向他歌唱。
你們當曉得耶和華是神：
我們是他造的、也是屬他的，
我們是他的民、也是他草場的羊。
當稱謝進入他的門、
當讚美進入他的院
當感謝他、

稱頌他的名；

因為耶和華本為善，他的慈愛、
存到永遠、
他的信實、直到萬代。
願光榮歸於父、及子、
及聖神。
起初如何，
今日亦然，
直到永遠。阿門。

詞：詩篇 100

小夜曲，為男高音、圓號及弦樂而作，作品 31

1. 序

2. 田園詩

白日已老，黯淡的夕陽
只餘下不多的路程。
他的良駒，窮一身能耐
仍無力把那戰車拉下山。

影子是多麼長的延伸着，
刺藤像挺拔的香柏一樣長着；
土丘像山脈，螻蛄
活像可怕的大象。

小群，小群的羊
遮蔽牠們供應的大地；
跟隨着牠們的年輕人
活像強大的獨眼龍。

現在全都一同坐在長椅上，
在清涼的空氣中唧唧細語，

Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

Text by Charles Cotton

直至在西邊徐徐下沉的太陽神
把世界引上憩息之路。

詞：查爾斯·卡頓

3. Nocturne

The splendour falls on castle walls
And snowy summits old in story:
The long night shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle blow; answer, echoes,
dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes,
dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer,
dying, dying, dying.

Text: Alfred, Lord Tennyson, *Blow, bugle, blow*

3. 夜曲

落日的餘暉降臨城牆
以及古老的雪峰上：
長夜漫漫震盪湖泊
野性的瀑布在榮耀中躍動：
吹吧，號角，吹吧，讓野性的回聲飛揚，
吹吧號角；回答吧，回聲，
將逝矣，將逝矣，將逝矣。

聽啊，聽啊！那響聲是多麼微弱和清晰，
且愈發微弱、清晰和遼遠！
啊它甜美和深邃，遠離懸崖和傷疤，
仙界的角聲這樣隱隱地吹着！
吹吧，讓我們傾聽絳紫色的幽谷回應：
吹吧，號角；回答吧，回聲，
將逝矣，將逝矣，將逝矣。

吾愛啊，它們在你豐饒的天空中消逝，
它們在山崗或田野或河流中消弭。
我們的回聲在彼此的靈魂滾動，
永永遠遠壯大。
吹吧，號角，吹吧，讓野性的回聲飛揚，
回答吧，回聲，回答吧，
將逝矣，將逝矣，將逝矣。

詞：阿烈弗·丁尼生勳爵，《吹，號角，吹》

4. Elegy

O Rose, thou art sick!
The invisible worm,
That flies in the night
In the howling storm,

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

Text: William Blake, *The Sick Rose*

4. 輓歌

玫瑰啊，你病了！
那無形的蟲子
乘着黑夜
在呼嘯的風暴中飛來，

它找到你
盛載緋紅色歡愉的床：
他黑暗而隱密的愛
毀了你的一生。

詞：威廉·布萊克，《病玫瑰》

5. Dirge

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinny muir thou com'st at last;
And Christe receive thy saule.

If ever thou gavest hosen and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hosen and shoon thou ne'er gav'st nane
Every nighte and alle,
The Whinnes sall prick thee to the bare bane;
And Christe receive thy saule.

From Whinny muir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

If ever thou gavest meat or drink,
Every nighte and alle,
The fire shall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle lighte,
And Christe receive thy saule.

5. 哀歌

這夜，這夜，
每夜，所有的夜，
爐火映室，燭光熒熒，
基督接受你的靈魂。

當你從這兒離去，
每夜，所有的夜，
最終抵達荆棘叢生的沼澤地；
基督接受你的靈魂。

要是你生前施捨鞋襪，
每夜，所有的夜，
那便坐下來穿上它們吧；
基督接受你的靈魂。

若你生前不施予，
每夜，所有的夜，
荆棘將刺穿你的骨頭，
基督接受你的靈魂。

穿越荆棘沼澤以後，
每夜，所有的夜，
你終於踏上恐懼之橋；
基督接受你的靈魂。

走過恐懼之橋以後，
每夜，所有的夜，
你終於抵達煉獄之火；
基督接受你的靈魂。

要是你生前施捨酒肉，
每夜，所有的夜，
烈焰將不會把你吞滅；
基督接受你的靈魂。

若你生前不施予，
每夜，所有的夜，
烈焰將把你燒成灰燼；
基督接受你的靈魂。

這夜，這夜，
每夜，所有的夜，
爐火映室，燭光熒熒，
基督接受你的靈魂。

6. Hymn

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close:
Bless us then with wish'd sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Text: Ben Jonson, *Hymn to Diana*

7. Sonnet

O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn my willing eyes.
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save me from curious conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hush'd casket of my Soul.

Text: John Keats, *To Sleep*

8. Epilogue

—— 中場休息 ——

6. 讚美詩

女皇和女獵人，貞潔和美麗的，
如今日已西沉，
端坐在你銀色的寶座上，
國家一切如常：
金星懇求你的光，
無比光亮的女神。

地球，不要讓你妒忌的陰影
擅自介入；
月神辛西婭的光亮
宣告白日的終結
以我們渴慕的景像祝福我們吧，
無比光亮的女神。

把你珍珠的弓分開擱下，
你閃耀的水晶顫動；
給奔馳的公鹿
呼吸的空間，無論那是如何短促：
你這位使黑夜成為白晝的
無比光亮的女神。

詞：賓·約翰遜，《戴安娜頌》

7. 十四行詩

啊靜夜柔軟的香膏
小心翼翼且慈愛地，合上
我們喜悅黑暗的眼睛，在幽蔽之處，
神聖的遺忘遮蔽它們。
甜甜的睡眠啊！如果這樣合你意，
在你頌讚中合上我願意的雙眼。
要不便等到「阿門」以後，才着你的罌粟
往我床四周拋擲它舒緩的善意。
然後救我，否則昔日便會照耀
我的枕頭，生衍多多愁苦，
請救我脫離好奇的良心，它的力量
依然為黑暗跋扈，像鼯鼠般挖洞；
請在潤滑的鎖眼中巧轉鑰匙，
把我靈魂靜默的靈樞封住。

詞：約翰·濟慈，《致睡眠》

8. 尾聲

—— Interval ——

The Company of Heaven

PART ONE: BEFORE THE CREATION

I. *Chaos*

He maketh his angels spirits: and his ministers a flame of fire.
O ye Angels of the Lord, bless ye the Lord:
praise him and magnify him for ever.

Who is this who commands the angels and
leads the armies of heaven? Who is this whose
feast all the powers of heaven celebrate?
It is Michael, the exalted! Michael, the Archangel!
Who is this that ruleth the heavenly hosts,
to whose orders they pay obedience?
It is Michael, who obeyed the law of God: Michael who
conquered and cast out the rebel, the slanderous one!

Text: Theodosius, *An Encomium on St. Michael the Archangel*

When all the sons of God shouted for joy, Lucifer would
not take part, but sang his own song. This song of Lucifer's
was a dwelling on his own beauty, an instressing of his
own inscape, and like a performance on the organ and
instrument of his own being; it was a sounding, as they
say, of his own trumpet and a hymn in his own praise.
Moreove it became an incantation, others were drawn in;
it became a concert of voices, a concerting of selfpraise, an
enchantment, a magic, by which they were dizzied, dazzled,
and bewitched. They would not listen to the note which
summoned each to his own place and disturbed them
here and there in the liturgy of the sacrifice; they gathered
rather closer and closer home under Lucifer's lead and
drowned it, raising a countermusic and countertemple and
altar, a counterpoint of dissonance and not of harmony.

Text: Gerard Manley Hopkins

Hell heard th'unsufferable noise, Hell saw
Heav'n ruining from Heav'n, and would have fled
Affrighted; but strict Fate had cast too deep
Her dark foundations, and too fast had bound.
Nine dayes they fell;
confounded Chaos roard,
And felt tenfold confusion in their fall

《天國的良伴》

第一部：創世以先

I. 〈混沌〉

他創造的天使是靈，他的使者是烈焰。
主的眾天使啊，要祝福你們的主：
讚美他，直到永遠。

誰指揮和帶領天軍？
天上所有權能者坐席的主人
是誰呢？
那是米迦勒，那位尊貴的！天使長米迦勒！
誰掌管天上的眾主人，
他們服從的又是誰呢？
那是米迦勒，他遵從上帝的律例：他征服
和驅逐那叛逆和誹謗的！

詞：狄奧多西，《天使長米迦勒的頌詞》

當上帝的眾子歡呼，惟獨路西弗唱着自己的
的歌。他孤芳自賞，頌唱自己的本質，以
管弦樂譜寫自身的存在；他們說，那是自
吹自擂。然而他的獨唱成了魔咒，天使被
吸引，它變成了大合唱，一場自我讚美和
魅惑，眾天使都沖昏了頭腦，着了魔。他
們不再聽從呼召他們順服、提點他們的聖
樂；他們在路西弗的帶領下愈發靠攏，在
沉淪中譜寫敵對的樂章，建構敵對的神殿
和祭壇，棄絕和諧而擁抱不協調的對位旋
律。

詞：霍普金斯

地獄聽見了這難以忍受的聲音，
看見從天上崩落下來的天，
嚇得要逃走；但被黑暗的根基、
嚴厲的命運女神安得太深，綁得太緊。
他們足足墮落了九天之久。
混沌之神咆吼，
認為穿過他的荒亂國度，

Through his wilde Anarchie, so huge a rout
Incumbered him with ruin: Hell at last
Yawning receavd them whole,
and on them clos'd,
Hell their fit habitation
fraught with fire
Unquenchable, the house of woe and paine.
Disbur'dnd Heav'n rejoic'd,
and soon repaired
Her mural breach, returning whence it rowld.

Text: John Milton, *Paradise Lost*

II. The Morning Stars

The morning stars who, ere light was, were light,
Heav'n's light, heav'n's radiance, in adoration,
There when the day shines, still unstain'd by night,
Cry Holy, Holy, Holy in exultation!
Guards, sentries,
Captains of the celestial places,
Thrones, principdoms,
Whom the four living ones,
Whom angels with veil'd faces adore,
And the Cherubim and Seraphim.
"Who is like God?"
Michael the captain saith:
Raphael, God's cure sends comfort in distress,
And Gabriel who wing'd once to Nazareth,
Gabriel the light of God, bring peace, brings peace!
They sing as when the new earth first was hung
Dizzy in space,
and all planets and stars were young;
Creation was over six nights and six days.
The sons of God for joy shouted God's praise!

Text: St Joseph the Hymnographer

PART TWO: ANGELS IN SCRIPTURE

Angels were the first creatures God made, created pure as the light, ordained with the light to serve God, who is the Lord of Light. They have charge to conduct us, wisdom to instruct us and grace to preserve us. They are the Saints' tutors, Heaven's heralds, and the Bodies' and Souls' guardians. [Furthermore

使他們的混亂倍增十倍；
如此大的潰退將會給他帶來毀滅。
地獄終於張開大口全部接受他們，
然後緊緊關閉。
地獄成了他們合宜的住處，
這裏滿是長燒不滅的火，
乃悲哀痛苦之家。
天堂由於擺脫了重負而大大歡欣，
很快就合攏缺口，重新修整，
恢復了原樣。

詞：約翰·彌爾頓，《失樂園》

II. 〈晨星〉

晨星，尚未有光之時的光，
天國之光，充滿崇拜，
那時，日光徹夜照耀，
眾聲高呼聖哉，聖哉，聖哉！
守衛、哨兵、
各位天神、
王的寶座和屬地，
乃四活物
並被披面紗的天使所愛慕，
還有基路伯和塞拉芬。
「誰能像神？」
天使長米迦勒說：
天使長拉斐爾為困苦的人送上安慰，
加百列曾飛往拿撒勒，
上帝的光加百列，他帶來和平、和平！
他們歌唱，就如創世時，
那時，新造的地球才剛懸掛在宇宙，
它恍恍惚惚，眾星還很年青，
經過六日六夜，神的創造完成了。
神的眾子歡呼讚美上帝！

詞：讚美詩人聖約瑟

第二部：經文中的天使

天使是上帝最先創造的活物，他們聖潔如光，神把光授予他們，好讓他們侍奉他，因為神就是光的主。他們受命帶領我們，以智慧引示我們，懷着仁慈保佑我們。他們是聖人的導師、天國的使者，以及肉體與靈魂的監護人。（此外，正如俄利根



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非凡佳釀

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as Origen saith, Everyone's Angel that hath guided him in this life, shall at the last day produce and bring his charge forth whom he hath governed.]

Text: Thomas Heywood, *The Hierarchy of the Blessed Angels*

IIIa. *Jacob*

And Jacob went out from Beer-sheba, and went toward Haran.
And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep.
And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it.
And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place, and I knew it not.
And he was afraid, and said, How dreadful is this place! this is none other but the house of God, and this is the gate of heaven.

Text: Genesis 28:10-12, 16-17

And when the servant of Elisha was risen early, and gone forth, behold, an host compassed the city both with horses and chariots. And his servant said unto him, Alas, my master! How shall we do?
And he answered, Fear not: for they that be with us are more than they that be with them.
And Elisha prayed, and said, Lord, I pray thee, open his eyes, that he may see. And the Lord opened the eyes of the young man; and saw: and, behold, the mountain was full of horses and chariots of fire round about Elisha.

Text: 2 Kings 6:15-17

IIIb. *Elisha*

And is there care in heaven? and is there love
In heavenly spirits to these creatures base,
That may compassion of their evils move?

說，眾人的天使，在各人的生命中帶領他們，在最後的日子，他們把所照料的人帶到上帝面前。）

詞：托馬斯·海伍德，《蒙福天使的等級》

IIIa. 〈雅各〉

雅各離開別是巴，往哈蘭去。
到了一個地方，因為已經日落，就在那裏過夜。他拾起那地方的一塊石頭枕在頭下，就躺在那地方。
他做夢，看吶，一個梯子立在地上，梯子的頂端直伸到天；看吶，上帝的使者在梯子上，上去下來。
雅各睡醒了，說：「耶和華真的在這裏，我竟不知道！」
他就懼怕，說：「這地方何等可畏！這不是別的，是上帝的殿，是天的門。」

詞：創世記 28:10-12, 16-17

神人的僕人清早起來出去，看吶，車馬軍兵圍困了城。僕人對神人說：「不好了！我主啊，我們該怎麼辦呢？」
神人說：「不要懼怕！因與我們同在的比與他們同在的更多。」
以利沙禱告說：「耶和華啊，求你開他的眼目，使他能看見。」耶和華開了這年輕人的眼目，他就看見了，看吶，滿山有火馬和火焰車圍繞以利沙。

詞：列王紀下 6:15-17

IIIb. 〈以利沙〉

真的有關心從天上來嗎？天上的靈真的會把愛心向地上的蒼生傾注
以憐憫使人遠離罪惡嗎？

There is: else much more wretched were the case
Of men than beasts. But O th'exceeding grace
Of highest God, that loves his creatures so,
And all his works with mercy doth embrace,
That blessed Angels he sends to and fro,
To serve to wicked man, to serve his wicked foe.

How oft do they their silver bowers leave,
To come to succour us, that succour want?
How oft do they with golden pinions cleave
The flitting skies, like flying Pursuivant,
Against foul fiends to aid us militant?
They for us fight, they watch and duly ward,
And their bright Squadrons round about us plant,
And all for love, and nothing for reward:
O why should heavenly God to men have such regard?

Text: Edmund Spencer, *The Faerie Queene*

It was the rebel angel, Lucifer who fell from
heaven, that tempted Eve in the garden, and
brought darkness and death into our world.
It was Gabriel, the light of God, who brought the promise
to Mary, and so restored life and light to mankind.

Text: R Ellis Roberts

IIIc. *Hail, Mary!*

And in the sixth month the angel Gabriel was sent
from God unto a city of Galilee, named Nazareth,
To a virgin espoused to a man whose name was Joseph, of
the house of David; and the virgin's name was Mary.
And the angel came in unto her, and said,
Hail, thou art highly favoured, the Lord is with
thee: blessed art thou among women.
And, behold, thou shalt conceive in thy womb, and
bring forth a son, and shalt call his name Jesus.
And Mary said, Behold the handmaid of the
Lord; be it unto me according to thy word.
And the angel departed from her.

