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LORIN MAAZEL FEST

馬捷爾系列

WAR
REQUIEM
戰爭安魂曲

7-11-2013
Thu 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助。香港管弦樂團為香港文化中心場地伙伴。
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獻辭 MESSAGE

香港賽馬會主席
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T Brian Stevenson, SBS, JP
Chairman, The Hong Kong Jockey Club

香港管弦樂團〔港樂〕是亞洲其中一個最優秀的樂團，亦對本地文化生活擔當重要角色；憑藉他們的熱誠和努力，十多年來致力推動一系列教育活動，為香港培育音樂人才。

與港樂一樣，香港賽馬會亦非常重視青少年發展，因為他們是香港的未來，所以我們不斷透過慈善信託基金支持多個項目，讓他們可以盡展潛能。在音樂方面，馬會今年非常榮幸能夠獨家贊助「馬捷爾系列」，邀請著名的指揮大師馬捷爾來港演出精彩絕倫的音樂會；與此同時，透過「賽馬會音樂密碼教育計劃」，一班年青樂手不但獲得馬捷爾大師親自指導，亦能與港樂的樂師同台演出，汲取更多寶貴的經驗。

我們相信為期三年的「賽馬會音樂密碼教育計劃」不但能為具音樂才能的青年人帶來裨益，也讓特殊學校及有較多來自低收入家庭學生的學校，可以優先透過參與計劃的活動接觸管弦樂。

過去十年，馬會慈善信託基金在文化藝術方面的捐款逾廿一億六千萬港元，當中涵蓋多個軟硬件項目，這確實有賴馬會獨特的非牟利營運模式，將大眾對博彩娛樂的需求轉化為社會福祉，為香港的繁榮進步作出重要貢獻。

作為港樂緊密合作的夥伴，我謹代表香港賽馬會祝願「馬捷爾系列」及「與馬捷爾及港樂同台綵排及演出」舉辦成功，為青少年帶來精彩的音樂體驗。

The Hong Kong Philharmonic ("HK Phil") is one of Asia's leading orchestras and a vital part of Hong Kong's cultural life. Over the past decade, it has put great dedication and effort into lining up educational programmes to nurture the city's young musical talent.

Like the HK Phil, The Hong Kong Jockey Club puts great emphasis on youth development, as young people hold the key to our future. On the musical front this year, we are most delighted to have the world-renowned conductor Lorin Maazel visit Hong Kong for what we are certain will be marvellous performances. We are especially honoured to be the Exclusive Sponsor of the Lorin Maazel Fest as well as an innovative special educational project for our young instrumentalists of Hong Kong to perform and to Share the Stage with Lorin Maazel and the HK Phil, under the Jockey Club Keys to Music Education Programme.

We believe this three-year Jockey Club Keys to Music Education Programme will be of tremendous value to our future generation. Not only will it benefit young musical talent in the city, but also gives priority to students from special schools and schools with a high proportion of disadvantaged students to gain orchestral experience through many of the programme's activities.

In the past ten years alone, our donations to arts and cultural development have totalled some HK\$2.16 billion, covering both hardware and software projects, which we see as being equally important. All these contributions have been made possible by the Club's unique not-for-profit business model, which channels the public demand for betting into community benefits.

On behalf of the Club, a trusted partner of the HK Phil, I wish the Lorin Maazel Fest as well as the Share the Stage with Lorin Maazel and the HK Phil Programme every success and congratulate the HK Phil for inspiring so many young people with their wonderful performances.

馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



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- 提供就業機會：5,737個全職及 18,427個兼職職位
- Last year, HKJC paid **HK\$17.64 BILLION*** in duties and taxes to government (making up **7.3%** of total taxes collected by Inland Revenue Department)
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- Created employment for **5,737** full-time and **18,427** part-time staff





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馬捷爾系列：戰爭安魂曲

LORIN MAAZEL FEST: WAR REQUIEM

BRITTEN

-78'

布烈頓：《戰爭安魂曲》

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- I. 〈永遠的安息〉
- II. 〈震怒之日〉
- III. 〈奉獻曲〉
- IV. 〈聖哉經〉
- V. 〈羔羊經〉
- VI. 〈安所經〉

War Requiem

- I. *Requiem aeternam*
- II. *Dies irae*
- III. *Offertorium*
- IV. *Sanctus*
- V. *Agnus Dei*
- VI. *Libera me*

馬捷爾，指揮

Lorin Maazel, conductor

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奧利弗，指揮〔室樂團〕

Aidan Oliver, conductor (chamber orchestra)

古絲塔森，女高音

Nancy Gustafson, soprano

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羅賓遜，男高音

Timothy Robinson, tenor

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麥基，男中音

Michael Anthony McGee, baritone

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學士合唱團〔合唱團及小組合唱團〕

The Learners Chorus (chorus & semi-chorus)

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香港管弦樂團合唱團

The Hong Kong Philharmonic Chorus

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香港兒童合唱團

The Hong Kong Children's Choir

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11月7日日的音樂會由香港電台第四台〔FM97.6-98.9兆赫〕錄音，並將於2013年11月15日〔星期五〕晚上8時播出及2013年11月20日〔星期三〕下午2時重播。

The concert on 7th November 2013 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 15th November 2013 (Fri) at 8 pm with a repeat on 20th November 2013 (Wed) at 2 pm.



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performance



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- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. Recently conducted the Berlin Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, *SOUTH CHINA MORNING POST*

HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林木

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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The Hong Kong Philharmonic is a non-profit organization dedicated to bringing the best in orchestral music to Hong Kong. Generous donations, sponsorships, advertisements and ticket sales are vital to the sustainability of the orchestra's operation. Your support is critical to us. Donate to **ANNUAL FUND** today and help us bringing in world-class artists and soloists to Hong Kong for your enjoyment. Our **STUDENT TICKET FUND** enables Hong Kong students to attend performances of Hong Kong's professional Orchestra. Every \$500 you donate to this fund, enables 6 students to attend a concert at a reasonable, discounted price. In last season, 22,000 students benefited from this fund. This year, we would like to increase and cultivate more young music lovers.

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馬捷爾系列：戰爭安魂曲 LORIN MAAZEL FEST: WAR REQUIEM

無論在1962年還是今時今日，
對馬捷爾來說，《戰爭安魂曲》
所傳遞的訊息都同樣重要。

一方面安魂彌撒，另一方面是
第一次世界大戰時期生動逼真的詩作，
布烈頓匠心獨運地將兩者合而為一，
令觀眾對兩者都產生嶄新的理解。

至於樂曲的主題，正如歐文自言，就是
「戰爭，還有對戰爭的悲憫。詩意，就在悲憫裡……」。
希望大家喜歡這首傑作。

**For Lorin Maazel, the *War Requiem* carries a message
as important in today's world as it was in 1962.**

Benjamin Britten's ingenious combination of the
Requiem Mass with vivid poetry from
the First World War offers new insights to both.

The subject, as Wilfred Owen wrote is
'War, and the pity of War. The Poetry is in the pity.'
We hope you enjoy this masterpiece.





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教養孩童，使他走當行的道，就是到老他也不偏離。

箴言：22.6

校監 蔡李惠莉博士
 致意

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布烈頓 《戰爭安魂曲》

BENJAMIN BRITTEN (1913-1976)

War Requiem

〈永遠的安息〉

Requiem aeternam

〈震怒之日〉

Dies irae

〈奉獻曲〉

Offertorium

〈聖哉經〉

Sanctus

〈羔羊經〉

Agnus Dei

〈安所經〉

Libera me

加上威爾弗雷德·歐文 (1893-1918) 的詩作

incorporating texts of Wilfred Owen (1893-1918)

《戰爭安魂曲》事實上源自布烈頓畢生的體會，並以樂曲紀念四位（其中三位已被殺）與他經歷第二次世界大戰的士兵。這部作品之所以有巨大影響力，肯定與布烈頓揉合截然不同的藝術元素、厲害的想像力和技巧有莫大關係。多種藝術元素包括：拉丁文經文（代表千載不變、近乎客觀的儀式），令人不安但很實在的戰爭詩篇，錯綜複雜又對比強烈的演奏媒介和風格。

BRITTEN'S WAR REQUIEM GROWS OUT OF THE WHOLE OF HIS EXPERIENCE, AND IT IS DEDICATED IN LOVING MEMORY OF FOUR OF HIS SOLDIER FRIENDS, THREE OF WHOM WERE KILLED IN THE SECOND WORLD WAR. THE IMPACT MUST BE CONSIDERABLY DUE TO THE POWERFUL IMAGINATION AND SKILL WITH WHICH BRITTEN HAS HERE COMBINED WIDELY DIFFERING ARTISTIC ELEMENTS: THE LATIN LITURGY, WITH ITS TIMELESS AND ALMOST OBJECTIVE RITUAL, THE DISTURBING AND CONCRETE WAR POEMS, AND THE ELABORATE AND CONTRASTED MUSICAL FORCES AND IDIOMS.

布烈頓《戰爭安魂曲》問世後不久，就能深深地打動大眾；以我們這個年代的嚴肅作曲家作品來說，可謂絕無僅有。《戰爭安魂曲》1962年5月30日在考文垂主教座堂首演，十八個月內已在世界各地演出；唱片推出五個月內銷量已達二十萬。樂曲更獲樂評稱許為二十世紀音樂巔峰之作之一。德斯蒙·蕭-泰勒嘗試解釋為何此曲影響力如此驚人：

Few, if any, musical works by serious composers of our time have met with so immediate and deep a response as Benjamin Britten's *War Requiem*. Within eighteen months of its first performance in Coventry Cathedral on 30 May 1962, it had achieved worldwide performance, and the recording sold 200,000 copies in only five months. Critics were hailing the work as one of the great pinnacles of 20th century music. Attempting to explain this huge impact, Desmond Shawe-Taylor wrote:

可見民眾普遍有種渴求，而（《戰爭安魂曲》）則滿足了這種渴求。多年來，作曲家都避免用大型、情感強烈的方式處理重要題材，結果令大家都迫切需要這類作

A widespread hunger has been disclosed, and satisfied. Composers have for so long avoided any large-scale, emotional treatment of big subject matter that the public was starved. Not only has Britten chosen a great subject but he has treated it in such a way as to meet, head on, the main

布烈頓 《戰爭安魂曲》

BENJAMIN BRITTEN (1913-1976)

War Requiem

品。布烈頓不但選了上佳的題材，而且處理方式十分直接，直視大家一生中最關注的事物。看來不可能的事情，他卻做到了：為伴隨現代戰爭而來的鬱悶、痛苦和恐慌，塑造優美的表現形式。

考文垂聖米迦勒大教堂第二次世界大戰期間被炸毀；重建完成後，布烈頓接受委約為其祝聖儀式作曲。因此《戰爭安魂曲》的首演場合，無論對英國本身和英國歷史都有重大意義。無論內容還是演出媒介，《戰爭安魂曲》都顯示出作曲家雄心勃勃，甚至勇於冒險：作曲家決定將「亡者彌撒」的拉丁文經文與威爾弗雷德·歐文的詩作並列。（歐文大概是第一次世界戰爭時最優秀的「反叛詩人」，休戰前一周隨所屬的第二蘭郡團嘗試越過辛貝運河時陣亡）。

布烈頓對戰爭的態度與歐文不謀而合，也解釋了為何布烈頓譜寫的音樂有這麼強的個人信念，這般真摯、這般有力。作曲家在樂譜頁頂引用了歐文的文句（歐文原本打算用來為自己的一本詩集作序）：

我的題材是戰爭，還有對戰爭的悲憫。詩意，就在這悲憫裡……詩人唯一能做的就是告誡世人。

雖然歐文離世時才二十五歲，但他的詩作卻很深刻。沒有軍旅生涯的光榮假象，卻有士兵身不由己，被迫傷害他人、又

preoccupations of our lives. He has done what hardly seemed possible: given a beautiful shape to the dull, gnawing fears that surround the whole subject of modern war.

The occasion was loaded with national and historical meaning for England: the consecration of the rebuilt St. Michael's Cathedral, Coventry, bombed out during the Second World War (for which the work was commissioned). Both in content and in means, this Requiem was ambitious, even daring. Britten had chosen to juxtapose the Latin liturgy of the Mass for the Dead with poems of Wilfred Owen, probably the finest of the 'poets of protest' of World War I, who was killed one week before the Armistice, trying to pass his company of the Second Lancashire Regiment over the Sambre Canal.

The personal conviction, sincerity and power of Britten's setting are readily explained by the congruence of his own and Wilfred Owen's responses to war. At the head of the score the composer puts words with which Owen intended to preface a collection of his poems:

My subject is war, and the pity of war. The poetry is in the pity... All a poet can do today is warn.

Owen was only twenty-five when he died but his poems are profound. They show no illusions about the glory of what soldiers do, but outrage and indignation at what they have been made to do to others and to suffer themselves. The main constituents of this poetry are the detailed descriptions of the war's effects, the outrage, and the pity. Owen is a poet of compassion, but also one of anger. He makes us experience the contrast between the uninformed



令自己受苦的憤慨。他的詩作以仔細刻劃戰爭的影響、憤怒和悲憫為主，同情心與憤慨兼而有之。不明所以的平民百姓對第一次世界大戰的態度，與士兵面對的真實環境有很大落差。歐文的作品正讓讀者體會到這種落差。

布烈頓為歐文詩作譜曲的手法、詩作與聖經的關係，以及歐文認為「戰爭違反基督教教義」的觀點有特殊的重要性。歐文曾接受神父訓練，準備當聖公會神父，但他的所見所聞卻令他離棄了國教所傳的道、離棄了國教所作的見證。1917年，他在索姆河的醫院裡寫了一封重要信件，總結了他的新信念：

我領悟出一個永遠無法融入任何國家的國教教條的觀點，那就是基督最重要的命令之一：不問代價的順服！面對欺侮屈辱但永不動武。被人欺負、被人激怒、被人殺害，但不會殺人。也許這個原則既虛幻又不光彩，但的確是這樣。那就唯有置之不理了：我認為講道壇上的專業人士們很有技巧、也很成功地迴避了這個原則。那麼我本身難道不是個認真而講良心的反對者嗎？……完全的基督教精神與完全的愛國主義根本格格不入。

當時歐文對神職人員十分反感，但他卻並非反基督——他雖然討厭戰爭，卻對服役軍人充滿同情心，不會離棄他們。

civilian attitude to the First World War and the actual conditions the soldiers endured.

