 Wei Song
with the Hong Kong Philharmonic Orchestra
The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong’s status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa
Chief Executive
Hong Kong Special Administrative Region
Message from the Chairman

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

Charles Lee

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

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

康樂及文化事務署
Leisure and Cultural Services Department
The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in The French Kiss.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as Amber, The Nightingale, All That Shanghai Jazz, Material Girls, i-City, The French Kiss, Come Out & Play and Little Prince Hamlet.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier

行政總監獻辭
Message from the Executive Director

2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張繡晴、清風鋼管五重奏樂團。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合－李鎮洲、梁菲儀、李中全及薑梅岩。

藝術節繼續積極委約本地與海外出色創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。

Douglas Gautier
To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.
Wei Song  Tenor

Wei Song is one of the most famous singers in China. He graduated from the Vocal Department of Shanghai Conservatory of Music and in 1999 was invited to Paris for a year on a vocal exchange programme. Upon returning to China, he became the Vice President of the Shanghai Opera House.

He has been invited to perform in various countries including France, Italy, Switzerland, Germany, Japan, Korea, Indonesia, Hong Kong and Taiwan. He has sung in many operas including Tosca, Turandot, Carmen, La Traviata, Madama Butterfly, Rigoletto and Otello; and sung with many renowned orchestras worldwide. In 2000 Wei held a recital in Paris and in April 2003, he gave two more recitals in the US at Maryland University and in Washington.

Wei has won several prizes including the Best Co-star of the 5th Shanghai Stage Performance Prize for singing Leinsky in Eugene Onegin in 1994; the First Prize at the 1992 China Vocal Competition; and the Best Performance Prize at the 1990 and 1992 Shanghai Spring Music Festivals.
Hong Kong Philharmonic Orchestra

For over a century, the Hong Kong Philharmonic Orchestra has been at the heart of the musical and artistic life of Hong Kong, bringing great music to the community. From the 2004/05 season, the Orchestra enters a new era. With the appointment of celebrated Dutch conductor Edo de Waart, as Artistic Director and Chief Conductor, the Orchestra renews its commitment to artistic excellence while extending its education and outreach programmes to embrace the entire community.

Many world-renowned artists have appeared with the Hong Kong Philharmonic throughout its proud history, from classical music legends like Issac Stern, Vladimir Ashkenazy and Yo-Yo Ma to pop artists like Jacky Cheung and Sandy Lam, as well as the stars of tomorrow like Lang Lang and Li Yundi. The Orchestra has been heard around the world both live, during its many international tours (including North America, Europe, China, Japan and Korea), and on recordings, many of which have received great critical acclaim.

Edo de Waart’s first season with the Orchestra includes many highlights, such as the commencement of a complete cycle of Mahler symphonies; concert performances of Richard Strauss’s Salome with a stellar cast of singers; appearances with such outstanding soloists as Emanuel Ax, Sarah Chang, Joshua Bell and Truls Mork; and world premieres written specially for the Orchestra by Guo Wenjing and Clarence Mak.
Zhang Guoyong  Conductor

Zhang Guoyong studied conducting at the Shanghai Conservatory of Music under the direction of the famous conductor and teacher Professor Huang Xiaotong, and then remained after graduation as a teacher himself. He is currently a Professor at the Shanghai Conservatory of Music; the President and Artistic Director of the Shanghai Opera House; and resident conductor of the Shanghai Symphony Orchestra.

Zhang has cooperated with many orchestras and well-known musicians both at home and abroad. To great acclaim, in 1998 and 2001 he was invited to conduct Moscow’s Kremlin Ballet performances of *The Nutcracker* and *Swan Lake*.

In 1993, he was sent by the government to the Moscow State Conservatory, where he studied under the world famous conductor Gennadi Rozhdestvensky. He has conducted and produced CD recordings with many famous Russian orchestras. In 1997, he obtained his PhD and held his graduation concert in the Grand Hall of the Moscow State Conservatory.

In recent years, Zhang Guoyong has been invited to conduct concerts in the US, France, Germany, Russia, Korea, Japan, Hong Kong, Macau and Taiwan.
Since her early childhood Ma Mei has shown a great promise for singing, and was admitted into the Anhui Arts School when she was only 13. In 1983 she attended China’s Central Conservatory of Music, and in 1988 she joined the Central Opera as a soloist.

Ma has won a number of international competitions including prizes at Toulouse and Marseille, as well as the Second Prize in a vocal competition held by the China Central TV. A highlight of her career came in 1997 when she became the first Chinese singer to win the First Prize – the Judy George Grand Prize – at the Miami International Opera Competition.

In May 2001, Ma appeared in Turandot in Taiwan with the renowned Italian tenor Martin Nucci. In June, she joined Pavarotti, Domingo and Carreras in a gala concert at the Forbidden City in Beijing.

Ma has performed in many operas including La Boheme, Madama Butterfly, Otello, La Traviata, The Marriage of Figaro, Eugene Onegin, Carmen and many other works. She has made frequent appearances in the US, France, Germany, Austria, Spain, Canada, Australia, Japan, Hong Kong, Macau and Taiwan.
魏松：讓香港樂迷聆聽最美歌聲

邢曉芳
魏 松

剛剛拿到你2005年香港藝術節演唱會的曲目名單，第一感覺是上半場曲目份量很重，下半場比較輕鬆甜美，請說說你的想法。

沒錯。應該說，這場音樂會的曲目比較有代表性，也很全面。上半場很經典，集中了多首世界上最著名的男高音詠歎調，難度很高；下半場以意大利藝術歌曲為主，旋律比較悅耳動聽。我希望，也一定可以給香港聽眾送出最美的歌聲！

這份曲目中許多是巴伐諾堤、杜鳴高、卡里拉斯等世界著名男高音的個人保留曲目，一些還是他們「三高」演唱會的必唱曲目，可否具體介紹一下選擇這些重點曲目的理由？

對的，我出場的第一支曲目選自契萊亞的歌劇《阿萊城的姑娘》中的〈尋常的故事〉，是卡里拉斯1990年羅馬音樂會上的出場曲，也是他在「三高」音樂會經常演唱的曲目。我非常喜歡這首抒情性很強的曲子，而且這曲子也能充份展示演唱者的音色。
《媽媽，這酒真好》選自歌劇《鄉村騎士》，此劇是十九世紀意大利寫實主義歌劇的代表作之一，音樂寫得十分動聽。這部歌劇更是我演出場次最多的作品之一。

《穿著戲裝》選自萊昂卡瓦羅的二幕歌劇《丑角》，劇情取自發生在意大利卡拉布里安地方的一件情殺案：一名演員在演出中誤殺其妻。第一幕結束前，妒火中燒的男主角卡尼奧在上台前唱起了這首歌劇史上最精采的男高音詠歎調之一，曲中充滿了悲哀動人的感情，憤怒和哀痛在戲劇衝突中相互映照。

《星光燦爛》是普契尼歌劇《托斯卡》中的不朽篇章，既描繪沉寂的夜色，又表現暴政下無辜犧牲的悲劇性的命運。男主角在被押赴刑場前沉浸於對愛人托斯卡的回憶，唱出一段極其優美的詠歎調。遠遠望見大教堂的輪廓，天空清亮，星光閃爍，一道暗淡的光線預示着黎明的到來，他深情唱到：「……甜蜜的親吻和溫柔的擁抱，把輕紗摘掉，她露出美麗的身材和容貌……」最豐富的感情融會於完美的音樂形式中，使這首詠歎調永傳後世。

■ 這份曲目完全表現出你的藝術風格特點——演唱以抒情性和戲劇性相融見長，充滿情感和戲劇性的征服力，高音漂亮，表演也十分細膩，演唱帶悲劇色彩的男高音尤有魅力……應該說，你演繹的經典歌劇選段欣賞價值很高，那麼在演出意大利民歌的時候又有何心得呢？

■ 謝謝你的讚美。我的音樂會上準備了好幾首拿坡里民歌，一是因為我曾經留學意大利，非常喜歡這些優美動人的歌曲，另外獻唱藝術歌曲也是當今世界男高音演唱會的通行做法。在充滿歷史和文化負載的歌劇曲目之後，讓大家暫時放下那些大喜大悲，來到陽光燦爛、晴空萬里的亞平寧半島，曖曖陽光，不爽嗎？

■ 香港管弦樂團是亞洲最負盛名的樂團之一，而擔任是次音樂會指揮的上海歌劇院院長兼藝術總監張國勇則是你最熟悉不過的「老拍檔」，對這樣的「強強聯手」，一定有勝券在握的感受吧？

■ 是，能和香港管弦樂團合作非常興奮，樂團的實力和水準在国内、亞洲都是第一流的。來自上海的指揮家張國勇是活躍在中國音樂舞台上的重要人物，藝術造詣極深，也是近年來內地指揮歌劇場次最多、經驗最豐富的指揮家之一，更重要的是，我和張國勇都來自上海歌劇院，合作多年，非常有默契。樂團和指揮好比我的「雙翼」，或者說是音樂會的「雙保險」。
I’ve just received the programme for your 2005 Hong Kong Arts Festival concert. My first thought was that the first half of the programme is rather weighty, but the second half is lighter and sweeter. Was this intentional?

Absolutely. What I should say is that the programme for this concert is rather representative and also very comprehensive. The first half is very classical and focuses on several world-renowned tenor arias which involve a high degree of difficulty. The second half consists mainly of Italian art songs; the melodies are more pleasing to the ear. What I want to do is to present the Hong Kong audience with the most beautiful sounds of song!

Many of these tunes are signature tunes of Pavarotti, Domingo and Carreras; some are ‘must sing’ items at the concerts of The Three Tenors. Could you tell us why you chose these particular tunes?

What you say is true. I open my recital with È la solita storia from Cilea’s L’Arlesiana and Carreras opened with this at his 1990 Rome concert; it is also frequently sung in Three Tenors concerts. I really like this strongly lyrical tune, and it also allows full tonal expression to the performer’s voice.

Mamma, quel vino! comes from Cavalleria Rusticana, a work representative of 19th Century Italian verismo opera. The music is very pleasant and this work is one that I perform most often.

Vesti la giubba is from Act Two of Leoncavallo’s I Pagliacci, which was based on a true story of adulterous love and murder that took place in Calabria when an actor with a travelling troupe stabs his wife as part of the on-stage action. Before the end of the first act, the tenor in the role of Canio, who is aflame with jealousy over his wife, sings one of the most exciting tenor arias in opera history. The aria is filled with tragic and moving emotion; anger and anguish interact in dramatic tension.