Text: Luke 1:26-28, 31, 38

是真的：不然世人的景況
早已比禽獸還慘。至高上帝啊！
他的恩典超乎所求，他是如此愛他所造的，
所有他親手造的他都以恩慈待它們，
他差遣蒙福的天使來回往返，
服侍歹毒的人，侍候他的仇敵。

他們是何等頻繁地離開天上銀色的臥室
來搭救我們這些飽受煎熬的人？
他們金色的翅膀是何等頻繁地
裂開掠行的天空，像飛行的信使，
為我們與惡魔爭戰？
他們為我們而戰，察看並防範，
他們明亮的大軍分駐我們四周，
這一切都是出於愛，不求回報：
天上的神啊，你為何如此恩待我們？

詞：埃德蒙·斯賓塞，《仙后》

在伊甸園誘惑夏娃的是路西弗，他從天上
摔下，把黑暗和死亡帶到世上來。
加百列，上帝之光，把應許帶給瑪利亞，
使人類重得生命和光。

詞：埃利斯·羅伯茨

IIIc. 〈萬福瑪利亞〉

到了第六個月，天使加百列奉上帝的差遣
往加利利的一座城去，這城名叫拿撒勒，
到一個童女那裏，她已經許配大衛家的一
個人，名叫約瑟；童女的名字叫瑪利亞。
天使進去，對她說：「蒙大恩的女子，你
好，主和你同在！」「你要懷孕生子，要
給他起名叫耶穌。」
瑪利亞說：「我是主的使女，願意照你的
話實現在我身上。」於是天使離開她去了。

詞：路加福音 1:26-28, 31, 38

IV. *Christ, the Fair Glory*

Christ, the fair glory of the holy Angels,
Thou who hast made us, thou who o'er us rulest,
Grant of thy mercy unto us
thy servants steps up to heaven.
Send thy Archangel Gabriel, the mighty;
Herald of heaven, may he from us mortals
Spurn the old serpent, watching o'er the
temples where thou art worshipped.
May the blest Mother of our God and Saviour,
May the assembly of the Saints in glory,
May the celestial companies of Angels ever assist us.

Text: Rabamus Maurus

Angels came to minister to Jesus, who was among his friends as one that served. They succoured him after his temptation; and when he endured the agony in the garden, they strengthened him. The angels glorified his birth; and when he comes again to judge the world, all the holy angels will accompany the Son of Man. They are his witnesses before whom he will acknowledge those who confess him before men. And those who do wrong to the childlike and simple must beware of their angels who do always behold the face of the Father which is in heaven.

Text: R Ellis Roberts

I go from earth to heaven
A dim uncertain road,
A houseless pilgrim through the world
Unto a sure abode:
While evermore an Angel
Goes with me day and night,
A ministering spirit
From the land of light,
My holy fellow-servant sent
To guide my steps aright.

Text: Christina Rossetti, *To the End*

And as it was in the beginning, so shall it be
in the end. Once more darkness shall rise to
overwhelm light, and the light shall triumph.

Text: R Ellis Roberts

IV. 〈榮耀的基督〉

基督——聖天使的榮耀，
你親手造了我們，管治我們，
求你憐憫你的僕人，
容我們得以上達天國。
求你差派天使長加百列——那大能的
天國使者，
願他把那窺伺你聖殿的古蛇
從我們中間趕出。
願我們的神我們的救主之母，
在榮耀中列站的諸聖賢，
願天上眾天使的良伴永遠扶助我們。

詞：拉巴穆斯·毛魯斯

天使來伺候耶穌，耶穌也曾伺候他的朋友。天使在耶穌受試探後伺候他；耶穌在園子裏受苦時，天使使他堅強。天使讚美他的出生；而當耶穌再次降臨審判大地時，所有聖天使都會陪伴他左右，並見證他感謝那些願意公開承認他的人。那些對清心者行惡的人，務必當心，他們的天使在天上，常看見天父的臉容。

詞：埃利斯·羅伯茨

我從地上走到天上，
踏過幽暗猶疑的路。
世上一個無家的朝聖者
終找到安身之所：
只要天使永永遠遠
日夕伴我而行，
來自光明之地的
服役之靈，
我聖潔的僕役夥伴，
會為我正確導航。

詞：克里斯蒂娜·羅塞蒂，〈抵達終站〉

從哪裏開始，便從哪兒終結。即使黑暗再度降臨，把光吞沒，光始終會得勝。

詞：埃利斯·羅伯茨

V. War in Heaven

And there was war in heaven: Michael and his angels fought against the dragon; and the dragon and his angels fought, and prevailed not; neither was their place found anymore in heaven. And the great dragon was cast out, that old serpent, called the Devil and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him. And after these things I saw another angel come down from heaven, having great power; and the earth was lightened with his glory. And death and hell were cast into the lake of fire.

Text: Revelation 12:7-9; 18:1-2; 20:14

PART THREE: ANGELS IN COMMON LIFE AND AT OUR DEATH

VI. Heaven is Here

Heaven is here and the angels of Heav'n.
It is given to them to guard, guide,
warn and conduct us on earth;
Many winged, many eyed, mighty in love,
They stand watch at our birth, stand watch at our death,
Bringing us along the road,
bringing us peace, bringing us brotherhood.
Ear may not hear, eye may not see,
But about us, around us, in town and in temple,
At our work, at our play,
as a cloud, as a light in the night, in the day
The angels assemble,
praying, fighting, singing, rejoicing,
For you, for me, for all the children of God.

Text: Anonymous

...suppose that over Ludgate Hill the sky had indeed suddenly become blue instead of black; and that a flight of twelve angels, 'covered with silver wings, and their feathers with gold', had alighted on the cornice of the railroad bridge, as the doves alight on the cornice of St Mark's at Venice; and had invited the eager men of business below, in the centre of the city confessedly the most prosperous in the world, to join them for five minutes in singing the first five verses of such a psalm as the 103rd – 'Bless the Lord, oh my soul, and all that is within me,' (the opportunity now being given for the

V. 〈天上的爭戰〉

天上發生了爭戰。米迦勒同他的使者與龍作戰，龍同牠的使者也起來應戰，牠們都打敗了，天上再沒有牠們的地方。大龍就是那古蛇，名叫魔鬼，又叫撒旦，是迷惑普天下的；牠被摔在地上，牠的使者也一同被摔下去。此後，我看見另一位有大權柄的天使從天降下，牠由於牠的榮耀而發光。死亡和陰間也被扔進火湖裏。

詞：啟示錄 12:7-9; 18:1-2; 20:14

第三部：生與死的天使

VI. 〈天國在這裏〉

天國和其使者都在這裏，
他們受託來到大地上保衛、指引、
警告和帶領我們。
他們有多對翅膀、多雙眼睛，且充滿愛心，
他們守望我們出生，守望我們離世。
他們不離不棄，
賦予我們平安及手足情誼。
耳朵也許不能聽，眼睛也許不能見，
但是在我們四周，在城裏和聖殿中，
無論我們在工作還是遊戲，
像雲，像光，在夜晚和白晝
眾天使都一同聚集，
他們禱告、爭戰、歌唱、歡欣，
為你，為我，為一切屬神的孩子。

詞：佚名

……設若拉德蓋特山上漆黑的天空突然變成蔚藍，一行 12 位天使降落在鐵路橋的飛簷上，他們有着「銀色的翅膀、金色的羽毛」，有如鴿子降落在威尼斯聖馬可大教堂的飛簷上，想像他們邀請橋下行色匆匆的人，在這個世上最繁榮的市中心，與他們一起花五分鐘唱出詩篇第 103 首的頭五節——「我的心哪，你要稱頌耶和華！凡在我裏面的，都要稱頌他的聖名！（他們可趁機表明心跡）」「我的心哪，你要稱頌耶和華！不可忘記他一切的恩惠！」即

expression of their most hidden feelings) 'all that is within me, bless his holy name, and forget not all His benefits.' Do you not even thus, in mere suggestion, feel shocked at the thought, and as if my now reading the words were profane? And cannot you fancy that the sensation of the crowd at so violent and strange an interruption of traffic, might be somewhat akin to...the feeling attributed by Goethe and Mephistopheles at the song of the angels: 'Discord I hear, and intolerable jingling?'

Text: John Ruskin, *The Eagle's Nest*

Not where the wheeling systems darken,
And our benumbed conceiving soars! –
The drift of pinions, would we hearken,
Beats at our clay-shuttered doors.

The angels keep their ancient places; –
Turn but a stone, and start a wing!
'Tis ye, 'tis your estrangèd faces,
That miss the many-splendoured thing

Yea, in the night, my Soul, my daughter,
Cry, – clinging Heaven by the hems;
And lo, Christ walking on the water
Not of Gennesareth, but Thames!

Text: Francis Thompson, *The Kingdom of God*

There are those, not only Christians, but men
of many different faiths, who believe that the
world we see is but a cloak of the invisible; that
flowers and rivers and mountains, and the very
stars themselves, all have their guardian spirits.

Text: R Ellis Roberts

使只是想想，難道你不會感到震驚？我把這些話唸出來，難道你不會感到是褻瀆嗎？難道你不能想像，當那些群眾遭受如此突兀的打擾，他們的感受就如哥德和梅菲斯特聽到天使高唱：「我聽到不協調，我聽到那不忍卒聽的叮噠聲」的時候一樣？

詞：約翰 · 羅斯金，《蒼鷹的巢》

非在變暗的輪轉系統，
也非在我們愈發僵化的構想中！——
我們會聽見那翅尖的流動
輕敲我們關閉的門門。

天使守着他們古老的位置；——
只轉動一石，展開一翼！
是你們，是你們疏遠的臉，
錯失了那光芒萬丈之物。

沒錯，在夜裏，我的聖靈、我的女兒，
哭泣，—— 抓着天堂的下襬；
看吶！基督在水面上行走
那裏不是革尼撒勒，是泰晤士河！

詞：弗朗西斯 · 湯普森，《上帝的國》

有一些持不同信仰的人，他們不盡是基督徒，他們相信我們眼見的世界不過是一塊布幕，它遮蓋着看不見的事物；各樣的花、河川和山脈，甚至眾星皆有它們的守護神。

詞：埃利斯 · 羅伯茨

VII. *A Thousand Thousand Gleaming Fires*

A thousand thousand gleaming fires
Seem'd kindling in the air;
A thousand thousand silvery lyres
Resounded far and near.
Methought the very breath I breath'd
Was full of sparks divine,
And all my heather couch was wreath'd
By that celestial shine.
And while the wide earth echoing rung
To their strange minstrelsy,
The little glittering Spirits sung,
Or seem'd to sing to me:
"O mortal! let them die,
Let time and tears destroy,
That we may overflow the sky
With universal joy!
To thee the world is like a tomb,
A desert's naked shore;
To us, in unimagin'd bloom
It brightens more and more.
And could we lift the veil and give
One brief glimpse to thine eye,
Thou wouldst rejoice for those that live
Because they live to die!"

Text: Emily Brontë, *A Day Dream*

In the reign of Queen Victoria lived a priest, who was occasionally granted a vision of the unseen witnesses who surround us. [One of this man's sons told me of a remarkable experience his father had.] One summer day he was walking along a country road which led, over a bridge, to a small town. As he approached the curve of the road that led to the bridge, he heard a confused shouting, and the noise of a horse's hoofs. He turned the corner and saw that a butcher's cart, driverless, was hurtling down the hill towards the bridge, drawn by its terrified and stampeding horse. Just as the horse and cart approached the bridge, a young boy, whose parents lived in the toll-cottage, ran out of the gate directly in the way of the runaway. The old priest looked in horror, still hurrying towards the bridge, and shouting a warning to the child. Then as he gazed

VII. 〈千千萬萬閃爍的火〉

彷彿有千千萬萬閃爍的火
在空中大放光明，
千千萬萬的銀色七弦琴
在遠遠近近迴響。
我想我每呼吸的每一口氣
都充滿神聖的火花，
繚繞我整個石楠沙發的
都是那天上的亮光。
當廣漠的大地迴盪着
那陌生的曲風，
那閃耀的靈體卻歌唱，
或彷彿對我歌唱：
「凡人啊！讓他們消亡，
讓時間和眼淚破壞，
我們才能以普世的歡欣
充盈穹蒼！
對於你，世界不過如一座墳墓，
沙漠赤條條的海岸；
對我們，它在無法想像的綻放中
愈發光亮。
假如我們能掀開那面紗，
給你匆匆一瞥，
你便會為生者高興，
因他們為死而生！」

詞：艾米莉·勃朗特，《白日之夢》

在維多利亞女皇統治期間，有一位牧師能看到身處我們四周卻不為人所見的見證者。（這牧師的其中一位兒子告訴我他父親的一次非凡經歷。）某年夏天，他走在一條通往一小鎮的鄉郊之路上，就在他快要走到道路通往小橋的轉彎處時，他聽到一聲惶恐的叫喊，伴隨着一陣蹄聲。他拐了彎，看到一輛無人駕駛的屠夫車子正從山上衝往橋去，拉着車子的馬兒驚惶亂竄。就在馬和車快要臨到橋上的時候，一個雙親住在收費農舍的男孩從欄柵直衝着那車子跑了出來。那牧師嚇得魂不附體，一邊趕往橋上，一邊喊停那男孩。然後，在日光下，他清楚看見一個披戴着光的人影，渾身散發着令人目眩的亮光。那人影響下身子，

he saw, clear in the sunlight, a figure clad in light, and with an incredible atmosphere of brightness. The figure stooped, gathered the child in his arms, looking down on to the delighted and laughing face. Then, as swiftly as it had come, the vision passed; there was there wreck of the cart against the buttress of the bridge, the stayed and panting horse, and, in the road, a silent motionless figure, with dirty and blood-stained clothes and the mark of the horse's hoof on his forehead. Whether the vision was that of the child's guardian angel, or of the Angel of Death, the old priest did not know. All he knew with unspeakable certainty, was, that it was well with the child.

Text: R Ellis Roberts

VIII. *Funeral March for a Boy*

Golden-winged, silver-winged,
Winged with a flashing flame,
Such a flight of birds I saw,
Birds without a name:
Singing songs in their own tongue —
Song of songs — they came.

On wings of flame they went and came
With a cadenced clang:
Their silver wings tinkled,
Their golden wings rang;
The wind it whistled through their wings
Where in heaven they sang.

Where the moon riseth not
Nor sun seeks the west,
There to sing their glory
Which they sing at rest,
There to sing their love-song
When they sing their best: —

Not in any garden
That mortal foot hath trod,

把男孩抱起，俯視着那張喜悅的笑臉。這景象來如風去如電，剩下的是橋墩旁車子的殘骸，喘氣的馬兒，以及路上一個沉默靜止的身影，他的衣裳骯髒染了鮮血，他額上的馬蹄印清晰可見。究竟那是男孩的守護天使？還是死亡之天使？老牧師不得而知，他只確切肯定男孩安然無恙。

詞：埃利斯 · 羅伯茨

VIII. 〈一個男孩的葬禮進行曲〉

金色的、銀色的、
閃爍着火焰的羽翼，
我看到百鳥翩然，
無名的鳥兒：
唱鳥之歌 ——
歌中之歌 —— 他們來了。

乘着火焰之翼他們來了又去，
但聽到鏗鏘之聲：
他們銀色的羽翼叮咚作響，
他們金色的翎翅迴響，
風呼嘯着穿過他們的翅膀，
在天堂裏他們歡唱。

在月亮不會升起
太陽不會下沉之地，
那兒，他們頌唱他們的榮耀
永不停歇，
那兒，他們高唱情歌
竭力地唱：——

不在凡人踏過的
任何花園，

Not in any flowering tree
That springs from earthly sod,
But in the garden where they dwell,
The Paradise of God.

Text: Christina Rossetti, *Birds of Paradise*

不在任何從草地長出的
開花的樹，
卻在他們居住的園子中——
神的天堂。

詞：克里斯蒂娜·羅塞蒂，《天堂鳥》

IX. Whoso Dwelleth Under the Defence of the Most High

Whoso dwelleth under the defence of the most
High: shall abide under the shadow of the Almighty.
For thou, Lord, art my hope:
thou hast set thine house of defence very high.
There shall no evil happen unto thee:
neither shall any plague come nigh thy dwelling.
For he shall give his angels charge over thee:
to keep thee in all thy ways.
They shall bear thee in their hands:
that thou hurt not thy foot against a stone.
Thou shalt go upon the lion and adder, the young
lion and the dragon shalt thou tread under thy feet.

Text: Psalm 91:1, 9-13

IX. 〈住在至高者隱密處的〉

住在至高者隱密處的，
必住在全能者的蔭下。
因為耶和華是我的避難所，
你以至高者為居所，
禍患必不臨到你，
災害也不挨近你的帳棚。
因為他要為你命令他的使者，
在你所行的一切道路上保護你。
他們要用手托住你，
免得你的腳碰在石頭上。
你要腳踏獅子和毒蛇，
踐踏少壯獅子和大蛇。

詞：詩篇 91:1, 9-13

Farewell, green fields and happy groves,
Where flocks have took delight,
Where lambs have nibbled; silent moves
The feet of Angels bright:
Unseen they pour blessing
And joy without ceasing,
On each bud and blossom,
And each sleeping bosom.