In light of the way Britten has chosen to set the poems, their biblical references and Owen's view of war as a violation of Christianity take on a special importance. Owen had trained for the Anglican priesthood, but his experience led him away from the preaching and witness of a national church. A crucial letter written from a hospital on the Somme in 1917 sums up his new creed:

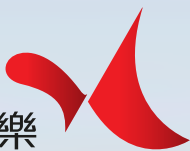
Already I have comprehended a light which will never filter into the dogma of any national church: namely, that one of Christ's essential commands was: Passivity at any price! Suffer dishonour and disgrace; but never resort to arms. Be bullied, be outraged, be killed, but do not kill. It may be a chimerical and an ignominious principle, but there it is. It can only be ignored: and I think pulpit professionals are ignoring it very skilfully and successfully indeed. And am I not myself a conscientious objector with a very seared conscience? ... Pure Christianity will not fit in with pure patriotism.

Owen then, was bitterly anti-clerical, but not anti-Christian - he hated war, but was filled with compassion for the serving soldiers and would not desert them.

Benjamin Britten was a pacifist. Already at prep school he had upset the school authorities with a passionate protest against hunting and any form of organised cruelty, including war. His music often reflects his distress at the betrayal of innocence, and a passionate sympathy for the victims of prejudice and violence. It must have been painful for him to sit still

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布烈頓 《戰爭安魂曲》

BENJAMIN BRITTEN (1913-1976)

War Requiem

布烈頓是和平主義者。他小學時代曾慷慨激昂地反對狩獵及任何有組織的殘忍行為（包括戰爭），令校方很頭痛。眼見純真遭破壞會令他很苦惱，對待被偏見和暴力傷害的人也有強烈的同情心—這些都經常在他的音樂流露出來。1930年代及第二次世界大戰期間要他默不作聲，又要眼巴巴看著其他和平主義者被關押，他肯定很難受；儘管如此，他仍然堅信自己的工作作曲。從這方面看來，《戰爭安魂曲》事實上源自他畢生的體會，並以樂曲紀念四位（其中三位已被殺）與他經歷第二次世界大戰的士兵。

為教會創作也符合布烈頓本人的信念。布烈頓相信為「場合」寫作音樂，喜歡鑽研個別演出的種種條件，再寫作音樂來配合；他深信教會需要藝術家，藝術家也需要教會，更深信藝術家應該是社會的一分子，應該為社會服務，認為現代音樂不應該艱澀難懂，反而應該與大眾溝通，層面愈闊愈好。他這種想法，對解釋為何《戰爭安魂曲》影響力驚人、普羅聽眾如何理解他的寫作手法及如何被其真誠打動，實在大有幫助。《戰爭安魂曲》之所以有巨大影響力，肯定與布烈頓揉合截然不同的藝術元素、厲害的想像力和技巧有莫大關係。多種藝術元素包括：拉丁文經文（代表千載不變、近乎客觀的儀式），令人不安但很實在的戰爭詩篇，錯綜複雜又對比強烈的演奏媒介和風格。事實上，他一些舊作已有

during the 1930s and the Second World War and to look on while other pacifists were imprisoned, yet he clung to his belief that it was his job to go on writing music. In this sense the *War Requiem* grows out of the whole of his experience, and it is dedicated in loving memory of four of his soldier friends, three of whom were killed in World War II.

Writing for the church also conforms with Britten's own convictions. He was a composer who believed in 'occasional' music, liking to study the conditions of performance and to shape his music to them, and he was convinced that churches need artists and artists need churches. Britten's unashamed belief that the artist should be part of his community and work for it, that modern music should not be abstruse but should communicate as widely as possible, goes a long way towards explaining the impact of the *War Requiem*, the way in which ordinary listeners have understood his musical idiom, and been moved by its sincerity. This impact must also be considerably due to the powerful imagination and skill with which Britten has here combined widely differing artistic elements: the Latin liturgy, with its timeless and almost objective ritual, the disturbing and concrete war poems, and the elaborate and contrasted musical forces and idioms. There was precedent for this combination in some of his earlier works, particularly perhaps the serenade for tenor, horn and strings where widely contrasting tone poems are brought together into a continuous song cycle, but never before had Britten attempted so ambitious a fusion of disparate elements, on such a vast scale.

The allocation of the contrasting elements of the *War Requiem* among the musical forces involved creates a dramatic tension which is at the heart of the conception. There are three planes of sound. The

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類似組合，尤其是為男高音、法國號及弦樂而作的小夜曲，以對比鮮明的音詩組成一套連續的聯篇歌曲；然而布烈頓從未如此大膽將不相干的元素共冶一爐，規模也沒《戰爭安魂曲》那麼大。

《戰爭安魂曲》各項元素之間構成對比；作曲家將這些元素分配給不同的媒介，兩者所構成的戲劇張力正是全曲要領。聲音分為三層：經文〔即是「亡者彌撒」、赦免〔〈安所經〉〕和輪唱讚美詩〔〈在天堂裡〉〕只以「彌撒曲」本身的大型演奏媒介負責，包括全聲部合唱團和女高音獨唱，用完整樂團伴奏，代表正式地表達哀傷，那是儀式的世界，是儀式上祈求拯救。最矚目的是兩位男聲獨唱〔代表士兵〕與室樂團。他們唱出歐文的詩句：這就是戰場上的世界，就是當下的戰爭。第三層是站在遠處的男童合唱團，由管風琴伴奏：遠處傳來的聲音，帶著天真和純潔。這三個組合經常發生衝突，到了樂譜最後幾頁才得以調解。經文與詩句之間的轉折令樂曲更統一，全屬重要樂段，值得留意。

樂團所用樂器多姿多采，包括六支法國號、四支小號、三支長號、鋼琴，還有各式各樣的敲擊樂器。主樂團採用的敲擊樂器有小鼓、響板、樂鞭、梆子、電顫琴和鑊鈸。樂曲在考文垂大教堂首演時，獨唱歌手是希特·哈柏、彼得·皮亞斯和迪特希里·費舍爾·迪斯科。合唱團和樂團由梅雷迪

liturgical texts (that is, the Mass for the Dead and the Absolution *Libera me* and Antiphon *In Paradisum*) are entrusted only to the large forces of the Mass itself, the full chorus and the soprano soloist, accompanied by the full orchestra. They represent the formal expression of mourning, the world of ritual, and the liturgical plea for deliverance. In the foreground are the two male soloists – the soldiers – and a chamber orchestra. They sing the poems of Wilfred Owen: this is the world of the battlefield, the immediacy of war. Thirdly, distant and separate stands a chorus of boys' voices accompanied by an organ: innocence and purity conveyed in voices from afar. Only in the last pages of the work are these often conflicting groups combined in a kind of resolution. The transitions from liturgy to poem and back are always crucial passages which give the work its unity and which deserve careful attention from the listener.

The orchestral forces required are very elaborate, including six horns, four trumpets, and three trombones, piano, and a large array of percussion instruments. In the main orchestra are to be found side-drums, castanets, whip, Chinese blocks, vibraphone, and antique cymbals. At the first performance in Coventry Cathedral the soloists were Heather Harper, Peter Pears and Dietrich Fischer-Dieskau; the chorus and full orchestra were conducted by Meredith Davies and the chamber orchestra (the Melos Ensemble) by the composer.

Requiem aeternam

The opening bars are dark and foreboding, a slow procession accompanied by bells sounding the mourning motive which dominates the work. They are tuned to the interval formed by the notes C and F sharp. The faltering singing rises steadily to *Et lux perpetua luceat eis* (and let the perpetual light shine



斯·戴維士指揮，室樂團（米諾斯合奏團）則由作曲家親自指揮。

〈永遠的安息〉

這一段的開端陰沉又充滿不祥預感，彷彿隊伍緩慢前行，管鐘伴奏出哀傷動機〔C和升F音構成的音程〕。哀傷動機在全曲都十分重要，經常重現。猶豫的歌聲飄來，穩定地漸漸加強，到了〈永恆的光輝照耀他們〉；然而直至遙遠的男童聲唱出〈天主，你應受頌讚〉，純潔的調式效果響起，音樂才明亮起來。小提琴輕柔地以哀傷動機作伴奏；隊伍重現，彷如哀求一樣，心神不安。室樂團這時引入第一篇歐文詩作：《青春輓歌》。作曲家指示這一段要「很快，很激動」；焦點轉移到戰場上的殺戮，好些詩句都明顯採用了文字著色手法來凸顯，例如「哀嚎般的炸彈正瘋狂地大聲合唱」。〈天主，你應受頌讚〉的樂句〔原為男童合唱團所唱〕重現，這次由雙簧管奏出，聲音較尖銳；詩句內容漸漸以回憶的慰藉代替現在的苦難，音樂的氣氛也隨之轉變，變得愈來愈弱，直至寂靜無聲。

〈求你垂憐〉由合唱團唱出，只以管鐘的哀傷動機伴奏，最後在平靜的F大調和弦解決。經文樂段共有三次這樣的總結；現在是第一次，而最後一次則在全曲結尾。

〈震怒之日〉

開端三段號角曲彷彿如軍號；合唱團開始時有猶豫之感，

upon them), but no light enters the music until *Te decet hymnus* (Thou, O God, art praised) breaks in, sung with modal purity by boys' voices from afar. Violins softly accompany them with the mourning motive of the opening, then the procession returns in an atmosphere of supplication and unease. At this point the chamber orchestra leads into the first of the Owen poems: *Anthem for Doomed Youth*. 'Very quick and agitated' is Britten's direction as the focus shifts to the slaughter on the battlefield, underlined by obvious word-painting illustrating phrases like 'demented choirs of wailing shells'. The boys' *Te decet hymnus* (Thou, O God, art praised) phrase returns on the oboe with a sharper flavour, but the music gradually softens to stillness following the mood of the poem as it substitutes consolatory memory for present suffering.

Kyrie eleison (Lord have mercy upon them) is sung by the choir accompanied only by bells, the mourning motive which they intone being resolved on to an F major chord of tranquillity. This is the first of three such liturgical summing-up, the last at the very conclusion of the work.

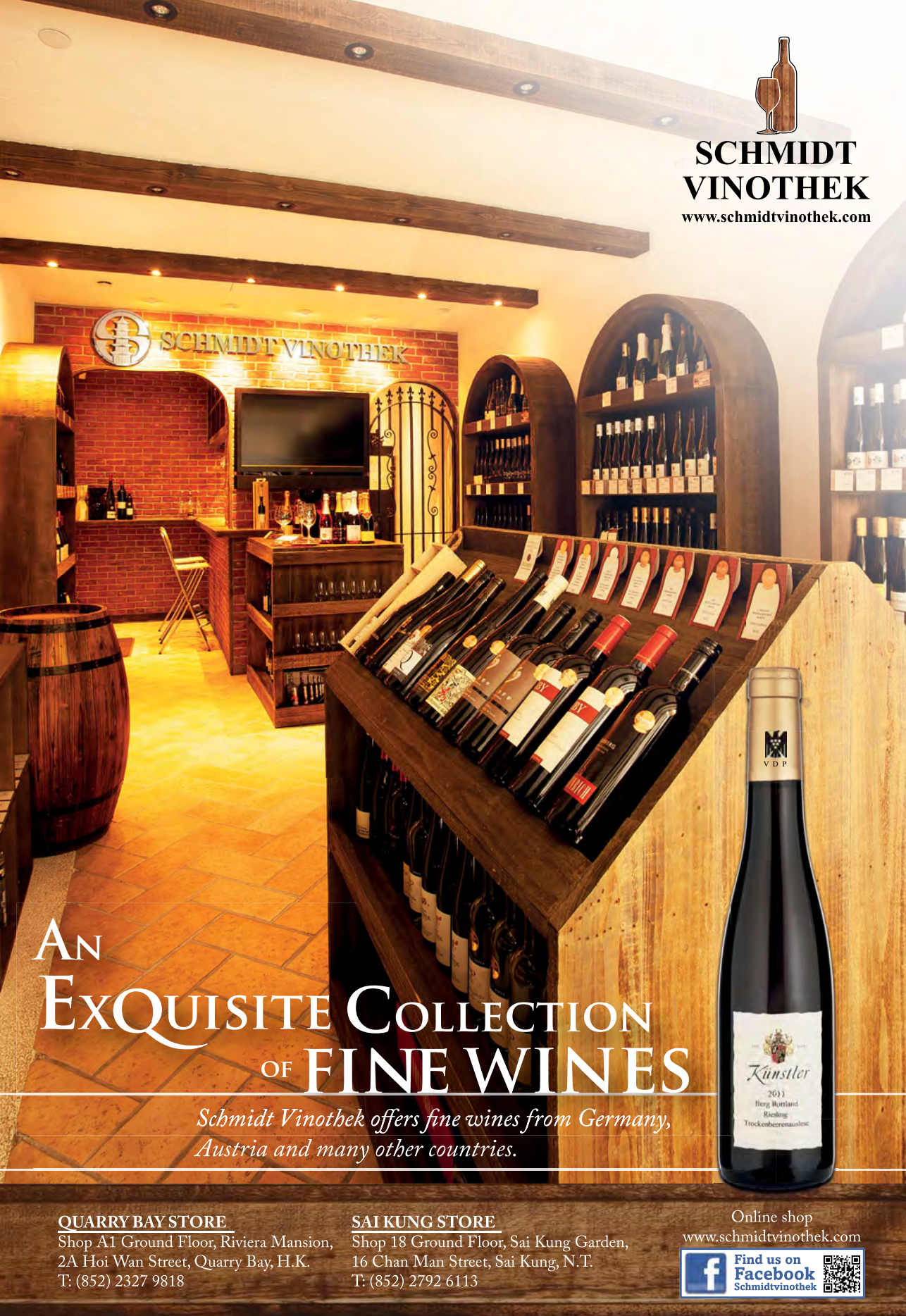
Dies irae

The three fanfares of the opening are suggestive of military bugles, and the choir begins to sing, not affirmatively, but with awe and apprehension. The climactic outburst comes at the last trump with *Tuba mirum* (the trumpet flingeth), where the fanfares are built into the texture, as they are, less spectacularly, into the setting of Owen's poem *Bugles sang, saddening the evening air*. Here the chamber orchestra creates an aura of almost pastoral calm, but the voices' increasingly narrow and chromatic intervals faithfully mirror the despondency and apprehension of the morrow. With great dramatic impact, the soprano



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布烈頓 《戰爭安魂曲》

BENJAMIN BRITTEN (1913-1976)

