

馬克·莫里斯舞團——  
《歡笑、憂傷、悲喜之間》

Mark Morris Dance Group –  
*L'Allegro, il Penseroso ed il Moderato*

25  
YEARS

香港藝術節

Hong Kong Arts Festival





香港藝術節  
Hong Kong Arts Festival

香港文化中心大劇院  
Hong Kong Cultural Centre  
Grand Theatre

22-25 / 2 / 1997

演出約長 1 小時 55 分鐘，中場休息 15 分鐘。

Running time: approximately 1 hour and 55 minutes with a 15-minute interval.



PHILIP MORRIS

Asia Incorporated

首場演出由菲利普莫里斯亞洲集團贊助

Opening performance is sponsored by  
Philip Morris Asia Inc

請勿在場內錄音、錄影、攝影、吸煙或飲食。在節目進行期間，請關掉鬧錶、無線電話或傳呼機之響鬧裝置。多謝各位合作。

Please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your alarm watches, mobile telephones and pagers are switched off during the performance. Thank you for your kind co-operation.

香港藝術節協會

香港藝術節協會為非牟利機構及註冊公共慈善團體。1997 年的預算為五千三百萬港元，其中 35% 來自票房收入，20% 來自贊助、捐助及廣告，45% 來自香港藝術發展局、市政局及香港賽馬會撥款資助。

1997 年香港藝術節於 2 月 14 日至 3 月 9 日舉行，共有六百八十名演出者在十四個室內及一個室外場地演出一百一十二場，其中十場為免費節目。另外有七個展覽。

HONG KONG ARTS FESTIVAL SOCIETY

The Hong Kong Arts Festival Society is a non-profit-making organisation and charitable institution. Its current budget is HK\$53 million, out of which 35% comes from ticket sales, 20% from sponsors, donors and advertising income, and 45% from grants provided by the Hong Kong Government through the Hong Kong Arts Development Council, the Urban Council and the Hong Kong Jockey Club.

The 1997 Festival is from 14 February — 9 March, with 680 artists in 112 performances, of which 10 are admission free, at 14 indoor and 1 outdoor venues. There are also 7 exhibitions.

## 馬克·莫里斯舞團 MARK MORRIS DANCE GROUP

凱瑟琳娜·巴德·喬·鮑伊·查里頓·博德·德里克·布朗·茱麗葉·伯羅斯·魯芙·戴維森·蒂納·費蘭特·馬喬里·福克文、  
肖恩·甘農·魯賓·格雷西安尼·約翰·赫金博瑟姆·丹·喬伊斯·大衛·利文撒爾·維多利亞·倫德爾·瑪麗安娜·穆爾、  
唐納德·穆頓·雷切爾·默里·琼·奧穆拉·克雷格·帕特森·米賴尼·拉德溫·達納·吉爾勒莫·雷斯托·馬修·羅斯、  
喬丹娜·托巴克·威廉·瓦格納·梅根·威廉斯·朱莉·沃登·米歇爾·亞德

**Katharina Bader, Joe Bowie, Charlton Boyd, Derrick Brown, Juliet Burrows, Ruth Davidson, Tina Fehlandt,  
Marjorie Folkman, Shawn Gannon, Ruben Graciani, John Heginbotham, Dan Joyce, David Leventhal, Victoria Lundell,  
Marianne Moore, Donald Mouton, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana,  
Guillermo Resto, Matthew Rose, Jordana Toback, William Wagner, Megan Williams, Julie Worden, Michelle Yard**

藝術總監 Artistic Director

馬克·莫里斯 Mark Morris

總監 General Director

巴里·奧爾特曼 Barry Alterman

行政總監 Managing Director

南希·烏曼諾夫 Nancy Umanoff

Major support for the Mark Morris Dance Group is provided by the Andrew W Mellon Foundation and the Lila Wallace Theater Fund.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.

Participation of the Mark Morris Dance Group has been made possible in part through support from The Fund for US Artists at International Festivals and Exhibitions, a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and The Pew Charitable Trusts, with administrative support from Arts International.

Philip Morris Companies Inc is the sponsor of the Mark Morris Dance Group *New Works Fund*.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R Samuels Foundation Inc, Fund for US Artists at International Festivals, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program – a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc, The Shubert Foundation, Inc, Lila Wallace Theater Fund and the Friends of the Mark Morris Dance Group.

Participation of Mark Morris Dance Group in the Hong Kong Arts Festival has been made possible in part through support from The Fund for US Artists at International Festivals, a joint initiative of The Rockefeller Foundation, The Pew Charitable Trusts, The National Endowment for the Arts and the US Information Agency.

喬治·弗里德里克·韓德爾  
《歡笑、憂傷、悲喜之間》

由查爾斯·詹寧斯根據約翰·米爾頓的詩  
而整理的田園頌歌

編舞 馬克·莫里斯  
指揮 克雷格·史密斯  
布景設計 阿德里安娜·洛貝  
服裝設計 克里斯廷·范·盧  
燈光設計 詹姆斯·F·昂戈爾斯  
  
聲樂 克里斯廷·布蘭德斯（女高音）  
珍妮·奧瑪尼（女高音）  
弗蘭克·凱利（男高音）  
詹姆斯·米德利納（男中音）

香港藝術節室樂團

馬忠為，樂隊首席

香港管弦樂團合唱團

葉詠詩，指揮

序曲：韓德爾 G 大調大協奏曲，作品 6 之 1  
（適當速度的快板）

GEORGE FRIDERIC HANDEL  
*L'ALLEGRO, IL PENNEROSO ED IL MODERATO*

Pastoral ode after poems by John Milton  
rearranged by Charles Jennens

Choreography Mark Morris  
Conductor Craig Smith  
Set Design Adrienne Lobel  
Costume Design Christine Van Loon  
Lighting Design James F Ingalls  
  
Vocalists Christine Brandes, *soprano*  
Jeanne Ommerle, *soprano*  
Frank Kelley, *tenor*  
James Maddalena, *baritone*