E lucevan le stelle is an extraordinary segment from Puccini’s Tosca. It describes a night scene and also conveys a sense of a tragic fate involving the innocent sacrifice of life exacted by a tyrannical power. On the eve of his execution by
firing squad, the male lead is flooded by memories of his beloved Tosca. He sings a most beautiful aria. In the distance is the cathedral; the skies are clear and the stars are shining. A pale light heralds the arrival of dawn as, full of emotion, he sings “… Oh, soft kisses, tender caresses, while I, trembling, unveiled her and revealed her beauty…” in the most perfect unity of emotion and music that has brought this aria down through the generations.

- In fact, this programme brings out all the special characteristics of your art – performance that perfectly amalgamates the lyrical with the dramatic to convey the persuasive power of emotion and drama. Your high notes are remarkable, your performance exquisite, and it is especially attractive when the singing is tinged with tragic overtones. What I mean to say is that the classic opera excerpts you have chosen are highly deserving of appreciation. That being so, what did you have in mind when you chose the Italian art song selections?

- Thank you for your kind words. I’ve chosen several Neopolitan folk songs; one, because I once studied in Italy and am very fond of these beautiful, moving songs, and two, because I like it that art songs are expected at any recital given by a tenor. After so many opera tunes with their historical and cultural baggage, these songs allow us to leave behind grand comedy and tragedy and walk into the bright sunshine and verdant landscape of the Apennines peninsula. Basking in sunshine, that’s not bad, is it?

- The Hong Kong Philharmonic is the most reputed in Asia, and the conductor this time is Zhang Guoyong, the Artistic Director and President of the Shanghai Opera House. You and he have a long working relationship. With such strong partners this time, you must feel you hold a winning hand.

- That’s right. I’m happy to be able to work with the Hong Kong Philharmonic. It’s an orchestra that’s first rate in China and in Asia. Zhang Guoyong from Shanghai is an important personality on China’s music platforms. His artistic learning is deep, and he has conducted more operas in China than anyone else. He’s one of the most experienced conductors. But even more important, both of us come from the Shanghai Opera House and have had numerous opportunities to work together. We have a good mutual understanding. The orchestra and the conductor are like my two wings; or maybe they constitute ‘double indemnity’ for the concert.

*English translation: Pan Shih*
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>威爾第</td>
<td>《命運的力量》序曲</td>
</tr>
<tr>
<td>契萊阿</td>
<td>尋常的故事</td>
</tr>
<tr>
<td></td>
<td>選自《阿萊城的姑娘》</td>
</tr>
<tr>
<td>普契尼</td>
<td>我親愛的爸爸</td>
</tr>
<tr>
<td></td>
<td>選自《佳尼·斯基基》</td>
</tr>
<tr>
<td>馬斯卡尼</td>
<td>媽媽，這酒真好</td>
</tr>
<tr>
<td></td>
<td>選自《鄉村騎士》</td>
</tr>
<tr>
<td>萊昂卡瓦羅</td>
<td>穿上戲裝</td>
</tr>
<tr>
<td></td>
<td>選自《丑角》</td>
</tr>
<tr>
<td>馬斯卡尼</td>
<td>《鄉村騎士》間奏曲</td>
</tr>
<tr>
<td>普契尼</td>
<td>馬里奧，馬里奧</td>
</tr>
<tr>
<td></td>
<td>二重唱，選自《托斯卡》</td>
</tr>
</tbody>
</table>

女高音 馬梅

—— 中場休息十五分鐘 ——

| 普契尼 | 《曼儂·萊斯科》間奏曲                              |
| 普契尼 | 星光燦爛                                             |
|        | 選自《托斯卡》                                      |
| 小約翰·史特勞斯 | 侯爵請聽                                      |
|        | 選自《蝙蝠》                                        |
| 庫爾蒂斯 | 請別忘記我                                         |
| 卡爾蒂洛 | 負心人                                             |
| 普契尼 | 人們叫我咪咪                                        |
|        | 選自《波希米亞人》                                  |

女高音 馬梅

庫爾蒂斯 | 重歸蘇蓮托                                      |
典茲 | 登山纜車                                      |
<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giuseppe Verdi</td>
<td>Overture to <em>La Forza del Destino</em></td>
<td></td>
</tr>
<tr>
<td>Francesco Cilea</td>
<td><em>È la solita storia</em> from <em>L’Arlesiana</em></td>
<td></td>
</tr>
<tr>
<td>Giacomo Puccini</td>
<td><em>O mio babbino caro</em> from <em>Gianni Schicchi</em></td>
<td></td>
</tr>
<tr>
<td>Pietro Mascagni</td>
<td><em>Mamma, quel vino</em> from <em>Cavalleria Rusticana</em></td>
<td></td>
</tr>
<tr>
<td>Ruggero Leoncavallo</td>
<td><em>Vesti la giubba</em> from <em>I Pagliacci</em></td>
<td></td>
</tr>
<tr>
<td>Pietro Mascagni</td>
<td>Intermezzo from <em>Cavalleria Rusticana</em></td>
<td></td>
</tr>
<tr>
<td>Giacomo Puccini</td>
<td><em>Mario, Mario</em> Duet from <em>Tosca</em></td>
<td></td>
</tr>
<tr>
<td>Giacomo Puccini</td>
<td>Intermezzo from <em>Manon Lescaut</em></td>
<td></td>
</tr>
<tr>
<td>Giacomo Puccini</td>
<td><em>E lucevan le stelle</em> from <em>Tosca</em></td>
<td></td>
</tr>
<tr>
<td>Johann Strauss Jr</td>
<td><em>Mein Herr Marquis</em> from <em>Die Fledermaus</em></td>
<td></td>
</tr>
<tr>
<td>Ernesto de Curtis</td>
<td><em>Non ti scordar di me</em></td>
<td></td>
</tr>
<tr>
<td>Salvatore Cardillo</td>
<td><em>Core’ngrato</em></td>
<td></td>
</tr>
<tr>
<td>Giacomo Puccini</td>
<td><em>Mi chiamano Mimi</em> from <em>La Bohème</em></td>
<td></td>
</tr>
<tr>
<td>Ernesto de Curtis</td>
<td><em>Torna a Surriento</em></td>
<td></td>
</tr>
<tr>
<td>Luigi Denza</td>
<td><em>Funiculi funiculà</em></td>
<td></td>
</tr>
</tbody>
</table>

Soprano Ma Mei
È la solita storia
da L’ Arlesiana
Francesco Cilea (1866-1950)

È la solita storia del pastore…
Il povero ragazzo voleva raccontarla, e s’addormì.
C’è nel sonno l’oblio. Come l’invidio!
Anch’io vorrei dormir così, nel sonno almeno l’oblio trovar!
La pace sol cercando io vò: vorrei poter tutto scordar.
Ma ogni sforzo è vano… Davanti
ho sempre di lei il dolce sembiante! La pace tolta è sempre a me!
Perché degg’io tanto penar? Lei sempre mi parla al cor…
Fatale vision, mi lascia! Mi fai tanto male!
Ahimè!

尋常的故事
選自《阿萊城的姑娘》
契萊阿 (1866-1950)

這個尋常的牧羊人的故事，
可憐的青年本想由他來親自述說，可惜他睡着了。
夢裏把一切忘卻，真令人羨慕！
我也非常希望能入夢鄉，起碼能在夢裏把一切遺忘！
一心只想寧靜平和，把那往事都忘記光！
但一切都是枉然，在我眼前總是要出現她甜蜜的臉！
心中的寧靜永遠離開了我！為什麼我要受折磨？
她總向着我的心說話。
願致命幻覺離開我，別讓我受痛苦，受折磨！

It’s the Same Old Story
from L’ Arlesiana
Francesco Cilea (1866-1950)

It’s the same old story of the shepherd…
The poor boy wanted to tell it, but fell asleep.
In such slumber there is oblivion. How I envy him!
I also wish to sleep like this, to find, at least, oblivion in sleep!
I only want to find peace: I wish I could forget everything.
Yet all effort is futile…
I still see her sweet face before me! Peace has left me forever!
Why do I have to suffer so much pain? She always speaks to my heart!
Fatal vision, leave me alone! You wound me so much!
Alas!
**O mio babbino caro**
da *Gianni Schicchi*
**Giacomo Puccini** (1858-1924)

O mio babbino caro, mi piace, è bello, bello;  
vo’andare in Porta Rossa a comprar l’anello!  
Sì, sì, ci voglio andare! e se l’amassi indarno, andrei sul Ponte Vecchio,  
ma per buttarmi in Arno! Mi strutto e mi tormento! O Dio, vorrei morir!...  
Babbo, pietà, pietà! Babbo, pietà, pietà!

---

**我親愛的爸爸**
選自歌劇《賈尼•斯基基》
普契尼(1858-1924)

啊！我親愛的爸爸，  
那青年英俊瀟灑，我真愛他，  
願同他到羅薩門，買一對婚戒！  
啊！是，讓我去了吧！  
你若還不願答應，我就到威克橋上，  
縱身投入河水裏！我多痛苦，多心酸！啊！天哪！我願獻死去！  
爸爸，我想求你！爸爸，我懇求你！

---

**Oh My Dear Daddy**
from *Gianni Schicchi*
**Giacomo Puccini** (1858-1924)

Oh my dear daddy,  
I love him, he is so handsome;  
I want to go to the Porta Rossa to buy the ring!  
Yes, yes, I want to go there!  
And if my love were in vain,  
I would go to the Ponte Vecchio,  
and throw myself in the Arno River!  
I fret and suffer torments!  
Oh God, I would rather die! Daddy, have pity, have pity!
**Mamma, quel vino**
da *Cavalleria Rusticana*

**Pietro Mascagni** (1863-1945)

Mamma! Mamma, quel vino è generoso, e certo oggi troppi bicchieri ne ho traccannat… vado fuori all’aperto. 
Ma prima voglio che mi benedite come quel giorno che partii soldato. 
E poi…mamma…sentite…
S’io… non tornassi… s’io non tornassi, voi dovrete fate da madre a Santa, ch’io le avea giurato di condurla all’altare. Voi dovrete fate da madre a Santa, s’io non tornassi.

**Lucia:** (Perchè parli così, figliolo mio?)
Oh! Nulla! 
È il vino che m’ha suggerito! 
M’ha suggerito il vino! Per me pregate Iddio! Per me pregate Iddio! 
Un bacio, mamma, un altro bacio, un altro bacio! Addio!
S’io non tornassi, fate da madre a Santa, un bacio, mamma, addio!