When wolves and tygers howl for prey,
They pitying stand and weep;
Seeking to drive their thirst away,
And keep them from the sheep;
But if they rush dreadful,
The angels most heedful,
Receive each mild spirit,
New worlds to inherit.

Text: William Blake, *Night*

別了，青青田野，欣欣叢林，
羊群在此多高興，
羊羔啃青草，無聲走動，
快樂天使挪步輕：
他們無形無狀卻不停
把祝福和歡愉
灑向花兒蓓蕾，
灑向夢者心裏。

狼虎在肆虐咆哮，
天使心憐淚涕零；
試圖驅走他們的饑饉，
保守羊群免欺凌；
可若他們來勢洶湧，
謹小慎微的天使，
將接去每個溫和的靈
去承受新天新地。

詞：威廉·布萊克，《夜》

X. Lento maestoso

There came out also at this time to meet them, several of the King's trumpeters, clothed in white and shining raiment, who, with melodious noises, and loud, made even the heavens to echo with their sound. These trumpeters saluted Christian and his fellows with ten thousand welcomes from the world; and this they did with shouting and sound of trumpet. This done they compassed them round on every side; some went before, some behind, and some on the right hand, some on the left (as it were to guard them through the upper regions,) continually sounding as they went, with melodious noise, in notes on high; so that the very sight was to them that could behold it, as if heaven itself was come down to meet them. And now were these two men, as it were, in heaven, before they came at it, being swallowed up with the sight of angels, and with hearing of their melodious notes.

Text: John Bunyan, *The Pilgrim's Progress*

But they which shall be accounted worthy to obtain that world, and the resurrection from the dead, neither marry, nor are given in marriage: Neither can they die any more: for they are equal unto the angels; and are the children of God, being the children of the resurrection.

Text: Luke 20:35-36

I think they laugh in heaven. I know last night
I dreamed I saw into the garden of God,
Where women walked whose painted images
I have seen with candles round them in the church.
They bent this way and that, one to another,
Playing: and over the long golden hair
Of each there floated like a ring of fire
Which when she stooped stooped with her,
and when she rose, rose with her.
Then a breeze flew in among them,
As if a window had been opened in Heaven
For God to give His blessing from, before
This world of ours should set; (for in my dream
I thought our world was setting, and the sun

X. 莊嚴的緩板

此時還有數個君王的號手跟他們會面，他們身穿亮白衣裳，聲如妙韻洪鐘，響徹天庭。這些號手向基督徒和他的夥伴們行禮，獻上世間千萬個問候；他們不住吶喊和吹號。當動作靜止後，號手把基督徒和他的夥伴們團團圍住，一些在前，一些在後，一些在右，一些在左（為了保衛他們穿越天界），他們一邊行一邊喊叫，聲音悠揚激昂，以致一看到他們，便如看見天堂，彷彿天堂降臨迎接他們。現在這兩個男子可以說是在天堂裏，在他們真正抵達前，他們沉浸在天使的身影和歌聲中。

詞：約翰·班揚，《朝聖者的進程》

惟有算為配得那世界、與從死裏復活的人、也不娶也不嫁。因為他們不能再死，和天使一樣；既然是復活的人，就為神的兒子。

詞：路加福音 20:35-36

我想他們在天堂裏大笑。昨夜我知道
我夢見自己窺見神的園子
仕女們在那裏走動，
我曾在教堂的燭光中見過她們的肖像。
她們豐姿各異，
一同嬉戲：各人長長的金髮上
懸浮着一個火環般的東西，
當她俯身時，那環也隨之下降；
當她站起，它也隨之上升。
接着她們之間起了一陣微風，
彷彿天堂的一扇窗戶打開了，
神要先從那裏賜福，
然後我們這個世界才日暮西沉；（因為在夢裏我想我們的世界已近黃昏，太陽是一根

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Flared, a spent taper;) and beneath that gust
The rings of light quivered like forest-leaves.
Then all the blessed maidens who were there
Stood up together, as it were a voice
That called them; and they threw their tresses back,
And smote their palms, and all laughed up at once,
For the strong heavenly joy they had in them
To hear God bless the world.

Text: Dante Gabriel Rossetti, *A Last Confession*

XI. Ye Watchers and Ye Holy Ones

O ye Angels of the Lord,
bless ye the Lord: praise him
and magnify him for ever.

Ye watchers and ye holy ones,
Bright Seraphs, Cherubim and Thrones,
Raise the glad strain, Alleluya!
Cry out Dominions, Princedoms, Powers,
Virtues, Archangels, Angels' choirs, Alleluya!
O higher than the Cherubim,
More glorious than the Seraphim,
Lead their praises. Alleluya!
Thou Bearer of th'eternal Word,
Most gracious, magnify the Lord, Alleluya!
O friends, in gladness let us sing,
Supernal anthems echoing, Alleluya!
To God the Father, God the Son,
And God the Spirit, Three in One,
Alleluya! Amen!

Text: Athelstan Riley

燃盡的燭芯，兀自燦然焚燒，) 在陣風下
光之環如森林的葉子般顫抖。
然後置身那兒的蒙福少女
一同站立，一把聲音
呼召她們；立時，她們把秀髮往後一甩，
擊掌，笑了起來，
她們因聽到神祝福世界
而滿懷天堂般的喜悅。

詞：但丁·加百列·羅塞蒂，《最後的告解》

XI. (你們這些守望者，聖者)

你們這些主的天使啊，
要祝福主，要讚美他，
永永遠遠頌揚他。

你們這些守望者，聖者，
明亮的撒拉弗、基路伯及座天使，
要更快樂地唱，哈利路亞！
呼喊主天使、權天使、力天使、
德天使、大天使、天使詩班，哈利路亞！
比基路伯還要高啊
比撒拉弗還要榮耀，
領他們讚美。哈利路亞！
你這承載永恆的道、
最和藹的，要頌揚主，哈利路亞！
朋友們啊，讓我們在喜樂中高唱，
天國的聖歌在迴盪，哈利路亞！
給父上帝，上帝之子，
並上帝的靈，三位一體，
哈利路亞！阿門！

詞：阿特爾斯坦·萊利

歌詞中譯：吳智欣
聖經中譯本來源：聖經《和合本》

26.2.2013 – Programme II

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Soloists: **Nathan Vale**, tenor
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〈緩慢而寧靜〉

Musingly
Very Agitated
Restless
Uneasy
March-like
Dreaming
Gently Rocking
Passacaglia
Slow and Quiet

獨奏：羅啓璉（結他）

Soloists: **Tina Karen Lo** guitar

《神聖與凡俗》

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〈春天來了〉
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〈假如我懂得愛〉
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Sacred and Profane

St Godric's Hymn
I Mone Waxe Wood (I Must Go Mad)
Lenten is Come (Spring has Come)
The Long Night
Yif of Luve Can (If I Know of Love)
Carol
Ye That Pasen by (You That Pass by)
A Death

是晚演出曲目或次序或有更改

Songs and their order of performance are subject to change

《聖母讚美詩》 *A Hymn to the Virgin*

《聖母讚美詩》是寫給雙混聲合唱團的作品。開始時先由第一合唱團以英語唱出一個單小節的樂句，然後第二合唱團——一隊四重唱組，以拉丁語和應。回聲效果在整部樂曲中一直持續，兩種語言的混合為音樂增添神秘感和神聖的戲劇感。而站在遠方的四重唱小組，亦為這部簡單的作品加添另一種戲劇元素。

樂曲最後一段速度加快，變得激動，女低音及男高低音上升的樂句、女高音的短句，連同第二合唱團的和應，把音樂推到高潮。結束前由第二合唱團唱出迷人的樂句，讓詩歌靜靜地完結。

Hymn to the Virgin was written for double SATB chorus. The first chorus begins with a one-bar phrase in English and then the second chorus, or a solo quartet, delivers the phrase in Latin. The piece moves through textual echoes, as the mixture of languages spells mystery and spiritual drama. The quartet, best placed at a distance, enriches the piece with yet another dramatic element.

The final verse intensifies through the faster tempo, the rising phrases in ATB, and the sopranos singing a short phrase answered by the second chorus, all of which bring the music to its climax. A final *tranquillo* page drives the hymn to its conclusion in a dazzling and beautiful phrase sung by the second chorus.

《花之歌五首》

Five Flower Songs

〈給水仙〉的靈感來自羅伯特·赫里克的一首詩歌，以水仙瞬間即逝比喻人生匆匆。合唱團在第一部分分成兩組，女高音和男低音先開始演唱，女低音和男高音在一小節後模仿。合唱團在第二部分重組，以女高音、女低音及男高音唱出旋律，由男低音伴奏。第二首歌〈甜蜜連四月〉同樣選用了赫里克的詩：四月、五月、六月、七月，一個月比一個月美麗，而七月則是全年最美好的時間。每個月都以一個優美的終止式結束。〈沼澤之花〉靈感來自喬治·克拉布的詩作，是部苦樂參半之作，描述溫柔的植物如何緩和險惡的氣氛。第四首樂曲〈黃昏報春花〉源自約翰·克萊爾一部同名詩歌，講述一枝慘淡的玫瑰，只在夜間開花。最後一首〈綠金雀花歌謠〉作者不詳，歌中掃帚匠強迫兒子繼承其生意。伴奏的聲音像砍木一樣，女低音異常激動，唱着「給我去請那男孩來！」，將整首作品推到高潮，興奮地結束。

Inspired by a poem of Robert Herrick, *To Daffodils* alludes to the transience of the daffodils as a metaphor for the passing of life. In the first section of the song, the choir is divided into two groups, as sopranos and basses begin the song while altos and tenors imitate one measure later. In the next section the choir is regrouped: sopranos, altos and tenors present the melodies while the basses provide the accompaniment. The second song *The Succession of Four Sweet Months* is also based on a poem by Herrick. Each of the four months: April, May, June and July is more beautiful than the previous, and that July is the greatest month of the year. At the end of each month a beautiful cadence is formed. *Marsh Flowers*, based on a poem by George Crabbe, is a bittersweet piece where the menacing atmosphere is softened by gentler plants. The fourth song *The Evening Primrose* is based on a John Clare's poem of the same title about a pale rose that only blooms at night. The final song *Ballad of the Green Broom* is an anonymous poem, where a broom maker forces his lazy son to take up the family trade. The accompaniment conveys an image of metered woodcutting, against a hysterical alto line – “go fetch me the boy!” – which heightens the entire set and brings an exciting finale.

《中國的歌曲》，為男高音及結他而作 *Songs from the Chinese for Tenor and Guitar*

這套聯篇歌曲的歌詞來自阿瑟·韋利 1946 年翻譯的古典詩歌《中國詩》，內容跟布列頓常用的主題相近，探索純真、失去和懊悔，反映作曲家步入中年後的反思。

這些歌曲被視為布列頓一生的寫照。第一首〈無將大車〉比喻得到名譽只會弄得自己滿身塵土（「祇自塵兮」）。第二首〈廢琴〉講述聽眾品味轉變，使古琴久遠的聲音及從前的旋律變得不再流行。〈秋風辭〉探討老年問題。〈牧牛兒〉奏起時輕快活潑，從溫柔的氣氛可見布列頓意識到牧童生活貧困，而那輕輕擺動的節奏則象徵牧童騎牛上路。〈答友問〉用上孤單的結他滑奏，教人思考衰老問題。生氣勃勃的終曲〈麟之趾〉讓音樂熱烈地結束——詩歌可能讓作曲家想到獨角獸象徵純真的傳統意義，布列頓把音樂停頓在 *alas*（「于嗟」）一字上，然後再次奏起布列頓常用的音樂主題，把樂曲帶到終結。

The texts of the song cycle were taken from Arthur Waley's translation of classic verses published in 1946, titled *Chinese Poems*, which feature the classic Britten themes of innocence, loss and regret. The music resounds with Britten's reflection on entering his middle years.

The first song *The Big Chariot* is a metaphor for one's achieving fame, which will "only make yourself dusty". The second song *The Old Lute* laments the ever-changing public tastes, as the old instrument and the ancient melodies were out of vogue; and *The Autumn Wind* represents the trespassing age. The music is uplifting in *The Herd-Boy*, and the tenderness of the setting hints at the composer's empathy for the boy who was living in poverty. The ox journey proceeds through the swaying rhythm. *Depression* features melancholy guitar glissandi, a haunting meditation on age and decay. The vibrant finale *Dance Song*, however, brings the cycle to its peak before it closes. The verse might have been references to the unicorn's traditional representation of chastity. Britten ponders the word "alas!", and the work ends with the theme that is recurrent in Britten's repertoire.

結他夜曲，改編自約翰·杜蘭作品

Nocturnal after John Dowland for Guitar

結他夜曲，改編自約翰·杜蘭作品或許是失眠的反射回聲，在約翰·杜蘭的誘導下，以忘懷安寢作終結。作品共有九個樂章，主題來自約翰·杜蘭的歌曲《來吧，沉沉的睡》，先在第一樂章響起，接着是八個變奏。

第一樂章輕柔精緻，富有布列頓作品常見的夢幻氣氛。隨後兩個樂章〈非常激動〉和〈煩躁〉生動緊張，當中後者略為抑遏，亦帶點不祥及威脅之意。

第四樂章〈不安〉維持黑暗不安的情緒，沉重的音樂踉蹌踉蹌，甚至無法前進。第五樂章〈進行曲般〉亦十分緊張，但布列頓加了一點古怪的節奏，又叫旋律聽起來笨手笨腳一樣，為音樂添上一份幽默感。接着的〈夢〉似乎舒緩了之前的激動氣氛。不過，雖然音樂速度緩慢、精緻迷人，後來卻漸漸變得煩躁。

在第七樂章〈輕輕搖〉中，那些下行的重複音好像不安地尋找某些東西一樣，充滿力量。隨之而來的〈巴沙加牙舞曲〉長近五分鐘，是作品中最長的樂章，也是最多面的，不過仍以煩躁不安為主。第八樂章後響起的是安詳恬靜的終章〈緩慢而寧靜〉。這個樂章簡單、如歌似的，大大發揮約翰·杜蘭的音樂精神。

Nocturnal after John Dowland is a reflective echo, probably of insomnia, which ends in the oblivion of sleep induced by Dowland. The nocturnal consists of nine movements, with a theme taken from Dowland's song *Come, Heavy Sleep*, presented in the first movement *Musingly* followed by eight variants.

The first movement has a dreamy and ethereal quality that recalls Britten's whimsical character. The two following panels, titled *Very Agitated* and *Restless*, are energetic and tense, with the latter being more subdued but also ominous and threatening.

The fourth movement *Uneasy* resounds with a dark, nervous mood with reflexive music that lurches and pauses. The middle movement *March-like* also shimmers with tension, and Britten gives it a touch of humour with the quirky pacing and brash character of the melodic material. *Dreaming* follows, offering a respite from the tension of the previous variants. Despite its slow pacing and the otherworldly realm it presents, it too gradually reveals a restless spirit.

The seventh movement *Gently Rocking* abounds with vitality in descending repeated notes that hint at a relentless search. At nearly five minutes, the ensuing *Passacaglia* is the longest and most varied movement in which restiveness reigns. The final movement *Slow and Quiet* flows and cultivates a serene and tranquil mood at the end, and the Dowland's spirits manifests in the streamlined yet songful character of the music.

《神聖與凡俗》 *Sacred and Profane*

五重唱《神聖與凡俗》是布列頓晚期作品之一，由八首中世紀英國詩組成，反映作曲家優美的風格。作品的和聲沒有大幅偏離人們熟識的調性領域，但亦沒有追隨單一的和聲軌道，傳統的和聲進行常遭變化音及不協調聲音干擾。

第一首〈聖哥德里克讚美詩〉以清晰的和聲銜接及調式變化繪畫出生動氣氛。與之截然不同的以神秘森林為背景的〈我要發瘋〉，和聲效果較為含糊。第三首歌曲〈春天來了〉，以歡快的模仿樂句迎接春天來臨。來到第四首〈漫漫長夜〉時，和聲效果轉暗，反映夏天過去，冬天將至。接着的〈假如我懂得愛〉以耶穌在十字架上受難的震撼場面，把之前陰涼氣氛變得神聖。〈頌歌〉富民歌風味。隨後的〈你那樣經過〉又是一首講述受難的詩作，在上下行的線條上精巧地徘徊，雖然疏落，卻又十分優雅。最後一首歌曲〈死亡〉是八首歌曲中最長的，氣氛變化亦最多，有些樂句還提及一些奇怪的生理現象，用以描述死亡來臨的時刻。

樂曲介紹中譯：張婉麗

Sacred and Profane, written for vocal quintet, is completed during Britten's last years. The song cycle includes eight short medieval English poems, displaying the refined style of the composer. Not only does the piece retain traditional tonality, but it also avoids following a single harmonic trajectory by adding chromatic turns or dissonances to the progression.