War Requiem

敬畏與恐懼兼而有之。末世的號角聲過後，就是情感澎湃的〈號角聲響起〉，號角曲融入了音樂織體當中。號角曲繼續在歐文詩作《號角唱，哀愁遍夜晚》響起，只是收斂了一點；室樂團營造出帶點田園氣息的平靜氣氛，但聲樂聲部愈來愈窄、愈來愈多半音變化的音程，卻忠實地反映出沮喪之情以及對明天的恐懼。女高音獨唱把合唱團引入〈展開巨冊案卷〉，令人想起威爾第《安魂曲》處理同一句歌詞的手法，效果震撼。合唱團彷彿在懇求上帝指引（罪人將有何陳訴？）；定音鼓過後是情感澎湃的樂段，女高音唱出多個大距離的音程來懇求憐憫。二重唱（男高音與男中音）〈在那裏……〉快活而帶諷刺意味，顯示士兵對死於非命毫不陌生。到了詩歌的最後兩行，由於音樂織體變得疏落、音符分佈得更離散，歌者就可以像說話一樣「說」出歌詞。四部女聲合唱唱出〈垂念〉，熱切誠懇地提出請求，然後回到近乎發狂的狀態。這種磨難一直未嘗停止——即使經過嚇人的過渡段，進入〈震怒之日〉的邪惡咒詛亦然。〈痛哭流淚〉是首感人的哀歌，由女高音獨唱對抗合唱團割裂的、飲泣似的樂句。布烈頓在此首次結合經文和詩歌，男高音獨唱四度闖入彌撒曲音樂，唱出歐文最悲憫的詩作—《徒勞》。同袍死了；但士兵既看不透同袍之死所為何事，也找不到慰藉。這一段以不安的和聲作結。歐文彷彿在說，人類

leads the chorus into *Liber scriptus proferetur* (Lo! the book exactly worded), recalling the setting of the same words in Verdi's Requiem. The chorus seems to plead for guidance (*Quid sum miser tunc dicturus?*) (What shall I, frail man, be pleading?) and timpani strokes lead to an outburst in which the soprano appeals for mercy in massive intervals. 'Out there...' is a jauntily ironic duet for tenor and baritone showing the soldiers' familiarity with violent death in which the last two lines of the poem are allowed to 'tell' by being given a sparser texture and more widely spaced notes. The *Recordare* (my salvation), for women's chorus in four parts, introduces a warmer tone of supplication, returning to near frenzy. This mood of tribulation is maintained in spite of the startling transition to the cursing of the evil of the Day of Wrath. The *Lacrimosa* (Tears) is a moving lament for solo soprano against broken, sob-like phrases in the choir, and here for the first time Britten combines the liturgy and the poems, breaking into the music of the mass four times with the tenor soloist singing a setting of one of Owen's most compassionate poems, *Futility*. This ends in troubled harmony as the soldier sees no point or consolation in his comrade's death. Man, Owen seems to be saying, is the central victim of war. It is left to the choir, as in the *Kyrie*, to resolve the mourning motive into F major as it prays for eternal rest.

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布烈頓 《戰爭安魂曲》

BENJAMIN BRITTEN (1913-1976)

War Requiem

就是戰爭的主要受害人。正如〈求你垂憐〉一樣，只有靠著合唱團才能把哀傷動機帶到F大調解決，祈求永遠安息。

〈奉獻曲〉

這個樂章由男童合唱掀開序幕，樂章中央將經文與歐文的詩並列：經文關於上帝對亞伯拉罕及其子孫的應許，歐文的詩則以嚇人的筆法寫出亞伯拉罕與以撒的故事。〈正如你昔日對亞伯拉罕〉按慣例以賦格曲處理，合唱團和樂團唱出接近流行風格的活潑樂句，材料襲用了布烈頓的頌歌《亞伯拉罕與以撒》。作曲家以漸強音量來表現亞伯拉罕子孫繁衍，但後來歌詞諷刺地揭露了人類怎樣對待上帝的應許，這時作曲家就以相反手法表現。歌詞提到「胸牆和戰壕」，又提到亞伯拉罕面對上帝旨意時的乖僻反應，布烈頓兩次都乘機令人聯想起戰爭。男童突然唱出〈犧牲與祈禱〉，士兵一邊繼續提醒大家亞伯拉罕及人類的破壞力；約翰·卡爾蕭認為這種做法暗示有人引領天真的孩童漸漸步向殺戮，所言甚是。

〈聖哉經〉

布烈頓安排敲擊樂器奏出彷彿祭典的聲音，營造神聖的神祕感，再加入人聲和其他樂器，產生閃爍的漸強效果。經文堅定語氣，但沮喪的詩歌《結束》卻充滿質疑口吻，兩者形成強烈對比。象徵時間的滾奏鼓聲清晰明亮，而充滿質疑的樂段則要「激動、催促地」演奏。法國號和巴松管突出了樂

Offertorium

This movement is begun by the boys' choir, then its centrepiece places side by side the liturgy's remembrance of God's promise to Abraham and his seed and Wilfred Owen's startling version of the story of Abraham and Isaac. Chorus and orchestra approach the customary fugue on *Quam olim Abrahae* (which of old Thou didst promise Abraham) in animated phrases of popular character, derived from Britten's Canticle *Abraham and Isaac*. The multiplying of Abraham's seed suggests a massive crescendo, later reversed when it is ironically revealed what man has done to God's promise. Britten does not miss the reference to the battlefield in 'parapets and trenches', nor Abraham's perversity in the face of God's instruction. The interposition of the *Hostias* (sacrifices of prayer) sung by the boys with the soldiers' reminder of Abraham's and man's destructiveness suggests, in John Culshaw's perceptive view, innocents being led to the slaughter.

Sanctus

The mystery of holiness evokes from Britten a ritual sounding of percussion, building to a shimmering crescendo of voices and instruments. Here the great affirmations of the liturgy are contrasted with the questioning despair of the poem *The End*. Drums of time roll very explicitly, and the questioning passage is marked, 'Agitated and pressing forward'. Horn and bassoon underline the extreme despair of the ending.

Agnus Dei

As the tenor begins this movement with the first stanza of Owen's bitterly anti-clerical poem, *At a Calvary Near the Ancre*, the listener only gradually realises the power of Britten's musical and religious daring - he has combined these words with those



章結束時極度失落的情緒。

〈羔羊經〉

男高音為〈羔羊經〉掀開序幕，唱出歐文的反神職人員詩作《靠近阿克列附近的曠地》的第一節。無論在音樂方面和宗教方面，布烈頓的處理手法都十分大膽，聽眾會漸漸感受到這種手法的威力。作曲家將歐文的詩和彌撒曲裡關於基督犧牲的歌詞結合——「神的羔羊」就是被釘十字架的基督。這一段以5/16拍子、類似固定低音的手法為基礎；音樂初時非常平穩，但唱到「並大喊著對國家忠誠」時小鼓響起，說明音樂仍以戰爭為背景。歐文隨後表達出他的宗教信仰：

但那些愛著大愛的人們
犧牲了他們的生命；
他們沒有含恨。

布烈頓彷彿要幫助歐文和同胞表達渴求似的，讓男高音〔士兵〕以經文〔這是唯一一次〕唱出以升F音為終點的安靜音階，祈求和平重臨。

〈安所經〉

在布烈頓眼中〔而事實上也是〕，這個樂章算是全曲的再現部和最澎湃的高潮。開始時由低音大提琴奏出「一拐一拐的進行曲」一素材來自最初幾首詩的伴奏音樂，但現在速度慢得多；稍後的「震怒之日」令人耳目一新。似乎士兵已逃離戰場了，音樂則漸漸減弱，然後是樸素的宣敘調和詠敘調。這段的歌詞是歐文詩作《奇怪的碰面》——這是歐文最

from the Mass which bring the worshipper closest to the divine sacrifice. The Lamb of God is the crucified Christ. A kind of ground bass in 5/16 time underlies this initially very smooth setting, but a side-drum soon locates the *Scribes bawling of allegiance to the State* in the war situation. Owen then makes his religious affirmation:

*But they who love the greater love
Lay down their life; they do not hate.*

And Britten, as though to add an expression of Owen's and his fellow soldiers' longing, gives the soldier tenor, for the only time taking the words of the liturgy, a quiet final scale to F sharp voicing the plea for peace.

Libera me

In the composer's mind, and in effect, this movement is a kind of recapitulation of the whole Requiem Mass, as well as a tremendous climax. It begins with a 'crippled march' for the double basses, a slower version of the music which accompanied the first poems, leading to a renewed vision of the Day of Wrath. This dies away as the soldiers seem to escape out of battle, and there follows the simple setting, in recitative and *arioso*, of what many regard as the greatest, and certainly the best known, of Wilfred Owen's poems: *Strange Meeting*. Once again Britten feels the need to let the words speak, uncluttered, for themselves. At the words 'Strange friend' the tenor sings the C-F sharp interval of mourning, and in his reply the baritone has the haunting line, sung unaccompanied and summing up the meaning of the poem:

I am the enemy you killed, my friend.

布烈頓 《戰爭安魂曲》

BENJAMIN BRITTEN (1913-1976)

War Requiem

著名的作品，而且許多人還認為這是歐文最優秀的詩。布烈頓再次認為要讓歌詞聽得一清二楚，有條不紊。男高音唱出「奇特的朋友」時，男高音唱出C—升F的哀傷音程；男中音回應時，則無伴奏唱出一個令人縈繞於心的詩句，也總結了全詩的意思：

我是被你所殺的敵人，
我的朋友。

歐文認為敵人能和解、認為四海之內皆兄弟、認為人總有一死；布烈頓以最深刻的音樂呼應了歐文這些思想，但作曲家卻更進一步堅守信念。兩個士兵歌唱時彷彿陷入恍惚狀態，唱出「現在讓我們睡吧」，男童唱出〈在天國中〉。現在，《戰爭安魂曲》第一次將所有演奏媒介都結合在一起。男童、合唱和女高音把士兵引領到上帝的永恆安息之地，織體雖然愈來愈錯綜複雜，但也愈來愈超凡脫俗。由〈引子〉開始，張力不斷累積，但一直沒有解決。鐘聲和哀傷動機最後一次在F大調解決〔F大調代表永久和平〕，實在曠日彌久，得來不易。

中譯：鄭曉彤

布烈頓《戰爭安魂曲》1962年5月30日首演，由作曲家及合唱團團長梅雷迪斯·戴維士共同指揮。獨唱者是彼得·皮亞斯、迪特希里·費舍爾·迪斯科和希特·哈柏。哈柏的聲部原由格連納·維舒納斯卡亞演唱，但後者因事辭演，首演十天前才找到哈柏代替。

The reconciliation of enemies, the brotherhood of all men, the ultimate conquest of death; these ideas of Wilfred Owen's have met with Britten's deepest musical response, but the composer has something further – an affirmation to make. As the soldiers sing, as if in a trance, the words 'Let us sleep now', the boys' voices intone the *In paradisum* (Into Paradise). Now, for the first time, all the forces of the *War Requiem* are brought together. The boys, the chorus, and the soprano lead the soldiers towards God's eternal rest in an ever more complex, but ethereal musical texture. This is the musical resolution long delayed, and not achieved easily, of the tensions begun in the *Introit* – the bells sound, and the mourning motive is resolved for the last time into an F major tonality of eternal peace.

BY DAVID GARRETT

The first performance of Britten's *War Requiem* took place on 30 May 1962, conducted jointly by the composer and by chorusmaster Meredith Davies. The soloists were Peter Pears, Dietrich Fischer-Dieskau and Heather Harper who, at ten days' notice, replaced Galina Vishnevskaya.

編制 INSTRUMENTATION

《戰爭安魂曲》集結了異常龐大的陣容。一隊大型的樂團包含了：三支長笛〔其一兼短笛〕、四支雙簧管〔其一兼英國管〕、三支單簧管〔其一兼低音單簧管〕、三支巴松管〔其一兼低音巴松管〕、六支圓號、四支小號、三支長號、大號、定音鼓及大型敲擊樂器部分、鋼琴、管風琴及弦樂組。

另有一隊室樂團，包括：獨唱男高音、獨唱男中音；編制包括：長笛、雙簧管、單簧管、巴松管及圓號、定音鼓、豎琴及單一弦樂組。

還有獨唱女高音、混聲合唱團與男童聲合唱團聯同獨唱男高音及獨唱男中音一起演出。

The *War Requiem* calls for very substantial forces. A large orchestra consists of three flutes (one doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), six horns, four trumpets, three trombones, tuba, timpani and large percussion section, piano, organ and strings.

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I. 〈永遠的安息〉

合唱

上主！求你賜給他們永遠的安息，
永恆的光輝照耀他們。

男童合唱

天主，你在錫安山上應受頌讚，
我要到耶路撒冷向你償還誓願；
求你俯聽我的祈禱，
凡有血肉的都要向你投靠。

合唱

上主！求你賜給他們永遠的安息，
永恆的光輝照耀他們。

男高音

為那些像畜牲般死去的人敲的是什
麼樣的喪鐘呢？
只有那些像惡魔怒吼般的砲聲，
只有那些如口吃似的槍聲，
能夠劈里拍拉地道出他們簡單的
祈禱。
他們連模擬似的禱告鐘聲也沒有，
沒有任何哀禱之聲除了合唱以外，
哀嚎般的炸彈正瘋狂地大聲合唱；
運屍車的喇叭為他們而響。
什麼樣的燭光能為他們點燃而使他們
能盡速離去？
不是在男孩的手，
而在他們眼睛，
將發出再見的神聖微光。
女孩蒼白的容貌將是他們的柩衣；
她們的花朵與安靜溫柔的心，
每一個不情願的逝去牽引出許許多
多的不解。

合唱

上主！求你垂憐。
基督！求你垂憐。
主！求你垂憐。

I. *Requiem aeternam*

CHORUS

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.*

BOYS

*Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.*

CHORUS

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.*

TENOR

*What passing bells for these who die
as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons
No mockeries for them from prayers
or bells,
Nor any voice of mourning save the
choirs, —
The shrill, demented choirs of wailing
shells;
And bugles calling for them from sad
shires.
What candles may be held to speed
them at all?
Not in the hands of boys, but in their
eyes
Shall shine the holy glimmers of
good-byes.
The pallor of girls' brows shall be
their pall;
Their flowers the tenderness of silent
minds,
And each slow dusk a drawing-down
of blinds.*

CHORUS

*Kyrie eleison
Christe eleison
Kyrie eleison*

CHORUS

Lord, grant them eternal rest;
and let the perpetual light shine
upon them.

