

45<sup>th</sup>



香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

*In the moment* 此時此地

Concerto Italiano 意大利協奏團

Monteverdi

Vespers of 1610

蒙特威爾第《晚禱》(1610年版)



# 同心同步同進 共創更好未來

RIDING HIGH TOGETHER  
FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英  
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung  
Chief Executive,  
Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成  
香港藝術節主席

Victor Cha  
Chairman,  
Hong Kong Arts Festival

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme, Student Ticket Scheme, and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤  
香港藝術節行政總監

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.

Tisa Ho  
Executive Director,  
Hong Kong Arts Festival



貢獻香港藝術節45年伙伴及藝術節開幕演出贊助  
The Hong Kong Arts Festival's Proud Partner for 45 Years & Festival Opening Sponsor



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust  
同心 同步 同進 RIDING HIGH TOGETHER

藝術節閉幕演出贊助 Festival Finale Sponsor

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多謝支持!  
THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，  
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

藝術節指定航空公司  
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藝術節指定香檳  
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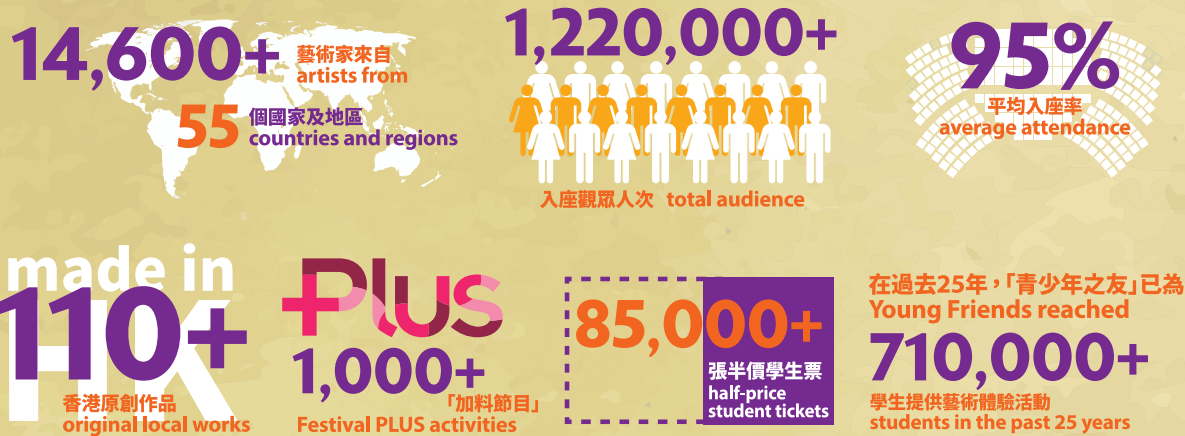




# 請捐助藝術節！ Donate to the Festival!

**45<sup>th</sup>** **香港藝術節**  
**HONG KONG ARTS FESTIVAL**  
16.2-18.3.2017

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:



創立於1973年的香港藝術節,一直致力呈獻國際和本地藝術精英的精英節目、委約和製作原创作品、策劃加料節目及培育年輕觀眾。您的捐款將會投放在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 the areas in need of the most support.

Donations of any amount will help make a difference, and are greatly appreciated.

## 捐款表格 Donation Form

網上捐款 Online Donation: <https://www.hk.artsfestival.org/en/support-us/donations.html>

我/我們願意捐款 I / We would like to donate **港幣\$ HK\$** \*支持「藝術節捐助計劃」 \*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2017香港藝術節官方網站及開幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。  
Donations of HK\$2,500 or above will be acknowledged in the 2017 Festival website and in the "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 名字 Name

☐ 「無名氏」 Anonymous

## 捐款方法 Donation Methods

信用卡 Credit Card ☐ 銀聯信用卡 UnionPay 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 month 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.

當您交回此表格, 即表示您同意讓香港政府透過「藝術發展資助計劃試驗計劃」將您的捐款為香港藝術節作配對資助。 By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

## \*\*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)

公司聯絡人(如適用) Company Contact Person (If applicable)

聯絡地址 Correspondence Address

電話 Telephone

電郵 Email

如收據上的名稱須與上列不同, 請註明  
If name on official receipt needs to be different, please specify

☐ 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.

# 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月期間呈獻眾多優秀本地及國際藝術家的演出,以及舉辦多元化的「加料」和教育活動,致力豐富香港的文化生活。

香港藝術節是一所非牟利機構,2017年第45屆藝術節的年度預算約港幣一億二千萬元,當中香港特區政府的基本撥款約佔總收入的14%,約9%來自政府慶祝特區成立20周年特別節目撥款,另外約28%來自票房收入,約32%依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約17%則來自政府針對捐款和贊助收入而提供的配對資助。

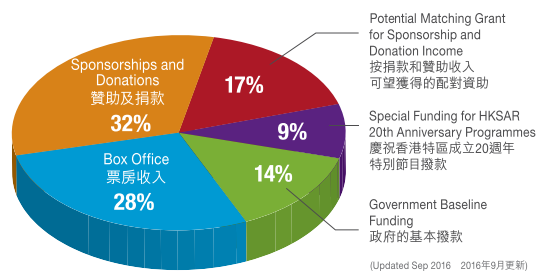
香港藝術節每年呈獻眾多國際演藝名家的演出,例如:安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作,過去十年共委約及製作逾100套本地全新創作,包括戲劇、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25年來,已為逾710,000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」每年提供超過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。

## 2017年藝術節預計收入來源:約港幣一億二千萬元 Estimated Income Sources for 2017 HKAF: Approximately HK\$120 Million



HKAF, launched in 1973, is a major international arts festival committed to enriching the cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of “PLUS” and educational events.

HKAF is a **non-profit organisation**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 has commissioned and produced over 100 new local productions in the past decade, including 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 25 years, our “Young Friends” scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the “Student Ticket Scheme” also make available over 8,500 half-price student tickets each year.

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

誠邀贊助或捐助第45屆香港藝術節:詳情請與藝術節發展部聯絡。

For sponsorship opportunities and donation details of the 45th Hong Kong Arts Festival, please contact the Development Department.

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



chowsangsang.com (852) 2192 3123

45<sup>th</sup>  香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017


Presents

Concerto Italiano  
**Monteverdi**  
Vespers for the Blessed Virgin

意大利協奏團  
蒙特威爾第 《聖母晚禱》

3月 3  
MAR

 香港大會堂音樂廳  
Concert Hall, HK City Hall

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

INFINI LOVE  
DIAMOND

周生生  
(how Sang Sang)



敬請關掉所有響鬧及發光裝置。  
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## 意大利協奏團 Concerto Italiano



意大利協奏團對十七及十八世紀意大利音樂獨特而創新的詮釋，奠定了樂團在古典樂壇的權威性地位。他們為巴羅克時期的傑作注入新意義，革新固有的印象，成為當今意大利同類樂團中的頂尖，得到觀眾和樂評人一致認可。

由藝術總監里納爾多·亞歷山德里尼帶領的意大利協奏團除了在演出和唱片中生動地演繹經典巴羅克樂章外，也會讓觀眾重新認識一些過去數百年來不為人知的作品。樂團常演曲目包括：韓德爾、多明尼哥·史格拉第、萊格倫齊、韋華第、梅朗尼、佩爾戈萊西和史特拉達拿的聖樂；巴赫、韋華第、柯里尼、謝明尼亞尼、羅卡特尼和羅西尼的樂曲；以及蒙特威爾第、馬倫齊奧、德·衛爾特、夏邦提耶、尼納和德·蒙特的歌曲。

意大利協奏團曾於世界各地演出，包括阿姆斯特丹音樂廳、烏得勒支舊音樂節、鹿特丹多倫音樂廳、布魯塞爾（華羅尼音樂節、佛蘭德音樂節、愛樂協會）、安特衛普 De

Concerto Italiano has achieved international benchmark status for ground-breaking interpretations of 17th and 18th century Italian music. Their recordings have revolutionised perceptions of Baroque masterpieces and the ensemble has firmly established itself with critics and audiences as the finest of its kind in Italy today.

In addition to vibrant performances and recordings of familiar baroque masterpieces Rinaldo Alessandrini's ensemble has also restored, for modern audiences, works that have languished in obscurity for centuries. The ensemble's current repertoire features, amongst others, sacred music by Handel, D. Scarlatti, Legrenzi, Vivaldi, Melani, Pergolesi and Stradella; instrumental works by Bach, Vivaldi, Corelli, Geminiani, Locatelli and Rossini; vocal music by Monteverdi, Marenzio, De Wert, Charpentier, Nenna and De Monte.