St Godric's Hymn gives the audience a sense of brilliant painting through distinctive voice-leading and varied modes. The next song, *I Mone Waxe Wood (I Must Go Mad)*, portrays a mysterious woodland with its ambiguous harmony. Announcing the arrival of spring, *Lenten Is Come (Spring Has Come)* is a poem full of playful imitative contours. *The Long Night* then reminds us that summer is over and winter is approaching by changing its harmonies to the dark side. The fifth poem *Yif of Luvē Can (If I Know of Love)* casts away the gloomy mood and brings on the sacred realm with the moving scene of the Passion at the cross, which is followed by a folksong-like *Carol. Ye That Pasen by (You That Pass by)*, another Passion poem, is full of loose but elegant illustrations on descending and ascending melodic contours. The final and longest poem of all, *A Death* portrays different characters, and the last moments of mortality are depicted in bizarre physiological details between the lines.



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A Hymn to the Virgin

Of one that is so fair and bright
Velut maris stella (like a star of the sea),
Brighter than the day is light
Parens et puella (a parent and yet a maiden):
I cry to thee, thou see to me,
Lady, pray thy Son for me,
Tam pia (you that are so good),
That I may come to thee, Maria!

All this world was forlorn
Eva peccatrice (on account of Eve the sinner),
Till our Lord was yborn,
De te genetrix (of you the mother).
With 'ave' it went away
Darkest night, and comes the day
Salutis (salvation);
The well springeth out of thee.
Virtutis (of virtue).

Lady, flower of everything
Rosa sine spina (rose without a thorn)
Thou bare Jesu Heaven's king
Gratia divina (by divine grace):
Of all thou bearest the prize,
Lady, queen of paradise
Electa (chosen):
Maid mild, mother es
Effecta (fulfilled).

Text: Anonymous

《聖母讚美詩》

有一位是如此美麗璀璨
有如海洋明星，
日光也要遜色
她既是母親也是貞女：
我向你呼求，你看顧我，
聖母啊，求你為我向聖子禱告，
何其美好，
讓我到你這裏來，瑪利亞！

這世界遭遺棄
歸罪於夏娃，
直至主降生
你是主母。
最黑暗的夜過去，
白日到來
是救贖的；
生命之泉從你湧出。
是美善的。

萬物之花的聖母啊
無刺的薔薇
你懷着天國的君王耶穌
蒙神的恩典：
惟獨妳懷有獎賞，
聖母啊，天堂的女王
獲上帝揀選：
溫柔的少女
陶造成母親。

詞：佚名

Five Flower Songs

To Daffodils

Fair daffodils, we weep to see
 You haste away so soon:
As yet the early-rising Sun
 Has not attained his noon.
 Stay, stay
Until the hasting day
 Has run
But to evensong;
And, having prayed together, we
 Will go with you along.

We have short time to stay as you,
 We have as short a Spring!
As quick a growth to meet decay,
 As you, or any thing.
 We die
 As your hours do, and dry
 Away
 Like to the Summer's rain;
Or as the pearls of morning's dew,
 Ne'er to be found again.

Text: Robert Herrick

The Succession of the Four Sweet Months

First, April, she with mellow showers
Opens the way for early flowers;
Then after her comes smiling May,
In a more rich and sweet array:
Next enters June and brings us more
Gems than those two that went before:
Then (lastly,) July comes and she
More wealth brings in than all those three;
April! May! June! July!

Text: Robert Herrick

《花之歌五首》

〈給水仙〉

美哉黃水仙，你凋謝得那麼快，
 我們泫然淚下：
那早起的太陽
 還未走到穹蒼的正上方。
 留下來，留下來
等匆促的白日
 已逝
晚禱；
一起祈禱之後，我們
 便會與你同行。

像你，我們也只能逗留片時，
 我們的春天一樣短暫！
朝花夕逝，
 像你，或像萬物一樣。
 我們消亡
 你們也凋謝，
 枯乾
 如同夏雨；
或如早晨的露珠，
 再無痕跡可尋。

詞：羅伯特 · 赫里克

〈甜蜜連四月〉

首先是四月，她的甘霖
為早開的花開路；
微笑的五月隨後來到，
裝扮得更花枝招展：
接着進場的六月帶來
較前兩者更多的寶石：
然後（最後），七月來了，她
帶來超越前三者的財寶；
四月！五月！六月！七月！

詞：羅伯特 · 赫里克

Marsh Flowers

Here the strong mallow strikes her slimy root,
Here the dull nightshade hangs her deadly fruit:
On hills of dust the henbane's faded green,
And pencil'd flower of sickly scent is seen,
Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume.
At the wall's base the fiery nettle springs
With fruit globose and fierce with poison'd stings;
In ev'ry chink delights the fern to grow,
With glossy leaf and tawny bloom below;
The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed.
These, with our seaweeds rolling up and down,
Form the contracted Flora of our town.

Text: George Crabbe

The Evening Primrose

When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
The evening primrose opes anew
Its delicate blossoms to the dew
And, hermit-like, shunning the light,
Wastes its fair bloom upon the night;
Who, blindfold to its fond caresses
Knows not the beauty he possesses.
Thus it blooms on while night is by;
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.

Text: John Clare

Ballad of Green Broom

There was an old man liv'd out in the wood,
And his trade was a-cutting of Broom,
green Broom,
He had but one son without thought without good
Who lay in his bed till t'was noon, bright noon;
The old man awoke one morning and spoke
He swore he would fire the room, that room,
If his John would not rise and open his eyes,

〈沼澤之花〉

這兒強韌的錦葵觸碰她粘稠的根，
這兒昏沉的葵花垂着她致命的果實：
灰塵瀰漫的山上莨若的敗綠
纖弱的花朵隱約可見，
這兒，在堅硬的花梗上，
失去香氣的鹽薰衣草僵硬地綻放。
火般的蕁麻從牆腳躍出，
兇暴的她結着球狀的果子，長着有毒的刺；
縫隙處處，蕨類掩映，
泛光的葉片下，黃褐色的花兒怒放；
遍佈此地的寥寥數朵殘花
均沾了沼澤的氣質。
這些，並上下翻滾的海藻，
一同形成我們鎮上小小的芙羅拉。

詞：喬治 · 克拉布

〈黃昏報春花〉

每當太陽在西方沉下，
露珠如珍珠點綴黃昏的胸脯；
黃昏的報春花便重新張開，
它蒼白近乎月色，
細嫩的花兒銜着露水，
像一個隱士，它避開日光，
在夜晚白白將美麗綻放；
夜晚蒙上眼睛看不到它的愛撫
因而不知道他所擁有的美。
於是它在夜裏綻放；
當白天張開眼睛，
它羞於無法迴避的目光，
昏倒，枯萎，消失無蹤。

詞：約翰 · 克萊爾

〈綠金雀花歌謠〉

有一個男人住在森林裏，
他砍金雀花為生，
綠色的金雀花，
他有一個不肖子
日上三竿才起床；
一天早上老人醒來說
他誓要一把燒了房子，那房子，
如果他的約翰不起床不張開眼睛，

And away to the wood to cut Broom,
green Broom.
So Johnny arose and slipp'd on his clothes
And away to the wood to cut Broom,
green Broom.
He sharpened his Knives and for once he contrives
To cut a great bundle of Broom,
green Broom,
When Johnny pass'd under a lady's fine room,
fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells Broom,
green Broom,
Go fetch me the boy!"
When Johnny came in to the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said,
"Will you give up your Trade
And marry a lady in bloom, full bloom?"
Johnny gave his consent,
and to the church they both went,
And he wedded the Lady in bloom, full bloom,
At market and fair, all folks do declare,
There's none like the Boy that sold Broom,
green Broom.

Text: Anonymous

不到森林裏去砍金雀花，
綠色的金雀花。
因此男孩起床穿衣服
到森林裏去砍金雀花，
綠色的金雀花。
他把刀子磨利，就此一次設法
砍一大捆金雀花，
綠色的金雀花，
當男孩路經女郎的香閨下，
香閨下，
她喚女僕說：「給我去請，」她說，
「給我去請那個賣金雀花，
綠色的金雀花的男孩來，
去請那男孩來！」
男孩來到了女郎漂亮的房子，
他站在女郎的香閨中，香閨中，
「年青的小伙子，」她說，
「你會放棄你的作業，
去迎娶一位盛放的，盛放的女子嗎？」
男孩同意了，
他們倆奔赴教堂，
他娶了那盛放的，正盛放的女郎，
無論是在市還是集，鄉民都宣告，
沒有人像那賣金雀花，
綠色的金雀花的男孩。

詞：佚名

Songs from the Chinese for Tenor and Guitar

The Big Chariot

Don't help on the big chariot;
You will only make yourself dusty.
Don't think about the sorrows of the world;
You will only make yourself wretched.
Don't help on the big chariot;
You won't be able to see for dust.
Don't think about the sorrows of the world;
Or you will never escape from your despair.
Don't help on the big chariot;
You'll be stifled with dust.
Don't think about the sorrows of the world;
You will only load yourself with care.

Text: *The Book of Odes*

《中國的歌曲》，為男高音及結他而作

〈無將大車〉

無將大車，
祇自塵兮。
無思百憂，
祇自疚兮。
無將大車，
維塵冥冥。
無思百憂，
不出於頹。
無將大車，
維塵離兮。
無思百憂，
祇自重兮。

詞：選自《詩經》

The Old Lute

Of cord and cassia-wood is the lute compounded;
Within it lie ancient melodies.
Ancient melodies weak and savourless,
Not appealing to present men's taste.
Light and colour are faded from the jade stops;
Dust has covered the rose-red strings.
Decay and ruin came to it long ago,
But the sound that is left is still cold and clear.
I do not refuse to play it, if you want me to;
But even if I play people will not listen.
How did it come to be neglected so?
Because of the Ch'iang flute and the zither of Ch'in.

Text: Bai Juyi

The Autumn Wind

Autumn wind rises;
White clouds fly,
Grass and trees wither;
Geese go south.
Orchids all in bloom;
chrysanthemums smell sweet.
I think of my lovely lady;
I never can forget.
Floating pagoda boat crosses Fên River;
Across the midstream white waves rise.
Flute and drum keep time, to sound of rower's song;
Amidst revel and feasting sad thoughts come;
Youth's years how few, age how sure!
Youth's years how few, age how sure!

Text: Emperor Wu of Han

The Herd-Boy

In the southern village the boy who minds the ox
With his naked feet stands on the ox's back.
Through the hole in his coat the river wind blows;
Through his broken hat the mountain rain pours.
On the long dyke he seemed to be far away;
In the narrow lane suddenly we were face to face.
The boy is home and the ox is back in its stall;

〈廢琴〉

絲桐合為琴，
中有太古聲。
古聲澹無味，
不稱今人情。
玉徽光彩滅，
朱弦塵土生。
廢棄來已久，
遺音尚泠泠。
不辭為君彈，
縱彈人不聽。
何物使之然？
羌笛與秦箏。

詞：白居易

〈秋風辭〉

秋風起兮
白雲飛，
草木黃落兮
雁南歸。
蘭有秀兮
菊有芳，
懷佳人兮
不能忘。
泛樓船兮濟汾河，
橫中流兮揚素波。
簫鼓鳴兮發棹歌，
歡樂極兮哀情多。
少壯幾時兮
奈老何！

詞：漢武帝

〈牧牛兒〉

南村牧牛兒，
赤腳踏牛立，
衣穿江風冷，
笠敗山雨急。
長陂望若遠，
隘巷忽相及。
兒歸牛入欄，

And a dark smoke oozes through the thatched roof.

煙火茆簷濕。

Text: Lu You

詞：陸游

Depression

Turned to jade are the boy's rosy cheeks;
To his sick temples the frost of winter clings.
Do not wonder that my body sinks to decay;
Though my limbs are old, my heart is older yet.

〈答友問〉

似玉童顏盡，
如霜病鬢新。
莫驚身頓老，
心更老於身。

Text: Bai Juyi

詞：白居易

Dance Song

The unicorn's hoofs! The unicorn's hoofs!
The duke's sons throng, the duke's sons throng.
Alas for the unicorn! Alas for the unicorn!
Alas!
The unicorn's brow! The unicorn's brow!
The duke's kinsmen throng.
The duke's kinsmen throng.
Alas for the unicorn! Alas for the unicorn!
Alas!
The unicorn's horn! The unicorn's horn!
The unicorn's horn!
The duke's clans-men throng.
The duke's clans-men throng.
Alas for the unicorn!
Alas!

〈麟之趾〉

麟之趾，
振振公子，
于嗟麟兮。

麟之定，
振振公姓，
于嗟麟兮。

麟之角，
振振公族，
于嗟麟兮。

詞：《詩經》〈麟之趾〉

Text: *The Unicorn's Hoofs* from *The Book of Odes*

English Translation by Arthur Waley

Sacred and Profane

St Godric's Hymn

Sainte Marye Virgine,
Moder Jesu Christes Nazarene,
Onfo, schild, help thin Godric,
Onfang, bring heylich with thee
in Godes Riche.

Sainte Marye, Christes bur
Maidenes clenhad,
moderes flur,
Dilie min sinne, rix in min mod,
Bring me to winne
with the self God.

I Mon Waxe Wod

Foweles in the frith,
The fisses in the flod,
And I mon waxe wod;
Mulch sorw I walke with
For beste of bon and blod.

Lenten is Come

Lenten is come
with love to tounne,
With blosmen and
with briddes rounne,
That all this blisse bringeth.
Dayeseyes in this dales,
Notes swete of nightegales,
Uch fowl song singeth.
The threstelcok him threteth oo.
Away is huere winter wo
When woderofe springeth.
This fowles singeth ferly fele,
And witeth on huere wyne wele,
That all the wode ringeth.

The rose railleth hire rode,
The leves on the lighte wode
Waxen all with wille.

Sacred and Profane

St Godric's Hymn

St Mary the Virgin,
Mother of Jesus Christ of Nazareth,
Receive, defend and help thy Godric
(and,) having received (him),
Bring (him) on high with thee in
God's Kingdom.

St Mary, Christ's bower,
Virgin among maidens,
flower of motherhood,
Blot out my sin, reign in my
heart (and) Bring me to bliss
with that selfsame God.

I Must Go Mad

Birds in the wood,
The fish in the river,
And I must go mad;
Much sorrow I live with
For the best creatures alive.

Spring has Come

Spring has come
with love among us,
With flowers
and with the song of birds,
That brings all this happiness.
Daisies in these valleys,
The sweet notes of nightingales,
Each bird sings a song.
The thrush wrangles all the time.
Gone is their winter woe
When the woodruff springs.
These birds sing wonderfully merry,
And warble in their abounding joy,
So that all the wood rings.

The rose puts on her rosy face
The leaves in the bright wood,
All grow with pleasure.

《神聖與凡俗》

〈聖哥德里克讚美詩〉

聖母瑪利亞，
拿撒勒的耶穌基督之母，
接納、捍衛和救助你的哥德里克，
你接納他以後，
帶他到高處上帝之國。

聖母瑪利亞，基督的船首錨，
少女中的貞女，
母性之花，
請阻隔我的罪，管轄我的心，
使我得見那位同一的神，
領受恩福。

〈我要發瘋〉

森林裏的鳥兒啊，
河流中的魚兒啊，
我要發瘋；
為着世上的佳人
我的心終日憂傷。

〈春天來了〉

春天來了，
愛在我們中間，
花兒朵朵，
鳥聲啾啾，
帶來這一切歡樂。
這些幽谷中的雛菊，
夜鶯最甜美的歌聲，
每一隻鳥兒都唱着新歌。
畫眉鳥鎮日拌嘴。
當車葉草彈出來時，
它們的冬愁亦已遠去。
這些鳥兒歌唱，歡喜莫名，
它們在豐盛的喜樂中謳歌，
歌聲響徹整個森林。

玫瑰換上紅潤的妝容，
葉子在明亮的森林裏，
全都欣然生長。

The mone mandeth hire ble,
The lilye is lossom to se,
The fennel and the fille.
Wowes this wilde drakes,
Miles murgeth huere makes,
Ase strem that striketh stille.
Mody meneth,
so doth mo;
Ichot ich am on of tho
For love that likes ille.

The mone mandeth hire light,
So doth the semly sonne bright,
When briddes singeth breme.
Deawes donketh the dounes,
Deores with huere derne rounes
Domes for to deme.
Wormes woweth under cloude,
Wimmen waxeth wounder proude,
So well it wol hem seme.
Yef me shall wonte wille of on,
This wunne wele I wole forgon,
And wiht in wode be fleme.

