42nd 香港藝術節
Hong Kong Arts Festival
18.2-22.3.2014

SAVONLINNA OPERA FESTIVAL 薩翁林納歌劇節

GALA CONCERT
歌劇盛宴

藝術節閉幕演出贊助
Festival Finale sponsored by

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For the financial year ended 30 June 2013

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香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官 梁振英

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung
Chief Executive
Hong Kong Special Administrative Region

歡迎蒞臨第 42 屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精采節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席 趙佳理

I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman Ronald Arculli

HONG KONG TOURISM BOARD 香港旅遊發展局

香港藝術節 Hong Kong Arts Festival

Asia's world city HONG KONG

歡迎閣下蒞臨第 42 屆香港藝術節。

本屆藝術節歌頌英雄 — 那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采 — 您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監 何嘉坤

It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

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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ICBC

ICBC (Asia) Proudly Sponsors 工銀亞洲贊助

The Finale of the 42nd Hong Kong Arts Festival
Savonlinna Opera Festival Gala Concert

ICBC (Asia) is delighted to continue its sponsorship of the Festival Finale, which this year is bringing to local audiences the debut concert performance in Hong Kong of Savonlinna Opera Festival artists from Finland. With a programme embracing a broad spectrum of styles from Wagner's heroic themes to Verdi's lyricism, this gala of great opera music is also a perfect occasion to celebrate the Wagner-Verdi bicentenary.

ICBC (Asia)'s support of the international arts reflects our commitment to good corporate citizenship and devotion to promoting cultural diversity. As the overseas flagship of the Industrial and Commercial Bank of China, the largest commercial bank in China, ICBC (Asia) continues to help people realize their dreams and enjoy a fulfilling life.

第42屆香港藝術節閉幕演出
薩翁林納歌劇節 歌劇盛宴

工銀亞洲榮幸再次贊助藝術節閉幕演出，今次為觀眾帶來首度來港演出的芬蘭薩翁林納歌劇節音樂家。歌劇盛宴曲目精彩多樣，從華格納的英雄主義至威爾第的抒情浪漫，紛陳並列，更可為兩大歌劇巨匠誕辰兩百周年誌慶譜上醉人終章。

工銀亞洲積極履行企業社會責任，支持國際藝術交流，致力促進多元文化發展。作為中國最大商業銀行中國工商銀行的海外旗艦，工銀亞洲將秉承集團“服務客戶、回報股東、成就員工、奉獻社會”的企業使命，助力客戶實現金融理想、輕鬆享受無憂生活。

Photo of Castle Olavinlinna by Varisuomi Matti Kolho

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藝術節閉幕演出
薩翁林納歌劇節 — 歌劇盛宴
the Festival Finale performance of
Savonlinna Opera Festival - Gala Concert

香港藝術節
HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所**非牟利機構**，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多**國際演藝名家**的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翩娜．包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介**本地演藝人才和新晉藝術家**，並**委約及製作**多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。**「青少年之友」**外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過**「學生票捐助計劃」**提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的**「加料節目」**，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions**, **produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲**贊助或捐助**香港藝術節，請與藝術節發展部聯絡。
Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

電郵 Email
dev@hkaf.org

直綫 Direct Lines
(852) 2828 4910/11/12

網頁 Website
www.hk.artsfestival.org/en/partner

Acknowledgements 特別鳴謝

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42nd 香港藝術節 Hong Kong Arts Festival
18.2-22.3.2014 Presents

SAVONLINNA OPERA FESTIVAL 薩翁林納歌劇節

GALA CONCERT
歌劇盛宴

22.3.2014 | 香港文化中心音樂廳
Concert Hall, Hong Kong Cultural Centre

演出長約 2 小時 10 分鐘，包括一節中場休息
Running time: approximately 2 hours 10 minutes including one interval

薩翁林納歌劇節成員之機票由第42屆香港藝術節指定航空公司芬蘭航空支持。
Flights for members of Savonlinna Opera Festival are supported by Finnair, Official Airline of the 42nd HKAF. FINNAIR

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ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。

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指揮	亞理・海邁萊伊寧	Conductor	Jari Hämäläinen
合唱團總監	瑪迪・賀約奇	Chorus Director	Matti Hyökki

獨唱

Soloists

女高音	基斯頓・錢伯斯	Soprano	Kirsten Chambers
女高音	西莉亞・科斯蒂	Soprano	Cellia Costea
女中音	喬丹卡・米爾科娃	Mezzo-Soprano	Jordanka Milkova
男高音	華特・弗拉卡羅	Tenor	Walter Fraccaro
男中音	埃里亞・法比安	Baritone	Elia Fabbian
低男中音	瑪提亞士・托斯	Bass-Baritone	Matias Tosi
男低音	威咸・舒榮哈馬爾	Bass	Wilhelm Schwinghammer

與薩翁林納歌劇節合唱團及香港管弦樂團聯合演出
With the Savonlinna Opera Festival Choir and the Hong Kong Philharmonic

華格納 Richard Wagner (1813-1883)

《黎恩濟》 ***Rienzi***
序曲 Overture

《唐懷瑟》 ***Tannhäuser***
《賓客進場曲》 *Einzug der Gäste*

合唱團 Choir

《崔斯坦與伊索爾德》 ***Tristan und Isolde***
序曲及《愛之死》 Prelude and *Liebestod*

基斯頓・錢伯斯 Kirsten Chambers

威爾第 Giuseppe Verdi (1813-1901)

《阿依達》 ***Aida***
凱旋進行曲 Triumphal March

西莉亞・科斯蒂、華特・弗拉卡羅、埃里亞・法比安、喬丹卡・米爾科娃、威咸・舒榮哈馬爾、瑪提亞士・托斯及合唱團 Cellia Costea, Walter Fraccaro, Elia Fabbian, Jordanka Milkova, Wilhelm Schwinghammer, Matias Tosi and Choir

— 中場休息 Interval —

李昂卡法洛 Ruggiero Leoncavallo (1857-1919)

《小丑》 ***I Pagliacci***
《先生女士們，可否聽我一言？》 "Si può …"

埃里亞・法比安 Elia Fabbian

《請不要跟我開這種玩笑》及晚禱鐘聲合唱 "Un tal gioco credete mi" & "Don, Din, Don, Din"

華特・弗拉卡羅及合唱團 Walter Fraccaro and Choir

第一幕：愛情二重唱 Love duet from Act I

西莉亞・科斯蒂、瑪提亞士・托斯 Cellia Costea and Matias Tosi

《披上彩衣》 "Recitar!...Vesti la giubba"

華特・弗拉卡羅 Walter Fraccaro

佐丹奴 Umberto Giordano (1867-1948)

《安德烈・謝尼爾》 ***Andrea Chénier***
《國家的敵人》 "Nemico della patria"

埃里亞・法比安 Elia Fabbian

《媽媽過世了》 "La mamma morta"

西莉亞・科斯蒂 Cellia Costea

《靠近你，我的心神安穩》 "Vicino a te"

西莉亞・科斯蒂、華特・弗拉卡羅 Cellia Costea and Walter Fraccaro

博伊托 Arrigo Boito (1842-1918)

《梅菲斯特費勒》 ***Mefistofele***
第五幕：尾聲 Epilogue

華特・弗拉卡羅、瑪提亞士・托斯及合唱團 Walter Fraccaro, Matias Tosi and Choir

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薩翁林納歌劇節
Savonlinna Opera Festival

薩翁林納歌劇節的誕生與芬蘭在二十世紀初力爭獨立有密切關係。1907年，芬蘭女高音艾爾諾・艾克蒂出席在奧拉維古城堡舉行的政治會議，她獨具慧眼，認為這座建於1475年的中世紀城堡可以用作歌劇節的場地。首屆歌劇節於1912年舉行。在1930年，歌劇節世界首演作曲家伊利馬里・哈尼凱南的作品《鄉村舞曲》。

薩翁林納歌劇節在戰爭、革命和經濟困境中沉寂了近40年，開始復蘇計劃後，1967年在電視首演貝多芬《費黛里奧》，成績斐然。從1970年代起，歌劇節吸引到各界讚賞，主要歸功於藝術總監馬提・特維拉，他繼承了艾克蒂的使命，把薩翁林納歌劇節打造成歐洲著名歌劇節，展現最出色的芬蘭歌劇。

自1967年起，薩翁林納歌劇節已發展成為長達一個月的國際藝術節，曾首演12套歌劇。2012年，歌劇節以兩齣首演慶祝成立100周年，分別是《鳳凰》和《自由意志》。歌劇節曾搬演多套頂尖古典歌劇作品，包括奧古斯特・艾佛丁指揮力作，莫扎特的《魔笛》。

自1987年起，薩翁林納歌劇節也會邀請外國歌劇團體演出，如洛杉磯

The birth of the Savonlinna Opera Festival (SOF) ties in closely with Finland's striving for independence at the start of the 20th century. Attending a political meeting in Olavinlinna Castle in 1907, the Finnish soprano Aino Ackté spotted the potential of the medieval castle built in 1475 as the venue for an opera festival. The first Opera Festival was held in 1912. In 1930 the Festival staged its first world premiere, the *Singspiel Talkootanssit* (*The Village Dance*) by Ilmari Hannikainen.

The SOF tradition then lay dormant for close to four decades through wars, revolution and economic difficulties. The plans for SOF resurrection culminated in 1967 with the televised premiere of Beethevon's *Fidelio*. The SOF attracted widespread admiration from the 1970s, due greatly to the efforts of its Artistic Director, Martti Talvela, who carried on Ackté's mission to make Savonlinna one of the great European festivals while presenting Finnish opera at its best.

Since 1967, the Festival has grown into a month-long international festival and premiered 12 operas. In 2012, the SOF celebrated its 100th anniversary with two premieres, *La Fenice* and *Free Will*. The Festival has staged a number of leading works from the classical operatic repertoire, including August Everding's legendary direction of Mozart's *The Magic Flute*.

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歌劇院、智利聖地牙哥市立歌劇院，以及多個頂尖歐洲歌劇院。其他曾於奧拉維古城堡客席演出的藝團包括倫敦高文花園皇家歌劇院和聖彼得堡米哈伊洛夫斯基劇院等。歌劇節的作品演遍世界各地，包括 2009 年在北京音樂節演出威爾第的《馬克白》。

薩翁林納歌劇節合唱團每年均會甄選成員，合唱團的大小按演出的歌劇而定。目前，合唱團的成員主要是正在接受演唱訓練的學生，而薩翁林納歌劇節一直也是他們在事業上的跳板。擔任合唱團總監的是馬提・賀約奇教授。

中譯 戴佩珊

Since 1987 the SOF has also been the host to foreign opera companies such as the Los Angeles Opera, the Teatro Municipal de Santiago from Chile, and many leading European opera houses. Other guests on the Olavinlinna stage have included the Royal Opera House, Covent Garden from London, the Mikhailovsky Theatre from St. Petersburg, and others. The Festival has staged its productions worldwide, including a performance of Verdi's *Macbeth* at the Beijing Music Festival in 2009.

The members of the Savonlinna Opera Festival Choir are chosen annually. The size of the choir varies according to the operas to be performed. At present the choir consists mainly of students training as singers, for whom the Savonlinna Opera Festival Choir has been a springboard in their career. The chorus master is Professor Matti Hyökki.

踏入事業中期，**華格納**回望他那非常成功的大歌劇**《黎恩濟》**，頓感作品在風格和形式上都已不合時宜，將之棄如敝履，禁止作品在拜羅伊特演出，這禁令直到 2013 年夏季才停止。然而，即使《黎恩濟》沒再上演，她的**序曲**卻漸成為風行的演奏作品；緩慢莊嚴的引子、縱覽歌劇的關鍵旋律、加上振奮人心的終曲，都堂皇地帶出歌劇的政治野心主題。

《唐懷瑟》是華格納繼《漂泊的荷蘭人》後第二首浪漫主義歌劇，在 1845 年首演；故事糅合不同的傳說，述說樂師唐懷瑟在守節義和逐歡愉之間的矛盾抉擇，在第二幕伴隨眾人走入瓦爾特堡歌唱大廳的進行曲 —**《賓客進場曲》**，一直是音樂會的熱門曲目。

華格納樂劇**《崔斯坦與伊索爾德》**當中著名的**序曲**，是歐洲音樂史上一個標誌性作品，樂曲在和聲上一反傳統，當代教科書仍稱她為浪漫主義音樂的巔峰。當華格納著手寫作《崔斯坦與伊索爾德》，他並非想著甚麼驚世大作，一如往常，他在撰寫劇本時，參考一些傳說故事，更滲入自我體驗，從他與當時一位贊助人的夫人之間的情事，找來靈感；他期望這「羅密歐與茱麗葉」式的故事能幫他賺些快錢，好讓他繼續埋頭創作鉅著《尼伯龍根的指環》；可是作品卻愈寫愈不可收拾，華格納等不及，歌劇還沒完成，便

By mid-career, **Richard Wagner** looked back on his highly successful grand opera ***Rienzi*** with little fondness, believing it dated in style and form. So firm was he in his dismissal of this opera that he forbid performances of it at Bayreuth – a ban that remained in place right up until the summer of 2013. And yet, even as *Rienzi* was falling from the opera repertoire, its **overture** was becoming a popular concert piece. With a slow and stately introduction, important melodies from throughout the opera, and a rousing military finale, it conveys with grandeur the opera's theme of political ambition.

First performed in 1845, ***Tannhäuser*** was Wagner's second romantic opera, after *The Flying Dutchman*. Based on a number of legends, it tells of story of the minstrel Tannhäuser and his conflict in choosing between piety and pleasure. The grand march ***Einzug der Gäste*** that accompanies the arrival of the public into Wartburg's Hall of Song in Act II has long been a popular concert piece.

The famous **Prelude** to Wagner's music drama ***Tristan und Isolde*** stands out as a landmark in the history of European music. It was so revolutionary in its harmony that textbooks still describe it as the culmination of Romantic music. When he began *Tristan und Isolde*, Wagner had not intended to create such a radical work. As usual, he had crafted the libretto from legends and personal experience, drawing inspiration in part from the affair he was then having with the wife of one of his patrons. He had hoped that this "Romeo and Juliet" story would quickly

在 1859 年把序曲推上音樂廳以換取收入；四年後，歌劇仍未竣工，華格納又拼合序曲和終曲的詠唱**《愛之死》**作演出，那是伊索爾德在已死的崔斯坦身旁，唱出的永恆情歌；兩首樂曲自此便常在音樂會雙雙現身，《愛之死》一般由樂團演奏，不加唱詠。

《阿依達》讓**威爾第**把大型歌劇推到豪華的新境界，自從 1871 年的開羅首演，歌劇的監製們都爭逐怎樣在舞台上盡顯輝煌，尤其在第二幕的**凱旋進行曲**，底比斯（即現在的樂蜀）人民迎接從埃塞俄比亞凱旋歸來的埃及軍隊，由英雄拉達梅斯帶領，炫耀著戰利品進城。

李昂卡法洛在 1892 年發表的小型歌劇**《小丑》**，講述一個流浪劇團，藝人之間的嫉妒與情仇，背景為 1860 年代的意大利南部，整個故事發生在下午到黃昏。歌劇的序幕，藝人托尼歐在台上扮演一個叫塔德奧的角色，高唱**《先生女士們，可否聽我一言？》**，告訴觀眾們之後的故事都是真人真事。

第一幕開始，劇團來到一個村莊，領班卡尼歐宣佈當天晚上要表演；當一位村民戲說托尼歐可能喜歡了卡尼歐的妻子妮達，卡尼歐即以威脅性的**《請不要跟我開這種玩笑》**回應，顯露出他的激情；之後他動身往旅館，合唱同時唱出晚禱的鐘聲**《噹叮，噹叮》**。在第二場，眾人

bring in some needed revenue and allow him to return to work on his epic *Ring Cycle*. Instead, it became a colossal task in itself. And so in 1859, long before the opera's completion, he had the Prelude played in concert to raise money. Four years later, with *Tristan und Isolde* still not ready for the stage, he paired with the Prelude with the final aria, the ***Liebstod***, in which Isolde, standing over the body of Tristan, sings of eternal love. The two pieces have remained frequent concert companions, often with the *Liebestod* performed by the orchestra alone.

