

William Christie and
Le Jardin des Voix
Academy Soloists with the Orchestra of
Les Arts Florissants

威廉·克里斯蒂、庭院之聲學院獨唱家
與 繁花古樂團





香港賽馬會
The Hong Kong
Jockey Club

香港賽馬會慶祝130週年
Celebrating the 130th Anniversary
of The Hong Kong Jockey Club

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英
香港特別行政區行政長官

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival

貢獻香港藝術節43年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 43 Years & Festival Opening Sponsor



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

藝術節開幕演出贊助
Festival Finale Sponsor



「信和集團藝萃系列」贊助
“Sino Group Arts Celebration Series” Sponsor



滙豐「弦繫香港」音樂會贊助
HSBC A Hong Kong Story Concert Sponsor



「寶格麗璀璨妙韻」贊助
“The Bulgari Stage for Voices of Women” Sponsor



節目贊助 Programme Sponsors



NG TENG FONG
CHARITABLE FOUNDATION
黃廷方慈善基金



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

多謝支持！ Thank You Partners!

2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to
continue to bring top international artists to Hong Kong, nurture local talents, encourage
cultural exchange and provide quality arts education to the younger generation.

藝術節指定消費卡 Official Card



藝術節指定香檳 Official Champagne



藝術節指定高級用車 Official Premium Car



主要酒店夥伴 Major Hotel Partners



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**140場演出**及逾**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**，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、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：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾·米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、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、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更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」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「**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 140 performances** and **over 250 PLUS and educational events** in February and March every year.

HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and commissions, produces and publishes new works in theatre, chamber opera, music 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 over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **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.



William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants

威廉·克里斯蒂、
庭院之聲學院獨唱家與
繁花古樂團

3.3.2015

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall



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

封面照片 Cover photograph © Sylvain Guichard

www.hk.artsfestival.org

網上追蹤香港藝術節
Follow the HKArtsFestival on



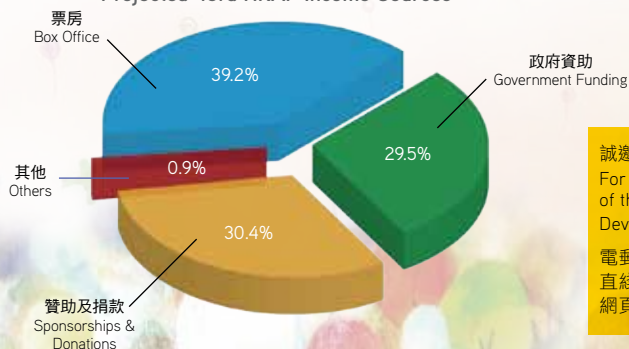
敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making and light-emitting devices.



請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording of any kind is strictly prohibited.

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

第43屆香港藝術節預計收入來源
Projected 43rd HKAF Income Sources



誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直線Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us



BUILDING A BETTER COMMUNITY

Committed to developing quality properties and enhancing people's lives, Sino Group is keen on fulfilling corporate social responsibilities and serving the community. The Group has been actively involved in various community programmes, volunteer services, green and fund-raising activities, as well as promotion of local art and culture. We are dedicated to playing a part in building a better community.

www.sino.com



Hang Seng Corporate
Sustainability Index
Series Member 2014-2015



信和集團
Sino Group

NG TENG FONG
CHARITABLE FOUNDATION
黃廷方慈善基金

Sponsor
贊助

Celebrate the 43rd Hong Kong Arts Festival
全力支持第43屆香港藝術節

MASTERS OF MUSIC AND DANCE, EXTRAORDINARY PERFORMANCES

頂尖大師 世界級舞樂盛宴

Gustavo Dudamel and the
Los Angeles Philharmonic
杜達美與洛杉磯愛樂樂團

19/3/2015

Bobby McFerrin –
波比·麥非年 –
spirtymall
13/3/2015

Gala Flamenca
星耀佛蘭明高
28/2/2015

Pink Martini
粉紅馬天尼
28-29/3/2015



《意大利花園》－第七屆庭院之聲
In an Italian Garden - The 7th Edition of Le Jardin des Voix

繁花古樂團青年聲樂學院
Les Arts Florissants' Academy for Young Singers

音樂總監 Musical Director
威廉·克里斯蒂 William Christie

學院聯合總監 Co-Director of the Academy
保羅·阿格紐 Paul Agnew

舞台導演 Stage Directors
索菲·丹恩曼 Sophie Daneman
保羅·阿格紐 Paul Agnew

音樂 Music
繁花古樂團 Les Arts Florissants

庭院之聲獨唱家 The Soloists of Le Jardin des Voix

女高音 Soprano
露西亞·馬丁－卡頓 Lucía Martín-Cartón

女中音 Mezzo-Soprano
麗亞·德桑拉 Lea Desandre

假聲男高音 Countertenor
卡諾·韋斯托尼 Carlo Vistoli

男高音 Tenor
尼古拉斯·史葛 Nicholas Scott

男中音 Baritone
雷納托·多切尼 Renato Dolcini

男低音 Bass
約翰·泰勒·沃德 John Taylor Ward

語言指導 Linguistic Coach
麗塔·德·麗達莉絲 Rita De Letteriis

聲樂總監及指導 Chefs de chant & Répétiteurs
班諾·哈托 Benoît Hartoin
帕羅·贊祖 Paolo Zanzu

Dresses of the soloists created by Tougani.

Le Jardin des Voix is coproduced by Les Arts Florissants and the théâtre de Caen.
With the support of The Versailles Foundation Inc. and The American Friends of Les Arts Florissants.

Plus

藝術節加料節目

威廉·克里斯蒂與
繁花古樂團大師班

Masterclass with William Christie
and Les Arts Florissants

誠邀你親臨此大師班，一探克里斯蒂及繁花古樂團的樂手如何指導香港演藝學院巴羅克樂團。

In this masterclass, Maestro Christie and musicians from Les Arts Florissants will work with the baroque ensemble from the Hong Kong Academy for Performing Arts.

3.3 (二 Tue) 11:00am-1:00pm

香港演藝學院音樂廳
Concert Hall, HKAPA

旁聽 Observer: \$60

英語主講 In English

合作伙伴 In collaboration with: 香港演藝學院 The Hong Kong Academy for Performing Arts

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

威廉·克里斯蒂 William Christie

克里斯蒂將 17 至 18 世紀法國曲目推廣至更廣的觀眾群，被譽為重新發掘巴羅克音樂藝術的先驅。他出生於美國水牛城，曾受業於哈佛大學及耶魯大學。1971 年，克里斯蒂移居法國，定居至今。1979 年創立繁花古樂團。1987 年，他將呂利的《亞提斯》搬上巴黎喜歌劇院的舞台，其後在世界各地公演，獲空前成功。

克里斯蒂是公認的抒情悲劇及歌劇芭蕾大師，擅長演繹夏邦提耶、拉摩、庫普蘭、蒙東維爾、坎普拉及蒙特克萊爾的作品，亦精通法國經文

音樂總監及創辦人
Musical Director & Founder

歌及宮廷音樂。克里斯蒂不少意大利曲目演奏都大獲好評，包括蒙特威爾第、羅西、史格拉第及蘭迪的作品。其浦塞爾、韓德爾、莫扎特及海頓的作品演奏亦獲高度評價。

克里斯蒂曾與多位知名戲劇及歌劇導演合作，例如尚-瑪麗·維雷奇及羅伯特·卡遜，並於享有盛譽的場地表演，包括法國夏特雷劇院及馬德里皇家劇院。克里斯蒂經常獲歌劇節及歌劇院邀請，以客席指揮身份參與演出，如紐約大都會歌劇院。

克里斯蒂曾為唱片品牌樂滿地、華納古典 / 埃拉托唱片及維京古典灌錄過百張唱片，於法國及海外屢獲殊榮。他近期灌錄的唱片有：韓德爾的《伯沙撒王》及《給卡洛琳皇后的音樂》，以及由 2013 年庭院之聲得獎聲樂家演唱的《拉摩先生的花園》。

克里斯蒂致力培育年輕藝術家，為他們打開音樂演藝事業之門。1982 至 1995 年，他於巴黎音樂學院擔任教授，負責古樂班，至今仍不時獲邀為大師班及普羅旺斯艾克斯及昂布羅內等地的著名學府講課。2007 年開始成為紐約茱莉亞音樂學院駐校藝術家，每年與繁花古樂團的音樂家主持兩次大師班。

為了進一步實踐其教育理念，克里斯蒂於 2002 年與繁花古樂團創立庭院之聲學院。2012 年起，每年八月克里斯蒂也會在其位於法國旺代的庭院舉辦「威廉·克里斯蒂庭院音樂節」，集合繁花古樂團、其茱莉亞音樂學院學生及庭院之聲得獎者，舉辦一系列音樂會及「音樂漫步大道」演出。

1995 年，克里斯蒂成為法國公民。他的藝術成就屢獲嘉獎，包括獲頒法國榮譽軍團勳章、法國藝術及文學勳章及 2005 年龐畢度獎，並於 2008 年成為法蘭西藝術院院士。



© Julien Mignot

Christie is acclaimed as a pioneer in the rediscovery of Baroque music for having introduced the 17th and 18th century French repertoire to a wide audience. Born in Buffalo, US and educated at Harvard and Yale, Christie has lived in France since 1971. He founded Les Arts Florissants in 1979. Major public recognition came in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris, which then went on to tour internationally to huge success.

From Charpentier to Rameau, through Couperin, Mondonville, Campra or Montéclair, Christie is an acknowledged master of tragédie-lyrique as well as opéra-ballet, and is equally at home with the French motet as with music of the court. He has also given many acclaimed performances of Italian works (Monteverdi, Rossi, Scarlatti, Landi), and the works of Purcell, Handel, Mozart and Haydn.

Christie has collaborated with renowned theatre and opera directors, such as Jean-Marie Villégier and Robert Carsen, performing in prestigious venues like the Théâtre du Châtelet and the Teatro Real de Madrid. As a guest conductor, Christie receives regular invitations from opera festivals and opera houses such as the Metropolitan Opera of New York.

His extensive discography includes more than 100 recordings, many of which have won awards and distinctions in France and abroad, with Harmonia Mundi, Warner Classics/Erato and Virgin Classics. His most recent recordings are: *Belshazzar* and *Music for Queen Caroline* by Handel, as well as *Le Jardin de Monsieur Rameau*, which features the winners of the 2013 Jardin des Voix.

Christie is equally committed to the training and professional integration of young artists. A professor at the Paris Conservatoire from 1982 to 1995, he was in charge of the early music class, and is now often invited to give master classes or lead academies such as those at Aix-

en-Provence and Ambronay. Since 2007 he has been artist in residence at the Juilliard School of New York, where he gives masterclasses twice a year accompanied by the musicians of Les Arts Florissants.

Wishing to develop further his work as a teacher, in 2002 Christie created, with Les Arts Florissants, Le Jardin des Voix. The Dans les Jardins de William Christie, which has taken place every August since 2012 in Christie's gardens in the Vendée, brings together Les Arts Florissants, Christie's pupils from the Juilliard School, and the winners of the Jardin des Voix for concerts and "musical promenades" in the gardens he created at Thiré.

Christie acquired French nationality in 1995. His numerous accolades include the Commandeur of both the Ordre de la Légion d'Honneur and the Ordre des Arts et des Lettres, and the 2005 Georges Pompidou Prize. He was elected to France's Académie des Beaux-Arts in 2008.

繁花古樂團 Les Arts Florissants

享譽國際的繁花古樂團於 1979 年由法國古鍵琴家兼指揮威廉·克里斯蒂成立，致力以古樂器演奏巴羅克音樂。

自 1987 年於巴黎喜歌劇院演出呂利的《亞提斯》後，繁花古樂團在歌劇界聲名大噪，其他著名製作包括拉摩的作品、蒙特威爾第的抒情三部曲，以及切斯蒂、艾羅爾等較鮮為人知的作曲家作品。

樂團曾與知名劇場導演尚－瑪麗·維雷奇、喬治·拉維利、編舞家法蘭辛·朗洛及貝雅特里斯·馬桑等合作。繁花古樂團於音樂廳的演出同樣受到廣泛讚賞，包括音樂會及以「半舞台形式」演出的歌劇及神劇、室樂、大型節目製作，以及韓德爾的神劇。

繁花古樂團曾為唱片品牌樂滿地、華納/埃拉托唱片及維京古典灌錄近 100 張唱片。2012 年，威廉·克里斯蒂及繁花古樂團與法國旺代省議會合作，首辦「威廉·克里斯蒂庭院音樂節」。2013 年，樂團更創立自己的唱片品牌繁花古樂團唱片公司。

20 多年來，繁花古樂團為卡昂大劇院的常駐藝團，並經常獲邀在法國及海外的學院及藝術節中演出。2015 年 1 月，樂團成為巴黎愛樂廳常駐樂團。

繁花古樂團於 14/15 樂季的重點節目包括蒙特威爾第的《牧歌集：第六冊》、紀念拉摩逝世 250 周年的兩個節目：《舞蹈大師：拉摩》巡迴演出，以及重演拉摩和蒙東維爾的《大經文歌》等。

Les Arts Florissants receive financial support from the Ministry of Culture and Communication, the City of Caen and the Région Basse-Normandie. They are artists in residence at the théâtre de Caen.

IMERYS and ALSTOM are Principal Sponsors of Les Arts Florissants.

One of the world's most renowned early music groups, Les Arts Florissants is dedicated to the performance of Baroque music on original instruments. The ensemble was founded in 1979 by the Franco-American harpsichordist and conductor William Christie.

Since the 1987 production of Lully's *Atys* at the Opéra Comique in Paris, Les Arts Florissants have enjoyed their greatest successes in the field of opera. Notable productions include works by Rameau, Monteverdi's lyric trilogy, and works by rarer composers like Cesti and Hérold.

The ensemble has collaborated on productions with renowned stage directors such as Jean-Marie Villégier and Jorge Lavelli, as well as with choreographers Francine Lancelot, Béatrice Massin, and others. Les Arts Florissants enjoys an equally high profile in the concert hall for their many acclaimed concert or semi-staged performances of opera and oratorio, chamber music, programmes for large-scale forces, and Handel's oratorios.

The ensemble has a discography of nearly 100 recordings for Harmonia Mundi, Warner/Erato and Virgin Classics. In 2012, William Christie and Les Arts Florissants created the festival Dans les Jardins de William Christie, in partnership with the Conseil Général de la Vendée. In 2013 Les Arts Florissants started their own recording label: Les Arts Florissants Editions.

For over 20 years, Les Arts Florissants have been artists in residence at the théâtre de Caen. The ensemble tours widely within France and is regularly invited to perform in overseas academies and festivals. In January 2015, they have become the Resident Ensemble at the Philharmonie de Paris.

Highlights of the group's 2014/15 season include the performance of the *Sixth Book* of madrigals by Monteverdi, two programmes marking the 250th anniversary of the death of Rameau – the touring show *Rameau, Maître à Danser*, and the revival of the concert of *Grands Motets* by Rameau and Mondonville, and others.



A SEAMLESS PERFORMANCE

Enjoy a two-course dinner menu in The Peninsula's iconic Lobby exclusively on performance nights, for HK\$ 315 + 10% service charge per person.

Make a reservation online at peninsula.com/hongkong

THE PENINSULA

HONG KONG

Salisbury Road, Kowloon, Hong Kong

Tel: +852 2696 6772 E-mail: diningphk@peninsula.com Website: peninsula.com/hongkong

王仁曼芭蕾舞學校

JEAN M. WONG SCHOOL OF BALLET
...where great dancers have begun since 1960



Hong Kong International Summer Dance School 香港國際暑期舞蹈課程

Course Director

Jean M. WONG, BBS
FRAD, FHKAPA
B. Phil (Hon), University of Durham
Former Examiner of the
Royal Academy of Dance, LRAD, AISTD

Guest Teachers

Andrei MATINKINE (Ballet & Character)
BalletFörderZentrum Nürnberg, Germany

Juan EYMAR (Ballet)
The Zurich Ballet, Switzerland

Jorge MARTINEZ (Contemporary)
Introdans, Holland

Additional faculty will be announced at a later date

Course Content

Ballet, Repertoire, Pointe, Pas de deux, Character,
Contemporary or Jazz

2-day gala performance at the end of the course at
The Grand Theatre, Hong Kong Cultural Centre
Scholarships can be applied

Accommodation can be arranged upon request

Requirement

Age between 12-20 with Royal Academy of Dance
Intermediate Foundation equivalent standard
or above

Application Deadline

20 June 2015

10% Early Bird Discount – before 31 May 2015

HK International Summer Dance School (ISDS)
is supported by The Tsinforn C. Wong Memorial Scholarship*
and is organized by the Jean M. Wong School of Ballet
* government registered charity #91/3756

Information & Application

Tel : (852) 2886 3992

Fax : (852) 2567 3266

E-mail : isds@jmwballer.org

www.jmwballer.org

Major Sponsors



Sponsors



2015
19 Jul – 16 Aug



庭院之聲

Le Jardin des Voix

繁花古樂團青年聲樂學院

Les Arts Florissants' Academy for Young Singers

2002年，繁花古樂團青年聲樂學院於法國卡昂成立，專門培訓音樂人才，並迅速走向國際化。首六屆庭院之聲優勝者經全球甄選，由來自逾40個不同國家的參加者中選出。兩年一度的學院於卡昂大劇院進行為期兩個星期的訓練，其後便到法國、歐洲、美國等地的知名音樂廳及歌劇院作巡迴演出。

庭院之聲學院為獲選的年輕歌唱家開展他們的音樂事業：多位學員在學院的音樂會巡演中找到經理人，並且當中很多人現已活躍於各大音樂廳及歌劇院。此外，大部分獨唱家都獲邀在繁花古樂團的製作中演出。

庭院之聲學院現時由威廉·克里斯蒂及保羅·阿格紐指導。

Launched in Caen, France in 2002, the Arts Florissants' academy for young singers is recognised as an exceptional breeding ground of talent and it has quickly taken on an international dimension. The prize winners of the first six sessions, chosen from among candidates representing more than 40 different nationalities, have been recruited all over the world. The biennial academy takes place over two weeks at the théâtre de Caen and then goes on tour performing a dozen or so concerts in renowned concert halls and opera houses in France, Europe and the US.

For the singers selected, Le Jardin des Voix represents a sure path into a professional career: many have found an agent through the academy's concert tours and today many can be found on the stages of the greatest concert halls and opera houses. Moreover, a large majority of the soloists are re-enlisted in the productions of Les Arts Florissants.

Le Jardin des Voix Academy is co-directed by William Christie and Paul Agnew.



保羅·阿格紐
Paul Agnew

庭院之聲聯合總監及舞台導演
Co-director of Le Jardin des Voix & Stage Director

備受推崇的假聲男高音阿格紐於 1992 年加入繁花古樂團，曾參與多部歌劇，包括於巴黎香榭麗舍劇院演出呂利的《忒修斯》，與馬克·明柯夫斯基等著名指揮合作，亦獲邀出席如愛丁堡藝術節等多個藝術節。他曾錄製超過百張音樂唱片，包括 Naïve 出版的《貝多芬藝術歌曲》。

2007 年，阿格紐開始為繁花古樂團製作的節目擔任音樂總監。其中一個由 2010 年開展的項目是演繹作曲家蒙特威爾第的全部牧歌，他為演奏會擔任指揮，至 2015 年將演出達 100 場。他現時於繁花古樂團兼任音樂副總監及副指揮。

Agnew joined Les Arts Florissants in 1992. An acclaimed countertenor, he has performed in such operas as Lully's *Thésée* at the Théâtre des Champs-Élysées, performing with famed conductors including Marc Minkowski and as a regular guest at festivals like the Edinburgh Festival. His discography includes, among more than 100 titles, Beethoven's *Lieder* for Naïve.

In 2007, Agnew began to take up the musical direction of a number of projects for Les Arts Florissants. They included a complete cycle of the madrigals of Monteverdi, a project which began in 2010 and will lead him to conduct nearly 100 concerts by 2015. He is currently Associate Musical Director and Associate Conductor of Les Arts Florissants.



索菲·丹恩曼
Sophie Daneman

舞台導演
Stage Director

才華橫溢的演唱家丹恩曼曾在多個享譽國際的演奏場地表演，包括倫敦威格摩爾音樂廳及紐約卡內基音樂廳。丹恩曼演繹過多部作品，例如在巴塞隆拿交響樂團的歌劇《狄托的仁慈》中扮演塞維莉亞，亦在拉摩的《伊波利特與阿里西》中飾演菲德拉。

除了與威廉·克里斯蒂及繁花古樂團巡迴演出，丹恩曼亦曾與馬連拿爵士及謝洛·萊斯等合作。丹恩曼錄製過多張唱片，例如與克里斯蒂合作的《阿吉斯與卡拉底亞》（埃拉托唱片），贏得 2000 年留聲機唱片大獎最佳巴羅克唱片。丹恩曼不但在繁花古樂團的庭院之聲學院擔任舞台總監，也導演其他音樂項目，包括在卡昂大劇院同時上演的兩部拉摩的獨幕歌劇。

An accomplished recitalist, Daneman has appeared at many of the world's major recital venues, including the Wigmore Hall, London and Carnegie Hall. She has sung Servilia in *La Clemenza di Tito* with the Barcelona Symphony Orchestra, Phedre in Rameau's *Hippolyte et Aricie*, and many other roles.

She has toured extensively with William Christie and Les Arts Florissants, as well as performing with Sir Neville Marriner, Gérard Lesne, and others. Her many recordings include *Acis and Galatea* (Gramophone award, Best Baroque Vocal recording 2000) with Christie (Erato). In addition to her success as Stage Director for Les Art Florissants' Le Jardin des Voix programme with Christie, her directing projects have included a double bill of one-act Rameau operas at the théâtre de Caen.

簡歷中譯 謝穎琳



露西亞·馬丁-卡頓（西班牙）
Lucía Martín-Cartón (Spain)

女高音
Soprano

馬丁-卡頓畢業於西班牙華倫西亞音樂學院，主修聲樂，師從安娜·露西亞·查娃、柏德莉茜亞·洛倫斯、卡萊斯·布多及朴厚山。她曾跟隨皮拉爾·摩瑞爾學習聲樂，亦曾參加理察·萊維特、蘭伯特·克萊蒙、埃德瓦爾多·洛佩茲·班佐等的大師班。她曾在華倫西亞音樂宮、巴亞多利卡爾德隆·巴爾卡劇院等演出。馬丁-卡頓曾參與由荷迪·薩巴爾指揮的第三專業培訓學院，於巴塞隆拿音樂廳及凡爾賽宮演出。她曾演過的角色包括葛路克《奧菲歐與尤麗迪采》的愛神、莫扎特《魔笛》的帕米娜等。2015 年 1 月曾參演法爾法迪及地中海合唱團的《拿布果》，飾演米薩娜，由里安納度·噶西亞·阿拉昂指揮。

Martín-Cartón obtained her singing degree from the Conservatory of Valencia, studying with Ana Luisa Chova, Patricia Llorens, and Carles Budó and Husan Park. She also received vocal lessons by Pilar Moral. She has taken masterclasses with Richard Levitt, Lambert Climent, Eduardo López Banzo, and others. She has performed in Palau de la Música de Valencia, Teatro Calderón de Valladolid, among others. Martín-Cartón has participated in the III Academia de Formación Profesional conducted by Jordi Savall, performing at the Auditori de Barcelona and Chateau de Versailles. She has performed *Orfeo et Euridice* (Amore) by Gluck, *Die Zauberflöte* (Pamina) by Mozart, and other roles. In January 2015 performed *Nabucco* (Misaele) by Falvetti with Capella Mediterranea conducted by Leonardo García Alarcón.