Concerto Italiano has appeared on stages in Amsterdam (Concertgebouw), Utrecht (Oude Muziek Festival), Rotterdam (De Doelen), Brussels (Festival de Wallonie, Flandern Festival, Societè Philharmonique), Antwerp (De Singel), Leuven (Flandern Festival), London (Lufthansa Festival, Queen Elisabeth Hall), Edinburgh (Edinburgh International Festival),

Singel、魯汶佛蘭德音樂節、倫敦（漢莎早期音樂節、伊莉莎伯女王音樂廳）、愛丁堡國際藝術節、奧爾德伯勒、格拉斯哥、巴黎（音樂城、市立劇院、香榭麗舍劇院）、蒙佩利爾藝術節、梅斯武器庫音樂廳、昂布羅內、桑特、拉謝斯德約、維也納音樂廳、伊斯坦堡、特拉維斯、耶路撒冷、布宜諾斯艾利斯科隆劇院、里約熱內盧聖保羅市立劇院、紐約（大都會藝術博物館、林肯中心）、華盛頓國會圖書館。

樂團於 2016 年首次到澳洲及紐西蘭作巡迴演出，分別於墨爾本演奏中心、珀斯國際藝術節和紐西蘭藝術節中，演奏蒙特威爾第的《晚禱》。2017 年適逢蒙特威爾第誕辰 450 周年，樂團帶同他的《奧菲歐》將由意大利出發，展開為期一年的巡迴演出，到訪西班牙、比利時、中國以及澳洲；並會首次在香港、北京和上海演出。

作為獨家為法國唱片公司 Naïve 灌錄唱片的樂團，意大利協奏團最近灌錄的曲目包括：蒙特威爾第《聖馬可日聖母晚禱》、柯里尼《尤麗迪絲》、亞歷山德羅·史格拉第的聖樂，以及被英國 BBC 音樂雜誌評為「史上最好」的巴赫《布蘭登堡協奏曲》全集。他們憑以上作品傑出的演出質素贏得多個獎項，確立他們別樹一幟演繹十七、十八世紀音樂的地位。樂團獲獎包括：五項留聲機唱片大獎（唯一意大利樂團獲此榮譽）、十項法國音叉唱片獎、兩項法國音叉年度獎、兩項德國唱片大獎、十二項法國十大名盤獎及九項法國世界音樂獎（包括年度獎和康城古典音樂大獎）。

Aldeburgh, Glasgow, Paris (Cité de la Musique, Théâtre de la Ville, Théâtre des Champs Elysées), Montpellier (Festival de Radio France), Metz (Arsenal), Ambronay, Saintes, Chaise-Dieu, Vienna (Konzerthaus), Istanbul, Tel Aviv, Jerusalem, Buenos Aires (Teatro Colon), Rio de Janeiro (Teatro S. Paolo), New York (Metropolitan Museum, Lincoln Center), Washington (Library of Congress).

2016 saw the ensemble's debut tour to Australia and New Zealand with performances of Monteverdi's *Vespers* at Melbourne Recital Centre as well as Perth International Arts and New Zealand Festivals. In celebration of the 450th anniversary of the composer's birth, in 2017 Concerto Italiano presents a year-long tour with Monteverdi's *Orfeo* in Italy, Spain, Belgium, Spain, China and Australia; other engagements include debuts in Hong Kong, Beijing, and Shanghai.

Concerto Italiano record exclusively for Naïve. Recent releases include Monteverdi's *Vespri Solemni per la Festa di San Marco*, Caccini's *Euridice*, a collection of sacred works by A. Scarlatti, and the Bach Brandenburg Concertos. The latter was acclaimed by BBC Music Magazine as the best version ever recorded. The impressive array of critical awards received for these recordings confirms the outstanding quality of their performances, now recognised as a unique force in the interpretation of seventeenth and eighteenth century music. These include 5 Gramophone Awards (the only Italian ensemble to have been thus honoured), 10 Diapasons d'Or and 2 Diapason d'Or de l'année, 2 Deutscher Schallplattenpreis, 12 10 de Répertoire awards, and 9 Choc de la Musique – including the Choc de l'année, the Cannes Classical Award.

## 里納爾多·亞歷山德里尼 Rinaldo Alessandrini

指揮 / 古鍵琴  
Conductor / Harpsichord



里納爾多·亞歷山德里尼是意大利協奏團的創團總監，同時是著名的古鍵琴、古鋼琴和管風琴演奏家，更被譽為演繹蒙特威爾第作品的世界權威之一。

十七及十八世紀的意大利音樂有時難以觸摸，輕巧卻情感豐富。亞歷山德里尼別出心裁的選曲呈現出這些音樂的精髓，反映他對意大利音樂透徹的見解和熱愛。

他曾於日本、加拿大、美國及歐洲各地演出，並受世界各個頂尖樂團邀約合作，包括：蘇格蘭室樂團、啟蒙時代樂團、費雷堡巴羅克樂團、佛羅倫斯五月音樂節樂團、意大利廣播樂團、格拉納達城市交響樂團、史波勒特音樂節樂團、托斯卡納樂團、托斯卡尼尼樂團、蒙彼利爾法國電台樂團、波爾多歌劇院樂團、奧維耶多交響樂團、里昂歌劇院樂團、慕尼黑廣播樂團、科隆廣播樂團、哥本哈根廣播樂團、波特蘭巴羅克樂團、巴羅克愛樂

In addition to his activities as founding director of Concerto Italiano, Rinaldo Alessandrini is renowned as a recitalist on the harpsichord, fortepiano and organ, and is considered one of the most authoritative interpreters of Monteverdi worldwide.

His profound knowledge and love of the Italian repertoire is naturally reflected in carefully selected programmes which seek to reproduce the essential, but often elusive, expressive and cantabile elements fundamental to Italian music in the 17th and 18th centuries.

He has performed in Japan, Canada, the USA and throughout Europe, and is in increasing demand by the world's leading orchestras: Scottish Chamber Orchestra, Orchestra of the Age of Enlightenment, Freiburger Barockorchester, Maggio Musicale Fiorentino Orchestra, Italian Radio Orchestra, Orchestra Sinfonica Ciudad de Granada, the Orchestra of the Spoleto Festival, Orchestra Regionale della Toscana, Orchestra Toscanini, Orchestra of Montpellier Radio France, Orchestra of Bordeaux Opera House,

樂團、皇家利物浦愛樂樂團、波爾察諾樂團、墨爾本交響樂團、華盛頓交響樂團、邁阿密新世界交響樂團、聖地牙哥歌劇院樂團、土魯斯市政大廈樂團、三藩市交響樂團、巴塞爾室樂團、西雅圖交響樂團、日內瓦室樂團及卑爾根愛樂樂團。

最近在不同城市的演出包括莫札特《後宮誘逃》（卡迪夫及史特拉斯堡）、加盧皮《女人的敵人》（列日）、韓德爾《塞墨勒》（多倫多）和葛路克《奧菲歐》（奧斯陸）。他在米蘭史卡拉歌劇院為蒙特威爾第全作的演出以及世界各地多個歌劇及音樂會擔任指揮，包括巴黎（《波佩亞的加冕》）、卑爾根（《唐·喬望尼》）、拿坡里（約梅利《無人島》、聖保羅（莫札特《安魂曲》）、列日（《唐·喬望尼》）、奧斯陸（《費加羅的婚禮》）和土倫（與法國國立里昂管弦樂團合作韓德爾《凱撒大帝》）。

除了意大利音樂外，亞歷山德里尼的專輯亦收錄了巴赫和其同代作曲家的作品。他獲得各界的高度讚譽，所獲獎項包括：三項留聲機唱片大獎、兩項法國唱片大獎、三項德國唱片大獎、西西利亞唱片獎、切尼基金會獎和四項康城 Midem 唱片獎。

獲法國文化部長提名法國藝術及文學勳章，並與意大利協奏團共同獲得意大利樂評人頒發的榮譽獎項阿比艾蒂獎。他曾為樂譜出版社 Bärenreiter Verlag 編輯蒙特威爾第的《奧菲歐》和《尤里西斯》。

Oviedo Symphony Orchestra, Orchestra of Lyon Opera House, Munich Radio Orchestra, Köln Radio Orchestra, Copenhagen Radio Orchestra, Portland Baroque Orchestra, Philharmonia Baroque Orchestra, Royal Liverpool Philharmonic, Orchestra Haydn Bolzano, Melbourne Symphony Orchestra, Washington Symphony Orchestra, New World Symphony Orchestra in Miami, Orchestra of Santiago Opera House (Chile), Capitole Orchestra in Toulouse, San Francisco Symphony Orchestra, Basel Kammerorchester, Seattle Symphony Orchestra, Genève Chamber Orchestra, Bergen Philharmonic Orchestra.

Recent engagements include Mozart's *Entfuerung* in Cardiff and Strasbourg, Galuppi's *Inimico delle donne* in Liege, Handel's *Semele* in Toronto and Gluck's *Orfeo* in Oslo. He is conducting the complete Monteverdi cycle at La Scala, with several opera and concert productions in Paris (*L'incoronazione di Poppea*), Bergen (*Don Giovanni*), Napoli (Jommelli's *L'isola disabitata*), Sao Paulo (Mozart's Requiem), Liege (*Don Giovanni*), Oslo (*La Nozze di Figaro*) and with the Lyon National Orchestra in Toulon (Handel, *Giulio Cesare*).

His recordings (for Opus 111, Astrée, Arcana, Deutsche Harmonia Mundi) include not only Italian music, but Bach and his contemporaries as well. He has garnered the highest critical plaudits including three Gramophone Awards, two Grand Prix du Disque, three Deutscher Schallplattenpreis, Prix Caecilia, the Premio Cini and four Midem Awards in Cannes.

Rinaldo Alessandrini was nominated Chevalier dans l'ordre des Artes et des Lettres by the French Minister of Culture and together with Concerto Italiano he was awarded the Italian music critics' prestigious Premio Abbiati. He has been the editor for the editions of Monteverdi's *Orfeo* and *Ulisse* at Bärenreiter Verlag.



45<sup>th</sup>

香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

*In the moment*

聲光頌

# CHORUS

BY RAY LEE 創作 萊爾·利

**A monumental installation of kinetic sound sculptures  
A hypnotic siren call**

英國大型聲光裝置  
為煩囂都市的夜空添上聲與光的詩意

“A precise piece of theatre”  
*The Glasgow Herald* ★★★★★

“Hums with beauty”  
*Metro Daily, Auckland*

“An amazing spectacle”  
*The Daily Telegraph*

**三月Mar 2-5, 7-10**

九龍公園廣場 Piazza, Kowloon Park

免費入場 毋需登記

Free admission. No registration required.