With ***Aida***, Giuseppe Verdi brought grand opera to a new level of splendour. Since its 1871 premiere in Cairo, producers have been challenged to stage the opera with all the grandeur required of its subject, most notably in the **Triumphal March**, from Act II. Here, the people of Thebes (modern day Luxor) greet the victorious Egyptian army, led by the heroic Radamès, on its arrival into the city with the spoils from their war with Ethiopia.

In his compact opera of 1892, ***I Pagliacci***, **Ruggiero Leoncavallo** tells a story of jealousy and revenge among a troupe of itinerant actors. Set in southern Italy in the late 1860s, the events take place over the course of an afternoon and evening. The opera begins with a prologue in which Tonio, one of the actors, comes on stage dressed for the role of Taddeo and sings "**Si può...**", informing the audience that what they are about to see is a story about real people.

不是去了教堂就是回了旅館，托尼歐向妮達表達愛意，卻遭斷然拒絕，於是他立心報復；不久，西爾維歐到來，和妮達合唱**《愛情二重唱》**，東尼歐看在眼裏，就知道他的機會來了；被告知妻子另結情人的卡尼歐暴怒之際，卻被說服按住怒火，先準備當晚的表演，再等待更好的時機發難，這一場完結時，飽感悲痛的卡尼歐唱出**《披上彩衣》**。

溫柏爾圖．佐丹奴的**《安德烈．謝尼爾》**最先在 1896 年於米蘭公演，劇本以法國詩人安德烈．謝尼爾（1762-1794）的一生為藍本，他在法國大革命中被處決。歌劇開始於革命前夕，在夸伊利城堡一個達官貴人的晚會上，謝尼爾當面批評教會和貴族對窮人不公，然後僕人傑拉特帶來一群飢餓的農民，賓客都為之難堪。第二幕開始，五年過去，大革命已經發生，恐怖統治已經開始，憑著野心和無情，傑拉特在革命政府裏爬上高位，而馬德烈娜．夸伊利和謝尼爾卻在躲避追捕，當謝尼爾被暴民發現，傑拉特讓他逃走，好使他能保護兩人都鍾情的馬德烈娜。

在第三幕，為救馬德烈娜，傑拉特被逼拘捕謝尼爾，當他寫著拘捕手令，唱出**《國家的敵人？》**，追悔自己害人的罪業；馬德烈娜進場，想起母親在她面前被殺害，家園被燒毀，她以**《媽媽過世了》**來哭訴她的苦難，並懇求傑拉特拯救謝尼爾；雖得傑拉特相助，謝尼爾最終還是被捕，並被判死刑。在第四幕，他上斷頭台前，馬德烈娜和他作最後的合唱 — **《靠近你，我的心神安穩》**。

博伊托的 1868 年作品**《梅菲斯特費勒》**，是眾多浮士德的改編作品之一，年邁的科學家為了再次感受青春和愛情，不惜把靈魂出賣給魔鬼（梅菲斯特費勒）。在博伊托的歌劇中，回復青春的浮士德沉迷追尋個人的滿足，作出連串破壞，在最後一幕，浮士德重回老年，孤獨地在書房回首如幻影的一生，梅菲斯特費勒現身，慫恿他作最後一次歷程，浮士德猶豫一下，拒絕了，他祈求神的寬恕，當他死時，梅菲斯特費勒潛進地下，天上傳來救贖的歌聲。

節目介紹：拜恩．湯臣
中譯 ：黃家慧

The first act then opens with the theatrical troupe's arrival in the village where Canio, the leader, announces that the performance will begin later that evening. When a villager jokes that Tonio might have an interest in Canio's wife, Nedda, Canio responds with the menacing "**Un tal gioco credete mi**", giving the first indication of the depth of actor's passion. He then leaves for the tavern, as the chorus calls all to vespers ("**Don, Din, Don, Din**"). In scene two, with the others having left for the church or the tavern, Tonio professes his love to Nedda and when rebuffed swears to get revenge. He quickly finds his opportunity when he observes the arrival of Silvio, who sings with Nedda the "**Love Duet**". Informed of the betrayal Canio threatens violence but is persuaded to wait for a better time and prepare for the evening's performance. The act closes with the grief stricken Canio singing "**Recitar!… Vesti la giubba**".

Umberto Giordano's ***Andrea Chénier*** was first performed in Milan in 1896. Its libretto is based loosely on the life of the French poet, André Chénier (1762-1794), who was executed during the French Revolution. The opera opens on the eve of the Revolution. During a soirée at the Château de Coigny, guests are scandalized first by the poet Chenier, who criticizes the clergy and the aristocracy for their treatment of the poor, and then by the servant Gérard, who brings in a group of starving peasants. Act II opens five years later, with the Revolution having taken place and the Reign of Terror begun. Through ambition and ruthlessness, Gérard has risen to a senior position in the Revolutionary government, while both Maddalena Coigny and Chénier are in hiding from the authorities. When Chénier is discovered by a mob, Gérard allows him to escape so that he might protect Maddalena, who both men love.

In Act III, to save Maddalena, Gérard is forced to arrest Chénier. As he writes out the arrest warrant he sings of his regrets and of the suffering he has caused ("**Nemico della patria?**"). Maddalena then arrives. Having witnessed the murder of her mother and the burning of her home, she tells of her suffering and pleads for Gérard to save Chénier ("**La mamma morta**"). Despite Gérard's efforts, Chénier is arrested and sentenced to death. In Act IV, before he is taken to the guillotine, Maddalena joins him in one final duet "**Vicino a te**".

Arrigno Boito's 1868 ***Mefistofele*** is one of many adaptations of the Faust legend, in which to experience youth and love again the aging scientist promises his soul to the devil (Mefistofele). In Boito's opera, once restored to youth Faust sets out on a series of destructive acts as he seeks personal fulfilment. In the **Epilogue**, Faust is once again old. Alone in his study he reflects on the illusions of earthly life. Mefistofele appears and urges him to go off on one last adventure. Faust hesitates and then refuses, asking for God's forgiveness. As Faust dies, Mefistofele sinks into the ground and a celestial choir sings of redemption.

Programme notes by Brian Thompson

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亞理・海邁萊伊寧
Jari Hämäläinen

指揮
Conductor

海邁萊伊寧自 2008 年至 2013 年出任薩翁林納歌劇節之藝術總監，曾指揮多個頂尖樂團，如慕尼黑愛樂樂團、墨西哥城愛樂樂團和史圖加愛樂樂團等。

他的歌劇曲目廣泛，指揮過逾 50 齣歌劇，包羅貝多芬的《費黛里奧》以至亨德密特的《卡地亞克》。最近的演出包括為愛爾蘭歌劇院指揮莫扎特《費加羅的婚禮》，以及在梅斯京華歌劇院指揮《茶花女》；他又應澳洲歌劇院之邀，指揮莫扎特的《魔笛》。他在薩翁林納指揮過普契尼的《杜蘭朵》和博伊托的《梅菲斯特費勒》。

海邁萊伊寧在芬蘭受教育，入讀西貝流士學院。1985 年出任赫爾辛基芬蘭國家歌劇院的助理音樂總監，同時為薩翁林納歌劇節擔任教練和指揮至 1990 年。

繼在希德斯海姆及布倫瑞克出任樂長後，海邁萊伊寧於 1997 年為普福爾茲海姆市立劇院和城市樂團擔任音樂總監。2003 年，他獲委任為歌劇總監，是首位於德國出任此席的芬蘭人。

身兼歌劇總監和指揮的海邁萊伊寧，在其音樂事業上同時是一位活躍的德國藝術歌曲伴奏者。

Artistic Director of the Savonlinna Opera Festival 2008-2013, Hämäläinen has conducted leading orchestras like the Munich Philharmonic, Mexico City Philharmonic, Stuttgart Philharmonic, and many others.

He also has an expansive operatic repertoire, having conducted over 50 operas from Beethoven's *Fidelio* to Hindemith's *Cardillac*. Recent engagements include conducting Mozart's *Le Nozze di Figaro* for Opera Ireland and *La Traviata* at *Opéra-Théatre-Metz Metropole*. He was also invited to Opera Australia to lead Mozart's *Die Zauberflöte*. In Savonlinna, he conducted Puccini's *Turandot* and Boito's *Mefistofele*.

Educated in Finland, Hämäläinen studied at the Sibelius Academy. He was engaged by the Finnish National Opera in Helsinki in 1985 as an assistant to the General Music Director, while at the same time serving as a coach and conductor for the Savonlinna Opera Festival. He remained in both capacities until 1990.

Following his engagement in Hildesheim and Braunschweig as Kapellmeister, Hämäläinen became General Music Director and Musical Director of the Stadttheater Pforzheim and city orchestra in 1997. In 2003, he was named Opera Director and Intendant of the Opera, the first Finn to hold a position of this rank in Germany.

In addition to acting as opera director and conductor, Hämäläinen has maintained an active career as a Lied accompanist.

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女高音
Soprano

錢伯斯的代表曲目包括《托斯卡》、《杜蘭朵》和《納索克斯島的阿麗安內》的主角，還有《艾蕾克特拉》的克莉索提米斯、《馬克白》的馬克白夫人和《羅恩格林》的艾爾莎。錢伯斯是一位駐場藝術家，擅長演出不同類型的角色，包括《茶花女》的薇奧莉塔。過去曾參演不同藝團的作品，包括市中心歌劇院、伊利諾歌劇院、東得克薩斯歌劇院、哈利法克斯歌劇院及生活歌劇院等。支持新音樂的錢伯斯也曾與美國歌劇院合作，在林肯中心舉行《金票》讀奏會。在克里斯托弗・提奧法尼迪斯作曲的《十三個時鐘》之世界首演裏，錢伯斯演活了莎拉琳達一角，而她在卡薩諾瓦《回家》飾演迪爾西亞的演出更收錄在 Newport Classics Label 出版的唱片。

Chambers's featured repertoire includes the title roles in *Tosca, Turandot,* and *Ariadne auf Naxos,* as well as Chrysothemis in *Elektra,* Lady Macbeth in *Macbeth,* and Elsa in *Lohengrin.* As a studio artist, Chambers covered an array of roles including Violetta in *La Traviata.* Other past engagements include performances with Center City Opera, Opera Illinois, Opera East Texas, Halifax Opera, The Living Opera, among others. A champion of new music, Chambers gave a concert reading of *The Golden Ticket* with American Lyric Theater at Jazz at Lincoln Center. She created the role of Saralinda in the world premiere of Christopher Theofanidis's *Thirteen Clocks,* and her performance as Dircea in Casanova's *Homecoming* was recorded on the Newport Classics Label.

西莉亞・科斯蒂
Cellia Costea

女高音
Soprano

科斯蒂在 2004 年第 20 屆國際音樂大賽及其他國際歌唱比賽中奪冠，演唱曲目包括弗洛莉亞・托斯卡（《托斯卡》）、瑪格麗塔（《浮士德》）及德斯狄蒙娜（《奧塞羅》）等。曾於各地演唱不同角色，包括倫敦高文花園《杜蘭朵》的柳兒、布加勒斯特歌劇院《伊底帕斯》的安蒂岡妮、希臘國家歌劇院《卡門》的米凱拉，以及維也納歌家國劇院《唐・喬望尼》的唐娜・艾薇拉等。其他曾踏足的著名場館包括巴塞隆拿劇院、奧斯陸劇院、布拉格國家劇院及雅典音樂廳等。曾與馬克・艾爾達、揮家艾殊・費許、伊夫・阿貝爾等名指揮家合作。

First prize winner of the XX Consorso Internazionale Musica 2004 and other international singing contests, Costea's repertory includes Floria Tosca (*Tosca*), Margherite (*Faust*), Desdemona (*Otello*), and many others. She has also performed as Liu in *Turandot* at the Convent Garden, London; as Antigone in *Oedip* at Bucharest Opera, Micaela in *Carmen* at Greek National Opera; as Donna Elvira in *Don Giovanni* at Wiener Staatsoper, among others. Other prestigious venues she has performed in include Liceu de Barcelona, Oslo Theater, National Theater Prague, and Megaro Moussikis of Athens. She has worked with renowned conductors as Mark Elder, Ascher Fisch, Yves Abel, and many others.

喬丹卡・米爾科娃
Jordanka Milkova

女中音
Mezzo-Soprano

米爾科娃在歐洲演出過很多歌劇及音樂會，曾踏足蘇黎世音樂廳、赫爾辛基音樂中心，也到過德累斯頓、奧格斯堡及盧森堡等地表演。2011 年，她在芬蘭薩翁林納歌劇節首度演出華格納的作品，飾演奧圖魯德。演唱曲目包括眾多女中音角色，如卡門、安奈麗斯及瑪德蓮娜等。

曾合作的指揮家包括菲利普・奧更、斯蒂芬・索爾特斯、米高・高美斯・馬天尼斯等。米爾科娃也曾在音樂會演唱威爾第的安魂曲及德伏扎克的《聖母悼歌》等作品。近期演出包括將於杜塞爾多夫音樂廳演唱莫扎特的安魂曲，在琉森文化會議中心及巴塞爾娛樂場演唱貝多芬的第九交響曲。

Milkova has performed extensively on opera and concert stages in Europe at the Tonhalle Zurich, the Helsinki Music Center, in Dresden, Augsburg, Luxembourg, and other places. In 2011 she celebrated her Wagner debut as Ortrud at the Savonlinna Opera Festival in Finland. Her repertoire includes the mezzo roles such as Carmen, Amneris, Maddalena, and many more.

She has sung under the direction of conductors such as Philippe Auguin, Stefan Soltez, Miguel Gomez Martinez, among others. She has also performed as a concert singer in Verdi's Requiem, Dvorák's *Stabat Mater*, and others. In the near future she will perform Mozart's Requiem at the Tonhalle Düsseldorf, Beethoven's Ninth Symphony at the KKL Lucerne and Casino Basel, and others.