麗亞·德桑拉（法國）
Lea Desandre (France)

女中音
Mezzo-Soprano

德桑·拉先後畢業於法國國立布隆尼音樂院、巴黎師範音樂院、威尼斯音樂學院，師從莎拉·明加多，亦曾跟隨維維卡·朱諾學習。2013 年，德桑拉贏得波爾多歌劇院「年輕新星」第一名，並曾參加羅馬娜·巴素、羅拔塔·因韋爾尼齊和洛約蒙基金會的大師班。她曾飾演的歌劇角色包括韋華第《萊迪塔的勝利》的阿巴拉及拉威爾《兒童與魔法》的松鼠。近期參與的演出包括在香榭麗舍劇院上演、巴奇的《如此凡修力》中的朵拉貝拉、在波爾多歌劇院舉行獨唱會，以及與莎拉·明加多推出二重唱唱片《威尼斯之聲》。

Desandre studied at the CRR de Boulogne, the Ecole Normale de Musique de Paris, and the Venice Conservatory "Benedetto Marcello". She is a student of Sara Mingardo and coaches with Vivica Genaux. In 2013, Desandre won the first prize "Young Hope" of Opéra de Bordeaux. She has participated in masterclasses with Romina Basso and Roberta Invernizzi and the Fondation Royaumont. Her operatic roles include Abra (*Juditha Triumphans* by Vivaldi), the Squirrel (*L'Enfant et les Sortilèges* by Ravel), and others. Her recent projects include Dorabella (*Così Fanciulli* by N. Bacri) at the Théâtre des Champs Élysées; a recital at the Opera de Bordeaux; and *Venice Voices*, a CD of duets with Sara Mingardo.

零售
100分店
遍佈中港

樂器生產
坐擁八大
生產基地

教育
推動文化
培育專才

世界**七大**樂器零售商
中港**No.1**

www.parsonsmusic.com

Facebook: Parsons Music (Official)

WeChat



卡諾·韋斯托尼（意大利）

Carlo Vistoli (Italy)

假聲男高音

Countertenor

韋斯托尼畢業於博洛尼亞大學，主修音樂學，並於意大利費拉拉吉羅拉馬·弗雷斯科巴爾迪音樂學院跟隨女低音桑莉亞·普里娜學習巴羅克演唱技巧。他曾跟國民樂團、大使樂團等巴羅克樂團一同演出；曾演出的歌劇角色包括亨利·浦塞爾《迪多與伊尼亞斯》的女巫及約瑟夫·米斯申維塞克《奧運會》中的利希達等。2012年，韋斯托尼於博洛尼亞聖彼得羅·泰爾梅堡贏得吉度·湯巴國際聲樂大賽第一名，並於2013年在聖馬力諾贏得瑞納塔·泰巴爾迪國際聲樂比賽（巴羅克組別）第一名。

Vistoli studied musicology at the University of Bologna and baroque singing performance practice with contralto Sonia Prina at the Girolamo Frescobaldi Conservatory in Ferrara. He has been singing with baroque ensembles such as Ensemble Les Nations, Les Ambassadeurs, and others. His operatic roles have included the Sorceress in Henry Purcell's *Dido & Aeneas*, Licida in Josef Mysliveček's *L'Olimpiade*, and others. He has won such accolades as the First Prize at the Cleto Tomba Competition in Castel San Pietro Terme (Bologna) in 2012, and the First Prize at the Renata Tebaldi Competition (Baroque section) in San Marino in 2013.



尼古拉斯·史葛（英國）

Nicholas Scott (UK)

男高音

Tenor

史葛曾獲英國皇家音樂學院艾頓・約翰爵士獎學金。皇家音樂學院 / 科恩基金會巴赫清唱劇系列自 2008 年成立以來，史葛一直以合唱成員及獨唱者身份參與演出。他的演出包括在吉爾福德大教堂演出海頓的《創世紀》，以及在馬爾他維多利亞國際音樂節舉行獨唱會等。史葛曾參演的歌劇角色包括拉摩《雙子星座》的卡斯特和莫扎特《費加洛的婚禮》的巴希里奧。最近參與的項目包括為美國樂滿地唱片灌錄查彭提爾的《聖彼得的背棄》的聖彼得及《阿伯拉罕獻祭》中的以撒。

即將參與的音樂演出包括於牛津大學墨頓學院上演的巴赫《B 小調彌撒》、新音樂合奏團演出的浦塞爾《聖西西里亞頌歌》及於伊利大教堂上演的蒙特威爾第《聖母晚禱 1610》。

Scott was awarded a Sir Elton John Scholarship to the Royal Academy of Music, and he has performed both as a member of the chorus and a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series since its foundation in 2008. His engagements have included Hayden's *Creation* in Guildford Cathedral, and solo performances at the Victoria International Music Festival in Malta. Scott's operatic roles include Castor in Rameau's *Castor et Pollux* and Don Basilio in Mozart's *Le Nozze di Figaro*. Recent projects include a recording of Charpentier's *Le reniement de St Pierre* (St Pierre) and *Sacrificium Abrahæ* (Issac) for Harmonia Mundi US.

Forthcoming concerts include Bach's *Mass in B Minor* for Merton College Oxford, Purcell's *Ode to St Cecilia* with La Nuova Musica and Monteverdi's *Vespers 1610* at Ely Cathedral.

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

The Bulgari Stage for
Voices of Women
寶格麗璀璨妙韻

以妳的照片展現女性的創意與成就
Celebrate Women's Creativity and Achievements

VOICES 女 OF WOMEN 聲

攝影比賽 Photography Competition For Women · By Women

聯合國將1975年定為「國際婦女年」，40年後的今天，香港藝術節特別舉辦「女·聲」攝影比賽，鼓勵來自香港、中國大陸、台灣及澳門之女性以照片表揚女性的創意與成就。

40 years after the United Nations International Women's Year, Hong Kong Arts Festival organises the "Voices of Women" Photography Competition, a platform for women of Hong Kong, Mainland China, Taiwan and Macau to celebrate women's creativity and achievements through their photos.

得獎作品將於「女·聲」攝影展覽展出

Winning Entries will be showcased at the "Voices of Women" Photography Exhibition

8 - 17 April 2015 香港中環交易廣場中央大廳 The Rotunda, Exchange Square, Central, Hong Kong

請即參加 Submit Your Photos NOW www.hkafvoicesofwomen.org

截止日期 DEADLINE: 9 MARCH 2015

查詢 Enquiries: +852 2828 4944 電郵 Email: voicesofwomen@hkaf.org



HKAF Voices of Women Photo Campaign



香港藝術節女聲攝影活動



hkafvoicesofwomen



贊助
Sponsored by

場地夥伴
Venue Partner

置地公司
Hongkong Land

寶物支持夥伴
In-kind Supporter

Canon
Delighting You Always



雷納托·多切尼 (意大利)

Renato Dolcini (Italy)

男中音

Baritone

多切尼以優異成績畢業於帕維亞 / 克雷莫納大學，主修音樂學。他曾參加迪奧·索利合唱組合及米蘭史卡拉歌劇院學院合唱團；並曾演出占瑪勞莎《秘密婚禮》中的羅賓遜伯爵和莫扎特《女人心》中的阿方索先生等歌劇角色。他的音樂會演出包括韓德爾和韋華第的清唱劇、巴赫的《聖誕神劇》及佛瑞的《安魂曲》等。最近的演出包括詹弗朗切斯科·佩蘭達《聖艾格尼斯彌撒曲》的首個現代版本，以及為璀璨古典唱片演出及錄製、史特拉達拿的《聖喬望尼·克里索斯托莫》中的同名角色。

Dolcini graduated magna cum laude in Musicology from the University of Pavia/Cremona. He has sung in many choral ensembles such as Deo Soli Gratis and the choir of the Accademia del Teatro alla Scala. His operatic roles include Conte Robinson in Cimarosa's *Il matrimonio segreto*, and Don Alfonso in Mozart's *Così Fan Tutte*. In concert he has sung cantatas by Handel and Vivaldi, Bach's *Weihnachts-Oratorium* and Fauré's *Requiem*, among others. Recent engagements include the first modern performance of *Missa Sanctae Agnetis* by Gianfrancesco Peranda, as well as the performance and recording for Brilliant Classics the eponymous role in Stradella's *San Giovanni Crisostomo*.



約翰·泰勒·沃德 (美國)

John Taylor Ward (US)

男低音

Bass

沃德曾與日本巴赫合唱團、根特聲樂合唱團等在多個大型藝術節及場地演出，包括波士頓古樂節、巴黎城市國際藝術節及卡內基音樂廳等。作為著名的17、18世紀音樂演繹者，他亦經常跟當代作曲家及藝術家合作，包括普立茲獎得主卡露蓮·蕭、艾美獎得主滿室牙齒合唱團等。沃德畢業於北卡羅萊納藝術學院、伊士曼音樂學院及耶魯大學音樂學院，其博士研究探討有形音符及美國民歌聖詩的表演形式。

Ward has performed in such prestigious occasions and venues as the Boston Early Music Festival, Paris' Cité Internationale and Carnegie Hall, working with Bach Collegium Japan, Collegium Vocale Ghent, and others. A noted interpreter of music from the 17th and 18th centuries, he also frequently collaborates with contemporary composers and artists, such as Pulitzer Prize winner Caroline Shaw, and the Grammy award winning Roomful of Teeth. Ward is a graduate of the University of North Carolina School of the Arts, the Eastman School of Music, and the Yale School of Music, where his doctoral research focused on the performance practice of shape-note music and American folk-hymnody.

《意大利花園》 <i>In an Italian Garden</i> 第七屆庭院之聲 The 7th Edition of Le Jardin des Voix	
巴哲尼 《現在我們聚首一堂》，選自《蛋酒音樂劇，創意牧歌及五聲牧歌第一部》 合唱	Adriano Banchieri (1568-1634) <i>Già che ridotti siamo</i> from <i>Il Zabaione musicale, inventione boscareccia et primo libro de madrigali a cinque voci</i> All
史特拉達拿 交響曲（慢板），選自《有情人萬歲！萬歲！愛情學院》	Alessandro Stradella (1639-1682) Sinfonia (Lento) from <i>Amanti olà olà, Accademia d’Amore</i>
威基 《音樂樂無窮》，選自《錫耶納的晚間遊戲，又名現代音樂樂無窮》 合唱	Orazio Vecchi (1550-1605) <i>L’humore musicale</i> from <i>Le Veglie di Siena, ovvero i varii humori della musica moderna</i> All
史特拉達拿 《有情人萬歲！萬歲！愛情學院》 交響曲（快板） 〈有情人，萬歲！萬歲！〉 合唱 〈不必畏懼〉 韋斯托尼 〈墮入愛河之時〉 馬丁 - 卡頓及德桑拉 〈絕色之美〉 馬丁 - 卡頓 〈俏臉之美〉 馬丁 - 卡頓 〈誰叫他意亂情迷〉 馬丁 - 卡頓	Alessandro Stradella <i>Amanti olà olà, Accademia d’Amore</i> Sinfonia (Allegro) "Amanti, olà, olà" All "Hor non fia chi paventi" Carlo Vistoli "D’amore a l’invito" Lucía Martín-Cartón and Lea Desandre "Che sia della beltà" Lucía Martín-Cartón "La beltà d’un vago viso" Lucía Martín-Cartón "Chi va se delirante" Lucía Martín-Cartón

韓德爾 〈啊！煉獄的幽靈，啊！邪惡的幻影！〉，選自《奧蘭度》，HMV31，（第二幕，第十場） 韋斯托尼	George Frideric Handel (1685-1759) "Ah! stiglie larve, ah! sclerati spettri!" from <i>Orlando</i> , HWV31 (Act II, Scene 10) Carlo Vistoli
德·衛爾特 〈不再是淚水〉，選自《為五、六、七聲部而作的第五部牧歌》 合唱	Giaches de Wert (1535-1596) "Queste non son più lagrime" from <i>Il quinto libro de madrigali a cinque, sei et sette voci</i> All
韋華第 〈啊，不忠的，背信棄義的〉，選自《瘋狂的奧蘭度》，RV Anh.84（第二幕，第十五場） 多切尼 〈嫉妒，你在吞噬我的靈魂〉，選自《奧托尼在維拉》，RV729 德桑拉 〈摯愛的雙眸〉，選自《美善戰勝了愛與恨》 史葛	Antonio Vivaldi (1687-1741) "Ah sleale, ah spergiura" from <i>Orlando furioso</i> , RV Anh.84 (Act II, Scene 15) Renato Dolcini "Gelosia, tu già rendi l’alma mia" from <i>Ottone in Villa</i> , RV729 Lea Desandre "Care pupille" from <i>La Virtù trionfante dell’Amore e dell’Odio, ovvero Il Tigrane</i> Nicholas Scott
史特拉達拿 選自《有情人萬歲！萬歲！愛情學院》 〈雖無法踏進愛情學院之門〉 沃德 〈當心愛情之箭〉 沃德 〈幻滅與理性結合時〉 韋斯托尼 〈愛情是博學之師〉 合唱	Alessandro Stradella From <i>Amanti olà olà, Accademia d’Amore</i> "Benché ascritto non sia d’amor nell’Accademia" John Taylor Ward "Si guardi dai dardi d’Amor" John Taylor Ward "Unito il Disinganno a la Ragione" Carlo Vistoli "Sono Maestro è Amore" All

— 中場休息 Interval —

占瑪勞莎 〈瞧這滿口惡言的瘋婦！〉，選自《憂慮的劇團經理人》，兩幕喜歌劇（第一幕，第一場） 馬丁 - 卡頓、德桑拉、史葛及多切尼	Domenico Cimarosa (1749-1801) "Vè che matta, maledetta!" from <i>L’impresario in angustie</i> , opera buffa in two acts (Act I, Scene 1) Lucía Martín-Cartón, Lea Desandre, Nicholas Scott and Renato Dolcini
-------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

We Teach

All levels of ballet of

- Royal Academy of Dance (RAD)
- The Commonwealth Society of Teachers of Dancing (CSTD)
- Imperial Society of Teachers of Dancing (ISTD)
- The Australian Conservatoire of Ballet (ACB)
- Beijing Dance Academy (BDA)

- * Competitions
- * Performances



Headquarter: Room 1201, 12/F, Star House, Tsim Sha Tsui, Kowloon, Hong Kong Tel: 2736 6118, 2736 6666
Branch: Room 1308, 13/F, Tower 1, Grand Central Plaza, Shatin, New Territories, Hong Kong Tel: 2688 0360
Location: Tsim Sha Tsui, Kwun Tong, Hung Hom, Causeway Bay, Pok Fu Lam, North Point, Shatin, Tai Po, Tuen Mun, Yuen Long, Kwai Tsing
Website: www.christineliao.com.hk **Email:** cliao@biznetvigator.com

海頓

選自《歌女》，Hob.XXVIII:2（第一幕，第四場）

〈美麗的女士們！〉

史葛

〈我該怎樣做？〉

史葛

〈你們覺得怎麼樣？〉

馬丁 - 卡頓、德桑拉及

史葛

薩羅

《從加那利群島來的劇團經理人》

插曲二（節錄）

德桑拉

插曲一（節錄）

德桑拉及沃德

莫扎特

〈手上的一吻〉，選自《給男低音及樂團的短詠嘆調》，KV541

多切尼

海頓

〈毒婦！賤貨！叛徒！〉，選自《歌女》，Hob.XXVIII:2（第一幕，第八場）

馬丁 - 卡頓、德桑拉、

史葛及多切尼

朴波拉

獨唱清唱劇

《啊，若我的心》

韋斯托尼

海頓

〈我頭眩迷惘〉，選自《騎士奧蘭度》，Hob.XXVIII:11

合唱

Joseph Haydn (1732-1809)

From *La Canterina*, Hob.XXVIII:2 (Act I, Scene 4)

"Donne belle!"

Nicholas Scott

"Che mai far deggio?"

Nicholas Scott

"Che dici?"

Lucía Martín-Cartón, Lea Desandre and

Nicholas Scott

Domenico Sarro (1679-1744)

L'impresario delle Canarie

Intermezzo Secondo (excerpts)

Lea Desandre

Intermezzo Primo (excerpts)

Lea Desandre and John Taylor Ward

Wolfgang Amadeus Mozart (1756-1791)

"Un bacio di mano" from *Ariette für Bass und Orchester*, KV541

Renato Dolcini

Joseph Haydn

"Scellerata! mancatrice! traditrice!" from *La Canterina*, Hob.XXVIII:2 (Act I, Scene 8)

Lucía Martín-Cartón, Lea Desandre,

Nicholas Scott and Renato Dolcini

Niccolò Porpora (1686-1768)

Cantata for solo voice

Oh se fosse il mio core

Carlo Vistoli

Joseph Haydn

"Son confuso e stupefatto" from *Orlando paladino*, Hob.XXVIII:11

All

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

Born to protect your family.



Volkswagen Touareg

The Volkswagen Touareg Sportline is built to protect, serve and travel anywhere almost like a rhino. Big enough for all your family and luggage, it is powered by a 280PS V6 engine, with 4MOTION all-wheel drive. Front and back-seat airbags give you total peace of mind while BlueMotion Technology, off-road mode and other new technologies add to the driving pleasure. Book a test drive now at your nearest showroom.



即上
facebook.com/VolkswagenHK

Remark: 1) In the event of any dispute, Volkswagen Hong Kong Limited reserves the right of final and binding decision. 2) Photos are for reference only.



Volkswagen. Das Auto.

Volkswagen Hong Kong Centre (Gloucester Road)
Shop D & E, G/F, MassMutual Tower,
38 Gloucester Road, Wanchai, Hong Kong
Tel: 3698 9618

Volkswagen Kowloon Centre (Kowloon Bay)
G/F, Enterprise Square III, 39 Wang Chiu Road,
Kowloon Bay
Tel: 3698 9888

Volkswagen New Territories Centre
Tong Fong Tsuen, Ping Shan, Yuen Long,
N.T., Hong Kong
Tel: 2448 8248

Volkswagen Centre (Macau)
Avenida 1.ª de Maio 672 & 680
The Bayview Block V, R/C G/H, Macau
Tel: (853) 2887 8728

意大利花園 —— 第七屆庭院之聲

文：保羅·阿格紐

In an Italian Garden —— The 7th Edition of Le Jardin des Voix

Text: Paul Agnew

前兩屆庭院之聲以法語曲目為主，先是集中於 17 世紀中期呂利的音樂，尤其是他的經典作品《亞提斯》；其後為紀念 2014 年拉摩逝世 250 周年，我們集中演繹圍繞拉摩生平的 18 世紀作品以及其創作。現在，我們認為是時候聚焦於孕育出巴羅克音樂、當時所有歌唱家都非常熟悉的語言 —— 意大利語。

於第七屆庭院之聲中，或許只演奏意大利作曲家的作品或許是最直截了當的做法，但意大利語的使用並不限於意大利：從蒙特威爾第、他在克雷莫納及曼托瓦的老師、在羅馬及倫敦的韓德爾以及在薩爾茨堡及維也納的莫扎特，意大利語都主導着這些時期的音樂。第七屆庭院之聲旨在探索這最具音樂性的語言，從德·衛爾特、威基及巴哲尼最早期的巴羅克音樂，穿梭到史特拉達拿創立的獨唱角色，到韓德爾及韋華第越趨成熟的歌劇，還有占瑪勞莎的洛可可曲風，最後跟海頓和莫扎特一同邁進古典時期。

音樂會以巴哲尼的牧歌喜劇《蛋酒音樂劇》揭開序幕，將整個樂組聚集起來。歌唱家全體登場後，史特拉達拿和威基的作品隨即響起，展現巴羅克時期最重要的美學元素：「情感塑造」。「情感塑造」可被形容為文本的情感色彩，用來定性及誘發音樂的特性。威基要求我們增強音樂中各種情感或幽默元素的對比；史特拉達拿圍繞愛的主題，挑戰歌唱家以歌聲完美演繹各種情緒狀態。音樂會的第一部分探索了音樂描繪及深化情緒的能力。愛、恨、嫉妒、幻滅及憤

In our previous two editions of Le Jardin des Voix we were concentrated on the French language; firstly, that of the mid 17th century around the music of Lully, and in particular his masterpiece, *Atys*; and subsequently, music from the 18th century around the life and works of Rameau for his anniversary in 2014. It is timely, therefore, that we look towards the language in which baroque music was born, and that was to become the mother tongue of all singers of the era – Italian.

It would be tempting to turn exclusively to Italian composers for our 7th Edition of Le Jardin des Voix, but the Italian language was not exclusive to Italy, it was the dominant language of the music of the epoch, from Monteverdi and his teachers in Cremona and Mantua, to Handel in Rome and London and Mozart in Salzburg and Vienna, and so our 7th Edition is an exploration of this most musical of languages, from the very birth of the Baroque, in the music of De Wert, Vecchi and Banchieri, through the establishment of the solo protagonist in Stradella, to the mature operatic voices of Handel and Vivaldi; then on into the Rococo with Cimarosa, and finally to the Classical realm with Haydn and Mozart.

Our concert opens with the assembling of our Ensemble in Banchieri's comic madrigal *Il Zabaione musicale*. Once the singers are assembled, the works of Stradella and Vecchi introduce one of the fundamental elements in the aesthetic of the Baroque, the *affect*. The *affect* could be described as the emotional colour of the text that determines and drives the character of the music. Vecchi demands that we mount a competition between the various emotions or humours in music, and Stradella, through the voice of Amore, challenges each singer to champion different emotional states in their singing. The first part of our concert is, therefore a voyage into the power of music to describe and amplify the emotions. Emotions like love, hate, jealousy, disenchantment and fury are expressed through the vehicle of Ariosto's great *Orlando furioso*, perhaps the most influential text of the period.

Zhejiang Xiaobaihua Yue Opera Troupe

THE NEW BUTTERFLY LOVERS

浙江小百花越劇團

新版【梁山伯與祝英台】茅威濤 X 章益清

導演 郭小男



茅威濤憑此劇榮獲梅花大獎

3月24-25日

香港演藝學院歌劇院

\$200-560

附中、英文字幕

With Chinese and English surtitles

立即購票
BOOK NOW 2111 5999
URBTIX | HK Ticketing
www.hk.artsfestival.org

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



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



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

主辦者有權更改節目資料或表演者，請參閱藝術節網站及瀏覽購票條款。
Programme details and artists are subject to change.
Please refer to HKAF website for details and conditions of sales.