Hong Kong Arts Festival Chamber Orchestra

Michael Ma, *Concertmaster*

Hong Kong Philharmonic Chorus

Yip Wing-sze, *Director*

Overture: G F Handel – *Concerto Grosso in G major, op 6, no 1*  
(*A tempo giusto – Allegro*)

演後藝人談：馬克·莫里斯

2 月 23 日 晚上 10:30 香港文化中心大劇院

MEET-THE-ARTIST (POST-PERFORMANCE):  
MARK MORRIS

23 February 10:30pm Cultural Centre Grand Theatre



## 工作人員表

技術總監 約翰·亨肯斯  
發展總監 邁克爾·奧索  
行政 伊娃·尼古拉斯  
財務 林恩·威克  
副發展總監 萊斯利·伯森  
燈光監督 邁克爾·奇鮑斯基  
音樂總監 琳達·多德爾  
服裝 帕特里夏·懷特  
法律顧問 馬克·塞利格  
(凱·肖勒、菲爾曼、海斯及漢德勒)

矯形外科醫生 戴維·S·第斯, MD  
會計師 凱瑟琳·倫德奎斯特, CPA

感謝馬克辛·莫里斯及主

衷心感謝各位舞蹈員對此舞劇之熱誠支持及無限量的貢獻

## MARK MORRIS DANCE GROUP STAFF

<i>Technical Director</i>	<b>Johan Henckens</b>
<i>Development Director</i>	<b>Michael Osso</b>
<i>Executive Administrator</i>	<b>Eva Nichols</b>
<i>Fiscal Administrator</i>	<b>Lynn Wichern</b>
<i>Development Associate</i>	<b>Lesley Berson</b>
<i>Lighting Supervisor</i>	<b>Michael Chybowski</b>
<i>Musical Director</i>	<b>Linda Dowdell</b>
<i>Wardrobe</i>	<b>Patricia White</b>
<i>Legal Counsel</i>	<b>Mark Selinger</b> (Kaye, Scholer, Fierman, Hays & Handler)
<i>Orthopaedist</i>	<b>David S Weiss, MD</b>
<i>Accountant</i>	<b>Kathryn Lundquist, CPA</b>

Thanks to Maxine Morris and god

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

For information contact:

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New York, NY 10012-4015  
Tel: (212) 219-3660  
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For information on booking the

Mark Morris Dance Group please contact:  
Columbia Artists Management Inc  
Personal Direction: Michael Mushalla  
165 West 57th Street  
New York, NY 10019  
Tel: (212) 841-9527  
Fax: (212) 841-9686



## 《歡笑、憂傷、悲喜之間》

此創作舞劇是馬克·莫里斯用韓德爾的同名作品所編的長篇舞劇。《歡笑、憂傷、悲喜之間》是莫里斯駐布魯塞爾蒙利國家歌劇院時的首個創作，以大型布景、華麗的服裝、現場樂隊伴奏和合唱團的完美配合為特色。舞劇自1988年首演以來，便獲觀眾和樂評人譽為傑出之作。

《歡笑、憂傷、悲喜之間》曾於布魯塞爾蒙利國家歌劇院、巴黎的香榭麗舍劇院和布魯克林音樂學院演出；於1994年，在阿德雷德、愛丁堡國際藝術節，以及美國的伯克利、波士頓、西雅圖、明尼阿波利斯等大城市演出；1995年則在紐約林肯中心演出。此外，倫敦週末電視台的「南岸」製作了一部一小時的紀錄片介紹馬克·莫里斯、馬克·莫里斯舞團及舞劇的《歡笑》段。

## L'ALLEGRO, IL PENSEROSO ED IL MODERATO

*L'Allegro, il Penseroso ed il Moderato* is Mark Morris' evening-length work to George Frideric Handel's music of the same name. *L'Allegro* was the first work Morris created at the Théâtre Royal de la Monnaie and marked full integration of extensive sets and costumes, as well as orchestral and choral support. The work premiered in 1988 and has been called a masterwork by both audiences and critics.

*L'Allegro* has been seen at the Monnaie in Brussels, the Théâtre des Champs Elysées in Paris, and the Brooklyn Academy of Music. In 1994, *L'Allegro* was presented at the Adelaide and Edinburgh International Festivals, and in the United States in Berkeley, Boston, Seattle and Minneapolis. In 1995, *L'Allegro* returned to New York and was performed at Lincoln Center. In addition, London Weekend Television's South Bank Show produced an hour-long documentary on Mark Morris and the Mark Morris Dance Group featuring *L'Allegro*.



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第一部分

快板－歡笑

伴唱

如此這般，老人不願意的「憂傷」，  
屬塞伯臘斯的「憂傷」，  
屬最黑漆午夜的「憂傷」誕生  
在被遺棄的冥河洞內，  
在鬼魅群，癡笑聲，  
觸目盡是邪惡，  
找出一些人跡罕至的居所，  
那兒暮色低沉，「黑暗」伸展它那  
滿是醋意的翅膀，  
夜鴉啼叫，  
那兒在「烏木」影中，陰暗的石堆下，  
亂蓬蓬，參差不齊得像你的頭髮一樣，  
在黑暗的辛瑪里安沙漠落地生根。

憂傷

伴唱

如此這般，虛浮騙人的「喜樂」，  
窩居在那些閒散怠惰的腦袋中，  
滿腦子盤踞著幻想華麗俗氣的影象，  
重重疊疊，數之不盡，  
有如放浪的小塵埃，稠密得像陽光下的人口般，  
又好像徘徊半空中的夢，  
莫富斯列車上無常的等待救濟的人。

快板－歡笑

歌曲

來吧，你這美麗、自由的女神，  
來自尤菲富西天宮的女神，  
令人心旌搖動的「歡樂」，  
所鍾愛的維納斯，在誕生時，  
與另外兩位姐妹格雷斯  
生下戴著常春藤花冠的巴克斯

Part I

L'Allegro

Accompagnato

Hence, loathed Melancholy,  
Of Cerberus, and blackest midnight born  
In Stygian Cave forlorn  
'Mongst horrid shapes, and shrieks,  
and sights unholy,  
Find out some uncouth cell,  
Where brooding Darkness spreads his jealous wings,  
And the night-Raven sings;  
There under Ebon shades, and low-brow'd rocks,  
As ragged as thy Locks,  
In dark Cimmerian desert, ever dwell.