華特・弗拉卡羅
Walter Fraccaro

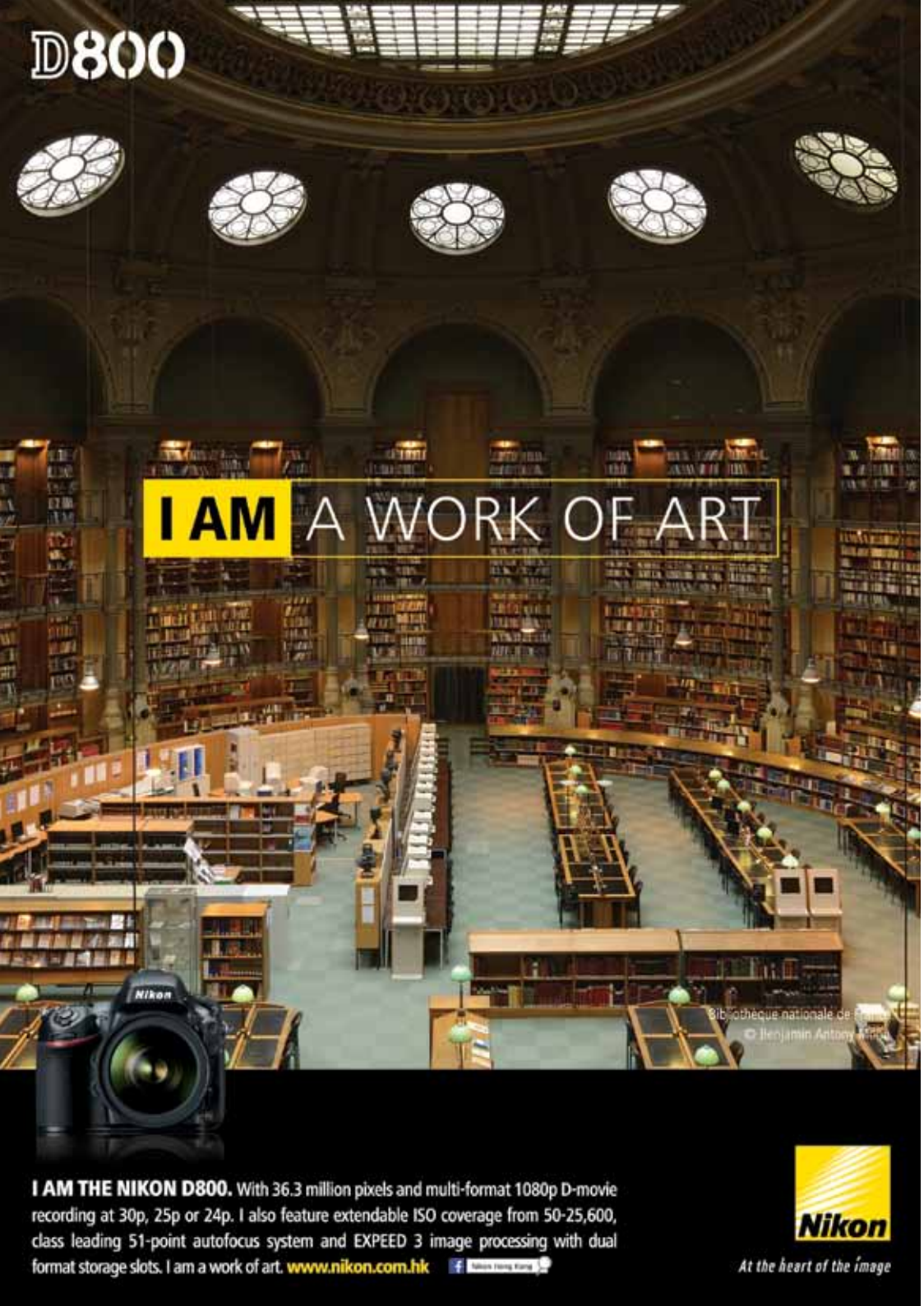
男高音
Tenor

弗拉卡羅定期獲邀到世界各著名場館演出，包括米蘭史卡拉歌劇院、巴塞隆拿劇院、熱拿亞卡洛・費切利劇院等。1994 年在巴塞隆拿劇院首踏舞台，演唱《那布果》。

演唱曲目廣泛，從《阿依達》（拉達梅斯）、《馬克白》（麥德夫）、《托斯卡》（卡伐拉多斯），以至《鄉村騎士》（杜里度）。弗拉卡羅是世界炙手可熱的男高音，曾於紐約大都會歌劇院及首爾演出《杜蘭朵》、在尼斯及雅典演出《蝴蝶夫人》、在聖迭戈演出《阿依達》、在科莫演出《奧塞羅》、2013 年在巴西貝倫及墨西哥城演出《遊吟詩人》。近來及未來的計劃包括於塞維利亞演唱《曼儂・萊斯科》、在北京及都靈演唱《杜蘭朵》，以及在東京演唱《鄉村騎士》和《小丑》。

Fraccaro is regularly invited to perform on the world's most prestigious stages, including Teatro alla Scala in Milan, Gran Teatre del Liceu in Barcelona, Teatro Carlo Felice in Genoa, and many others. He made his debut in 1994 in *Nabucco* at the Teatro del Liceu in Barcelona.

His vast repertory ranges from *Aida* (Radamès), *Macbeth* (Macduff), *Tosca* (Cavaradossi), to *Cavalleria Rusticana* (Turiddu). A highly sought after singer worldwide, Fraccaro performed *Turandot* at Met in New York and in Seoul, *Madama Butterfly* in Nice and Athens, *Aida* in San Diego, *Otello* in Como, *Il trovatore* in Belem (Brazil) and Mexico City in 2013. His recent and future plans include *Manon Lescaut* in Siviglia, *Turandot* in Beijing and in Turin, *Cavalleria Rusticana* and *I Pagliacci* in Tokyo.



埃里亞・法比安
Elia Fabbian

男中音
Baritone

法比安曾就讀米蘭史卡拉歌劇院學院，是多個國際比賽的優勝者。曾踏足的意大利著名場館包括帕爾馬皇家歌劇院及馬切拉塔歌劇節等。

法比安演出的歌劇角色包括艾方索先生（《女人心》）、傑爾蒙（《茶花女》）及阿莫納斯羅（《阿依達》）等。在 2013/14 新樂季，他會在羅維戈社會歌劇院演出《托斯卡》（斯卡比亞），在威尼斯鳳凰劇院演出《蝴蝶夫人》（夏普萊斯）。未來計劃包括在斯特拉斯堡萊茵國家歌劇團演出《好友弗瑞茲》（大衛）、在帕爾馬皇家歌劇院和巴里皮特魯切利劇院演出《小丑》（托尼歐）。 他為唱片公司 DECCA 灌錄了皮澤第作曲的《大教堂謀殺案》（巴里皮特魯切利劇院現場錄音）。

Winner of several international competitions, Fabbian studied at the Academy of the Teatro alla Scala in Milan. He has sung at many renowned Italian venues including Teatro Regio di Parma and Macerata Opera Festival.

Fabbian's operatic repertoire includes such roles as Don Alfonso (*Così fan tutte*), Germont (*La traviata*), Amonasro (*Aida*), and many others. He opened the 2013/14 season performing *Tosca* (Scarpia) at Teatro Sociale di Rovigo and *Madama Butterfly* (Sharpless) at Teatro La Fenice di Venezia. Among his future plans are *L'amico Fritz* (David) at Opéra du Rhin de Strasbourg and *I Pagliacci* (Tonio) at Teatro Regio di Parma and Teatro Petruzzelli di Bari. He recorded for DECCA *L'assassinio nella cattedrale* by Pizzetti (live from Teatro Petruzzelli di Bari).

瑪提亞士・托斯
Matais Tosi

低男中音
Bass-Baritone

托斯在慕尼黑的音樂及演藝大學接受舞蹈、演出及歌唱訓練。曾加入雷根斯堡歌劇院 (2003-2004) 及史圖加歌劇院 (2007-2009)，並於後者演唱彼桑的田園歌劇首演。他自 2010 年起隨科隆歌劇院演出，又經常客席亮相埃森的阿爾托歌劇院、布雷根茨藝術節和薩爾茨堡藝術節，以及各大演藝廳。歌劇曲目包括莫扎特《唐・喬望尼》的雷波瑞奧、普契尼《托斯卡》的安切洛蒂、比才《卡門》的艾斯卡米羅、唐尼采第《愛情靈藥》的杜卡馬拉，以及威爾第《奧塞羅》的伊阿古等。

Tosi was trained as a dancer, actor and singer at the University of Music and Performing Arts in Munich. He worked with Regensburg Opera (2003-2004) and Stuttgart Opera (2007-2009) where he sang in the premiere of Pesson's opera Pastorale. He has performed with Cologne Opera since 2010. He gives regular guest appearances at the Aalto Theatre in Essen, the Bregenz Festival and Salzburg Festival, and other venues. His operatic repertoire includes Leporello in Mozart's *Don Giovanni*, Angelotti in Puccini's *Tosca*, Escamillo in Bizet's *Carmen*, Dulcamara in Donizetti's *L'elisir d'amore*, Iago in Verdi's *Otello*, and others.

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威咸・舒榮哈馬爾 Wilhelm Schwinghammer

男低音
Bass

舒榮哈馬爾在柏林的藝術大學修讀演唱，曾於各大著名場地及藝術節演出，如埃森的阿爾托歌劇院、里昂歌劇院及薩爾茨堡藝術節；與國際歌劇工作室及漢堡國家歌劇院合作緊密。近期演唱過的知名歌劇角色包括里昂的新製作《費黛里奧》的洛可（2012/2013 樂季）、2012 年拜羅伊特藝術節《羅恩格林》的享里克王，以及在華盛頓國家歌劇院上演之《崔斯坦與伊索爾德》新作裏的馬克國王（2013/2014 樂季）。

舒榮哈馬爾活躍於歌劇及歌唱表演，曾與多位傑出指揮家合作，包括西蒙・歷圖爵士、丹尼爾・巴倫博伊姆、西蒙・揚、尼古拉・雷索提、安德烈斯・尼爾森斯等。

Schwinghammer studied singing at the University of the Arts in Berlin. He has performed in various renowned venues and festivals such as Aalto Theater in Essen, Opéra de Lyon, and Salzburg Festival. He has worked closely with the International Opera Studio and the ensemble of Hamburg Staatsoper. Recent notable operatic roles include Rocco in a new production of *Fidelio* in Lyon (2012/2013 season), King Heinrich in *Lohengrin* at the 2012 Bayreuth Festival, and King Marke in the new production of *Tristan and Isolde* at the National Opera of Washington (2013/2014 season).

Schwinghammer is active in the operatic and concert fields with such eminent conductors as Sir Simon Rattle, Daniel Barenboim, Simone Young, Nicola Luisotti, Andris Nelsons, and many others.

瑪迪・賀約奇 Matti Hyökki

合唱團總監
Chorus Director

賀約奇自 1982 年起出任西貝流士學院合唱指揮講師，2007 年起擔任教授。曾指揮學院合唱音樂協會等多個芬蘭頂尖合唱團。自 2008 年秋季起出任薩翁林納歌劇節合唱團的藝術總監。

賀約奇曾指揮逾 120 個世界及芬蘭首演，與國際著名合唱團合作推出超過 50 張合唱唱片，例如丹麥及荷蘭電台合唱團。曾獲邀教授工作坊及大師班，以及指揮各大合唱藝術節，足跡踏遍北歐國家、愛沙尼亞、中歐、墨西哥、美國、中國及日本。

A lecturer in choral conducting at the Sibelius Academy since 1982 and professor since 2007, Hyökki has conducted many of Finland's leading choirs such as the Academic Choral Society. He has been Artistic Director of the Savonlinna Opera Festival Choir since autumn 2008.

Hyökki has conducted over 120 world and Finnish premieres and more than 50 choral discs, working with internationally acclaimed choirs such as the Danish and Netherlands Radio Choirs. He has been invited to teach workshops and masterclasses and to conduct at choir festivals in all the Nordic countries, Estonia, Central Europe, Mexico, the US, China and Japan.

簡歷中譯：戴佩珊

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Kotsetova Albina
Lintonen Natalia
Lentsman Julia
Leino Annika
Nagel Sarah
Näreranta Kaisa
Peltola Henna-Riikka
Riihimäki Laura
Veck Anni
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Kuuskme Heilin-Helina
Lehmuskero Helena
Ontronen Anu
Poikolainen Satu
Podymalkina Evgenija
Rantala Leena
Rüütsalu Kaisa
Sainala Jenni
Terttunen Pihla
Vaahtoluoto Maiju
Valve Kaisa
Viljanen Elina
Äikäs Pilvi

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Pajari Joonas
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Tani Kaido
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Utriainen Pertti
Virtanen Kalle
Voronzov Alexey

BASS
Ahvenjärvi Jussi
Backström Jarmo
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Lammi Olli
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Pekka Helynen

Stage Manager
Juho Silvennoinen

Technical Stage Manager
Ahti Jalkanen

Props
Nino Nokelainen

* *Lohengrin* & Gala Concert

香港管弦樂團
The Hong Kong Philharmonic

音樂總監：梵志登
Music Director: Jaap van Zweden

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，如今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14 樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾 150 場音樂會，把音樂帶給二十萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂 · 星夜 · 交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

太古集團慈善信託基金已連續六年成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界不同地方的樂師與本港精英組成港樂這隊音樂勁旅。2012 年 9 月，梵志登正式出任音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉行大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The Hong Kong Philharmonic has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The Hong Kong Philharmonic is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

The Swire Group Charitable Trust has been the Principal Patron of the Hong Kong Philharmonic for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The Hong Kong Philharmonic's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The Hong Kong Philharmonic has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

第一小提琴 First Violin

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王敬 Jing Wang

第一副團長
First Associate Concertmaster
梁建楓 Leung Kin-Fung

第二副團長
Second Associate Concertmaster
王思恆 Wong Sze-Hang

第三副團長
Third Associate Concertmaster
朱蓓 Bei De Gaulle

把文晶 Ba Wenjing
程立 Cheng Li
桂麗 Gui Li
許致雨 Anders Hui
李智勝 Li Zhisheng
龍希 Long Xi
毛華 Mao Hua
梅麗芷 Rachael Mellado
倪瀾 Ni Lan
王亮 Wang Liang
徐姮 Xu Heng
張希 Zhang Xi

第二小提琴 Second Violin

● 范丁 Fan Ting
■ 趙瀅娜 Zhao Yingna
▲ 梁文瑄 Leslie Moonsun Ryang
方潔 Fang Jie
何珈樑 Gallant Ho Ka-Leung
簡宏道 Russell Kan Wang-To
劉博軒 Liu Boxuan
冒異國 Mao Yiguo
潘廷亮 Martin Poon Ting-Leung
華嘉蓮 Katrina Rafferty
韋鈴木美矢香 Miyaka Suzuki Wilson
冒田中知子 Tomoko Tanaka Mao
黃嘉怡 Christine Wong Kar-Yee
周騰飛 Zhou Tengfei

中提琴 Viola

● 凌顯祐 Andrew Ling
■ 李博 Li Bo
▲ 熊谷佳織 Kaori Wilson
崔宏偉 Cui Hongwei
付水淼 Fu Shuimiao
洪依凡 Ethan Heath
黎明 Li Ming
林慕華 Damara Lomdaridze
羅舜詩 Alice Rosen
孫斌 Sun Bin
王駿 Wang Jun
張姝影 Zhang Shu-Ying