怒在阿里奧斯托的巨著、大概是該時期最具影響力的文本《瘋狂的奧蘭度》中得以彰顯。

如果音樂會的上半場描述了巴羅克音樂的基本素材的話，那下半場就是以輕鬆的手法來探討當時如何演繹音樂。下半場以占瑪勞莎《憂慮的劇團經理人》開始，一位焦慮的作曲家嘗試滿足幾位女主角的無理要求。從占瑪勞莎我們轉到海頓的喜歌劇《歌女》，由男低音飾演的年輕作曲家聲稱為天真的女高音創作了充滿愛意的曲子，藉此勾搭她。然後在《從加那利群島來的劇團經理人》中飾演經理人的男高音進場，述說了薩羅對當時音樂行業嚴厲的批判。他傾慕年輕女中音，希望成為其經理人，這樣女中音（當然還有他自己）便會名成利就。對幾位熱烈的追求者來說，莫扎特的幾個音符便是靈丹妙藥，由剛進場的男中音唱出，瞬間融化女主角們善變的心。音樂會來到尾聲，《瘋狂的奧蘭度》再次出現，這次演繹的是海頓的版本，來一場大團圓結局。

這趟音樂之旅帶我們穿梭歐洲各地，跨越兩個世紀。由16世紀末走到18世紀，我們探索了豐富的情感表達，見證了戲劇性音樂的起始至成熟；充分展現我們年輕歌唱家的出色技巧的同時，我亦期望觀眾於《意大利花園》中享受到豐富的旋律、和聲及幽默趣味。

If the first half of our concert describes the essential ingredients of baroque music, the second part examines, in a light hearted way, how music was practiced at the time. We open with Cimarosa's *L'Impresario in angustie*. An anxious composer is attempting to write an opera to the impossibly exacting demands of his various divas. From Cimarosa, we move to Haydn's comic opera *La Canterina* in which the young composer, our bass, attempts to seduce the innocent soprano with amorous music written, as he claims, exclusively for her. Enter the tenor Impresario (from the Canaries... ?) in Sarro's scathing critique of the business of music. His ambition is to become an agent to our young mezzo-soprano with whom he has fallen in love, and in doing so, to bring her (and of course himself) fame and fortune. To the fury of these ambitious suitors, it requires only a few notes of Mozart, sung by the newly arrived baritone, to soften our ambitious divas, whose fickle hearts are melted by the mellifluous music. And our concert ends, again with *Orlando furioso*, this time in Haydn's music, where all is resolved for the good.

Our musical journey has taken us throughout Europe, and through two centuries of music; we have explored a rich palette of emotions, first tested at the dawn of dramatic music in the late 16th century and brought to fullness during the 18th century; we have tested the skills of our brilliant young singers and, I hope we have led the listener through an *Italian Garden* rich in melody, harmony and humour.

BOOK NOW
www.urbtix.hk | 2111 5999

徇眾要求 王者再臨

43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015

卡華高斯與佩斯 演奏會 KAVAKOS & PACE RECITAL

Kavakos recent awards:

2014 Gramophone Artist of the Year

2013 Echo Klassik Awards Instrumentalist of the Year

Schubert
Beethoven
Korngold
R Strauss

Sonata for violin and piano in A, Op 162, D 574 (*Grand Duo*)

Violin Sonata No 10 in G, Op 96, *The Cockcrow*

Much Ado about Nothing, suite from the incidental music for violin and piano, Op 11

Violin Sonata in E-flat, Op 18

三月Mar 27 Fri | 香港文化中心音樂廳 Concert Hall, HK Cultural Centre | \$200-600 學生Student \$100-250

樂曲介紹

Programme notes

典雅的牧歌是意大利文藝復興晚期多種音樂娛樂活動的創作基礎。在歌劇出現前，作曲家習慣用戲劇性的牧歌創造帶有音樂的戲劇形式，而最普遍的便是牧歌喜劇，一系列並非於舞台上演出、卻充滿戲劇元素的牧歌。牧歌喜劇不間斷地演唱，有條不紊地敘述關於愛、嫉妒及美等主題的故事。牧歌喜劇經常被視為歌劇前身，而奧拉吉奧·威基則更準確地把牧歌喜劇定義為「為耳朵而寫的戲劇作品」，那是由於劇中的歌聲與角色沒有清晰的對應關係；歌聲是用來描繪、或更多時候用來誇張地刻畫人物性格。

巴哲尼是其中一位創作牧歌喜劇的先驅。他的五部曲牧歌《蛋酒音樂劇》以美味的意大利甜點命名，曲集於1604年出版。這套「為耳朵而寫的戲劇作品」承襲了意大利源遠流長的文學及音樂傳統，幽默地將嚴肅的角色與意大利即興喜劇中帶着面具的人物並列。巴哲尼選擇了鄉郊作為背景，更準確的說是一片清新怡人的草原，在這個田園環境中有仙子、牧羊人、神話人物，他們在《蛋酒音樂劇》，創意牧歌及五聲牧歌第一部》開首樂章《現在我們聚首一堂》中出現在觀眾眼前。

對於擅長創作宗教及世俗室樂作品的史特拉達拿來說，音樂及藝術顯然是對生命的模仿。他有數次戀愛經驗，亦曾由媒人安排與異性見面，但後來跟一位熱那亞貴族婦人傳出醜聞，導致他遇刺身亡。史特拉達拿對愛情的浪漫想像於好幾部舞台作品中重現，其中為1665年羅馬嘉年華季節而寫的《有情人萬歲！萬歲！愛情學院》由瑪莉娜·孟西尼·歌

Madrigals in elevated style formed the basis of various musical entertainments during the late Italian Renaissance. Before the advent of opera, composers habitually turned to the dramatic madrigal in an effort to create new musico-dramatic forms. Among the most popular forms was the madrigal comedy, an unstaged but dramatic collection of madrigals. Sung consecutively, these madrigal comedies told a coherent story involving such subjects as love, jealousy, and beauty. Frequently classified as precursors of opera, Orazio Vecchi more properly defined the madrigal comedy as “theatre for the ear,” as there is no clear correspondence between voices and characters. Instead, the voices are used as a means to describe, or more frequently, caricature various figures.

One of the founding creators of the madrigal comedy was **Adriano Banchieri**. His book of five-part madrigals published under the title *Il Zabaione musicale* — in reference to a delectable Italian dessert — was issued in 1604. Ironically juxtaposing serious characters with the masked characters of the Commedia dell'Arte, this “theatre for the ear” follows a long line of Italian literary and musical traditions. Banchieri opted for a country setting — more precisely described as a pleasant meadow — and this pastoral background includes nymphs, shepherds and mythological figures that introduce themselves to the audience in the opening *Già che ridotti siamo* from *Il Zabaione musicale, inventione boscareccia et primo libro de madrigali a cinque voci* (*The Musical Zabaione, pastoral invention and first book of madrigals for five voices*).

For **Alessandro Stradella**, who composed both sacred and secular chamber works, music and the arts were a clear imitation of life. The composer was involved in a number of amorous intrigues and matchmaking enterprises, and following a scandal involving a Genoese noblewoman, was stabbed to death by hired assassins. Stradella's romantic fascination was mirrored in a number of stage works. Composed for the Roman Carnival season of 1665, *Amanti olà olà, Accademia d'Amore* (*Lovers, ho! ho! The Academy of Love*) was commissioned by Princess Marina Mancini Colonna. Various allegorical figures engage in discussions on the subject of love.

追蹤香港藝術節
Follow us on www.hk.artsfestival.org



主辦者有權更改節目資料或表演者，請參閱藝術節網站及瀏覽購票條款。
Programme details and artists are subject to change. Please refer to HKAF website for details and conditions of sales.

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



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



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

隆娜公主委約創作，幾個寓言人物在談論愛的話題。史特拉達拿把音樂分成大協奏曲及小協奏曲曲式，讓宣敘調與詠嘆調交替，並加插幾首戲劇化的牧歌，成功糅合了當時的音樂及戲劇傳統。

威基以其牧歌喜劇聞名。他在 1604 年創作的《錫耶納的晚間遊戲，又名現代音樂樂無窮》是一系列愉悅的牧歌，敘述由一班錫耶納學院人員籌辦、為期三晚的文學及音樂遊戲：兩個競爭的演出團隊以諷刺喜劇演譯時興的音樂，以取悅遊戲主持人。除了模仿西西里、德國、法國及威尼斯的音樂風格，這套牧歌喜劇還以芭蕾形式的演出寓意對愛情的追求。最後，劇中每個人都沉醉在愛的歡愉中，並以刺激感官的舞蹈作結。劇中誇張諷刺的音樂手法、如謎語般的詞句、繞口令及生動的角色扮演，荒誕離譜卻令人拍案叫絕。

韓德爾以牧歌喜劇為基礎，又借鑒於史特拉達拿對該劇種的改良，創作了描繪嫉妒的歌劇《奧蘭度》。原由閹伶賽尼西諾飾演的英雄奧蘭度瘋狂地愛上異教徒公主安祖尼卡，但她已跟另一人相戀。因愛成狂的奧蘭度在第二幕完結時設局謀殺公主及其愛人。魔術師佐羅阿斯特羅在此時騎着飛行馬車出現，把忌恨的主角帶走，阻止了悲劇發生。韓德爾採用了靈活的音樂形式，摒棄了莊嚴歌劇一貫的傳統。《奧蘭度》創新地融合詠敘調及詠嘆調段落，被英國音樂學家溫頓·迪恩形容為「韓德爾歌劇中音樂層次最豐富的作品」。

儘管生於低地國家，**德·衛爾特**跟意大利費拉拉的音樂中心關係緊密。他在戲劇牧歌的發展中擔負重要角色，其曲集《為五、六、七聲部而作的第五部牧歌》在 1571 年於威尼斯出版。德·衛爾特從

Dividing the orchestra into concerto grosso and concertino, alternating recitatives and arias and interspersing a number of dramatic madrigals, Stradella accomplishes a remarkable synthesis of the musical and theatrical conventions of his time.

Orazio Vecchi is primarily known for his madrigal comedies. His *Le Veglie di Siena, ovvero i varii humori della musica moderna* (*The Night Games of Siena, or the various humours of modern music*) of 1604 is a delightful succession of madrigals that portray three nights of literary and musical games organised by the members of the Academy in Siena. Two rivaling performance troupes attempt to impress their hosts with comic parodies of fashionable musical trends. Imitating Sicilian, German, French and Venetian musical styles, this madrigal comedy also features an allegorical hunt for love, presented in the form of a ballet. In the end, everybody delights in the joy of love, represented by a sensual final dance. Musical caricatures and riddles, tongue twisters, and lusty role-play make for an outrageous musical comedy.

Building on the influence of madrigal comedies, and particularly Stradella's refinements, **George Frederic Handel** encoded the topic of jealousy in his opera *Orlando*. The hero — originally sung by the great castrato Senesino — falls desperately in love with the pagan princess Angelica, who is in love with another man. Driven to madness, Orlando is set on murdering the princess and her lover at the end of Act II. It takes the intervention of the magician Zoroastro, who swoops in on his flying chariot and takes the jealous hero away, to avert a catastrophe. Musically, Handel moves away from the formal conventions associated with opera seria and adopts a flexible approach to musical form. Inventively blending arioso and aria passages, *Orlando* was described by English musicologist Winton Dean as “the musically richest of all Handel operas”.

Although born in the Low Countries, **Giaches de Wert** was intimately connected with the musical centre of Ferrara, Italy. He was instrumental in developing the style of the dramatic madrigal, and his *Il quinto libro de madrigali a cinque, sei et sette voci* (*The fifth book of madrigals for five, six, and seven voices*) was published in Venice in 1571. Taking his inspiration from the text of the influential epic poem *Orlando furioso* by Ludovico Ariosto, de Wert musically paints the tearful agony of jealousy.

盧多維科·阿里奧斯托的史詩巨著《瘋狂的奧蘭度》獲得靈感，以音樂描繪了嫉妒的悲痛。

阿里奧斯托的詩歌也為**韋華第**的幾部歌劇提供主題靈感。他在 1727 年寫的《瘋狂的奧蘭度》把戲劇傳統與現代性相結合。韋華第的首部歌劇《奧托尼在維拉》於 1713 年首演，嫉妒在劇中轉化成激烈憤怒的花腔段落。為 1724 年羅馬嘉年華季節而作的集成歌劇《美善戰勝了愛與恨》歌頌愛的美善及力量，與史特拉達拿在《愛情學院》中感性的終章相呼應。

到了 1720 年，在歌劇中戲謔業界百態成為潮流。**占瑪勞莎**在 1786 年創作了歌劇式鬧劇《憂慮的劇團經理人》：劇院經理任兩位女主角擺佈，她們不停跟劇院職員吵架，要求華麗戲服及豐厚薪金，後來另外兩位女主角的加入更令情況惡化，最終導致經理人破產收場。占瑪勞莎以結構單一的音樂，將劇中線性和直接的概念並列呈現於觀眾眼前。作品並非只是一首接一首的詠嘆調與二重唱，而運用了結構緊密的音樂敘事形式，未有因追求音樂上的創新而失卻其戲劇性。

歌劇式鬧劇在 18 世紀後期非常受歡迎，也由於它們輕鬆簡潔，這種劇通常會在兩幕莊嚴歌劇之間上演，如**海頓**於 1766 年為埃斯特希斯王子而寫的《歌女》便屬於這劇種。故事講述歌女加斯帕蓮娜跟母親亞波羅莉雅同住在傾慕她的艾托利所提供的房子，當歌唱導師及作曲家皮拉治奧到達時，艾托利假扮成商人並被送走。皮拉治奧教導加斯帕蓮娜唱特別為她而寫的詠嘆調，並向她求婚。皮拉治奧離開後，加斯帕蓮娜讓艾托利回來，卻碰巧皮拉治奧因遺留了東西折返，發現加斯帕蓮娜跟艾托利在一起。兩個

Ariosto's poem also inspired **Antonio Vivaldi** to write a number of operas on the subject. His *Orlando furioso* of 1727 merges theatrical traditions and modernity. In Vivaldi's first opera, *Ottone in Villa*, premiered in 1713, jealousy is personified in a whirlwind of angry coloratura passages. Composed for the Roman Carnival season of 1724, Vivaldi's pasticcio *La Virtù trionfante dell'Amore e dell'Odio, ovvero Il Tigrane* (*The Triumph of Virtue over Love and Hate*) glorifies the virtues and power of love, a sentiment resoundingly echoed in Stradella's concluding statement from *The Academy of Love*.

By 1720 it had become extremely fashionable to parody theatrical environments in opera. **Domenico Cimarosa** wrote his operatic farce *L'impresario in angustie* (*The Impresario in Distress*) in 1786. The manager of a theatre is at the mercy of his two leading ladies. Constant fighting among his staff and demands for lavish stage costumes and rich salaries, exacerbated by the arrival of two additional leading ladies, eventually force the impresario into bankruptcy. Cimarosa's music parallels the linear and direct conception of the drama by employing a simple homogeneous structure. Yet, it is not merely a succession of arias and duets, but a tightly constructed musical discourse that never lingers on musical invention at the loss of theatricality.

Operatic farces became hugely popular in the later parts of the 18th century, and because of their light-hearted nature and brevity, they used to be performed between the acts of opera seria. That was certainly the intent of **Joseph Haydn's** *La Canterina* (*The Songstress*) written for Prince Esterhazy in 1766. The songstress Gasparina lives with her mother Apollonia in an apartment provided by her suitor Don Ettore. When the singing instructor and composer Don Pelagio arrives, Don Ettore is disguised as a merchant and sent away. Don Pelagio teaches Gasparina a new aria he has written specifically for her, and asks for her hand in marriage. After Don Pelagio leaves, Gasparina calls back Don Ettore. As it happens, Don Pelagio has left something behind, and catches Gasparina and Don Ettore together. The men are outraged at having been deceived, and Gasparina pleads for forgiveness and mercy. She pretends to faint, and the men, although recognising Gasparina's greed, lavish her with money and diamonds. Enhancing the comic situation is the fact that Don Ettore can be played by a woman, and Apollonia by a man.

男人感到被矇騙，非常憤怒，加斯帕蓮娜哀求他們原諒。她假裝昏倒，然而雖然兩男都知道加斯帕蓮娜的貪婪，卻仍以金錢和鑽石討她歡心。此劇可以女演員飾演艾托利及男演員飾演亞波羅莉雅來增加喜劇感；海頓這部作品是喜歌劇劇目中的瑰寶。在最後幾幕四位獨唱者成了合唱，而長笛、雙簧管、圓號為原來精彩的戲劇片段更添色彩。

著名詩人、作家及歌劇作詞人皮埃特羅·梅塔斯塔奇奧在個人信箋中，痛斥歌劇製作中歌唱家、音樂家及經理人的陋習。為了排遣憤慨，他寫了處境喜劇《**從加那利群島來的劇團經理人**》。拿坡里作曲家薩羅迅速為劇本譜曲，而這部喜劇大作就在梅塔斯塔奇奧的莊嚴歌劇《被遺棄的迪多》兩幕之間上演。歌劇演員多蓮娜代表音樂藝術的原來面目，她不斷投訴時下不堪的作曲家只注重歌唱部分的花巧裝飾；相反，經理人尼比奧則代表音樂藝術的實際表現：他只側重於把演出者浪漫化，認為文詞完全不重要。至於觀眾，梅塔斯塔奇奧認為他們太忙於社交，根本不重視作品的意義。梅塔斯塔奇奧的文本大受歡迎，被多位作曲家譜成樂章。

1788 年，**莫扎特**獲委約為帕斯夸萊·安弗西的歌劇《嫉妒幸福》創作詠嘆調，於是為男低音及樂團寫了短詠嘆調〈**手上的一吻**〉，主要樂旨來自他的 C 大調第 41 交響曲《木星交響曲》。莫扎特為吉羅先生教導學生龐培奧關於求愛及婚姻的難題這一幕提供了令人愉悅的音樂襯托。

著名拿坡里作曲家及歌唱導師**朴波拉**的學生人才輩出，包括約翰·哈塞、海頓及威爾斯親王等。為了討好他的皇室贊助人，朴波拉創作了多首根據梅塔斯塔

Haydn's musical score is a gem of the buffa repertoire. The four vocal soloists function as a chorus in the opera's finale scenes, and the glorious dramatic segments are colorfully supported by flutes, oboes and horns.

In his personal correspondence, the famed poet, writer and librettist Pietro Metastasio bitterly complained about the unsavory habits of singers, musicians and impresarios involved with opera production. To vent his frustration, he wrote a comic scenario entitled ***L'impresario delle Canarie*** (***The Impresario from the Canaries***). The Neapolitan composer **Domenico Sarro** quickly set the text to music, and his comic masterpiece was performed between the acts of Metastasio's opera seria *Didone abbandonata*. The opera singer Dorina represents musical art as it should be. She incessantly complains about those horrible modern composers that are only interested in vocal ornamentation. The impresario Nibbio, on the other hand, represents musical art as it is actually practiced. He is primarily interested in romancing the singer, and believes that texts are not important at all. Audiences, he reckons, are too busy with social obligations to really care about the meaning. Metastasio's text became enormously popular, and inspired a large number of additional musical settings.

In 1788, **Wolfgang Amadeus Mozart** was commissioned to compose an insertion aria for Pasquale Anfossi's opera *Le gelosie fortunate*. Mozart responded with the arietta **"Un bacio di mano"** (**"A kiss on the hand"**) for bass and orchestra, which features prominently a musical theme from his Symphony No 41 in C major, known as the *Jupiter Symphony*. Mozart's setting delightfully complements Monsieur Girò as he lectures his student Don Pompeo on the pitfalls of courtship and marriage.

The celebrated Neapolitan composer and singing teacher **Niccolò Porpora** taught, among others, Johann Hasse, Joseph Haydn, and the Prince of Wales. To please his royal benefactor, Porpora composed a number of solo cantatas to librettos by Pietro Metastasio. ***Oh se fosse il mio core*** (***Ah, if only my heart***) presents the desperate pleas of a tormented lover hoping for a chance to prove his love, before drawing a highly temperamental conclusion.

Coming full circle, ***Orlando paladino*** (***The Paladin Orlando***) is based on Ariosto's poem *Orlando furioso* and

奇奧的文本而寫的獨唱清唱劇。《**啊，若我的心**》中為愛受折磨的情人渴望證明其愛意，歌曲以澎湃起伏的音樂作結。

回到原點，**海頓**的《**騎士奧蘭度**》是以阿里奧斯托的史詩《瘋狂的奧蘭度》為文本，由海頓創作音樂。作品巧妙地把英雄及喜劇元素混合，是海頓在世時最受歡迎的歌劇。作品音樂素材豐富，包括一系列精彩的詠嘆調，讓歌者展示演唱技巧，同時加強張力。奧蘭度因愛成癡、憤怒、瘋狂，因為他傾心的對象安祖尼卡愛的是米多羅。為了阻止奧蘭度追殺一對情人，魔術師艾捷娜把他帶到地下世界，讓魔法河流洗掉他的癡狂。安祖尼卡以為米多羅已遭殺害，決定投河自盡。那時，艾捷娜把米多羅完好無缺地帶到她身邊，一對戀人終於重逢。與此同時，被醫治好的奧蘭度再次在戰場上英勇獲勝，亦忘記了自己對安祖尼卡的愛。勇士奧蘭度再一次成為英雄，最後一幕以大合唱〈**我頭眩迷惘**〉作結。

樂曲介紹 裴德龍

除特別註明，全部場刊中譯 陳楚珊

was set to music by **Joseph Haydn**. Ingeniously blending heroic and comic elements, it was Haydn's most popular opera during his lifetime. The opera is full of rewarding music, including a number of brilliant arias for vocal display and moments of luminous intensity. Orlando is lovesick, outraged, frenzied, and just plain crazy because Angelica, the object of his desire, is in love with Medoro. To distract Orlando from his murderous intent in hunting down the couple, the magician Alcina brings him to the underworld, and a bath in the rivers' magical waters rids him of his madness. Angelica is convinced that Medoro has already been killed, and decides to throw herself into the sea. However, Alcina returns with the unharmed Medoro, and the lovers are reunited. The cured Orlando, meanwhile, has once again been victorious in battle, and has forgotten about his passion for Angelica. The brave knight Orlando is a hero once again, and the curtain closes after the final ensemble **"Son confuso e stupefatto"** (**"I am confused and stunned"**).