Il Penseroso

Accompagnato

Hence, vain deluding Joys,  
Dwell in some idle brain,  
And fancies fond with gaudy shapes possess,  
As thick and numberless  
As the gay motes that people the Sun Beams,  
Or likest hovering dreams  
The fickle Pensioners of Morpheus' train.

L'Allegro

Air

Come, thou Goddess fair and free,  
In heav'n yclept Euphrosyne;  
  
And by men heart-easing Mirth,  
Whom lovely Venus, at a birth,  
With two sister-Graces more,  
To ivy-crowned Bacchus bore.

## 憂傷

### 歌曲

不如來這兒吧，女神，聰明聖潔的女神，  
啊，非凡的「憂傷」，  
他聖潔的外表是那樣光采奪目，  
平凡人的肉眼又如何能看得見呢？  
昔日長著光亮長髮的維斯太  
已生下孤單寂寞的薩特。

## 快板－歡笑

### 歌曲

快來吧美人兒，帶來  
俏皮話和年輕人的歡樂，  
諷刺話和怪念頭，及放肆的騙人把戲，  
點點頭，打招呼，堆著笑臉，  
尤如在赫布雙頰上的一般，  
愛活在梨窩淺笑中，  
盡情地玩樂，由那皺紋滿臉的「謹慎」嘲笑，  
「笑聲」在他兩旁監視。

### 合唱

快來吧美人兒，帶來  
俏皮話和年輕人的歡樂，  
盡情地玩樂，由那皺紋滿臉的「謹慎」嘲笑，  
「笑聲」在他兩旁監視。

## 快板－歡笑

### 歌曲

來吧，跳着來吧，  
用輕快的舞步跳着來吧。

### 合唱

來吧，跳着來吧，  
用輕快的舞步跳着來吧。

## 憂傷

### 伴唱

來吧，憂鬱的女修士，虔誠純潔的女修士，  
清醒的，意志堅定而嚴肅，  
全被黑暗種子的袍罩著，  
隨著威嚴的列車川流不息。

## Il Penseroso

### Air

Come rather, Goddess, sage and holy;  
Hail, divinest Melancholy,  
Whose saintly visage is too bright  
to hit the sense of human sight;  
Thee bright-hair'd Vesta long of yore,  
To solitary Saturn bore.

## L'Allegro

### Air

Haste thee nymph, and bring with thee  
Jest and youthful Jollity,  
Quips and cranks, and wanton wiles,  
Nods, and becks, and wreathed smiles.  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek;  
Sport, that wrinkled Care derides,  
And Laughter, holding both his sides.

### Chorus

Haste thee, nymph, and bring with thee  
Jest, and youthful Jollity;  
Sport, that wrinkled Care derides,  
And Laughter, holding both his sides.

## L'Allegro

### Air

Come, and trip it as you go,  
On the light fantastic toe.

### Chorus

Come, and trip it as you go,  
On the light fantastic toe.

## Il Penseroso

### Accompagnato

Come, pensive Nun, devout and pure,  
Sober, steadfast and demure;  
All in a robe of darkest grain,  
Flowing with majestic train.



### 咏歎調

來吧，但保持你一向的作風，  
以穩定的步伐和沉思的腳步。  
看似是在和上天交流一樣，  
從你的眼神便可知你是着了迷了。

### 伴唱

那兒凝著聖潔的情感，  
忘記你自己，心靜寂得像大理石一樣，直至  
你拋下沉重悲傷的鉛  
像禁食般把他們壓在地上。

### 咏歎調

和你一起的是平靜的「和平」和「寂靜」，  
省卻禁食，天神本來便經常忌食  
聆聽繆斯環繞着  
朱庇特的聖壇歌唱。

### 合唱

和你一起的是平靜的「和平」和「寂靜」，  
省卻禁食，天神本來便經常忌食。

### 快板－歡笑

#### 宣敘調

如此這般，老大不願意的「憂傷」，  
在黑暗的辛瑪里安沙漠落地生根  
但你要趕快些啊，「歡樂」，並帶來  
山中的美人兒，甜美的「自由」，  
假若我給你應得的榮耀，  
「歡樂」啊，容許我和你一起吧。

### 歌曲

「歡樂」，容許我和你一起，  
和她一起，和你一起生活，  
在不被人指譏的快樂中自由自在，  
聽聽雲雀展翅高飛，  
驚醒沉悶夜空的歌聲：  
然後，不顧憂愁  
來到我的窗前道一聲早安。  
「歡樂」啊，容許我和你一起吧。

### Arioso

Come, but keep thy wonted state,  
With even step, and musing gait;  
And looks commercing with the skies,  
Thy rapt soul sitting in thine eyes.

### Accompagnato

There held in holy passion still,  
Forget thy self to marble, till  
With a sad leaden downward cast  
Thou fix them on the earth as fast.

### Arioso

And join with thee calm Peace and Quiet,  
Spare Fast, that oft with gods doth diet,  
And hears the Muses in a ring  
Round about Jove's altar sing.

### Chorus

Join with thee calm Peace and Quiet,  
Spare Fast, that oft with gods doth diet.

### L'Allegro

#### Recitative

Hence, loathèd Melancholy,  
In dark Cimmerian desert ever dwell  
But hast thee, Mirth, and bring with thee  
The mountain nymph, sweet Liberty,  
And if I give thee honour due,  
Mirth, admit me of thy crew.

### Air

Mirth, admit me of thy crew  
To live with her, and live with thee,  
In unprovèd pleasures free;  
To hear the lark begin his flight,  
And singing startle the dull nights;  
Then to come in spite of sorrow,  
And at my window bid good morrow.  
Mirth, admit me of thy crew.