BOYS

Thou, O God, art praised in Sion;
and unto Thee shall the vow be
performed in Jerusalem;
Thou who hearest the prayer,
unto Thee shall all flesh come.

CHORUS

Lord, grant them eternal rest;
and let the perpetual light shine
upon them.

CHORUS

Lord have mercy upon them
Christ have mercy upon them
Lord have mercy upon them

II. 〈震怒之日〉

合唱

那將是震怒的一天，
舉世化為灰燼，
大衛和西比勒都有預言。
將是何等恐懼，
當審判者降來，
嚴格清查一切時！
神奇號角聲佈滿天空，
響徹各地所有墳塚，
催起眾生向審判者座前聚攏。
死亡與大自然不勝驚恐，
所有受造物再度復生，
答覆審判者的查詢。

男中音

號角唱，哀愁遍夜晚；
號角和，聽來悲傷。
男兒聲音在河畔，
睡眠照顧著他們；
留下薄暮自行哀傷，
明日的陰影成為他們的重擔。
過去信賴的聲音已經消逝，
在明日的陰影下屈首，
睡去。

女高音

展開巨冊案卷，
記錄一目了然，
整個世界將依它接受審判。
審判者登上寶座，
任何隱密都將暴露，
沒有一罪能脫逃。

小組合唱

罪人將有何陳訴？
又能向誰要求庇護？
就連義人也僅僅站立得住！

女高音與小組合唱

赫赫威嚴的君王，
你自願拯救世人，
慈悲的泉源，救我免於沉淪。

男高音與男中音

在那裡，我們與死亡和善行進；
坐下來與他共餐，冷淡且漠然，
原諒他倒翻我們手中的錫罐，
我們已嗅出他呼吸中濃厚生澀的氣息，
雙眼垂泣，
但我們的勇氣卻無法扭轉。
他利用子彈一巴掌打來，

II. *Dies irae*

CHORUS

*Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!*
*Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

BARITONE

*Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the
twilight sad.
The shadow of the morrow weighed
on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow,
slept.*

SOPRANO

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.*

SEMI-CHORUS

*Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?*

SOPRANO AND SEMI-CHORUS

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

TENOR AND BARITONE

*Out there, we've walked quite friendly
up to Death:
Sat down and eaten with him, cool and
bland, —
Pardoned his spilling mess-tins in our
hand.
We've sniffed the green thick odour of*

CHORUS

*Day of wrath and doom impending,
Heaven and earth in ashes ending:
David's words with Sybil's blending.
Oh, what fear man's bosom rendeth
when from heaven the judge descendeth
on whose sentence all dependeth!
Wondrous sound the trumpet flingeth
through earth's sepulchres it ringeth
all before the throne it bringeth.
Death is struck and nature quaking,
all creation is awaking,
to its judge an answer making.*

SOPRANO

*Lo! the book exactly worded,
wherein all hath been recorded;
thence shall judgment be awarded.
When the judge his seat attaineth,
and each hidden deed arraigneth,
nothing unavenged remaineth.*

SEMI-CHORUS

*What shall I, frail man, be pleading?
Who for me be interceding,
when the just are mercy needing?*

SOPRANO AND SEMI-CHORUS

*King of majesty tremendous,
who dost free salvation send us,
Fount of pity, then befriend us!*



卻也被散彈碎片嗆著，
 當他在天上高歌時，
 我們同聲歡唱，
 當他用鐮刀來刮我們鬍子，
 我們吹著口哨。
 喔，死神從來不是我們的敵人！
 我們嘲弄他，
 我們與他嬉戲，
 像是老朋友一樣。
 沒有士兵被雇來剷除他的魔力。
 我們開懷大笑，
 因為知道再好的人也會來，
 更大的戰爭；
 當每位驕傲的鬥士自誇
 他是與「死神」戰鬥——
 為了「生命」，是與人戰鬥——
 為了「旗幟」。

合唱

仁慈耶穌，求你垂念，
 我是你苦路的因緣，
 別讓我那一天墜入深淵。
 你為尋覓我勞瘁奔波，
 你為救贖我苦架被釘，
 這般辛苦千萬不要落空。
 我痛悔流涕好似囚犯，
 自知有罪滿面羞慚，
 天主！我虔誠祈禱，求你赦免。
 你曾饒恕犯罪婦女，
 並曾俯聽右盜呼籲，
 一線希望也為我燃起。
 請在綿羊群中讓我有一席之地，
 使我與山羊隔離，
 在你右邊站立。
 惡徒既經判決，
 交與熊熊烈火，
 請召我進入聖者的行列。
 我今伏地哀懇，
 心靈破碎似灰燼，
 請關切我最後命運。

男中音

慢慢地抬起，你那長又黑的臂膀，
 巨砲豎起對準天國，
 將要開始詛咒，
 達到那樣的狂傲才需要你打擊，
 在它罪惡變厲之前將之擊落；
 但在你的魔咒成長之時，
 願上帝詛咒你，
 將你從我們心中切落！

his breath, –
 Our eyes wept, but our courage didn't
 writhe.
 He's spat at us with bullets and he's
 coughed Shrapnel.
 We chorused when he sang aloft;
 We whistled while he shaved us with
 his scythe.
 Oh, Death was never enemy of ours!
 We laughed at him, we leagued with
 him, old chum.
 No soldier's paid to kick against his
 powers.
 We laughed, knowing that better men
 would come,
 And greater wars; when each proud
 fighter brags
 He wars on Death – for Life;
 not men – for flags.

CHORUS

Recordare Jesu pie,
 Quod sum causa tuae viae:
 Ne me perdas illa die.
 Quarens me, sedisti lassus:
 Redemisti crucem passus:
 Tantus labor non sit cassus:
 Ingemisco, tamquam reus:
 Culpa rubet vultus meus:
 Supplicanti parce Deus.
 Qui Mariam absolvisti,
 Et latronem exaudisti,
 Mihi quoque spem dedisti.
 Inter oves locum praesta,
 Et ab haedis me sequestra,
 Statuens in parte dextra.
 Confutatis maledictis,
 Flammis acribus addictis,
 Voca me cum benedictis.
 Oro supplex et acclinis
 Cor contritum quasi cinis
 Gere curam mei finis.

BARITONE

Be slowly lifted up, thou long black arm,
 Great gun towering toward Heaven,
 about to curse;
 Reach at that arrogance which needs
 thy harm,
 And beat it down before its sins grow
 worse;
 But when thy spell be cast complete
 and whole,
 May God curse thee, and cut thee
 from our soul!

CHORUS

Think, kind Jesus – my salvation
 caused Thy wondrous incarnation;
 leave me not to reprobation.
 Faint and weary Thou has sought me;
 on the cross of suffering brought me;
 shall such grace be vainly brought me?
 Guilty, now I pour my moaning
 all my shame with anguish owning;
 spare, O God, Thy suppliant groaning!
 Through the sinful Mary shriven,
 through the dying thief forgiven,
 Thou to me a hope hast given.
 With Thy sheep a place provide me,
 from the goat afar divide me,
 to Thy right hand do Thou guide me.
 When the wicked are confounded,
 doomed to flames of woe unbounded,
 call me, with Thy saints surrounded.
 Low I kneel with heart-submission;
 see, like ashes, my contrition!
 Help me in my last condition!

合唱

那將是震怒的一天，
舉世化為灰燼，
大衛和西比勒都有預言。
將是何等恐懼，
當審判者降來，
嚴格清查一切時！

女高音與合唱

那將是震怒的一天，
那是痛哭流淚的日子，
當人從塵埃中復生時。
罪之人等候審判：
天主！求你對他仁慈垂憐。

男高音

把他移到陽光下——
陽光溫柔的照射使他再次甦醒。
在家鄉，田裡仍未播種的輕微呼聲，
經常喚醒他，即使身在法國也會被叫醒，
直到今天早上及這場雪。
如果什麼能夠現在再次喚醒他。
只有那一直不變的陽光能知道。

女高音與合唱

那是痛哭流淚的日子……

男高音

試想種子如何能復甦——
醒醒，再次的復甦，不幸的人啊，
四肢，仍完整接合，身軀仍有知覺——
甚至仍然溫暖——
卻為什麼那麼地難以感應？
是為了這個原因使得大地增高嗎？

女高音與合唱

……當人從塵埃中復生時……

男高音

是為了這個原因使得大地增高嗎？

女高音與合唱

……罪之人等候審判。

男高音

啊，是什麼使得那愚昧的陽光辛勞地
去破除大地的沉睡呢？

合唱

主耶穌慈悲無比，
求你賜給他們安息。
阿門！

CHORUS

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

SOPRANO AND CHORUS

Dies irae...
Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus:
Huic ergo parce Deus.

TENOR

Move him into the sun —
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

SOPRANO AND CHORUS

Lacrimosa dies illa...

TENOR

Think how it wakes the seeds —
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved — still warm —
too hard to stir?
Was it for this the clay grew tall?

SOPRANO AND CHORUS

...Qua resurget ex favilla...

TENOR

Was it for this the clay grew tall?

SOPRANO AND CHORUS

...Judicandus homo reus.

TENOR

— O what made fatuous sunbeams toil
To break earth's sleep at all?

CHORUS

Pie Jesu Domine,
dona eis requiem.
Amen.

CHORUS

Day of wrath and doom impending,
Heaven and earth in ashes ending:
David's words with Sybil's blending.
Oh, what fear man's bosom rendeth
when from heaven the judge descendeth
on whose sentence all dependeth!

SOPRANO AND CHORUS

Day of wrath,
Ah, that day of tears and mourning!
From the dust of earth returning,
man for judgement must prepare him:
Spare, O God, in mercy spare him!

SOPRANO AND CHORUS

Ah, that day of tears and mourning!

SOPRANO AND CHORUS

...From the dust of earth returning,

SOPRANO AND CHORUS

...man for judgement must prepare him:

CHORUS

Lord, all-pitying, Jesu blest,
grant them rest.
Amen.



III. 〈奉獻曲〉

男童合唱

主耶穌基督，光榮的君王，
求你拯救已亡信眾的靈魂，
脫離陰曹的痛苦，
走出深邃的幽谷。
從猛獅口中解救他們，
莫讓他們陷入深淵。
別讓他們跌進黑暗。

合唱

但請總領天使聖米迦勒，
領他們進入神聖的光明境界，
正如你昔日對亞伯拉罕
和他的子孫所預許。

男高音與男中音

因此亞伯拉罕站了起來，
劈開了木頭，動身了，
帶了火，也帶了一把刀。
他們一齊行走抵達目的地，
以撒，這位頭胎的孩子說話了，
「我的父親，
這些都預備好了，火與柴，
祇是用來作為獻祭的羔羊在哪裡呢？」
亞伯拉罕用皮帶把孩子綁了起來，
並動手建造了祭壇與導血的壕溝，
伸手拿刀要殺他的兒子，
這時！一位天使從天上呼叫，
說：不可在這孩子身上下手，
一點也不可害他。看哪！
一隻公羊，
兩隻角扣在稠密的小樹中；
把這隻驕傲的公羊來代替他。
可是這位老人不這麼做，
硬是殺了他的孩子，—
以及半個歐洲的子孫，
一個接著一個。

男童合唱

犧牲和祈禱
上主，我們向你奉獻讚頌；
為了我們今天追念的亡靈，
求你肯予悅納，
上主！求你超渡他們，
由死亡進入生命。
正如你昔日對亞伯拉罕
和他的子孫所預許。

合唱

……正如你昔日對亞伯拉罕
和他的子孫所預許。

III. *Offertorium*

BOYS

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

CHORUS

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisit,
et semini ejus.

TENOR AND BARITONE

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them
together,
Isaac the first-born spake and said, My
Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts
and straps,
And builded parapets and trenched there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of
heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so,
but slew his son, —
And half the seed of Europe, one by one.

BOYS

Hostias et preces
tibi Domine laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisit
et semini ejus.

CHORUS

...Quam olim Abrahae promisit
et semini ejus.

BOYS

O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the depths of the pit:
deliver them from the lion's mouth,
that hell may devour them not,
that they fall not into darkness.

CHORUS

But let the standard-bearer Saint Michael
bring them into the holy light:
which of old Thou didst promise
unto Abraham and his seed.

CHORUS

We offer unto Thee, O Lord,
sacrifices of prayer and praise:
do Thou receive them for the souls
of those whose memory we this day recall:
make them, O Lord,
to pass from death to life.
which of old Thou didst promise
unto Abraham and his seed.

CHORUS

which of old Thou didst promise
unto Abraham and his seed.

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IV. 〈聖哉經〉

女高音與合唱

聖潔的！聖潔的！聖潔的！
上主萬軍的天主，
你的榮耀充滿天地之間，
歡呼之聲響徹雲霄。
聖潔的。
奉主名而來的，
當受讚美，
歡呼之聲響徹雲霄。
聖潔的。

男中音

來自東方的閃電衝擊以後，
響聲夾著朵雲不斷，
飛翔的戰車奔騰天際；
戰鼓響聲漸漸消逝，
西方撤退的號角已吹起。
生命能使這些軀骸再生嗎？
真實是他能夠驅除死亡，
能減少所有的眼淚？
用年青再次注入已廢棄的生命經脈吧，
用不死之泉沖洗年紀吧？
當我詢問蒼白的年紀時他說
不是這樣的：
「我的頭已被白雪壓垂了，」
當我傾聽大地的訴說時，她說：
「我熾熱的心萎縮了、彎曲了。
那是死亡，
我古老的傷痕不再是榮耀，
我無盡巨大的淚水如海洋，
也不枯乾。」

IV. Sanctus

SOPRANO AND CHORUS

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua,
Hosanna in excelsis.
Sanctus.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.
Sanctus.

BARITONE

After the blast of lightning from the
East,
The flourish of loud clouds, the
Chariot Throne;
After the drums of Time have rolled
and ceased,
And by the bronze west long retreat
is blown,
Shall life renew these bodies? Of a
truth
All death will He annul, all tears
assuage? -
Fill the void veins of Life again with
youth,
And wash, with an immortal water,
Age?
When I do ask white Age he saith
not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she
saith:
"My fiery heart shrinks, aching. It is
death.
Mine ancient scars shall not be
glorified,
Nor my titanic tears, the sea, be
dried."

SOPRANO AND CHORUS

Holy, Holy, Holy
Lord God of Sabaoth.
Heaven and earth are full of Thy glory,
Glory be to Thee, O Lord most High.
Holy.
Blessed is he that cometh in the name
of the Lord.
Glory be to Thee, O Lord most High.
Holy.