Programme notes by Georg A. Predota

43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015

Joyce DiDonato 狄杜娜朵

Drama QUEENS 《戲劇女王》

「完美的二十一世紀歌劇天后」《紐約時報》

An electrifying programme of royal arias

Mezzo-Soprano
Music Director/Violin
with **Il Pomo d'Oro**

Joyce DiDonato
Dmitry Sinkovsky

Cesti	'Intorno all'idol mio' from <i>Orontea</i>
D Scarlatti	Sinfonia in C from <i>Tolomeo ed Alessandro</i>
Monteverdi	'Disprezzata regina' from <i>L'Incoronazione di Poppea</i>
Giacomelli	'Sposa, son disprezzata' from <i>Merope</i>
Vivaldi	Violin Concerto in D minor, RV 242
Orlandini	'Da torbida procella' from <i>Berenice</i>
Hasse	'Morte col fiero aspetto' from <i>Antonio e Cleopatra</i>
Handel	'Piangerò la sorte mia' from <i>Giulio Cesare</i>
Handel	Passacaglia from <i>Radamisto</i>
Porta	'Madre diletta, abbracciami' from <i>Ifigenia in Aulide</i>
Gluck	Ballet music from <i>Armide</i>
Handel	'Brilla nell'alma' from <i>Alessandro</i>



五月 May 6

香港文化中心音樂廳 Concert Hall, HK Cultural Centre
\$280-1,180 學生 Student \$140-490



BOOK NOW

www.urbtix.hk | 2111 5999



www.hk.artsfestival.org

主辦者有變更節目資料或表演者，請參閱藝術節網站及瀏覽購票條款。
Programme details and artists are subject to change.
Please refer to HKAF website for details and conditions of sales.

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



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



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

It Works Because **I Work**

我**建造**您的**未來**

Please mark
your calendar
and **Join us!**

11 March	CIC BIM Excellence Award Presentation Ceremony
16 April	CIC Innovation Award Grand Launch Ceremony
30 April	IPBA - CIC Construction Conference 2015
July	Young Lu Pan Award Ceremony
December	CIC Innovation Award Presentation Ceremony



For further information and enquiries, please contact the CIC Secretariat.
Tel: (852) 2100 9042 or email at corpcomm@hkcic.org for assistance.

www.hkcic.org

此文件關於建造業議會創新獎。如需索取此文件的中文版本，請致電 (852) 2100 9042 或電郵 corpcomm@hkcic.org 與建造業議會秘書處聯絡。

繁花古樂團 Les Arts Florissants orchestra

小提琴 Violin

Florence Malgoire, *Violin Solo*
Myriam Gevers
Christophe Robert
Isabel Serrano
Tami Troman
Catherine Girard, *Section Leader of the 2nd Violin*
Paul-Marie Beauny
Sophie Gevers-Demoures
Emmanuel Resche

中提琴 Viola

Galina Zinchenko, *Section Leader*
Deirdre Dowling
Simon Heyerick

大提琴 Cello

Elena Andreyev
Damien Launay

低音大提琴 Doublebass

Joseph Carver

長笛 Flute

Serge Saitta
Charles Zebley

雙簧管 Oboe

Pier Luigi Fabretti, *Section Leader*
Michel Henry

巴松管 Bassoon

Claude Wassmer

通奏低音 Basso Continuo

大提琴 Cello

Alix Verzier, *Section Leader*

低音大提琴 Doublebass

Jonathan Cable

古鍵琴 Harpsichord

Benoît Hartoin

<i>Il Zabaione musicale, inventione boscareccia et primo libro de madrigali a cinque voci</i>	<i>The Musical Zabaione, pastoral invention and first book of madrigals for five voices</i>	《蛋酒音樂劇， 創意牧歌及五聲牧歌 第一部》
<i>Già che ridotti siamo</i>	<i>Now that we are all together</i>	《現在我們聚首一堂》
Già che ridotti siamo, Tutti allegri cantiamo, -Chi fa il soprano? -Io che lo tengo in mano -Questo contralto? -Ecco de fuori salto -Ecco il tenore! -Voi per nostr'amore -Chi canterà il falsetto? -S'io il canto, avrò diletto -Ci resta il basso -Io il canterò per spasso Hor concertati, per recreazione, Gustiamo questo dolce Zabaione.	Now that we are all together, Let us all sing merrily, -Who will sing the soprano? -That I hold in my hand -This contralto part? -I'll jump in -Here's the tenor! -You for the love of us -Who will sing the falsetto? -If I sing it, I will be delighted -There remains but the bass -I will sing it for fun Now get in tune, for enjoyment, Let us taste this sweet Zabaione.	現在我們聚首一堂， 齊高歌一曲吧， －誰唱女高音？ －由我一手包辦 －女低音呢？ －我蹦出來啦 －男高音在此！ －你真賞臉 －誰來唱假聲？ －給我唱的話，會是我的榮幸 －那只剩男低音了 －我會唱唱玩一下 沒異議的話，就好好享受吧， 來嚐一口這甜美的蛋酒。

<i>Le Veglie di Siena, ovvero i varii humori della musica moderna</i>	<i>The Night Games of Siena, or the various humours of modern music</i>	《錫耶納的晚間遊戲， 又名現代音樂樂無窮》
<i>L'humore musicale</i>	<i>The musical humour</i>	《音樂樂無窮》
<i>Un novo gioco il Prencipe introduce De gli humor de la Musica Moderna Ch'altri à diletto, e à meraviglia induce.</i>	<i>A new game is introduced by the Prince Of the humour of Modern Music That leads others to delight and wonder.</i>	王子介紹了一個新遊戲 名為現代音樂樂無窮 令人欣喜及神往。
Fate silentio Ch'io vuo' proporv'un gioco. Ecco:a punto n'invita Il crepitante foco. E vegghia non fu mai la più compita. Hor che son qui adunati Musici i più pregiati, Fia ben che questa sera Tutta si doni al canto, Quando però fien di cantar contenti. Ma quale stile canterem noi, Che non vi paia vile? Ché quanti capi siam, tanti pareri. E meglio anco a la prova Scoprirans'i pensieri Hor sù dunque, da i vostri dispareri Questo gioco trarremo: Che chi di voi più desterà gli affetti, Col suo lodato modo, Quell'havrà premio di memoria eterna. E lo potrem chiamare:	Be silent For I want to propose a game to you. See here, indeed, The crackling fire invites us to it. And never has there been A more gracious evening. Now the finest musicians Are gathered here, we shall do well to Dedicate this entire evening to song, To sing, that is, whenever It pleases you to sing. But in what style shall we sing That will not seem coarse to you? For there are as many opinions as there are heads And better still to reveal ideas through action. So now, from your different ideas We shall extract this game: That whoever among you best succeeds in Stirring emotions with his lauded style Shall have the reward of eternal fame And we could call it:	肅靜 我想給大家提議一個遊戲。 看吧：熊熊烈火惹人注目。 狂歡之夜無比圓滿。 作為最有才華的音樂家 我們今宵聚首一堂， 把這個晚上完全獻給樂曲， 讓大家盡情放歌。 但我們該怎麼唱 才配得上你們呢？ 畢竟人人都有不同意見 我們還是以行動表達想法吧 所以，請分享你們不同的見解 遊戲是這樣的： 誰的頌歌最有感情， 誰就能名垂青史，以作獎勵。 我們可把它叫作： 現代音樂樂無窮。 打起精神吧， 這是個活潑的遊戲， 生動又好玩。

Gli humori della musica moderna. Hor vi destate, Ch'è un gioco spiritoso, Non men che curioso. Voi ascoltat' intenti Il vario stile de' nostri concenti.	The humours of modern music. Now awaken, For it is a lively game, And no less pleasant than it is curious. Listen intently To the varying style of our harmonies.	請仔細傾聽 我們變幻不斷的大合奏。
<i>Amanti olà olà, Accademia d'Amore</i>	<i>Lovers, ho! ho! The Academy of Love</i>	《有情人萬歲！萬歲！ 愛情學院》
Choro a Cinque Voci Bellezza, Cortesia, Amore, Un Accademico, L'altro Accademico	Chorus for Five Voices Beauty, Courtesy, Love, an Academic, the other Academic	五聲合唱 美、禮、愛、學者、另一位學者
“Amanti, olà, olà”	“Lovers, ho! ho!”	《有情人，萬歲！萬歲！》
Amanti, olà, olà, Nella reggia d'Amore Di poesie canore L'Accademia si fà.	Lovers, ho! ho! In the realm of Love Poetic songs Are the heart of the Academy.	有情人，萬歲！萬歲！ 在愛的王國之中 博學院內縈繞着 優美動人的詩歌。
“Hor non sia chi paventi”	“Let no one fear”	《不必畏懼》
Amore Hor non sia chi paventi Del faretrato dio l'ire severe, Ch'il mio dardo fatal scrive e non fere; Quindi in temuto trono Se il cor signoreggiài d'ogni amatore, Hor di dotta Accademia il prence io sono; Né tal dominio in lui Stupor rechi ad altrui, Poiché il bendato arciero Degl' ingegni più saggi anche ha l'impero.	Love Let no one fear The rages of the bequivered God, For my fateful dart writes, not wounds; Thus though my rule struck fear Into the every lover's heart, Now of a learned Academy I am the prince; Nor should my dominion here Astonish anyone, For the blindfolded archer's power Rules even the wisest of minds.	愛 不需懼怕於 神明的震怒， 因為我的利箭只會寫，不會傷人； 凡是戀人都會 對我心存敬畏， 身為博學院的王子； 我的權威之大 不應令人驚訝， 即使最聰慧的頭腦 都不敵蒙眼邱比特的威力
“D'amore a l'invito”	“At Love's invitation”	《墮入愛河之時》
Bellezza, Cortesia D'Amore all' invito Coll' armi de' carmi, Gareggi, guerreggi Il labro erudito, E in dotta palestra, Sia guerriera la lingua e non la destra.	Beauty, Courtesy At Love's invitation With verses as weapons, Let learned lips Discourse, debate, And in this place of learning, Let tongues, not fists, do the battle.	美、禮 墮入愛河之時 詩歌成為了武器， 讓讀遍詩書的雙唇， 談天說地，各抒己見， 在知識的賽場上， 動口而不動手。
“Che sia della beltà”	“Let it be Beauty's foremost boast”	《絕色之美》
Bellezza Che sia della beltà vanto primiero Render suddita ogn' alma All' impero dolcissimo d'Amore	Beauty Let it be Beauty's foremost boast To claim all hearts as subjects In the sweet realm of Love	美 唯獨絕色之美 方能顛倒生靈 進入甜蜜的爱情國度

Ch’ha lumi il dica, e chi ha nel petto il core; Se Amore altro non è Ch’un desio di beltà, Onde l’antica età Il nome di Cupido a lui già diè, Il negare è sciocchezza Che l’oggetto d’amor sia la bellezza.	Those with eyes and those with hearts agree: Since Love is none other Than a desire for beauty, Whence in ancient times Men gave it the name of Cupid, It is foolishness to deny That the object of love is beauty.	有眼有心的人都會如是說； 愛情不是別的 正是對美的追求， 自上古之時 人已把愛神命名為邱比特， 否認美是愛情的核心 簡直是無稽之談。
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------

“La beltà d’un vago viso”	“The beauty of a fair face”	〈俏臉之美〉
Bellezza La beltà d’un vago viso Paradiso è d’ogni cor; Del sovrano altisonante Ella è un raggio scintillante E del ciel opra miglior.	Beauty The beauty of a fair face Is paradise for every heart; Of the bright sovereign It is a shining beam And the greatest work of heaven.	美 俏臉之美 令人心醉； 猶如上主 明光普照 實屬天國妙作。
[Hanno in sen di perle ed ori Due tesori, il labro e ’l crin; E ne’ tremoli suoi giri Di piropi e di zaffiri Pompa fa l’occhio divin.]	[They contain within them Two treasures of pearl and gold, the lip and the hair; And in their tremulous turns Of pyropes and sapphires Glorious ostentation render the eye divine.]	[豐唇秀髮好比黃金珍珠； 羞澀靦腆的回眸 恍似紅藍寶鑽 華麗的巧飾下是神聖的目光。]
“Chi va se delirante”	“Who renders delirious”	〈誰叫他意亂情迷〉
Bellezza Chi rese delirante Il franco Paladino, il forte Orlando? D’Angelica il semblante.	Beauty Who renders delirious The free paladin, the strong Orlando? Angelica’s appearance.	美 誰令無畏的戰士 — 雄壯的奧蘭度意亂情迷？ 那就是美麗的安祖尼卡。

Orlando, HWV 31 (Atto II, Scena 10)	Orlando, HWV 31 (Act II, Scene 10)	《奧蘭度》，HWV31 (第二幕，第十場)
“Ah! stigie larve, ah! sclerati spettri!”	“Ah! stygian monsters, ah! evil specters!”	〈啊！煉獄的幽靈，啊！ 邪惡的幻影！〉
Orlando Ah! stigie larve, Ah! celerati spettri! Che la perfida donna ora ascondete, Perchè al mio amor offeso Al mio giusto furor non la rendete?	Orlando Ah! stygian monsters, Ah! evil specters! That hide the treacherous woman, Why do you not give her back to my offended love, my just fury?	奧蘭度 煉獄的幽靈啊！ 邪惡的幻影啊！ 你們把那背信棄義的女人藏起， 為何不把她還給我 補償我的感情傷害和憤慨？
Ah! Proserpina piange? Vien meno il mio furore, Se si piange all’inferno anco d’amore!	Oh! Does Proserpina cry? My rage subsides, If even in Inferno they weep for love!	啊！冥后哭了？ 地府幽靈也為愛而泣， 淚水澆熄了我的怒火！
Vaghe pupille, nò, non piangete, nò, Che del pianto ancor nel regno Può in ogn’un destar pietà;	Lovely eyes, no, weep not, no For from weeping, even in the underworld, Pity may arise in everyone.	動人的雙眸，別哭了，別哭， 即使在遍地淚痕的冥界 依然叫人憐憫；

Vaghe pupille, nò, non piangete nò, Ma sì, pupille, sì, piangete, sì Che sordo al vostro incanto Ho un core d’adamanto, Nè calma il mio furor, nò, Ma sì, pupille, sì, piangete, sì.	Lovely eyes, no, weep not, no, But yes, eyes, yes, weep, yes That deaf to your charm I have an adamantine heart And my rage does not subside, no, But yes, eyes, yes, weep, yes.	動人的雙眸，別哭了，別哭， 好了，哭吧，隨便哭 我的心已成鐵石 不會為哭聲動容 我的憤怒更不會就此平息， 哭吧，隨便你們哭吧。
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------

Il quinto libro de madrigali a cinque, sei et sette voci	The fifth book of madrigals for five, six and seven voices	《為五、六、七聲部而作的第五部牧歌》
“Queste non son più lagrime”	“These are no longer tears”	〈不再是淚水〉
Queste non son più lagrime, che fuore Stillo da gl’occhi con sì larga vena. Non suppliron le lagrime al dolore: Finir, ch’a mezz’era il dolor a pena. Dal foco spinto hor il vital humore Fugge per quella via ch’a gl’occhi mena; Ed è quel che si versa, e trarrà insieme E ’l dolor e la vita all’hore estreme.	These are no longer tears that forth from my eyes so abundant a spring. They are not sufficient to allay my grief: To allay hardly half the grief. Driven from fire now the vital humour Flees by that way which leads to the eyes; And it is that which lets fall and which will draw together Grief and life at their final hour.	我雙眼奔流而出的 不再是淚水 眼淚無法令我釋懷： 難洩我一半的悲痛。 此刻我心如火燒， 生命之喜樂 統統從雙眼流逝 路盡頭，悲愴交集。
(Orlando furioso, XXIII, 126, Lodovico Ariosto)		

Orlando furioso, RV Anh.84 (Atto II, Scena 15)	Orlando furioso, RV Anh.84 (Act II, Scene 15)	《瘋狂的奧蘭度》，RV Anh.84 (第二幕，第十五場)
“Ah sleale, ah spergiura”	“Ah, disloyal, forsworn”	〈啊，不忠的，背信棄義的〉
Orlando Ah sleale, ah spergiura, Donna ingrata, infedel, cor traditore! Del tuo mal nato ardore Vengo a smorzar... o ciel! Che leggo! Ahi lasso! (Nel seguire Ang. vede e legge l’iscrizione)	Orlando Ah, disloyal, forsworn, Ungrateful woman! Faithless, treacherous heart! I come to extinguish the flame of your wicked passion... O heaven! What do I see! Alas! (After he goes after Angelica, he sees the inscription and reads it)	奧蘭度 啊，不忠的，背信棄義的， 忘恩負義的女人，不忠 不貞、心存背叛！ 我會把你邪惡的情感誅滅… 天啊！這是甚麼！老天爺啊！ (他尾隨安祖尼卡， 閱讀她所刻的字)
Vivan sempre amorosi Angelica e Medoro, amanti e sposi. (Fermasi attonito, poi) Angelica e Medoro, amanti e sposi? Questa, questa è la scure Aimé ch’il capo tronca alla mia spene. Di Medoro il mio bene? Sgorgate o lagrime A fonti, a rivi! Nò ch’è poco, a torrenti, a fiumi, a mari!	May Angelica and Medoro live lovingly As lovers and spouses forever. (He stands still, astonished) Angelica and Medoro, lovers and spouses? This, this is the axe That, alas, cuts off the head of my hope. Does my beloved belong to Medoro? Gush forth o tears In fountains, in streams! No, that is not enough, in torrents, rivers, seas!	「二人永遠相愛 安祖尼卡與米多羅， 雙雙共諧連理。」 (奧蘭度目瞪口呆) 安祖尼卡與米多羅， 雙雙共諧連理？ 這，這彷彿是把斧頭 把我的一絲希望砍斷。 我的摯愛心繫米多羅？ 啊，我淚如泉湧 匯聚成河也遠遠不夠！

Arde Orlando! Che Orlando?
 Eh! Orlando e morto!
 La sua donna ingrattissima l'ha ucciso;
 Io son lo spirito suo da lui diviso,
 E son con l'ombra mia, che sola avanza,
 Esempio a chi in amor pone speranza.
 (Va per partire e visto l'alloro segnato da
 Ang. si ferma e legge)
 Angelica qui fu sposa a Medoro.
 Chi segnò quest'alloro?
 Lo vergò di sua man la mia tiranna,
 V'imprese di sua mano il mio martoro.
 Amanti, e sposi! Oh Dei! Sposa a Medoro!
 Vendetta, sì vendetta incontro amore!
 Or n'ho trovato il modo:
 Per cacciarmel dal sen trarommi il core.

Io ti getto elmo ed usbergo,
 Ite o piastre, o maglie al suolo.

Troverò alleggerito il mio riposo.
 (Vede il mirto segnato da Med. e legge)
 Medoro qui d'Angelica fu sposo.
 A te, mirto orgoglioso,
 Vuo' sfondarti, schiantarti
 Sino all'ultimo Bronco,
 Ed estirpar dalle radici il tronco.

Ho cento vanni al tergo,
 Ho duecent'occhi in fronte,
 E nel furor ch'ho in sen
 M'adiro almeno almen
 Con mille cuori.
 Sovra que' vanni io m'ergo,
 Volo dal piano al monte,
 Quelle pupille io giro,
 Con tutti i cuor sospiro,
 Occhi, vanni, furor, cuori, oh martoro!
 Amanti e sposi! Qui sposa a Medoro!

Orlando burns! What Orlando?
 Orlando is dead!
 His most ungrateful lady has killed him;
 I am his spirit, divided from him,
 And with my shadow, which alone remains,
 I am an example for those who place their
 hope in love.
 (He starts to leave and sees the words carved
 by Angelica on the laurel. He stops to read
 them)
 Here Angelica became Medoro's wife.
 Who carved this laurel?
 My tyrant Lady wrote on it with her hand
 With her hands she carved out my affliction
 Lovers, and spouses! O Gods! Medoro's wife!
 Revenge, yes, revenge against love!
 Now I have found the way:
 To chase it from my breast,
 I will tear out my heart!

I cast you off, helmet and breastplate,
 Armour and chain-mail:
 to the ground with you!

My rest will be all the lighter
 (He sees Medoro's inscription on the myrtle)
 Here Medoro became Angelica's husband.
 And you, proud myrtle,
 I want to split into two, rend asunder
 Down to the last branch,
 And tear your trunk from its roots!

I have a hundred wings on my back,
 I have two hundred eyes on my forehead,
 And with the fury I have in my breast
 I rage with
 At least a thousand hearts.
 On those wings I rise,
 I fly over mountain and vale,
 I turn those eyes in all directions,
 With all the hearts I sigh,
 Eyes, feathers, madness, hearts, oh affliction!
 Lovers and spouses!
 Here she married Medoro!

還要川流不息，化為狂濤駭浪！
 燃燒吧，奧蘭度！奧蘭度？
 奧蘭度已經死了！
 那個忘恩負義的女人把他殺死了；
 我是他殘留下來的魂魄，
 與陰影為伴，孤身一個，
 這就是寄望愛情的下場。
 (他離開之際，看見安祖尼卡在月
 桂樹所刻的字。他停下來讀道)
 「安祖尼卡在此成為米多羅之妻。」
 月桂樹上的字是誰刻的？
 正是由那無情女人的雙手所寫
 她的雙手烙下了我的煎熬
 雙雙共諧連理！
 老天啊！米多羅之妻！
 復仇，沒錯，向愛情復仇！
 我有辦法：
 為了斷絕愛情，
 我會挖出自己的心肝。

頭盔和胸甲，我把你們卸下，
 鋼衣鍊衫：統統往地上摔去！

我將可以輕鬆的歇息
 (他看見米多羅在紫薇
 樹上刻的字，讀道)
 「米多羅在此成為
 安祖尼卡的丈夫。」
 你啊，傲慢的紫薇樹，
 我恨不得把你砍成萬段，
 只剩半根殘枝，
 再把你整棵連根拔起。

我背上有百隻翅膀，
 額頭上有百雙眼睛，
 狂怒充斥着我的胸膛
 恍如千百顆憤恨的心，
 我會振翅高飛，
 飛越山脈曠野，
 百目四處張望，
 內心空虛悲嘆，
 眼睛、羽翼、憤怒、
 心碎，好不淒慘！
 雙雙共諧連理！她就在
 這裏嫁了給米多羅！

Festclub

Hong Kong Arts Festival

香港藝術節悠藝會

EXPLORE. ENGAGE. EXPERIENCE.

體驗「看演出」以外的精采生活!

迎新禮品 WELCOME GIFT

優惠期已延長！所有於2015年6月30日前之新申請可獲贈限量版
 藝術節T恤一件（原價HK\$220）！
 Offer period extended! Join before 30 June 2015 and get a
 FREE exclusive Festival T-Shirt (original price HK\$220)!



香港藝術節**悠藝會**是一項全新會員計劃，讓年輕管理人員及追求工作與生活平衡的上班族在欣賞藝術節演出以外體驗豐富多元的文化活動。

FestClub is a new membership scheme of the Hong Kong Arts Festival. The scheme is specially designed for young professionals and aspiring executives to pursue work-life balance and explore a range of arts and lifestyle activities beyond the Festival performances.

2015年之申請可享特別優惠，純銀會籍現只需HK\$500（原價HK\$1,000）！
 Special offer available for 2015 applications; silver membership is now at just HK\$500 (was HK\$1,000)!