**平日Weekdays (三月Mar 2-3, 7-10)**

晚上 6:45pm | 7:30pm | 8:15pm | 9:00pm | 9:30pm

**週六、日Weekends (三月Mar 4-5)**

下午 3:00pm | 3:45pm | 4:30pm

晚上 6:45pm | 7:30pm | 8:15pm | 9:00pm

9:30pm | 10:00pm



**www.hk.artsfestival.org**

Programme details are subject to change. Please refer to HKAF website for details.  
主辦者有權更改節目資料，詳情請參閱藝術節網站。

## 蒙特威爾第

《真福童貞女的晚禱》(《聖母晚禱》), SV 206

天主拯救我

聖詠：上主起誓說

經文歌：我雖然色黑

聖詠：兒女同聲讚頌

經文歌：我的愛卿

聖詠：我真高興

經文歌：兩位色辣芬

聖詠：若非上主興工建屋

## Claudio Monteverdi (1567-1643)

*Vespro della Beata Vergine, SV 206*

Domine adiuuandum me festina

Psalm: Dixit Dominus

Motet: Nigra sum

Psalm: Laudate pueri

Motet: Pulchra es

Psalm: Laetatus sum

Motet: Duo Seraphim

Psalm: Nisi Dominus

—— 中場休息 Interval ——

經文歌：上天，請聽

聖詠：耶路撒冷，你要讚頌上主！

奏鳴曲：聖母瑪利亞

讚美詩：萬福海星

聖母讚主頌

Motet: Audi coelum

Psalm: Lauda Ierusalem

Sonata sopra Sancta Maria

Hymn: Ave maris stella

Magnificat

是晚演出曲目及次序或有更改

Pieces and their order of performance are subject to change

蒙特威爾第  
《真福童貞女的晚禱》  
(1610 年版) 簡介  
Introduction:  
Monteverdi and his *Vespers  
for the Blessed Virgin* (1610)



在政治、科學、宗教都經歷重大變遷動盪的時期，蒙特威爾第（1567-1643）走在音樂改革的最前沿，試圖透過融合古老的修辭方式和現代的作曲手法，來重新定義音樂的情感表達能力。

蒙特威爾第的作品是體現音樂從文藝復興時期風格進入巴羅克時期演變的典範，主要原因可追溯至他特別的作曲技巧，尤其是依據文本而寫的音樂。在蒙特威爾第大量的創作中，無論是三套現存的歌劇、大量的世俗聲樂作品（特別是牧歌）或是多元化的聖樂，都充分展現出他在作曲手法上的發展，並提供了大量實在的例子，反映出他在世時各種極端的美學及音樂革新。

他 1610 年創作的《真福童貞女的晚禱》被視為當時最感情豐富及華麗的聖樂作品。這套作品原為在羅馬天主教廷中的晚禱禮拜儀式中演出，是日課的一部分。

In a period of enormous political, scientific, and religious upheaval, Claudio Monteverdi (1567-1643) was at the cutting edge of musical movements that sought to redefine expression through the blending of ancient rhetorical practice with modern compositional approaches.

Monteverdi is often viewed as the composer whose work embodies the transition from the Renaissance style-period into the Baroque. Major reasons can be traced to specific compositional techniques, especially his manner of setting text to music. Monteverdi's substantial output – including three major surviving operas, many collections of secular vocal works (especially madrigals), and diverse sacred music – demonstrate the development of his approach, and provide a vivid reflection of many of the radical aesthetic and musical transformations that took place in his lifetime.

His *Vespers for the Blessed Virgin* of 1610 are regarded amongst the most expressive and florid sacred works of the period. The works within this collection were intended for performance in the Roman Catholic liturgy of Vespers, celebrated as part of the Divine Office.

背景資料：  
羅馬天主教的崇拜儀式  
Contexts:  
Roman Catholic Liturgy

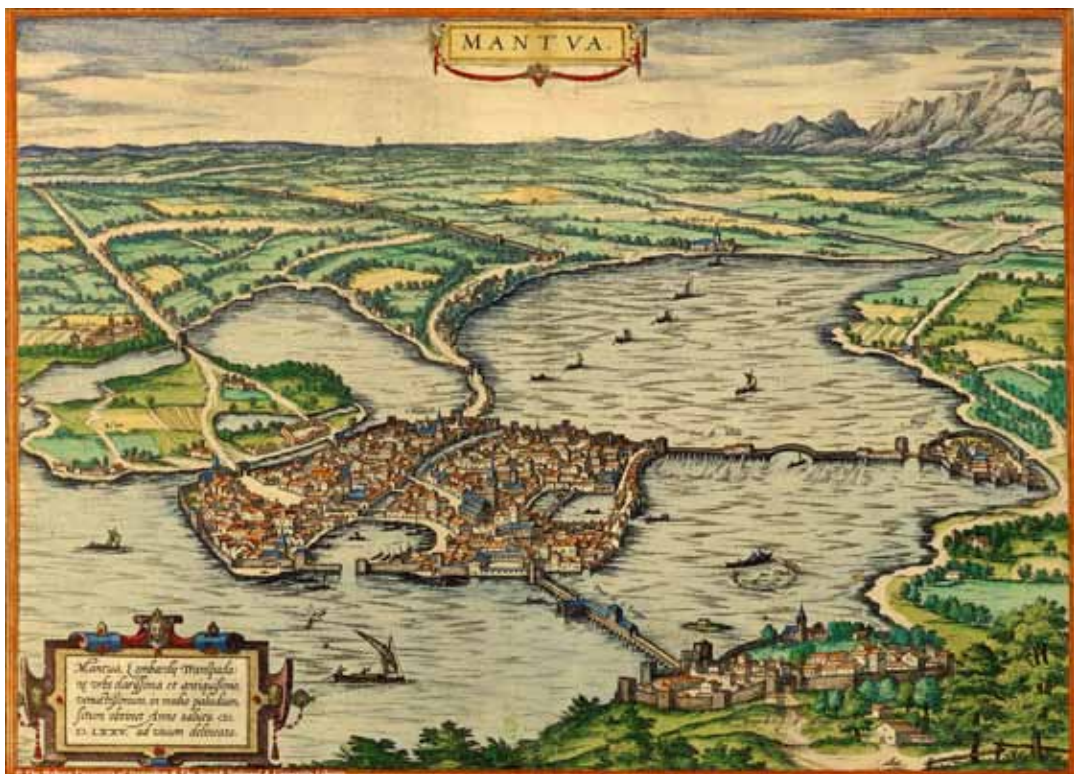


天主教的崇拜儀式主要分為彌撒和日課兩部分，彌撒中使用的經文又分既定經文（常規），以及在特別宗教節日用的特別經文（專用）。在第二次梵蒂岡大公會議（1962-1965）改革禮儀前，日課是複雜的崇拜儀式，每個星期在日課、晨禱、日間祈禱、午前祈禱、午時祈禱、午後祈禱、晚禱、夜禱的聚會中唱完整本《聖詠集》（150 篇），除此以外還有對經（配合當日的經文誦唱）、祈禱、讀經、頌歌（包括「聖母讚主頌」即「聖母頌」），以及其他聲樂或器樂音樂。由於巨量的經文唱誦，加上歐洲各地多個教會均設有這項禮儀，大部分音樂都是以素歌（格雷果聖歌）寫成，但在一些較大規模的教會或正值特別節日，也會演奏複音音樂，甚至有精巧的樂器伴奏。

The Catholic liturgy has two major components: the **Mass** and the **Divine Office**. The Mass has its regular texts (the **Ordinary**) and special texts for specific holy days (the **Proper**). Prior to major reforms made by the Second Vatican Council (1962–1965), the **Divine Office** was a complex liturgy in which the entire **Book of Psalms** (150 Psalms) would be sung each week, in a series of daily services named Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline, complemented by antiphons (texts appropriate for the day), prayers, readings, and **canticles** (including the **Magnificat**, or Song of Mary), as well as other vocal and instrumental music. Given the sheer amount of text to be sung, and the number of religious institutions around Europe engaged in this devotion, most music was in plainchant (Gregorian chant), but in larger institutions or for special occasions polyphonic settings – sometimes with elaborate instrumental accompaniment – would be performed.



## 蒙特威爾第在曼圖亞 Monteverdi in Mantua



自 1590 或 1591 年起，蒙特威爾第在曼圖亞岡薩加家族的宮廷工作，他的職責主要是為贊助人的娛樂活動及特別節慶創作音樂；同時，他也為維辛素·岡薩加靈修創作及演奏聖樂。他出版的短歌及牧歌備受讚賞，但同時也受到理論家喬凡尼·瑪利亞·阿圖西嚴厲批評：阿圖西在 1600 年指摘蒙特威爾第沒有正確地依對位法的規則創作，這引來一場文字與音樂是否同樣重要的激烈辯論。

蒙特威爾第和弟弟朱利奧，凱撒里是探索以新手法為文本作曲的音樂運動一份子，他們提倡文字先於音樂；音樂是用來輔助文字發揮其潛在的表達力。他們把新手法稱為「第

From 1590 or 1591, Monteverdi worked in the court of the Gonzaga family in Mantua. His duties mostly involved producing music for entertainment and special festivities, but he also composed and performed sacred works for the spiritual devotions of Vincenzo Gonzaga. His publications of canzonettas and madrigals achieved acclaim, but attracted harsh criticism from the theorist Giovanni Maria Artusi, who in 1600 accused him of not following the rules of counterpoint correctly. This led to a fierce debate over the relative importance of text and music.