## 憂傷

### 伴唱

最初，也是主要的，乘著金黃的羽翼，  
小天使帶來「沉思」，  
不發一言的「沉默」用蟬聲要求別人別作聲，  
可是「夜鶯」將屈就一下，  
以她最甜美，最幽怨聲調歌唱，

### 歌曲

可愛的小鳥，它改變了愚昧的噪音，  
是多麼充滿音樂感，多麼憂傷啊！  
你，於樹林出沒的女歌手，  
我追求的正是你那令人舒泰的歌聲，  
也許，想念你時，我要步薄沒  
在修剪得平整的草坪，  
看看閒逛的月亮  
漂浮到深宵，  
可愛的小鳥，-----

## 快板－歡笑

### 宣敘調

假若我給你應得的榮耀，  
「歡樂」啊，容許我和你一起吧！

### 歌曲

「歡樂」啊，容許我和你一起吧！  
聽那獵狗和號角如何  
愉快地喚醒熟睡的黎明，  
從一些 山丘傍  
直至那高聳入雲的樹林中仍回響良久。

## 憂傷

### 歌曲

常在一小塊山丘上，  
聽遠處傳來的晚鐘，  
在一望無際的海岸上  
悠然搖盪，怒叫：  
假若天不做美，  
再荒無遙遠的地方也合適，  
那裏仍在燃燒的餘燼在空中  
以餘暉做造沉重的心情。

## Il Penseroso

### Accompagnato

First, and chief, on golden wing,  
The cherub Contemplation bring;  
And the mute Silence hist along,  
'Less Philomel wil deign a song,  
In her sweetest, saddest plight,  
smoothing the rugged brow of Night.

### Air

Sweet bird, that shun'st the noise of folly,  
Most musical, most melancholy!  
Thee, chantress, oft the woods among,  
I woo to hear thy even-song.  
Or, missing thee, I walk unseen,  
On the dry smooth-shaven green,  
To behold the wand'ring moon  
Riding near her highest noon.  
Sweet bird,-----

## L'Allegro

### Recitative

If I give thee honour due,  
Mirth, admit me of thy crew!

### Air

Mirth, admit me of thy crew!  
To listen how the hounds and horn  
Cheerly rouse the slumb'ring morn,  
From the side of some hoar hill,  
Through the high wood echoing shrill.

## Il Penseroso

### Air

Oft, on a plat of rising ground,  
Hear the far-off Curfew sound,  
Over some wide-water'd shore,  
Swinging slow, with sullen roar;  
Or if the air will not permit,  
Some still remov'd place will fit,  
Where the glowing embers through the room  
Teach light to counterfeit a gloom.-----

## 歌曲

這些都不是「歡樂」的道兒，  
只是爐邊的蟋蟀。  
或是敲鐘報事的人那懶洋洋的符咒  
保護各家門戶使免於黑夜的罪惡。

## 快板－歡笑

### 宣敘調

假若我給你應得的榮耀，  
「歡樂」啊，容許我和你一起吧！

## 歌曲

讓我漫步，但沒有隱沒  
在灌木榆木叢、在綠丘上。  
庄稼人就近在咫尺，  
在犁地上吹着哨子。  
擠奶的女工愉快地哼着歌，  
割草者把鐮刀磨快。  
牧羊人各自說着故事  
坐在谷中的山楂樹下。

## 悲喜

### 歌曲

每個舉手投足也有新的魅力  
來自秩序、措施、時間和地點。  
直至生命討人歡喜的架構再現  
與天公平分春色。

## 快板－歡笑

### 伴唱

高聳的山巒，在她們荒蕪的胸膛  
疲倦的雲兒常停下來休息。  
雜色的雛菊點綴綠油油的草地。  
淺溪、寬闊的河水  
看到的高樓、城垛  
都深深地藏在重重森林中。

## 歌曲

也許該讓快樂的鐘聲響遍大地  
而歡樂的迴響  
傳到那許多小伙子、姑娘們，  
正在花楸果樹蔭下跳着舞。

## Air

Far from all resort of Mirth,  
Save the cricket on the hearth,  
Or the bellman's drowsy charm,  
To bless the doors from nightly harm.

## L'Allegro

### Recitative

If I give thee honour due,  
Mirth, admit me of thy crew!

## Air

Let me wander, not unseen  
By hedgerow elms, on hillocks green:  
There the ploughman, near at hand,  
Whistles over the furrow's land,  
And the milkmaid singeth blithe,  
And the mower whets his scythe,  
And every shepherd tells his tale  
Under the hawthorn in the dale.

## II Moderato

### Air

Each action will derive new grace  
From order, measure, time and place;  
Till Life the goodly structure rise  
In due proportion to the skies.

## L'Allegro

### Accompagnato

Mountains, on whose barren breast  
The lab'ring clouds do often rest;  
Meadows trim with daisies pied,  
Shallow brooks, and rivers wide  
Tow'rs and battlements it sees,  
Bosom'd high in tufted trees.

## Air

Or let the merry bells ring round,  
And the jocund rebeck sound  
To many a youth, and many a maid,  
Dancing in the chequer'd shade.

## 合唱

年輕的・年老的都前來玩耍  
在這個陽光普照的神聖日子・  
直至那老長的白天消逝・  
一天便過去了・他們才爬到床上・  
在低聲耳語的風聲中沉沉入睡・

## Chorus

And young and old come forth to play  
On a sunshine holyday,  
till the livelong daylight fail,  
Thus past the day, to bed they creep,  
By whisp'ring winds soon lull'd a sleep.