悠藝會的會員將有機會：

FestClub members will enjoy opportunities to:

- 參加全年的藝術及優悠生活會員活動 Participate in year-round arts and lifestyle members' events
- 與國際知名藝術家見面 Meet world-class artists
- 認識其他藝術愛好者，擴闊人際網絡 Network with other arts lovers
- 於指定商戶及機構享用優惠 Enjoy attractive benefits at selected retailers and institutions

**及更多精采活動！
And lots more!**

立即加入 JOIN NOW

2015年會員申請可享特別優惠！
 Special offer available for 2015 membership!

詳情請瀏覽 For details:
www.hk.artsfestival.org/en/support-us/festclub.html

閣下如有垂詢，請與**悠藝會**聯絡
 For enquiries, please contact **FestClub**:
 電郵 Email: membership@hkaf.org
 總機 General Line: (852) 2824 3555



香港藝術節網頁
 HKAF Website



悠藝會Facebook專頁
 Facebook page of FestClub

<i>Ottone in Villa, RV729</i>	<i>Ottone in Villa, RV729</i>	《奧托尼在維拉》, RV729
“Gelosia, tu già rendi l’alma mia”	“Jealousy, you are already making my soul”	〈嫉妒，你在吞噬我的靈魂〉
Cajo Silio Gelosia tu già rendi l’alma mia Dell’inferno assai peggior. Ma se pria la vendetta io non farò, Non m’uccidere, Mio crudele aspro dolor.	Cajo Silio Jealousy, you are already making my soul Much worse than hell. But if beforehand I do not take my revenge, Do not kill me, My cruel, harsh grief.	卡祖·薛尼奧 嫉妒啊，你在吞噬我的靈魂 這比身處煉獄更難受 但在殘酷之痛 把我殺死之前 請先讓我復仇。

<i>La Virtù trionfante dell’Amore e dell’Odio, ovvero Il Tigrane</i>	<i>The Triumph of Virtue over Love and Hate</i>	《美善戰勝了愛與恨》
“Care pupille”	“Dear eyes”	〈摯愛的雙眸〉
Mitridate Care pupille, Trà mille e mille Degne voi (ben) siete, Sol di regnar. Come vi piace Con egual face D’amor e sdegno Vi fate amar.	Mitridate Dear eyes, Amid thousands upon thousands You alone are (well) worthy To reign. As it pleases you, With equal torches Of love and scorn You make others love you.	米崔達特 摯愛的雙眸， 世間萬物之中 唯獨你們有資格 掌管一切。 喜歡時燃起愛情之火 厭惡時燒起憎恨之焰 讓人不禁拜倒。

<i>Amanti olà olà, Accademia d’Amore</i>	<i>Lovers, ho! ho! The Academy of Love</i>	《有情人萬歲！萬歲！愛情學院》
“Benché ascritto non sia d’Amor nell’Accademia”	“Though not enrolled in the Academy of Love”	〈雖無法踏進愛情學院之門〉
Disinganno Benché ascritto non sia D’Amor nell’Accademia il Disinganno, Pur lecito mi fia Recitare uno scherzo musicale In cui biasmo d’Amor l’arco e lo strale.	Disenchantment Though Disenchantment is not enrolled In the Academy of Love, I think I’m justified In reciting a light-hearted ditty In which I censure Love’s bow and arrow.	幻滅 雖然幻滅之人無法 踏進愛情學院之門 但我有充分理由 演一齣音樂惡作劇 奚落愛情的弓與箭。
“Si guardi dai dardi d’Amor”	“Protect yourself from the darts of Love”	〈當心愛情之箭〉
Disinganno Si guardi dai dardi d’Amor Chi felice desia di goder, Cara gioia, soave piacer, Senz’ un’ ombra d’affanno e dolor. Son condite d’amaro velen Le ferite ch’imprime in un sen	Disenchantment Protect yourself from the darts of Love If you would enjoy Happiness and sweet pleasure, Without a shadow of anguish and grief. Dressed with bitter poison Are the wounds imprinted on the breast	幻滅 如想享受快樂 不為哀痛折磨 請當心愛情之箭。 蒙眼邱比特的箭矢 塗上了苦澀的毒藥 刺在人的胸膛之上。

La saetta del cieco fanciul, E dei pianti che versan gl’amanti Ei si prende giocondi trastul, E sol gode che peni ogni cor.	By the dart of the blind-folded boy, And with the lovers’ tears He amuses himself right merrily, Only pleased with things that pain all hearts.	他以令戀人哭泣為樂， 最愛讓情人心痛欲裂。
“Unito il Disinganno a la Ragione”	“When Disenchantment and Reason Unite”	〈幻滅與理性結合時〉
Amore Unito il Disinganno a la Ragione A gli studi d’Amor sempre s’oppone. Ma per troncare il filo a nuovi eccessi Di poetiche gare al fin si giunga E l’Accademia cessi. Ma pria che si disgiunga Quest’ adunanza amica, Unitamente un Madrigal si dica.	Love When Disenchantment and Reason unite Love’s studies is always opposed. But to prevent fresh abuses, Let end our poetic rivalry And close the Academy. But before this friendly assembly Goes its separate ways, Let us sing a madrigal together.	愛 當幻滅與理性結合時 總是與愛情背道而馳 為了防止再走極端 我們不應該再較量詩詞 把博學院的大門關上吧。 在這友誼聚會 劃上句號之前 我們齊來唱首牧歌。
“Dotto Maestro è Amore”	“Love is a Learned Teacher”	〈愛情是博學之師〉
Dotto Maestro è Amore Con scaltra disciplina Erudisce ogni core, Ogn’ anima addottrina. Quindi apprendere si suole, E s’impara adorando un bel sembiante. Buon poeta non è chi non è amante.	Love is a learned teacher Who with shrewd discipline Teaches every heart, Instructs every soul. Thus one gains understanding, And learns while adoring a lovely face. He who is not a lover cannot be a good poet.	愛情是博學之師 他循循善誘 悉心教授每一顆心 指導每一個靈魂。 令他們學會 欣賞美麗的人和事。 沐浴於愛河的人才能 成為好的詩人。

<i>L’impresario in angustie, opéra bouffon en deux actes (Atto I, Scena 1)</i>	<i>The Impresario in Distress, an opera buffa in two acts (Act I, Scene 1)</i>	《憂慮的劇團經理人》，兩幕喜歌劇（第一幕，第一場）
“Vè che matta, maledetta!”	“Behold this ill-spoken mad-woman!”	〈瞧這滿口惡言的瘋婦！〉
Crisobolo Vé che matta maledetta, Che non sente mai ragione; La sua testa, cospettone, Mi fa il cranio già voltar.	Crisobolo Behold this ill-spoken mad-woman, That never listens to reason; Her head, what irritation, Already makes my head spin.	基素勃羅 看哪，這個滿口惡言的瘋婦， 完全不講道理； 她這種牛脾氣， 實在叫我頭痛。
Merlina Io l’ho detto e non mi sposto : Voglio l’aria, vo’ il duetto, voglio entrare nel quartetto, E non s’ha da replicar.	Merlina I’ve said it and I’m not yielding: I want the aria, I want the duet, I want to take part in the quartet, And he hasn’t given me an answer.	米蓮娜 我要說的都說了，絕不會讓步 我要唱詠嘆調，我要唱合唱， 我要唱四重唱， 他怎麼還不答覆？
Gelindo Gelindo, canticchia portandosi il tempo mentre legge quello che ha scritto. Tà tà tarara ri ri ri ri rà là lara	Gelindo Gelindo singing under his breath, keeping time while reading what he has written. Tà tà tarara ri ri ri ri rà là lara	札連度 札連度輕聲唱着，一邊計時， 一邊唸他寫的譜。 噠噠噠喇喇咧咧咧喇啦啦

Doralba Io, che son la prima donna, Come lei m’ha scritturata, Voglio l’aria, ma obbligata, Col fagotto, e l’oboè.	Doralba I, the first lady, As you have cast me I want the aria, but bound in writing, With the bassoon and the oboe.
Gelindo Lairà lairà	Gelindo Lairà lairà
Merlina Lei non serve che s’inquieti, Che borbotti, e arricci il naso, Voglio l’abito di raso Con bordure in quantità.	Merlina It is not necessary that you are disquieted That you grumble and wrinkle your nose, I want the satin dress With a lot of hems.
Crisobolo Sì, signora, non si scaldi, Ogni cosa si farà. Io prevedo già il malanno Che mi deve inabissar.	Crisobolo Yes, lady, don’t get worked up, Everything will be done. I already foresee the trouble That will overwhelm me.
Doralba, Merlina Mi lusingo che in quest’anno L’impresario fallirà.	Doralba, Merlina I comfort myself that this year The impresario will fail.
Gelindo Lairà... Ma cospetto, andate via! Questo chiasso che cos’è?	Gelindo Lairà.... But get out of my sight! What is this uproar?
Doralba Mi lusingo che in quest’anno L’impresario fallirà, Voglio l’abito di raso E non s’ha da replicar.	Doralba I comfort myself that this year The impresario will fail, I want the satin dress And he hasn’t given me an answer.
Merlina Io non cedo a chi che sia, mi lusingo che in quest’anno L’impresario fallirà, Io vo’ fatti e non parole E non s’ha da replicar.	Merlina I do not yield to anyone, I comfort myself that this year The impresario will fail, I want facts, and not words And he hasn’t given me an answer.
Gelindo Una grida e l’altra sbatte, Per turbarmi l’armonia, Ed io quà la sinfonia Sta a cassare e ricassar. Quando i strepiti si fanno, Non si può più studiar.	Gelindo One shouts and the other strikes, To upset my harmony, And I, who again and again am blotting the symphony. When they make such noise, It is impossible to study.

多拉芭 當初你說過 我是女主唱 我要唱詠嘆調，你須立下字據， 我要有巴松管和雙簧管伴奏。	多拉芭 I, the first lady, As you have cast me I want the aria, but bound in writing, With the bassoon and the oboe.
札連度 啦啦啦啦	札連度 啦啦啦啦
米蓮娜 你不用焦急得 咕嚕抱怨、皺起鼻子， 我要穿上那條 裙擺蕩漾的緞裙。	米蓮娜 It is not necessary that you are disquieted That you grumble and wrinkle your nose, I want the satin dress With a lot of hems.
基素勃羅 沒錯，女士，無須太激動， 你的要求都會辦到。 我看麻煩會接踵而來 遲早會把我逼瘋。	基素勃羅 Yes, lady, don’t get worked up, Everything will be done. I already foresee the trouble That will overwhelm me.
多拉芭，米蓮娜 我想今年之內 劇團經理人就會完蛋。	多拉芭，米蓮娜 I comfort myself that this year The impresario will fail.
札連度 啦啦... 都給我滾出去！ 在吵個甚麼？	札連度 Lairà... But get out of my sight! What is this uproar?
多拉芭 我想今年之內 劇團經理人就會完蛋。 我要穿那條緞裙 他怎麼還不答覆？	多拉芭 I comfort myself that this year The impresario will fail, I want the satin dress And he hasn’t given me an answer.
米蓮娜 我絕對不會讓步 我想今年之內 劇團經理人就會完蛋， 事實勝於空談 他怎麼還不答覆？	米蓮娜 I do not yield to anyone, I comfort myself that this year The impresario will fail, I want facts, and not words And he hasn’t given me an answer.
札連度 一個大吵，一個大鬧 打亂了我的節奏 我一而再，再而三 要為這交響曲調音。 她們一片吵嚷 令我無法做事。	札連度 One shouts and the other strikes, To upset my harmony, And I, who again and again am blotting the symphony. When they make such noise, It is impossible to study.
Crisobolo La sua testa, cospettone, Mi fa il cranio già voltare. Io prevedo già il malanno Che mi deve inabissar, Sì, signora, non si scaldi, Ogni cosa si farà.	Crisobolo Her head, what irritation, Already makes my head spin. I already foresee the trouble That will overwhelm me. Yes, lady, don’t get worked up, Everything will be done.
Merlina Voglio entrare nel quartetto!	Merlina I want to take part in the quartet!
Doralba Voglio entrare nel duetto	Doralba I want to take part in the duet
Gelindo Ta ti to ti ta ta ta ta ta	Gelindo Ta ti to ti ta ta ta ta ta ta
Crisobolo C’entrerà!	Crisobolo You will take part!
Merlina Ma mi par che arricci il naso?	Merlina But it seems to me that you wrinkle your nose?
Crisobolo C’entrerà!	Crisobolo You will take part!
Gelindo Ma cospetto, cosa avete? Questo chiasso che cos’è?	Gelindo But, what, what is the matter? What is this uproar?
Doralba Mi lusingo che in quest’anno l’impresario fallirà, voglio l’aria, ma obbligata, col fagotto e l’oboè, e non s’ha da replicar.	Doralba I comfort myself that this year The impresario will fail, I want the aria, but bound in writing, With the bassoon and the oboe, And he hasn’t given me an answer.
Merlina Mi lusingo che in quest’anno L’impresario fallirà, voglio l’aria, vo’ il duetto, Voglio entrare nel quartetto E non s’ha da replicar, Voglio l’abito di raso Con bordure in quantità.	Merlina I comfort myself that this year The impresario will fail, I want the aria, I want the duet I want to take part in the quartet And he hasn’t given an answer. I want the satin dress With a lot of hems.
Gelindo Lairà, Ma cospetto cos’avete, Ma cospetto, andate via! Questo chiasso che cos’è? Quando i strepiti si fanno, Non si può più studiar,	Gelindo Lairà, But, what, what is the matter? But get out of my sight! What is this uproar? When they make such noise, It is impossible to study,

基素勃羅 她這種牛脾氣， 實在叫我頭痛。 我看麻煩會接踵而來 遲早會把我逼瘋。 沒錯，女士，無須太激動， 你的要求都會辦到。	基素勃羅 I want to take part in the quartet!
多拉芭 我要唱合唱	多拉芭 I want to take part in the duet
札連度 噠啱啾啱噠噠噠噠噠	札連度 Ta ti to ti ta ta ta ta ta ta
基素勃羅 我給你唱就是！	基素勃羅 You will take part!
米蓮娜 但你好像皺了下鼻子？	米蓮娜 But it seems to me that you wrinkle your nose?
基素勃羅 我說我給你唱！	基素勃羅 You will take part!
札連度 發生甚麼事？ 在吵個甚麼？	札連度 But, what, what is the matter? What is this uproar?
多拉芭 我想今年之內 劇團經理人就會完蛋， 我要唱詠嘆調，你須立下字據， 我要有巴松管和雙簧管伴奏， 他怎麼還不答覆？	多拉芭 I comfort myself that this year The impresario will fail, I want the aria, but bound in writing, With the bassoon and the oboe, And he hasn’t given me an answer.
米蓮娜 我想今年之內 劇團經理人就會完蛋， 我要唱詠嘆調，我要唱合唱 我要唱四重唱 說甚麼我也不聽。 我要穿起那條 裙擺蕩漾的緞裙。	米蓮娜 I do not yield to anyone, I comfort myself that this year The impresario will fail, I want facts, and not words And he hasn’t given me an answer.
札連度 啦啦， 發生甚麼事？ 都給我滾出去！ 在吵個甚麼？ 她們一片吵嚷， 令我無法做事，	札連度 Lairà, But, what, what is the matter? But get out of my sight! What is this uproar? When they make such noise, It is impossible to study,

Andate via, Non si può più studiar.	Get out of my sight, It is impossible to study.	都給我滾出去， 我無法專心做事。
Crisobolo Io prevedo già il malanno Che mi deve inabissar, Mia signora, non si scaldi, Ogni cosa si farà.	Crisobolo I already foresee the trouble That will overwhelm me. My lady, don't get worked up, Everything will be done.	基素勃羅 我看麻煩會接踵而來， 遲早會把我逼瘋。 女士，無須太激動， 你的要求都會辦到。

<i>La Canterina</i>, Hob.XXVIII:2 (Atto I, Scena 4)	<i>The Songstress</i>, Hob.XXVIII:2 (Act I, Scene 4)	《歌女》，Hob.XXVIII:2 (第一幕，第四場)
“Don belle!”	“Beautiful ladies!”	〈美麗的女士們！〉
Don Pelagio Donne belle! Accostati ed ascolta un po’ quest’ aria Ch’ho scritta questa notte; Vedi, è in Do, La, Sol, Re, terza maggiore, Con li corni che entrano e rinforzano con lesordine. Oh, quest’ uscite a solo d’oboe! Senti un po’! Recitativo!	Don Pelagio Beautiful ladies! Come closer and listen a little to this aria That I wrote tonight; See, it is in Do, La, Sol, Re, the major third, With the horns that enter and strengthen the sardini. Oh, these oboe solos! Listen here a little! Recitative!	皮拉治奧 美麗的女士們！ 這晚我寫了首詠嘆調 請靠過來聽一下； 看，音階是 Do，La， Sol，Re，大三度， 加入了圓號演奏，令弱音更為突出 啊，這裏是雙簧管獨奏！ 聽聽這首宣敘調！
“Che mai far deggio?”	“What ever must I do?”	〈我該怎樣做？〉
"Che mai far deggio? Sposo! Ti vedrò esangue? E spirerai quell'alma? E chiuderai quei lumi, quei dolci lumi? Ite al tiranno! Oh, Dio! Io, d'altri e non più tua? Che far deggio?"	"What ever must I do? Bridegroom! Will I see you lifeless? And will that soul breathe its last breath? And will you close those eyes, those sweet eyes? Go to the tyrant! Oh, God! I belong to others, and no longer to you? What must I do?"	「我該怎樣做？夫君！ 你怎麼面無血色？ 你呼的會是最後一口氣嗎？ 你會閉上那動人的雙眸嗎？ 去那暴君身邊！神啊！ 我已為他人所有，不再屬於你了？ 我該怎樣做？」
"Io sposar l'empio tiranno? Io mirar lo sposo estinto? Che farai, misero cor?"	"I marry the wicked tyrant? I behold the deceased bridegroom? What will you do, unhappy heart?"	「我要嫁給那個邪惡的暴君？ 我要默默注視已逝去的夫君？ 鬱鬱不歡的心，你會怎樣做呢？」
“Che dici?”	“What do you think?”	〈你們覺得怎麼樣？〉
Don Pelagio Che dici?	Don Pelagio What do you think?	皮拉治奧 你們覺得怎麼樣？
Gasparina Viva!	Gasparina Hurrah!	加斯柏蓮娜 太動聽了！
Apollonia Bravo, signor Maestro!	Apollonia Well done, signor Maestro!	亞波羅莉雅 老師，你寫得真好！

Don Pelagio Via! (A Gasparina) Canta appresso a me!	Don Pelagio Away! (To Gasparina) Sing with me!	皮拉治奧 去！（向加斯柏蓮娜說） 跟我一起唱！
Don Pelagio, Gasparina "Che mai far deggio!" "Sposo!"	Don Pelagio, Gasparina "What must I do!" "Bridegroom!"	皮拉治奧、加斯柏蓮娜 「我該怎樣做！」 「夫君！」
Don Pelagio Dolce, dolce!	Don Pelagio Sweet, sweet!	皮拉治奧 輕一點，柔一點！
Don Pelagio, Gasparina "Ti vedrò esangue?"	Don Pelagio, Gasparina "Will I see you lifeless?"	皮拉治奧、加斯柏蓮娜 「你怎麼面無血色？」
Don Pelagio Tieni...	Don Pelagio Hold...	皮拉治奧 唱長音...
Apollonia "Esangue" fa così.	Apollonia "Lifeless", like this.	亞波羅莉雅 「面無血色」像我這樣唱。
Don Pelagio Gnora, fa calze! Non t'impacciar!	Don Pelagio Lady, make socks! Don't you get involved!	皮拉治奧 女士，織你的襪子！別插嘴！
Don Pelagio, Gasparina "E spirerai quell'alma?"	Don Pelagio, Gasparina "And will that soul breathe its last breath?"	皮拉治奧、加斯柏蓮娜 「你呼的會是最後一口氣嗎？」
Apollonia Spirare, apri la bocca! "E spirerai quell'alma?"	Apollonia Breathe, open your mouth! "And will that soul breathe its last breath?"	亞波羅莉雅 呼氣，把口張開！ 「你呼的會是最後一口氣嗎？」
Don Pelagio (A Gasparina) Vedi, che vituperio!	Don Pelagio (To Gasparina) See, what disgrace!	皮拉治奧 （對加斯柏蓮娜說） 你看，她真煩人！
Gasparina Soffritela, Maestro. La sapete!	Gasparina Bear it, Maestro. You know it!	加斯柏蓮娜 忍一下吧，老師。她老是這樣！
Don Pelagio, Gasparina "E chiuderai quei lumi, quei dolci lumi!"	Don Pelagio, Gasparina "And will you close those eyes, those sweet eyes?"	皮拉治奧、加斯柏蓮娜 「你會閉上那動人的雙眸嗎？」
Don Pelagio (Guardandola) Ah, "quei dolci lumi!"	Don Pelagio (Looking at her) Ah, those "sweet eyes!"	皮拉治奧 （看着她） 啊，這「動人的雙眸」！
Gasparina "Quei dolci lumi!"	Gasparina "Those sweet eyes!"	加斯柏蓮娜 「動人的雙眸！」
Don Pelagio Dolci lumi tuoi!	Don Pelagio Your sweet eyes!	皮拉治奧 妳那動人的雙眸！
Gasparina "Tuoi" non vi sta.	Gasparina "Yours" is not in the text.	加斯柏蓮娜 歌詞裏沒有「你」。
Don Pelagio Parlo di te!	Don Pelagio I'm talking about you!	皮拉治奧 我在說妳呢！

Apollonia Ci vuole "lumi tuoi" fa più grazia, tu non capisci? Ecco: "E chiuderai..."	Apollonia "Your eyes" needs to be more graceful, don't you understand? Like this: "And will you close..."	亞波羅莉雅 「你的雙眸」要唱得優雅一點，妳懂不懂？ 像這樣：「你會閉上…」
Don Pelagio (Sottovoce a Gasparina) Quella fetente bocca! Fa partire la gnora!	Don Pelagio (Whispers to Gasparina) That ill-favouring mouth! Make the Lady leave!	皮拉治奧 (對加斯柏蓮娜輕聲說) 狗口長不出象牙！ 馬上叫她離開！
Gasparina Signora madre, un po’ di cioccolate! (Apollonia esce)	Gasparina Lady mother, a little chocolate! (Apollonia leaves)	加斯柏蓮娜 母親大人，去弄點喝的！ (亞波羅莉雅離開)
Apollonia Dammi la chiave! "E chiuderai quell'alma E spirerai quei lumi!" Viva il signor Maestro!	Apollonia Give me the key! "And will you close that soul And breathe those eyes!" Long live the signor Maestro!	亞波羅莉雅 給我音調！「你會閉上一口氣，呼出雙眸！」 老師萬歲！
Don Pelagio Hai vinto già il Maestro, figlia cara. Via, partiamo, ch'è tardi.	Don Pelagio The Maestro has already conquered, dear daughter. Away, let us leave, for it is late.	皮拉治奧 妳唱得比老師還好，乖女兒。 時候不早，我要走了。
Gasparina Ve n'andate?	Gasparina Are you going?	加斯柏蓮娜 你要走了？
Don Pelagio Sì, figlia cara mia. (Fra sè) Vedi, ch'occhiate!	Don Pelagio Yes, my dear daughter. (To himself) See, what glances!	皮拉治奧 沒錯，乖女兒。 (自言自語) 看哪，她那雙明眸！

L'impresario delle Canarie

Intermezzo Secondo (excerpt)

Dorina
Recitar! recitar è una miseria
Parte buffa o parte seria!
Là s'inquieta un cicisbeo
Per un guanto o per un neo,
Qua dispiace a un delicato
Il vestito mal tagliato:
Uno dice: Mi stordisce;
L'altro: Quando la finisce?
Quando, quando?
E nel meglio in un cantone,
Decidendo, un mio padrone
Si diverte a mormorar.