Monteverdi and his brother Giulio Cesare were part of a movement that explored new ways of setting words to music, in which the text reigned supreme and the music supported and facilitated its expressive

二法則」，相對於文藝復興時期如拉絮斯和帕勒斯提納等作曲家的「第一法則」。如此刻意的美學轉變（有說是模仿古希臘對文字與音樂的創作方法），標誌着西方古典音樂的重大轉捩點，同時也代表了往後在創作聲樂時更著重發掘文本的感染力。歌劇就是在這個特別的背景下面冒起，在十六世紀末成為新的音樂類型。同時，蒙特威爾第在曼圖亞開始創作歌劇，包括他早年的傑作《奧菲歐》（1607）以及失傳、現存只有歌劇後段一首悲歌的《亞利安娜》（1608）。

蒙特威爾第可能是為了回應具影響力的音樂理論家的批評，準備了大量為聲樂及器樂而寫的聖樂以供出版：包括以傳統學究風格寫成的六聲部彌撒曲，證明他的「第一法則」技巧、以現代手法為《聖詠集》及「聖母讚主頌」入樂的作品（但依然按照固定旋律來寫），以及炫技式的榮耀聖母瑪利亞的「神聖協奏曲」（在當時的意大利，「協奏曲」一詞指包含聲樂及器樂的合奏作品，同時也稱為「經文歌」）。作品集於 1610 年在威尼斯出版，是獻給教宗保祿五世的作品。書名頁指明這些作品適合「教堂或宮廷」——他們是最有機會錄用有能力演出這些音樂的人。

很多人猜測蒙特威爾第出版這些作品的動機。雖然當時正值公教改革，他選擇創作彌撒曲，很明顯是為了證明自己是能夠創作嚴肅教會音樂的作曲家，而這種樂類要求的正是把文本清楚地配上音樂。

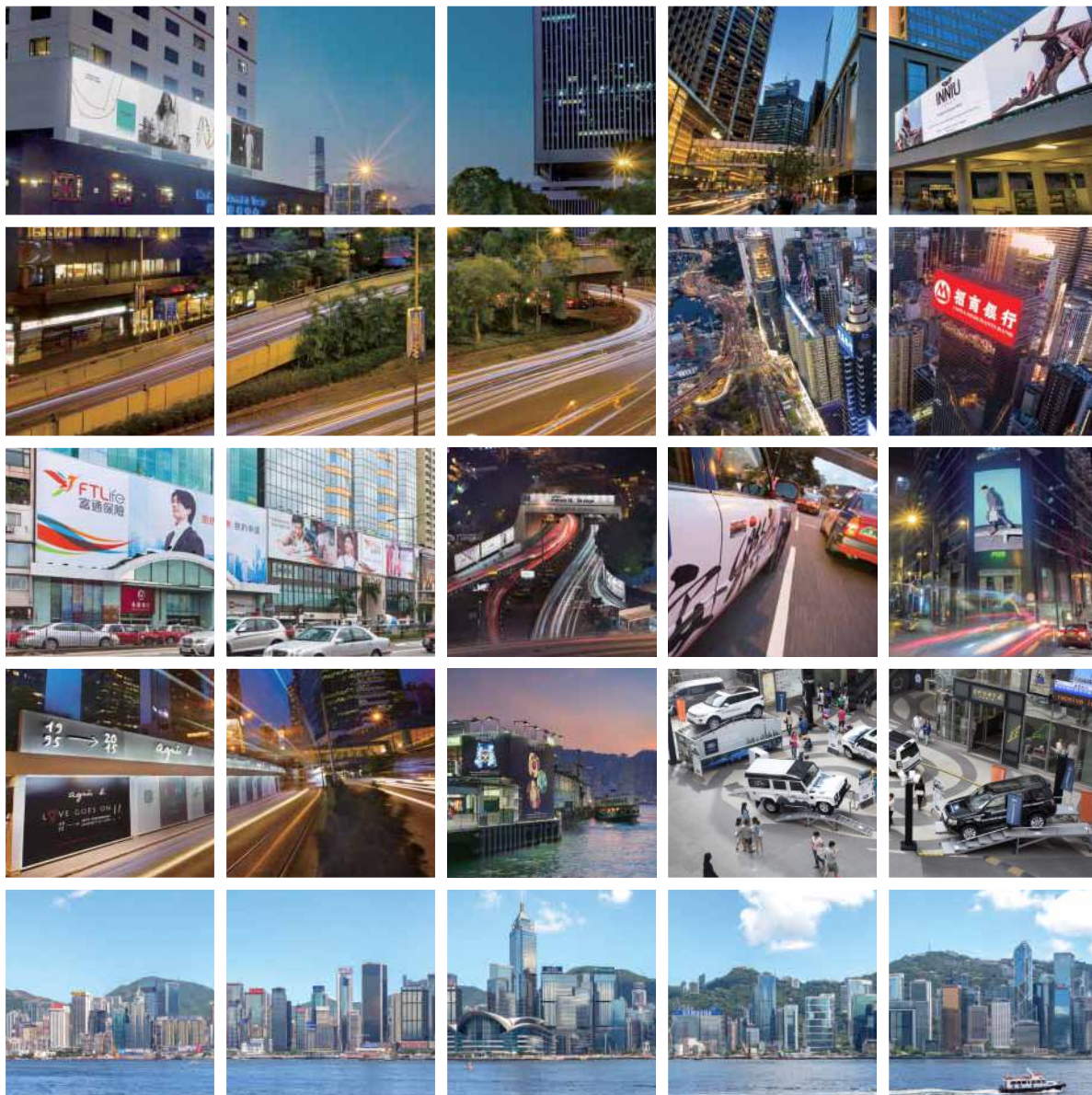
蒙特威爾第渴望在曼圖亞或其他地方的教會謀得一職，他大概認為比起受聘於難以捉摸的世俗僱主，受限的神職職務及有特定禮儀框架的教會工作比較正規穩定。

potential. They called this new approach *seconda pratica* (second practice), as opposed to the “first practice” of Renaissance composers such as Lassus and Palestrina. Such a deliberate aesthetic shift – thought to emulate the approach of the ancient Greeks to words and music – represents a crucial turning point in Western art music, and signalled an increasing emphasis on exploiting textual expression in vocal music. This was especially the case for opera, which had arisen as a new genre in the final years of the 16th century. While in Mantua, Monteverdi began to compose operas, including his early masterpiece *Orfeo* (1607) and the lost work *Arianna* (1608), of which only the final lament survives.

It was possibly partly in response to criticism levelled by influential music theorists that Monteverdi prepared for publication a large collection of sumptuous sacred music for vocal and instrumental forces: a six-voice Mass written in a conservative learned style, proving his skill in *prima pratica*, settings of Psalms and Magnificats in the most modern style (but still based on *canti fermi*), and virtuosic ‘sacred concertos’, all in honour of the Virgin Mary. (In Italy at this time the word ‘concerto’ referred to an ensemble piece for voices and instruments; these works can also be termed ‘motets’.) He had the collection published in Venice in 1610, and dedicated it to Pope Paul V. The title page refers to the suitability of these works for “the chapels or chambers of princes”, who would be most likely to employ the musical forces necessary for their performance.

There has been much speculation over Monteverdi’s motives for publishing these works. He was evidently aiming to bolster his credentials as a composer who was capable of writing serious church music in the spirit of the Counter Reformation – as demonstrated in the Mass setting – which above all sought clarity in the setting of texts.





## Seeing the Unseen



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在1610年前夕，他在岡薩加宮廷家族的工作日增，再加上妻子於1607年去世，使他向宮廷辭職，可惜不獲接納。出版這些聖樂，也許是向正招聘音樂總監的教會機構所發出的求職信。

1610年，蒙特威爾第專程到羅馬把新出版的作品送呈給教宗，又與當時具影響力的教會領袖（及潛在新贊助人）交朋友，這也許引起其曼圖亞僱主注意，但至少他有藉口說此行只是為了兒子找神學院。1612年，維辛素·岡薩加去世，他的繼承人解僱了蒙特威爾第，令他失業超過一年。好運就在1613年降臨：威尼斯著名的聖馬爾谷聖殿主教座堂的音樂總監一職懸空，蒙特威爾第獲委任此職。評核小組大概注意到他出版的宗教音樂作品引起的迴響，此後，蒙特威爾第在威尼斯渡過漫長且輝煌的音樂創作時期，直至1643年在當地去世。

Monteverdi was keen to secure a church post in Mantua or elsewhere, which he probably saw as a more regular kind of employment, governed more by ecclesiastical duties and a standard liturgical framework, rather than the whims of secular employers.

The demands placed on him by the Gonzaga family in the years prior to 1610, and the death of his wife in 1607, led him to request his release from service, but this was not granted. The publication of these sacred works could be a calling card for ecclesiastical institutions seeking a new *maestro di cappella* (literally 'chapelmaster', or director of music).

When Monteverdi travelled to Rome in 1610 to present his new publication to the Pope, and to rub shoulders with influential ecclesiastical leaders (and potential new patrons), he may have raised the eyebrows of his employers, but at least he had the excuse of going there to try and find a place for his son in a seminary. In 1612, Vincenzo Gonzaga died, and his successor dismissed Monteverdi, leaving him unemployed for over a year. In a fortuitous turn of events, however, the prestigious post of *maestro di cappella* in the Basilica of San Marco, Venice, became vacant in 1613, and Monteverdi was appointed. The reputation of his published sacred works likely influenced the decision of the panel. Monteverdi would go on to a long and illustrious period of musical creativity in Venice, where he died in 1643.



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## 《聖詠》、神聖協奏曲、聖母讚主頌

### The Psalms, Sacred Concertos, and Magnificat

在蒙特威爾第的聖樂作品中，1610年寫成的《晚禱》於1935年首次完整演奏後，成為他最著名及最常演奏的作品。貫穿整套《晚禱》的其中一個特點，是蒙特威爾第在《聖詠集》及聖母讚主頌的部分均「以固定旋律來編寫音樂」；也就是說，每個以複雜的複音形式寫成的樂章，均取材自素歌旋律的主題素材，由歌者唱出舊有旋律，再以最當代及創新的音樂加以變化。而神聖協奏曲（或稱經文歌）則把作曲家在創作牧歌及富戲劇性音樂的經驗帶到宗教音樂中，並且發揮得淋漓盡致。

開首的短詩與回應〈天主拯救我〉以簡單的主調合唱開始，伴以《奧菲歐》開首所用的相同觸技曲，由短號、小提琴、中提琴及通奏低音奏出。每行文字都由三拍的複奏樂段（迴旋的樂器段落）緊接着，然後聲樂在最後部分加入，唱出「阿肋路亞」。〈上主起誓說〉（聖詠第109篇）由男高音唱出固定旋律開始，此後其他聲部加入模仿，再發展成複雜的六部對位合唱。聖詠較花巧的部分包含了三拍及附點節奏的段落，間有假低音對位的段落。假低音對位是主調音樂的一種，各聲部以統一的節奏製造主旋律和聲，來演繹相同的文本；三段器樂複奏樂段出現在每對段落之間。每篇聖詠及頌歌皆以頌讚詞（「聖三光榮頌」）作結：男高音先唱出素歌，由男低音接續，在男低音之上是合唱團複雜的切分節奏織體。

《晚禱》的六首神聖協奏曲寫給單聲部至六聲部不等，明顯是為當時宮廷或富有的教會機構中技巧出眾的歌者而寫，把從十六世紀末在意大利開始盛行、最花巧的演唱技巧應用到作品中。當中，多首協奏曲的唱詞跟聖母瑪利亞有關。〈我雖然色黑〉由男高音獨唱，以通奏低音伴奏，情感豐富的文本改編

Of Monteverdi's sacred works, the Vespers of 1610 have come to feature among his best-known and most performed compositions, since their first complete modern performance in 1935. One of the unifying features of the Vespers setting as a whole is Monteverdi's assertion that the Psalm and Magnificat settings are "composed on *canti fermi*" – that is, each of his complex polyphonic settings take thematic material from the plainchant melody (*cantus firmus*) to which each item was traditionally sung, elaborating them with the most modern and inventive music. Meanwhile, the sacred concertos (or motets) bring the full weight of his experience as a composer of madrigals and dramatic music into an ecclesiastical context.