---

**Mamma，這酒真好**

選自《鄉村騎士》

馬斯卡尼（1863-1945）

媽媽，媽媽，這酒好，很有勁道，
我知道，今朝，我喝得有點暈頭昏腦，想到外面走走。
請給我祝福，滿足我的願望，就像我從前出門當兵那樣。
哦，然後，媽媽，聽我說，若情況變化，我若不回家，
你一定要答應，代我照顧桑圖塔，我曾作出保證，要和她成親結髮，
你一定要答應，照顧好桑圖塔，我若不回家。

露茜亞：（為什麼這樣說，親愛的孩兒啊？）
哦，沒啥，是這酒讓我說些醉話，
是酒後胡言！為我去祈求上帝，為我去祈求上帝！
吻我一下吧，媽媽，再吻我一下，再吻我一下，再見啦！
一定要答應，好好地照顧桑圖塔，吻我吧，媽媽，再見啦！

---

**Mother, That Wine is Full-bodied**

from *Cavalleria Rusticana*

**Pietro Mascagni** (1863-1945)

Mother! Mother, that wine is full-bodied, and in truth I gulped down much of it. 
I must go out for some fresh air. But first I’d like you to bless me like that day when I went off to be a soldier.
And then…mother…listen…If I might not come back, if I might not come back you must be a mother to Santuzza, whom I swore to lead to the altar. You must be a mother to Santuzza, if I might not come back.

**Lucia**: (My son, why do you talk in this way?)
Oh, nothing, it must be the wine, it must be the wine! Pray to God for me, pray to God for me! 
One kiss, mother, one more kiss, one more kiss! Farewell! 
If I might not come back, you must be a mother to Santuzza, one kiss, mother, farewell!
**Vesti la giubba**  
*da I Pagliacci*  
**Ruggero Leoncavallo** (1857-1919)

Recitar! Mentre preso dal delirio non so più quel che dico e quel che faccio!  
Eppur è d’uopo... sforzati! Bah! Se’ tu forse un uom?  
Tu se’ Pagliaccio!  
Vesti la giubba e la faccia infarina.  
La gente paga e rider vuole qua.  
E se Arlecchin t’invola Colombina, ridi, Pagliaccio... e ognun applaudirà!  
Tramuta in lazzù lo spasmo ed il pianto;  
in una smorfìa il singhiozzo e’il dolor...Ah!  
Ridi, Pagliaccio, sul tuo amore infranto!  
Ridi del duol che t’avvelena il cor!

**穿上戲裝**  
*選自《小丑》*  
**萊昂卡瓦羅（1857-1919）**

要上場，當我激動得要發狂，不知道怎樣開口，怎樣去亮相！  
但我卻必須裝笑臉！啊，人哪能這樣？你是個小丑！  
穿上戲裝，粉墨登場去胡鬧。  
人們付鈔票，是為了買個笑。  
當阿萊金拐走了科倫比娜，笑吧，小丑啊，大家齊聲叫好！  
把你的眼淚和痛苦當玩笑，扮一個鬼臉來掩蓋  
你的苦惱！笑吧，啊小丑，笑你破碎的愛情，笑你的淚，哪怕你心都碎了！

**On with the Costume**  
*from I Pagliacci*  
**Ruggero Leoncavallo** (1857-1919)

To act! While seized with delirium I do not know what I’m saying  
or what I’m doing! Yet it is necessary to force yourself!  
Bah! Are you not a man? You’re a jester!  
Put on the costume and whiten your face.  
People pay to laugh at you.  
And if Harlequin steals Columbine from you,  
laugh, jester, and everyone will applaud!  
Turn your agony and tears into jest; your sobs and grief into a funny face, ... Ah!  
Laugh, jester, over your shattered love.  
Laugh at the pain that is poisoning your heart!
**Mario, Mario**
da *Tosca*
**Giacomo Puccini** (1858-1924)

C: Cavaradossi
T: Tosca

**C:** Presto! Grazie! Presto!
**T:** Mario! Mario! Mario!
**C:** Son qui!
**T:** Perchè chiuso?
**C:** Lo vuole il Sagrestano...
**T:** A chi parlavi?
**C:** A te!
**T:** Altre parole bisbigliavi. Ov’è?...
**C:** Chi ?
**T:** Colei!...Quella donna!... Ho udito i lesti passi e un fruscio di vesti...
**C:** Sogni!
**T:** Lo neghi?
**C:** Lo nego e t’amo!
**T:** Oh! innanzi la Madonna.
   No, Mario mio, lascia pria che la preghi, che l’infiori...
   Ora stammi a sentir...stasera canto, ma è spettacolo breve.
   Tu m’aspetti sull’ uscio della scena e alla tua villa andiam soli, soletti.
**C:** Stassera ?!
**T:** È luna piena ed il notturno effluvio floreal...
   inebria il cor. Non sei contento?
**C:** Tanto!
**T:** Tornalo a dir!
**C:** Tanto!
**T:** Lo dici male, lo dici male:
   non la sospiri la nostra casetta che tutta ascosa nel verde ci aspetta?
   Nido a noi sacro, ignoto al mondo inter, pien d’amore e di mister?...
   Al tuo fianco sentire per le silenziose stellate ombre, salir
   le voci delle cose!...
   Dai boschi dai roveti, dall’arse erbe,
   dall’imo dei franti sepolcreti odorosi di timo,
   la notte escon bisbigli di minuscoli amori
   e perfidi consigli che ammolliscono i cuori.
   Fiorite, o campi immensi, palpitate aure marine, nel lunare albor,
   ah...piovete voluttà, volte stellate! Arde in Tosca un folle amor!
**C:** Ah!...M’avvinci ne’ tuoi lacci, mia sirena,
**T:** Arde a Tosca nel sangue il folle amor!...
**C:** mia sirena, verrò!
**T:** O mio amore!
**C:** Or lasciami al lavoro.
**T:** Mi discacci?
**C:** Urge l’opra, lo sai!
**T:** Vado, vado!... Chi è quella donna bionda lassù?
C: La Maddalena. Ti piace?
T: È troppo bella!
C: Prezioso elogio.
T: Ridì? Quegli occhi cilestrini già li vidi...
C: Ce n’è tanti pel mondo!...
T: Aspetta... Aspetta... È l’Attavanti!...
C: Brava!...
T: La vedi? T’ama? Tu l’ami? Tu l’ami?...
C: Fu puro caso...
T: Quei passi e quel bisbiglio... Ah!... Qui stava pur ora!...
C: Vien via!
T: ... Ah! la civetta! A me, a me!
C: La vidi ieri, ma fu puro caso... A pregar qui venne... non visto la ritrassi...
T: Giura!
C: Giuro!
T: Come mi guarda fisso!
C: Vien via...
T: Di me, beffarda, ride.
C: Follia!
T: Ah, quegli occhi!...
C: Quale occhio al mondo può star di paro all’ardente occhio... tuo nero?...
È qui che l’esser mio, che l’esser mio s’affisa intero...
Occhio all’amor soave, all’ira fiero...
Qual altro al mondo può star di paro all’occhio tuo nero?...
T: Oh, come la sai bene l’arte di farti amare! Ma... falle gli occhi neri!...
C: Mia gelosa!
T: Sì, lo sento... ti tormento senza posa.
C: Mia gelosa!
T: Certa sono del perdono,
C: Mia gelosa!
T: Certa sono del perdono se tu guardi al mio dolor!
C: Mia Tosca idolatrata, ogni cosa in te mi piace;
T: Certa sono del perdono se tu guardi al mio dolor!
C: L’ira audace e lo spasimo d’amor!
T: Dilla ancora la parola che consola... dilla ancora!
C: Mia vita, amante inquieta, dirò sempre: «Floria, t’amo!»
Ah! l’alma acquieta, sempre «t’amo!» ti dirò!
T: Dio! quante peccata! M’hai tutta spettinata.
C: Or va, lasciami!
T: Tu fino a stassera stai fermo al lavoro. E mi prometti; sia caso o fortuna,
sia treccia bionda o bruna, a pregar non verrà donna nessuna?
C: Lo giuro, amore!... Va!
T: Quanto m’affretti!
C: Ancora?
T: No, perdona!...
C: Davanti alla Madonna?
T: È tanto buona! Ma falle gli occhi neri!...
馬里奧，馬里奧
選自《托斯卡》
普契尼（1858-1924）