V. 〈羔羊經〉

男高音

一位曾被掛在凹凸路面斷裂的人，
 在這個戰爭中他也喪失了一肢，
 然而他的追隨者四散躲藏，
 現在士兵們正耐心地等候著他。

合唱

除免世罪的天主羔羊，
 求你賜給他們安息。

男高音

有許多祭司在喀喀他附近徘徊，
 他們的臉上有驕傲，
 他們是披著人皮的野獸，
 溫柔的基督拒絕了他們。

合唱

除免世罪的天主羔羊，
 求你賜給他們安息。

男高音

書記將所有人民推向
 並大喊著對國家忠誠，
 但那些愛著大愛的人們
 犧牲了他們的生命；他們沒有含恨。

合唱

除免世罪的天主羔羊……

男高音

但那些愛著大愛的人們
 犧牲了他們的生命；他們沒有含恨。

合唱

……求你賜給他們永遠的安息。

男高音

求你賜給我們平安。

V. *Agnus Dei*

TENOR

One ever hangs where shelled roads
 part.
 In this war He too lost a limb,
 But His disciples hide apart;
 And now the Soldiers bear with Him.

CHORUS

Agnus Dei, qui tollis peccata mundi,
 dona eis requiem.

TENOR

Near Golgatha strolls many a priest,
 And in their faces there is pride
 That they were flesh-marked by the
 Beast
 By whom the gentle Christ's denied.

CHORUS

Agnus Dei, qui tollis peccata mundi,
 dona eis requiem.

TENOR

The scribes on all the people shove
 and bawl allegiance to the state,
 But they who love the greater love
 Lay down their life, they do not hate.

CHORUS

Agnus Dei, qui tollis peccata mundi...

TENOR

But they who love the greater love
 Lay down their life; they do not hate.

CHORUS

...Dona eis requiem sempiternam.

TENOR

Dona nobis pacem.

CHORUS

O Lamb of God, who takest away
 the sins of the world, grant them rest.

CHORUS

O Lamb of God, who takest away
 the sins of the world, grant them rest.

CHORUS

O Lamb of God, who takest away
 the sins of the world...

CHORUS

...Grant them rest.

TENOR

Grant us peace.

VI. 〈安所經〉

合唱

上主，求你從死亡中拯救我，
在那恐怖的日子，
天地將震動搖撼，
你要帶火來審判世界。

女高音與合唱

我戰慄恐懼，
面對審判的來臨和即將到來的忿怒。
上主，求你從死亡中拯救我，
天地將震動搖撼。
那將是震怒的一天，
災患和苦難，
事關重大，
悲苦萬分的日子。
上主，求你拯救我。

男高音

看起來我好像從戰場中逃出來了，
在很深、晦暗的隧道落下，
自從陷落了以後
由大戰所造成的花崗弧稜，
然而那裡也有許多阻礙安眠者
的歎息，
想快些不然死亡會被驚動，
之後，當我細查他們，一位跳起，
注視著
遲滯凝視的眼光中充滿了憐愛的
親切感，
抬起痛苦的手像是在祝福。
沒有砰然的槍聲，
也沒有煙硝下的呻吟，
「奇特的朋友」，我說：
「這裡是沒有理由呻吟的。」

男中音

「沒有，」另一位失望地說：
「除了那破滅的年代，
那些失望。
不管你們那些失望是什麼，
卻也是我的生命；
我在野地中打獵
在充滿了自然野生之美的世界中。
因為我的歡樂感染許多人開懷大笑，
因我的哭泣有些東西離我而去，
現在必須要死了，
我意指未明說的真實，
從戰爭的悲憫，
悲憫的戰爭蒸餾出來的。
現在人仍將要因我們所姑息的結果
而滿足，

VI. *Libera Me*

CHORUS

*Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per
ignem.*

SOPRANO AND CHORUS

*Tremens factus sum ego, et timeo
dum discussio venerit,
atque ventura ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt i terra.
Dies illa, dies irae,
calamitatis et miseriae, valde.
dies magna et amara
Libera me, Domine.*

TENOR

*It seemed that out of battle I escaped
Down some profound dull tunnel, long
since scooped
Through granites which titanic wars
had groined.
Yet also there encumbered sleepers
groaned,
Too fast in thought or death to be
bestirred.
Then, as I probed them, one sprang
up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the
flues made moan.
"Strange friend," I said, "here is no
cause to mourn."*

BARITONE

*"None", said the other, "save the
undone years,
The hopelessness. Whatever hope is
yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have
laughed,
And of my weeping something had
been left,
Which must die now. I mean the truth
untold,
The pity of war, the pity war distilled.
Now men will go content with what
we spoiled.*

CHORUS

Deliver me, O Lord, from death
eternal on that fearful day:
when the heavens and earth shall be shaken
when Thou shalt come to judge the
world by fire.

SOPRANO AND CHORUS

I am in fear and trembling
till the sifting be upon us,
and the wrath to come,
Deliver me, O Lord, from eternal death.
When the heavens and earth shall be
shaken.
O that day, that day of wrath,
of calamity and misery,
day of great and exceeding bitterness.
Deliver me, O Lord.



或，不滿，或熱血沸騰。

宣洩出來吧。

他仍將要以母虎敏捷似的快速

沒有人能阻擋士兵，

雖然國家的進步緩慢，

少了我們，這個轉進的世界

正進入一個毫無防禦圍牆的城堡

然後，當他們戰車的輪子

沾滿了過多的血跡

我會從甜美之井中出來替他們清洗，

即使是我們陷落太深的戰爭之井，

即使這永遠都是最甜美的井。」

「我是被你所殺的敵人，我的朋友，

我知道你在黑暗中；

因此你蹙額不樂；

昨天你刺我、殺我

我閃躲開來；但是我的手卻不聽使

喚，逐漸冰冷。」

「現在就讓我們睡吧！」

Or, discontent, boil boldly, and be spilled.

They will be swift with swiftness of the
tigress,

None will break ranks, though nations trek
from progress.

Miss we the march of this retreating world
Into vain citadels that are not walled.

Then, when much blood had clogged
their chariot-wheels

I would go up and wash them from sweet
wells,

Even from wells we sunk too deep for war,
Even from the sweetest wells that ever
were."

"I am the enemy you killed, my friend.

I knew you in this dark; for so you frowned

Yesterday through me as you jabbed and
killed.

I parried; but my hands were loath and cold.
Let us sleep now..."

男童合唱、合唱、女高音

願天使領你進入天國；

殉道諸聖前來迎接，

領你到聖城耶路撒冷。

天使歌唱歡迎你，

使你與曾受貧窮的拉撒路，

同享永遠的安息。

BOYS, THEN CHORUS, THEN SOPRANO

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam
habeas requiem.

BOYS, THEN CHORUS, THEN SOPRANO

Into Paradise may the Angels lead
thee:

at thy coming may the Martyrs receive
thee,

and bring thee into the holy city
Jerusalem.

May the Choir of Angels receive thee
and with Lazarus, once poor,
may thou have eternal rest.

男童合唱

上主，求你賜給他們永遠的安息，

並以永恆的光輝照耀他們。

BOYS

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

BOYS

Rest eternal grant unto them, O Lord:
and let the perpetual light shine upon
them.

合唱

願天使領你進入天國……

CHORUS

In paradisum deducant etc.

CHORUS

Into Paradise, etc.

女高音

天使歌唱歡迎你……

SOPRANO

Chorus Angeloru, te suscipiat etc.

SOPRANO

May the Choir of Angels, etc.

男高音與男中音

現在讓我們睡吧。

TENOR AND BARITONE

Let us sleep now.

合唱

止息安所！阿門！

CHORUS

Requiescant in pace. Amen.

CHORUS

May they rest in peace. Amen.

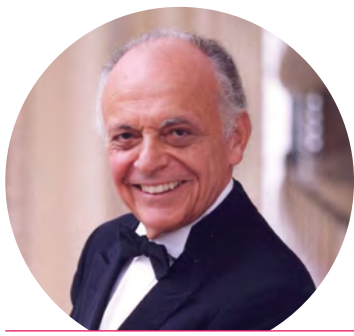
Text from the Missa pro defunctis and the poems of Wilfred Owen.

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歌詞中文譯本來源：

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彌撒拉丁歌詞中譯：李振邦〔摘錄自《宗教音樂》，李振邦著，天主教教務協進會，1969〕



馬捷爾 LORIN MAAZEL

指揮 conductor

"THE LONG, DEVOUT, BURNING SILENCE, AS THE LAST "AMEN" FADED AWAY, ELOQUENTLY DESCRIBED HOW OUR SOULS HAD BEEN JOINED, THROUGH MUSIC AND WORD, IN THE WISH FOR PEACE AND AND END TO CONFLICT AND HATE." - LORIN MAAZEL

(extracted from www.maestromaazel.com/updates - *When Will We Stop The Slaughter?* 18 October 2013 - written by Maazel after the performance of Britten's *War Requiem* on 17 October 2013 in Munich with the Munich Philharmonic)

馬捷爾是全世界最受尊崇及歡迎的指揮家之一，享譽樂壇逾五十載。他於2005年至2011年擔任西班牙華倫西亞蘇菲亞皇后藝術宮的首任音樂總監、2002年至2009年間擔任紐約愛樂音樂總監、現任慕尼黑愛樂音樂總監。他亦是維珍尼亞州卡西頓音樂節的創辦人兼藝術總監，這個極具前瞻性的音樂節為年青藝術家提供訓練，在國際間備受讚許。

馬捷爾曾經領導的知名樂團還有：巴伐利亞電台交響樂團〔1993-2002〕、匹茲堡交響樂團〔1988-96〕、維也納國家歌劇院〔1982-84〕、克里夫蘭樂團〔1972-82〕及柏林德意志歌劇院〔1965-71〕。他與維也納愛樂關係密切，曾十一度指揮樂團經全球轉播的新年音樂會。2011年，馬捷爾與倫敦愛樂樂團完成全套馬勒作品演出。

1953年，馬捷爾首度於歐洲指揮演出後迅即闖出名堂。1960年，馬捷爾成為首位亮相拜羅伊特的美國指揮家，1961年與波士頓交響樂團合作，1963年於薩爾斯堡藝術節演出。除了指揮以外，馬捷爾也是一位備受尊重的作曲家。他曾指揮超過200個管弦樂團，演出逾7,000場音樂會及歌劇，及灌錄超過300張唱片，更十度贏得法國唱片大獎榮譽。

For over five decades, Lorin Maazel has been one of the world's most esteemed and sought-after conductors. Between 2005 and 2011 he was inaugural Music Director of the Palau de les Arts Reina Sofia in Valencia. He was Music Director of New York Philharmonic from 2002 to 2009, and currently holds the same post with Münchner Philharmoniker. He is also founder and Artistic Director of the acclaimed Castleton Festival in Virginia, a ground-breaking festival and training programme for young artists.

Other renowned orchestras Maazel has led include: Symphonieorchester des Bayerischen Rundfunks (1993-2002); Pittsburgh Symphony (1988-96); Vienna State Opera (1982-84); Cleveland Orchestra (1972- 82); and Deutsche Oper Berlin (1965-71). His close association with Wiener Philharmoniker includes 11 internationally televised New Year's Concerts. In 2011, he completed a Mahler cycle in London with Philharmonia Orchestra.

In 1953 Maazel made his European début. He quickly established himself as a major artist, appearing at Bayreuth in 1960 (the first American to do so), with Boston Symphony in 1961, and at Salzburg Festival in 1963. Maazel is also a highly regarded composer. Maazel has conducted nearly 200 orchestras in no fewer than 7,000 opera and concert performances. He has made over 300 recordings, winning ten Grands Prix du Disque awards.



Photo: Christian Steiner

古絲塔森 NANCY GUSTAFSON

女高音 soprano

古絲塔森在世界頂尖的歌劇院獲享美譽，包括米蘭斯卡拉歌劇院、巴黎國家歌劇院、芝加哥歌劇院、慕尼黑巴伐利亞國家歌劇院、柏林德意志歌劇院、漢堡國家歌劇院等。古絲塔森於曼荷蓮學院取得學士及榮譽博士學位，並於西北大學完成音樂碩士課程。

古絲塔森在巴黎夏特萊劇院首次演出歐洲歌劇，在《蝙蝠》中飾演羅莎琳德，接著於巴伐利亞歌劇院及皇家歌劇院科芬園首次演出華格納的《指環》、於巴黎歌劇院飾演瑪格麗特等。

曾與多位當今最具份量的指揮家合作，包括馬捷爾、李奧納德·史拉特金、史拉健、蘇堤爵士、歷圖、穆堤、戴維斯爵士、堤勒曼、杜南意、梅塔、長野健、維奧蒂等。她演繹史特勞斯最後四首作品，以及在馬捷爾指揮下、於紐約及洛杉磯愛樂樂團上演《莎樂美》的最後一幕演出，均獲得擊節讚賞。

近年，古絲塔森於德國科隆的科隆愛樂樂團演出、於維也納國家歌劇院及亞利桑那歌劇院為《莎樂美》獻唱，以及於意大利都靈帕爾馬皇家劇院飾演艾倫·霍福特一角。她亦於德國杜伊斯堡為馬勒逝世一百周年音樂會以女高音獨唱馬勒第八交響曲，由馬捷爾指揮。

古絲塔森現時於凱梭頓音樂節樂團擔任總經理，並已踏入第七年擔任西北大學駐團藝術家。

Nancy Gustafson has performed in leading opera houses of the world including Teatro alla Scala, Milan, the Opéra National, Paris, Chicago Lyric Opera, the Bavarian State Opera, Munich, Deutsche Oper Berlin and Hamburg State Opera. She studied at Mount Holyoke College and Northwestern University.

She made her European operatic début at the Théâtre du Châtelet in Paris as Rosalinde in *Die Fledermaus* and followed this with débuts at the Bavarian State Opera and the Royal Opera House, Covent Garden, in Wagner's *Ring*, at the Paris Opéra as Marguerite.

She has had the privilege of collaborating with some of the most important conductors of our day including Lorin Maazel, Leonard Slatkin, Sir Simon Rattle, Riccardo Muti, Sir Colin Davis, Christian Thielemann, Christoph von Dohnányi, Zubin Mehta, Kent Nagano and Marcello Viotti. She has won special praise for her interpretations of the *Four Last Songs* and the Final Scene in *Salome* in concerts with the New York and Los Angeles Philharmonic Orchestras.