The Long Night

Mirie it is, while summer ilast,
With fugheles song.
Oc nu necheth
windes blast
And weder strong
Ey! ey! what this night is long!
And ich, with well michel wrong,
Soregh and murne and fast.

Yif Ic of Luve Can

Whanne ic se on Rode
Jesu, my lemman,
And besiden him stonden
Marye and Johan,
And his rig iswongen,
And his side istungen,

The moon sends out her radiance,
The lily is lovely to see.
The fennel and the wild thyme.
These wild drakes make love.
Animals cheer their mates,
Like a stream that flows softly.
The passionate man complains,
as do more:
I know that I am one of those
That is unhappy for love.

The moon sends out her light,
So does the fair, bright sun,
When birds sing gloriously.
Dews wet the downs,
Animals with their secret cries
For telling their tales.
Worms make love under ground,
Women grow exceedingly proud,
So well it will suit them.
If I don't have what I want of one,
All this happiness I will abandon,
And quickly in the woods be a
fugitive.

The Long Night

Pleasant it is while summer lasts,
With the birds' song.
But now
the blast of the wind draws nigh
And severe weather.
Alas! how long this night is,
And I, with very great wrong,
Sorrow and mourn and fast.

If I Know of Love

When I see on the cross,
Jesu, my lover,
And beside him stand
Mary and John,
And his back scourged,
And his side pierced,

月亮散發光芒，
百合花悅人眼目。
還有茴香和野百里香。
野鴨們求偶。
動物們為伴侶歡呼，
如小溪涓涓流淌。
熱情的男子們
抱怨道：
我知道我是其中一員，
為愛折騰。

月華如練，
驕陽高掛，
百鳥榮耀地歌唱。
露珠沾濕了羽絨，
動物們呼喊著秘密，
它們有故事要說。
蟲子在地底下做愛，
女人極其驕傲，
這樣很適合她們。
如果我得不到所愛的那位，
我將會放棄這一切歡樂，
急急往森林裏逃去。

〈漫漫長夜〉

長夏漫漫意綿綿，
鳥聲撩人。
如今
風暴迫近
天氣嚴峻。
唉！夜何等長，
我犯了大罪，
傷心欲絕，禁食哀悼。

〈假如我懂得愛〉

當我看到十架上，
耶穌，吾愛，
他旁邊站着
瑪利亞和約翰，
為了那份對世人的愛，
他背部受盡鞭傷，

For the luvē of man:
Well ou ic to wepen,
And sinnes for to leten,
Yif ic of luvē can,
Yif ic of luvē can,
Yif ic of luvē can.

Carol

Maiden in the mor lay,
In the mor lay;
Sevenight fulle,
Sevenight fulle,
Maiden in the mor lay;
In the mor lay,
Sevenightes fulle and a day.

Welle was hire mete.
What was hire mete?
The primrose and the –
The primrose and the –
Welle was hire mete.
What was hire mete?
The primrose and the violet.

Welle was hire dring.
What was hire dring?
The chelde water of the –
The chelde water of the –
Welle was hire dring.
What was hire dring?
The chelde water of the welle-
spring.

Welle was hire bowr.
What was hire bowr?
The rede rose and the –
The rede rose and the –
Welle was hire bowr.
What was hire bowr?
The rede rose and the lily flour.

For the love of man,
Well ought I to weep
And sins to abandon,
If I know of love,
If I know of love,
If I know of love.

Carol

A maiden lay on the moor,
Lay on the moor,
A full week,
A full week,
A maiden lay on the moor;
Lay on the moor,
A full week and a day.

Good was her food.
What was her food ?
The primrose and the –
The primrose and the –
Good was her food.
What was her food ?
The primrose and the violet.

Good was her drink.
What was her drink?
The cold water of the –
The cold water of the –
Good was her drink.
What was her drink?
The cold water of the well-
spring

Good was her bower.
What was her bower?
The red rose and the –
The red rose and the –
Good was her bower.
What was her bower?
The red rose and the lily flower.

肋旁被刺，
我當哭泣，
當棄絕罪惡，
假如我懂得愛，
假如我懂得愛，
假如我懂得愛。

〈頌歌〉

有一個少女躺在荒野，
躺在荒野，
整整一個星期，
整整一個星期，
有一個少女躺在荒野，
躺在荒野，
整整一個星期又一天。

她吃的佳美。
她吃什麼？
報春花和 ——
報春花和 ——
她吃的佳美。
她吃什麼？
報春花和紫蘿蘭。

她喝的佳美。
她喝什麼？
那冷水——
那冷水——
她喝的佳美。
她喝什麼？
那甘泉的冷水。

她的閨房佳美。
她的閨房是什麼？
紅玫瑰和 ——
紅玫瑰和 ——
她的閨房佳美。
她的閨房是什麼？
紅玫瑰和百合花。

Ye That Pasen by

Ye that pasen by the weie,
Abidet a little stounde.
Beholdet, all my felawes,
Yef any me lik is founde.
To the Tre with nailes thre
Wol fast I hange bounde;
With a spere all thoru my side
To mine herte is mad a wounde.

A Death

Wanne mine eyhnen misten,
And mine heren sissen,
And my nose coldet,
And my tunge foldet,
And my rude slaket,
And mine lippes blaken,
And my muth grennet,
And my spotel rennet,
And mine her riset,
And mine herte griset,
And mine honden bivien,
And mine fet stivien –
All to late! all to late!
Wanne the bere is ate gate.

Thanne I schel flutte,
From bedde to flore,
From flore to here,
From here to bere,
From bere to putte,
And the putt fordut.
Thanne lyd mine hus
uppe mine nose.
Of al this world ne give I it a pese!

You That Pass by

You that pass by the way,
Stay a little while.
Behold, all my fellows
If any like me is found.
To the Tree with three nails.
Most fast I hang bound;
With a spear all through my side.
To my heart is made a wound.

A Death

When my eyes get misty,
And my ears are full of hissing,
And my nose gets cold,
And my tongue folds,
And my face goes slack,
And my lips blacken,
And my mouth grins,
And my spittle runs,
And my hair rises,
And my heart trembles,
And my hands shake,
And my feet stiffen –
All too late! all too late!
When the bier is at the gate.

Then I shall pass,
From bed to floor,
From floor to shroud,
From shroud to bier,
From bier to grave.
And the grave will be closed up.
Then rests my house
upon my nose.
For the whole world I care not
one jot.

〈你那樣經過〉

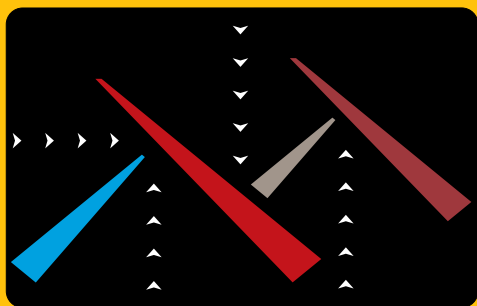
你，那樣經過的人，
請稍留片刻。
看呀，我所有夥伴，
這世上能否找到像我這樣的人。
他們以三口釘，
速速把我懸掛在十架上；
他們以矛刺穿我的肋旁，
我的心裏形成創口。

〈死亡〉

當我兩眼昏花，
耳鳴嘶嘶，
鼻子變冷，
舌頭摺疊，
面容鬆弛，
嘴唇發黑，
齙牙咧嘴，
唾沫橫飛，
頭髮蓬鬆，
心臟顫抖，
兩手抖動，
當我步履僵硬——
一切已太遲！一切已太遲！
我的棺木已停在大門前。

然後我會
從床上到地上，
從地上到壽衣，
從壽衣到棺木，
從棺木到墳墓。
接着墳墓會合攏，
我的家
在我的鼻子上安歇。
世上的事我一無牽掛。

歌詞中譯：吳智欣



標誌設計：靳埭強博士SBS

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16.3.2013 – Programme III

布列頓 Benjamin Britten

合唱舞曲，選自《葛洛利安娜》

舞曲一：〈時代〉
舞曲二：〈和諧〉
舞曲三：〈時代與和諧〉
舞曲四：〈農村姑娘〉
舞曲五：〈農夫和漁民〉
舞曲六：〈致敬之舞〉

Choral Dances from *Gloriana*

First Dance: *Time*
Second Dance: *Concord*
Third Dance: *Time and Concord*
Fourth Dance: *Country Girls*
Fifth Dance: *Rustics and Fisherman*
Sixth Dance: *Final Dance of Homage*

《星期五下午》，作品 7

〈走開，憂慮！〉
〈一齣悲劇〉
〈布穀鳥〉
〈伊哦！〉
〈新年頌〉
〈我定要在星期日結婚〉
〈曾有個紐文頓人〉
〈捕魚之歌〉
〈鐵犁讚〉
〈爵士男〉
〈從前有隻猴〉
〈老阿布蘭姆·布朗〉

Friday Afternoons, Op 7

Begone, dull care!
A Tragic Story
Cuckoo!
"Ee-oh!"
A New Year Carol
I Mun be Married on Sunday
There was a Man of Newington
Fishing Song
The Useful Plough
Jazz-Man
There was a Monkey
Old Abram Brown

《花之歌五首》

〈給水仙〉
〈甜蜜連四月〉
〈沼澤之花〉
〈黃昏報春花〉
〈綠金雀花歌謠〉

Five Flower Songs

To Daffodils
The Succession of Four Sweet Months
Marsh Flowers
The Evening Primrose
Ballad of Green Broom

《今日的聲音》

Voices for Today

是晚演出曲目或次序或有更改

Songs and their order of performance are subject to change

合唱舞曲，選自《葛洛利安娜》 Choral Dances from *Gloriana*

每個簡短的場面都代表一個界別：〈時代〉、〈和諧〉、〈農村姑娘〉（女高 / 低音）、〈農夫和漁民〉（男高 / 低音）和終曲，全部都是向女皇致意的。在男高音跟豎琴與合唱團演出的版本中，男高音和豎琴為整部音樂展開序幕，又把各樂章連繫起來，營造貼切的氣氛。在最後一個致意的樂章中，男高音與合唱團合唱，成為第五個聲部（豎琴也加入了這個樂章），使作品煥然一新。

這些歌曲要求技巧不算困難，適合現場演繹。但在〈農村姑娘〉中，女高 / 低音則要相當活潑，而在〈農夫和漁民〉裏，兩把男高音及兩把男低音的聲音亦要平衡得恰到好處。正如布列頓的許多其他合唱作品一樣，各樂章不同的氣氛十分協調，整體效果亦令人稱心滿意。其中以〈致敬之舞〉特別動人，模仿的線條在聲部之間穿梭，建立激昂高潮，直至結束時才平靜下來。

Each short scene in this work depicts a different group of characters: *Time, Concord, Country Girls (S/A), Young Rustics and Fishermen (T/B)* and a finale in which all pay homage to their Queen. In the version for tenor solo with harp and chorus, each of these movements is prefaced by the soloist with harp; in the final homage, the soloist and the harp join the choir by adding a fifth vocal line for a climatic transformation of the work.

These pieces move with relative ease that is well suited to live performance. Agility is required, however, of the sopranos/altos for the *Country Girls* movement, and of two tenors and two basses for the *Rustics and Fishermen*. In the same vein as many Britten's choral works, the composition moves between varying moods that illustrate melodic and emotional coherence. The *Final Dance of Homage* astonishes as its imitative lines voyage in and out of voice-parts, driving the work to an impassioned climax before the quiet ending sets in.

《星期五下午》 *Friday Afternoons*

《星期五下午》是一首為童聲編寫的作品，歌曲簡短，合唱團都是同聲齊唱的。除了《老阿布蘭姆·布朗》外，全部都是數十秒到兩分半鐘不等的小品。所選文本多采多姿，有些是傳統民間詩歌，也有伊薩克·瓦爾頓、威廉·薩克雷及伊琳娜·法甄的作品，讓音樂的氣氛更豐富，令兒歌變得更精采。

作品開始是精神奕奕的〈走開，憂慮！〉。之後是講述一個男子與其辮子打架的奇怪詩歌〈一齣悲劇〉。〈布穀鳥〉描述鳥兒一年的變化，氣氛憂鬱。然後又有歌曲講到一位農夫在鵝兒被殺後前往獵狐。〈新年頌〉是壯麗的作品。接着的詩詞荒誕奇異，〈曾有個紐文頓人〉講述一個人失去了眼睛，後來又失而復得。〈老阿布蘭姆·布朗〉是所有作品中最複雜、最黑暗的，兩個聲部愈唱愈強，高潮時兩個聲部唱着相同的旋律，但速度卻是一個聲部比另一個慢一倍。

Friday Afternoons is a set of brief, mainly unison songs written for young voices. With the exception of *Old Abram Brown*, all of the songs are between less-than-one minute and two-and-a-half minutes long. The texts are chosen to enrich the moods of the compositions and the children's vocals. The poetry ranges from anonymous old folk poems and Izaak Walton, to William Thackeray and Eleanor Farjeon in a diverse lyrical palette.

The variety begins with the energetic *Begone, dull care!*, followed by the bizarre poem *A Tragic Story* where a man fights his own pigtail. It takes a melancholic turn with *Cuckoo!* that traces the cuckoo's progress throughout the year, and the story of fox-shooting by a farmer whose geese has been killed, followed by the sublime *A New Year Carol*. The lyricism turns nonsensical in *There was a Man of Newington* about a man that loses and regains his eyes. *Old Abram Brown* is the most elaborate and darkest of the selected pieces. The music becomes increasingly intense throughout the two-line, reaching its climax when two groups of voices burst into the same tune, with one group singing at half the tempo of the other.

EMPHASIS 點睛品 JEWELLERY



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《花之歌五首》 *Five Flower Songs*

(樂曲介紹請參閱第 43 頁 Please see P43 for the programme notes)

《今日的聲音》 *Voices for Today*

《今日的聲音》是為大型混聲合唱團所寫的作品，並由一支小型兒童合唱團以自選的速度架構獨立演唱。作曲家在演奏指示上說明，兒童合唱團應「自成一角（例如在樓座），並有自己的指揮」，而管風琴「基本上在表演場地共鳴不足時才使用」。布列頓原本計劃只用拉丁文歌詞，但與填詞人愛德華·摩根·福斯特討論過後，想到使用「歷史上偉大的和平愛好者的話語或詩句」，結合成布列頓所謂「有關和平的小型文選」，可惜後來福斯特不幸中風無法繼續參與這部作品的創作。音樂開始時與聽眾分享一些世界各地大思想家和詩人的積極想法，然後響起維吉爾的第四首《牧歌》。

Voices for Today is a work for large mixed chorus, with a smaller children's choir that operates independently and in its own tempo structure. As stated in the composer's "Notes on Performance", the children's chorus should be "placed separately (if possible in a gallery) and with its own conductor", and the organ part "should be used primarily when the resonance of the building is inadequate". The composer initially planned to use Latin texts only, but a conversation with librettist E M Forster gave him the idea of using a selection of "sentences or verses from the great peace lovers of history" that form a "small anthology of peace". Unfortunately Forster was unable to collaborate further because of a stroke. The work starts and continues on a stream of positive thoughts from the world's great thinkers and poets, before branching out into a setting of Virgil's fourth *Eclogue*.

樂曲介紹中譯：張婉麗

Choral Dances from *Gloriana*

First Dance: *Time*

Yes, he is Time,
Lusty and blithe!
Time is at his apogee!
Although you thought to see
A bearded ancient with a scythe.
No reaper he
That cries "Take heed!"
Time's at his apogee!
Young and strong, in his prime:
Behold the sower of the seed!

Time could not sow unless
he had a spouse to bless his work,
and gave it life;
Concord, his loving wife!

Second Dance: *Concord*

Concord, Concord is here
Our days to bless
And this our land to endure
With plenty, peace and happiness.
Concord, Concord and Time,
Each needeth each;
The ripest fruit hangs where
Not one, but only two can reach.

Now Time with Concord dances
This island doth rejoice:
And woods and waves and waters
Make echo to our voice.

Third Dance: *Time and Concord*

From springs of bounty
Through this county
Streams abundant
Of thanks shall flow!
Where life was scanty
Fruits of plenty

合唱舞曲，選自《葛洛利安娜》

舞曲一：〈時代〉

是的，他是時代，
活力充沛又歡快！
時代正值巔峰！
儘管你以為會見到
長鬍子老人手握鐮刀。
可他並非收割者般的死神
對人嘶吼着「留神！」
時代正值巔峰！
年輕雄健，意氣風發：
瞧這播撒種子之神啊！

時代要播撒種子，
須有佳偶來祝福他的工作、
賦予它生命。
和諧，便是他那滿懷愛心的妻子！

舞曲二：〈和諧〉

和諧，和諧在此
她保佑我們過好日子，
賜予我們的土地
以富饒、安寧和福祉。
和諧，和諧與時代
相輔相成地存在；
而最成熟的果子掛在枝頭
獨個摘不成，非得兩人才夠。

如今，時代與和諧共舞
這個島嶼歡欣慶祝：
山林、波濤、海水之間，
迴盪着我們的歡聲笑語。

舞曲三：〈時代與和諧〉

源源的清泉
淌過這郡縣
充滿感恩的小溪
必將長流不息！
流過貧瘠之處
便有果實無數

Swell resplendent
From earth below!
No Greek nor Roman
Queenly woman
Knew such favour
From Heav'n above
As she whose presence
Is our pleasance
Gloriana
Hath all our love!