The introductory versicle and response **Domine ad adiuvandam me festina** opens with a simple homophonic choral setting of the text, accompanied by the same toccata flourish used in the opening of *Orfeo* (1607), played by cornettos, violins, violas, and basso continuo. Each line of the text is followed with a triple-time *ritornello* (a returning instrumental passage), and the voices join the instruments for the final instance, singing "Alleluia". **Dixit Dominus** (Psalm 109) opens with a tenor singing the *cantus firmus*, imitated by other voices before developing into a complex six-part contrapuntal texture. The more elaborate parts of this Psalm, featuring exciting passages in triple time and in dotted rhythms, alternate with passages of *falsobordone*. In *falsobordone*, a kind of homophony, the voices sing the same text in rhythmic unison, but in a harmonised version of the main melody. Three instrumental *ritornelli* are placed between pairs of verses. Every Psalm and Canticle ends with a text known as the Doxology ("Glory be to the Father..."), and in this case the tenor sings the plainchant before the bass takes it over, with the chorus weaving a complex syncopated texture above.

The six sacred concertos in this publication, set from one to six voices, were clearly intended for the kinds of virtuosic voices found in courts and wealthy



自聖經的《雅歌》。接下來的聖詠〈**兒女同聲讚頌**〉（聖詠第 112 篇）為八聲部及通奏低音而寫，在開首的段落由幾個聲部分別唱出素歌的主旋律。差不多整個樂章的上半部都是由單一聲部唱素歌、另外兩個聲部則演繹錯綜複雜的二重唱。合唱團其後以震懾的八聲部合唱奪去聲勢，獨唱只偶然與合唱交替出現。協奏曲〈我的愛卿〉為兩位女高音及通奏低音而寫，如〈我雖然色黑〉般，文本改編自《雅歌》，但這次的主角是位男性。音樂多以三度音唱出，但一把聲音其後唱出一段長的獨奏段落，懇求雙眼太迷人的心上人把眼神移開，接着段落以二重唱形式重覆。

六聲部的〈**我真高興**〉根據聖詠第 121 篇撰寫，開首部分清楚聽到是由素歌演變出來，由輕快的行進低音襯托，其後發展成對位樂章。此聖詠樂章包含了炫技的演唱段落，有些與主旋律交替、有些則用來裝飾主旋律。接下來的協奏曲〈**兩位色辣芬**〉是蒙特威爾第這部作品中最感情澎湃的樂曲之一，樂曲由兩位男高音擔演經文中兩位色辣芬天使開始，以極度修飾的段落宣告天主的神聖。第三位男高音在文本唱至「原來作見證的有三個」時加入，在唱到「三個是一致的」時以三音和弦統一成為齊唱。樂曲中完整地在樂譜上標示出來的裝飾音參考了作曲家朱利奧·卡契尼 1602 年出版的說明而寫，當中包括顫音演唱（即在喉嚨中快速地重覆唱一個音）。

聖詠第 126 篇〈**若非上主興工建屋**〉由兩組五聲部飽滿的合唱開始，而不是像前面的樂章般先由獨唱帶出素歌旋律。輪唱式的段落以四分拍分隔開聲部的進入位置，為整個合唱團製造重疊的聲浪，以器樂伴奏，此後分成兩組五聲部合唱，輪流唱出改編成動人主調音樂的文本。各聲部有時會前後接合，把不同的段落連接，然後再合唱出震撼的頌讚詞。在頌讚詞的第二部分（「起初如何，今日亦然」），蒙特威爾第再次運用這首聖詠

ecclesiastical institutions, making use of some of the most florid vocal techniques emerging in Italy from the late 16th century onwards. Many of these concertos feature texts that allude to the Virgin Mary. **Nigra sum** is sung by a solo tenor, accompanied by basso continuo, with a sensuous and expressive setting of a text paraphrased from the Bible's Song of Songs (Song of Solomon). The following Psalm, **Laudate pueri** (Psalm 112), is scored for eight voices and basso continuo, with the main melody of the plainchant shared between several voices in the opening verse. For almost the entire first half, one voice sings the plainchant while two other voices engage in intricate duets. The chorus then erupts with thrilling eight-voice texture alternating with occasional appearances of a solo voice. The concerto **Pulchra es** is set for two sopranos and basso continuo; like *Nigra sum*, its text is also paraphrased from the Song of Songs, this time taking on the male persona. The voices often sing in thirds, but one voice engages in a long solo passage imploring the female beloved to avert her eyes, since they are overwhelming. This is then repeated as a duet.

The six-voice setting of Psalm 121, **Laetatus sum**, opens with a clear rendition of the plainchant melody above a jaunty walking bass line, before it merges into contrapuntal invention. The Psalm features virtuosic vocal passage-work, some woven around the main melody, but some decorating it in another part. The next concerto, **Duo Seraphim**, is one of the most evocative settings in Monteverdi's publication. Two tenors initially take the role of the text's two Seraphim and proclaim the holiness of God in highly ornamented passage-work. A third tenor joins at the point that the text announces that "there are three in Heaven", with a triad (three-note chord) resolving to a unison in setting the words "these three are one". The fully-notated ornamentation hearkens to the descriptions of Giulio Caccini published in 1602, including a kind of vocal tremolo (or fast repeated articulations of the same note in the throat) known then as *trillo*.

Psalm 126, **Nisi Dominus**, begins with a full texture of two five-voice choirs, rather than opening with a solo voice intoning the melody of the plainchant. Canonic entries set one crotchet beat apart create overlapping waves of sound in the whole vocal ensemble,

開始時的音樂素材去呼應文本；整首樂曲素歌的旋律分別在兩組合唱的男高音部出現。

協奏曲〈**上天，請聽**〉的非聖經文本向聖母瑪利亞致意，作曲家在樂曲中充份發揮宣敘調的感染力，並在重要的字詞中加上精巧的聲樂段落作裝飾。作曲家還在每個樂句的結尾中額外加上回聲增強戲劇效果；文本創作別具匠心，重覆誦唱每行字最尾的音節會形成一個新字，用以回應之前的句子，或回答問題。整個六聲部在一同出現唱出「因此，我們一同跟隨她」時令人驚嘆，樂曲由此過渡到較慢及充滿熱情的合唱部分，祝福聖母瑪利亞。聖詠第 147 篇〈**耶路撒冷，你要讚頌上主！**〉寫給七聲部演唱，整篇樂曲主要由男高音聲部領唱聖詠素歌。一如〈若非上主興工建屋〉，這首聖詠運用了所有聲部，讓幾組聲部互相交替對答。〈耶路撒冷〉及聖母讚主頌本來均用「移位譜號」中的高音譜號來寫，在 1970 和 1980 年代音樂學者為此辯論考究，最後得出的結論是原譜可能降低了四度，這次的演出將作同樣修正。

奏鳴曲〈**聖母瑪利亞**〉以八部器樂兼通奏低音組成（低音大琵琶、管風琴、低音古提琴），表現出樂團高超的技藝及感染力。樂曲聽起來像十七世紀早期典型的器樂奏鳴曲，更令人即時聯想到與蒙特威爾第同時期的著名威尼斯作曲家喬望尼·加布里爾利的作品。但這樂曲在器樂之外加上由女高音唱出的固定旋律，在樂團響亮的樂聲上飄揚蕩漾，這種手法在十七世紀早期來說是較新的創作技巧。在讚美詩〈**萬福海星**〉中，蒙特威爾第以不同的手法改編簡單的素歌旋律——複雜如八部和聲合唱、簡單如用通奏低音伴唱的單聲部——並在段落之間加上複奏樂段作點綴。一如當時流行的創作手法，作曲家沒有特別指明哪些樂器演奏哪部分的複奏樂段，為表演者留下許多演繹空間。

accompanied by instruments, before the voices separate into two five-voice choirs and alternate in the singing of emphatic homophonic renditions of the text. They sometimes dovetail in their entries and join with different verses, before combining for a thrilling Doxology. In the second part of the Doxology ("as it was in the beginning, is now, and ever shall be"), Monteverdi reflects the text by reusing musical material from the opening of the Psalm. Throughout this setting, the plainchant melody is distributed between a tenor voice from either choir.

The concerto **Audi coelum**, whose non-biblical text is a devotion to Mary, makes full use of the expressive capacities of the recitative style, with elaborate vocal passage-work decorating the most important words. An additional voice echoing the end of each phrase heightens the sense of drama. The text is cleverly designed so that the repetition of the last few syllables of each line forms a new word that responds to the preceding sentence or answers a question. The full complement of six voices makes a stunning entry at the phrase "Omnes hanc ergo sequamur" ("Let us all therefore follow her"); this then moves into a slower-moving and affectionate chorus blessing the Virgin Mary. Psalm 147, **Lauda Ierusalem**, is scored for seven voices and bears the Psalm plainchant prominently in the tenor part throughout most of the setting. Like the *Nisi Dominus*, this Psalm features a full-voiced texture, and has interplay between several sets of voices. The *Lauda Ierusalem* and the Magnificat were both originally notated in high clefs called *chiavette*, and musicological debates of the 1970s and 1980s concluded that these were likely transposed down a fourth, a solution adopted here.