卡：卡撒拉多西
托：托斯卡

卡：快！謝謝。快！
托：馬里奧！馬里奧！馬里奧！
卡：我在這兒。
托：門為什麼鎖上了？
卡：那是薩克利斯坦的意思。
托：剛才跟誰說話？
卡：跟你呀！
托：不！不！我聽到有人低聲說話。她在哪？
卡：誰？
托：她呀！那個女人呀！我聽到急促的腳步聲，聽到衣服的沙沙聲！
卡：那你在做夢呀！
托：你否認？
卡：當然否認。我愛你啊。
托：啊！就在聖母馬利亞跟前。
   不，我的馬里奧。先讓我禱告並獻上鮮花。
   聽着：今晚我要演唱，但曲目很短。
   在舞台入口等我，我們一塊兒去你的別墅，只有我們。
卡：今晚？
托：今晚月圓之夜，花香醉人，你不高興嗎？
卡：高興極了！
托：再說一遍。
卡：高興極了！
托：你口不對心！口不對心！
   你不想去我們的小屋——那隱蔽林中，靜靜等著我們的小屋嗎？
   不想去我們的聖地，沒人知道的秘密——充滿愛情的神秘小屋嗎？
   啊！在你身旁，聽著聲音在深霄中
   隨著星光響起，星光斑駁的影子！
   從樹林、灌木叢升起，
   從乾草上升起，從崩塌的墓穴裏升起，
   滲透着百里香的幽香，那是夜的低語，訴說著不盡的柔情、不實的勸
   告，誓要軟化你的心，引誘你的心。
   鮮花、廣闊的草原、陣陣飄過的海風、蒼白月色下的海風、在星光籠罩
   下，還有如狂潮的慾望！
   愛火在托斯卡心中燃燒！
卡：啊！我的小妖精！我怎能逃出你的天羅地網……
托：托斯卡已經愛得發狂了！
卡：小妖精啊，我今晚就來！
   啊，我的愛人！但現在讓我幹正經事吧。
托：你趕我走？
卡：你知道，我還有很多事情做。
托：那我走了。那金髮女子是誰？
卡：是個洗心革面的神女。你喜歡嗎？
托：她太漂亮了！
卡：過獎。
托：你還笑！這種天藍色的眼睛我從前見過。
卡：天藍色眼睛的人多着呢！
托：等一下……等一下……那是安塔凡蒂！
卡：正是！
托：你見過她？她愛你？你愛不愛她？愛不愛？
　剛好被我撞破
　腳步聲、低語聲……
　啊——她剛才在這裏！
　過來！
　到處留情！無恥！
卡：我昨天碰巧看到她……她來這裏祈禱……
　我就……悄悄地……把她畫下來。
托：發誓！
卡：我發誓！
托：她盯着我，眼神這麼堅決！
卡：走吧！
托：她嘲弄我、笑話我！
卡：別傻了！
托：啊……那雙眼睛！
卡：你深情的黑眼睛，世上哪有比得上的？你的眼睛緊繃着我，
　柔情似水的雙眼，怒火中燒的雙眼，你深情的黑眼睛，世上哪有比得上
　的？
托：唉，你真會哄女人！
　但願她的眼睛是黑色！
卡：托斯卡吃醋了！
托：對，我知道，我要折磨你，不斷折磨你。
卡：托斯卡吃醋了。
托：但肯定你會原諒我。要是你知道我的痛苦。
卡：托斯卡吃醋了。
　你是我的偶像，托斯卡，你的一切我都喜歡：你的怒容，你的熱情！
托：我肯定你會原諒我，要是你知道我的痛苦。
　再說一遍，那些貼心話……再說呀！
卡：我的命根，我的冤家、我的心肝，
　我一定會說：「托斯卡，我愛你。」
　大可安心吧，
　我一定會說：「我愛你。」
托：天呀！真是罪過！看你把我的髮型弄糟了。
卡：你一定要走啦！
托：那你做正經事吧，直到今晚。
　你會保證，無論金髮、黑髮，無論巧合或刻意安排，都不會有女人來祈
　禱？
卡：我發誓。走吧！
托：你為什麼催得這麼急？
卡：你又來啦！
托：不，原諒我，
卡：在聖母馬利亞跟前。
托：她是這麼美好！但願她的眼睛是黑色！

中譯：鄭曉彤
**Mario, Mario**
from *Tosca*

**Giacomo Puccini** (1858-1924)

C: Cavaradossi  
T: Tosca

*C*: Hurry! Thanks! Hurry!  
*T*: Mario! Mario! Mario!  
*C*: I’m here.  
*T*: Why was the door locked?  
*C*: That was Sacristan’s wish.  
*T*: To whom were you talking?  
*C*: To you!  
*T*: No, no, I heard whispering. Where is she?  
*C*: Who?  
*T*: She! That woman! I heard quick steps and the rustle of clothes!  
*C*: You’re dreaming!  
*T*: You deny it?  
*C*: I do, and I love you.  
*T*: Oh! In front of the Madonna.  

   No, my Mario, first let me pray and offer the flowers.  
   Now listen: tonight I am singing, but the programme is brief.  
   Wait for me at the stage entrance, and we will go to your villa alone, just us.

*C*: Tonight?  
*T*: It is the time of the full moon and the heart is drunk with the nightly fragrance of the flowers. You are not happy?  
*C*: Very much!  
*T*: Say it again.  
*C*: Very much!  
*T*: You do not mean it! You do not mean it!  
   Do you not yearn for our little house, that is waiting for us, hidden in the grove?  
   Sacred to us, unknown to anyone, filled with love and mystery?  
   Oh, to listen at your side to the voices of the night as they rise through the starlit, star-flecked shadows!  
   From the woods, the thickets, from the dry grass, from the depths of shattered tombs scented with thyme, the night whispers of endless loves and faithless counsels to soften and seduce hearts.  
   Flower, O vast meadows,  
   Flutter, sea breezes, sea breezes in the pale moonlight  
   Ah, rain down desire, starry canopies!  
   Madness of love burns in Tosca!  
*C*: Ah, my siren, I am bound in your ciols…  
*T*: In Tosca’s blood the madness of loves burns!  
*C*: My siren, I will come!  
*T*: Oh my love!  
*C*: But now leave me to my work.  
*T*: You dismiss me?  
*C*: My work is pressing, you know it.  
*T*: I am going. Who is that blonde woman there?  
*C*: The Magdalen. Do you like her?  
*T*: She is too beautiful!  
*C*: That’s praise indeed.  
*T*: You laugh? I have seen those sky-blue eyes before.
C: They are so many in the world!
T: Wait... wait... It’s the Attavanti!
C: Brava!
T: Do you see her? She loves you? Do you love her? Do you love her?
   By pure chance
   Those footsteps and that whispering…
   Ah…She was here just now!
   Come here!
   Ah, the shameless flirt! And to me!
C: By pure chance I saw her yesterday… She came here to pray…
   And I, unnoticed, painted her.
T: Swear!
C: I swear!
T: How intently she stares at me!
C: Please go now!
T: She taunts and mocks me.
C: What foolishness!
T: Ah, those eyes!
C: What eyes in the world can compare with your ardent dark eyes?
   It is in them that my whole being fastens, eyes soft with love, and rich with
   anger…
   What eyes in the world can compare with your ardent dark eyes?
T: Oh, how well you know the art of capturing women’s hearts!
   But let her eyes be black ones!
C: My jealous Tosca!
T: Yes, I feel it, I torment you unceasingly.
C: My jealous Tosca.
T: Yet I’m certain you would forgive me. If you knew my grief.
C: My Jealous Tosca. You are my idol, Tosca,
   All things in you delight me:
   your storming anger and your pulsing love!
T: I’m certain you would forgive me if you knew my grief.
   Say again those consoling words…
   Say them again!
C: My life, my troubled one, my beloved,
   I shall always say: ‘I love you, Flora’.
   Set your uneasy heart at rest,
   I shall always say: ‘I love you’.
T: God! What a sin! You have ruffled my hair.
C: Now you must leave me!
T: You stay at your work until this evening.
   And will you promise that, blond locks or black, by chance or otherwise,
   no woman will come here to pray?
C: I swear it, beloved. Go now!
T: How do you hurry me along?
C: Come, again?
T: No, forgive me!
C: In front of the Madonna
T: She is so good! But let her eyes be black ones!

一中場休息十五分鐘 15 minute interval－
E lucevan le stelle

da Tosca
Giacomo Puccini (1858-1924)

E lucevan le stelle ed olezzava la terra, 
stridea l’uscio dell’orto, e un passo sfiorava la rena. 
Entrava ella, fragrante, mi cadea fra le braccia. 
Oh! dolci baci, o languide carezze, 
mentr’io fremente le belle forme disciogliea dai veli! 
Svani per sempre il sogno mio d’amore... L’ora è fuggita 
e muoio disperato!... e muoio disperato! 
E non ho amato mai tanto la vita, tanto la vita!

星光燦爛
選自《托斯卡》
普契尼 (1858-1924)

天空閃爍着星光，大地上散發着芳香，
花園門發出聲響，是她走在花園的路上。
親愛的，你來了，急切投進我懷抱。
甜蜜的親吻和溫柔的擁抱，把輕紗摘掉，她露出美麗的身材和容貌！
這愛情美夢從此永遠消逝，時刻在飛奔，
我將絕望地犧牲，我將絕望地犧牲！
我從沒這樣熱愛我的生命，熱愛這生命！

The Stars Were Gleaming

from Tosca
Giacomo Puccini (1858-1924)

And the stars were gleaming, and the earth was fragrant, 
the garden gate creaked, 
and a footstep skimmed over the sand. 
She entered, fragrant, and fell into my arms. 
Oh soft kisses, tender caresses, 
while I, trembling, unveiled her and revealed her beauty! 
Vanished forever is my dream of love. The time has fled, 
and I die in despair! and I die in despair, and I die in despair. 
And never before have I loved life so much, so much.
**Mein Herr Marquis**

from *Die Fledermaus*

**Johann Strauss Jr** (1825-1899)

Mein Herr Marquis, ein Mann wie Sie
Sollt' besser das verstehn,
Darum rate ich, ja genauer sich
Die Leute anzusehen!
Die Hand ist doch wohl gar zo fein, ha ha ha.
Dies Füsschen so zierlich und klein, ha ha ha.
Die Sprache, die ich führe
Die Taille, die Tournüre,
Dergleichen finden Sie
Bei einer Zofe nie!

Gestehn müssen Sie fürwahr, sehr komisch dieser Irrtum war!
Ja, sehr komisch, hahaha, ist die Sache, ha ha ha.
Drum verzeihn Sie, hahaha, wenn ich lache, ha ha ha!
Ja, sehr komisch, hahaha, ist die Sache, ha ha ha!

Sehr komisch, Herr Marquis, sind Sie!
Mit dem Profil im griech’ chen Stil
Beschenkte mich Natur:
Wenn nicht dies Gesicht schon genügend spricht, so sehn Sie die Figur!
Schaun durch die Lorgnette Sie dann, ah,
Sich diese Toilette nur an, ah
Mir scheint wohl, die Liebe
Macht Ihre Augen trube, der schönen Zofe Bild
Hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall,
sehr komisch ist fürwahr der Fall!
Ja, sehr komisch, ha ha ha, ist die Sache, ha ha ha
Drum verzeihn Sie, ha ha ha, wenn ich lache, ha ha ha!
Ja, sehr komisch, ha ha ha, ist die Sache, ha ha ha, etc.