Fourth Dance: *Country Girls*

Sweet flag and cuckoo flower,
Cowslip and columbine,
Kingcups and sops in wine,
Flower deluce and calaminth,
Harebell and hyacinth,
Myrtle and bay with rosemary between,
Norfolk's own garlands for her Queen.

Behold a troop of rustic swains,
Bringing from the waves and pastures
the fruits of their toil.

Fifth Dance: *Rustics and Fisherman*

From fen and meadow
In rushy baskets
They bring ensamples
Of all they grow.
In earthen dishes
Their deep-sea fishes;
Yearly fleeces,
Woven blankets;
New cream and junkets,
And rustic trinkets
On wicker flaskets,
Their country largess,
The best they know.

Led by Time and Concord,
let all unite in homage to
Gloriana,
our hope of peace,
our flower of grace.

飽滿而富有光澤
從地裏長出！
無論希臘人還是羅馬人
都沒有高貴的女人
能夠明白得這
來自天堂的恩澤
除了她，她的來臨
便是快樂的來臨
葛洛利安娜
備受我們愛戴！

舞曲四：〈農村姑娘〉

杜鵑花加上菖蒲草，
耬斗菜襯著野櫻草，
粉紅丁香配金鳳花，
風輪菜和黃鸝尾花，
風信子還有藍玲花，
桃金娘與香草夾雜迷迭香，
諾福克郡獻上花環給女皇。

瞧那農村小伙子們，
獻上他們在牧場和海邊
辛勤收成的果子。

舞曲五：〈農夫和漁民〉

他們來自沼澤和牧場
提着燈心草編的籃籃
獻上豐富美食和物產
無不是他們自己生產。
那陶土燒製的盤子上
盛着一尾尾深海鮮魚；
更有那羊毛今年新剪，
織成柔軟舒適的毛氈；
新鮮奶油和凍奶豆腐，
還有農村野趣的飾物
掛在柳條編成的瓶上，
這都是農村漁家特產，
他們所知最好的禮物。

在時代與和諧的帶領下，
讓所有人在對葛洛利安娜的
崇敬之意中團結，
她代表了我們對和平的希望，
她是我們恩典的花朵。

Sixth Dance: *Final Dance of Homage*

These tokens of our love receiving,
O take them, Princess great and dear,
From Norwich city you are leaving,
That you afar may feel us near.

Text: William Plomer

Friday Afternoons

Begone, dull care!

Begone, dull care! I prithee begone from me!
Begone, dull care! You and I shall never agree.
Long time hast thou been tarrying here
And fain thou would'st me kill,
But, i' faith, dull care,
Thou never shall have my will.

Too much care will make a young man turn grey,
And too much care will turn an old man to clay.
My wife shall dance and I will sing
And merrily pass the day,
For I hold it one of the wisest things
To drive dull care away.

Text: Anonymous,
English Lyrical Verse (King's Treasures)

A Tragic Story

There liv'd a sage in days of yore,
And he a handsome pigtail wore,
But wonder'd much and sorrow'd more,
Because it hung behind him.

He mus'd upon this curious case,
And swore he'd change the pigtail's place,
And have it hanging at his face
Not dangling there behind him

Says he, "The mystery I've found, —
I'll turn me round," —
He turn'd him round,
But still it hung behind him.
Then round and round, and out and in,

舞曲六：〈致敬之舞〉

這些心意代表我們的擁戴，
請笑納，偉大親愛的女皇，
即使您離開了諾威奇市
也能感覺到我們在你身旁。

詞：威廉·普羅姆爾

《星期五下午》

〈走開，憂慮！〉

走開，憂慮！請你離開我！
走開，憂慮！你我勢如水火。
你久久盤桓於此
妄想能把我殺死，
但我堅信，憂慮，
我永不會成全你。

太多的憂慮讓青年黯淡，
太多的憂慮讓老人渙散。
妻子跳舞我歌唱，
一天開心又舒暢，
因為我堅信趕走憂慮
是最明智的做法。

詞：佚名，選自
《英格蘭歌詞（國王典藏文學）》

〈一齣悲劇〉

話說從前有位賢人，
他的辮子十分迷人，
但他納悶甚至發愁，
因為辮子長在腦後。

這奧妙他苦苦冥思，
誓把辮子換個位置，
要讓辮子垂掛臉上，
而不是在腦後晃盪。

他說：「我終於破解奧秘，——
我轉過身不就可以？」——
於是轉過身體，
但辮子仍在他腦後。
一圈又一圈，裏裏又外外，

All day the puzzled sage did spin;
In vain — it matter'd not a pin, —
The pigtail hung behind him.

And right and left, and round about,
And up and down, and in and out, he turn'd,
But still the pigtail stout
Hung steadily behind him.

And though his efforts never slack,
And though he twist, and twirl, and tack,
Alas! still faithful to his back,
The pigtail hangs behind him.

Text: William Thackeray

Cuckoo!

Cuckoo, Cuckoo, what do you do?
"In April I open my bill;
In May I sing night and day;
In June I change my tune;
In July Far far I fly;
In August away I must."
Cuckoo, Cuckoo!

Text: Jane Taylor, from Walter de la Mare's
Tom Tiddler's Ground

"Ee-oh!"

The fox and his wife they had a great strife,
They never eat mustard in all their whole life;
They eat their meat without fork or knife,
And lov'd to be picking a bone, ee-oh!

The fox jump'd up on a moonlight night;
The stars they were shining, and all things bright;
"O-ho!" said the fox, "It's a very fine night,
For me to go through the town, ee-oh!"

The fox, when he came to yonder stile,
He lifted his lugs! and he listen'd a while!
"Oh, ho!" said the fox, 'it's a very short mile
From this unto yonder wee town, ee-oh!"

迷惑的他轉過去又轉過來；
都是白轉 — 什麼用處都沒有， —
辮子仍在他腦後。

轉左轉右轉一圈，
上下裏外都試全，
但短小的辮子仍舊
牢牢地長在他腦後。

儘管他努力又勤奮，
又扭又轉又用手摑，
唉，辮子總是忠實地，
長在他的腦後。

詞：威廉·薩克雷

〈布穀鳥〉

布穀布穀，你做什麼？
「四月時節我開口；
五月日夜唱不休；
六月更換曲調唱；
七月飛翔到遠方；
八月必不在此處。」
布穀、布穀！

詞：珍·泰勒，選自沃爾特·迪拉馬爾
《湯姆的地盤》

〈伊哦！〉

狐狸和妻子吵了場架，
他們一輩子不吃芥辣；
吃肉的時候不用刀叉，
而且非常愛爭搶，伊哦！

月明之夜狐狸喜極而躍，
但見群星燦爛萬物光潔；
「啊哈！」狐狸說：「真是美麗的夜，
正好可以去光顧小鎮，伊哦！」

狐狸走上那架梯子，
豎起耳朵聽了一陣子！
「啊哈！」狐狸說：「從這兒
到那邊的小鎮不遠，伊哦！」

The fox when he came to the farmer's gate,
Who should he see but the farmer's drake;
"I love you well for your master's sake,
And long to be picking your bone, ee-oh!"

The grey goose she ran round the farmer's stack,
"Oh, ho!" said the fox, "you are plump and fat;
You'll grease my beard and ride on my back,
From this into yonder wee town, ee-oh!"
The farmer's wife she jump'd out of bed,
And out of the window she popp'd her head!
"Oh, husband! Oh, husband! The geese are all dead,
For the fox has been through the town, ee-oh!"

The farmer he loaded his pistol with lead,
And shot the old rogue of a fox through his head;
"Ah, ha!" said the farmer, "I think you're quite dead;
And no more you'll trouble the town, ee-oh!"

Text: Anonymous, from Walter de la Mare's
Tom Tiddler's Ground

A New Year Carol

Here we bring new water from the well so clear,
For to worship God with, this happy New Year.

Sing levy dew, sing levy dew, the water and the wine;
The seven bright gold wires and the bugles that do shine. #

Sing reign of Fair Maid, with gold upon her toe,
Open you the West Door, and turn the Old Year go.

repeat #

Sing reign of Fair Maid, with gold upon her chin,
Open you the East Door, and let the New Year in.

repeat #

Text: Anonymous, from Walter de la Mare's
Tom Tiddler's Ground

狐狸來到農夫的家，
不找農夫找鵝和鴨；
「我敬你主人所以也愛你呀，
渴望吃你的肉吮你的骨，伊哦！」

灰鵝嚇得在草堆上竄，
「啊哈！」狐狸說：「你長得肥又圓；
正好讓我吃個飽，吃不完，
從這裏背到那小鎮去，伊哦！」
農夫的老婆忙起床，
從窗口探出腦袋望！
「啊，老公！啊，老公！鵝鴨都死光！
狐狸已去光顧小鎮，伊哦！」

農夫把手槍上了鉛子彈，
一槍擊斃狐狸這老壞蛋，
「啊哈！」農民說，「你這下完蛋，
再也無法危害小鎮，伊哦！」

詞：佚名，選自沃爾特·迪拉馬爾
《湯姆的地盤》

〈新年頌〉

我們帶來清澈的井水，
以歡樂新年崇奉上帝。

歌頌聖露，歌頌聖露，用清水美酒；
七根金線和閃亮的喇叭。 #

歌頌女神統治，她足趾承金，
為你打開西方的天門，把舊歲送走。

重複 #

歌頌女神統治，她領下承金，
為你打開東方天門，把新年迎來。

重複 #

詞：佚名，選自沃爾特·迪拉馬爾
《湯姆的地盤》

I Mun be Married on Sunday

I mun be married on Sunday,
Whosoever shall come that way,
I mun be married on Sunday.

Roister Doister is my name,
A lusty brute I am the same,
I mun be married on Sunday.

Christian Custance have I found,
A widow worth a thousand pound,
I mun be married on Sunday.

Custance is as sweet as honey,
I her lamb and she my coney;
I mun be married on Sunday.

When we shall make our wedding feast,
There shall be cheer for man and beast,
I mun be married on Sunday.

Text: Nicholas Udall

There was a Man of Newington

There was a man of Newington,
And he was wondrous wise,
He jump'd into a quickset hedge,
And scratch'd out both his eyes.

But when he saw his eyes were out,
With all his might and main
He jump'd into another hedge,
And scratch'd them in again.

Text: Anonymous, from John Drinkwater's
The Way of Poetry

〈我定要在星期日結婚〉

我定要在星期日結婚，
無論是誰都要成婚，
我定要在星期日結婚。

我名叫羅斯特·戴斯特，
我如野獸般精壯健碩，
我定要在星期日結婚。

我發現克麗絲·克斯丹，
這位寡婦身家千萬，
我定要在星期日結婚。

克斯丹甜美似蜜糖，
她是我的兔我是她的羊；
我定要在星期日結婚。

我們婚宴之時，
人畜都要歡慶，
我定要在星期日結婚。

詞：尼古拉斯·尤德爾

〈曾有個紐文頓人〉

曾有個紐文頓人，
他出奇地有智慧，
他飛快跳進圍欄，
將眼珠刮了出來。

但當他竭盡全力，
瞧見眼珠飛出來，
便跳進另一圍欄，
再把眼珠安回去。

詞：佚名，選自約翰·德林柯瓦特
《詩歌的道路》

Fishing Song

Oh, the gallant fisher's life,
It is the best of any!
'Tis full of pleasure, void of strife,
And 'tis belov'd of many;
Other joys. are but toys;
Only this lawful is,
For our skill breeds no ill,
But content and pleasure.

In a morning up we rise,
'Ere Aurora's peeping.
Drink a cup to wash our eyes,
Leave the sluggard sleeping;
Then we go to and fro,
With our knacks at our backs,
To such streams as the Thames,
If we have the leisure.

If the sun's excessive heat,
Makes our bodies swelter,
To an osier hedge we get
For a friendly shelter:
Where in a dyke, perch or pike,
Roach or dace, we go chase;
Bleak or gudgeon without grudging;
We are still contented.

Text: Izaak Walton

The Useful Plough

A country life is sweet,
In moderate cold and heat,
To walk in the air, how pleasant and fair,
In ev'ry field of wheat.
The fairest of flowers adorning the bowers
And ev'ry meadow's brow;
So that, I say, no courtier may
Compare with them who clothe in grey,
And follow the useful plough.

〈捕魚之歌〉

啊！漁人勇敢的一生，
無與倫比地精采！
充滿歡樂，沒有紛爭，
是許多人的摯愛；
其他的歡樂，只是遊樂；
只有捕魚才是真的歡樂，
因我們的技能並不造惡，
只產生滿足和快樂。

我們清晨起床，
在曙光初現之前。
喝一杯水洗洗眼，
離開慵懶的睡眠；
當我們閒暇無事，
便划船入泰晤士，
憑着背部平衡技術，
乘着浪濤來去自如。

若那如火的驕陽，
讓我們滂沱流汗，
便駛到柳樹籬畔
享受親切的蔭庇；
在堤旁我們追逐，
鱸魚梭魚鰻魚和鰱魚；
只有歐魚或白楊魚也不抱怨；
我們依然很滿足。

詞：伊薩克·瓦爾頓

〈鐵犁讚〉

農村生活很甜蜜，
夏日涼爽冬日暖，
走在麥田間，清風中漫步，
多麼愜意多麼舒服。
最美的花朵裝點着亭台
點綴牧場的山脊似眉黛；
所以我說，任何諂媚之輩，
都不能與身穿灰布粗衣，
躬身於鐵犁的農人媲美。

They rise with the morning lark,
And labour till almost dark,
Then folding their sheep, they hasten to sleep,
While ev'ry pleasant park,
Next morning is ringing with birds that are singing,
On each green tender bough,
With what content and merriment,
Their days are spent, whose minds are bent,
To follow the useful plough.

Text: Anonymous, *Lighter Verse*

Jazz-Man

Crash and Clang!
Bash and Bang!
And up in the road the Jazz-Man sprang!
The One-Man-Jazz-Band playing in the street,
Drums with his Elbows,
Cymbals with his Feet,
Pipes with his Mouth,
Accordion with his Hand,
Playing all his Instruments to
Beat the Band!

Toot and Tingle!
Hoot and Jingle!
Oh, What a Clatter!
How the tunes all mingle!
Twenty children couldn't make as much
Noise as The Howling
Pandemonium of the One-Man-Jazz!

Text: Eleanor Farjeon

雲雀晨啼，他們早起，
一直勞作到斜陽歸西，
趕羊歸圈後才匆匆睡下，
當每個怡人的庭院，
次日早上唧啾的群鳥，
站在綠色柔和的枝梢，
鳴唱着滿足和歡悅，
他們則日復一日，
孜孜躬身於鐵犁。

詞：佚名，《輕快的詩句》

〈爵士男〉

哐啷哐啷！
咣噠咣噠！
爵士男忽現大街上！
「一人爵士樂隊」街頭演出，
肘上掛着鼓，
腳趾夾着鈸，
口中吹着風笛子，
手裏拉着手風琴，
所有樂器齊鳴
組成一入樂隊！

滴滴嘟嘟！
叮叮嗚嗚！
噢，真是聒噪！
調子混成一團糟！
二十個小孩都不能製造
這猶如恐怖電影的音效
亂糟糟的「一人爵士樂隊」！

詞：伊琳娜·法甄

There was a Monkey

There was a monkey climb'd up a tree,
When he fell down, then down fell he.
There was a crow sat on a stone,
When he was gone, then there was none.
There was an old wife did eat an apple,
When she'd ate two, she'd ate a couple.
There was a horse a-going to the mill,
When he went on, he stood not still.
There was a butcher cut his thumb,
When it did bleed, the blood did come.
There was a lackey ran a race,
When he ran fast, he ran apace.
There was a cobbler clouting shoon,
When they were mended, they were done.
There was a chandler making candle,
When he them strip, he did them handle
There was a navy went into Spain,
When it return'd, it came again.

Text: Anonymous, from Walter de la Mare's
Tom Tiddler's Ground

Old Abram Brown

Old Abram Brown is dead and gone,
You'll never see him more;
He used to wear a long brown coat,
That button'd down before.