大提琴 Cello

● 鮑力卓 Richard Bamping
■ 方曉牧 Fang Xiaomu
▲ 林穎 Dora Lam
陳屹洲 Chan Ngat Chau
陳怡君 Chen Yi-Chun
張明遠 Cheung Ming-Yuen
霍添 Timothy Frank
關統安 Anna Kwan Ton-An
李銘盧 Li Ming-Lu
宋亞林 Yalin Song

低音大提琴 Double Bass

● 林達僑 George Lomdaridze
▲ 姜馨來 Jiang Xinlai
張沛姮 Chang Pei-Heng
范戴克 Jonathan Van Dyke
馮榕 Feng Rong
費利亞 Samuel Ferrer
林傑飛 Jeffrey Lehmberg
鮑爾菲 Philip Powell

長笛 Flute

● 史德琳 Megan Sterling
▲ 盧韋歐 Olivier Nowak

短笛 Piccolo

施家蓮 Linda Stuckey

雙簧管 Oboe

● 韋爾信 Michael Wilson
■ 布若芙 Ruth Bull

英國管 Cor Anglais

關尚峰 Kwan Sheung-Fung

單簧管 Clarinet

● 史安祖 Andrew Simon
▲ 史家翰 John Schertle

低音單簧管 Bass Clarinet

劉蔚 Lau Wai

巴松管 Bassoon

● 莫班文 Benjamin Moermond
▲ 李浩山 Vance Lee

低音巴松管 Contra Bassoon

崔祖斯 Adam Treverton Jones

圓號 Horn

● 江蘭 Lin Jiang
■ 柏如瑟 Russell Bonifede
▲ 周智仲 Chow Chi-Chung
高志賢 Marc Gelfo
李少霖 Homer Lee
李妲妮 Natalie Lewis

小號 Trumpet

● 麥浩威 Joshua Maccluer
▲ 莫思卓 Christopher Moyse
華達德 Douglas Waterston

長號 Trombone

● 韋雅樂 Jarod Vermette
韋力奇 Maciek Walicki

低音長號 Bass Trombone

韋彼得 Pieter Wyckoff

大號 Tuba

● 雷科斯 Paul Luxenberg

定音鼓 Timpani

● 龐樂思 James Boznos

敲擊樂 Percussion

● 白亞斯 Aziz D. Barnard Luce
梁偉華 Raymond Leung Wai-Wa
胡淑徽 Sophia Woo Shuk-Fai

豎琴 Harp

● 史基道 Christopher Sidenius

鍵盤 Keyboard

● 葉幸沾 Shirley Ip

● 首席 Principal
■ 聯合首席 Co-Principal
▲ 助理首席 Assistant Principal

Freelance Players:
Johnny Fong (方曉佳) *,
Fung Ka Hing (馮家興)*,
Iu Sai Yu (姚世裕),
Jimmy Tung (董煒樂),
Jojo Ho (何銘恩),
Ann Huang (黃士倫)*

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27.2-29.3.2015

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荷蘭國家芭蕾舞團《灰姑娘》

Los Angeles Philharmonic / Gustavo Dudamel
洛杉磯愛樂/杜達美

The Bolshoi Opera and Bolshoi Ballet
莫斯科大劇院歌劇團及芭蕾舞團

Staatskapelle Dresden / Christian Thielemann
德累斯頓國家管弦樂團/泰利曼

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Tannhäuser: Einzug der Gäste

Freudig begrüssen wir die edle Halle,
wo Kunst und Frieden
immer nur verweil,
wo lange noch der Ruf erschalle,
Thüringens Fürsten, Landgraf
Hermann, Heil!

Tannhäuser: The Grand March

Joyfully we greet the noble hall,
where may art and peace
alone linger ever,
and the joyous cry long ring out:
To the Prince of Thuringia,
Count Hermann, hail!

《賓客進場曲》選自《唐懷瑟》

歡欣地踏入高貴的大廳，
本來氤氳的藝術與安寧，
被不絕的歡呼聲淹沒：
向圖陵基亞王子、荷爾曼伯爵致敬！

Tristan und Isolde: Liebestod

Mild und leise wie er lächelt,
wie das Auge hold er öffnet -
seht ihr's Freunde?
Seht ihr's nicht?
Immer lichter wie er leuchtet,
stern-umstrahlet hoch sich hebt?
Seht ihr's nicht?
Wie das Herz ihm mutig schwillt,
voll und hehr im Busen ihm quillt?
Wie den Lippen, wonnig mild,
süßer Atem sanft entweht -
Freunde! Seht!
Fühlt und seht ihr's nicht?
Hör ich nur diese Weise,
die so wundervoll und leise,
Wonne klagend, alles sagend,
mild versöhnend aus ihm tönend,
in mich dringet, auf sich schwinget,
hold erhallend um mich klinget?
Heller schallend, mich umwallend,
sind es Wellen sanfter Lüfte?
Sind es Wogen wonniger Düfte?
Wie sie schwellen, mich umrauschen,
Tristan and Isolde: Love Death
soll ich atmen, soll ich lauschen?
Soll ich schlürfen, untertauchen?
Süß in Düften mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Atems wehendem All -
ertrinken, versinken -
unbewußt - höchste Lust!

Tristan and Isolde: Love Death

Mild and softly he is smiling;
how his eyelids sweetly open!
Don't you see it, friends!
Don't you see it?
How he beams ever brighter,
steeped in starlight, borne above?
Don't you see it?
How his heart with lion zest,
calmly happy, beats in his chest?
How from his lips in heavenly rest
the sweetest breath he softly sends.
Friends! Look!
Don't you feel and see it?
Do I alone hear this melody
so tender and endearing,
passion swelling, telling it all,
gently bounding, from his sounding,
in me pushes, upward rushes
trumpet tone that round me gushes?
Brighter growing over me flowing,
are these breezes' airy pillows?
Are they balmy beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them? Shall I listen?
Shall I sip them, dive within them,
to my panting breathing win them?
In the breezes around,
in the harmony sound,
in the world's driving
whirlwind be drowned,
and sinking, be drinking,
in a kiss, highest bliss!

《愛之死》選自《崔斯坦與伊索爾德》

他的微笑多麼溫柔
他的眼睛含情脈脈
朋友們，你們看到嗎？
你們看到嗎？
看他容光煥發
像天上閃耀的星光？
你們看到嗎？
他高尚尊貴的心
在他胸膛裏　快樂地跳動
他的嘴唇如在天堂中
呼出甜蜜的氣息
朋友們！看！
你們都沒看見沒看到或感到嗎？
是否只有我
才聽到這柔美的旋律嗎？
熱情流露　如泣如訴
溫柔婉約　是他的氣息
是飄進我心，升上雲霄
縈繞天際的樂音嗎？
是載我飄盪
輕輕的微風嗎？
是芬芳美麗的雲彩？
在洶湧翻騰與閃亮！
要我呼吸？要我聽？
要我隨這一切而去？
以我殘喘的氣息換取？
柔風吹拂
樂聲悠揚
在這人世間風飛煙滅
沉醉一個吻
就是人間極樂！

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Aida: Triomfmars

Popolo
Gloria all'Egitto, ad Iside
che il sacro suol protegge!
Al Re che il Delta regge
inni festosi alziam!
Gloria! Gloria! Gloria al Re!

Donne
S'intrecci il loto al lauro
sul crin dei vincitori!
Nembo gentil di fiori
stenda sull'armi un vel.
Danziam, fanciulle egizie,
le mistiche carole,
come d'intorno al sole
danzano gli astri in ciel!

Ramfis, Sacerdoti
Della vittoria agli arbitri supremi
il guardo ergete;
grazie agli Dei rendete nel fortunato dì.

Popolo
Come d'intorno al sole
danzano gli astri in ciel!
Inni festosi alziam al Re.

Vieni, o guerriero vindice,
vieni a gioir con noi;
sul passo degli eroi
i lauri, i fior versiam!
Gloria al guerrier, gloria!
Gloria all'Egitto, gloria!

Ramfis, Sacerdoti
Della vittoria agli arbitri supremi
il guardo ergete;
grazie agli Dei rendete nel fortunato dì.
Grazie agli Dei!

Il Re
Salvator della patria io ti saluto.
Vieni, e mia figlia di sua man
ti porga il serto trionfale.
Ora, a me chiedi quanto più brami.
Nulla a te negato sarà in tal dì;
lo giuro per la corona mia,
pei sacri Numi.

Aida: Triumphal March

People
Glory to Egypt and Isis
who protects its sacred soil
to the King who reigns over the Delta
we raise celebratory hymns!
Glory, glory, glory to the King!

Ladies
The lotus has been plaited with the laurel
on the head of the victors!
A sweet cloud of flowers
spreads a veil over the weapons.
Let us dance, Egyptian maidens,
the mystic dances
like the stars dance around the sun
in the sky!

Ramfis, Priests
Lift your gaze to the supreme arbiters
of the victory;
give thanks to the Gods on this happy day.

People
As the stars dance around the sun
in the sky!
We raise celebratory hymns to the King

Come, o victorious warrior,
come and rejoice with us;
on the path of the heroes,
let us strew laurels, flowers!
Glory to the warriors, glory!
Glory to Egypt, glory!

Ramfis, Priests
Lift your gaze to the supreme arbiters
of the victory;
give thanks to the Gods on this happy day.
Give thanks to the Gods!

The King
Saviour of the homeland, I salute you.
Come so that my daughter might offer
the triumphal crown with her own hand.
Now, ask of me what you most wish.
Nothing will be denied to you on this day.
I swear it by my crown
and by the sacred Gods.

《阿依達》凱旋進行曲

民眾
埃及萬歲，伊西絲萬歲
聖潔國土的庇佑者
尼羅三角州之王萬歲
齊來頌唱歡騰的聖歌！
吾王萬歲、萬歲、萬萬歲！

婦女
蓮花桂葉交織的桂冠
戴在勝利者的頭上！
芳芳甜美的花香
灑落在刀刃之上。
舞吧，埃及的少女，
蹈出神秘的舞步
如繁星縈繞炎陽
於天邊起舞！

郎費斯、祭師
抬起頭來
望向帶來勝利的諸神
在這喜慶的一天，敬謝神恩！

民眾
如繁星縈繞炎陽
於天邊起舞！
齊來頌唱歡騰的聖歌！

啊，來吧，戰無不勝的勇士
來跟我們一起分享這份喜悅
英雄走過的大道之上
將灑滿月桂和鮮花！
勇士萬歲、萬歲！
埃及萬歲、萬歲！

郎費斯、祭師
抬起頭來
望向帶來勝利的諸神
在這喜慶的一天，敬謝神恩！
敬謝神恩！

國王
救國的勇士，我向你致敬。
來吧，讓我的女兒
親手向你獻上凱旋之冠。
儘管告訴我你想要的賞賜。
今天，你的任何願望都將實現。
我對皇冠起誓
我對神明起誓。

Radamès
Concedi in pria che innanzi a te
sien tratti i prigionier.

Ramfis, Sacerdoti
Grazie agli Dei rendete nel fortunato dì.

Aida
Che veggo! Egli! Mio padre!

Tutti
Suo padre!

Amneris
In poter nostro!

Aida
Tu, prigionier!

Amonasro
Non mi tradir!

Il Re ad Amonasro
T'appressa. Dunque tu sei?

Amonsaro
Suo padre. Anch'io pugnai.
Vinti noi fummo, morte invan cercai.
Quest' assisa ch'io vesto
vi dica che il mio Re,
la mia patria ho difeso;
fu la sorte a nostr' armi nemica,
tornò vano de' forti l'ardir.
Al mio piè nella polve disteso
giacque il Re da più colpi trafitto;
se l'amor della patria è delitto
siam rei tutti, siam pronti a morir!
Ma tu, Re, tu signore possente,
a costoro ti volgi clemente;
oggi noi siam percossi dal fato,
ah, doman voi potria il fato colpir.

Aida
Ma tu, Re, tu signore possente,
a costoro ti volgi clemente, ecc.

Radamès
First, permit that the prisoners
be brought before you.

Ramfis, Priests
Give thanks to the Gods
on this happy day.

Aida
What do I see! He! My father!

All
Her father!

Amneris
In our power!

Aida
You, a prisoner!

Amonasro
Don't betray me!

The King
Come forward. Who are you?

Amonasro
Her father. I too fought.
We were defeated, I searched
the dead in vain.
This uniform in which
I'm dressed tells you
that I defended my King,
my homeland;
it was the fate of the
enemies of our troops
to make the boldness of
our brave men useless.
Stretched out at my feet in the dust
lay the King, struck by several blows;
if love of our homeland is a crime
we are all kings and ready to die!
But you, O King, powerful lord,
Grant clemency to those people;
today we are struck by fate
but tomorrow it could be you
who fate strikes down.

Aida
But you, O King, powerful lord,
grant clemency to those people…

拉達梅斯
首先，請把俘虜
都帶來你的面前。

郎費斯、祭師
在這喜慶的一天
敬謝神恩。

阿依達
我看見的是？是他！我的父親！

眾
她的父親！

安妮莉絲
他已落在我們手上！

阿依達
你，成為了階下囚！

阿莫納斯羅
別說了！

國王
上前來，你是何許人也？

阿莫納斯羅
我是她的父親。我也曾經奮戰，
卻打了敗仗，
尋死不遂。
你看我一身戰服就會知道
我為了國王、為了家園征戰沙場；
命中注定，任我們的將士
多麼雄心壯志
在敵軍面前還是一敗塗地。
塵土之上，國王遍體鱗傷，
倒臥在我跟前
倘若對祖國的愛也是罪
我們隨時都願意赴死！
不過，王啊，全能的王啊，
請恕免他們，
今天我們的厄運
明天也可能會
降臨於你身上。

阿依達
王啊，全能的王啊，
請恕免他們……

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Schiave, Prigionieri
Sì, dai Numi percossi noi siamo,
tua pietà, tua clemenza imploriamo;
ah! giammai di soffrir vi sia dato
ciò che in oggi n'è dato soffrir!

Ramfis, Sacerdoti
Struggi, o Re, queste ciurme feroci,
chiudi il core alle perfide voci.
Fur dai Numi votati alla morte,
or de' Numi si compia il voler!

Aida
Ma tu, o Re, signor possente,
a costoro ti mostra clemente.
Tua pietà imploro!
Oggi noi siam percossi,
doman voi potria il fato colpir.
Ma tu o Re, ecc.

Aida, Schiave, Prigionieri
Pietà!

Amonasro
Oggi noi siam percossi dal fato, ecc.

Il Re
Or che fausti ne arridon gli eventi,
a costoro mostriamci clementi.
La pietà sale ai Numi gradita
e rafferma de' prenci il poter.

Amneris
(Quali sguardi sovr'essa ha rivolti!
Di qual fiamma balenano i volti!
Ed io sola, avvilita, rejetta?
La vendetta mi rugge nel cor!
La vendetta, ecc.)