## 第二部分

### 憂傷

#### 伴唱

如此這般・虛浮騙人的「喜樂」・  
一群沒有「父親」生養的「愚蠢」  
你的勝算不大呢！  
或許該用你的玩具填滿你那執迷不悟的心！  
啊！讓我的燈・在深宵時份  
仍可以在孤獨的高樓中看得到・  
我在那兒可以常常觀看大熊  
和我一起的是十分偉大的赫耳墨斯・或看進  
柏拉圖的精神世界找出  
何等人世・何等天下包容了  
這不死的精靈・那為浮華的一角  
拋棄自己的天宿的精靈・

## Part II

### Il Penseroso

#### Accompagnato

Hence, vain deluding Joys,  
The brood of Folly without Father bred  
How little you bested,  
Or fill the fixed mind with all your toys!  
Oh! let my lamp, at midnight hour,  
Be seen in some high lonely tow'r,  
Where I may oft out-watch the Bear  
With thrice-great Hermes, or unsphere  
The spirit of Plato to unfold  
What worlds, or what vast regions hold  
Th'immortal mind that hath forsook  
Her mansion in this flashy nook.

### 歡曲

有時該讓華麗的「悲劇」  
在君權的罩布下掠過・  
展示底比斯・或許是佩洛佩斯的詩・  
又或許是百看不厭的《特洛伊城》・  
又或許後來不知怎樣・雖然罕有如此・  
上演悲劇的舞台地位超然・

## Air

Sometimes let gorgeous Tragedy  
In scepter'd pall come sweeping by,  
Presenting Thebes, or Pelops' line,  
Or the tale of Troy divine;  
Or what, though rare, of later age  
Ennobled hath the buskin'd stage.

### 宣敘調

因此・午夜常在你那蒼白的生命見着我・  
直至不受歡迎的晨光初現・

## Recitative

Thus, Night oft sees me in thy pale career,  
Till unwelcome Morn appear.

### 快板－歡笑

#### 獨唱

還是人煙稠密的都市好啊・  
那熙來攘往的人群・

## L'Allegro

#### Solo

Populous cities please me then,  
And the busy hum of men.

## 合唱

還是人煙稠密的城市好啊，  
那熙來攘往的人群，  
一群群的武士和貴族雄赳赳的，  
在和平的草地上高舉號角，  
眾多的女士，她們那閃亮的眼眸  
直看到他們心裏，打量着他們的  
頭腦，盔甲，而他們兩伙人  
為求紅顏一笑暗地角力，她們總是點頭稱許，  
人煙稠密的城市。

## 歌曲

就讓海曼常穿上  
藏紅色的長袍，拿著光亮的燈心，  
華貴地，盛情款待，狂歡盡興的：  
戴著假面，滿是古風的誇飾：  
這種情景便是年輕詩人的夢  
在夏季前夕鬧鬼的河畔。

## 憂傷

### 伴唱

我，當燦爛的陽光開始普照大地，  
女神便引領我到  
夜色中森林裏迂迴的小路，到  
西爾曼喜愛的黑影，  
那兒在小河旁附近的藏身處，  
就是鄙俗的人也不會看上一眼。

## 歌曲

就把我從聳目的白天中藏起來，  
那管得那時蜜蜂的大腿還沾滿花蜜，  
正是曾為她花枝招展的行為歌唱，  
那管流水在自言自語，  
這樣的伴侶在傍  
誘使純潔的小鳥入睡：  
容許奇妙神秘的夢  
在虛幻的河中他鼓動翅膀  
如展示的生動雕塑，  
輕輕地在我的眼皮上躺下，  
當我醒來時，呼吸到甜美的音樂  
在上，在附近，或許在下，  
來自神靈給世上好人的，  
或許是來自森林中未可見的仙子。

## Chorus

Populous cities please us then,  
And the busy hum of men,  
Where throngs of knights and barons Bold,  
In weeds of peace high triumphs hold;  
With stores of ladies, whose bright eyes  
Rain influence, and judge-the prize  
Of wit, or arms, while both contend  
To win her grace, whom all commend.  
Populous cities.

## Air

There let Hymen oft appear  
In saffron robe, with taper clear,  
And pomp, and feast, and revelry,  
With mask, and antique pageantry;  
Such sights as youthful poets dream  
On summer eves by haunted stream.

## Il Penseroso

### Accompagnato

Me, when the sun begins to fling  
His flaring beams, me goddess bring  
To arched walks of twilight groves,  
And shadows brown that Sylvan loves;  
There in close covert by some brook,  
Where no profaner eye may look.

## Air

Hide me from day's garish eye,  
While the bee with honey'd thigh,  
Which at her flow'ry work doth sing,  
And the waters murmuring,  
With such consorts as they keep  
Entice the dewy-feather's sleep;  
And let some strange mysterious dream  
Wave at his wings in airy stream  
Of lively portraiture display'd,  
Softly on my eyelids laid.  
Then as I wake, sweet music breathe,  
Above, about, or underneath,  
Sent by some spirit to mortals good,  
Or th'unseen genius of the wood.



## 快板－歡笑

### 歌曲

日後我將到被踩得很平滑的舞台上，  
假如約翰尼森那滿是知識的襪子還可穿得上，  
又或許可愛得緊的莎士比亞－「幻想」之子  
像鳥兒般盡情唱出他那屬於森林之歌。

### 歌曲

從不曾那樣與看護作對，  
用莉迪亞安溫柔擁抱我吧，  
用不朽的詩安撫我吧，  
像決鬥的靈魂刺穿  
音符，經過許多迂迴曲折的回合  
有期待已久接踵而至的甜蜜滋味：  
帶誇張的用心，使人眼花繚亂的狡詐，  
使人迷惑的軟語在低訴，  
解開了所有束縛  
那隱藏了的平靜的靈魂。

## 悲喜

### 二重唱

如從黑夜偷來的晨曦，  
溶掉了黑影，  
「幻想」的魅力溶化了真理，  
後起的理性被迫落荒而逃  
心中的烽煙  
重建理智的白天。

## 憂傷

### 宣敘調

可別讓我恰當的腳步未能  
走進勤奮的、與世隔絕的天地，  
喜愛高高的弓狀圓頂，  
古典圓柱的實證，  
描述不同故事、顏色繽紛的玻璃窗，  
投射淡淡的宗教色彩。

## L'Allegro

### Air

I'll to the well-trod stage anon,  
If Johnson's learned sock be on;  
Or sweetest Shakespeare, Fancy's child,  
Warble his native wood-notes wild.