Text: Anonymous, from Walter de la Mare's
Tom Tiddler's Ground

《花之歌五首》 *Five Flower Songs*

(歌詞請參閱第 53 頁 Please see P53 for the lyrics)

〈從前有隻猴〉

從前有隻猴，爬上一棵樹，
當牠摔下地，地上牠摔在。
從前有隻烏鴉坐在石頭上，
烏鴉飛走後，石上沒烏鴉。
從前有個老婦吃一個蘋果，
她若吃兩個，就吃了一雙。
從前有匹馬，牠正在拉磨，
馬蹄向前邁，馬兒沒停步。
從前有個屠夫誤切手指頭，
當他流出血，血即流出來。
從前有個男僕參加了賽跑，
當他跑的快，他就跑的疾。
從前有個工匠在製作蠟燭，
他做一條帶子他就做了柄，
從前有隊海軍去了西班牙，
它若再來便是重臨西班牙。

詞：佚名，選自沃爾特·迪拉馬爾
《湯姆的地盤》

〈老阿布蘭姆·布朗〉

老阿布蘭姆·布朗逝世了，
你和他從此別過；
他向來穿着件藍色長大衣，
那顆釦子曾經脫落。

詞：佚名，選自沃爾特·迪拉馬爾
《湯姆的地盤》

Voices for Today

If you have ears to hear, then hear!
(Jesus Christ)

The Beloved of the Gods wishes that
all people should be unharmed,
self-controlled, calm in mind, and gentle.
(Asoka, *Men against War*)

Love your enemies; do good to those that hate you.
(Jesus Christ)

Where is the equal of Love?
Where is the battle he cannot win?
(Sophocles, *Antigone*)

The strong and mighty topple from their place,
The supple and weak rise above them all.
(Lao Tzu, *DaoDejing*)

Force is not a remedy.
(Bright)

Justice is a better procurer of peace than war.
(Penn)

Dismantle the fort,
Cut down the fleet-
Battle no more shall be!
(Melville)

The fruits of the spirit are slower to ripen than
intercontinental missiles.
(Camus, *Resistance, Rebellion and Death*)

Burning stakes do not lighten the darkness.
(Lec, *Unkempt Thoughts*)

Telling lies to the young is wrong.
Proving to them that lies are true is wrong.
The young know what you mean.
The young are people.
(Yevtushenko, *Selected Poems*)

Everything that lives is holy.
(Blake)

Give us back a heart,
a lasting hope in life.
Innocent peace!
(Hölderlin)

《今日的聲音》

有耳可聽的，就應當聽！
(耶穌基督)

蒙神所愛的國王希望
所有人不受傷害，
能夠自控，內心寧靜且溫柔。
(阿育王《反戰的人類》)

要愛你們的仇敵、要待恨你們的人好。
(耶穌基督)

有什麼能與愛抗衡？
有什麼他不能戰勝？
(索福克里斯《安蒂岡妮》)

強大居下，
柔弱居上。
(老子《道德經》)

暴力不是解藥。
(布萊特)

較之戰爭，正義能更好地實現和平。
(佩恩)

拆掉堡壘，
撤銷艦隊——
戰爭永遠退位！
(梅爾維爾)

靈魂的果實
比洲際導彈成熟得慢。
(加繆《抵抗、反叛與死亡》)

把人燒死的酷刑並不能令照亮黑暗。
(列茲《紊亂的思緒》)

對孩子說謊是不對的。
向他們證明謊言是真理也是不對的。
孩子懂得你們的意思。
孩子也是人。
(葉夫圖申科《詩歌選集》)

任何生靈都是神聖的。
(布萊克)

還我們一顆心，
一個生命中長久的希望。
純潔的和平！
(荷爾德林)

Ring out the thousand wars of old,
Ring in the thousand years of peace.
(Tennyson)

How blessed are the peacemakers; God shall call
them his sons.
(Jesus Christ)

Silence the raging battle with Heaven's melodies of
peace.
(Hölderlin)

We have nothing to lose, except everything. So let us
go ahead. This is the challenge of our generation.
(Camus)

The world's great age begins anew,
The golden years return.
(Shelley)

If you have ears to hear, then hear!

鳴鐘送走昔日無數戰爭。
鳴鐘迎來千秋萬載和平。
(丁尼生)

使人和睦的人有福了，
因為他們必稱為神的兒子。
(耶穌基督)

用天堂和平的樂曲來平息戰爭的咆哮。
(荷爾德林)

我們要麼不輸，要麼輸掉一切。
前進吧。這就是我們這代人的挑戰！
(加繆)

偉大的時代重新開始。
黃金年代再次來臨！
(雪萊)

有耳可聽的，就應當聽！

Ultima Cumaevi venit
iam carminis aetas;
magnus ab integro
saeclorum nascitur ordo.
Iam redit et Virgo, redeunt
Saturnia regna;
iam nova progenies
caelo demittitur alto.
Tu modo nascenti puero,
quo ferrea primum
desinet ac toto surget
gens aurea mundo,
casta fave Lucina: tuus
iam regnat Apollo.

At tibi prima, puer, nullo
munuscula cultu
errantis hederas passim
cum baccare tellus
mixtaque
ridenti colocasia
fundet acantho.
Ipsae lacte domum referent

Now comes the last era
hymned by the prophesies.
The great sequence of
centuries is born anew.
Unsullied Justice is brought back,
the Golden Age returns.
Already the new heir is
descending from heaven above.
With this boy's birth
warlike people at last
Will disappear and a Golden
race rise all over the world.
Be kind to him, chaste
goddess of childbirth;
Your brother Apollo
comes to reign.

No hand tended the first
gifts you will get, boy:
Creeping ivy, foxgloves
here and there – Earth's
Wild produce – arum
lilies mixed with smiling
bear's breech.
The goats will amble home

現在由女先知
來唱頌這最後的時代。
偉大的世紀
誕生了。
純潔的正義回來了，
黃金時代回來了。
新的繼承人
已從天堂降臨。
這男嬰的降臨
會令好戰的人們
最終消失，黃金的種族
在世界各地崛起。
請對他好，
他是新生貞潔的神祇；
你的兄弟阿波羅
即將統治世界。

孩子，
你將收到的禮物未經雕琢；
遍地是匍匐的常春藤，毛地黃——
大地的野生產物——
海芋伴著百合，
還有微笑的老鼠。
羊群會自己漫步歸圈，
乳汁充盈

distenta capellae
ubera, nec magnos metuent
armenta leones;
ipsa tibi blandos fundent
cunabula flores,
occidet et serpens, et
fallax herba veneni
occidet; Assyrium vulgo
nascetur amomum.

Hinc, ubi iam firmata
virum te fecerit aetas,
cedet et ipse mari vector,
nec nautica pinus
mutabit merces: omnis
feret omnia tellus.
Non rastros patietur humus,
non vinea falcem;
robustus quoque iam
taurus iuga solvet arator.
Nec varios discet
mentiri lana colores:
ipse sed in pratis aries
iam suave rubenti
murice, iam croceo
mutabit vellera luto;
sponte sua sandyx
pascentis vestiet agnos.

Aspice convexo nutantem
pondere mundum,
terrasque tractusque maris
caelumque profundum;
aspice, venturo laetentur
ut omnia saeclo!

Incipe, parve puer, risu
cognoscere matrem;
matri longa decem tulerunt
fastidia menses.

Incipe, parve puer...

Text: Virgil, *Eclogue IV*

alone, milk swelling
Their udders; cattle will not
be afraid of mighty lions.
Your own cradle will sprout
flowers to caress you.
Snakes will perish and
deceitful poisonous weeds
Disappear: Assyrian perfumed
shrubs will grow wild.

By the time the strengthening
years have made you a man,
Sailors will quit the sea, and
wooden ships no longer
Traffic in merchandise: every
country will produce all it needs.
The soil will need no hoeing,
nor the vines pruning.
So the rugged ploughman will
let his bulls off the yoke.
Wool will not made to
assume colours not its own.
But rams in the fields will
sometimes wear gently glowing
Purple fleeces, sometimes
change them to saffron yellow.
Pasturing lambs will wear
scarlet quite naturally.

Look at the world swaying
under its vaulted weight,
And the countries and tracts
of ocean and boundless sky.
Look how they all rejoice
at the age to come!

Start now, little boy, by greeting
your mother with a smile.
Her ten months' pregnancy
has been long and tiring.

Start now, little boy...

English Translation:
William Mann, 1965

母羊的乳房；
牛兒不再懼怕大獅子。
你的搖籃裏
會盛開鮮花
輕撫你。
毒蛇會消亡
而那些難以分辨的毒草也會
消失：亞述芳香灌木
可以天然生長。

當歲月
把你磨礪成一個男人時，
水手再也不用出海，
木製的輪船
再也不需要為貿易而航行：
因為每個國家都能生產自己所需。
土地不再需要耕耘，
藤蔓不再需要修剪。
健壯的農夫
會把耕牛從軛中解放。
羊毛
不需要被染成各種顏色。
田裏的羊兒
會自己變色，
有時一身紫色羊毛，
時而換成橙黃色，
時而一身深紅色。

看那世界因其沉甸甸的重量
而搖晃，
看那郊外風光和那大片的海洋
還有無際的天空。
看吧，他們都在為即將來臨的時代
歡欣鼓舞！

起航吧，孩子，
用微笑問候你的母親。
她十月懷胎，
漫長而艱辛。

起航吧，孩子……

詞：維吉爾，《牧歌集》第四卷

歌詞中譯：王明宇
聖經中譯本來源：聖經《和合本》



吳莉嫻
Elizabeth Coupe

女高音
Soprano

曾在牛津大學修讀法律，其間亦師從謝茜嘉·卡什與奧諾·希帕德學習聲樂，並與英國的室樂合唱團演出。她活躍於獨唱及合唱領域，曾在香港、馬來西亞及英格蘭舉行獨唱會。如今她定居香港，是 Die Konzertisten 合唱團的創辦人之一。吳莉嫻演唱經驗豐富，掌握多種曲風，但對文藝復興時期及巴羅克曲目情有獨鍾。她的獨唱曲目有：巴赫的《聖馬太受難曲》、韓德爾的《上帝如是說》、庫普蘭的《熄燈禮拜》、佩爾戈萊西的《聖母悼歌》及韋華第的《榮耀頌》。

Coupe read Law at Cambridge University, where she also studied voice with Jessica Cash and Honor Sheppard and sang with several leading UK chamber choirs. An active soloist and choir member, Coupe has given recitals in Hong Kong, Malaysia and England. Now based in Hong Kong, Coupe is a founding member of Die Konzertisten. An experienced soloist and consort singer, Elizabeth enjoys a wide variety of musical styles but has a special interest in the Renaissance and Baroque repertoire. Coupe's solo experience includes Bach's *St Matthew Passion*, Handel's *Dixit Dominus*, Couperin's *Leçons de ténèbres*, Pergolesi's *Stabat Mater* and Vivaldi's *Gloria*.



納森·華里
Nathan Vale

男高音
Tenor

華里是 2006 韓德爾歌唱比賽中的優勝者，並獲得觀眾大獎。曾與英國和歐洲多個樂團合作，在歌劇院和音樂會上演出。

華里就讀於倫敦皇家音樂學院，畢業後曾於格蘭堡節日歌劇團的《費黛里奧》中飾演囚犯、班普頓古典歌劇院《虛情假意》中飾演蘭斯奧、以及在歌劇團得獎作品《街景》2011 年重演版本中飾演布坎南先生。近期參演的角色包括：在英國國家歌劇院《魔笛》中飾演武裝男子，以及與以色列卡梅拉塔樂團巡演韓德爾的《聖西西莉亞讚歌》。

華里的錄音包括由光暈唱片公司發行、孟德爾頌編曲的《阿西斯與加拉蒂亞》，以及 SOMM 唱片公司發行的《愛的聲音》。

Winner of both First Prize and Audience Prize at the 2006 London Handel Singing Competition, Vale has appeared in operas and concerts throughout the UK and Europe with orchestras.

Vale studied at London's Royal College of Music and since his graduation, Vale's operatic engagements have included First Prisoner in *Fidelio* for Glyndebourne Festival Opera, Nencio in *L'infedeltà delusa* for Bampton Classical Opera, and Mr Buchanan in the 2011 revival of The Opera Group's award winning production of *Street Scene*. Among his current engagements are First Armed Man in *The Magic Flute* for English National Opera and Handel's *Ode for St Cecilia's Day* on tour with the Israel Camerata.

Vale's recordings include Mendelssohn's arrangement of *Acis and Galatea* for Nimbus CD and *Love's Voice* for SOMM CD.



裘德禮
Joe Kirtley

圓號
Horn

裘德禮曾任香港管弦樂團圓號助理 / 副首席達 16 年之久。自 1999 年起為香港城市室樂團圓號首席。現於香港演藝學院教授銅管樂。曾與多個樂團於美國及亞洲演出圓號及華格納大號，包括：西雅圖交響樂團、馬來西亞愛樂樂團及太平洋西北芭蕾舞樂團。曾任香港交響管樂團及東南亞國際學校管樂團之客席指揮。

Kirtley was the associate/assistant principal horn

of the Hong Kong Philharmonic Orchestra for 16 years. Since 1999 he has been the principal horn of the City Chamber Orchestra of Hong Kong. He is currently lecturer in brass at The Hong Kong Academy for Performing Arts. He has performed horn and Wagner tuba across the US and Asia with many orchestras including the Seattle Symphony Orchestra, the Malaysian Philharmonic Orchestra and the Pacific Northwest Ballet Orchestra. He has appeared as a guest conductor with an array of organisations as the Hong Kong Wind Symphony and the Southeast Asia International Schools Honor Bands.



楊欣諾
Felix Yeung

管風琴
Organ

楊欣諾為 Die Konzertisten 合唱團的首席指揮，2011 年於英國皇家音樂學院取得音樂碩士學位。留學英國期間，楊欣諾曾任阿普敏斯特無伴奏合唱團的音樂總監，亦是迪德科特合唱團學會 2010-2011 年度的伴奏。他曾參與多個大師班，承蒙各大藝術家指導，包括杰里米·薩莫里、本·帕里、雅各伯·奧當紐及赫爾穆特·瑞霖，亦是目前首位於倫敦司鐸祈禱會的沛曼管風琴學者。曾於香港參與多個歌劇演出，當中包括 2004 年古諾的《浮士德》，並在 2007 年於香港藝術節參與普契尼的《波希米亞生涯》演出。

Principal conductor of Die Konzertisten, Yeung obtained his Master of Music from the Royal Academy of Music in 2011. During his time in London, Yeung was the music director of Cappella Singers of Upminster and accompanist for Didcot Choral Society in 2010/11. Yeung has taken masterclasses with artists as Jeremy Summerly, Ben Parry, James O'Donnell and Helmuth Rilling. He is currently the first Pettman Organ Scholar at the London Oratory. Yeung has had experience in a number of opera productions in Hong Kong, including Gounod's *Faust* in 2004. He also performed in the production of Puccini's *La Bohème* at the Hong Kong Arts Festival in 2007.

杜格尊 Jonathan Douglas

朗誦
Speaker

資深古典音樂及藝術電台節目主持和音樂家，鋼琴技術出眾，定期演出自己的原創曲目。最近與兒子金馬倫和賈米參與愛丁堡藝穗節。他的鋼琴獨奏音樂更成為電影《西部雷霆》配樂。曾參演莎士比亞的《哈姆雷特》及《李察二世》，亦主演過二十世紀劇作家品特、艾略特、貝克特及契訶夫的經典劇目。2009 年，獲英女皇頒授 MBE 勳銜，以表揚他於香港推動英國文化藝術的貢獻。

A broadcaster and musician, Douglas is known to radio listeners as the presenter of programmes on classical music and the arts. He has also played the piano professionally for many years and regularly performs his own original piano music and songs. He recently appeared with his sons Cameron and Jamie at the Edinburgh Fringe. His solo piano music was used as part of the soundtrack to the movie, *West of Thunder*. His acting credits in Hong Kong include *Hamlet* and *Richard II* in Shakespeare, and leading roles in 20th century classics by Pinter, Eliot, Beckett and Chekhov. In 2009 Jonathan was awarded the MBE for his services to British Arts in Hong Kong.