Radamès
(Il dolor che in quel volto favella
al mio sguardo la rende più bella;
ogni stilla del pianto adorato
nel mio petto ravviva l'amor.)

Popolo
Sacerdoti, gli sdegni placate,
l'umil prece de' vinti ascoltate.

Slaves, Prisoners
Yes, we are struck down by the gods,
we beg your mercy, your clemency;
ah! May you never have to suffer
that which is given to
us to suffer today!

Ramfis, Priests
Destroy, O King, this fierce company,
shut your heart to their
treacherous voices.
They are condemned to
death by the Gods,
now the will of the Gods
must be fulfilled!

Aida
But you, O King, powerful lord,
Grant clemency to those people.
Your mercy I implore!
Today we are struck down,
tomorrow fate could strike you.
But you, O King...

Aida, Slaves, Prisoners
Mercy!

Amonasro
Today we are struck by fate…

The King
So that good luck might
smile on events
we show mercy to them.
Mercy rises agreeably to the Gods
and affirms the power of princes.

Amneris
(What looks he has turned on her!
With what fire are their
faces overcome!
And I alone, abased, rejected?
Vengeance roars in my heart.
Vengeance roars…)

Radamès
(The pain which that face expresses
makes her more beautiful in my eyes;
each beloved teardrop
stirs up love in my breast.)

奴隸、囚犯
沒錯，眾神離我們而去，
我們乞求你的憐憫、你的寬恕；
啊！願你永不會遭受
今天發生在我們身上的苦難！

朗費司、祭司
王啊，把這班凶暴之徒除掉吧
別聽信他們的險惡之言；
諸神已為他們定下死罪，
神的意願必得遵從！

阿依達
王啊，全能的王啊，
請寬恕他們。
我懇求你的憐憫。
今天我們的厄運
明天可能會降臨於你身上。
王啊……

阿依達、奴隸、囚犯
求你大發慈悲！

阿莫納斯羅
今天我們遭受厄運……

國王
如今我們深得幸運之神的眷顧
應該同情他們。
憐憫之心能感動神明
鞏固君主的權力。

安妮莉絲
(他用什麼眼神看著她！
二人四目交投擦出的火花！
而我呢？強忍孤獨、
飽受屈辱、慘遭拋棄！
復仇之念在我心中怒吼。
在我心中怒吼……)

拉達梅斯
(她面上流露的痛苦之情
讓她在我眼中更加美麗動人；
每顆珍愛的淚珠
在我心中泛起了愛情的漣漪。)

民眾
祭司啊，平息你們心中的怒火，
靜心傾聽他們卑微的請求。

Ramfis, Sacerdoti
A morte! a morte! a morte!
O Re, struggi queste ciurme,
si compisca de' Numi il voler!
Fur dai Numi votati alla morte,
si compisca de' Numi il voler!

Popolo
E tu, o Re possente, tu forte,
a clemenza dischiudi il pensier.

Radamès
O Re: pei sacri Numi,
per lo splendor della tua corona,
compier giurasti il voto mio.

Il Re
Giurai.

Radamès
Ebbene: a te pei prigionieri Etiopi
vita domando e libertà.

Amneris
(Per tutti!)

Sacerdoti
Morte ai nemici della patria!

Popolo
Grazia per gl' infelici!

Ramfis
Ascolta o Re.
Tu pure, giovine eroe,
saggio consiglio ascolta:
Son nemici e prodi sono,
la vendetta hanno nel cor.
Fatti audaci dal perdono
correranno all' armi ancor!

Radamès
Spento Amonasro, il re guerrier,
non resta speranza ai vinti.

Ramfis
Almeno, arra di pace e securtà,
fra noi resti col padre Aida.

People
Priests, calm your indignation,
listen to the humble prayer.

Ramfis, Priests
To death, to death, to death!
O King, destroy this company.
The will of the Gods must be fulfilled!
They are condemned to
death by the Gods.
The will of the Gods must be fulfilled!

People
Mighty King, you whose
power we cherish,
in your bosom let mercy sway.

Radamès
O King, by the sacred Gods
by the splendour of your crown,
you swore to fulfill my wish.

The King
I swore.

Radamès
Well then, I ask from you
the life and liberty of the
Ethiopian prisoners.

Amneris
(For all of them!)

Priests
Death to the enemies
of the homeland!

People
Grace for the unhappy ones!

Ramfis
Listen, O King,
even you, young hero,
listen to wise advice.
They are your enemies and valiant;
they have vengeance in their hears,
made bold by your pardon
they will hasten to take up arms again.

朗費司、祭司
處死！處死！處死！
王啊，請把他們除掉。
神的意願必得遵從！
諸神已為他們定下死罪。
神的意願必得遵從！

民眾
至高的王，我們敬畏你無上的權力，
願慈悲仁愛能打動你的心。

拉達梅斯
王啊，眾神在上
王冠的耀光可鑑，
你曾發誓要滿足我的願望。

國王
我發過誓。

拉達梅斯
那好，我的願望是
還埃塞俄比亞俘虜的性命和自由。

安妮莉絲
（為了他們所有人！）

祭司
祖國的敵人都必須死！

民眾
這是對不幸者的恩典！

朗費司
王啊，請聽我說，
年輕的英雄，你也聽著這睿智之言。
他們是邪惡的敵人；
一心只想復仇，
赦免只會令他們更肆無忌憚
不久過後又會重執干戈。

拉達梅斯
戰爭之王阿莫納斯羅
已經死了。他們不會得逞的。

朗費司
為安全起見、為和平起見
至少阿伊達和她父親要留下來。

Il Re
Al tuo consiglio io cedo.
Di securtà, di pace un miglior pegno
or io vo' darvi:
Radamès, la patria tutto a te deve.
D'Amneris la mano premio ti sia.
Sovra l'Egitto un giorno
con essa regnerai.

Amneris
(Venga la schiava,
venga a rapirmi l'amor mio, se l'osa!)

Il Re, People
Gloria all'Egitto, ad Iside,
che il sacro suol difende.
S'intrecci il loto al lauro
sul crin del vincitor!

Schiave, Prigionieri
Gloria al clemente Egizio,
che i nostri ceppi ha sciolto,
che ci ridona ai liberi
solchi del patrio suol!

Ramfis, Sacerdoti
Inni leviamo ad Iside
che il sacro suol difende!
Preghiam che i fati arridano
fausti alla patria ognor.

Aida
(Qual speme omai più restami?
A lui la gloria, il trono,
a me l'oblio, le lacrime
d'un disperato amor.)

Radamès
(D'avverso Nume il folgore
sul capo mio discende.
Ah no! d'Egitto il soglio
non val d'Aida il cor.)

Amneris
(Dall'inatteso giubilo
inebriata io sono;
tutti in un dì si compiono
i sogni del mio cor.)

Radamès
Amonasro, the warrior king
is dead. There is no more
hope of victory.

Ramfis
At least, as a pledge of
surety and peace
let Aida and her father stay with us.

The King
I yield to your advice.
Now as a surety of peace
I give you a better pledge:
Radamès, the homeland
owes you everything.
May the hand of Amneris
be your prize.
One day, you will reign
with her over Egypt.

Amneris
(May the slave come,
May she steal my love from
me – if she dares!)

The King, People
Glory to Egypt and Isis
who defends its sacred soil
will have the lotus and laurel entwined
on the victor's brow!

Slaves, Prisoners
Glory to merciful Egypt
who has loosed our bonds.
who has given us back to the free
tracks of our homeland soil.

Ramfis, Priests
Let us raise hymns to Isis
who defends the sacred soil.
Let us pray that the fates
always will smile
good fortune on our homeland.

Aida
(What hope now remains to me?
To him, the glory, the throne,
To me forgetfulness, the tears
Of a hopeless love.)

國王
我接納你的建議。
為了保持和平
我有更好的主意：
拉達梅斯，你付出的一切，
國家無以為報。
我許配安妮莉絲與你，願你執她之手
日後二人共治埃及。

安妮莉絲
（看這奴婢過不過來，
諒她也不敢搶走我的夫君！）

國王，民眾
埃及萬歲！伊西絲萬歲！
聖潔國土的庇佑者
蓮花桂葉交織的桂冠
將戴在勝利者的頭上！

奴隸、囚犯
仁愛的埃及萬歲
解下我們身上的枷鎖。
還我們自由之身
讓我們重返家園。

朗費司、祭師
齊聲讚頌伊西絲
聖潔國土的庇佑者。
齊聲禱告，願命運之神
永遠向祖國微笑。

阿依達
（如今我希望何在？
他得到了榮耀、得到了王位，
我卻遭他遺忘，只剩下兩眼
絕望的愛情之淚。）

拉達梅斯
（天上的神明
教我五雷轟頂。
啊！埃及的王座，
相比起阿伊達的芳心，又算什麼。）

安妮莉絲
我醉了
始料未及的喜悅把我灌醉了；
一天之間，我心底的夢兒
全都一一實現。

尤德爵士紀念基金
Sir Edward Youde
Memorial Fund

Founding Sponsor of Young Friends of the Hong Kong Arts Festival

22 Years of Continuous Support

Young Friends is a project aimed at promoting the arts to students in Hong Kong. The project has reached out to nearly **680,000** students, and about **130,000** students became members in the past 22 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:
- Fellowships and Scholarships for Overseas Studies;
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Young Friends
Hong Kong Arts Festival
香港藝術節青少年之友

Amonasro
Fa cor: della tua patria
i lieti eventi aspetta;
per noi della vendetta
già prossimo è l'albor.

Radamès
(Qual inattesa folgore
su capo mio discende! Ah!
Ah no! d'Egitto il trono
non val d'Aida il cor.
D'Egitto il suol
non vale d'Aida il cor.)

Amneris
(Tutte in un dì si compiono
le gioie del mio cor.
Ah! dall'inatteso gaudio
inebriata io sono.)

Radamès
(From the hostile Gods, lightening
Comes down on my head.
Ah no! The throne of Egypt
is not worth the heart of Aida.)

Amneris
I am drunk
with unexpected joy;
in a single day, the dreams of my heart
are fulfilled.

Amonasro
Take heart; await happy events
from your homeland;
for us the day of vengeance
is about to dawn.

Radamès
What an unexpected blow
has come down on my head! Ah!
Ah no! The throne of Egypt
is not worth the heart of Aida.
The throne of Egypt
is not worth Aida's heart.

Amneris
In a single day, the dreams of my heart
are fulfilled.
Ah! I am drunk
with an unexpected joy.

阿莫納斯羅
鼓起勇氣；等著祖國
帶來的喜訊；
復仇的一天
很快就會到來。

拉達梅斯
好個突如其來的一擊
直往我頭上來！啊！
不！埃及的王座，
相比起阿伊達的芳心，又算什麼。
埃及的王座，
相比起阿伊達的芳心，又算什麼。

安妮莉絲
一天之間，我心底的夢兒
全都一一實現。
啊，我醉了
始料未及的喜悅把我灌醉了。

Excerpts from *I Pagliacci*
《小丑》選段

"Si può…"

Si può?... Si può?... poi salutando
Signore! Signori!... Scusatemi
se da sol me presento.
Io sono il Prologo:

Poiché in iscena ancor
le antiche maschere mette l'autore,
in parte ei vuol riprendere
le vecchie usanze, e a voi
di nuovo inviami.

Ma non per dirvi come pria:
«Le lacrime che noi versiam son false!
Degli spasimi e de' nostri martir
non allarmatevi!» No! No:
L'autore ha cercato
invece pingervi
uno squarcio di vita.
Egli ha per massima sol
che l'artista è un uom
e che per gli uomini
scrivere ei deve.
Ed al vero ispiravasi.

Un nido di memorie
in fondo a l'anima
cantava un giorno,
ed ei con vere lacrime scrisse,
e i singhiozzi
il tempo gli battevano!

Dunque, vedrete amar
sì come s'amano gli esseri umani;
vedrete de l'odio i tristi frutti.
Del dolor gli spasimi,
urli di rabbia, udrete,
e risa ciniche!

E voi, piuttosto
che le nostre povere gabbane d'istrioni,
le nostr'anime considerate,
poiché siam uomini
di carne e d'ossa,

"May I…"

May I…? May I…?
Ladies and gentlemen!
Excuse me if I alone introduce myself.
I am the Prologue:

Since yet in the scene
the author uses ancient masks,
in part he wants to bring back
the old customs,
and send me back to you.

But not to tell you as before:
"The tears we cry are false!
of spasms and our martyrs
do not be alarmed!" No! No.
The author has sought
instead to depict
a glimpse of life.
His maxim is that the artist
is a man and that he must write
for men, and be inspired
by the truth.

A nest of memories
was singing at the bottom
of his soul one day.
And he wrote with genuine tears,
and his sobs beat
the tempo!

Now, you will see love
as human beings love each other;
you will see the sad fruits of hate.
The spasms of pain,
shouts of rage, you will hear,
and also laughter!

And you, rather than
our poor actors' changes,
consider our soul,
since we are men
of flesh and bone,

《先生女士們，可否聽我一言？》

我能不能說句話？
各位先生，各位女士！
請原諒我孤身上台介紹
序幕就只有我一個：

因為作者為舞台
戴上了古老的面具；
某程度上他希望
遵循傳統，
所以叫我來到各位面前。

但我要說的，卻不是平時那句：
「台上所灑的淚都是假的！
別為演員的苦難和悲痛
感到震驚！」錯了！錯了。
本劇旨在
描繪生命的一線縮影。
作者深信演員也是人，
因此一齣劇必須
為人而寫，
為現實所啟發。

曾幾何時，回憶之巢
在他的靈魂深處高歌，
一字一句，都是用淚水寫成，
節奏旋律，
都由他的哭泣聲譜出！

所以，各位將看見真愛
因為人與人之間彼此關愛；
各位將看見仇恨的果實，
痛苦的表情，
各位將聽見憤慨的怒吼，
還有刻薄的笑聲！

各位觀眾，不要著眼於
演員的戲服，
也想想我們的靈魂，
我們也是
有血有肉的人，

e che di quest'orfano mondo
al pari di voi spiriamo l'aere!

Il concetto vi dissi...
Or ascoltate com'egli è svolto,
gridando verso la scena
Andiam. Incominciate!

"Un tal gioco, credetemi…" & "Don, Din, Don, Din"

Canio
Un tal gioco, credetemi,
è meglio non giocarlo
con me, miei cari;
e a Tonio... e un poco a tutti or parlo!
Il teatro e la vita non son la stessa cosa;
no... non son la stessa cosa!!...
E se lassù Pagliaccio
sorprende la sua sposa
col bel galante in camera,
fa un comico sermone,
Poi si calma
od arrendesi ai colpi di bastone!...
Ed il pubblico applaude,
ridendo allegramente!
Ma se Nedda sul serio sorprendessi...
altramente finirebbe la storia,
com'è ver che vi parlo!...
Un tal gioco, credetemi,...
è meglio non giocarlo!

Nedda
Confusa io son!

Contadini
Sul serio pigli dunque la cosa?

Canio
Io!?... Vi pare!! Scusatemi!...
Adoro la mia sposa!

Ragazzi
I zampognari! I zampognari!

Uomini
Verso la chiesa vanno i compari.

and from this orphan world
we breathe the same air as you!