The Impresario from the Canaries

Second Intermezzo (excerpt)

Dorina
To act! To act is a misery
Be it a funny or serious role!
A dandy frets
Over a glove or a beauty spot,
The dainty man finds
The badly cut dress displeasing:
One says: I am astonished;
The other: When will you finish it?
When? When?
And in the middle of a song,
A patron of mine
Enjoys muttering.

《從加那利群島來的
劇團經理人》

插曲二（節錄）

多蓮娜
上台演出簡直是種折磨
不論是惹笑或嚴肅的角色
那些公子哥兒
要求多多
挑三揀四
說衣服剪裁不夠好看：
一個說：我驚呆了；
另一個問：你甚麼時候才唱完？
唱完了沒？唱完了沒？
我唱到一半時，
有觀眾在台下
竊竊私語、講個不停。

Se da un uomo più discreto
Un di quei ripreso viene,
Che non tagli, che stia cheto,
Gli risponde, e dice bene:
Signor mio, non v'è riparo:
Io qui spendo il mio danaro;
Voglio dir quel che mi par!

Intermezzo Primo (excerpts)

Dorina
Via, sbrigatevi in fretta,
Portate la spinetta, e da sedere.
(Escono due donne, che portano
la spinetta con sopra diverse
carte di musica, e due sedie)
Che pazienza ci vuole
Con queste cameriere!
Sanno pur che a momenti
Aspetto un impresario forastiero,
E lasciano ogni cosa in confusione.
State attente al balcone
Per farmi l'ambasciata,
Ché intanto io rivedrò qualche cantata.
(Partono le donne)
Questa è troppo difficile:
Questa è d'autore antico,
Senza tremuli, trilli e appoggiature,
Tropo contraria alla moderna scuola,
Che adorna di passaggi ogni parola.
Questa è al caso... Chi vien? Fatelo entrare.
(Vedendo venire una delle due
donne, che poi se n'entra)
Sarà ben ch'io lo vada ad incontrare.

Nibbio
Mia Signora Dorina, al suo gran merito
Profondissimamente io mi rassegno.

Dorina
Son sua serva umilissima,
(E a maggior complimento io non m'impegno.)

Nibbio
Nibbio mi chiamo,
Canario di nazione,
E suo buon servitor di professione.

Dorina
Ella... è molto obbligante.

If a more discrete man
Scolds one of them,
Not to make bother, to be quiet,
He replies to him, and rightly says:
My Lord, there is no remedy:
Here I spend my money;
I want to say what I feel like!

First Intermezzo (excerpts)

Dorina
Away, hurry up,
Bring the spinet and something to sit on.
(Two women leave, carrying
the spinet with several
sheets of music on top, and two chairs)
How much patience is needed
With these maidservants!
They even know that any moment now
I am expecting a foreign impresario,
And yet they leave everything in disorder.
Keep watch from the balcony
To announce his arrival,
While I have another look at a few of the
songs.
(The women leaves)
This is too difficult:
This is by an ancient author,
Without tremolos, trills or appoggiaturas,
Too different from the modern school,
That adorns every word with passages.
This song fits the occasion well...Who comes?
Let him in.
(Seeing one of the two women coming,
who then comes in)
It would be best that I go to meet him.

Nibbio
My Lady Dorina, to your great merit
I most profoundly defer.

Dorina
I am your most humble servant,
(And a greater compliment I cannot give.)

Nibbio
Nibbio is my name,
The Canaries my nation,
And your good servant by profession.

Dorina
You... are very obliging.

有人請他們不要再喧嘩，
他們竟然振振有詞地答道：
先生，你管我那麼多：
我花錢買票入場；
我喜歡說啥就說啥！

插曲一（節錄）

多蓮娜
去去去，快一點，
把翼琴帶過來，再給我拿張椅子。
(兩個侍女離開，帶着翼琴、
幾張樂譜和兩張椅子回來)
這班糟侍女
真叫人受不了！
明知道我在恭候一個
從外國來的劇團團長，
房子卻亂七八糟
妳給我去陽台看哨
他來的時候通知我，
我要看看這些曲譜。
(侍女離開)
這首太難了：
這是首懷舊老曲，
沒有震音、沒有顫音、沒有倚音，
現時的歌曲每個字都有轉音修飾，
跟它太不一樣了。
這首曲挺適合…
是誰來了？讓牠進來。
(其中一個侍女走過來)
我最好還是出去見牠。

尼比奧
多蓮娜女士；能與妳會面，
我真是三生有幸。

多蓮娜
隨時樂意為你效勞，
(客套話就免了)

尼比奧
我名叫尼比奧，
來自加那利群島，
靜候妳的差遣。

多蓮娜
你…太有禮了。

Nibbio
Io faccio il mio dovere.
Deve dunque sapere
Che un teatro famoso
Nell’ isole Canarie è stato eretto.
Io vengo a solo oggetto
Di far la compagnia;
Ed in particular Vossignoria
Ci dovrà favorir, quando non sdegni
La nostra offerta.

Dorina
Ho quattro... o cinque impegni;
Ma vedrò di servirla, ove m’accordi
Un onorario comodo e decente.

Nibbio
Io sono differente.
Da tutti gl’impresari,
E precipito a sacchi i miei denari.

Dorina
Dunque il nostro contratto
Conchiuder si potrà.
Una difficoltà però mi resta.

Nibbio
Qual è, Signora?

Dorina
È questa:
Io la lingua non so di quel paese,
E non m’intenderanno.

Nibbio
Eh! non si prenda affanno.
Il libretto non deve esser capito;
Il gusto è ripulito,
E non si bada a questo:
Si canti bene, e non importi il resto.

Dorina
Nell’ arie io son con lei,
Ma ne’ recitativi è un’ altra cosa.

Nibbio
Anzi in questi potrà
Cantar con quella lingua che le pare,
Ché allor, com’ Ella sa,
Per solito l’udienza ha da ciarlare.

Dorina
Com’ è così, va bene.

Nibbio
I do my duty.
You must therefore know
That a famous theatre
In the Canary Isles has been built.
I come with the sole purpose
To make up the troupe;
And in particular your Ladyship
Must favour us, if you do not disdain
Our offer.

Dorina
I have four... or five engagements;
But I will seek to serve you,
where you grant me
A comfortable and decent fee.

Nibbio
I am different
From all the other impresarios,
And I pay by the sack-load.

Dorina
Therefore our contract
Can be entered upon.
A difficulty however remains for me.

Nibbio
What is that, Lady?

Dorina
It is this:
I do not know the language of this country,
And they don’t understand me.

Nibbio
I pray you! Don’t you worry.
The libretto doesn’t have to be understood;
It is of a refined taste,
And it does not matter about this:
If you sing well, the rest does not matter.

Dorina
With the arias I agree with you,
But with the recitatives, it is another matter.

Nibbio
Indeed in these you can
Sing in whatever language you please,
For then as you know,
Usually, the audience likes to prattle.

Dorina
As it is thus, very well.

尼比奧
只是職責所在。
我想讓妳知道
在加那利群島有座
享負盛名的歌劇院。
我遠道而來是為了籌組劇團；
特別希望你能前來坐陣，
不要拒絕我們一番美意。

多蓮娜
我有四…五份合約在身；
但只要妳出的價錢合理，
我會盡量抽空為妳效勞。

尼比奧
我跟其他團長不一樣，
現在就把錢一次付清。

多蓮娜
那合約就算談攏了。
但還有一個大問題。

尼比奧
是甚麼問題呢，女士？

多蓮娜
是這樣的：
我不會你們國家的語言，
怕觀眾聽不懂我唱的歌。

尼比奧
哎喲！妳不用擔心。
歌詞聽不懂沒關係；
反正歌曲旋律優美，
妳儘管放心就可以；
只要嗓子好，其他事情都沒所謂。

多蓮娜
詠嘆調方面你說得沒錯，
但宣敘調卻是另一回事。

尼比奧
對，唱宣敘調時，
妳喜歡用什麼語言唱都行，
不過先旨聲明，
觀眾一般都喋喋不休。

多蓮娜
這不是問題。

Nibbio
Or le sue pretensioni
Liberamente palesar mi può.

Dorina
Voglio pensarvi... e poi risolverò.

Nibbio
Ma vuol ch’io parta
Senza farmi sentire una cantata?

Dorina
Son tanto raffreddata...

Nibbio
Eh! non importa:
Per dir un’ aria sola
Non bisogna gran fiato.

Dorina
Il cembalo è scordato.

Nibbio
Questo non le farà gran pregiudizio.

Dorina
Non sono in esercizio.

Nibbio
Qui canta per suo spasso.

Dorina
Non v’è chi suoni il basso.

Nibbio
Da sé non vuol sonare
Per non farmi goder la sua virtù.

Dorina
Ella mi vuol burlare.

Nibbio
Eh! favorisca. (Io non ne posso più)

Dorina
Sonerò per servirla;
Ma resti in confidenza.

Nibbio
Non dubiti, Signora. (Oh che pazienza!)

Dorina
Amor prepara

Nibbio
Now your pretences
Can be freely revealed to me.

Dorina
I want to think about it... and then I will decide.

Nibbio
But do you want me to leave
Without hearing a song?

Dorina
I am not at all warmed up....

Nibbio
Oh! It doesn’t matter:
To sing only an aria
You don’t need a lot of breath.

Dorina
The cymbal is out of tune.

Nibbio
That won’t hinder you too much.

Dorina
I’m out of practice.

Nibbio
Sing for pleasure.

Dorina
There is no one to sing the bass part.

Nibbio
You don’t want to sing by yourself
So as to prevent me from enjoying your skill.

Dorina
You want to mock me.

Nibbio
Oh! Come on! (I can’t take it anymore)

Dorina
I will sing to serve you.
But in confidence.

Nibbio
Do not doubt it, Lady. (Oh what patience!)

Dorina
Love prepares

尼比奧
妳還有什麼顧慮，
全都說出來吧。

多蓮娜
我要點時間想想…然後再下決定。

尼比奧
我還未聽過妳唱歌，
妳就要我走了嗎？

多蓮娜
我還沒暖身…

尼比奧
哎！不要緊：
就唱段詠嘆調
不需要用太多氣。

多蓮娜
鐃鈸走音了。

尼比奧
對妳影響不會太大。

多蓮娜
我最近疏於練習。

尼比奧
就隨便唱兩句吧。

多蓮娜
沒人唱低音。

尼比奧
妳不肯唱的話，
我就無法見識妳的歌喉了。

多蓮娜
我看你是想嘲笑我。

尼比奧
哎喲！唱吧！（我等不及了）

多蓮娜
看在你的份上，我就唱一首。
獻醜了。

尼比奧
別再猶豫了，女士。（終於！）

多蓮娜
愛情在醞釀

Nibbio (Oh cara!)	Nibbio (Oh dear one!)
Dorina Le mie catene	Dorina My chains
Nibbio (Oh bene!)	Nibbio (Oh well done!)
Dorina Ch'io voglio perdere La libertà!	Dorina That I want to lose My freedom!
Nibbio Bel trillo in verità! Che dolce appoggiatura! È un miracolo, è un mostro di natura.	Nibbio Beautiful, authentic trill! What a sweet appoggiatura! It is a miracle, a monster of nature.
Dorina Tu m'imprigiona	Dorina You imprison me
Nibbio Oh buona!	Nibbio Oh good one!
Dorina Di lacci priva	Dorina Without snares
Nibbio Evviva!	Nibbio Hurrah!
Dorina No, che più vivere L'alma non sa!	Dorina No, how to continue living The soul does not know!
Nibbio Da capo, in carità.	Nibbio From the beginning, for charity!
Dorina Signor Nibbio, perdoni La debolezza mia.	Dorina Signor Nibbio, forgive My weakness.
Nibbio Burla Vossignoria! Ha una voce pastosa Che sembra appunto un campanel d'argento, Ed è miracolosa Nel divorar biscrome a cento a cento.	Nibbio You're joking, Your Ladyship! You have a full voice That is just like a bell of silver, And it is miraculous How it swallows up hundreds of notes.
Dorina Dunque non è dovere Ch'io non abbia a godere il gran vantaggio Di sentirla cantare.	Dorina Thus it is not compulsory That I don't have to enjoy the great advantage Of hearing you sing.

尼比奧 (唱得真好！)	多蓮娜 如腕上枷鎖
尼比奧 (太棒了！)	多蓮娜 我願捨棄自由之身！
尼比奧 正宗的顫音！ 轉音做得美妙絕倫！ 簡直是仙女下凡，天籟之聲。	多蓮娜 你用無形之縛
尼比奧 真動聽！	多蓮娜 把我牢牢網住
尼比奧 萬歲！	
多蓮娜 我實在不知道 該如何活下去！	尼比奧 求求妳，再唱一遍！
多蓮娜 尼比奧先生， 失禮失禮。	
尼比奧 妳太謙虛了！ 妳的聲線豐厚迷人 猶如銀鈴鏗鏘有聲， 每個音都精確無誤， 簡直令人難以置信！	
多蓮娜 那麼，我能有幸欣賞 閣下的歌聲嗎？	

Nibbio Io l'ubbidisco e non mi fò pregare.	Nibbio I obey you and you don't have to pray to me.	尼比奧 妳不必苦苦哀求，我唱就是。
Dorina Sarà la sua cantata Di qualche illustre autore...	Dorina It will be the cantata Of a famous author...	多蓮娜 你唱的曲想必是 由哪位名家所作...
Nibbio Son d'un suo servitore E musica e parole.	Nibbio A servant of yours composed The music and words.	尼比奧 我既會寫曲，又會寫詞。
Dorina È ancor poeta?	Dorina And poet?	多蓮娜 詩你也會寫？
Nibbio Anzi questo è il mio forte! Ho una vena terribile, Tanto che al mio paese Feci quindici drammi in men d'un mese.	Nibbio Indeed this is my strength! My artistic flair is terrific, So much so that in my country I wrote fifteen dramas in less than a month.	尼比奧 當然沒錯，這是我的強項！ 我有相當的音樂才華 我當時在自己的國家 短短一個月就寫了十五齣歌劇。
Dorina Bella felicità! Via! favorisca.	Dorina Beautiful happiness! Go! Partake.	多蓮娜 太厲害了！來吧！請獻唱。
Nibbio Non è mia professione, e compatisca. Lilla, tiranna amata, Salamandra infocata, All' Etna de' tuoi lumi arder vorrei. Noti, questa è per lei.	Nibbio It is not my profession, so be indulgent. Lilla, beloved tyrant, Enflamed salamander, In the Etna of your eyes I want to burn. Mark, this is for you.	尼比奧 我不是專業歌手，請不要見怪。 莉莉亞，吾愛， 妳是浴火鳳凰， 妳火山般的雙眸令我愛火焚身。 留心，這是唱給妳聽的。
Dorina Grazie le rendo. (Che testa originale! Io non l'intendo).	Dorina I give you thanks. (What an original mind! I don't understand him).	多蓮娜 多謝了。 (他寫的是甚麼歌詞！ 我完全聽不懂。)
Nibbio Fingi meco rigore Sol per prenderti spasso, So ch'hai tenero il core, Bell' ostrea d'amore, e sembri un sasso. Che ne dice?	Nibbio You feign surliness with me Only to make fun for yourself, I know that you have a tender heart, Beautiful oyster of love, and you seem like a stone. What do you say?	尼比奧 妳對我不瞅不睬 其實心中暗歡喜， 我知道妳易動情， 明明是珍珠牡蠣，偏要裝作頑石。 妳覺得怎麼樣？
Dorina È un portento. La sua musa canaria Mi sorprende, Signor.	Dorina It is a portent. Your Canary muse Surprises me, Sir.	多蓮娜 實在繞樑三日。 先生，你加那利群島的詩曲 令我聽得如癡如醉。
Nibbio Senta quest'aria.	Nibbio Listen to this aria.	尼比奧 再聽聽這段詠嘆調。
Dorina Non la voglio stancare.	Dorina I don't want to tire you.	多蓮娜 我怕你會唱累了。

Nibbio Se credessi crepare Io la deggio servir.	Nibbio If I believed I might die Still I should serve you.
Dorina Grazie! (Che tedio! Adesso ci rimedio).	Dorina Thank you! (How tedious! Now I remedy it)
Nibbio No! Mi perdoni.	Nibbio No! Forgive me.
Dorina, Nibbio Scusi, scusi la confidenza;	Dorina, Nibbio Forgive, forgive the intimacy
Nibbio Pazienza!	Nibbio I don't mind!
Dorina, Nibbio Già so che mi perdona,	Dorina, Nibbio I know already that you will forgive me,
Nibbio Padrona!	Nibbio Patron!
Dorina, Nibbio Si lasci accompagnare,	Dorina, Nibbio Let yourself be accompanied,
Nibbio Le pare! S'ella non entra in camera, Di qui non partirò.	Nibbio You think! If you don't come into the chamber I won't leave.
Dorina, Nibbio Scusi, perdona,	Dorina, Nibbio Sorry, forgive,
Nibbio Padrona! Le pare!	Nibbio Patron! You think!
Dorina, Nibbio Si lasci accompagnare,	Dorina, Nibbio Let yourself be accompanied,
Nibbio Le pare! S'ella non entra in camera, Di qui non partirò.	Nibbio You think! If you don't come into the chamber, I won't leave.
Dorina, Nibbio Per non tenerla incomoda, Dunque così farò!	Dorina, Nibbio So as to not keep her uncomfortable That is what I will do!
Nibbio Padrona!	Nibbio Patron!

尼比奧 為了妳，刀山火海我也在所不計。	
多蓮娜 太感謝了！（煩死了！ 我要想想辦法）	
尼比奧 不用謝！失禮了。	
多蓮娜，尼比奧 別計較，原諒這親密的態度	
尼比奧 我不介意！	
多蓮娜，尼比奧 我知道你一定會諒解我，	
尼比奧 小姐！	
多蓮娜，尼比奧 你自己找人陪伴吧，	
尼比奧 妳想得美！ 妳不回來這房間的話 我絕不會離開。	
多蓮娜，尼比奧 抱歉，請你見諒，	
尼比奧 小姐！ 妳想得美！	
多蓮娜，尼比奧 你自己找人陪伴吧，	
尼比奧 妳想得美！ 妳不回來這房間的話， 我絕不會離開。	
多蓮娜，尼比奧 為了不讓她為難 我惟有這樣做！	
尼比奧 小姐！	

Dorina, Nibbio Dunque così farò!	Dorina, Nibbio That is what I will do!	多蓮娜，尼比奧 我惟有這樣做！
Nibbio Io vado un poco a spasso, Ma torno adesso!	Nibbio I will walk a little But I return now!	尼比奧 我本要出去散步 但我現在不去了！
Dorina, Nibbio Se non la servo abbasso, È per cagion del sesso.	Dorina, Nibbio If the servant does not bow It is for reason of gender.	多蓮娜，尼比奧 畢竟男女有別 你不能留在這。
Nibbio Son servitor di casa!	Nibbio I am the servant of the house!	尼比奧 我是妳家的侍從！
Dorina, Nibbio Rimanga persuasa Ch'io non ho tale idea.	Dorina, Nibbio You remain convinced. I don't have such an idea.	多蓮娜，尼比奧 你雖一心要如此 我卻無意應承你。
Nibbio Ma questa è sua livrea, O che la voglia o no!	Nibbio But this is your livery, Whether you want it or not!	尼比奧 無論妳想或不想， 我就是妳的僕從。
<hr/>		
<i>Ariette für Bass und Orchester, KV541</i>	<i>Ariette für Bass und Orchester, KV541</i>	《給男低音和樂團的短詠嘆調》，KV541
“Un bacio di mano”	“A kiss on the hand”	〈手上的一吻〉
Un bacio di mano Vi fa maraviglia, E poi bella figlia Volete sposar.	A kiss on the hand Astonishes you And then the beautiful girl You want to marry.	手上輕輕一吻 令你心醉神迷 然後你想迎娶 那美麗動人的女孩。
Voi siete un po' tondo, Mio caro Pompeo, L'usanze del mondo Andate a studiar.	You are a little naive, My dear Pompeo, The ways of the world Go study them.	親愛的龐貝， 你涉世尚淺， 出去闖一下， 好好認識世界。
Un uom, che si sposa Con giovin vezzosa, A certi capricci, Dee pria rinunciar. Dee libere voglie lasciar alla moglie, Dee sempre le porte aperte lasciar, Dee chiudere gli occhi, gli orecchi, la bocca, Se il re degli sciocchi no vuole sembrar.	A man who marries A pretty young girl Certain caprices, He must give up. To let his wife have her way To always leave doors open To shut his eyes, ears, and mouth If he doesn't want to be the king of fools.	堂堂男人，當娶了個 年輕貌美的女子以後， 就不可以再任意妄為。 要滿足妻子所有的要求 要樂於接受不同可能性 如果不想成為大傻瓜， 就要閉上眼睛、閉上 雙耳、閉上嘴巴。
Voi siete un po' tondo, Mio caro Pompeo, L'usanze del mondo Andate a studiar.	You are a little naive, My dear Pompeo, The ways of the world Go study them.	親愛的龐貝， 你涉世尚淺， 出去闖一下， 好好認識世界。