邱歡智
Lynn Yau

朗誦
Speaker

邱歡智是誇啦啦藝術集匯 (AFTEC) 行政總裁，亦是 2010-11 年度英國 Clore 領袖培訓計劃香港獎學金得主。現為香港電台顧問，以及香港藝術發展局文學藝術和藝術評論小組審批員。2011-12 年度獲香港特別行政區行政長官委任為香港演藝學校董會成員之一，邱歡智熱愛戲劇藝術，為海豹劇團基金的女演員之一，參演過多齣經典劇目。曾為香港藝術節、香港國際室內音樂節、香港管弦樂團、香港話劇團和香港小交響樂團擔任客席演員。

Yau is Chief Executive Officer, The Absolutely Fabulous Theatre Connection (AFTEC). She was awarded the UK Clore Leadership Programme Hong Kong Scholar 2010/2011. She is an Adviser to Radio and Television Hong Kong and an Examiner in Literary Arts and Arts Criticism for the Hong Kong Arts Development Council. She was appointed to the Council of the Hong Kong Academy for Performing Arts in 2011. A theatre enthusiast, Lynn is an occasional actress with Seals Players Foundation and has played numerous roles in major classics. She has also been a guest artist with the Hong Kong Arts Festival, Hong Kong International Chamber Music Festival, Hong Kong Philharmonic Orchestra, Hong Kong Repertory Theatre and the Hong Kong Sinfonietta.



羅啓璉
Tina Karen Lo

結他
Guitar

香港傑出古典結他樂手，曾在美國、西班牙、香港、中國內地、澳門和泰國舉行多場獨奏會。她曾參與美國結他協會成立 70 周年的一系列演出 (1994)，亦以獨奏家及室樂樂手身份，活躍於香港藝術節、香港文化中心開幕晚會等大型活動。現任教於香港演藝學院及香港中文大學，其演奏作品收錄在《歌與舞的幻想曲》(索尼唱片)。

A foremost classical guitarist from Hong Kong, Lo has performed solo recitals in the US, Spain, Hong Kong, China, Macau and Thailand. She was featured at the American Guitar Society's 70th Anniversary Series (1994). An active solo recitalist and chamber music player, she has appeared at the Hong Kong Arts Festival, the Gala Concert for the opening of the Hong Kong Cultural Centre and other major events. She is currently on the faculty of the Hong Kong Academy for Performing Arts and Chinese University of Hong Kong. Lo's playing can be heard on her album *Songs & Dance Fantasy* (Sony Masterworks).

香港城市室樂團

City Chamber Orchestra of Hong Kong

首席指揮：尚・托勞

Chief conductor: Jean Thorel



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環顧整個亞洲，香港城市室樂團（簡稱 CCOHK）可算是最活躍的室樂演奏團體。曾出訪意大利和中國，在北京的中山公園音樂堂和遭地震破壞的拉奎拉聖菲利浦劇院演出。在本地，樂團亦曾參與演出法國五月節、國際綜藝合家歡、香港國際鋼琴比賽，以及香港電台第四台舉行的音樂會。

2012 年，香港城市室樂團推出了與丹麥短笛名家帕蒂莉合作灌錄的唱片《英國短笛協奏曲集》，好評如潮，唱片內的夏菲《古風協奏曲》首演作，獲德國《今日古典》雜誌評為一周之選。

今年，香港城市室樂團已踏入第 13 個樂季，每年為香港獻上的套票音樂會，節目內容由巴洛克時期到全新委約創作的室內管弦樂精品均備。多年來與不少享譽國際的音樂家同台演出，包括：哥威、克格比、格妮及亞殊堅納西等。香港城市室樂團由雙簧管演奏家黎燕欣創立。法國指揮家尚・托勞於 2008 年獲委任為樂團首席指揮。

The City Chamber Orchestra of Hong Kong (CCOHK) is one of the most active chamber orchestras in Asia. On tour the CCOHK has made its mark in Italy and China, performing at historical locations such as the Forbidden City Concert Hall in Beijing and the San Filippo Teatro in L'Aquila (now devastated by earthquake). Locally the CCOHK has performed for Le French May, the International Arts Carnival, the Hong Kong International Piano Competition and RTHK Radio 4.

In 2012 the CCOHK and Danish recorder virtuoso Michala Petri released *English Recorder Concertos* on OUR Recordings to critical acclaim. The CD, featuring the world premiere recording of Richard Harvey's *Concerto Incantanto*, was selected as the CD of the week in the German magazine *Klassik Heute*.

Currently in its 13th season, the CCOHK gives an annual subscription season of concerts specialising in a wide range of chamber-orchestral repertoire from Baroque masterpieces to newly commissioned works. The orchestra has worked with many internationally renowned artists including Sir James Galway, Dame Emma Kirkby, Dame Evelyn Glennie and Vladimir Ashkenazy. The CCOHK was founded by oboist and Artistic Director Leanne Nicholls. French conductor Jean Thorel was appointed the orchestra's chief conductor in 2008.

香港兒童合唱團

The Hong Kong Children's Choir

音樂總監 / 首席指揮：霍嘉敏

Music Director / Principal Conductor: Kathy Fok



香港兒童合唱團（簡稱「香兒」）成立於 1969 年，為政府註冊非牟利慈善團體，多年來積極在香港為兒童推廣藝術教育，更發展為一個多元藝術教育團體。

「香兒」每年均獲不同團體邀請到外地演出，2006 年於匈牙利 Vivace 國際合唱節中奪得最受觀眾歡迎大獎的最高殊榮，2008 年更獲上海國際童聲合唱展演頒贈金杯獎。

「香兒」亦積極參與各項慈善表演，包括 2008 年為聯合國兒童基金會募捐，以幫助四川大地震受災兒童的「童聲傳千里·愛心暖蜀童」馬拉松音樂會；2010 年為香港世界宣明會募捐，以協助青海地震災民的青海地震籌款音樂會；以及 2011 年為兒童發展配對基金籌款的「聖誕頌歌節 2011」啟動慈善音樂會。

多年來，「香兒」經常於香港歷史性時刻演出，包括 1997 年香港政權交接儀式、1998 年香港國際機場開幕典禮、2008 年一系列迎接北京奧運活動等，更於 2012 年參與多場慶祝香港回歸 15 周年的活動。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organisation. HKCC is dedicated to promoting arts education for children in Hong Kong as it has grown into a diversified arts education organisation.

HKCC has performed extensively abroad. It won the Award of the Audience at the Vivace 2006 International Choir Festival in Hungary. In 2008, the choir was awarded the Gold Cup at the Shanghai International Children's Chorus Festival.

HKCC is also an active participant in local charitable events, such as the fundraising music marathon for UNICEF to help children after the Sichuan earthquake in 2008; *Qinghai Earthquake Relief Fundraising Concert* for World Vision Hong Kong to help earthquake victims in Qinghai in 2010; and *Sing for Our Next Generation Charity Concert* at the Carol Singing Festival 2011 for the Child Development Matching Fund.

Over the years, HKCC has performed at many historical events of Hong Kong, including the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the series of performances celebrating the 2008 Beijing Olympic Games, and performances celebrating the 15th anniversary of the establishment of HKSAR in 2012.



林俊
Albert Lim

指揮
Conductor

香港演藝學院榮譽音樂學士，其後考獲獎學金赴英國皇家音樂學院深造，取得演藝研究文憑及獲頒優異證書。林俊熱愛歌劇，曾參與多齣製作及演出，包括：《茶花女》的男爵、《卡門》的丹凱羅、《群妖圍舞》的古利爾摩等。他亦常獲邀作獨唱演出，曾與本地合唱團及樂團多次合作，並獲上海交響樂團邀請，與法國指揮普拉松合作演出《卡門》並擔演丹凱羅一角。

Lim obtained his Postgraduate Diploma and Certificate in Performance with Distinction from the Royal College of Music after completing his Bachelor's of Music (Honours) at the Hong Kong Academy for Performing Arts. Lim is passionate about opera and has participated in a number of productions and performances. He has played Barone in *La Traviata*, Dancairo in *Carmen* and Guglielmo in *Le Villi*. Lim has been guest soloist in concerts and operas and has worked with many local choirs and orchestras. He was invited by the Shanghai Opera House to sing the role of Dancairo in *Carmen* under the baton of Michel Plasseon.



雷柏熹
Patrick Lui

鋼琴伴奏
Pianist

畢業於香港浸會大學音樂系及美國柏克理音樂學院，曾於波士頓、多倫多、內地、台灣及香港演出，又獲邀出席香港國際爵士音樂節、北山爵士樂節及台中爵士音樂節等，並獲台中爵士鋼琴比賽（獨奏組）第一名。雷柏熹回港後，分別為 RubberBand、林一峰、林海峰、蘇永康、謝安琪、李安琪、香港兒童合唱團、香港舞蹈團及麥當勞等伴奏、作曲、編曲及監製。

Lui graduated from Hong Kong Baptist University and Berklee College of Music (Boston, US). He is an active jazz musician and has performed in Boston, Toronto, mainland China, Taiwan and Hong Kong, both as a leader and sideman, in a variety of settings ranging from piano solo to jazz orchestra. Lui appeared at the Hong Kong International Jazz Festival, the Beishan International Jazz Festival, the Taichung Jazz Festival, and won the first prize at the Taichung Jazz Piano Competition (solo category). He has performed with, composed, arranged and produced for RubberBand, Chet Lam, Jan Lamb, William So, Kay Tse, Angelita Li, HKCC, The Hong Kong Dance Company and McDonald's, among others.

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Die Konzertisten

女高音 Soprano

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陳芷蕙 Cherry Chan
吳莉嫻 Elizabeth Coupe
張慧文 Lillian Cheung
劉穎章 Stephanie Lau
白光 Päivi Payne
羅志堅 Annette Rossi
丁心博 Shawnea Ting
韋妮歌 Nicola Wilkinson
黃雅思 Alice Wong
琰葶 Sarah Wong

女低音 Alto

陳思光 Ray Chan
鄭智山 Chris Cheng
傅曉蕾 Flora Fu
麥黛碧 Debbie McGowan
潘子健 Keith Pun
沈培娜 Margaret Sang
蕭嘉莉 Grace Siu
王卓研 Anita Wong
虞婷 Flora Yu

男高音 Tenor

陳傑龍 Guddy Chan
韓年偉 Raymond Han
許家臻 Ernest Hui
劉耀文 Hillman Lau
林浚逸 Kenny Lam
劉卓熙 Sanders Lau
李冠輝 Kenneth Lee
譚志豪 Herbert Tam
余必達 Peter Yue

男低音 Bass

區永鴻 Simon Au
張嘉笙 Artus Cheung
趙智泉 Chi Chuen Chiu
馮逸山 Linus Fung
李嘉興 Rodney Lee
李子夏 Thomas Li
鄧百佑 Jason Tang
曾宇軒 Alan Tsang

綵排司琴 Rehearsal Pianist

陳芷蕙 Cherry Chan
余必達 Peter Yue

助理合唱指導 Assistant Choirmaster

劉卓熙 Sanders Lau
曾宇軒 Alan Tsang

香港城市室樂團

City Chamber Orchestra of Hong Kong

第一小提琴 First Violins

何紅英 Hong-ying Ho ★
張佳 Jia Zhang ▲
羅莉莎 Maria Liza Tarang ▲
俞香 Hyang Yoo
蘇艷 Su Yan
黃善玫 Sun Min Hwang

第二小提琴 Second Violins

石家澧 Gilbert Sak ●
梁承恩 Matthew Leung
金瑪莉 Mary Golden
馮元媛 Violet Feng
馬步萌 John Ma

中提琴 Violas

周迪恆 Mike Chau ■
史嘉圖 Ricardo Zwietisch
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馮小敏 Fung Siu-man

大提琴 Cellos

康雅談 Artem Konstantinov ■
洪嘉儀 Shelagh Heath
吳玫瑰 Rosie Mills Goh
湯偉灝 Tong Wai-ho

低音大提琴 Double Basses

許裕成 Simon Hui ■
吳龍翔 Hennessy Ng

定音鼓 / 敲擊 Timpani/Percussion

吳美瑩 Rebecca Ng ■

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41st 香港藝術節

Hong Kong Arts Festival

21.2-22.3.2013

歌劇 / 戲曲 OPERA / CHINESE OPERA	《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yan Libretto by Yan Yu Directed by Helen Lai	 CHT	1-3/3	8:15pm
	中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>		CHCH	7, 8/3	7:30pm
	《粵歷油麻地 — 三代同台做大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員	YMT	7-10/3 9, 10/3	7:30pm 2:15pm
	《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass	CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
	中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao	APAL	9, 10/3	7:30pm
音樂 MUSIC	拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa	APAL	15, 16/3	7:30pm
	拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi	CCGT	19, 21, 23/3	7:30pm
	芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel	CCCH	28/1 29/1	8pm
	幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus	APAA	22/2 23/2	8:15pm 4pm
	香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	23/2	8pm
	布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan	APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
	羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski	CCCH	1/3	8pm
	荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital	CHCH	2/3	8pm
	艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band	APAA	1/3	8:15pm
	艾班四重奏 Quatuor Ebène		APAA	2/3	8:15pm
	拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital		APAA	3/3	5pm
	馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano	APAA	4/3	8:15pm
	朴星古鋼琴獨奏會 Piao Xingji Piano Recital		APAA	6/3	8:15pm
	吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital		APAA	7/3	8:15pm
	米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations	STA	9/3	8pm
	雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert	CCCH	9/3	8:30pm
	澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti	CHCH	14, 15/3	8:15pm
	艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert	CCCH	15, 16/3	8pm
	澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film	CHCH	16/3	4:30pm 8:15pm

香港小交響樂團・笙弦 Hong Kong Sinfonietta	音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm	音樂 MUSIC	
《我的第一個四季》 My First Four Seasons	親子音樂會 A narrated concert	NDA	20/3	8pm		
魯杜斯華夫斯基四重奏 Lutoslawski Quartet		APAA	21/3	8:15pm		
拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - Viva Verdi	指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm		
戈蘭・布列葛維奇與婚喪喜慶樂隊《古卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - Champagne for Gypsies		CCCH	23, 24/3	8pm		
英國國家劇團《一僕二主》 National Theatre of Great Britain - One Man, Two Guvnors	編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm	戲劇 THEATRE	
1927 劇團《怪誕城的動物與孩子》 1927 - The Animals and Children Took to the Streets	多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm		
11 圈《反斗先生》 Circle of Eleven - LEO	雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm		
《中式英語》 Chinglish	編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm		
The TEAM《美國夢險號》 The TEAM - Mission Drift	音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm		
《爆・蛹》 Blast	編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	 CCST	8-11/3 9, 10/3	8pm 3pm		
洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - Hand Stories	創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm		
《屠龍記》 Smear	編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	 CHT	14-17, 19-24/3 16, 23/3	8pm 3pm		
中國國家話劇院《青蛇》 National Theatre of China - Green Snake	改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	 APAL	21-24/3 23, 24/3	8pm 3pm		
美國芭蕾舞劇院 American Ballet Theatre	精選舞薈 Dance Gala	CCGT	21-23/2	7:30pm		舞蹈 DANCE
藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie	《羅密歐與茱麗葉》 Romeo and Juliet	編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	27, 28/2 1/3 2, 3/3 2, 3/3	7:30pm 7:30pm 2:30pm 7:45pm	
神氣舞團《信靠》 Compagnie La Baraka - NYA	編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm		
優獸舞團《足跡》 Fabulous Beast - Rian	導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm		
莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - Bothanica	藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm		
亞太舞蹈平台 V Asia Pacific Dance Platform V		KTTB	15-17/3	8:15pm		
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series		 CCST	21-24/3 23, 24/3	8:15pm 3pm		

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APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre
CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall

CHT 香港大會堂劇院 Theatre, HK City Hall
KTТА 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
KTTB 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
NDA 北區大會堂演奏廳 Auditorium, North District Town Hall
NLG 南蓮園池 Nan Lian Garden
STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre
YMT 油麻地劇院 Yau Ma Tei Theatre

特別節目 SPECIAL		其他 Others	
「與頂尖文化領袖對話」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs		27/1	銅管樂大師班 Mastering Brass
29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》Oberto, Conte di San Bonifacio	7/3	《美國夢險號》演後談 Staging the American Dream
13/1	《阿依達》Aida	10/3	《爆·蛹》演後談 Behind the Blast
19/1	《一日國王》Un giorno di regno	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》Il trovatore	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》Rigoletto	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 I lombardi alla prima crociata	舞蹈點滴 About Dance	
2/2	《假面舞會》Un ballo in maschera	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》Falstaff	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at <i>Romeo & Juliet</i>
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: <i>Philip Glass: Looking Glass</i>	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: <i>Absolute Wilson</i>	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging <i>Einstein on the Beach</i> : Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
音樂 MUSIC		13, 20, 27, 28/1, 3, 4, 10/2	藝術節節目精選 Festival Programme Highlights
大師的藝術 Maestro's Art			
20/2	芭蕾舞指揮之道 Conducting for Dance		
13/3	Rousset 的巴羅克風格 Interpretation of Baroque		
13/3	托尼提小提琴大師班 Violin Masterclass by Richard Tognetti		



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