I've told you the concept...
Now listen as it is carried out,
as the scene unfolds.
On with the show. Begin!

"My friends, believe me, it's better…" & "Don, Din, Don, Din"

Canio
My friends, believe me, it's better
not to play such games with me;
I say to Tonio, and in part to all of you!
The stage is one thing
and life itself another;
and if up there Pagliaccio
surprises his wife with a lover
in her chamber,
why, he delivers a comic lecture
and thereupon calms down
and submits to a thrashing—
and the public applauds
to see such sport!
But if I surprised Nedda in real life—
as sure as I am speaking to you—
the story would have a
different ending.
It's better not to play
such games, believe me.

Nedda
He bewilders me!

Villagers
You take us seriously, then?

Canio
I! Hardly! Forgive me,
I adore my wife!

Boys
The pipers! The pipers!

Men
They are on their way to church.

在這孤獨的世界上
我們呼吸著同樣的空氣！

劇情大意說完了……
現在請細心欣賞
劇情如何發展
好戲正式開始！

《請不要跟我開這種玩笑》及晚禱鍾聲合唱

卡尼歐
朋友，相信我，
最好別跟我開這種玩笑；
我要對托尼歐說，也要對你們說，
舞台跟現實
是兩回事；
倘若帕里亞丘在台上
發現妻子與情郎
在房間幽會，
他只會破口大罵，
鎮定下來，
再用皮鞭把那男人痛打一番 —
觀眾都愛看這種演出！
不過，如果發生在現實生活中……
我膽敢保證 —
故事的結局一定不一樣。
最好別跟我開這種玩笑，
相信我。

妮達
他把我嚇壞了！

村民
你不會把我們的說話當真吧？

卡尼歐
我…當然不會！請原諒我，
我愛我的妻子！

男孩
風笛團！風笛團！

男人
他們正在來教堂的路上。

I Vecchi
Essi accompagnano la comitiva
che a coppie al vespero sen va giuliva.

Donne
Le campane... Ah! Andiam.
La campana ci appella al Signore!

Canio
Ma poi... ricordatevi!
A ventitré ore!

Contadini e Contadine
Andiam! Andiam!
Din don, suona vespero.
Ragazze e garzon,
a coppie al tempio ci affrettiamoci.
C'affrettiami! Din Don!
Diggià i culmini, il sol
din, don, vuol baciar.
Le mamme ci adocchiano,
attenti, compar!
Din don. Tutto irradiasi
di luce e d'amor.
Ma i vecchi sorvegliano,
gli arditi amador.
Din don, etc.

Old People
They are accompanying
the happy train
of couples as they go to vespers.

Ladies
Come, everyone. The bell
calls us to the Lord.

Canio
But be sure to remember,
at eleven tonight.

Chrous
Let's go, let's go!
Ring, bells! It is vespers calling,
girls and lads,
let us join in pairs and hasten
now to church. Ring, bells!
Faraway the sun kisses
the western heights, ring, bells!
Look out, companions,
our mothers watch us.
Ring, bells! The world is gleaming
with light and love.
But our elders keep watch
over bold lovers!
Ring, bells! etc.

老人
他們歡鬧的車隊
正伴隨夕陽前來。

婦女
大家來吧。鐘聲響起了
要回去了。

卡尼歐
別忘了，
今天晚上十一時。

合唱
出發了，出發了！
鐘聲響起了！黃昏來了，
小姑娘、小伙子，
兩人一組加快腳步，趕緊前往
教堂。鐘聲響起了！
太陽遠在西邊
向我們吻別，鐘聲響起了！
夥伴們看看，
母親注視著我們。
鐘聲響起了！世界綻放著
愛情之光。
長輩卻嚴視
敢愛之人！
鐘聲響起了！

ATTO I, Duetto

Silvio
Nedda!

Nedda
Silvio! A quest'ora che imprudenza!

Silvio
Ah bah! Sapea ch'io non
rischiavo nulla.
Canio e Peppe da lunge a la taverna,
Ho scorto. Ma prudente pe la macchia
a me nota qui ne venni.

Nedda
E ancora un poco in Tonio t'imbattevi.

Silvio
Oh! Tonio il gobbo!

Nedda
Il gobbo è da temersi!
M'ama. Ora qui mel disse,
e nel bestial delirio suo,
baci chiedendo,
ardia correr su me.

Silvio
Per Dio!

Nedda
Ma con la frusta
del cane immondo la foga calmai.

Silvio
E fra quest'ansie in eterno vivrai;
Nedda, Nedda,
decidi il mio destin,
Nedda! Nedda, rimani!
Tu il sai, la festa ha fin
e parte ognun domani.
Nedda! Nedda!
E quando tu di qui sarai partita,
che addiverrà di me, della mia vita?!

Nedda
Silvio!

Love Duet from Act I

Silvio
Nedda!

Nedda
Silvio! How rash at this hour!

Silvio
Bah! I knew I was risking nothing.
I saw both Canio and Beppe far off
at the tavern, and I came
here cautiously
through woods I know.

Nedda
A moment earlier and
you'd have met Tonio!

Silvio
Oh, Tonio the half-wit!

Nedda
The half-wit is to be feared!
He loves me - so he told
me now - and in his
bestial passion dared assault me,
yelling for kisses.

Silvio
By God!

Nedda
But with the whip
I curbed the fury of the filthy dog!

Silvio
Ah, you will live forever
with this worry;
Nedda, Nedda,
resolve my fate,
stay with me, Nedda, stay!
You know the holiday is ending
and everyone will leave tomorrow.
Nedda, Nedda!
What will become of
me and of my life
when you have gone away?

第一幕：愛情二重唱

西爾維歐
妮達！

妮達
西爾維歐！你這種時候來，太魯莽了！

西爾維歐
別擔心！我沒有冒險。
我在遠處的酒館
看見了卡尼歐和貝比，
然後穿過熟悉的森林
小心翼翼地前來。

妮達
不久以前托尼歐還在這裡！

西爾維歐
啊，托尼歐，那個蠢貨！

妮達
那個蠢貨相當可怕！
他愛我 — 剛向我表白心跡 —
那頭禽獸還敢輕薄我，
想要索吻。

西爾維歐
天啊！

妮達
但是我用皮鞭
把那頭瘋狗制住了！

西爾維歐
啊，你一定久久不能釋懷。
啊，妮達，妮達，
解救我的命運吧，
留下來與我一起，妮達，留下來吧！
假期快將結束
明天所有人都會離開。
妮達，妮達！
你走了的話
我的這一生，該如何是好？

妮達
西爾維歐！

Silvio
Nedda, Nedda, rispondimi.
S'è ver che Canio non amasti mai,
s'è ver che t'è in odio
il ramingar e'l mestier che tu fai,
se l'immenso amor tuo una fola non è
questa notte partiam! Fuggi,
Nedda, con me!

Nedda
Non mi tentar! Vuoi tu
perder la vita mia?
Taci Silvio, non più. È deliro, è follìa!
Io mi confido a te, a te cui diedi il cor!
Non abusar di me, del
mio febbrile amor!
Non mi tentar! Pietà di me!
Non mi tentar! E poi
chissà! meglio è partir.
Sta il destin contro noi, è
vano il nostro dir!
Eppure dal mio cor
strapparti non poss'io,
vivrò sol de l'amor ch'hai
destato al cor mio!

Silvio
Ah! Nedda! Fuggiam!

Nedda
Ah! Non mi tentar! etc.

Silvio
Nedda, rimani!
Che mai sarà per me
quando sarai partita?
Riman! Nedda! Fuggiam! Deh vien!
No, piu non m´mami!

Tonio
Ah! T'ascolta, sgualdrina!

Nedda
Si, t'amo! t'amo!

Nedda
Silvio!

Silvio
Nedda, Nedda, answer me.
If it is true that you have
never loved Canio,
if, as you say, you loathe
this wandering life and trade,
and if your great love for
me is not a myth,
come, let us flee tonight!
Come, flee with me!

Nedda
Oh, do not tempt me!
Would you ruin my life?
Quiet, Silvio, quiet. This is madness!
I put my trust in you,
who have my heart!
Do not abuse my ardent passion!
Do not tempt me! Take pity on me!
Do not tempt me! And then
who knows? It's best to part.
Fate is against us, our
words are in vain!
Yet from my heart I cannot
tear you. I shall live
only on the love which you
awakened in my heart!

Silvio
Oh! Nedda, let us flee!

Nedda
Do not tempt me! etc.

Silvio
Nedda, stay!
What will happen to me
when you've gone?
Stay! Nedda! Let´s fly! Ah, come!
No! You love me no longer!

Tonio
Wench, I've caught you now!

西爾維歐
妮達，妮達，回答我。
如果你真的從未愛過卡尼歐，
如果你真的厭倦了
這種顛沛流離的賣藝生活，
如果你對我的愛情非虛，
今晚就跟我私奔吧！跟我私奔吧！

妮達
啊，別哄我了！你會
毀了我的一生！
別再說了，西爾維歐。你瘋了！
我對你許下芳心、信賴有加
不要利用我對你的一片痴心！
不要哄我！可憐下我吧！
不要哄我！誰知道呢？
我們還是分開吧。
命運與我倆作對，山盟
海誓也是徒勞！
但我心裡不能沒了你。
沒了你對我的愛，
我再也活不下去！

西爾維歐
啊！妮達，我們私奔吧！

妮達
不要哄我！

西爾維歐
妮達，留下來！
你走了，那我如何是好？
留下來！妮達！我們遠
走高飛！啊，來吧！
你不愛我了嗎？

托尼歐
蕩婦，抓到你把柄了！

妮達
我愛你，我愛你！

西爾維歐
那你明天會離開嗎？
你這女巫，如果你要不
顧情義，離我而去，
那當初為什麼要讓我陷入情網？
為什麼要親吻我、

Silvio
E parti domattina?
E allor perché, di', tu m'hai stregato
se vuoi lasciarmi senza pietà?
Quel bacio tuo perché me l'hai dato
fra spasmi ardenti di voluttà?
Se tu scordasti l'ore fugaci,
io non lo posso, e voglio ancor,
que' spasmi ardenti, que' caldi baci,
che tanta febbre m'han messo in cor!

Nedda
Nulla scordai, sconvolta e turbata m'ha
questo amor che ne'l guardo ti villa.
Viver voglio a te avvinta, affascinata,
una vita d'amor calma e tranquilla!
A te mi dono; su me solo impera.
Ed io ti prendo e m'abbandono intera.

Nedda e Silvio
Tutto scordiam!

Nedda
Negli occhi mi guarda!
Baciami, baciami! Tutto scordiamo!

Silvio
Verrai?

Nedda
Si. Baciami!

Nedda
Yes, I love you, I love you!

Silvio
And you will leave tomorrow?
Why, if you must leave
me without pity,
why then, sorceress, have
you ensnared me?
Why then, that kiss of yours
in the abandon of your close embrace?
If you forget those fleeting hours,
I cannot do so: I desire still
that warm abandon and
that flaming kiss
that kindled such a fire in my blood!

Nedda
I have forgotten nothing:
I have been stirred
and shaken by your burning love.
All I wish is to share a life
of love with you,
bound to you ever in a
sweet enchantment!
To you I give myself and you I take;
you alone rule me: I am wholly yours.

Nedda and Silvio
Let us forget everything.

Nedda
Look into my eyes!
Kiss me, kiss me! Let us
forget everything!

Silvio
You will come?

Nedda
Yes. Kiss me.

為什麼要擁抱我？
也許你已忘記那些美好時光，
但我放不下：我依然渴望著
你溫暖的懷抱、熾熱的香吻
教我熱血沸騰！

妮達
我全都記得：你烈火般的愛
令我輾轉反側、心如鹿撞。
我只想與你共度餘生，
讓甜蜜的魔法，永遠把
我倆縛在一起。
為了你，我願獻出一切；
我屬於你：完完全全的屬於你。

妮達、西爾維歐
讓我們忘掉一切。

妮達
看著我的雙眼！
吻我吧，吻我！讓我們忘掉一切！

西爾維歐
你會來？

妮達
對，吻我吧。

"Recitar!... Vesti la guibba"

Recitar! mentre preso dal delirio
non so più quel che dico,
e quel che faccio!
Eppur è d'uopo, sforzati!
Bah, sei tu forse un uom!
Tu sei Pagliaccio!

Vesti la giubba e la faccia infarina.
La gente paga e rider vuole qua.
E se Arlecchin t'invola Colombina,
Ridi, Pagliaccio, e ognun applaudirà!
Tramuta in lazzi lo spasmo ed il pianto;
in una smorfia il singhiozzo il dolore…
Ridi, Pagliaccio, sul tuo amore infranto!
Ridi del duol, che t'avvelena il cor!

"To recite… Put on the costume"

To recite! While taken with delirium,
I no longer know what
I'm saying or doing!
Yet it is necessary, force yourself!
Bah! Can't you be a man!
You are Pagliaccio!

Put on the costume, and the
face in white powder.
The people pay, and
laugh as they please.
And if Harlequin invites away
Colombina,
Laugh, Pagliaccio, and
everyone will applaud!
Change into laughs the spasms of pain;
into a grimace the tears of pain…
Laugh, Pagliaccio, for
your love is broken!
Laugh off the pain that
poisons your heart!

《披上彩衣》

唱吧！我心緒不寧，
所說之話、所做之事，
皆一片糊塗！
而這卻又是非做不可，
唯有強迫自己！
唉！你還算是男人嗎？
你是帕里亞丘啊！

穿上戲服，化起面妝。
觀眾付過錢、想笑就笑。
如果哈利昆把哥倫比娜帶走了，
笑吧，帕里亞丘，
所有人都會歡喜！
把切膚之痛，化為笑聲；
化為悲傷的淚水……
笑吧，帕里亞丘，為你
破碎的愛情笑吧！
讓笑聲帶走你心中的苦痛！

Excerpts from *Andrea Chénier*
《安德烈．謝尼爾》選段

"Nemico della Patria?!"

Nemico della Patria?!
È vecchia fiaba che beatamente
ancor la beve il popolo.
Nato a Costantinopoli? Straniero!
Studiò a Saint Cyr? Soldato!
Traditore! Di Dumouriez un complice!
E poeta? Sovvertitor di cuori
e di costumi!
n dì m'era di gioia
passar fra gli odi e le vendette,
puro, innocente e forte.
Gigante mi credea ...
Son sempre un servo!
Ho mutato padrone.
Un servo obbediente di
violenta passione!
Ah, peggio! Uccido e tremo,
e mentre uccido io piango!
Io della Redentrice figlio,
pel primo ho udito il grido suo
pel mondo ed ho al suo il mio grido
unito... Or smarrita ho la fede
nel sognato destino?
Com'era irradiato di gloria
il mio cammino!
La coscienza nei cuor
ridestar delle genti,
raccogliere le lagrime
dei vinti e sofferenti,
fare del mondo un Pantheon,
gli uomini in dii mutare
e in un sol bacio,
e in un sol bacio e abbraccio
embrace,tutte le genti amar!