Recently, she appeared with the Los Angeles Philharmonic and at the Cologne Philharmonic, and sang the title role of *Salome* at both the Vienna State Opera and Arizona Opera, and the role of *Ellen Orford* with Teatro Regio in Turin. She was also the soprano soloist in the 100th Anniversary of Mahler 8th's Symphony under the baton of Lorin Maazel in Duisburg, Germany.

Gustafson is the General Manager of the Castleton Festival and is in her seventh year as an Artist in Residence at Northwestern University.



羅賓遜

TIMOTHY ROBINSON

男高音 tenor

羅賓遜1985年畢業於音樂系後在英國倫敦市政廳音樂與戲劇學院深造。曾合作的英國樂團包括：英國廣播公司交響樂團、伯明罕市交響樂團、皇家愛樂樂團、蘇格蘭室樂團和啟蒙時代樂團等，合作的著名指揮家包括：克里斯提·戴維斯爵士及力圖等。

曾遠赴海外阿姆斯特丹皇家音樂廳及維也納演奏廳，與里昂管弦樂團、馬勒室樂團（哈汀指揮）、芬蘭廣播交響樂團、巴伐利亞廣播電台，以及首次合作的維也納愛樂樂團及柏林愛樂樂團（力圖指揮）合作演出。

曾參與的歌劇包括：《法斯塔夫》、《鮑里斯·戈杜諾夫》、韓德爾《快板》、《賽墨勒》、《唐喬凡尼》等。他首次在巴黎歌劇院登台時參演《杜蘭朵》，後來在同一劇院參演《阿爾辛娜》；曾效力科芬園皇家歌劇院，飾演丘比特（麥嘉理斯指揮）、費南度（《女人心》，科林戴維斯指揮）等。近期演出包括：《盧克萊修受辱記》（男聲合唱，英國國家歌劇團）、《仲夏夜之夢》（萊桑德，英國國家歌劇團）、《碧盧冤孽》（彼德昆特，薩爾茲堡）等。

近期參與的歌劇包括：《彼得·格林》（萊克特，英國國家歌劇院）、《費加羅的婚禮》（巴西里奧，格林德波恩藝術節/庫爾喬，皇家歌劇院）、布烈頓的《戰爭安魂曲》及《聖尼可萊》等。

Timothy Robinson continued his studies at the Guildhall School of Music and Drama after completing his degree in Music. He has appeared in concert throughout the United Kingdom, including the BBC Symphony, City of Birmingham Symphony, Royal Philharmonic, Scottish Chamber Orchestras and the Orchestra of the Age of Enlightenment under William Christie, Sir Andrew Davis and Sir Simon Rattle.

Abroad his concerts have taken him to the Concertgebouw, Amsterdam; the Konzerthaus, Vienna; the Orchestre de Lyon; the Mahler Chamber Orchestra (and Daniel Harding); the Finnish Radio Symphony and Bayerische Rundfunk Orchestras and his debut with both the Vienna and Berlin Philharmonic Orchestras under Sir Simon Rattle.

His operatic engagements include *Falstaff*, *Boris Godunov*, Handel's *L'Allegro, Semele* and *Don Giovanni*. He was a member of the Royal Opera, Covent Garden, where he has sung Jupiter under Mackerras and Ferrando under Sir Colin Davis. He made his debut at the Paris Opera in *Turandot*, returning for *Alcina*. Recent opera engagements include Male Chorus *The Rape of Lucretia*, Lysander *A Midsummer Night's Dream* and Peter Quint *The Turn of the Screw* for English National Opera, Peter Quint in Salzburg.

Recent engagements include Rector *Peter Grimes* at English National Opera, Basilio *Le nozze di Figaro* at Glyndebourne; Curzio at the Royal Opera House; concerts of Britten's *War Requiem* and *St Nicolas*.



麥基

MICHAEL ANTHONY MCGEE

男中音 baritone

「紮實的男中音，氣宇軒昂，聲音滿載力量並且精微優雅。」
《歌劇新聞》

男中音麥基來自美國德薩斯州達拉斯市，持有曼克頓音樂學院學士及碩士音樂學位。他常於美國各劇院演出並擔任主角，包括於西雅圖年輕歌劇藝術家計劃中，演出威爾第《法斯塔夫》及浦契尼《祖安尼·斯基基》的主角，以及由利雲指揮、於鄧肯活音樂節中演出《紐倫堡的名歌手》當中柯爾特一角。

2011年，麥基首度於歐洲演出，應大師馬捷爾邀請演出其歌劇作品《1984》，飾演主角溫斯頓·史密夫，於西班牙華倫西亞蘇菲亞皇后藝術宮亮相。其後麥基繼續與馬捷爾緊密合作，於世界各大劇院演出，包括最近於意大利巴里市之皮特魯切利劇院演出《卡門》的莫拉萊斯、以及由馬捷爾創辦的卡西頓音樂節（美國維珍尼亞州）演出《波希米亞生涯》的馬賽羅。

在獨唱會及藝術歌曲方面，麥基曾於紐約卡奈基音樂廳懷爾獨奏廳、紐約梅爾金音樂廳、紐約聖三一教堂的One at Trinity Church音樂會系列、美國首都華盛頓菲利普斯博物館、鄧肯活音樂節小澤音樂廳、以及西雅圖的諾思通音樂廳演出。

麥基是首位贏得瑪利亞·卡拉亞（阿爾巴尼亞/地拉那）國際歌劇大賽的美國歌唱家，其他獎項並包括：2009年格爾達·利絲納國際歌唱大賽首獎、2009年馬里奧·蘭扎學院國際大賽首獎，以及2010佐治·倫敦歌唱家協會大獎等。

"A STURDY BARITONE AND TERRIFIC SWAGGER WITH EQUAL PORTIONS OF BARITONAL POWER AND GRACEFUL SUBTLETY." *OPERA NEWS*

Michael Anthony McGee, a native of Dallas, Texas, holds both a Bachelor's and a Master's of Music degrees from Manhattan School of Music. He has sung leading roles throughout the United States, including the title roles in both Verdi's *Falstaff* and Puccini's *Gianni Schicchi* with the Seattle Opera Young Artist Program and Hermann Ortel *Die Meistersinger* at the Tanglewood Music Festival under the baton of Maestro James Levine.

In 2011 McGee made his European debut. Maestro Lorin Maazel offered him the leading role of Winston Smith in his opera *1984* at the Palau de les Arts Reina Sofia in Valencia. He continues his working relationship with Maestro Maazel both in theaters around the world, most recently at Teatro Petruzzelli in Bari as Morales *Carmen*, and at Maazel's Castleton Festival in Virginia where he has been presented in the roles of Marcello *La Bohème*.

As a recitalist and art song singer, McGee has been presented at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, Trinity Concert's at One at Trinity Church, The Phillips Collection in Washington DC, Ozawa Hall at the Tanglewood Music Festival, and Nordstrom Hall in Seattle, Washington.

McGee was the first American ever to win First Place at the Maria Kraja International Competition for Operatic Singers held in Tirana, Albania. Additional awards include First Place 2009 Gerda Lissner International Vocal Competition, First Place 2009 Mario Lanza Institute International Competition and the George London Award 2010 from the George London Foundation for Singers.

學士合唱團

THE LEARNERS CHORUS



黃日珩 音樂總監

陳珮琦 鋼琴伴奏

Apollo Wong music director

Peggie Chan piano accompanist

學士合唱團由前港大學生會合唱團成員在1979年創立。在現任音樂總監領導下，演出包括：巴赫《尊主頌》、伯恩斯坦《卓切斯特詩篇》、布拉姆斯《命運之歌》、馬勒《第八交響曲》、莫扎特《安魂曲》、普勞林斯《里加彌撒曲》、普羅高菲夫《亞歷山大·涅夫斯基》、拉赫曼諾夫《鐘聲》、羅西尼《榮耀彌撒曲》、盧特《尊主頌》、《兒童彌撒曲》及威爾第《安魂彌撒曲》。

學士致力推廣音樂，邀請學生合唱、在學士管弦樂團與專業樂師一併演出，讓年輕團員擔任指揮，也邀請年輕音樂家演出。「門票資助計劃」更讓近五千學生受惠。

學士亦參與社會服務及慈善項目一舉辦外展音樂會；自2003年，共演出22場籌款音樂會，淨票房收益全捐予各慈善機構。

The Learners Chorus was founded in 1979 by former members of the HKU Students' Union Choir. Major works performed with its current Music Director include Bach's *Magnificat*, Bernstein's *Chichester Psalms*, Brahms' *Schicksalslied*, Mahler's *Symphony No. 8*, Mozart's *Requiem*, Praulniš' *Missa Rigensis*, Prokofiev's *Alexander Nevsky*, Rachmaninoff's *The Bells*, Rossini's *Messa di Gloria*, Rutter's *Magnificat and Mass of the Children* and Verdi's *Messa da Requiem*.

The Chorus is devoted to the promotion of music among young people. Students are invited to sing together or play in the Learners Orchestra alongside professional players. Young choir members get to conduct the Chorus. Young musicians have appeared as guest performers. Almost 5,000 students have received tickets to our concerts under our Student Ticket Sponsorship Programme.

The Chorus is active in community and charitable work. Outreach concerts are presented regularly. Since 2003, Learners has presented 22 fund-raising concerts and net proceeds were donated to various charitable organizations.



黃日珩 APOLLO WONG

合唱團團長 chorusmaster

黃日珩，男低中音及指揮，現任學士合唱團及學士管弦樂團音樂總監。曾任香港新青年合唱團及香港歌劇院兒童合唱團音樂總監。曾指揮唐尼采蒂《愛情靈藥》；擔任阿普雷亞助理指揮，演出普契尼《波希米亞生涯》、香港兒童合唱團音樂劇《豆芽夢》首席音樂顧問；指揮香港歌劇院歌劇夏令營製作《魔笛》和《海盜王》；在台北巴赫音樂節獲瑞霖指導，指揮台北愛樂合唱團和長榮交響樂團。

曾演出歌劇角色包括布列頓《艾拔賀寧》的警官布特、《仲夏夜之夢》的博托姆、韓德爾《橋王闖情關》的阿里奧達、古諾《羅密歐與朱麗葉》的羅倫斯神甫和公爵及陳慶恩《蕭紅》（首演）的魯迅。他曾於棕櫚泉歌劇協會聲樂比賽奪冠及贏得柏薩迪納歌劇協會獎學金。

Bass-baritone and conductor Apollo Wong is currently Music Director of the Learners Chorus and the Learners Orchestra. Wong has worked as Music Director of the Hong Kong Youth Choir and Opera Hong Kong Children's Chorus. He has conducted Donizetti's opera *L'elisir d'amore*, and was the assistant conductor of Bruno Aprea in Puccini's *La Bohème*, principal musical advisor of Hong Kong Children's Choir musical *Magical Beanland* and conductor of Opera Hong Kong Summer Opera Camp productions of *The Magic Flute* and *The Pirates of Penzance*. He conducted the Taipei Philharmonic Chorus and Evergreen Symphony Orchestra under the guidance of Helmuth Rilling in the Taipei Bach Festival.

Wong has sung various operatic roles, including Superintendent Budd and Bottom in Britten's *Albert Herring* and Ariodate in Handel's *Serse*, Frère Laurent and Le Duc in Gounod's *Roméo et Juliette*, Lu Xun in Chan Hing Yan's *Heart of Coral*, premiered in 2013 Hong Kong Arts Festival. Wong has won first places in Palm Springs Opera Guild Vocal Competition and the Pasadena Opera Guild Vocal Scholarship.

Soprano

Vivian Chan
Brigitte Choi
Miranda Chu
Vivien Fok
Sally Ho
Daisy Ip
Vivian Kwong
Maria Lam
Veronica Lam
Lorraine Lau
Sharen Lau
Christine Lee
Cynthia Leung
Alice Lo
Brenda Lo
Bessy Mak
Bonnie Ng
Wendy Ng
Bernadette Wo
Kendra Wong
Sharon Wong

女高音

陳嘉欣
蔡家賜
朱皓澄
霍沅琪
何立智
葉麗雅
鄺穎恩
林可兒
林曉彤
劉俊敏
劉淳欣
李芷君
梁淑芬
老玉珊
盧美華
麥曉晴
吳珏琳
吳穎儀
胡韻蘭
黃巧殷
王樂欣

Alto

Charlotte Chan
Cherry Chan
Josephine Cheung
Maisie Cheung
Miriam Choi
Viania Fong
Estella Ho
Ho Man-yin
Melissa Ho
Annie Lam
Mavis Lau
Angel Leung
Agnes Li
Cherie Li
Kelly Li
Valerie Liauw
Gladys Liu
Sandra Lo
Nancy Luk
Jess Mak
Bessie Wong
Fate Wong
Rufina Wong
Rebecca Wu
Rebecca Yau
Josephine Yau

女低音

陳芍如
陳卓愉
張頌慈
張美湘
蔡仲景
方靜文
何小馨
何敏賢
何明樂
林沛瑜
劉詩敏
梁子瑛
李雅媚
李卓婷
李燕珊
廖華玲
廖沛喬
盧惠玉
陸凱琪
麥璧棋
王珮珊
黃雅雯
王宛璣
胡蕙蘅
丘翠雲
尤淑芬

Tenor

Ding Chan
Guddy Chan
Kevin Cheng
John Chung
Fung Cham-shuen
Roy Lai
Rover Lai
Lau Pan-chung
Winston Lau
Stephen Pan
Tang Kin-leung
Kender Wu
Perry Yu

Bass

Andrew Chan
Chan Tsz-wai
Phoebus Lee
Bill Leung
Li Yat-sing
Ng Chun-keung
Stephen Sui
Arthur Wong
David Yu

男高音

陳遠山
陳傑龍
鄭家維
鍾家然
馮湛璇
黎邀行
林佳鋒
劉品聰
劉允宣
潘志遠
鄧建良
胡庭偉
余柏立

男低音

陳舜鴻
陳子崑
李家泰
梁礎堅
李日昇
伍振強
帥健偉
黃寶勳
虞有成

香港管弦樂團合唱團

HONG KONG PHILHARMONIC CHORUS



Photo: Cheung Chi-wai

朱俊熹 合唱團團長

Philip Chu chorusmaster

鋼琴伴奏

ACCOMPANISTS

葉幸沾 鍵盤首席

Shirley Ip principal keyboard

張頌欣、蔡慧楨 特約樂手

Ronald Cheung, Winnie Choy freelance players

香港管弦樂團合唱團早於1980年成立，第一套演出的曲目為《彌賽亞》。自此，合唱團不斷以各種組合形式與樂團合作，而最近的演出是2010年的馬勒第三交響曲。2013年合唱團重新招募團員，吸引逾四百五十名熱愛合唱音樂的人士參與面試，首次演出為韓德爾的《彌賽亞》，獲得一致好評。合唱團2013/14年度的演出曲目包括布烈頓《戰爭安魂曲》、拉威爾《達夫尼與克羅依》及孟德爾遜《仲夏夜之夢》。

The Hong Kong Philharmonic Chorus was established in 1980 and its first performance was *Messiah*. Since then the Chorus has been collaborating with the orchestra in various forms; the most recent one was Mahler's *Third Symphony* in 2010. Last year, the Hong Kong Philharmonic Chorus resumed recruiting members, attracting over 450 people who applied for audition. Its first important performance after reforming was Handel's *Messiah*. Projects in 2013/14 include the Britten *War Requiem*, Ravel's *Daphnis and Chloe*, and Mendelssohn's *A Midsummer Night's Dream*.