La Canterina , Hob.XXVIII:2 (Atto I, Scena 8)	The Songstress , Hob.XXVIII:2 (Act I, Scene 8)	《歌女》 ，Hob.XXVIII:2 (第一幕，第八場)
“Scellerata! mancatrice! traditrice!”	“Scoundress! liar! traitoress !”	〈賤婦！騙子！叛徒！〉
Don Pelagio Scellerata! mancatrice! traditrice! Vo’ gridar dalli balconi: "Queste donne, miei padroni, Sono false ed assassine!" Basta dir: "Son canterine", imparateło da me!	Don Pelagio Scoundress! liar! traitoress! I want to shout from the balconies: "These women, my patrons, Are false and murderous!" Enough to say: "They are singers," learn it from me!	皮拉治奧 賤婦！騙子！叛徒！ 我真想跑出陽台大喊： 「這兩個女人， 虛情假義、謀財害命！」再加一句： 「她們說的比唱的好聽， 不要重蹈我的覆轍！」
Apollonia Non gridate! Che sventura! Per l’affanno e la paura...	Apollonia Don’t shout! What misfortune! For the grief and fear...	亞波羅莉雅 別吵了！真是不幸！ 叫人又惶又恐…
Gasparina Per pietate! Ch’accidente! ... io mi reggo appena in piè.	Gasparina For pity! What a happening! ... I am just able to keep myself on my feet.	加斯柏蓮娜 求你可憐一下！真糟糕！ …我都快站不穩了。
Don Ettore Signor mio, lei l’uccida che poch’è.	Don Ettore My Sir, she doesn’t deserve it even if you kill her.	艾托利 先生，這種女人死不足惜。
Apollonia (sarcastica) Ci buttiamo a’ piedi vostri.	Apollonia (sarcastically) We throw ourselves at your feet.	亞波羅莉雅 （譏諷地） 我們跪地求求你了。
Don Pelagio Lungi, lungi, gente ingrata! Castigata hai da restar!	Don Pelagio Get away from me, away from me, ungrateful people! Remain chastened!	皮拉治奧 別過我，都給我滾，忘恩負義的人！ 好好懺悔吧！
Don Ettore (A Gasparina) La mia tela, i miei diamanti, zi! Non servon questi pianti? Or ti faccio carcerar?	Don Ettore (To Gasparina) My clothes, my diamonds! Are these complaints not needed? Now that I imprison you?	艾托利 （對加斯柏蓮娜說） 我的衣服，我的鑽石！ 全部都白送了嗎？ 若我讓你坐牢的話？
Gasparina, Apollonia Ch’accidente... Che sventura... Per l’affanno...	Gasparina, Apollonia What a happening... What misfortune... For grief...	加斯柏蓮娜、亞波羅莉雅 真糟糕…真不幸…我透不過氣了…

Oh se fosse il mio core	Ah, if only my heart	《啊，若我的心》
Oh se fusse il mio core In libertà d’usar teneri affetti, Vostri pallidi aspetti, Vostri sospiri, e le querele e i pianti Potrian sperar pietà, miseri amanti. Ma de’ verdi anni miei Nel più bel fior se cieco amor m’accese, Se il cor non si difese Da un guardo feritor che aprì le piaghe, Se due pupille vaghe M’accesero nel sen fiamma vorace, Altri amar non poss’io, datevi pace.	Ah, if only my heart Were free to give away tender affections, Your pale faces Your sighs, your laments and your tears Could have hopes for pity, wretched lovers. But if blind love ignited me During the prime of my beautiful years, If the heart did not defend itself Against a hurting look that opened my wounds, If two lovely eyes Lit up in my breast a voracious flame, I cannot possibly love any other, please forget it.	啊，若我的心能夠 完全遵從情感而行， 你們那蒼白的臉龐 你們的嘆息、你們的悲鳴、 你們的哭訴 尚會令人生憐，不幸的戀人們。 但在我花樣年華之時， 盲目的愛情令我燃燒， 面對鋒利無比的目光， 心中沒有一絲的防備， 一雙美麗動人的明眸 燃起了我胸膛的慾火， 我無法再愛另一個人， 還是算了吧。
Se lusinga il labbro e il ciglio, A dispetto del mio core Si fan rei di crudeltà. Né sottrar posso al periglio Per voler d’antico amore, Chi mi chiede almen pietà.	If my lips and eyes try to flatter me In spite of my heart’s will They are guilty of cruelty. Nor can I save from danger Anyone who begs for pity, Because of an earlier love.	如果我的雙唇雙眸 膽敢違背我的心意 那就實在太殘酷了。 因為記掛着那舊愛， 令我無法解救向我求憐的人。
Text: Pietro Metastasio		詞：梅塔斯塔齊奧
Orlando paladino , Hob.XXVIII:11	Orlando paladino , Hob.XXVIII:11	《騎士奧蘭度》 Hob.XXVIII:11
“Son confuso e stupefatto”	“I am confused and stunned”	《我頭眩迷惘》
Orlando Son confuso e stupefatto. Donne belle, vel protesto, Nel veder che l’uom sia matto, Per la vostra crudeltà.	Orlando I am confused and stunned. Beautiful women, to you I protest, In seeing that a man is mad, Because of your cruelty.	奧蘭度 我頭眩迷惘。 美麗的女士們，我要向妳們高呼， 眼前這癡狂的男人， 是由妳們的殘酷一手做成。
Tutti Se volete esser felici, Riamate ognor chi v’ama Con candor senz’artifici, E contento il cor sarà.	All If you want to be happy, Always love the one who loves you With candour, without artifice, And the heart will be content.	眾 想快樂的話， 珍愛每個疼惜自己的人， 天真率直、不加掩飾， 心中自會感到歡愉。
Eurilla E pur sempre in conclusione Che in amore gli augelletti Di noi abbian più ragione E maggiore umanità.	Eurilla And even still in conclusion That in love the little birds Are more right than us And more human.	歐莉拉 說到底， 墮入愛河的雀鳥 比人類更加幸福 只羨鴛鴦不羨仙。
Tutti Se volete esser felici, etc.	All If you want to be happy, etc.	眾 想快樂的話，（同上）

43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015

鳥集之眾

The Crowd

上海話劇藝術中心演出
Performed by the Shanghai Dramatic Arts Centre

楊皓宇 Yang Haoyu
蔣可 Jiang Ke
黃晨 Huang Chen
尤美 You Mei
劉政辰 Liu Yichen
徐靖靈 Xu Jingling

三月 Mar 27 (五) - 29 (日)
香港文化中心劇場 Studio Theatre, HK Cultural Centre
\$120 - 240

普通話演出，附中、英文字幕
Performed in Putonghua with Chinese and English surtitles

新銳舞台系列 New Stage Series

「鳥集之交，初雖相歡，後必相咄。」管仲《管子》

Rodomonte

Niuna tigre né pantera
Non ho visto in Barbaria,
Che in amor fosse severa
Né sentisse almen pietà.

Tutti

Se volete esser felici, etc.

Alcina

Dunque ognun contento sia
Di goder tranquillo in pace,
E in virtù della magia
Ciascun lieto sen vivrà.

Tutti

Se volete esser felici, etc.

Medoro

Se in amor serbai costanza,
Fu l'amor di ciò cagione;
Il mio amor vince ed avanza
Fin la stessa fedeltà.

Tutti

Se volete esser felici, etc.

Angelica

La colomba insegna i baci,
E la fida Tortorella
Negli affetti suoi tenaci
Mostra a noi la fedeltà.

Tutti

Se volete esser felici, etc.

Rodomonte

Not a single tiger nor panther
Have I seen in Barbaria,
That in love was harsh
Or didn't at least feel pity.

All

If you want to be happy, etc.

Alcina

Therefore everyone will be happy
To enjoy tranquility in peace,
And in the virtue of magic
And each heart will live in joy.

All

If you want to be happy, etc.

Medoro

If you stay constant in love,
It was the love for what reason;
My love wins and advances
Even fidelity itself.

All

If you want to be happy, etc.

Angelica

The dove teaches kisses,
And the faithful Turtle Dove
In its steadfast affections
Shows us what fidelity is.

All

If you want to be happy, etc.

羅多蒙特

就我在巴爾巴里亞所見，
只要心中擁有愛情，
即使是老虎和獵豹，
也會變得和善溫順。

眾

想快樂的話，（同上）

艾捷娜

這樣大家就會幸福
好好享受清靜寧謐，
多得了愛情的魔法
每顆心都充滿歡愉。

眾

想快樂的話，（同上）

米多羅

因為愛情的奇妙
使它長存於我心；
日漸成熟茁壯
令我忠貞不渝。

眾

想快樂的話，（同上）

安祖尼卡

鴿子教會了我們熱吻，
斑鳩至死不渝的愛情
讓我們見證何謂忠貞。

眾

想快樂的話，（同上）

歌詞中譯 盧迪謙

English translation Claire Cocks

立即購票城市售票網
BOOK at URB TIX | 2111 5999

上海影視舞台界矚目演員 + 香港舞台幕後精英



上海金牌編劇
喻榮軍
Playwright: Yu Rongjun



香港導演
鄧偉傑
Director: Tang Wai-kit



不止二十
MORE THAN
20
1978-2015



香港藝術節委約
香港藝術節及上海話劇藝術中心聯合製作
Commissioned by the Hong Kong Arts Festival
Co-produced by the Hong Kong Arts Festival and
the Shanghai Dramatic Arts Centre



主辦者有權更改節目資料或表演者，請參閱藝術節網站及瀏覽購票條款。
Programme and artists subject to change. Please refer to HKAF website for details and conditions of sales

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



香港賽馬會慈善公益基金會
The Hong Kong Jockey Club Charities Trust



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

香港藝術節衷心感謝下列機構及人士的慷慨支持：

The Hong Kong Arts Festival would like to thank the following for their generous support:

贊助舍計劃 Patron’s Club	
鉑金會員 PLATINUM MEMBERS	嘉里控股有限公司 Kerry Holdings Limited 俄鋁 UC RUSAL
黃金會員 GOLD MEMBERS	其士集團 Chevalier Group 鷹君集團有限公司 Great Eagle Holdings Limited 怡和集團 The Jardine Matheson Group
純銀會員 SILVER MEMBER	太古集團慈善信託基金 The Swire Group Charitable Trust
青銅會員 BRONZE MEMBERS	Nathaniel Foundation Limited 上海商業銀行 Shanghai Commercial Bank Limited

其他支持機構 Other Supporters <small>(Listed in Alphabetical Order)</small>	
• 法國巴黎銀行 BNP Paribas	• Performing Arts Fund NL
• Center Stage Korea	• SNYK (Contemporary Music DK)
• 以色列駐香港總領事館 Consulate General of Israel in Hong Kong	• 市區重建局 Urban Renewal Authority
• Danish Arts Foundation	

實物支持機構 In-kind Supporters	
• Birdland (Hong Kong) Limited	• 置地公司 Hongkong Land
• Bulgari Resort Bali	• 訊科科技發展有限公司 IT&T Development Limited
• 佳能香港有限公司 Canon Hongkong Co., Ltd.	• 朗豪坊 Langham Place
• 國泰航空有限公司 Cathay Pacific Airways Limited	• 奧海城 Olympian City
• 愉景灣渡輪碼頭 Discovery Bay Ferry Pier	• Panasonic
• 愉景新城 Discovery Park	• 信興集團 Shun Hing Group
• 嘉頓有限公司 The Garden Company Limited	• 屯門市廣場 tmtplaza
• 香港國際機場 Hong Kong International Airport	

藝術節捐助計劃 Festival Donation Scheme	
鉑金捐款者 PLATINUM DONOR	• Mr & Mrs Y S Wong
• 銀河娛樂集團 Galaxy Entertainment Group	• Worldson Publisher Ltd.
鑽石捐款者 DIAMOND DONOR	純銀捐款者 SILVER DONORS
• Ms Agnes Tai	• Ms Anna Ang and Mr Kenneth Lau
黃金捐款者 GOLD DONORS	• Mrs Chan Wong Chu Chu Winnie
• 無名氏 Anonymous (2)	• Jun Hing Paper Products Factory Limited
• Mr & Mrs Jeffrey & Helen Chan	• Mr & Mrs David S L Lin
• Mrs Chan Kam Ling	• Ms D Nam
• 馮兆林先生夫人 Mr & Mrs Fung Shiu Lam	• Ms Poon Yee Ling Eligina
• Mr & Mrs Lincoln & Yu-san Leong	• Mr & Mrs Andrew and Lily Riddick
• Mr Lin Kuang Hsiang	青銅捐款者 BRONZE DONORS
• Ms Shek Yuet Min Jacqueline	• Ms Au Kit Yan, Yannis
• 孫漢明先生夫人 Mr & Mrs Stephen Suen	• Ms Chen Cecilia
• 孫天珍女士 Ms Sun Tien Chen	• Ms Khoo Li Lian
• 曹延洲醫生 Dr Tsao Yen Chow	• Ms Leung Kwok Kuen Frankie
• Mr & Mrs Samuel and Amy Wang	• Ms Lim Geck Chin Mavis
• Mr Wong Yick Kam	• Mr & Mrs John and Carolie Otoshi
• Ms Wong Yee	• 黃嘉朗先生 Mr Wong Kar Long Christopher
	• Ms Yiu Man Yee Enoch

學生票捐助計劃 Student Ticket Scheme	
鉑金捐款者 PLATINUM DONORS	• The Lindsay Family
• 無名氏 Anonymous	• 駱余劍清紀念基金 Lok Yu Kim Ching Memorial Fund
• Burger Collection	• Dr Mak Lai Wo
• 馬振玉慈善基金會有限公司 CYMA Charity Fund Ltd	• Mr Mak Chung Hang
• 恒生銀行 Hang Seng Bank	• Ms Poon Yee Ling Eligina
• 芝蘭基金會 Zhilan Foundation	• Mr Anselmo Reyes
鑽石捐款者 DIAMOND DONORS	• Mr Neil Roberts
• 亞洲保險 Asia Insurance	• 孫永輝，施熙德伉儷 Edith Shih and Stephen Sun
• 梁家傑先生夫人 Mr & Mrs Leong Kah-Kit Alan	• Mr & Mrs John and Anthea Strickland
黃金捐款者 GOLD DONORS	• Mr Wong Yick Kam
• 無名氏 Anonymous (2)	• Ms Elsa Wong
• 陳求德醫生 Dr Chan Kow Tak	青銅捐款者 BRONZE DONORS
• Mrs Chan Wong Chu Chu Winnie	• 無名氏 Anonymos (5)
• Ms Chen Ang Yee Annie	• 區榮耀先生 Mr Au Son Yiu
• Ms Cheng Co Chine Vina	• Biz Office Limited
• Ms Cheung Lai Chun Maggie	• Carthy Limited
• Dr Chow Yat-ngok York	• Carol Bateman School of Dancing Ltd
• Dr Chung See Yuen	• Dr Chan Chun Yin
• Dovie and John	• Ms Cheung Kit Fung
• 馮兆林先生夫人 Mr & Mrs Fung Shiu Lam	• 趙穎雅女士 Ms Chiu Wing Ngar Winnie
• 馮慶鏘先生夫人 Mr & Mrs Fung Hing Cheung Kenneth	• Ms Choi Suk Han Annie
• Mr & Mrs Richard & Ruth Herbst	• Community Partner Foundation Limited
• I² Education	• 天智合規顧問有限公司 CompliancePlus Consulting Limited
• Lan Kwai Fong Group	• Easy Living Limited
• Ms Leung Wai Yee Nancy	• Freddy & Terry Fong
• Mr Lin Kuang Hsiang	• Itapol Industries Ltd
• Ms Peggy Liu	• Jun Hing Paper Products Factory Limited
• Mrs Ruby Master	• Ms Jennifer Lau
• Nathaniel Foundation Limited	• Ms Leung Siu Ling
• Mr Rusy M Shroff, BBS, MBE, and Mrs Purviz R Shroff	• Ms Orasa Livasiri
• 孫漢明先生夫人 Mr & Mrs Stephen Suen	• Dr Ingrid Lok
• Mr & Mrs Peter and Nancy Thompson	• Ms Jackaline McPhie
• 田家炳基金會 Tin Ka Ping Foundation	• Mr Neil Frederick Pryde
• 杜榮基醫生 Dr William WK To	• Mr Frederico Rato
• Ms Tsang Wing Fun	• Ms Janice Ritchie
• 曹延洲醫生 Dr Tsao Yen Chow	• Mr Siddique Salleh
• Mr & Mrs Y S Wong	• Mr & Mrs Alan and Penny Smith
• Dr M T Geoffrey Yeh	• Ms So Ching
純銀捐款者 SILVER DONORS	• Mr Johnson Tang
• 無名氏 Anonymous	• Ms Tse Wing Yee
• Mr & Mrs Herbert and Vicky Au-Yeung	• Mr Tung King Yiu
• Mr & Mrs Sheinal and Jacqueline Bhuralal	• Mr Arthur Wang
• Ms Christine Fung	• Ms Joanne D Wong
• Mr & Mrs A R Hamilton	• Mr Wong Kong Chiu
• Mr & Mrs Bill Henderson	• Ms Woo Lan Fan
• Ho Iu Kwong Charity Foundation Ltd	• Mrs Wu Tseng Helen
• Ms Ho Wing Yin Winnie	• Ms Yim Chui Chu
• Mr Maurice Hoo	• 葉志彤女士 Ms Carolina Yip
• Mr Ko Wai Chung Geoffrey	• 余德銘先生 Mr Desmond Yu
	• Mr Jeffrey Zielinski

新作捐助計劃 New Works Scheme	
黃金捐款者 GOLD DONORS	• 駱余劍清紀念基金 Lok Yu Kim Ching Memorial Fund
• 無名氏 Anonymous	• 孫永輝，施熙德伉儷 Edith Shih & Stephen Sun
• 孫天珍女士 Ms Sun Tien Chen	青銅捐款者 BRONZE DONORS
純銀捐款者 SILVER DONORS	• Ms Grace Chiang
• Mrs Chan Wong Chu Chu Winnie	• Ms Chiu Shui Man Tabitha
• Ms Lexandra Chan	• DECO Wines Limited
• Ms Ho Wing Yin Winnie	• Jun Hing Paper Products Factory Limited
• Mr & Mrs Bill Henderson	• Dr Alfred Lau



學生票捐助計劃籌得的所有款項，均全數用作資助本地全日制學生以半價優惠購買藝術節門票。為了讓更多年輕人欣賞藝術節的高質素表演，培養他們對表演藝術的認識，我們需要您的協助！

無論捐款數額多少，我們都衷心感謝您的支持！

(學生票數量有限，先到先得。Student tickets are limited. First come first served.)

捐款表格 DONATION FORM

我/我們願意捐款 港幣 HK\$ _____ *支持「學生票捐助計劃」
I / We would like to donate _____ to support the Student Ticket Scheme

*捐款港幣\$100或以上可憑收據申請扣稅。 *Donation of HK\$100 or above is tax-deductible.

捐款港幣\$2,500或以上，將於2015年香港藝術節官方網站及閉幕演出後於報章刊登之鳴謝廣告上獲得鳴謝。
Donations of HK\$2,500 or above will be acknowledged in the 2015 Festival website and in "Thank You" ads in major newspapers after the Festival Finale.

屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

☐ 以我/我們/公司的名字列出 my/our/company's name ☐ 鳴謝名字 Acknowledgement Name ☐ 「無名氏」 Anonymous

捐款方法 Donation Methods

信用卡 Credit Card

☐ 匯財卡 Visa ☐ 萬事達卡 MasterCard ☐ 美國運通卡 American Express

持卡人姓名 Cardholder's Name _____

信用卡號碼 Card No. _____

信用卡有效期 Expiry Date _____ 月 month _____ 年 year _____

持卡人簽名 Cardholder's Signature _____

信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄。
Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號12樓1205室香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

鳴謝類別 Acknowledgement Categories

鉑金捐款者 Platinum Donor HK\$120,000或以上 or above
鑽石捐款者 Diamond Donor HK\$60,000或以上 or above
黃金捐款者 Gold Donor HK\$10,000或以上 or above
純銀捐款者 Silver Donor HK\$5,000或以上 or above
青銅捐款者 Bronze Donor HK\$2,500或以上 or above

**捐助者資料 Donor's Information (請用正楷填寫 Please write in BLOCK LETTERS)

名稱 Name _____ 先生/太太/女士/博士(中文) Mr / Mrs / Ms / Dr (English)

公司名稱(如適用) Company Name (If applicable) _____

聯絡地址 Correspondence Address _____

電話 Telephone _____

電郵 Email _____

請註明收據上的名稱 Please specify name on official receipt

☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.
☐ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.
**你的個人資料將會絕對保密。Your personal data will be kept strictly confidential.