"An Enemy of the State"

An enemy of the State?!
It's an old fable
that people are still
blissfully swallowing.
Born in Constantinople? Foreigner!
Studied at Saint-Cyr? Soldier!
Traitor! Accomplice to Dumouriez!
And a poet? Corrupter of hearts
and mores!
I once lived joyfully
without hatred or vengeance,
pure, innocent and strong.
I thought myself a giant
but I'm just a servant
who's changed masters.
An obedient servant to
violent passions!
Ah, worse yet! I kill and tremble,
and while I kill, I weep!
Me, a son of the Revolution,
the first to hear its cry
for the world, I united
that cry to my own.
Have I now lost faith
in that dream of destiny?
Oh how my path
shone with glory!
The heart's conscience
reawakening the people,
gathering up the tears
of the vanquished and suffering,
making the world a Pantheon,
changing men into gods;
and in one kiss,
in one kiss and one embrace
to love all mankind!

《國家的敵人》

國家的敵人？！
這個古老的寓言
人們還在興高采烈地相信。
君士坦丁堡出生？外國人！
曾就讀聖西爾軍校？軍人！
叛徒！迪穆里埃的幫兇！
那麼詩人呢？定是敗壞人心
敗壞道德倫常的傢伙！
我曾快樂地生活
心中並無仇與恨，
純潔、清白而且強大。
我自以為是巨人
但我只是個僕人
換了個主人而已。
我忠實地服從於熱烈的激情！
啊，更糟的是！我殺戮，顫抖，
當我殺戮的時候，我哭泣！
我，這場革命的兒子，
第一個聽到它的哭泣
為了世界，我把
這哭泣集於自身。
在這命運的夢幻之中
我是否失去了信念？
噢，我的道路
多麼光輝燦爛！
心靈的良知
重新喚醒人民，
讓那些受苦受難的人
收起淚水，
把世界變成萬神殿
把人變成神；
在一個吻中，
在一個吻和擁抱中
愛全人類！

"La mamma morta"

La mamma morta m'hanno
alla porta della stanza mia;
Moriva e mi salvava!
poi a notte alta
io con Bersi errava,
quando ad un tratto
un livido bagliore guizza
e rischiara innanzi a' passi miei
la cupa via!
Guardo!
Bruciava il loco di mia culla!
Cosi fui sola!
E intorno il nulla!
Fame e miseria!
Il bisogno, il periglio!
Caddi malata,
e Bersi, buona e pura,
di sua bellezza ha fatto un mercato,
un contratto per me!
Porto sventura a chi bene mi vuole!
Fu in quel dolore
che a me venne l'amor!
Voce piena d'armonia e dice:

'Vivi ancora! Io son la vita!
Ne' miei occhi e il tuo cielo!
Tu non sei sola!
Le lacrime tue io le raccolgo!
Io sto sul tuo cammino e ti sorreggo!
Sorridi e spera! Io son l'amore!
Tutto intorno e sangue e fango?
Io son divino! Io son l'oblio!
Io sono il dio che sovra il mondo
scendo da l'empireo, fa della terra
un ciel! Ah!
Io son l'amore, io son l'amor, l'amor'
E l'angelo si accosta, bacia,
e vi bacia la morte!
Corpo di moribonda e il corpo mio.
Prendilo dunque.
Io son gia morta cosa!

"My Mother is Dead"

They killed my mother
at the door of my room;
she died and saved me!
Later, in the dead of night
I was wandering with Bersi
when suddenly
a pale glow flashes
and it lightens ahead of me
the dark street!
I look!
My home was burning!
So I was alone!
And all around me, nothing!
Hunger and misery!
Deprivation, danger!
I fell ill,
and Bersi, so good and pure
made a market of her beauty
for my sake—
I bring misfortune to all
those who loves me!
It was in that grief
that love came to me!
A voice full of harmony and it says:

"You have to live! I am life itself!
Your heaven is in my eyes,
you're not alone!
I'll collect all your tears!
I'll walk with you and support you!
Smile and hope! I am love!
Are you surrounded by
blood and mud?
I am divine! I am oblivion!
I'm the God that descends on Earth
from the Empyrean, I turn Earth
into heaven! Ah!
I'm love, I'm love, love
and the angel approaches with a kiss
and the Death is kissing you.
My body is a dying body.
So take it.
I've already died!"

《媽媽過世了》

他們殺了我母親
就在我房間門前；
她死了，救了我！
後來有一次，夜闌人靜時
我和貝西在閒逛
突然間
只見蒼白的光閃動
照亮了我面前
黑暗的街道！
我一看！
我的家著火了！
於是我孤苦伶仃！
我身邊，什麼都沒有！
飢餓和痛苦！
剝削，危險！
我病倒了，
貝西，她多麼善良純潔
竟為了我
出賣了她的美色 —
我給所有愛我的人帶來不幸！
就在這悲傷中
祂的愛來到我心中！
一個祥和的聲音說道：

「你要活下去！我就是生命！
你的天堂在我眼中
你不是孤單一人！
我裝載你所有的淚水！
我與你同行並支持你！
微笑，生起希望吧！我就是愛！
你身陷鮮血和污泥之中？
我是神聖的！我能赦免！
我降臨人間的上帝
從最頂天而來，我把人間
變成天堂！啊！
我是愛，我是愛，愛
天使來臨，將送上一吻
但死魔正在吻你。
我的身體正在死去
接受愛吧。
我已死了！」

"Vicino a te"

Chénier
Vicino a te s'acqueta
l'irrequieta anima mia;
tu sei la mèta d'ogni desio,
d'ogni sogno, d'ogni poesia!
Entro al tuo sguardo
l'iridescenza scerno
degli spazi infiniti.
Ti guardo; in questo fiotto verde
di tua large pupilla erro coll'anima!

Maddalena
Per non lasciarti son qui;
non è un addio.
Vengo a morire con te!
Finì il soffrire!
La morte nell'amarti!
Ah! Chi la parola estrema dalle labbra
raccoglie è Lui, l'Amor!

Chénier
Tu sei la mèta dell'esistenza mia!
Il nostro è amore d'anime!

Maddalena
Il nostro è amore d'anime!
Salvo una madre!
Maddalena all'alba ha nome
per la morte Idia Legray!
Vedi? La luce incerta del crepuscolo
giù pe' squallidi androni già lumeggia.
Abbracciami! Baciami! Amante!

Chénier
Orgoglio di bellezza!
Trionfo tu de l'anima!
Il tuo amor, sublime amante,
è mare, è ciel, luce di sole
e d'astri.
È il mondo! È il mondo!

Maddalena
Amante! Amante!

"Your Presence Calms"

Chénier
Your presence calms
my turbulent soul:
you are my every desire,
my every dream, my every inspiration!
In your eyes I see
the iridescence
of infinite space.
I gaze, and in this flood of limpid green
my spirit wanders free!

Maddalena
I will never leave you again;
this is not a goodbye!
I have come to die with you!
I have done with suffering!
Death and love together!
Ah! He who shall pluck the last words
from my lips is he, Love himself!

Chénier
You are my whole life!
We love with our very souls!

Maddalena
We love with our very souls!
I am saving a mother.
At dawn tomorrow, Maddalena
will die under the name of Idia Legray.
See? The tentative light of dawn
already creeps through these degraded
cloisters.
Hold me! Kiss me! My love!

Chénier
Beauty's price!
The triumph of the soul are you!
Your love, sublime lover,
is the sea, the sky, the light of the sun
and of the stars.
It is the world! The world!

Maddalena
My love, O my love!

《靠近你，我的心神安穩》

謝尼爾
你的出現安撫了
我激盪不安的靈魂：
你是我所有的願望
所有的夢想和動力！
你的眼中我看見
無盡宇宙中的
彩虹光。
我凝視，包裹在這綠色的平靜中
我的靈魂，釋然解放！

馬德烈娜
我永遠不會在離開你
這不是道別！
我來陪你一起死！
我已經受夠了折磨！
同時面臨死亡和愛！
啊！讓我吐出最後一番話的
是祂，愛！

謝尼爾
你是我生命的全部！
我們用自己的靈魂去愛！

馬德烈娜
我們用自己的靈魂去愛！
我在拯救以為母親。
明日黎明，馬德烈娜
就會以伊迪雅．列格雷
的名義死去。
看到嗎？黎明曙光
已經染遍這些沒落的修道院。
抱著我！吻我！我的愛！

謝尼爾
美麗的代價！
你是靈魂的勝利！
神聖的愛人，你的愛
就是大海，就是藍天，是陽光，
是星輝。
是世界！整個世界！

馬德烈娜
我的愛，噢，我的愛！

Chénier
La nostra morte è il trionfo dell'amor!

Maddalena
La nostra morte è il trionfo dell'amor!

Chénier
Ah benedico, benedico la sorte!

Maddalena
Nell'ora che si muor
eterni diveniamo!

Chénier
Morte!

Maddalena
Infinito!

Maddalena, Chénier
Amore! Amore!

Chénier
È la morte!

Maddalena
È la morte!

Chénier
Ella vien col sole!

Maddalena
Ella vien col mattino!

Chénier
Ah! viene come l'aurora!

Maddalena
Col sole che la indora!

Chénier
Ne viene a noi dal cielo
entro ad un vel di rose e viole!

Chénier
Our death is the triumph of love!

Maddalena
Our death is the triumph of love!

Chénier
Oh welcome, blessed destiny!

Maddalena
Death is but the start
of our eternal life!

Chénier
Death!

Maddalena
Infinite!

Maddalena, Chénier
Love! Love!

Chénier
It is death!

Maddalena
It is death!

Chénier
Coming with the sun!

Maddalena
Coming with the morning!

Chénier
Coming like the dawn!

Maddalena
With the sun that gilds him!

Chénier
Coming to us from the sky,
in a mantle of roses and violets!

謝尼爾
我們的死亡就是愛的勝利！

馬德烈娜
我們的死亡就是愛的勝利！

謝尼爾
啊，我歡迎，受神佑命運！

馬德烈娜
死亡不過是
永生的開始！

謝尼爾
死亡！

馬德烈娜
永恆！

馬德烈娜，謝尼爾
愛！愛！

謝尼爾
就是死亡！

馬德烈娜
就是死亡！

謝尼爾
隨著太陽而來！

馬德烈娜
伴著早晨而來！

謝尼爾
像黎明般來臨！

馬德烈娜
陽光給他鍍了金邊！

謝尼爾
從天而降來到我們面前
披著玫瑰和紫羅蘭的斗篷！

Maddalena, Chénier
Amor! amor! Infinito!
Amor! Amor!

Schmidt
Andrea Chénier!

Chénier
Son io!

Schmidt
Idia Legray!

Maddalena
Son io!

Maddalena, Chénier
Viva la morte insiem!

Maddalena, Chénier
Love! Love! Infinite!
Love! Love!

Schmidt
Andrea Chénier!

Chénier
Here!

Schmidt
Idia Legray!

Maddalena
Here!

Maddalena, Chénier
We welcome death together!

馬德烈娜，謝尼爾
愛！愛！永恆！
愛！愛！

施密特
安德烈．謝尼爾！

謝尼爾
我在這！

施密特
伊迪雅．列格雷！

馬德烈娜
我在這！

馬德烈娜，謝尼爾
我們一起歡迎死亡！

Mefistofele: Epilogi

Mefistofele
Cammina, cammina,
superbo pensier.

Faust
O rimembranza!

Mefistofele
(La morte è vicina,
cammina, cammina,
superbo pensiero.)

Faust
Corsi attraverso il mondo
e i suoi miraggi!
Ghermii pel crine
il desiderio alato!

Mefistofele
(O canti! O memorie
d'incanti e di glorie,
guidate a ruina
quell'animo altier.)

Hai bramato, gioito
e poi bramato novellamente,
né ancor dicesti
all'attimo fuggente:
Arrestati: sei bello!

Faust
Ogni mortal mister gustai,
il Real, l'Ideale,
l'Amore della vergine,
l'Amore della Dea... Sì.
Ma il Real fu dolore
e l'Ideal fu sogno.
Giunto sul passo estremo
della più estrema età,
in un sogno supremo
sì bea l'anima già.
Re d'un placido mondo,
d'una landa infinita,
a un popolo fecondo
voglio donar la vita.

Mefistofele: Epilogue

Mefistofele
Come on now, come on now,
you great thinker.

Faust
O memory!

Mefistofele
(Death is poised close at hand,
come on now, come on now,
you great thinker.)

Faust
I have raced through the world
and its manifold visions!
I've grasped winged desire
by its flowing mane!

Mefistofele
(O songs! O recollections
of enchantment and glory,
Guide now toward ruin
this arrogant soul.)

You have lusted,
savoured and lusted anew
yet still have not said
to the fleeting moment:
Stay, thou art fair!

Faust
I have tasted of each mortal secret,
The Real, the Ideal,
the first love of a virgin,
the ripe passion of a goddess… yes.
But Reality proved only sadness
and the Ideal a mere dream…
Having arrived at the end
of extreme old age
my soul now rejoices
in one last splendid dream, etc.
King of a peaceful world,
of an infinite realm
I wish to give life
to its fruitful people.

《梅菲斯特費勒》尾聲

梅菲斯特費勒
快來呀！快來呀！
你這個偉大的思想家！

浮士德
哦，記憶啊！

梅菲斯特費勒
（死亡迫在眉睫，
快來呀，快來呀，
你這個偉大的思想家。）

浮士德
我曾穿越世界
遍覽形形色色！
我曾抓住飛翔的慾望
那飄揚流動的鬃毛！

梅菲斯特費勒
（噢，歌啊！噢，
迷人而又光榮的記憶，
指引我去毀滅
這個傲慢的靈魂。）

你渴望過
享受過，又開始渴望
但始終未曾對這
稍縱即逝的瞬間說過：
停住，你很美！

浮士德
我嚐過凡間的每個秘密，
譬如「真實」、「理想」，
或是處女的初戀，
女神成熟的激情……是的。
但現實最終以悲傷收場
理想無非是夢幻一場……
雖然走到人生的盡頭
我已經垂垂老矣，
但我的靈魂仍為
最後一場華麗的夢而歡悅。
在一個永恆無邊的王國
有一位和平世界的王，
我願意為他的子民
獻出生命。

Mefistofele
(Spiar voglio il suo cor.)

Faust
Sotto una savia legge vo' che surgano
a mille a mille e genti e gregge
e case e campi e ville.

Mefistofele
(Ah! All'erta, tentator!)

Faust
Ah! Voglio che questo sogno
sia la santa poesia
e l'ultimo bisogno dell'esistenza mia.
Voglio che questo sogno
sia la santa poesia dell'esistenza!
Ecco... La nuova turba
al guardo mio si svela!

Mefistofele
(Ah! Qual baglior conturba
il muto tenebror?)

Faust
Ecco... Il colle s'inurba
e il popolo s'inciela.

Mefistofele
(Il bene già gli si rivela!)

Faust
S'ode un cantico in ciel.

Mefistofele
(All'erta! All'erta tentator!)

Faust
Già mi beo nell'augusto raggio
di tanta aurora!
Già nell'idea pregusto
l'alta ineffabil ora!

Mefistofele
(All'erta, all'erta!
È la battaglia incerta
fra Satana ed il Ciel.)
Vien! Io distendo questo mantel...