The **Sonata sopra Sancta Maria** showcases the virtuosity and expressive capacity of the instrumental ensemble, in eight parts with basso continuo (in this case theorbo, organ, and bass viol). It sounds like a typical instrumental sonata of the early seventeenth century, and immediately brings to mind the well-known Venetian writing of Monteverdi's contemporary Giovanni Gabrieli. In this case, though, there is the addition of a *cantus firmus* sung by soprano, floating above the luminous sounds of the instrumental band. This was a relatively new technique in the early 17th century. In the hymn **Ave maris stella**, Monteverdi



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**Pina Bausch**  
(1940-2009)

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在晚禱儀式中，最花巧的音樂通常都會用在名為〈聖母讚主頌〉的頌歌中（由童貞女瑪利亞在天使加俾額爾向她宣告將懷孕生子後，她在前往探訪表親依撒伯爾時所唱的經文）。在1610年的作品集中，蒙特威爾第為聖母讚主頌提供了兩個版本：一是寫給七聲部、六種樂器及通奏低音，另一個版本是寫給六聲部及通奏低音。在今晚的演出，我們聽到的是第一個版本，華麗的器樂音樂將蒙特威爾第的歌劇作曲經驗及天賦表露無遺。聖母讚主頌的多個部分都能清楚辨認到素歌配曲，作曲家不時為素歌加上精彩的器樂及聲樂襯托其中。頌歌的各個部分各具特色，有歡慶的「全能者給我作了奇事，祂的名號何其神聖。」，也有柔和悅耳動聽的「祂對敬畏祂的人們……」。在這首聖母讚主頌中很容易聽到《奧菲歐》（1607）的影子，尤其在「祂從高座上推下權貴」的段落中，就像奧菲爾斯的詠歎調「強而有力的靈魂」，配器精彩迷人。在這首樂曲中的小提琴與短號聲部之間，以及在最後頌讚詞的光榮頌中兩位男高音之間，回聲效果得到極致發揮。在整首聖母讚主頌中，蒙特威爾第把早期素歌與最當代的演奏技巧相結合，並特意在簡單與複雜的織體對比之間製造戲劇效果。在這套獻給童貞女瑪利亞的作品中，他以精湛的作曲技藝表現出神聖的奧秘。在傳統晚禱儀式中，在獻唱聖母讚主頌時主祭神父會給祭台獻香（在奉香時搖香），沒有什麼音樂比這組作品更合適地表現出在十七世紀初意大利這項宗教儀式的氣氛。

樂曲介紹：大衛·歐文

中譯 尹莫達

sets the simple plainchant melody in a variety of ways, from eight-part harmony to solo voice with continuo, interspersing instrumental *ritornelli* between the verses. As was common at the time, he does not specify which instruments should play which parts in the *ritornelli*, leaving scope for diverse choice.

In the Office of Vespers, some of the most elaborate music was reserved for setting the canticle known as the **Magnificat** (the text sung by the Virgin Mary when she visited her cousin Elizabeth, after the Angel Gabriel announced Mary's pregnancy). In his 1610 publication, Monteverdi provided two different versions of the Magnificat: one for seven voices, six instruments, and basso continuo, and another setting for six voices and basso continuo. This evening we hear the first version, a sumptuous display of compositional skill to which Monteverdi brings the full range of his experience as a composer of dramatic music. The plainchant settings are clearly identifiable in many parts of the Magnificat, with elaborate instrumental and vocal writing often woven around them. The settings of different parts of the canticle range from the triumphal, as in "Quia fecit mihi magna" ("For He that is mighty hath done great things to me"), to the gentle and mellifluous, as in "Et misericordia..." ("And His mercy..."). It is difficult not to hear in this Magnificat the influence of Monteverdi's recent opera *Orfeo* (1607), especially in the "Deposuit" verse ("He hath put down the mighty from their seat"), which resembles Orpheus's aria "Possente spirto" with its pairs of enchanting instruments. Echo effects are used to great effect here, between pairs of violins and cornettos, as well as between two tenors in the final "Gloria" of the Doxology. Throughout this Magnificat, Monteverdi combines ancient plainchant with the most modern virtuosic styles, and creates drama with deliberate contrasts between simple and complex textures. In setting the very words of the Virgin Mary, in this collection of works devoted to her, he displays his compositional mastery in representing sacred mysteries. In the Office of Vespers, the ritual censuring of the altar (the wafting of burning incense) traditionally took place during the Magnificat, and it is difficult to imagine a more transcendent musical accompaniment to this act in early 17th century Italy.

Programme notes by David Irving





尤德爵士紀念基金  
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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 **over 710,000** students, and close to **148,000** students became members in the past **25** 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.

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The Sir Edward Youde Memorial Fund has since its inception supported more than **23,630** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$245.1** million. Out of a total of **2,911** recipients of scholarships and fellowships, more than **2,514** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

## 《真福童貞女晚禱》 Vespro della Beata Vergine (1610)

### Deus in adiutorium meum intende

Deus in adiutorium meum intende. O God, make speed to save me.  
Domine ad adiuuandum me festina. O Lord, make haste to help me.  
Gloria Patri, et Filio, et Spiritui Sancto. Glory be to the Father, and to the Son, and to the Holy Ghost;  
Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen. Alleluia. As it was in the beginning, is now, and ever shall be, world without end. Amen. Alleluia.

Psalms 69 (70): 2

天主，求你快來拯救我。  
上主，求你速來扶助我。  
願光榮歸於父、及子、及聖神；  
起初如何，今日亦然，直到永遠，  
及世之世。亞孟。  
阿肋路亞。  
聖詠集 69 (70) : 2

### Dixit Dominus

Dixit Dominus Domino meo: The Lord said to my Lord:  
sede a dextris meis, Sit thou at my right hand,  
donec ponam inimicos tuos, until I make thy enemies thy footstool.  
scabellum pedum tuorum.  
Virgam virtutis tuae emittet Dominus ex Sion: The Lord will send forth the sceptre of thy power out of Sion:  
dominare in medio rule thou in the midst of thy enemies.  
inimicorum tuorum.  
Tecum principium in die virtutis tuae; With thee is the principality in the day of thy strength;  
in splendoribus sanctorum: in the brightness of the saints:  
ex utero ante luciferum genui te. from the womb before the day star I begot thee.

luravit dominus, et non poenitebit eum: The Lord hath sworn, and he will not repent:  
tu es sacerdos in aeternum according to the order of Melchisedech.  
secundum ordinem Melchisedech.  
Dominus a dextris tuis: The Lord at thy right hand  
confregit in die irae suae reges. hath broken kings in the day of his wrath.

He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of the many.  
He shall drink of the torrent in the way: therefore shall he lift up the head.

上主對我主起誓說：  
「你坐在我的右邊，  
直至我使你的仇敵做你的腳凳。」  
上主自熙雍伸出你的權杖，  
你要在你仇敵中統治為王。  
在聖山上，你誕生之日，  
王位就屬於你，  
我已經生了你，好像在黎明之前的朝露。  
上主發了誓，決不反悔：  
「你按照默基瑟德的品位，  
永為祭司。」  
上主常在你的右邊，  
他發怒之日，  
必要粉碎列王。  
他要審判萬民，  
使屍骸遍野，  
擊潰地上各國的首領。  
君王將在路旁暢飲溪水，  
因此他將挺胸抬頭。

Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

Nigra sum

Nigra sum sed formosa filiae Jerusalem.  
Ideo dilexit me Rex, et introduxit me in cubiculum suum et dixit mihi: Surge, amica mea, et veni.  
Iam hiems transiit, imber abiit et recessit, flores apparuerunt in terra nostra; tempus putationis advenit.

Laudate pueri

Laudate pueri Dominum: laudate nomen Domini.  
Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum.  
A solis ortu usque ad occasum, laudabile nomen Domini.  
Excelsus super omnes gentes Dominus, et super caelos gloria eius.  
Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in caelo et in terra.  
Suscitans a terra inopem: et de stercore erigens pauperem.  
Ut colloceat eum cum principibus, cum principibus populi sui?

Glory be to the Father, and to the Son, and to the Holy Ghost;  
As it was in the beginning, now and for ever, world without end. Amen.  
Psalm 109 (110)  
  
I am black but beautiful, O ye daughters of Jerusalem, Therefore the king hath loved me, and brought me into his chamber, and said to me: Arise, my love, and come.  
For winter is now past, the rain is over and gone.  
The flowers have appeared in our land, the time of pruning is come.  
Song of Songs 1:4, 2: 10-12  
  
Praise the Lord, ye children: praise ye the name of the Lord.  
Blessed be the name of the Lord, from henceforth now and for ever.  
From the rising of the sun unto the going down of the same, the name of the Lord is worthy of praise.  
The Lord is high above all nations; and his glory above the heavens.  
Who is as the Lord our God, who dwelleth on high: And looketh down on the low things in heaven and in earth?  
Raising up the needy from the earth, and lifting up the poor out of the dunghill: That he may place him with princes, with the princes of his people.

願光榮歸於父、及子、及聖神。  
起初如何，今日亦然，直到永遠，及世之世。亞孟。  
聖詠集 109 (110)  
  
我雖然色黑，卻是耶路撒冷美麗的女兒。  
王愛我，將我帶進了內室，並對我說：起來，我的愛卿，快來！  
嚴冬已過，時雨止息，且已過去；  
田野的花卉已露，修枝的時期已近。  
雅歌 1：4；2：10-12  
  
上主的兒女，請同聲讚頌，讚頌上主的名。  
願上主的名受讚美，從現在直到永遠。  
從日出到日落，願上主的名受讚美。  
上主超越列國萬邦，他的光榮凌駕穹蒼。  
誰能與上主，我們的天主相比？  
他從高處俯視諸天和大地。  
把軟弱的人從地上救起，把窮苦的人由糞土中高舉。  
使他們與公卿同席，與民間的晉紳並坐。

Qui habitare facit sterilem in domo, matrem filiorum laetantem.  
Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

Pulchra es

Pulchra es, amica mea, suavis et decora filia Ierusalem.  
Pulchra es, amica mea, suavis et decora sicut Ierusalem, terribilis sicut castrorum acies ordinata.  
Averte oculos tuos a me, quia ipsi me avolare fecerunt

Laetatus sum

Laetatus sum in his, quae dicta sunt mihi: in domum Domini ibimus.  
  