**侯爵請聽**

選自《蝙蝠》

**小約翰·史特勞斯**（1825-1899）

侯爵你請聽，你的閱歷深，比別人更精明。
我要奉勸你，你若觀察人，別馬虎要細心。
這玉手足是那麼細嫩，這金蓮兒長不過三寸。
我談吐何等機敏，我舉止何等動人。
這一切，在你女僕身上難找尋，看來你不得不承認，你這個錯誤笑死人。
這個錯誤，哈哈哈！實在荒唐，哈哈哈！我若發笑，哈哈哈！
請你原諒，哈哈哈！這個錯誤，哈哈哈！實在荒唐，哈哈哈！
你侯爵大人真荒唐。

天幫助我，成為大美人。古希臘美典型。
如果我的臉，難使你動心，這身材多迷人，
快舉起那長柄眼鏡，來欣賞這絕紗風韻。
我看出你的眼神，被愛的痛苦折騰。
那漂亮的女僕形象，佔據你的心。你的眼裏只有她，你進了圈套笑死人。
這個錯誤，哈哈哈！實在荒唐，哈哈哈！我若發笑，哈哈哈！請你原諒，哈哈哈！
這個錯誤，哈哈哈！實在荒唐，哈哈哈！
My Dear Marquis
from The Bat
Johann Strauss Jr (1825-1899)

My dear Marquis, a man like you
should better understand that,
therefore, I advise you to look more
closely at people!
This hand is surely far too fine, ha ha ha.
This foot so dainty and small, ha ha ha.
The manner of speaking which I have,
my waist, my bustle,
These would never be found
on a lady’s maid!
You really must admit,
this mistake was very comical!
Yes, very comical, ha ha ha, is this matter, ha ha ha.
So pardon me, ha ha ha, if I laugh, ha ha ha!
Yes, very comical, ha ha ha, is this matter, ha ha ha!

You are very comical, Marquis!
With this profile in Grecian style
being a gift of nature;
if this face doesn’t say enough,
just look at my figure!
Just look through your lorgnette, ah,
at this outfit, ah,
it seems to me that love
has clouded your eyes,
the image of your chambermaid
has quite filled your heart!
Now you see her everywhere,
this is truly a very comic situation!
Yes very comical, ha ha ha, is this matter, ha ha ha,
so pardon me, ha ha ha, if I laugh, ha ha ha!
Yes very comical, ha ha ha, is this matter, ha ha ha, etc.
Non ti scordar di me
Ernesto de Curtis (1865-1917)

Partirono le rondine dal mio paese freddo senza sole.
Cercando primavere di viole,
nidi d’amore e di felicità. La mia piccola rondine parti,
senza lasciarmi un bacio, senza un addio partì...
Non ti scordar di me... la vita mia legata è a te. Lo t’amo sempre più
nel sogno mio rimani tu. Non ti scordar di me...
là vita mia legata è a te.
C’è sempre un nido nel mio cor per te,
non ti scordar di me! non ti scordar di me!

Do Not Forget Me
Ernesto de Curtis (1865-1917)

The swallows flew away from my cold and sunless land,
in search of spring and violets, nests of love and happiness.
My little swallow flew away, without leaving me a kiss,
with no farewell she left...
Do not forget me...
My life is bound up in you. I love you more and more,
my dreams are always of you. Do not forget me…
my life is bound up in you.
There is always a nest in my heart for you,
Do not forget me! Do not forget me!
Core 'ngrato
Salvatore Cardillo (1874-1947)

Catari, Catari, perché me dice sti parole amare, perché me parle e’o core me turmiente, Catari?
Nun te scurdà ca t’aggio date’o core, Catari, nun te scurdà!
Catari, Catari, chè vene a dicere stu parlà ca me dà spaseme?
Tu nun’nce pienze a stu dulore mio, tu nun’nce pienze, tu nun te ne cure.
Catari, Catari, tu nun’o saie cànfin’inta na chiesa, io so tra sulo e aggio priato a Dio Catari?
E l’aggio ditto purea’o cunfessore l’sto a suffri pe’ chella là!
Sto a suffri, sto a suffri, nun se po’ credere, sto a suffri tutte li strazie!
E’o cunfessore che persona santa, m’ha ditto: “Figlio mio, o lassala, lascia sta’.”
Core, core ‘ngrato, t’aie pigliato’a vita mia,
tutt’è passato e nun’nce pienze chiù! tutt’è passato e nun’nce pienze chiù!

負心人
卡爾蒂洛 (1874-1947)

卡塔麗，卡塔麗，為什麼你對我說這些話呢？
為什麼使我心裏痛苦難受，卡塔麗？
你忘了我把整個心獻給你，卡塔麗，你都忘記！
卡塔麗，卡塔麗，你還要說什麼？每句話都刺在我心裏，
你不會想到我在痛、哭泣，你不會想到我，你已背信棄義。
卡塔麗，卡塔麗，你並不知道我走進教堂裏，
懷着沉痛的心情祈求上帝？
我向那神父敘說我的痛苦和不幸，都因為你！
都是你，使我痛苦。
整夜哭泣，使我心碎，終日嘆息！
但神父用他溫和的語氣，他向我說道：快把一切忘記。
啊，負心的人哪！你全忘了往日的情誼，
負心的人哪，你把我拋棄！負心的人哪，你把我拋棄！

Ungrateful Heart
Salvatore Cardillo (1874-1947)

Catari, Catari, why do you address me only with bitter words?
Why do you speak only to torment my heart, Catari?
Do not forget that I have given you my heart, Catari, don’t forget it!
Catari, Catari, why do you make me suffer agonies?
You never think of my pain, you never think of it, you don’t care.
Catari, Catari, do you know I bring my prayers to God in church?
And I recount my confession to the priest:
I am suffering from such a great love!
I am suffering, I suffer from not knowing your love,
I suffer a sorrow that tortures my soul!
And the confessor spoke to me: “My son, forget it, forget it!”
Ungrateful heart, you took possession of my life,
and now it’s over, you no longer think of me.
And now it’s over, you no longer think of me.
**Mi chiamano Mimi**
da La Bohème  
Giacomo Puccini (1858-1924)

Si. Mi chiamano Mimi, ma il mio nome è Lucia,  
La storia mia è breve. A tela o a seta ricamo in casa e fuori.  
Son tranquilla e lieta ed è mio svago far gigli e rose.  
Mi piaccion quelle cose che han sì dolce malia,  
che parlano d’amor, di primavere, che parlano di sogni e di chimere.  
quelle cose che han nome poesia, lei m’intende?

Mi chiamano Mimi, il perchè non so.  
Sola, mi fo il pranzo da me stessa.  
Non vado sempre a messa, ma prego assai il Signor.  
Vivo sola, soletta, là in una bianca cameretta: guardo sui tetti e in cielo.

Ma quando vien lo sgelo il primo sole è mio.  
Il primo bacio dell’aprile è mio! Il primo sole è mio!  
Germoglia in un vaso una rosa. Foglia a foglia l’aspiro!  
Così gentil è il profumo d’un fior. Ma i fior ch’io faccio, ahime!  
I fior ch’io faccio, ahimè, non hanno odore!  
Altro di me non le saprei narrare: sono la sua vicina che la vien fuori d’ora  
a importunare.

**人們叫我咪咪**
選自《波希米亞人》  
普契尼 (1858-1924)

啊，人們叫我咪咪，我的名字是露茜亞，  
我的身世很簡單，一針一線線織出百花爭妍。  
生活平靜愉快，整天就繡着玫瑰與百合花，  
喜歡那些有着魔力的東西，  
向我敘述愛情和明媚的春天，描繪那奇妙的仙境和夢幻。  
這詩情畫意多麼動人心弦，你可明白？

人們叫我咪咪，不知為什麼。  
我每日孤孤單單，獨自生活，  
雖不常去做彌撒，但常向神祈禱。  
韶光虛度，在我那白色小房間裏，憑窗眺望天空。

寒冬已盡春爛漫，陽光絢麗照人間，  
春天第一個甜蜜的親吻多溫暖！初升的太陽多燦爛！  
瓶中玫瑰把我來陪伴，多麼芳香多嬌艷，  
一朵朵含苞欲放待開綻，但我繡出的花兒，  
我繡的花兒不會有芳香飄散！  
我還能說什麼，  
我是你鄰居，驟然來到打擾你。
They Call Me Mimi
from La Bohème
Giacomo Puccini (1858-1924)

Yes, they call me Mimi, but my real name is Lucia. My story is brief. I embroider silk or satin at home or outside. I am peaceful and happy, and my pastime is making lilies and roses. I like all things that have gentle magic, that talk of love, of spring, that talk of dreams and of fancies the things that have poetic names Do you understand me?

They call me Mimi, I don’t know why. I live all by myself and I eat all alone. I do not always go to mass, but I always pray to God. I stay all alone, in my tiny white room. I look upon the roofs and the sky.

But when spring comes, the sun’s first ray is mine. April’s first kiss is mine! The sun’s first ray is mine. A rose blossoms in my vase. I breathe its perfume, petal by petal. So sweet is the flower’s perfume. But the flowers I make, alas, the flowers I make, alas, have no scent. What else can I say? I am your neighbour, who comes unexpectedly disturbing you.
**Torna a Surriento**

*Ernesto de Curtis (1865-1917)*

Vide’o mare quant’è bello! Spira tantu sentimento,
comme tu a chi tiene mente, ca scetato’o faie sunnà.
Guarda, gua’chistu ciardino;
siente, sie’ sti sciuere arance: nu profumo accussì fino
dinto’o core se ne va...
Vide’o mare de Surriento, che tesoro tene’nfunno;
chi ha girato tutto’o munno nun l’ha visto comm’a ccà.
Guarda attuorno sti Serene, ca te guardano’ncantate,
e te vonno tantu bene...
Te vulessero vasà.
E tu dice: “I’parto, addio! ” T’alluntane da stu core...
da sta terra de I’ammore...
tiene’o core’è nun turna?
Ma nun me lassà, nun darme stu turmiento!
Torna a Surriento, famme campà!

**Come Back to Sorrento**

*Ernesto de Curtis (1865-1917)*

See how beautiful the sea is!
Inspiring many sentiments, like you, to the man who thinks of you.
You make him dream while he is awake. Look at this garden,
smell this orange blossom; a scent so sweet,
it winds around the heart. See the sea of Sorrento,
hiding treasures beneath the waves; the man who has travelled the world over,
has seen nothing like it. Look at these sirens around you,
they look at you with enchantment, and they love you so much,
they wish to kiss you. And you say: “I am leaving, farewell!”
You’re going away from this heart, from this land of love?
Have you the heart never to return? But do not leave me,
Don’t make me suffer! Come back to Sorrento, let me live!
**Funiculi funiculà**  
*Luigi Denza* (1846-1922)

Aissera, Nanninè, me ne sagliette, Tu Saie addò? Tu Saie addò?  
Addò, sto core ngrato chiù di spiete,  
farme non può, farme non può, addò,  
llo fuoco coce, ma si fuie. Te lassa stà, te lassa stà,  
E non, te corre appriesso, non te struje, sulo a guardà, sulo a guardà.

Ne jammo: da la terra a la montagna.  
No passo nc’e; no passo nc’e;  
Se vede Francia, proceta la Spagna,  
eio veco a te, eio veco a te,  
tirate co lli fune, nuitto nfacto, ncielo se va. ncielo se va;  
Se va Comm’a llo viento a l’antrasatto, guè, saglie sa, guè, saglie sa.