### Air

And ever against eating cares,  
Lap me in soft Lydian airs;  
Sooth me with immortal verse,  
Such as the meeting soul may pierce  
In notes, with many a winding bout  
Of linked sweetness long drawn out;  
With wanton heed, and giddy cunning,  
The melting voice through mazes running,  
Untwisting all the chains that tie  
The hidden soul of harmony.

## Il Moderato

### Duet

As steals the morn upon the night,  
And melts the shades away:  
So truth does Fancy's charm dissolve,  
And rising reason puts to flight  
The fumes that did the mind involve,  
Restoring intellectual day.

## Il Penseroso

### Recitative

But let my due feet never fail  
To walk the studious cloisters' pale,  
And love the high-embowed roof,  
With antique pillars' massy proof,  
And story'd windows richly dight,  
Casting a dim religious light.

## 合唱

請響亮的風琴蓋過  
下面使勁高歌的合唱團。  
聲調高昂、詩句清淅。  
讓他們甜美的聲音，在我的耳內。  
把我溶化在極樂中。  
把天堂的一切送到我眼前！

## 歌曲

願最終我疲倦的歲月  
能找到安靜的居所  
穿著發霉的長袍住在滿是青苔的房間，  
坐在那兒正確地說出  
天際所有的每一顆星星，  
每一棵被採摘和沾有露水的植物，  
直至以往的生活體驗達到  
像預言一樣的詩。

## 獨唱

這些喜悅，「憂傷」啊，若贈予我們，  
你我也會選擇活下去。

## 合唱

這些喜悅，「憂傷」啊，若贈予我們，  
你我也會選擇活下去。

## 快板－歡笑

### 歌曲

俄耳甫斯自己可有抬頭  
從金色的睡夢，在簇簇滿是  
小山丘似的天堂（註十七）花牀上，聽到  
這樣的，似能贏得柏拉圖注意的詩，  
而願意稍稍放下  
他差不多再到手的歐律狄絲

### 歌曲

這些樂事，若你能贈予我們，  
「歡樂」啊，我真的想和你一起活下去。

## 合唱

這些樂事，若你能贈予我們，  
「歡樂」啊，我真的想和你一起活下去。

## Chorus

There let the pealing organ blow  
To the full voic'd choir below,  
In service high and anthem clear!  
And let thier sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all Heav'n before mine eyes!

## Air

May at last my weary age  
Find out the peaceful hermitage,  
The hairy gown and mossy cell,  
Where I may sit and rightly spell  
Of ev'ry star that Heav'n doth shew,  
And ev'ry herb that sips the dew;  
Till old experience do attain  
To something like prophetic strain,

## Solo

These pleasures, Melancholy, give,  
And I with thee will choose to live.

## Chorus

These pleasures, Melancholy, give,  
And I with thee will choose to live.

## L'Allegro

### Air

Orpheus's self may heave his head  
From golden slumbers on a bed  
Of heap'd Elysian flow'rs, and hear  
Such strains as would have won the ear  
Of Pluto, to have quite set free  
His half-regain'd Eurydice.

### Air

These delights if thou canst give,  
Mirth, with thee I mean to live.

## Chorus

These delights if thou canst give,  
Mirth, with thee I mean to live.

## 馬克·莫里斯

編舞

在華盛頓西雅圖土生土長，隨維拉·弗勞爾斯和佩里·布倫森習藝。他在事業發展初期，便已和無數傑出舞蹈團一起演出，其中有拉·盧保維茨舞蹈團、漢納·卡恩舞蹈團、勞拉·迪安舞蹈家與音樂家、埃利奧特·費爾德芭蕾舞舞蹈團和科爾達·鮑勃舞蹈團等。於1980年，他創辦了馬克·莫里斯舞團。此後，他共為舞蹈團創作了九十多個舞作品，並為多個芭蕾舞團編舞，例如三藩市芭蕾舞團、巴黎歌劇院芭蕾舞團和美國芭蕾舞劇院等。在1988至1991年間，他擔任布魯塞爾蒙利國家歌劇院舞蹈總監。任職期間，他創作了十二個作品，其中三個為長篇舞劇：《堅果》（「胡桃夾子」諧趣版）、《歡笑、憂傷、悲喜之間》和《狄朵與埃涅阿斯》；此外，他和米凱爾·巴利殊尼可夫攜手創辦了白橡樹舞蹈計劃。莫里斯以他和諧、悅耳的音樂感見稱，曾被形容是一個「對音樂全身投入、此志不渝」的人，他並且以「能夠像變魔術般創作出風格迥異、感情豐富」的作品著稱。他曾經在無數個歌劇中擔任編舞和導演。最近，他剛為一齣格魯克的《奧爾菲斯與尤麗狄茜》擔任導演和編舞的工作；此外，他將為一齣由高文花園皇家歌劇院製作的拉莫的《普拉特河》擔任導演和編舞，這齣歌劇已定於在今年愛丁堡國際藝術節首演。1991年，莫里斯獲提名為麥克阿瑟基金會會員；同時，瓊·阿科塞拉亦會為他寫傳記。



THOMAS GREENWOLD SANDERS

## MARK MORRIS

Choreographer

Mark Morris was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with an eclectic array of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980. He has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is noted for his musicality – he has been described as “undeviating in his devotion to music” – and for his “ability to conjure so many contradictory styles and emotions”. He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a production of Gluck’s *Orfeo ed Euridice*, and he will direct and choreograph a Royal Opera, Covent Garden production of Rameau’s *Platée* which will premiere at the Edinburgh International Festival this year. Morris was named a Fellow of the MacArthur Foundation in 1991, and is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