Stantes erant pedes nostri: in atriis tuis Ierusalem.  
Ierusalem, quae aedificatur ut civitas: cuius participatio eius in idipsum.  
  
Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel: ad confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio: sedes super domum David.

Who maketh a barren woman to dwell in a house, the joyful mother of children.  
Glory be to the Father, and to the Son, and to the Holy Ghost;  
As it was in the beginning, now and for ever, world without end. Amen.  
Psalm 112 (113)  
  
Thou art beautiful, O my love, sweet and comely daughter of Jerusalem.  
Thou art beautiful, O my love, sweet and comely as Jerusalem: terrible as an army set in array.  
  
Turn away thy eyes from me, for they have made me flee away.  
Song of Songs 6: 3-4

I rejoiced at the things that were said to me: We shall go into the house of the Lord.  
  
Our feet were standing in thy courts, O Jerusalem.  
Jerusalem, which is built as a city, which is compact together.  
  
For thither did the tribes go up, the tribes of the Lord: the testimony of Israel, to praise the name of the Lord.  
Because their seats have sat in judgment, seats upon the house of David.

使那不妊的婦女安居家中，成為多子之母，其樂融融。  
願光榮歸於父、及子、及聖神。  
起初如何，今日亦然，直到永遠，及世之世。亞孟。  
聖詠集 112 (113)  
  
我的愛卿！你是美麗的耶路撒冷女兒。  
我的愛卿！可愛有如耶路撒冷，莊嚴有如齊整的軍旅。  
  
轉過妳的眼去，不要看我，因為妳的眼使我迷亂。  
雅歌 6：3-4

我真高興，因為有人對我說：「我們要進入上主的聖殿！」  
耶路撒冷！我們的腳，已經進入你的門限。  
耶路撒冷的確是一座京城，有雄偉的建築，整齊的市容。  
上主的各支派都湧向城中，按照以色列的慣例，稱頌上主的名。  
這裏設有審判的寶座，就是達味宗室的寶座。



Rogate quae ad pacem  
sunt Ierusalem:  
et abundantia diligentibus te.

Fiat pax in virtute tua:  
et abundantia in turribus tuis.  
Propter fratres meos,  
et proximos meos:  
loquebar pacem de te.

Propter domum Domini Dei nostri:

quaesivi bona tibi.  
Gloria Patri, et Filio, et  
Spiritu Sancto.  
Sicut erat in principio,  
et nunc et semper,  
et in saecula saeculorum. Amen.

### Duo Seraphim

Duo Seraphim clamabant  
alter ad alterum:

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth:

plena est omnis terra gloria eius.  
Tres sunt qui testimonium  
dant in coelo:

Pater, Verbum et Spiritus Sanctus;  
et hi tres unum sunt.

### Nisi Dominus

Nisi Dominus aedificaverit domum:  
in vanum laboraverunt,  
qui aedificant eam.

Nisi Dominus custodierit civitatem:  
frustra vigilat, qui custodit eam.

Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.

Pray ye for the things that are  
for the peace of Jerusalem:  
and abundance for them that love thee.

Let peace be in thy strength:  
and abundance in thy towers.  
For the sake of my brethren,  
and of my neighbours,  
I spoke peace of thee.

Because of the house of  
the Lord our God,

I have sought good things for thee.  
Glory be to the Father, and to the  
Son, and to the Holy Ghost;  
As it was in the beginning,  
now and for ever,  
world without end. Amen.  
Psalm 121 (122)

Two seraphims cried one  
to another, and said:

Holy, holy, holy, the Lord God of hosts,

all the earth is full of his glory.

There are three who give  
testimony in heaven,

the Father, the Word, and the Holy Ghost.  
And these three are one.

Isaiah 6: 2-3; 1 John 5: 7

Unless the Lord build the house,  
they labour in vain that build it.

Unless the Lord keep the city,  
he watcheth in vain that keepeth it.

It is vain for you to rise before light,  
rise ye after you have sitten,  
you that eat the bread of sorrow.

請為耶路撒冷祈求太平；

願那喜愛你的人  
獲享安寧。

願你的城垣內永享和平，  
願你的塔中常保安全。  
為了我的弟兄和同伴，

我要祝禱說：「願平  
安常在你中間。」  
為了上主我們天主的殿宇，

我要祝福你。

願光榮歸於父、  
及子、及聖神。  
起初如何，今日亦然，  
直到永遠，  
及世之世。亞孟。  
聖詠集 121 (122)

兩位色辣芬互相高呼說：

「聖哉！聖哉！聖哉！  
萬軍的上主！

祂的光榮充滿大地！」  
原來作證的有三個：

就是聖父、聖言及聖神；  
三位一體。

依撒意亞 6：2-3；  
若望一書 5：7

若非上主興工建屋，  
建築的人徒然勞碌；

若非上主防守城堡，  
警醒守護也是徒勞。  
縱然你清晨早起，  
深夜不眠，也徒然無益。  
茹苦含辛，也僅得一飽；

Cum dederit dilectis suis somnum:  
ecce hereditas Domini filii

merces fructus ventris.  
Sicut sagittae in manu potentis:  
ita filii excussorum.

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

Gloria Patri, et Filio, et  
Spiritu Sancto.  
Sicut erat in principio,  
et nunc et semper,  
et in saecula saeculorum. Amen.

### Audi coelum

Audi coelum verba mea,  
plena desiderio  
et perfusa gaudio.  
AUDIO.

Dic, quaeso, mihi:  
Quae est ista quae  
consurgens ut aurora  
rutilat, ut benedicam?

DICAM.

Dic, nam ista pulchra ut luna,  
electa ut sol replet laetitia  
erras, coelos, maria.

MARIA.

Maria Virgo illa dulcis,

praedicata de propheta Ezechiel  
porta orientalis?  
TALIS.

Illa sacra et felix porta,

When he shall give sleep to his beloved,  
Behold the inheritance of  
the Lord are children:

the reward, the fruit of the womb.  
As arrows in the hand of the mighty,  
so the children of them that  
have been shaken.

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

Glory be to the Father, and to the  
Son, and to the Holy Ghost;  
As it was in the beginning,  
now and for ever,  
world without end. Amen.  
Psalm 126 (127)

Hear, O heaven, my words,  
full of desire  
and suffused with joy.  
I HEAR.

Tell me, I pray,  
who is she who, rising like the dawn,  
shines, that I may bless her?

I SHALL TELL YOU.

Tell, for she is beautiful as the moon,  
exquisite as the sun which fills with joy  
the earth, the heavens and the seas.  
MARY.

Mary, that sweet virgin

foretold by the prophet Ezechiel,  
gate of the orient?  
SUCH IS SHE!  
That holy and happy gate

上主所愛的，卻毫無煩惱。  
子女是上主恩賜的產業，

兒孫承歡是他的酬報。  
年輕力壯所得的子嗣，  
有如勇士手中的箭矢；

裝滿箭囊的人，  
確實有福，  
城門之前與敵相爭，  
決不受辱。

願光榮歸於父、  
及子、及聖神。  
起初如何，今日亦然，  
直到永遠，  
及世之世。亞孟。  
聖詠集 126 (127)

上天，請聽我的言語，  
我的話充滿祈望、  
充滿喜樂。  
我聽到。

我懇求你告訴我：  
那像旭日初升、

照耀我的女子是誰？  
好讓我祝福她。

我告訴你。  
告訴我，因為她美如月亮，  
又如太陽，使歡樂充滿  
大地、天空、海洋。  
是瑪利亞。

瑪利亞，她就是那  
甘飴的童貞、  
由先知厄則克耳所預言、  
東方的大門？  
沒錯。  
那是神聖、喜樂之門，

per quam mors fuit expulsa,  
introducenda autem vita.  
ITA.  
Quae semper tutum est medium  
inter homines et Deum,  
pro culpis remedium.  
MEDIUM.  
Omnes hanc ergo sequamur,  
qua cum gratia mereamur

through which death was driven out,  
but life brought in.  
EVEN SO!  
Who is always a sure mediator  
between man and God,  
a remedy for our sins.  
A MEDIATOR.  
So let us all follow her  
by whose grace we gain

vitam aeternam. Consequamur.  
SEQUAMUR.  
Praestat nobis Deus Pater  
hoc et Filius et Mater,  
cuius nomen invocamus,  
dulce miseris solamen.

eternal life. Let us seek after her.  
LET US FOLLOW.  
May God the Father grant us this,  
and the Son and the Mother,  
on whose name we call,  
sweet solace for the unhappy.

AMEN.  
Benedicta es, Virgo Maria,  
in saeculorum saecula.

AMEN.  
Blessed art thou, Virgin Mary,  
world without end.