* Jammo Jammo ncoppa,  
  jammo jà, jammo jammo ncoppa,  
  jammo jà funiculi, funiculi funiculi funiculà ncoppa,  
  jammo jà funiculi funicular.

* repeat

---

**登山纜車**  
*典茲* (1846-1922)

娜納塔，昨夜你知我去了哪？  
去了那個不再恨你忘情負義的地方！  
去了心在燒之處：  
但如你離別，就讓你去！  
不再跟着你，不再束縛你，只望你一眼！

且上路，上路，上路，富尼古利富尼古拉！  
從山腳到頂巔，不用走路！  
法蘭西、意大利、西班牙……盡收眼底！看見你！看見你！  
沿纜直上，乘風直上，上雲霄，上雲霄！

* 且上路，上路，登極峯，且上路。  
  且上路，上路，  
  登極峯，且上路。  
  富尼古利富尼古拉，  
  富尼古利富尼古拉！  
  登極峯，且上路，富尼古利富尼古拉！

*重唱
Funiculi Funicula
Luigi Denza (1846-1922)

Do you know where I went to this evening, Nanetta?
To where your ungrateful heart can’t be spiteful to me any more!
To where the fire burns, but if you run away, it lets you go!
And it doesn’t run after you, doesn’t tire you, just by a look.

Let’s go, let’s go, let’s go, funiculi, funicula!
From the ground to the mountain, there is no step.
You can see France, Procida and Spain. I see you! I see you!
Pulled by a rope, we go, like the wind, upon the sky, go up, go up!

* Let’s go, let’s go, to the top, let’s go.
  Let’s go, let’s go, to the top, let’s go.
  funiculi, funicula, funiculi, funicula,
  to the top, let’s go, funiculi, funicula.

* repeat

Unless otherwise specified, Italian and Chinese lyrics are provided by the artist
Orchestra Members

**Piccolo**
Linda Stuckey

**Oboes**
- Huang Zheng
- Sarah Bowman
  Gao Yang

**Cor Anglais**
Gao Yang
Sarah Bowman

**Clarinets**
- Andrew Simon
- John Schertle
  Michael Campbell

**E-flat Clarinet**
John Schertle

**Bass Clarinet**
Michael Campbell

**Bassoons**
- Kam Shui
- Vance Lee
  Adam Treverton Jones

**Contra Bassoon**
Adam Treverton Jones

**Cor Anglais**
Gao Yang
Sarah Bowman

**Trumpets**
- Jonathan Clarke
  Stuart Essenhigh
  Douglas Waterston

**Trombones**
- Jarod Vermette
  Maciek Walicki

**Bass Trombone**
Denson Paul Pollard

**Tuba**
Paul Luxenberg

**Timpani**
James Boznos

**Percussion**
- Adrian Stefanescu
  Raymond Leung Wai-wa
  Sophia Woo Shuk-fai

**Harp**
Christopher Sidenius

**Horns**
- Mark Vines
- Chow Chi-chung
  May Van Norman
  Homer Lee Siu-lam
  Takako Kawase

- 首席 Principal
  助理首席 Assistant Principal
### 香港管弦樂團 Hong Kong Philharmonic Orchestra

#### 首席指揮 Principal Conductor

<table>
<thead>
<tr>
<th>职位</th>
<th>姓名</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Violins Concertmaster</td>
<td>Dennis Kim Jin-soo</td>
</tr>
<tr>
<td>First Associate Concertmaster</td>
<td>Leung Kin-fung</td>
</tr>
<tr>
<td>Second Associate Concertmaster</td>
<td>Wong Sze-hang</td>
</tr>
<tr>
<td>Third Associate Concertmaster</td>
<td>Bei Zhu</td>
</tr>
<tr>
<td>Concertmaster</td>
<td>Cheng Li</td>
</tr>
<tr>
<td>Concertmaster</td>
<td>Rachael Mellado</td>
</tr>
<tr>
<td>Concertmaster</td>
<td>Mauro Hua</td>
</tr>
<tr>
<td>Concertmaster</td>
<td>Mao Yiguang</td>
</tr>
<tr>
<td>Concertmaster</td>
<td>Christine Wong Kar-yeo</td>
</tr>
<tr>
<td>Concertmaster</td>
<td>Zhang Xi</td>
</tr>
<tr>
<td>Concertmaster</td>
<td>Scott Homer</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Cheng Li</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Rachael Mellado</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Mauro Hua</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Christine Wong Kar-yeo</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Scott Homer</td>
</tr>
<tr>
<td>Violas</td>
<td>Huang Hung-wei</td>
</tr>
<tr>
<td>Violas</td>
<td>Kaori Wilson</td>
</tr>
<tr>
<td>Violas</td>
<td>Alice Rosen</td>
</tr>
<tr>
<td>Violas</td>
<td>Zhao Yu</td>
</tr>
<tr>
<td>Violas</td>
<td>Chan Shing-keung</td>
</tr>
<tr>
<td>Violas</td>
<td>Cui Hongwei</td>
</tr>
<tr>
<td>Violas</td>
<td>Fan Yan</td>
</tr>
<tr>
<td>Violas</td>
<td>Ethan Heath</td>
</tr>
<tr>
<td>Violas</td>
<td>Li Ming</td>
</tr>
<tr>
<td>Violas</td>
<td>Luk Chin-kau</td>
</tr>
<tr>
<td>Violas</td>
<td>Pak Ming</td>
</tr>
<tr>
<td>Violas</td>
<td>Sun Bin</td>
</tr>
<tr>
<td>Cellos</td>
<td>Richard Bamping</td>
</tr>
<tr>
<td>Cellos</td>
<td>Eric Sung</td>
</tr>
<tr>
<td>Cellos</td>
<td>Timothy Frank</td>
</tr>
<tr>
<td>Cellos</td>
<td>Cheung Ming-yuen</td>
</tr>
<tr>
<td>Cellos</td>
<td>Chen Yi-chun</td>
</tr>
<tr>
<td>Cellos</td>
<td>Anna Kwan Ton-an</td>
</tr>
<tr>
<td>Cellos</td>
<td>Li Ming-ju</td>
</tr>
<tr>
<td>Cellos</td>
<td>Patrick Sohn Tae-jin</td>
</tr>
<tr>
<td>Cellos</td>
<td>Yalin Song</td>
</tr>
<tr>
<td>Cellos</td>
<td>Erik Williams</td>
</tr>
<tr>
<td>Double Basses</td>
<td>Eddie Zong Xiaojian</td>
</tr>
<tr>
<td>Double Basses</td>
<td>Jiang Xinlai</td>
</tr>
<tr>
<td>Double Basses</td>
<td>Feng Rong</td>
</tr>
<tr>
<td>Double Basses</td>
<td>Samuel Ferrer</td>
</tr>
<tr>
<td>Double Basses</td>
<td>Hui Yu-sing</td>
</tr>
<tr>
<td>Double Basses</td>
<td>George Lomdaridze</td>
</tr>
<tr>
<td>Double Basses</td>
<td>Jonathan Van Dyke</td>
</tr>
<tr>
<td>Double Basses</td>
<td>Xue Yu</td>
</tr>
<tr>
<td>Flutes</td>
<td>Megan Sterling</td>
</tr>
<tr>
<td>Flutes</td>
<td>Donna Orbovich</td>
</tr>
<tr>
<td>Flutes</td>
<td>Linda Stuckey</td>
</tr>
</tbody>
</table>

#### 第一小提琴團長 First Violins Concertmaster

- 金珍秀
- 梁建楓
- 王思恆
- 朱蓓

#### 第二小提琴

<table>
<thead>
<tr>
<th>職位</th>
<th>姓名</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Violins</td>
<td>Fan Ting</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Leslie Ryang Moon-sun</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Tomoko Tanaka Mao</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Miyaka Suzuki</td>
</tr>
<tr>
<td>Second Violins</td>
<td>William Davidson</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Ricardo de Mello</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Gallant Ho Ka-chun</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Russell Kan Wang-to</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Mo Kwok-fai</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Sarah Nordlund</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Martin Poon Ting-leung</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Shen Rong</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Yana Tsanova</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Alisa Yan Yuqing</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Daniel Chan Tsze-yung</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Fan Ting</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Leslie Ryang Moon-sun</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Tomoko Tanaka Mao</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Miyaka Suzuki</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>William Davidson</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Ricardo de Mello</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Gallant Ho Ka-chun</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Russell Kan Wang-to</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Mo Kwok-fai</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Sarah Nordlund</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Martin Poon Ting-leung</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Shen Rong</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Yana Tsanova</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Alisa Yan Yuqing</td>
</tr>
<tr>
<td>(on Sabbatical Leave)</td>
<td>Daniel Chan Tsze-yung</td>
</tr>
</tbody>
</table>