Mefistofele
(I had better peer into his heart.)

Faust
I wish that people and flocks
and houses, fields and cities
arise by the thousands,
to live under a wise code of law.

Mefistofele
(Ah! Watch out, tempter.)

Faust
Ah! I wish that this dream
be the sacred poetry
and the final need of my existence.
I wish that this dream be the final
sacred canticle of all existence!
Behold… The new throng
reveals itself to my eyes!

Mefistofele
(Ah! What is this light that
pierces the silent darkness?!)

Faust
Behold… the rural hill becomes a city
and its people ascend to heaven.

Mefistofele
(Goodness is now revealing
itself to him!)

Faust
A canticle resounds through Heaven.

Mefistofele
(Rouse yourself!)

Faust
Heaven echoes with a hymn of praise.

Mefistofele
(On your guard, tempter!)

梅菲斯特費勒
（我恨不得能看穿他的心事。）

浮士德
我相信人、羊群
房屋、田野和城市
成千上萬地出現
將生活在富於智慧的
律法規範之下。

梅菲斯特費勒
（啊！小心，施誘的
魔鬼來了。）

浮士德
啊！我希望這場夢
成為聖詩
成為我存在的終極需要。
我希望這場夢成為
所有生靈的最後聖歌！
看……獲新生的人群
在我眼前出現了！

梅菲斯特費勒
（啊！這是什麼光芒，
穿透了死寂的黑暗？！）

浮士德
看……野外的山丘變成了城市
那裡的人們升上了天堂。

梅菲斯特費勒
（上天的仁慈如今顯
現在他的眼前！）

浮士德
聖歌在天堂迴蕩。

梅菲斯特費勒
（喚醒你自己！）

浮士德
（天堂裡迴蕩者讚美的聖詩。）

梅菲斯特費勒
（警惕，施誘的魔鬼來了！）

Faust
Cielo!

Mefistofele
...e volerem sull'aria!
Faust! Faust! Faust!

Falangi Celesti
Ah! Ave Signor,
Signor degli angeli,
dei santi, delle sfere.

Mefistofele
Odi il canto d'amor
che un dì beò il tuo cor!
Vieni a inebbriar le vene
sul sen delle Sirene!
Vieni!

Falangi Celesti
Delle sfere, dei volanti
e dei santi, e dei volanti cherubini d'or!
Ave, Signor!

Faust
Arrestati, sei bello!

Cherubini
Ave!

Mefistofele
Torci il guardo!
Torci il guardo!

Faust
Baluardo m'è il Vangelo!

Cherubini
Ave!

Mefistofele
Torci il guardo!
Torci il guardo!

Faust
I rejoice already in the august beams
of such a brilliant dawn!
And I feel unspeakable happiness
at the indescribable time to come!

Mefistofele
(On your guard! Beware!
For the outcome's uncertain
in the battle between
Satan and Heaven.)
Come! I spread forth this mantle…

Faust
Heaven!

Mefistofele
…and we shall fly through the air!
Faust! Faust! Faust!

Celestial Host
Ah! Hail Thee Lord,
Lord of the angels,
of the saints, of the planets…

Mefistofele
Hearken to the song of love!
Which once roused your heart!
Come, let it flow through your veins,
intoxicate your soul on
the siren's bosom!
Come!

Celestial Host
Lord of the planets, of the
winged cherubim,
and of the saints, and of the
winged cherubim of gold.
Hail Thee, Lord!

Faust
Stay, precious moment,
for thou art fair!

浮士德
秋日光景中我已甚歡欣
能看見如此絢爛的黎明！
一想到那妙不可言的
時刻即將來臨，
我就感到不可言喻的快樂！

梅菲斯特費勒
（警惕！當心！
撒旦和天國的鬥爭
最終的勝負未卜。
來！我展開這件斗篷……）

浮士德
天堂！

梅菲斯特費勒
…… 我們都將在空中飛翔！
浮士德！浮士德！浮士德！

天主
啊！向你致敬，主，
天使之主
聖人之主，諸星之主……

梅菲斯特費勒
留心聽那愛的歌聲！
它曾喚醒你的心！
來，讓歌聲流過你的血管，
你的靈魂在塞壬的
胸懷中陶醉！
來吧！

天主
……眾星之主，帶翼
小天使之主，
……聖人之主，帶翼
小天使之主，
金翼小天使之主，
向你致敬，主！

浮士德
停住，這珍貴的一刻，
你多麼美！

Faust
Dio clemente, m'allontana
dal demonio mio beffardo,
non indurmi in tentazione!
Vola il cantico ardente
del celestial drappello!

Falangi Celesti
Dall'eterna armonia dell'Universo
nel glauco spazio immenso...

Mefistofele
Già strilla l'angelico stuolo,
ghermiamo quell'anima al volo.
Già l'opra del male distrugge
Iddio col suo stolto perdon!

Faust
Santo attimo fuggente,
arrestati, sei bello!
A me l'eternità!

Falangi Celesti
...emana un verso, un verso di
supremo amor, e s'erge a te.

Cherubini
Spargiamo un profluvio di rose,
un nembo di foglie odorose,
un effluvio di fior.

Mefistofele
e sprofondandosi nella
terra a poco a poco.
Diluvian le rose sull'arsa mia testa,
le membra ho corrose
dai raggi e dai fior.

Cherubini
Oriamo, la povera salma s'invola,
redenta quell'alma nel mistico amor.

Falangi Celesti
S'erge a Te per l'aure
in suon soave!

Cherubim
Hail!

Mefistofele
Avert your eyes!
Avert your eyes!

Faust
The gospel is my rock and shield!

Cherubim
Hail!

Mefistofele
Avert your eyes!
Avert your eyes!

Faust
God of mercy, lead me onward,
from the demon who derides me,
lead me not into temptation!
Now the fervent canticle of Heaven's
host takes flight on golden wings!

Celestial Host
From the eternal harmony
of the Universe,
bathed in the sea-green empty void…

Mefistofele
Already those angels are squealing;
let's snatch up this soul in flight.
Already God is destroying
this superb work
of evil with His idiotic pardon!

Faust
Holy, fleeting moment,
stay, stay for thou art beautiful!
Grant me eternity!

Celestial Host
…there emanates one verse
of supreme love…

小天使
致敬！

梅菲斯特費勒
移開你的視線！
移開你的視線！

浮士德
福音是我的磐石、我的盾牌！

小天使
致敬！

梅菲斯特費勒
移開你的視線！
移開你的視線！

浮士德
仁慈的上帝，指引我向前，
離開嘲弄我的魔鬼，
指引我不受誘惑！
天堂之主熱烈的聖歌
展開金色之翼飛翔！

天主
來自宇宙永恆的和諧，
沉浸在大海般綠色的
虛空之中……

梅菲斯特費勒
天使已經開始長嘯；
讓我們一起抓住這飛翔的靈魂，
上帝已經在摧毀魔鬼的傑作
帶著他愚蠢的寬恕！

浮士德
神聖的，稍縱即逝的一刻，
停住，停住，你多麼美麗！
賜予我永恆！

天主
……道出一句詩
包涵至高的愛……

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Mefistofele
M'assale la mischia
di mille angioletti.
Trionfan gli eletti,
ma il reprobo fischia!

Cherubini
Spargiamo un diluvio di
rose sul mostro,
le gelide e irose sue membra contorca
furente in mezzo alla pioggia rovente
che spargono i cherubi d'oro.

Mefistofele
Trionfa il Signor,
ma il reprobo fischia!
Eh!!!

Falangi Celesti
Ave, ave!

Cherubini
Siam nimbi volanti dai limbi...
ecc.

Falangi Celesti
Ave, ave!

Cherubim
We send down a profusion of roses
a cloud of sweet fragrant petals
a deluge of blossoms.

Mefistofele
These roses rain over me,
my head burns, my limbs are corroded
by flowers and rays.

Cherubim
Pray, the poor empty
body flies upward,
this soul redeemed by
our mystical love.

Celestial Host
It rises to Thee
through the blue-tinged air…

Mefistofele
A swarm of a thousand
small angels assails me,
the elect sing in triumph,
but the reprobate whistles!

Cherubim
We rain over the monster
a deluge of roses,
that freeze and inflame
his limbs writhing in rage…

Mefistofele
The Lord of Heaven triumphs,
but the reprobate whistles!
Ehh!!!

Celestial Host
Hail! Hail!

Cherubim
…furiously writhing midst
scorching hot showers…

Celestial Host
Hail! Hail!

小天使
我們灑落玫瑰花海
雲霞般的芬芳花瓣
洪流般的繽紛花朵。

梅菲斯特費勒
玫瑰如雨灑在我身，
我的頭滾燙發熱
花朵和光芒把我的四肢侵蝕。

小天使
我們祈禱吧，可憐的空
洞身軀向上飛騰，
靈魂被我們精神賦予的愛拯救。

天主
透過那淡藍的空氣
在你面前出現……

梅菲斯特費勒
成千上萬的一群
小天使在攻擊我，
承天命者唱著凱旋的歌，
遭天譴者只能低頭呼哨！

小天使
我們在魔怪身上灑落
洪流般的玫瑰，
讓他不能動彈，四肢燃燒
在憤怒中哀鳴……

梅菲斯特費勒
天堂的主凱旋了，
遭譴的人只能呼哨！
哼！

天主
致敬！致敬！

小天使
在滾燙的熱流中
憤怒地哀鳴…

天主
致敬！致敬！

歌詞中譯：王明宇

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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe Romance and Martial Arts	《穿金寶扇》 *The Gilded Fan* 《武松》 *Wu Song the Tiger Killer*	YMTT STA	14, 15/3 15/3 16/3	7:30pm 2:15pm 2:30pm
《天鵝武士前傳》音樂會 *Before Brabant* NEW WORK PREMIERE	音樂與文本：莊祖欣　指揮：廖國敏 Music & Libretto: Jeffrey Ching　Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - *Lohengrin* by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm

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科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯・史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝傲・皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓・提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰・歐康納鋼琴獨奏會 John O'Conor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安・奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利・波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆・李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德・卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾・哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳・碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯、佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯　鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
赫克托・奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼・安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾・多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特・豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 *Images of Hong Kong* NEW WORK PREMIERE	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理・海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

舞蹈 DANCE

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) *Giselle*	編舞：尚・卡羅利、朱爾斯・佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎・布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎・布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - *Highland Fling*	導演 / 編舞：馬修・伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 Kylworks	編舞：尤里・季利安、米高・舒馬卡 Choreographer: Jiří Kylián, Michael Schumacher	KTTA	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘・漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - *iTMOi* (in the mind of igor)	藝術總監及編舞：艾甘・漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜・包殊烏珀塔爾舞蹈劇場《死而復生的伊菲格尼》 Tanztheater Wuppertal Pina Bausch *Iphigenia in Tauris*	導演 / 編舞：翩娜・包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series NEW WORK PREMIERE	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔・戈爾、謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉・海爾布隆、伊蓮娜・皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm

戲劇 THEATRE

《茱莉小姐》 *Mies Julie*	編劇 / 導演：艾瑤・花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布利斯托爾老域劇團暨南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - *A Midsummer Night's Dream*	原著：威廉・莎士比亞　導演：湯・莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 *Red Chamber in the Concrete Forest* NEW WORK PREMIERE	編劇：王昊然　導演：陳曙曦 Written by Wang Haoran　Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - *Romeo and Juliet* NEW WORK PREMIERE	導演：田沁鑫　編劇：雷婷 Directed by Tian Qinxin　Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - *Amid the Clouds*	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 *Bullet Catch*	導演 / 演出：羅布・德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 *Girl Talk* NEW WORK PREMIERE	編劇：韋羅莎、李穎蕾　導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 *108 Heroes III* NEW WORK PREMIERE	改編：張大春　導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 *FILTH* NEW WORK PREMIERE	編劇：楊靜安　導演：莊培德 Written by Young Jingan　Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Teatr - *African Tales by Shakespeare*	藝術總監及導演：瓦里科夫斯基 Artistic Director/ Director: Krzystof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 *Iron Horse* NEW WORK PREMIERE	導演：田戈兵　戲劇文本：馮程程 Director: Tian Gebing　Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series
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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
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA
APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA
APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA

YMTT 油麻地劇院 Yau Ma Tei Theatre
STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
KTTA 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
CWDP 中西區海濱長廊（近金鐘添馬公園）Central and Western District Promenade, Tamar Park, Admiralty
TWTA 荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
TMTA 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall

資料截至 Information as of: 18.1.2014

藝術節加料節目 Festival Plus

節目詳情及網上報名 For more details and online registration: **www.hk.artsfestivalplus.org**

展覽 EXHIBITION	
18/2-23/3	與藝術共成長 Grow with the Arts
電影 FILMS	
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's *Swan Lake 3D*
7/12	《紐倫堡的名歌手》 *Die Meistersinger von Nürnberg*
18/1	《唐懷瑟》*Tannhäuser*
歌劇 / 戲曲 OPERA / CHINESE OPERA	
1/3	林家聲談《武松》Lam Kar-sing Talks *Wu Song*
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges
音樂 MUSIC	
16/2	與蕭邦有個約會 A Date With Chopin
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! *An Alpine Symphony* for Kids
23/2	約翰・歐康納鋼琴大師營 John O'Conor's Piano Boot Camp
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass
2/3	牧童笛大師班 Reinventing the Humble Recorder
5/3	大號大師班 Tuba Masterclass with Jósef Bazsinka
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano
10/3	無伴奏合唱大師班 Coaching A Cappella
11/3	當代舞指揮之道 Conducting for Dance II
14/3	管風琴大師班 The Art of Organ Playing
19/3	室樂團大師班 Coaching Chamber Orcheatra
舞蹈 DANCE	
24/2	舞台外的崔莎・布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works
26/2	《最後的第一次觸動》中的悖論 The Paradox of *Last Touch First*
27/2	米高・舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes
6/3	《思想伊戈：百年春之祭》演後談 *iTMOi* Post-performance Dialogue
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin
12/3	「表演與互動」工作坊 Acting and Interacting
12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
15/3	與魯茲・佛斯特對話 Conversations with Lutz Förster
15, 16/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
23/3	《羅恩格林》後台解碼 Behind *Lohengrin*
戲劇 THEATRE	
21/2	《茱莉小姐》演後談 Adapting *Mies Julie*
22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
27/2	改編莎士比亞 Adapting Shakespeare
1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	《羅密歐與朱麗葉》座談 Talking About *Romeo & Juliet*
7/3	《子彈捕手》互動演後談 Speeding Bullet
7/3	《女戲 1+1》演後談 About the Girls
8/3	《鐵馬》編作劇場工作坊 *Iron Horse*: Devising Theatre Workshop
11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
15/3	《末族》: 漂泊香港 After *FILTH*: Rootless in Hong Kong
16/3	《水滸 108》後台參觀 Backstage Pass to *108 Heroes III*
23/3	解構《鐵馬》 Deconstructing the *Iron Horse*
特備節目 SPECIALS	
8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
電視特備節目 FESTIVAL ON TV	
12,19,26/1; 2,9/2/2014	藝術節節目精選 Festival Programme Highlights

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