### Lauda Ierusalem

Lauda Ierusalem, Dominum:  
lauda Deum tuum, Sion.  
Quoniam confortavit seras  
portarum tuarum:  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.  
Qui emittit eloquium suum terrae:  
velociter currit sermo eius.  
Qui dat nivem sicut lanam  
nebulam sicut cinerem spargit.  
Mittit cristallum suum sicut bucellas  
ante faciem frigoris eius  
quis sustinebit?  
Emittet verbum suum,  
et liquefaciet ea:

Praise the Lord, O Jerusalem:  
praise thy God, O Sion.  
Because he hath strengthened  
the bolts of thy gates,  
he hath blessed thy children within thee.  
Who hath placed peace in thy borders:  
and filleth thee with the fat of corn.  
Who sendeth forth his  
speech to the earth:  
his word runneth swiftly.  
Who giveth snow like wool:  
scattereth mists like ashes.  
He sendeth his crystal like morsels:  
who shall stand before  
the face of his cold?  
He shall send out his word,  
and shall melt them:

經此門得以驅除死亡，  
生命亦經它引進。  
正是。  
她永遠是天主與人之間  
堅定的中保，  
是我們罪過的補救。  
中保。  
因此，我們一同跟隨她，  
藉着她的恩寵我  
們獲得永生，  
我們跟隨她。  
我們跟隨。  
願天主聖父應允這些祈求，  
及聖子、及聖母，  
我們呼叫他們的名字，  
因他們是受苦者  
甘飴的安慰。  
亞孟。  
童貞瑪利亞，願妳受讚頌，  
及世之世。

耶路撒冷，你要讚頌上主！  
熙雍，你要讚頌你的天主！  
因為祂鞏固了你的城門，  
降福了在你中間的子女；  
也使你的四境平安，  
讓你飽享上好的麥麵。  
祂向大地發出自己的諭旨，  
祂的聖旨立刻傳遞。  
祂降雪有如羊毛，  
祂撒霜好似飛絮。  
祂拋下冰雹好似碎石，  
祂發出寒氣，水便凝結；  
祂一發言，冰塊即刻溶化，

flabit spiritus eius, et fluent aquae.  
Qui annuntiat verbum suum Iacob  
iustitias et iudicia sua Israel.  
Non fecit taliter omni nationi  
et iudicia sua non manifestavit eis.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio,  
et nunc et semper,  
et in saecula saeculorum. Amen.  
his wind shall blow, and  
the waters shall run.  
Who declareth his word to Jacob:  
his justices and his judgments to Israel.  
He hath not done in like  
manner to every nation:  
and his judgments he hath not  
made manifest to them.  
Glory be to the Father, and to the  
Son, and to the Holy Ghost;  
As it was in the beginning,  
now and for ever,  
world without end. Amen.  
Psalm 146 (147): 12-20

### Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis. Holy Mary, pray for us.

### Ave maris stella

Ave maris stella,  
Dei mater alma,  
atque semper virgo,  
felix coeli porta.  
Sumens illud ave  
Gabrielis ore,  
funda nos in pace  
mutans Evae nomen.  
Solve vincla reis,  
profer lumen caecis,  
mala nostra pelle,  
bona cunctis posce.  
Monstra te esse matrem:  
sumat per te preces,  
qui pro nobis natus,  
tulit esse tuus.  
Virgo singularis,  
inter omnes mitis,  
nos culpis solutos  
mites fac et castos.  
Hail, star of the sea,  
life-giving mother of God  
and perpetual virgin,  
happy gate of heaven.  
Receiving that "Ave"  
from the mouth of Gabriel,  
keep us in peace,  
reversing the name "Eva".  
Loosen the chains from the guilty,  
bring forth light to the blind,  
drive out our ills,  
ask for blessings for all.  
Show yourself to be a mother:  
may he receive through you our prayers  
who, born for us,  
deigned to be yours.  
Peerless virgin,  
gentle above all others,  
when we are pardoned for our sins,  
make us gentle and pure.

祂一嘔氣，靜水立即流動。  
祂將自己的旨意曉諭了雅各伯。  
把自己的誠律啟示給以色列。  
也從未向所有國家宣示過自己的律法：  
祂從沒有這樣恩待過所有國家。  
願光榮歸於父、及子、及聖神。  
起初如何，今日亦然，直到永遠，及世之世。亞孟。  
聖詠集 146 (147) : 12-20

聖母瑪利亞，為我們祈求天主。

萬福海星聖瑪利亞！  
至尊至仁天主之母；  
卒世童貞聖母，  
天國入門永福。  
天使加俾額爾親臨歌頌，  
頌揚萬福至尊之名；  
博施眾人安寧，  
滌除厄娃罪名。  
解開罪人罪孽網綁，  
長夜漫漫重現光芒；  
驅除一切禍殃，  
祈求一切吉祥。  
展現慈母慈悲心靈，  
祈求耶穌妳的聖嬰；  
祂為我們誕生，  
轉禱得蒙垂聽。  
無與倫比童貞聖母，  
女中溫良之最；  
賜我解除罪縛，  
教我聖潔溫馴。



Vitam praesta puram,  
iter para tutum,  
ut videntes Iesum  
semper collaetemur.

Sit laus Deo Patri,  
summo Christo decus,  
Spiritus Sancto,  
tribus honor unus.  
Amen.

Magnificat

Magnificat anima mea Dominum  
Et exultavit spiritus meus  
in Deo salutari meo.  
Quia respexit humilitatem  
ancillae suae,  
ecce enim ex hoc beatam  
me dicent omnes generationes.

Quia fecit mihi magna qui potens  
est et sanctum nomen eius.

Et misericordia eius a  
progenie in progenies  
timentibus eum.

Fecit potentiam in brachio suo;  
dispersit superbos  
mente cordis sui.

Deposuit potentes de sede  
et exaltavit humiles.

Esurientes implevit bonis,  
et divites dimisit inanes.

Suscepit Israel puerum suum,  
recordatus misericordiae suae,

Grant us a pure life,  
prepare a safe journey,  
so that seeing Jesus  
we may rejoice for ever.

Praise be to God the Father,  
glory to Christ most high,  
and to the Holy Spirit,  
triple honour in one.  
Amen.

My soul doth magnify the Lord.  
And my spirit hath rejoiced  
in God my saviour.  
For he hath regarded the  
lowliness of his handmaiden,  
for behold from henceforth  
all generations shall call me blessed.

For he that is mighty hath magnified me,  
and holy is his name.

And his mercy is on them that fear him  
throughout all generations.

He hath shewed strength with his arm;  
he hath scattered the proud in the  
imagination of their hearts.

He hath put down the mighty  
from their seat  
and hath exalted the humble and meek.

He hath filled the hungry with good things  
and the rich he hath sent empty away.

He has helped his child Israel,  
mindful of his mercy,

保守我等一生純潔無玷，  
預備平安之途，  
好使我們直到耶穌跟前，  
喜樂無盡無邊。

讚頌歸於天主聖父，  
光榮歸於聖子基督；  
聯合聖神安住，  
三位一體榮福。  
亞孟。

我的靈魂頌揚上主，  
我的心靈歡躍於我的  
救主、天主。  
因為祂垂顧了祂  
卑微的使女，  
今後萬代的人  
都要稱我有福。

全能者給我作了奇事，  
祂的名號何其神聖。

祂對敬畏祂的人們，  
廣施慈愛，千秋萬世。

祂運用膀臂，大施神威，  
把心高氣傲的人擊潰。

祂從高位上推下權貴，  
卻提拔了弱小卑微。

祂使飢餓者飽享美味，  
卻使富有者空手而回。

祂扶助了祂的兒女以色列，  
因為祂常念及自己的仁慈。

Sicut locutus est ad  
patres nostros,  
Abraham et semini eius in secula.

Gloria Patri, et Filio, et  
Spiritus Sancto.  
Sicut erat in principio,  
et nunc et semper,  
et in saecula saeculorum. Amen.

As he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the  
Son, and to the Holy Ghost;  
As it was in the beginning,  
now and for ever,  
world without end. Amen.  
Luke 1:46-55

Based on the Douay-Rheims Bible.

正如祂曾應許我們的先祖：

永久眷顧亞巴郎  
和他的家族。

願光榮歸於父、  
及子、及聖神。  
起初如何，今日亦然，  
直到永遠，  
及世之世。亞孟。  
路加福音 1：46-55

根據傳統天主教翻譯作  
文字整理：楊欣諾

# SUPER POOL

By Jen Lewin  
珍·利維作品

*In the moment*

由你踏上 SUPER POOL 的一刻開始，就進入了數以百計 LED 燈合成的互動光影樂園。當你在這片光海上追逐光波漣漪的時候，亦與別人一起分享和創作，以光影連繫你我，展現人與人之間最繽紛絢麗的畫面。記得以手機把此時此刻快樂的景象上載到社交媒體分享，讓快樂燃亮城市！

To enter the SUPER POOL is like entering an inherently interactive LEDs playground where, by stepping, running, jumping or even riding across a sea of glowing pools, you create your own radiating ripples of light that echo those of others. It is a community dance of splashing lights and a symphony of swirling colour. Remember to share your enchanted moments with your friends on social media!

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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

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Ulland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm	
世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏	World Music Weekend - Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE

巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯·尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼、毛維	The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Alessandro Sciarroni in collaboration with Mao Wei	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、 白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	
戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門、尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	<i>A Floating Family - A Trilogy</i> Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	11,18-19/3 4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	

特備節目 SPECIAL EVENTS		請留意網站公布 Please refer to website for details			
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza



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工作坊  
Workshop

19/2 Sun 日



理察·尼爾遜：說書人  
Richard Nelson:  
Master of Storytelling

講座  
Talk

20/2 Mon 一



崑曲的藝術——給過去一個未來  
The Art of Kun Opera -  
Give the Past a Future  
講者：張軍

示範講座  
Demonstration Talk

26/2 Sun 日



聚焦愛爾蘭劇場  
In Conversation with  
the Tony Award Winners  
Speakers: Garry Hynes & Marie Mullen

講座  
Talk

17/3 Fri 五

# 香港藝術節 加料節目

## 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](http://www.hk.artsfestivalplus.org)

特備節目 SPECIALS	
28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats

舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3 · 芭蕾》舞蹈體驗班 The Triadic Ballet Class by Ivan Liška
22/2/2017	後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids

音樂 MUSIC	
21/1/2017	蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017	薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass

22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet
24/2/2017	交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk

歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i>
25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
26/2/2017	崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber

戲劇 THEATRE	
15/1/2017	返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner
20/2/2017	理察·尼爾遜：說書人 Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined

電影 FILM	
26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾舞盛會》 <i>A Contemporary Evening</i>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>



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