#### 中提琴

- 黄鸿伟
- 熊谷佳織
- 萧竹詩
- 赵 亚
- 陈诚强
- 崔宏伟
- 范 欣
- 洪依凡
- 黎 明
- 陆展球
- 白 明
- 孫 烽

#### 大提琴

- 鲍力卓
- 宋艾域
- 霍 润
- 張明遠
- 陳怡君
- 關祇安
- 李銘蘆
- 孫泰進
- 宋亞林
- 艾衛林

#### 低音大提琴

- 宗小謙
- 姜馨來
- 廖 榕
- 費利亞
- 許裕成
- 林達僑
- 范戴克
- 薛 昀

#### 長笛

- 史德琳
- 柯冬娜
- 施家薔
<table>
<thead>
<tr>
<th>賛助會計劃 Patron's Club</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>白金會</strong></td>
</tr>
<tr>
<td>無名氏</td>
</tr>
<tr>
<td>伍鑑成文化教育基金會</td>
</tr>
<tr>
<td>金邊集團</td>
</tr>
<tr>
<td>奧美廣告</td>
</tr>
<tr>
<td><strong>銀會</strong></td>
</tr>
<tr>
<td>九廣鐵路公司</td>
</tr>
<tr>
<td>上海商業銀行</td>
</tr>
<tr>
<td>大集團慈善信託基金</td>
</tr>
<tr>
<td><strong>金會</strong></td>
</tr>
<tr>
<td>顧資銀行</td>
</tr>
<tr>
<td>梁錦利興業有限公司</td>
</tr>
<tr>
<td>聚賢樓有限公司</td>
</tr>
<tr>
<td>協和集團</td>
</tr>
<tr>
<td>嘉里控股有限公司</td>
</tr>
<tr>
<td>畢馬威會計師事務所</td>
</tr>
<tr>
<td><strong>銅會</strong></td>
</tr>
<tr>
<td>微軟香港有限公司</td>
</tr>
<tr>
<td>Microsoft Hong Kong Ltd</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>學生票計劃捐助人 Student Ticket Scheme Donors</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>白金獎</strong></td>
</tr>
<tr>
<td>無名氏</td>
</tr>
<tr>
<td>伍鑑成文化教育基金會</td>
</tr>
<tr>
<td>花旗銀行</td>
</tr>
<tr>
<td>滙豐</td>
</tr>
<tr>
<td>瑞銀投資有限公司</td>
</tr>
<tr>
<td>畢馬威會計師事務所</td>
</tr>
<tr>
<td><strong>鑽石獎</strong></td>
</tr>
<tr>
<td>梁鑑傑先生夫人</td>
</tr>
<tr>
<td><strong>金獎</strong></td>
</tr>
<tr>
<td>無名氏</td>
</tr>
<tr>
<td>BloomSBury Books Ltd</td>
</tr>
<tr>
<td>Sir Kenneth Fung Ping Fan</td>
</tr>
<tr>
<td>Foundation Trust</td>
</tr>
<tr>
<td>Mr &amp; Mrs Lester Kwok</td>
</tr>
<tr>
<td>梁錦應先生夫人</td>
</tr>
<tr>
<td>Ms Nam Kit Ho</td>
</tr>
<tr>
<td>孫漢民先生</td>
</tr>
<tr>
<td>孫永輝先生及孫儀等女士</td>
</tr>
<tr>
<td>沈榮基先生</td>
</tr>
<tr>
<td>Mr &amp; Mrs Perry Weatherall</td>
</tr>
<tr>
<td>永隆銀行</td>
</tr>
<tr>
<td>任榮德際事務所</td>
</tr>
<tr>
<td>葉耀榮博士</td>
</tr>
<tr>
<td><strong>銀獎</strong></td>
</tr>
<tr>
<td>無名氏 (2)</td>
</tr>
<tr>
<td>汀偉特先生</td>
</tr>
<tr>
<td>Ms Josephine Chung</td>
</tr>
<tr>
<td>Epico Trading Co Ltd</td>
</tr>
<tr>
<td>方國忠先生</td>
</tr>
<tr>
<td>George and Paulette Ho</td>
</tr>
<tr>
<td>Mr &amp; Mrs David Lin</td>
</tr>
<tr>
<td>莫翼圖先生</td>
</tr>
<tr>
<td>Mr and Ms Frank &amp; Ellen Proctor</td>
</tr>
<tr>
<td>Mr &amp; Mrs John &amp; Anthea Strickland</td>
</tr>
<tr>
<td>Mr &amp; Mrs Stephen Tan</td>
</tr>
<tr>
<td>Mr Wong Kong Chiu</td>
</tr>
<tr>
<td><strong>銅獎</strong></td>
</tr>
<tr>
<td>無名氏 (18)</td>
</tr>
<tr>
<td>Sir David Aker-Smiths</td>
</tr>
<tr>
<td>單維玄先生</td>
</tr>
<tr>
<td>Ms Gail Black</td>
</tr>
<tr>
<td>Ms Caroline Calvey</td>
</tr>
<tr>
<td>陳漢生先生</td>
</tr>
<tr>
<td>陳漢俊先生</td>
</tr>
<tr>
<td>Ms Charlene Wan Tung</td>
</tr>
<tr>
<td>陳靜維小姐</td>
</tr>
<tr>
<td>Mr &amp; Mrs Anna &amp; Paul Chen</td>
</tr>
<tr>
<td>Ms Vina Cheng</td>
</tr>
<tr>
<td>Mr &amp; Mrs Andrew Christopher</td>
</tr>
<tr>
<td>Mr Andrew Chiu W W</td>
</tr>
<tr>
<td>Ms Tabitha Chiu Shui Man</td>
</tr>
<tr>
<td>Ms Gillian Choo</td>
</tr>
<tr>
<td>Ms Marla Chia</td>
</tr>
<tr>
<td>葉達天先生</td>
</tr>
<tr>
<td>Ms Grace Chou Ai-ling</td>
</tr>
<tr>
<td>Ms Christina Chou Mei Ling</td>
</tr>
<tr>
<td>梁濤先生</td>
</tr>
<tr>
<td>Ms Chau Chiu Wah</td>
</tr>
<tr>
<td>Ms Chau Chiu Wah</td>
</tr>
<tr>
<td>Mr Andrew Chiu W W</td>
</tr>
<tr>
<td>Ms Tabitha Chiu Shui Man</td>
</tr>
<tr>
<td>Ms Gillian Choo</td>
</tr>
<tr>
<td>Ms Marla Chia</td>
</tr>
<tr>
<td>葉達天先生</td>
</tr>
<tr>
<td>Ms Grace Chou Ai-ling</td>
</tr>
<tr>
<td>Ms Christina Chou Mei Ling</td>
</tr>
<tr>
<td>C C Wu</td>
</tr>
<tr>
<td>Mr Steven Davidson</td>
</tr>
<tr>
<td>Mr Philip Dykes</td>
</tr>
<tr>
<td>Ms Lucile Evans</td>
</tr>
<tr>
<td>崔榮海先生</td>
</tr>
<tr>
<td>Mr &amp; Mrs Andrew Christopher</td>
</tr>
<tr>
<td>Ms Fong Siu Man</td>
</tr>
<tr>
<td>Mr Kenneth H C Fung</td>
</tr>
<tr>
<td>Mr Fung Shu Lam</td>
</tr>
<tr>
<td>Ms Susan Gordon</td>
</tr>
<tr>
<td>Mr and Mrs A R Hamilton</td>
</tr>
<tr>
<td>Dr Anthony Keith Harris</td>
</tr>
<tr>
<td><strong>銀會員</strong></td>
</tr>
<tr>
<td>九廣鐵路公司</td>
</tr>
<tr>
<td>上海商業銀行</td>
</tr>
<tr>
<td>大集團慈善信託基金</td>
</tr>
<tr>
<td><strong>金會員</strong></td>
</tr>
<tr>
<td>梁錦應有限公司</td>
</tr>
<tr>
<td>聚賢樓有限公司</td>
</tr>
<tr>
<td>協和集團</td>
</tr>
<tr>
<td>嘉里控股有限公司</td>
</tr>
<tr>
<td><strong>銅會員</strong></td>
</tr>
<tr>
<td>微軟香港有限公司</td>
</tr>
<tr>
<td>Microsoft Hong Kong Ltd</td>
</tr>
</tbody>
</table>
支持及協助 Support and Cooperation

- 艾昂國際
- 香港意大利商會
- 香港意大利文化協會
- 霍英東
- 九龍總商會
- 九龍酒店
- 葵青劇院
- 香港朗廷酒店
- 維港航空
- 新界酒店
- The Mammals
- 麥可李瑞香港酒店
- 明達音樂有限公司
- 美心食品集團
- Mission Production Company
- Morn Creations Ltd
- 地鐵公司
- Naxos Digital Services Ltd
- 新界社團聯會
- Norwegian Representative Office
- The Panic
- 柏斯琴行
- 卓匯達有限公司
- 保徳邑善堂用品中心
- 半島酒店
- Planet Yoga by Master Kamal
- PMC Connection (Hong Kong)
- 繽絨兵火災會會員事務所
- 香港舞台第四台
- 奧倫森
- Ricky Music Factory
- 麗嘉酒店
- Rococo Classic Ltd
- 撼威王駐華大使館
- 沙田大會堂
- 上海商業銀行
- 上海總會
- 信昌唱片有限公司
- 信興集團
- 聖都機構有限公司
- Simply Art
- 向日葵文化食品
- 香港西班牙商會
- 星巴克
- 史蒂文生黃桂騰事務所
- 上揚樂園
- 辰衡圖書有限公司
- Team and Concepts Ltd
- 電視廣播有限公司
- 時代週刊
- 通利琴行
- 香港大學美術博物館
- 環球唱片有限公司
- 城市電腦樂器樂
- 華納唱片有限公司
- 永發銀行
- 香港基督教青年會 (港青)
- Zenith Designing & Printing Services Ltd
- 位於香港
- 位於香港
- 位於香港
- 位於香港
- 新界樂善
- 香港崇德社
- 香港崇德社 II
- 香港崇德社
- 九龍崇德社
- 新界崇德社
- 香港崇德社
- Zenith Designing & Printing Services Ltd
- 位於香港
- Zonta Club of Hong Kong
- Zonta Club of Hong Kong II
- Zonta Club of Hong Kong
- Zonta Club of Kowloon
- Zonta Club of the New Territories
- Zonta Club of Victoria