朱俊熹 PHILIP CHU

合唱團團長 chorusmaster

生於香港的朱俊熹於悉尼音樂學院修畢碩士指揮課程，師承帕羅。俊熹曾任悉尼愛樂合唱團的助理合唱團長，以及威洛比交響樂團、2MBS ensemble *Ambrosia* 和 *Eminence* 交響樂團的音樂總監或指揮。他曾擔任澳洲布蘭登堡樂團、*Cantillation*、悉尼愛樂合唱團、悉尼青少年樂團和悉尼室樂合唱團等的客席或助理指揮。2009年，俊熹首度指揮東京愛樂樂團，並於悉尼娛樂中心與 *Eminence* 交響樂團合作，以及於澳洲及海外各地演出。

Born in Hong Kong, Philip Chu completed a Master's degree in conducting at the Sydney Conservatorium of Music, under the tutelage of Imre Pallo. Chu has taken on roles such as assistant chorusmaster at Sydney Philharmonia Choirs, music director/conductor of Willoughby Symphony Orchestra and Choir, 2MBS ensemble *Ambrosia*, and *Eminence* Symphony Orchestra. He has been guest/assistant conductor for Australian Brandenburg Orchestra, *Cantillation*, Sydney Philharmonic Choirs, Sydney Youth Orchestra, and Sydney Chamber Choir amongst others. In 2009, Chu made his debut with the Tokyo Philharmonic Orchestra as well as performing in the Sydney Entertainment Centre with *Eminence* Symphony Orchestra amongst other performances in Australia and overseas.

Soprano

Au Yeung See-kee Suki
Petra Bach
Canny Chan
Chan Man-fan Fanny
Chan Pui-ying Katherine
Chan Katie Kit-ming
Chan Yuet-wah Flonz
Claudia Chan
Connie Cheng
Grace Chiang
Chung Sui-yi Ashley
Ho Ka-man
Sandy Ho
Ip Wai-man Vivian
Khaw Mei-ling
Vivian Ko
Kwan Tsz-ying Ophelia
Kwok Chun-yi Jenny
Lai Ka-man Amy
Lai Wan-ling Pierra
Vivien Lau
Connie Law
Law Jessica Yun-pui
Lee Wing-yan Sharon
Leung Uk-wing Kylie
Liu Oi-ming Amanda
Lowe Hoh Wai-wan Vivien
Man Che-on Angel
Ann Mok
Florence Ng
Erica Ng
Ng Amanda Ce-kay
Shum Pui-ying
Winnie Tse
Wong Cho-wai Angie
Mylthie Wong
Wu Sui-sin Vicki
Wu Man-lo Linda
Yau Sze-wing Ivy
Yeung Shuet-kwan Shirley
Yeung Chi-fong Julia

女高音

區陽思棋
河北塔
陳仲嘉
陳文芬
陳沛盈
陳潔銘
陳月華
陳皓妍
鄭望宜
蔣頌恩
鍾垂意
何嘉雯
何珮嫻
葉慧文
許美玲
高慧君
關芷瑩
郭津懿
黎嘉雯
賴韻鈴
劉俊詠
羅康怡
羅欣珮
李詠茵
梁滌穎
劉愛明
何慧雲
文賜安
林天欣
吳敏芝
吳依橋
吳詩琪
沈佩瑩
謝穎琦
黃祖慧
黃婉薇
胡穗倩
胡曼璐
丘思穎
楊雪筠
楊志芳

Alto

Chan Ho-yuen Dominique
Cherry Chan
Karring Cheung
Chin Wai-ling Amanda
Ho Pui-yan Sarah
Jocelyn Hui
Ip Tak-wan
Helen Jim
Kwan Tsz-chin Isabella
Helen Lam
Lam Hoi-ye Jessica
Leung Chung-yin Clara
Leung Shuk-han Rita
Veronica Leung
Li Man-yan
Stephanie Liu
Ma Yee-ting Bernice
Ng Wendy Wing-nga
Karen Or
Mary Paciello
Emelie Pavey
Margaret Sang
Ruth Tam
Wong Cho-wing Ingrid
Dorothy Wong
Wong Lok-yeE Elsie
Wu Chi-wai Esther
Ying Ka-yi
Yiu Yik-ki Stella

女低音

陳皓琬
陳恩賢
張嘉靈
錢慧玲
何佩茵
許曼蕊
葉德芸
詹凱倫
關芷芊
林凱茵
林凱誼
梁頌賢
梁淑嫻
梁寶敏
李敏欣
廖康融
馬懿婷
吳穎雅
柯家慧

貝恩夢
沈培娜
譚詠基
黃楚詠
黃順真
王樂宜
胡志慧
邢嘉怡
姚翹淇

Tenor

Chan Shun-kit Keith
Cheng Hei-man Canis
Samson Chow
Chuen Wah-shing Peter
Pascal de Gaulle
Fong Ho-wah Kenny
Kwok Man-ho Eric
Lam Chun-kit Wesley
Lau Chi-shing Harry
John Lowe
Ma Hon-lam Abiel
Poon Kit-sang Anthony
So Chi-ho
Tang Ho-fung
Hugh Tyrwhitt-Drake
Raff Wilson
Wong Ka-chun Anthony
Wong Wing-ki Keith
Wong Chi-lok
Wong Kar-ho Toby
David Yip

Bass

Andrea Bettinelli
Chan Po-yau
Cheung Ka-sang Artus
Chiu Ka-yan Francis
Raymond Choi
Fung Kin-shing Patrick
Sam Hilton
Lam Kwok-ho
George Law
Leung Chi-foon
Leung Ling-yin
Matthew Lui
Ng Tsz-him Dennis
Ngan Wan-keung Carlos
Tom Raggett
Shum Pok-man Ximple
Sing Yiu-wah
Tang Pak-yau Jason
Ricky Tsang
Wong Chun-kwok

男高音

陳迅傑
鄭希文
周殿豪
全華成
帕斯克·戴高樂
方浩華
郭文豪
林俊傑
柳已丞
羅章
馬翰林
潘潔生
蘇志豪
鄧可風
許德
韋雲暉
黃家駿
王詠國
黃志樂
黃嘉浩
葉大偉

男低音

陳葆酉
張嘉欣
趙家欣
蔡明翰
馮建成
陳明山
林國浩
羅玉信
梁池歡
梁領彥
呂佳丞
吳子謙
顏運強

沈博文
成耀華
鄧百佑
曾偉奇
黃鎮國

香港兒童合唱團

THE HONG KONG CHILDREN'S CHOIR



霍嘉敏 音樂總監兼首席指揮

Kathy Fok music director/principal conductor

香港兒童合唱團〔「香兒」〕成立於1969年，為非牟利慈善團體。香兒每年均赴海外演出，足跡遍布亞洲、北美洲、歐洲和大洋洲，被譽為「小小音樂親善大使」和「世界最傑出兒童合唱團之一」。香兒於2003年獲選為中國十大少年合唱團，2006年於匈牙利Vivace國際合唱節中奪得最高殊榮的最受歡迎觀眾歡迎大獎，而2008年更獲上海國際童聲合唱展演頒贈金杯獎。明年，香兒更獲邀前往韓國首爾參加由國際合唱聯盟舉辦的第十屆世界合唱會議。

除海外演出外，香兒亦積極參與各項慈善表演，並經常應政府及其他團體的邀請，於香港各大重要及歷史性時刻演出，包括1997年香港政權移交儀式、1998年香港國際機場開幕典禮、2005年香港迪士尼樂園開幕典禮、2008年一系列迎接北京奧運活動、2012年多場慶祝香港回歸十五周年的活動等。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization. Each year, HKCC is invited to perform overseas, with their voices spread throughout Asia, North America, Europe and Australia, gaining an international reputation as the 'Little Goodwill Singing Ambassadors' and 'one of the best children's choirs in the world'. HKCC was named China's Top Ten Children Chorus in 2003 and won the prestigious Award of the Audience at the Vivace 2006 International Choir Festival in Hungary. In 2008, the choir was awarded the Gold Cup from Shanghai International Children's Chorus Festival. HKCC is invited to participate in the 10th World Symposium on Choral Music, to be held in Seoul, Republic of Korea in 2014.

Apart from touring abroad, HKCC also actively participates in charitable events, and is frequently invited by local government and other organisations to perform at special and historical moments, including the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the Hong Kong Disneyland Grand Opening in 2005, series of performances celebrating the 2008 Beijing Olympic Games, and performances celebrating the 15th Anniversary of the establishment of HKSAR in 2012.



霍嘉敏 KATHY FOK

合唱團團長 chorusmaster

霍嘉敏生於香港，自幼熱愛音樂，曾赴美國侯斯頓大學深造。1995年加入香港兒童合唱團，並於1997年獲委任為音樂總監。曾獲邀到中國、加拿大、澳洲、新加坡、馬來西亞、印尼等地舉辦音樂工作坊，亦經常獲邀作客席指揮，並與溫哥華室樂團及香港中樂團合作演出。

霍氏積極參與慈善音樂活動，熱心公益，於2001年獲選為香港「十大傑出青年」之一，並於2007年民政事務局長嘉許計劃中被表揚為「推動文化藝術發展傑出人士」及名列英國國際傳記中心的「一百位傑出音樂家」之一。

Born in Hong Kong, Kathy Fok developed a passion for music at a very young age. She later furthered her studies in music at the University of Houston, USA. She joined The Hong Kong Children's Choir in 1995 and was appointed music director since 1997. Fok has conducted workshops and masterclasses in Mainland, Canada, Australia, Singapore, Malaysia and Indonesia. She has also performed as guest conductor with the Vancouver Chamber Orchestra and the Hong Kong Chinese Orchestra.

Fok was one of the awardees for the '2001 Ten Outstanding Young Persons' in Hong Kong. In 2007, she was recognised as the 'Persons with Outstanding Contributions to the Development of Arts and Culture' under the Secretary for Home Affairs Commendation Scheme, and was also included in the 'Top 100 Musicians of the Year' by the International Biographical Centre.

Bar Lok-tin
Chan Cheuk-yin Selena
Chan Ching-wai
Chan Hoi-yan
Chan Lok-hei
Chan Nga-lai
Chan Yan-nok
Cheuk Kwan-wai
Cheung Hoi-ching
Chin Pui-shan
Chiu Yuet-ting
Chow Hei-tung Natalie
Chu Chiu-man Justin
Chu Ho-man Horace
Fung Sun-chong
Fung Yuen-yau
Hui Wing-sam Michelle
Hung Cheuk-ying Kristy
Kwong Tsz-ching
Lai Hiu-lam Natalie
Lam Kae-ning Ashley
Lam Lok-sze Tracy
Lau Kwan-hon
Lee Cheuk-sze
Lee Ho-lam Bryan
Lee Yu-ching
Leung Huen-tung
Leung Sze-ching
Li Pui-yau Yoyo
Li Pui-ying
Lin Ho-man Vivien

巴樂天
陳卓妍
陳靖慧
陳凱恩
陳樂曦
陳雅麗
陳恩諾
卓君蔚
張凱晴
陳珮嫻
趙悅婷
周晞彤
朱昭民
朱灝旻
馮孫昶
馮苑柔
許詠琛
熊卓盈
鄭芷晴
黎曉霖
林愷鈴
林樂思
劉君瀚
利卓施
李濤林
李俞澄
梁暄彤
梁斯晴
李沛悠
李沛盈
連皓雯

Ng Cheuk-hin Keith
Ng Shuk-ching Rachel
Ngo Yee-ching Melody
Ngo Yee-nam Penny
Pang Tsz-kar Bernice
Pong Zhi-kai
Shing Chantelle Benxi
Tang Nicolette
Tang Yip-heng
To Pui-wah
Tsang Wing-yiu
Wan Sing-nga Pallas
Wong Man-chi Janice
Wong Ting-wai
Wong Tsz-hang
Wong Wing Nicole
Wu Chi-hin Danny
Yeung Chun-wing
Yuen Wing-nam Bernadette
Yung Man-shu

吳卓軒
吳淑晴
敖旖靖
敖旖藍
彭子珈
龐智楷
辛本稀
鄧學嵐
鄧業亨
杜沛樺
曾詠瑤
尹聖雅
黃敏知
黃淳德
黃子衡
黃泳
胡子軒
楊俊穎
袁穎藍
容敏書

與首席定音鼓龐樂思對談

MEET OUR PRINCIPAL TIMPANI JAMES BOZNOS

在哪個階段你清楚了解自己想成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

就在十六歲時的一個夏天，我在鄧肯活音樂中心的經驗讓我決心要成為專業樂團樂手。我當時意識到，這是一門會讓我感到快樂的專業。我到今天還是覺得很幸運，能夠寓工作於娛樂。

你從哪些途徑加入演奏行業？

我依循一般途徑入行：由青年樂團、搖滾樂隊、音樂學院，到後來試音；還有在練習中度過無數光陰。

你最喜愛接觸哪一位音樂家（無論在世與否）？為什麼呢？

如果我是一隻蒼蠅，我會想在馬勒創作交響曲時在牆上靜靜觀察，我想知道他是一個怎樣的人，而他工作時的情況又是怎樣。

你曾經出席過或聽過什麼最難忘的音樂會？

我聽過一場史托克豪森電子音樂會，由史托克豪森本人在音樂廳內現場控制揚聲器的輪奏混音。簡直不可思議！

你夢想中的演奏會是怎麼樣？

由布萊茲指揮柏林愛樂，在科隆大教堂細聽我〔創作〕的第一交響曲。

今晚的音樂會，你認為觀眾應留心收聽什麼？

不要忽略這首傑作的整體感覺。兩個樂團、兩隊合唱團、多位獨唱家、還有文字的並置交織，展示出布列頓的不世天才。在第三樂章裡面有一部分，男高音與男低音一同唱出亞伯拉罕面對考驗的故事，然後歌詞開始變化，與我們所知的故事原著出現分歧。之後的一段文字和音樂讓我不寒而慄。

At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

The summer I spent at the Tanglewood Music Center - when I was 16, solidified my desire to be a professional orchestral musician. I sensed it would be a profession that would make me happy. I feel lucky and blessed to this day that I get paid to do my hobby.