Support and Co-operation 支持及協助

- agnès b.
- Alliance Francaise
- Anastassia's Art House
- 巴塞爾藝術展 Art Basel
- 藝林文具印刷有限公司 The Artland Co Ltd
- 亞洲協會香港中心 Asia Society Hong Kong
- 澳洲總領事館 Australian Consulate-General, Hong Kong
- 棧利廣告有限公司 Avanny Advertising Co Ltd
- 流白之間 Blank Space
- blk.web
- Blurr Creative
- Brick Lane
- 英國駐香港總領事館 British Consulate-General Hong Kong
- 英國文化協會 British Council
- 百老匯院線 Broadway Circuit
- 黑麥 Café Pumpernickel
- 明愛白英奇賓館 Caritas Bianchi Lodge
- 香港嘉星有限公司 Cheer Shine Enterprise Co Ltd
- 香港中文大學 The Chinese University of Hong Kong
- 戲曲資料中心 Chinese Opera Information Centre
- 音樂系 Department of Music
- 文化及宗教研究系 Department of Cultural and Religious Studies
- 專業進修學院 School of continuing and professional studies
- 周生生集團國際有限公司 Chow Sang Sang Holdings International Limited
- 毛妹芭蕾舞學校 Christine Liao School of Ballet
- 城市當代舞蹈團 City Contemporary Dance Company
- 香港城市大學 The City University of Hong Kong
- 英文系 Department of English
- The Clearwater Bay Golf and Country Club Hong Kong
- 商務印書館（香港）有限公司 The Commercial Press (H.K.) Ltd.
- 比利時駐港總領事館 Consulate General of Belgium in Hong Kong
- 法國駐港澳總領事館 Consulate General of France in Hong Kong and Macau
- 希臘駐香港總領事館 Consulate General of Greece in Hong Kong
- 愛爾蘭駐香港領事館 Consulate General of Ireland, Hong Kong
- 以色列駐香港及澳門領事館 Consulate General of Israel in Hong Kong and Macau
- 意大利駐香港領事館 Consulate General of Italy in Hong Kong
- 韓國駐香港總領事館 Consulate General of Korea in Hong Kong
- 西班牙駐港總領事館 Consulate General of Spain in Hong Kong
- 捷克駐香港總領事館 Consulate General of the Czech Republic in Hong Kong
- 俄羅斯駐港領事館 Consulate General of the Russian Federation in Hong Kong SAR, PRC
- 美國駐港澳總領事館 Consulate General of the United States, Hong Kong & Macao
- 德勤企業管理諮詢（香港）有限公司 Deloitte Consulting (Hong Kong) Limited
- 祈穎智博士 Dr Magdalen Ki
- 劇場工作室 Drama Gallery
- 香港荷蘭商會 Dutch Chamber of Commerce
- Emergency Lab
- Enoteca Group
- etc wine shops
- 外國記者會 Foreign Correspondents' Club (FCC)
- 亞洲鋼琴城 Fuji Asia Piano Services Co. Ltd.
- 港威酒店 Gateway Hotel
- 德國駐香港總領事館 German Consulate General Hong Kong
- 六國酒店 Gloucester Luk Kwok Hong Kong
- 香港歌德學院 Goethe-Institut Hong Kong
- 天藝（亞太）有限公司 Golden Talent (ASEAN) Ltd.
- The Grand Cinema
- 香港君悅酒店 Grand Hyatt Hong Kong
- 青苗琴行音樂中心 Greenery music
- 恒生管理學院 Hang Seng Management College
- 樂韻琴行 Happy Sound Music Ltd.
- 灣景國際 The Harbourview
- 白沙灣遊艇會 Hebe Haven Yacht Club
- 梅夫人婦女會 The Helena May
- 香港插花藝術學院 HK Academy of Flower Arrangement Ltd
- 快達票香港有限公司 HK Ticketing
- 香港兆基書院 HKICC Lee Shau Kee School of Creativity
- 香港演藝學院 The Hong Kong Academy for Performing Arts
- 中國戲曲學院 School of Chinese Opera
- 戲劇學院 School of Drama
- 音樂學院 School of Music
- 香港藝術學院 Hong Kong Art School
- 香港藝術行政人員協會 Hong Kong Arts Administrators Association
- 香港藝術中心 Hong Kong Arts Centre
- 香港浸信教會 Hong Kong Baptist Church
- 香港浸會大學 Hong Kong Baptist University
- 音樂系 Department of Music
- 電影學院 Academy of Film
- 英文系 Department of English
- 香港中樂團 Hong Kong Chinese Orchestra
- 香港城市室樂團 Hong Kong City Chamber Orchestra
- 香港大會堂 Hong Kong City Hall
- 香港文化中心 Hong Kong Cultural Centre
- 香港舞蹈團 Hong Kong Dance Company
- 香港各界婦女聯合協進會 Hong Kong Federation of Women
- 香港青年協會 The Hong Kong Federation of Youth Groups
- 香港教育學院 The Hong Kong Institute of Education
- 文化與創意藝術學系 Department of Cultural and Creative Arts
- 香港靈糧堂 Hong Kong Ling Liang Church
- 香港管弦樂團 Hong Kong Philharmonic Orchestra
- 香港理工大學 The Hong Kong Polytechnic University
- 中文及雙語學系 Department of Chinese and Bilingual Studies
- 紡織及製衣系 Institute of Textiles and Clothing
- 賽馬會綜藝文化設施及推廣處 Culture Promotion and Events Office
- 香港小交響樂團 Hong Kong Sinfonietta
- 香港旅遊發展局 Hong Kong Tourism Board
- 香港科技大學 The Hong Kong University of Science and Technology
- 人文學部 Division of Humanities
- 藝術中心 Center for the Arts
- 巴布亞新幾內亞 香港名譽領事館 The Honorary Consulate of Papua New Guinea in Hong Kong
- 海景嘉福洲際酒店 Intercontinental Grand Stanford Hong Kong
- 香港洲際酒店 InterContinental Hong Kong
- Isla School of Dance
- 港島太平洋酒店 Island Pacific Hotel Hong Kong
- 王仁晏芭蕾舞學校 JEAN M. WONG SCHOOL OF BALLET
- JellyBin Limited
- K11
- 高山劇場 Ko Shan Theatre
- 九龍木球會 Kowloon Cricket Club
- Kubrick
- 葵青劇院 Kwai Tsing Theatre
- 光華新聞文化中心 Kwang Hwa Information & Cultural Centre
- 數碼港艾美酒店 Le Meridien Cyberport
- 康樂及文化事務署 Leisure and Cultural Services Department
- 中聯辦 Liaison Office of the CPG in HKSAR
- 嶺南大學 Lingnan University
- 英文系 Department of English
- 文化研究系 Department of Cultural Studies
- 視覺研究系 Department of Visual Studies
- Lofstage
- 澳門文化中心 Macau Cultural Centre
- 馬哥孛羅香港酒店 Marco Polo Hongkong Hotel
- 海員俱樂部 Mariners' Club
- 美心食品集團 Maxim's Caterers Ltd
- MEC Hong Kong
- 外交部 Ministry of Foreign Affairs in HKSAR
- 李鏡輝先生 Mr Alpha Li
- Mr Carl Marin
- 卓翔先生 Mr Cheuk Cheung
- Mr De Kai
- 錢佑先生 Mr Eddy Zee
- 歐永財先生 Mr Raymond Au
- Ms Clara Ramona
- 羅乃新女士 Ms Nancy Loo
- 王禾壁女士 Ms Wong Wo-bik
- 荷蘭駐香港及澳門總領事館 Netherlands Consulate General in Hong Kong and Macao
- 新西蘭駐香港總領事館 New Zealand Consulate-General Hong Kong
- 北區大會堂 North District Town Hall
- 前進進戲劇工作坊 On & On Theatre Workshop
- Orange Peel Music Lounge
- 香港遨舍衛蘭軒 OZO Wesley Hong Kong
- PALACE ifc
- 柏斯琴行 Parsons Music Limited
- 新約舞流 Passoverdance
- 卓瀝達有限公司 Patsville Company Ltd
- 半島酒店 The Peninsula Hong Kong
- 伊利沙伯體育館 Queen Elizabeth Stadium
- 香港華美達酒店 Ramada Hong Kong
- 富豪九龍酒店 Regal Kowloon Hotel
- 帝苑酒店 The Royal Garden Hotel
- 皇家太平洋酒店 The Royal Pacific Hotel and Towers
- 帝都酒店 Royal Park Hotel
- 帝景酒店 Royal View Hotel
- 西灣河文娛中心 San Wan Ho Civic Centre
- SDM 爵士芭蕾舞學院 SDM Jazz and Ballet Academie
- 沙田大會堂 Sha Tin Town Hall
- 上環文娛中心 Sheung Wan Civic Centre
- 香港西班牙商會 Spanish Chamber of Commerce in Hong Kong
- 聖公會馬利亞堂 St. Mary's Church
- 辰衛圖書有限公司 Swindon Book Co. Ltd.
- 台北經濟文化辦事處 Taipei Economic & Cultural Office
- 派劇場 Theatre n
- 通利琴行 Tom Lee Music Company Ltd
- TomSenga Design
- 荃灣大會堂 Tsuen Wan Town Hall
- 屯門大會堂 Tuen Mun Town Hall
- 香港大學 The University of Hong Kong
- 音樂系 Department of Music
- 藝術學系 Department of Fine Arts
- 文學院 Faculty of Arts
- 香港大學美術館 University Museum and Art Gallery
- 香港大學香港人文社會研究所 The University of Hong Kong Hong Kong Institute for the Humanities and Social Sciences
- 城市售票網 URBIX
- 油麻地戲院 Yau Ma Tei Theatre
- 香港基督教青年會（港青）YMCA of Hong Kong
- 元朗劇場 Yuen Long Theatre
- 赤豚事務所 Zhu Graphix
- 進念二十面體 Zuni Icosahedron
- Zenith Designing & Printing Services Ltd.

贊助人 PATRON	梁振英先生	The Honourable C Y Leung
永遠名譽會長 HONORARY LIFE PRESIDENT	邵逸夫爵士	Sir Run Run Shaw, CBE (1907-2014)
執行委員會 EXECUTIVE COMMITTEE		
主席 Chairman	夏佳理先生	The Hon Ronald Arculli, GBM CVO GBS OBE JP
副主席 Vice Chairman	查懋成先生	Mr Victor Cha
義務司庫 Honorary Treasurer	李錦榮先生	Mr William Li
委員 Members	李義法官	The Hon Mr Justice Ribeiro
	任志剛先生	The Hon Joseph Yam, GBS GBM JP
	黃敏華女士	Ms Nikki Ng
	詹偉理先生	Mr James Riley
	梁靳羽珊女士	Mrs Yu-san Leong
	劉鎮漢先生	Mr Anthony Lau
	廖長江先生	The Hon Martin Liao, SBS JP
節目委員會 PROGRAMME COMMITTEE		
主席 Chairman	李義法官	The Hon Mr Justice Ribeiro
委員 Members	紀大衛教授	Professor David Gwilt, MBE
	盧景文教授	Professor King-man Lo, MBE JP
	毛俊輝先生	Mr Fredric Mao, BBS
	譚榮邦先生	Mr Wing-pong Tam, SBS JP
	姚珏女士	Ms Jue Yao, JP
	羅志力先生	Mr Peter C L Lo
	白諾信先生	Mr Giorgio Biancorosso
	高德禮先生	Mr Douglas Gautier
榮譽節目顧問 Honorary Programme Advisors	約瑟·施力先生	Mr Joseph Seelig
財務委員會 FINANCE COMMITTEE		
主席 Chairman	李錦榮先生	Mr William Li
委員 Members	李思權先生	Mr Billy Li
	梁國輝先生	Mr Nelson Leong
	詹偉理先生	Mr James Riley
發展委員會 DEVELOPMENT COMMITTEE		
主席 Chairman	查懋成先生	Mr Victor Cha
副主席 Vice Chairman	梁靳羽珊女士	Mrs Yu-san Leong
委員 Members	廖碧欣女士	Ms Peggy Liao
	龐建貽先生	Mr Paulo Kin-ye Pong
	郭明鑑先生	Mr Andrew Kuo
顧問 ADVISORS		
	李業廣先生	Mr Charles Y K Lee, GBM GBS JP
	李國寶博士	Dr The Hon David K P Li, GBM GBS JP
	鮑磊先生	Mr Martin Barrow, GBS CBE JP
	梁紹榮夫人	Mrs Mona Leong, SBS BBS MBE JP
	陳國威先生	Mr Patrick K W Chan
名譽法律顧問 HONORARY SOLICITOR	史蒂文生黃律師事務所 Stevenson, Wong & Co	
核數師 AUDITOR	羅兵咸永道會計師事務所 PricewaterhouseCoopers	
香港藝術節基金會 HONG KONG ARTS FESTIVAL TRUST		
主席 Chairman	霍璽先生	Mr Angus H Forsyth
管理人 Trustees	陳達文先生	Mr Darwin Chen, SBS ISO
	梁紹榮夫人	Mrs Mona Leong, SBS BBS MBE JP
	陳祖澤博士	Dr John C C Chan, GBS JP

職員 STAFF

行政總監 Executive Director	何嘉坤	Tisa Ho
節目 Programme		
節目總監 Programme Director	梁掌璋	Grace Lang
副節目總監 Associate Programme Director	蘇國雲	So Kwok-wan
節目經理 Programme Managers	葉健鈴、梁頌怡	Linda Yip, Kitty Leung
助理節目經理 Assistant Programme Manager	余瑞婷	Susanna Yu*
節目統籌 Programme Coordinators	林淦鈞、徐詠殷	Lam Kam-kwan*, Stella Tsui*
節目主任 Programme Officers	李家穎、林晨、李欣璞	Becky Lee, Mimi Lam*, Stella Li*
物流及接待經理 Logistics Manager	金學忠	Elvis King*
· 技術 Technical		
技術經理 Technical Manager	溫大為	David Wan*
助理製作經理 Assistant Production Manager	蘇雪凌	Shirley So
製作統籌 Production Coordinator	劉雅婷	Candy Lau*
技術統籌 Technical Coordinators	陳寶愉、陳詠杰	Bobo Chan*, Chan Wing-kit*
	陳佩儀、陳家彤	Claudia Chan*, Doris Chen*
	梁倬榮、林環	Martin Leung*, Nancy Lam*
	歐慧瑜	Rachel Au*
· 外展 Outreach		
外展經理 Outreach Manager	李冠輝	Kenneth Lee
外展統籌 Outreach Coordinators	李詠芝、張鼎丞、鍾玉如	Jacqueline Li*, Bell Cheung*, Joey Chung*
外展主任 Outreach Officers	陳慧晶、黃傲軒	Ainslee Chan*, Joseph Wong*
外展助理 Outreach Assistant	譚曉峯	Mitch Tam*
· 出版 Publication		
編輯 Editor	梁詩敏	Isabel Leung*
英文編輯 English Editor	黃進之	Nicolette Wong*
助理編輯 Assistant Editors	王明宇、莫雅宜	Martin Wang*, Anne Mok*
市場推廣 Marketing		
市場總監 Marketing Director	鄭尚榮	Katy Cheng
市場經理 Marketing Managers	周怡、鍾穎茵、陳剛濤	Alexia Chow, Wendy Chung, Nick Chan
市場經理（票務）Marketing Manager (Ticketing)	梁彩雲	Eppie Leung
助理市場經理 Assistant Marketing Manager	梁愷樺	Anthea Leung*
市場主任 Marketing Officer	張泳欣	Yansi Cheung*
市場見習員 Marketing Trainee	胡盈孜	Vanessa Woo*
票務主任 Ticketing Officer	葉菁菁	Jan Ip*
客戶服務主任 Customer Service Officers	蘇靖琳、李蓁蓁	Katrina So*, Daphne Lee*
	黃博棟、梁好筠	Ray Wong*, Connie Leung*
發展 Development		
發展總監 Development Director	余潔儀	Flora Yu
發展經理 Development Manager	蘇啟泰	Alex So
助理發展經理 Assistant Development Managers	陳艷馨、張慧芝	Eunice Chan, Anna Cheung*
發展主任 Development Officer	黃以嫻	Iris Wong*
藝術行政見習員 Arts Administrator Trainees	譚樂瑤、葉芷霖	Lorna Tam*, Tszlam Yip*
發展助理 Development Assistant	李海盈	Jane Li*
會計 Accounts		
會計經理 Accounting Manager	陳綺敏	Katharine Chan
會計主任 Accounting Officers	黃奕豪、陳靖	Bless Wong*, Janet Chan*
行政 Administration		
行政秘書 Executive Secretary	陳詠詩	Heidi Chan
接待員 / 初級秘書 Receptionist / Junior Secretary	李美娟	Virginia Li
文員 General Clerk	黃國愛	Bonia Wong
辦公室助理 Office Assistant	歐永剛	Gilbert Au*

Programme Calendar

節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series

信和集團藝萃系列 Sino Group Arts Celebration Series

寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 / 戲曲 OPERA / CHINESE OPERA					
粵劇《鶯鶯淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi Kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm	
經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi Kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm	
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 21/3 22/3	7:30pm 7:30pm 2:30pm	
寶馬會本地菁英創作系列 《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm	
浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm	
浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm	
浙江小百花越劇團 《五女拜壽》 團長：茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm	
古典音樂 CLASSICAL MUSIC					
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	CCCH	27/2 28/2	8:00pm 6:00pm	
香港中樂團「樂旅中國 IX」 指揮：閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm	
威廉·克里斯蒂、庭院之聲學堂 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm	
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm	
法比奧·比昂迪小提琴演奏會	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm	
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm	
歐洲嘉蘭古樂團	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm	
鋼琴：馮大維 小提琴：金珍秀 大提琴：金約拿					
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm	
聲音劇場 藝術總監：保羅·希利亞	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃	Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova				
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	CCCH	6/5	8:00pm	
音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出					
爵士樂 / 世界音樂 Jazz / World Music					
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm	
波比·麥非年 <i>spirityouall</i>	Bobby McFerrin - <i>spirityouall</i>	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - <i>Coming Forth By Day: A Celebration of Billie Holiday</i>	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 世界音樂 Jazz / World Music					
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會 情歌樂會與拉米加斯女子樂團成員	World Music Weekend - Pansori meets Flamenco Jeong Ga Ak Hoe & musicians from Las Migas	CHT	28/3	8:00pm	
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
戲劇 THEATRE					
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟度斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作	New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-size Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmanský With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre	APAC 香港演藝學院音樂廳 Concert Hall, HKAPA				
CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD 香港演藝學院戲院 Drama Theatre, HKAPA				
CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT 油麻地戲院 Yau Ma Tei Theatre				
CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall	STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall				
CHT 香港大會堂劇院 Theatre, HK City Hall	STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall				
APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA	YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre				
APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA					



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

Founding Sponsor of Young Friends of the Hong Kong Arts Festival



Young Friends is an arts education and audience development programme designed to nurture local secondary and tertiary school students' interest in the performing arts.

The project has reached out to **700,000** students,
and **over 135,000** students became members in the past **23** 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;
- Fellowships and Scholarships for Local Studies;
- Fellowships/Scholarships for Disabled Students (for Overseas and Local Studies);
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-Improvement for Working Adults; and
- Outstanding Apprentice Awards

The Sir Edward Youde Memorial Fund has since its inception supported more than **22,738** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$233.2** million. Out of a total of **2,876** recipients of scholarships and fellowships, more than **2,349** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.



**Young
Friends**
Hong Kong Arts Festival
香港藝術節青少年之友

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

電影 FILM	
2, 8, 16/11/2014	《法老的女兒》 <i>The Pharaoh's Daughter</i>
30/11; 6, 14/12/2014	《舞姬》 <i>La Bayadère</i>
11, 17, 25/1	《愛之傳說》 <i>The Legend of Love</i>
1, 7, 14, 15/3	《胡桃夾子》 <i>The Nutcracker</i>
5, 11, 12, 18/4	《天鵝湖》 <i>Swan Lake</i>
19/4; 9, 10/5	《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>
21, 27/6; 5/7	《伊凡大帝》 <i>Ivan The Terrible</i>
歌劇 / 戲曲 OPERA / CHINESE OPERA	
27/2-29/3	藝術節展覽：康有為面面觀 HKFA Exhibition: <i>Datong</i> and The World of Kang Youwei
11/3	傳承粵劇經典 Passing the Torch in Cantonese Opera
13/3	執導現代歌劇 Staging a New Opera
15/3	歌劇作曲解碼 Composing for <i>Datong</i>
15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing <i>The Tsar's Bride</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同：康有為在瑞典》放映座談會 <i>Datong: The Great Society</i> - In Search of a Modern Utopia
26/3	中國戲曲的視野 —— 與茅威濤對談 Future of Chinese Opera
音樂 MUSIC	
27/2	艾瑪的音樂之旅 Kapelle for Kids
27/2-29/3	「女·聲」攝影活動 "Voices of Women" Photography Campaign
28/2	德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden
3/3	威廉·克里斯蒂與繁花古樂團大師班 Masterclass with William Christie and Les Arts Florissants
6/3	赤腳女聲 —— 喜樂的泉源 Barefoot Divas - Living with Joy
7/3	相約法比奧·比昂迪 Meet Fabio Biondi
11/3	以樂為生 On Music as a Profession
12/3	杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians
13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
14/3	波比·麥非年大師班 The Bobby McFerrin Masterclass
14/3	與米凱·路迪對話 In Dialogue with Mikhail Rudy
15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC	
16/3	米凱·路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
舞蹈 DANCE	
25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	舞劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting <i>Cinderella</i>
14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
14, 15/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
戲劇 THEATRE	
27/2	與德萬對話 In Conversation with Lisa Dwan
28/2	合拍團面面觀 Method and Process of Complicite
28/2	《打擂台》演後談 Fighting for Your Attention
1/3	媽姐的故事 The Amahs' Stories
2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging <i>Pride and Prejudice</i>
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》 <i>Smashed Revealed</i>
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

請捐助藝術節！ Donate to the Festival！

香港藝術節在過去 **10** 年創下以下佳績：

The Hong Kong Arts Festival has achieved the following results in the past **10** years:

14,000+ 藝術家來自
artists from
58 個國家及地區
countries and regions

1,200,000+
入座觀眾人次 total audience

95%
平均入座率
average attendance

made in
90+
香港原創作品
original local works

PLUS
966 「加料節目」
Festival PLUS activities

85,000+
張半價學生票
half-price student tickets

在過去23年，「青少年之友」已為
Young Friends reached
700,000+
學生提供藝術體驗活動
students in the past 23 years

創立於1973年，香港藝術節一直致力呈獻國際和本地藝術精英的精英節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少，我們都衷心感謝您的支持！

Launched in 1973, the Hong Kong Arts Festival is dedicated to staging high quality performances, commissioning original creations and reaching out to the community through PLUS activities and arts education programmes. Your donation will contribute to areas needing the most support.

Donations of any amount will help and are greatly appreciated!

捐款表格 DONATION FORM

我/我們願意捐款 港幣 HK\$ _____ *支持「藝術節捐助計劃」
I / We would like to donate to support the Festival Donation Scheme

*捐款港幣\$100或以上可憑收據申請扣稅。 *Donation of HK\$100 or above is tax-deductible.

捐款港幣\$2,500或以上，將於2015年香港藝術節官方網站及閉幕演出後於報章刊登之鳴謝廣告上獲得鳴謝。
Donations of HK\$2,500 or above will be acknowledged in the 2015 Festival website and in "Thank You" ads in major newspapers after the Festival Finale.

屆時我/我們希望以下列名字獲得鳴謝（請選擇適用者）： I / We would like to be acknowledged as (please ✓ the appropriate box):

☐ 以我/我們/公司的名字列出 my/our/company's name ☐ 鳴謝名字 Acknowledgement Name ☐ 「無名氏」 Anonymous

捐款方法 Donation Methods

信用卡 Credit Card

☐ 匯豐卡 Visa ☐ 萬事達卡 MasterCard ☐ 美國運通卡 American Express

持卡人姓名 Cardholder's Name _____

信用卡號碼 Card No. _____

信用卡有效期 Expiry Date _____ 月 month _____ 年 year

持卡人簽名 Cardholder's Signature _____

信用卡捐款者可將此捐款表格傳真至(852) 2824 3798，以代替郵寄。
Credit card donations can be made by faxing this donation form to (852) 2824 3798 instead of mailing.

支票 Cheque

請填妥表格，連同抬頭為香港藝術節協會有限公司的劃線支票，寄回香港灣仔港灣道二號12樓1205室香港藝術節協會發展部收。
Please return this completed form, together with a crossed cheque made payable to **Hong Kong Arts Festival Society Limited**, to Development Department, Hong Kong Arts Festival Society Ltd, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

鳴謝類別 Acknowledgement Categories

白金捐款者 Platinum Donor HK\$120,000或以上 or above
鑽石捐款者 Diamond Donor HK\$60,000或以上 or above
黃金捐款者 Gold Donor HK\$10,000或以上 or above
純銀捐款者 Silver Donor HK\$5,000或以上 or above
青銅捐款者 Bronze Donor HK\$2,500或以上 or above

**捐助者資料 Donor's Information (請用正楷填寫 Please write in BLOCK LETTERS)

名稱 Name _____ 先生/太太/女士/博士 (中文) Mr / Mrs / Ms / Dr (English)

公司名稱 (如適用) Company Name (If applicable) _____

聯絡地址 Correspondence Address _____

電話 Telephone _____

電郵 Email _____

請註明收據上的名稱 Please specify name on official receipt _____

☐ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email.
☐ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.
**你的個人資料將會絕對保密。 Your personal data will be kept strictly confidential.


周生生
(how Sang Sang)

INFINI LOVE

LIFE'S
PERFECT SPARKLE



chowsangsang.com ☎ (852) 2192 3123



“Music gives a soul to the universe,
wings to the mind, flight to the imagination,
and life to everything.”

Plato

UOB – Proud Sponsor of the 20 March 2015 Concert by Gustavo Dudamel &
the Los Angeles Philharmonic at the 43rd Hong Kong Arts Festival.

Tel: (852) 2910 8888

www.uobgroup.com/hk

 **UOB**
大華銀行