## 馬克·莫里斯舞團

於 1980 年成立，同年在紐約第一次公開演出。其後數年，舞蹈團的巡迴演出計劃不斷擴展，足跡遍及美國、歐洲各大城市；1986 年，在公共廣播社的《舞在美國》特輯中首次作全國性的電視節目演出；1988 年，馬克·莫里斯舞團獲邀請成為比利時的留駐舞團；在布魯塞爾的蒙利國家歌劇院駐院三年間，舞蹈團常被邀請在電視節目中演出，其中包括英國的《南岸》。於 1991 年，蜚聲國際的馬克·莫里斯舞團返回美國，並且在美國各地和重要的國際藝術節中演出。從此，舞蹈團和世界上許多大城市的聯繫更形深厚，更是波士頓、伯克利、愛丁堡國際藝術節和雅各皮洛舞蹈節的常客。除了排期緊密的國際巡迴演出外，最近舞蹈團還完成了兩套電影：一齣是與大提琴家馬友友攜手合作的《跌落樓梯》，音樂來自巴赫的《第三無伴奏大提琴組曲》；另一齣是莫里斯的《狄朵與埃涅阿斯》電影版本，兩齣電影都安排作全球播影。

## MARK MORRIS DANCE GROUP

Mark Morris Dance Group was formed in 1980 and gave its first performance that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the US and in Europe and, in 1986, the Dance Group made its first national television program for the PBS Dance in America series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the UK's South Bank Show. The company returned to the US in 1991, as one of the world's leading dance companies, performing across the US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world – audiences have become accustomed to the Group's regular and frequent appearances in Boston, Berkeley, at the Jacob's Pillow Dance Festival and the Edinburgh International Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's *Third Suite for Unaccompanied Cello*, and a film version of Morris' *Dido and Aeneas*, both scheduled to air around the world.

## 克雷格·史密斯

指揮

肄業於華盛頓州立大學及波士頓的新英格蘭音樂學院。自 1970 年以來史密斯在波士頓埃馬紐埃爾樂團任藝術總監；1988 至 1991 年間，是布魯塞爾蒙利國家歌劇院的永久客席指揮。他和舞台導演彼得·塞拉斯合作的歌劇，曾於美國布魯克林音樂學院、芝加哥抒情歌劇團、格思里劇院、美國歌劇團、波士頓歌劇院和歐洲演出。他們合作的三齣莫扎特歌劇《女人心》、《費加羅的婚禮》和《唐·喬望尼》曾在歐美巡迴演出，更與維也納交響樂團合作拍成電視在歐洲及美國電視台轉播，更由 Decca 攝錄成鐳射影碟。

史密斯在蒙利國家歌劇院當首席客席指揮時，和馬克·莫里斯合作了兩個演出季，之後更在各地巡迴演出，包括波士頓、西雅圖（西雅圖交響樂團）、紐約（紐約室樂團、林肯中心）、洛杉磯、荷蘭和以色列等。他在休斯敦大歌劇院的首演作品為韓德爾的《凱撒大帝》，由尼古拉斯·希特尼執導。史密斯曾與埃馬紐埃爾樂團合作灌錄三張甚受歡迎的許茨的無伴奏歌曲，由 KOCH 出版。最近則灌錄了普列茲大獎得獎作曲家約翰·哈比森的作品。史密斯曾任教於茱莉亞音樂學院和麻薩諸塞理工學院，現任教於新英格蘭音樂學院。



## CRAIG SMITH

Conductor

Craig Smith attended Washington State University and the New England Conservatory of Music in Boston. Since 1970 he has been artistic director of Emmanuel Music in Boston, and from 1988-91, was the Permanent Guest Conductor of the Théâtre Royal de la Monnaie in Brussels. He has collaborated with stage director Peter Sellars in opera productions in the US at the Brooklyn Academy of Music, the Chicago Lyric Opera, the Guthrie Theatre, The American Repertory Theatre, and the Opera Company of Boston and in Europe. Their productions of the three Mozart-da Ponte operas, *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni* toured throughout the US and Europe, filmed with the Vienna Symphony for European and American television, and were later recorded on video CD by Decca Records.

As principal guest conductor of the Monnaie Theatre, Smith collaborated with Mark Morris for two seasons, and has since toured with these productions to Boston, Seattle with the Seattle Symphony, New York with the New York Chamber Orchestra at Lincoln Center, Los Angeles, Holland and Israel. He made his Houston Grand Opera début conducting Handel's *Giulio Cesare* directed by Nicholas Hytner. With Emmanuel Music, on the KOCH International label, he has recorded three highly acclaimed CD's of a *capella* music by Heinrich Schutz, and a recently completed CD which features works by Pulitzer Prize-winning composer John Harbison. Smith has taught at Juilliard, MIT, and currently is on the faculty of the New England Conservatory of Music.

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## 克里斯廷·布蘭德斯

女高音

布蘭德斯在北美和海外非常活躍，於眾多藝術節和音樂會中演唱，由獨唱會和室內樂至清唱劇和歌劇都有。

樂評人對布蘭德斯演繹韓德爾和拉米奧歌劇中的角色，給予崇高的讚譽。她與繁榮藝術團合作，在巴黎喜劇歌劇院中演夏龐蒂埃的《美狄亞》，並在美國、中國和澳洲巡迴演出室樂歌劇。於音樂會中，她曾與巴羅克愛樂樂團、美國巴赫獨唱者、歐洲皇家教堂聲樂團、巴赫合奏團、史密索尼亞室樂演奏者、伯利恆巴赫合唱團、紐伯里合奏隊和伊利諾斯室樂團等合作。

布蘭德斯與阿卡狄因室樂團的首次合作是巡迴演出浦塞爾的作品，其後更與宴席音樂團合作演出浦氏的《迪奧克萊西恩》。她參與的藝術節包括伯利恆巴赫藝術節、伯克利早期音樂節、主要莫扎特音樂節、波士頓早期音樂節和音樂盛會節。





布蘭德斯先後曾與三藩市羅克愛樂樂團及國家藝術中心樂團演出《狄朵與埃涅阿斯》。她和韓德爾及海頓協會在北美巡迴演出格魯克的《奧爾菲斯與尤麗狄茜》中的阿莫爾，由克里斯托弗·霍胡特指揮，馬克·莫里斯執導；並在伯克利藝術節中演出斯卡拉蒂的《阿爾迪米路》的主角。

布蘭德斯本季將與拉瓦爾交響樂團、聖勞倫斯合唱團、國家藝術中心樂團和西雅圖早期音樂協會演出，又在拜溫－華萊士巴赫節演出。

布蘭德斯一直替 Harmonia Mundi 及 Koch 灌錄唱片。前者剛發行她與由尼古拉斯·麥吉甘指揮的阿卡狄因室樂團灌錄的最新鐳射唱片《With Charming Notes》。她即將灌錄的包括有斯卡拉蒂、斯特拉德拉和泰勒曼的清唱劇。

## CHRISTINE BRANDES

*Soprano*

Christine Brandes enjoys an active career in North America and abroad, performing at many of the most distinguished festivals and concert series, in programs ranging from recitals and chamber music to oratorio and opera.