What path did you take to join the industry?

I took a standard path: youth orchestra, rock band, music school, audition; and thousands of hours in the practice room.

Which musician (living or dead) would you most like to meet and why?

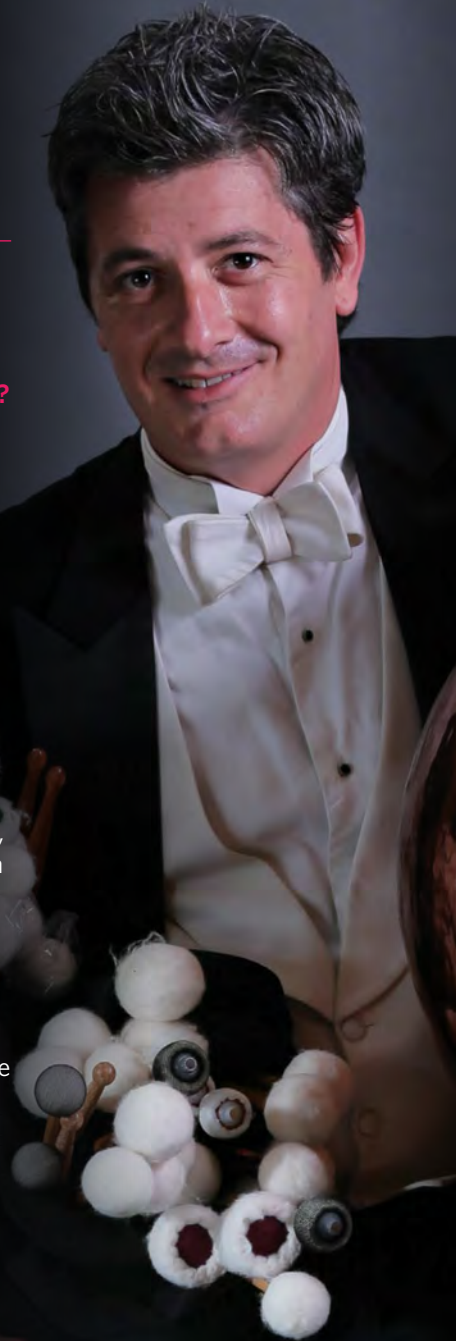
I would have loved to be a fly on the wall when Mahler was composing his symphonies. I wonder what he was like as a person and how he worked.

What is the most memorable concert you have attended or heard?

Hearing a concert of Stockhausen's electronic music with Stockhausen controlling the antiphonal mixing of the speakers in the concert hall. Wow!

Your dream performance would be?

Hearing my first symphony conducted by Boulez with the Berlin Philharmonic in the Cologne Cathedral.





兩個樂團、兩隊合唱團、多位獨唱家、
還有文字的並置交織，展示出布列頓的不世天才。

THE JUXTAPOSITION OF TWO ORCHESTRAS, TWO CHOIRS, SOLOISTS
AND TEXT SHOWS THE MONUMENTAL TALENT THAT WAS BRITTEN.

倘若你不是樂團的樂師，你想你會從事哪一類型的音樂事業？

我還是很期待有一天，我的創作會超越在樂團的演奏工作。

如果你要彈奏其他樂器，你會選擇什麼？

我想在弦樂四重奏裡拉中提琴，或者成為技巧出眾的結他演奏家。

最近你透過ipod或MP3收聽什麼？

The Bible、古特、還有蒙台威爾弟的牧歌等。

對於渴望投入古典音樂演奏事業的年青一輩，你有什麼忠告？

從自我中學習、在良師悉心指導之下學習、在Youtube盡情觀賞優秀的音樂家及樂團演奏。還要專心一致地練習—這一點無可替代。

如果你不是從事音樂事業，你希望做什麼工作？

我會希望成為建築師。對我來說，控制立體空間與光線是一門非常吸引的學問，不論是一間小屋還是一棟大樓，能夠親睹一座建築從初稿到完成，相信會是很美妙的一種體驗。

踏出了音樂廳以外，日常生活中你最喜愛做什麼？

當三個孩子的好父親、與太太 Linda（施家蓮）在一起、學習新知識、或者作曲。

在香港生活，你最喜愛什麼？

我們這個優秀的城市動感十足，令我時常靈感滿載，而且，美麗的自然環境總就在不遠處。

中譯：施文慧

What should audience members listen out for in tonight's concert?

Don't miss the general impression of this masterpiece. The juxtaposition of two orchestras, two choirs, soloists and text shows the monumental talent that was Britten. There is a part in the third movement, when the tenor and baritone are singing the story of Abraham's great test in unison, and then the text changes from what we expect in the original story. The lines of text and music that follow, gives me chills.

If you were not an orchestral musician what musical career path do you think you might have taken?

I still look forward to the day when my own compositions will take over from playing in the orchestra.

If you could play another instrument what would it be?

I would like to play viola in a string quartet or be a virtuoso guitarist.

What are you currently listening to on your ipod/MP3?

The Bible, Glenn Gould and Monteverdi madrigals.

What advice would you give to a young performer wishing to have a career in classical music?

Learn from yourself, learn from a good dedicated teacher, and devour the wealth of performances of great musicians or orchestras on YouTube. There is no substitute for dedication in the practice room.

What would you aspire to be if you did not engage in the music industry?

I would have been happy as an architect. I am drawn to the three-dimensional manipulation of space and light. Creating either a small house or a massive building – and watching it take form to completion would be awesome.

Outside of the concert hall what are you most likely to be found doing?

Being a dad to my three children, spending time with my wife Linda, studying or composing.

What is your favourite part of Hong Kong life?

I feel inspired by the bustle of our great city and the beautiful nature that is never too far away.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

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

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



太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

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

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

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

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
SWIRE is the Principal Patron of the Hong Kong Philharmonic
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC

第一小提琴 FIRST VIOLINS



王敬/團長
Jing Wang/
Concertmaster



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



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



朱蓓/第三副團長
Bei De Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



方潔
Fang Jie



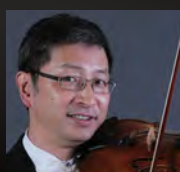
何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



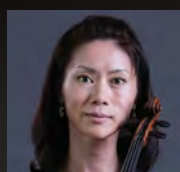
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



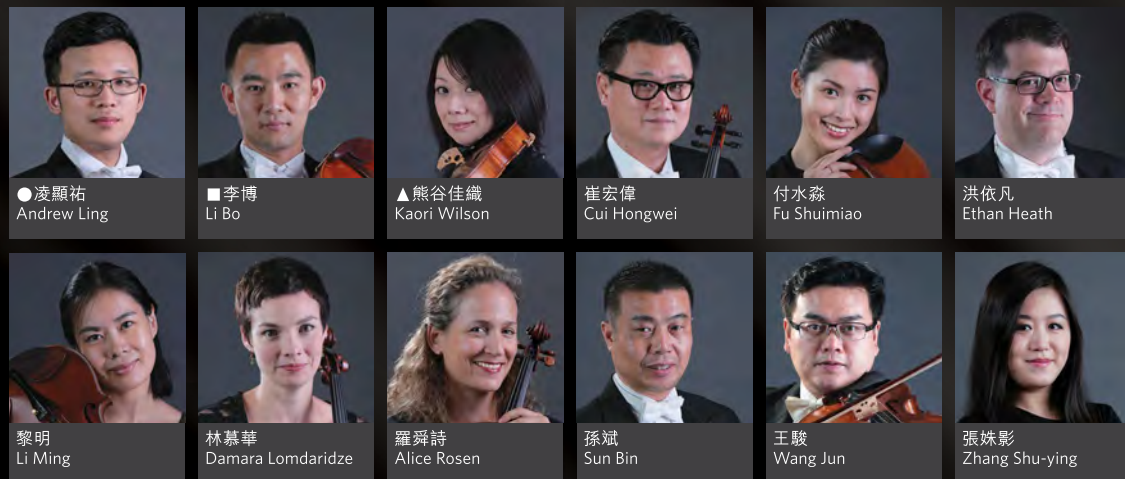
黃嘉怡
Christine Wong Kar-ye



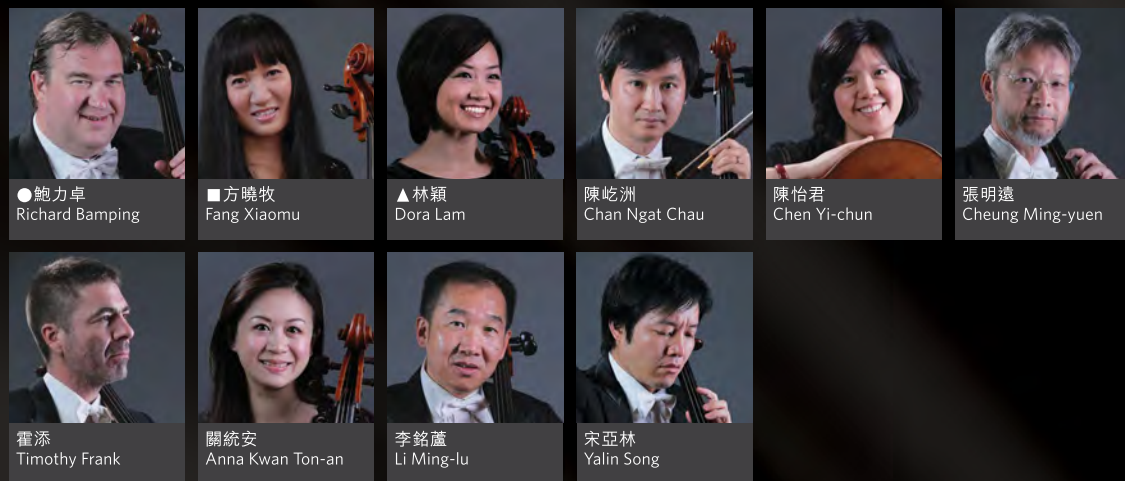
周騰飛
Zhou Tengfei



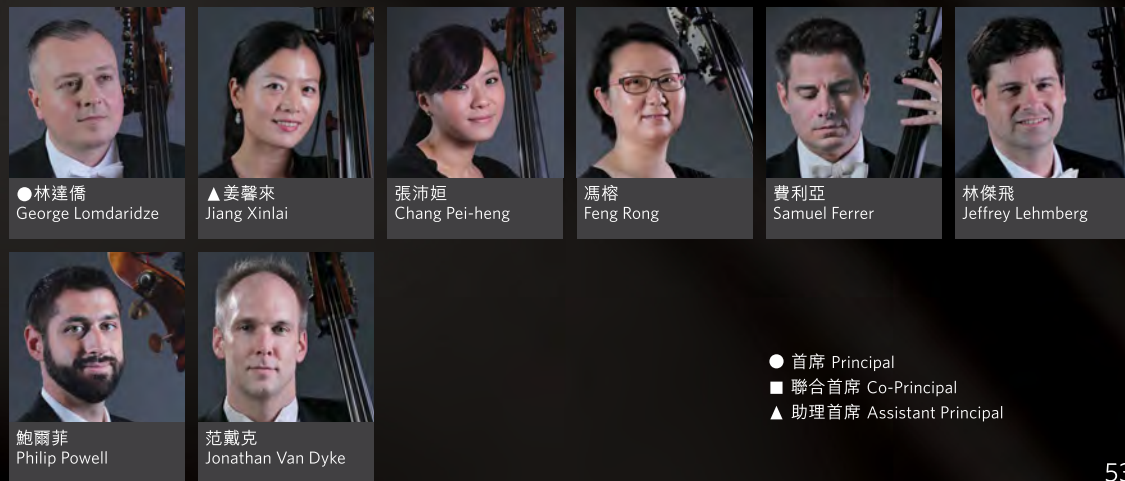
中提琴 VIOLAS



大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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

香港管弦樂團

HONG KONG PHILHARMONIC

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● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET

巴松管 BASSOONS



● 莫班文
Benjamin Moermond



▲ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



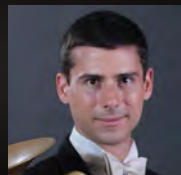
● 江蘭
Jiang Lin



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee



李旭妮
Natalie Lewis

小號 TRUMPETS



● 麥浩威
Joshua MacCluer

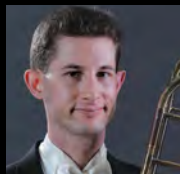


▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 TROMBONES



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 BASS TROMBONE



韋彼得
Pieter Wyckoff

大號 TUBA



● 雷科斯
Paul Luxenberg



定音鼓
TIMPANI

敲擊樂器
PERCUSSION



● 龐樂思
James Boznos



● 白亞斯
Aziz D. Barnard Luce



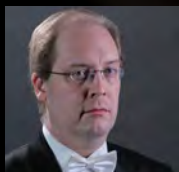
梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴
HARP

鍵盤
KEYBOARD



● 史基道
Christopher Sidenius



● 葉幸沾
Shirley Ip



林丰
Fung Lam

何鴻毅家族基金駐團作曲家
Robert H.N. Ho Family Foundation
Composer in Residence

特約樂手
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Flute: Angus Lee

雙簧管：張天懿
Oboe: Tinny Cheung

單簧管：區淑儀
Clarinet: Rita Au

巴松管：陳劭桐
Bassoon: Toby Chan

圓號：卡卡爾¹
Horn: Ozan Cakar¹

小號：莊力傑²
Trumpet: Lertkiat Chongjirajitra²

定音鼓：霍彌敦³
Timpani: Jonathan David Fox³

敲擊樂器：何銘恩
Percussion: Jojo Ho

管風琴：周文珊、黃健瑜
Organs: Marsha Chow, Wong Kin-yu

小提琴：艾瑾
Violin: Ai Jin

中提琴：凌藝廉
Viola: William Lane

¹ 承蒙柏林德意志交響樂團允許參與演出
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² 承蒙曼谷交響樂團允許參與演出
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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

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首席長笛
Principal Flute

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趙潐娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin





大師會

MAESTRO CIRCLE

大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

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- Rare instruments donated
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