1971 design workshop
89268
Acorn Design Ltd
Air France
A Winner
Avanny Advertising Co Ltd
Bloombury Books Ltd
BMG Hong Kong Ltd
Brand HK Management Office
British Council
Cathay Pacific Airways Ltd
CCDC Dance Centre
Chinese General Chamber of Commerce
Chocolate Rain Jewellery & Design
Consulate General of Brazil in Hong Kong
Consulate General of Mexico in Hong Kong
Consulate General of Switzerland – Hong Kong
Danone Importated Waters (Asia) Pte Ltd
Department of Computer Science, The University of Hong Kong
Emboss
EMI Group Hong Kong Ltd
Eureka Digital Ltd
Fringe Club
German Consulate General – Hong Kong
Happy Sound Music Ltd
Harbour View International House
H💻 Fi Review Ltd
HK tickets
Home Affairs Bureau
Hon Design & Associates
The Hong Kong Academy for Performing Arts
Hong Kong Arts Centre
Hong Kong Book Centre Ltd
The Hong Kong Chamber of Commerce
Hong Kong City Hall
Hong Kong Cultural Centre
Hong Kong Dragon Airlines Ltd
Hong Kong Federation of Women
The Hong Kong Institute of Education
The Hong Kong Japanese Club
Hong Kong Public Libraries
Hong Kong Records
Hong Kong Repertory Theatre
Hong Kong Tourism Board
Hong Kong Trade Development Council
Hutchison Telecommunications (Hong Kong) Ltd
IBM China / Hong Kong Ltd
Information Services Department
International Association of Theatre Critics (HK)
Italy Global
Italian Chamber of Commerce in Hong Kong
The Italian Cultural Society of Hong Kong
Kent Ford
Kowloon Chamber of Commerce
Kowloon Hotel Hong Kong
Kwai Tsing Theatre
Langham Hotel Hong Kong
Lufthansa German Airlines
Luk Kwok Hotel Hong Kong
Mackie Study
Mannochmore
The Mammals
The Marco Polo Hong Kong Hotel
Master Music Ltd
Maxim's Caterers Ltd
Mission Production Company
Morn Creations Ltd
MTR Corporation
Naxos Digital Services Ltd
New Territories Association of Societies
Norwegian Representative Office
The Panic
Parsons Music Ltd
Patsville Company Ltd
Paul's Ballet Supplies Centre
The Peninsula Hong Kong
Planet Yoga by Master Kamal
PMC Connection (Hong Kong)
PricewaterhouseCoopers
Radio 4, Radio Television Hong Kong
Ray Yuen
Ricky Music Factory
The Ritz-Carlton Hong Kong
Rococo Classic Ltd
Royal Norwegian Embassy, Beijing
Shan Tin Town Hall
Shanghai Commercial Bank
Shanghai Fraternity Association HK Ltd
Shun Cheong Record Co Ltd
Shun Hing Group
Si-Metropole Organisation Ltd
Simply Art
Solar Cultural Goods
Spanish Chamber of Commerce in Hong Kong
Starbucks Coffee
Stevenson, Wong & Co
Sunrise Music
Swindon Book Company Ltd
Team and Concepts Ltd
Television Broadcasts Ltd
TIME
Torn Lee Music Company Ltd
University Museum and Art Gallery, The University of Hong Kong
Universal Music Ltd
URBTIX
Warner Music Hong Kong
Wing Heng Bank Ltd
YMYA of Hong Kong
Zenith Designing & Printing Services Ltd
Zonta Club of Hong Kong
Zonta Club of Hong Kong II
Zonta Club of Hong Kong
Zonta Club of Kowloon
Zonta Club of the New Territories
Zonta Club of Victoria
### Patron

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Chief Executive</td>
<td>The Honourable Tung Chee-hwa</td>
</tr>
</tbody>
</table>

### Honorary Life President

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sir Run Run Shaw, CBE</td>
<td></td>
</tr>
</tbody>
</table>

### Executive Committee

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Mr Charles Y K Lee, GBS, JP</td>
</tr>
<tr>
<td>Vice Chairman</td>
<td>Mr Rafael Hui, GBS, JP</td>
</tr>
</tbody>
</table>

### Honorary Treasurer

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Billy Li</td>
<td></td>
</tr>
</tbody>
</table>

### Members

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Charles Y K Lee, GBS, JP</td>
<td></td>
</tr>
<tr>
<td>Mr Rafael Hui, GBS, JP</td>
<td></td>
</tr>
<tr>
<td>Mr Wayne Leung</td>
<td></td>
</tr>
</tbody>
</table>

### Programme Committee

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Mr Rafael Hui, GBS, JP</td>
</tr>
<tr>
<td>Vice Chairman</td>
<td>Prof Lo King-man, MBE, JP</td>
</tr>
</tbody>
</table>

### Honorary Solicitor

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stevenson, Wong &amp; Co</td>
<td></td>
</tr>
</tbody>
</table>

### Finance and Management Committee

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Mr Billy Li</td>
</tr>
<tr>
<td>Vice Chairman</td>
<td>Mr Rafael Hui, GBS, JP</td>
</tr>
</tbody>
</table>

### Development Committee

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Mr Wayne Leung</td>
</tr>
<tr>
<td>Vice Chairman</td>
<td>Dr Allan Zeman, GBS, JP</td>
</tr>
</tbody>
</table>

### Hong Kong Arts Festival Trust

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Mr Angus H Forsyth</td>
</tr>
</tbody>
</table>

### Honorary Solicitor

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Darwin Chen, SBS, ISO</td>
<td></td>
</tr>
<tr>
<td>Mr John C C Chan, GBS, JP</td>
<td></td>
</tr>
</tbody>
</table>

### Honorary Solicitor

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Martin Barrow, GBS, CBE, JP</td>
<td></td>
</tr>
<tr>
<td>Mr Thomas Kwok, JP</td>
<td></td>
</tr>
</tbody>
</table>

### Auditor

<table>
<thead>
<tr>
<th>姓名</th>
<th>opciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>PricewaterhouseCoopers</td>
<td></td>
</tr>
<tr>
<td>Staff</td>
<td>Programme (contract)</td>
</tr>
<tr>
<td>------------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td><strong>Executive Director</strong></td>
<td><strong>Programme</strong></td>
</tr>
<tr>
<td>Douglas Gautier</td>
<td></td>
</tr>
<tr>
<td><strong>Programme Director</strong></td>
<td><strong>Logistics Manager</strong></td>
</tr>
<tr>
<td><strong>Programme Manager</strong></td>
<td><strong>Production Managers</strong></td>
</tr>
<tr>
<td>Grace Lang</td>
<td>Tiffany Yiu</td>
</tr>
<tr>
<td><strong>Programme Manager</strong></td>
<td><strong>Outreach Coordinator</strong></td>
</tr>
<tr>
<td>So Kwok-wan</td>
<td>Andrew Chan</td>
</tr>
<tr>
<td>Mio Margarit Chow</td>
<td><strong>Outreach Assistant</strong></td>
</tr>
<tr>
<td><strong>Program Coordinator</strong></td>
<td><strong>Programme Assistant</strong></td>
</tr>
<tr>
<td>Linda Yip (on study leave)</td>
<td>Christina Lee</td>
</tr>
<tr>
<td><strong>Marketing Manager</strong></td>
<td><strong>Technical Coordinators</strong></td>
</tr>
<tr>
<td>Katy Cheng</td>
<td>Billy Chan</td>
</tr>
<tr>
<td><strong>Assistant Marketing Managers</strong></td>
<td>Cat Cheng</td>
</tr>
<tr>
<td>Alexia Chow</td>
<td>Rupina Fung</td>
</tr>
<tr>
<td>Chris Lam</td>
<td>Nancy Lam</td>
</tr>
<tr>
<td>Andy Yau</td>
<td>Kathy Lee</td>
</tr>
<tr>
<td><strong>Development Manager</strong></td>
<td><strong>Assistant Editor</strong></td>
</tr>
<tr>
<td>Angela Hui</td>
<td>John Wong</td>
</tr>
<tr>
<td><strong>Assistant Development Manager</strong></td>
<td></td>
</tr>
<tr>
<td>Eunice Chan</td>
<td></td>
</tr>
<tr>
<td><strong>Accountant</strong></td>
<td><strong>Marketing Manager</strong></td>
</tr>
<tr>
<td>June Yun</td>
<td>Agatha Ho</td>
</tr>
<tr>
<td><strong>Assistant Clerk</strong></td>
<td><strong>Marketing Officer</strong></td>
</tr>
<tr>
<td>Bona Wong</td>
<td>Michelle Yeung</td>
</tr>
<tr>
<td><strong>Executive Secretary</strong></td>
<td><strong>Ticketing Assistant</strong></td>
</tr>
<tr>
<td>Carmen Chu</td>
<td>Ada Mak</td>
</tr>
<tr>
<td><strong>Receptionist</strong></td>
<td><strong>Customer Services Officers</strong></td>
</tr>
<tr>
<td>Virginia Li</td>
<td>Allee So</td>
</tr>
<tr>
<td><strong>Office Assistant</strong></td>
<td><strong>Assistant Development Manager</strong></td>
</tr>
<tr>
<td>Tony Cheng</td>
<td>Wu Kai-ying</td>
</tr>
<tr>
<td><strong>Office Assistant</strong></td>
<td><strong>Michelle Ching</strong></td>
</tr>
<tr>
<td><strong>Office Assistant</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Office Assistant</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Office Assistant</strong></td>
<td></td>
</tr>
</tbody>
</table>

出版：香港藝術節協會有限公司  
Published by Hong Kong Arts Festival Society Limited  
本刊內容，未經許可，不得轉載。  
Reproduction in whole or in part without written permission is strictly prohibited.
<table>
<thead>
<tr>
<th>日期</th>
<th>星期</th>
<th>時間</th>
<th>演出單位</th>
</tr>
</thead>
<tbody>
<tr>
<td>16/2</td>
<td>二</td>
<td>7:30</td>
<td>波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello</td>
</tr>
<tr>
<td>20/3</td>
<td>六</td>
<td>7:30</td>
<td>智利國立合唱團 La Troppa Jesús Betz</td>
</tr>
<tr>
<td>20/3</td>
<td>六</td>
<td>8:00</td>
<td>智利國家音樂廳 Concert Hall, HK Cultural Centre</td>
</tr>
<tr>
<td>1/4</td>
<td>一</td>
<td>7:30</td>
<td>智利國家音樂廳 Concert Hall, HK Cultural Centre</td>
</tr>
<tr>
<td>8/4</td>
<td>八</td>
<td>7:30</td>
<td>智利國家音樂廳 Concert Hall, HK Cultural Centre</td>
</tr>
<tr>
<td>15/4</td>
<td>四</td>
<td>7:30</td>
<td>智利國立舞蹈團 Ballet Nacional de España</td>
</tr>
<tr>
<td>16/4</td>
<td>五</td>
<td>7:30</td>
<td>智利國立舞蹈團 Ballet Nacional de España</td>
</tr>
<tr>
<td>17/4</td>
<td>六</td>
<td>7:30</td>
<td>智利國立舞蹈團 Ballet Nacional de España</td>
</tr>
<tr>
<td>18/4</td>
<td>七</td>
<td>7:30</td>
<td>智利國立舞蹈團 Ballet Nacional de España</td>
</tr>
<tr>
<td>19/4</td>
<td>八</td>
<td>7:30</td>
<td>智利國立舞蹈團 Ballet Nacional de España</td>
</tr>
<tr>
<td>20/4</td>
<td>九</td>
<td>7:30</td>
<td>智利國立舞蹈團 Ballet Nacional de España</td>
</tr>
<tr>
<td>21/4</td>
<td>日</td>
<td>7:30</td>
<td>智利國立舞蹈團 Ballet Nacional de España</td>
</tr>
</tbody>
</table>

*** 譯目表 Programme Calendar ***

For programme details, please go to [www.hk.artsfestival.org](http://www.hk.artsfestival.org)