Brandes has gained critical acclaim for her roles in operas by Handel and Rameau. With Les Arts Florissants, she appeared in Charpentier's *Medée* at the Paris Opera Comique as well as touring the USA, China and Australia in a program of chamber operas. In concert, she has performed with Philharmonia Baroque Orchestra, American Bach Soloists, Ensemble Vocale European of La Chapelle Royale, Bach Ensemble, Smithsonian Chamber Players, Bach Choir of Bethlehem, Newberry Consort and the Illinois Chamber Orchestra. Brandes made her début with the Arcadian Academy in a tour of the music of Purcell, and later with Tafelmusik in Purcell's *Dioclesian*. Festival engagements have included the Bethlehem Bach Festival, Berkeley Early Music Festival, Mostly Mozart Festival, the Boston Early Music Festival and at Musikfeast.

Brandes performed with San Francisco's Philharmonia Baroque in *Dido and Aeneas*, which she later sang with the National Arts Centre Orchestra. She appeared as Amor in a North American tour of Gluck's *Orfeo ed Euridice* with the Handel & Haydn Society, conducted by Christopher Hogwood and directed by Mark Morris, and sang the title role in Scarlatti's *L'Aldimiro* at the Berkeley Festival.

This season, Brandes will perform with l'Orchestre Symphonique de Laval, St Lawrence Choir, National Arts Centre Orchestra, Seattle Early Music Guild and the Baldwin-Wallace Bach Festival.

Brandes has recorded for Harmonia Mundi and Koch International. Her most recently released Harmonia Mundi CD *With Charming Notes* was recorded with the Arcadian Academy under Nicholas McGegan. Future recordings include discs devoted to Cantatas by Scarlatti, Stradella and Telemann.

## 珍妮·奧瑪尼

女高音

在歌劇和音樂會方面，奧瑪尼曾與紐約愛樂樂團、波士頓交響樂團、三藩市交響樂團、新澤西交響樂團、聖盧克樂團、阿特蘭塔歌劇團、波士頓歌劇團和達拉斯歌劇團合作演出；曾與著名指揮家羅杰·諾林頓、克里斯托弗·霍胡特、詹姆斯·康倫、小澤征爾、薩拉·考德威爾、岡瑟·舒勒、西爾萬·埃布林、和西蒙·普雷斯頓等合作。

奧瑪尼在布魯塞爾蒙利國家劇院、布魯克林音樂院和林肯中心演出《歡笑、憂傷、悲喜之間》。其後，在蒙利國家劇院演出《女人心》的德斯翩娜，及在以莫扎特詠嘆調為題的巡迴音樂會中演唱；更在彼得·塞拉斯的《費加羅的婚禮》中飾演蘇珊娜。此劇曾在維也納、巴黎、紐約、波士頓和巴塞隆納巡迴演出。

奧瑪尼原籍堪薩斯州，曾獲得沙利文基金資助；更為 Albany、Koch、GM 及 Northeastern 等灌錄唱片。



## JEANNE OMMERLE

Soprano

Jeanne Ommerle's opera and concert credits include the New York Philharmonic, the Boston Symphony Orchestra, San Francisco Symphony, New Jersey Symphony, Orchestra of St Luke's, Atlanta Opera, The Opera Company of Boston and The Dallas Opera. She has worked with such distinguished conductors as Roger Norrington, Christopher Hogwood, James Conlon, Seiji Ozawa, Sarah Caldwell, Gunther Schuller, Sylvain Cambreling and Simon Preston. Ommerle sang the world première of *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels, at the Brooklyn Academy of Music and at Lincoln Center. She returned to the Monnaie as Despina in *Così fan tutte* and for a concert series of Mozart's Arias. Ommerle was Susanna in the Peter Sellars production of *Marriage of Figaro* which traveled to Vienna, Paris, New York, Boston and Barcelona. A native of Kansas, Ommerle has been a recipient of grants from the Sullivan Foundation, and has recorded for Albany Records, Koch International, GM and Northeastern.

## 弗蘭克·凱利

男高音

是天才橫溢、多才多藝的年輕美籍男高音，曾在北美洲和歐洲各地舉行的音樂會和歌劇中演出。他曾演出《女人心》（由公共廣播社電視台直播）及《費加羅的婚禮》（由彼得·史拉斯執導，奧地利公共電視台在維也納現場直播）。近期與休·沃爾夫指揮的聖保羅室樂團為 TELDEC 灌錄了史達拉汶斯基的《狐狸》。

凱利曾與波士頓抒情歌劇團演出《法爾斯塔夫》和《弄臣》，與克里夫蘭樂團演出普契尼的《杜蘭朵》，與波士頓交響樂團演出魏爾的《七大罪孽》，又分別與紐約合唱協會和明納尼亞交響樂團在墨西哥演出白遼士的《安魂曲》，演出韓德爾與海頓協會的《彌賽亞》和《聖約翰受難曲》，由克里斯托弗·霍胡特指揮、波士頓抒情歌劇團的《卡門》，以及在卡奈基音樂廳與紐約合唱協會演出《博依倫之歌》。他與三藩市歌劇團合作了四個樂季，並在紀利馬格拉斯的辛辛那提歌劇團演出。此外，凱利曾參與許多早期音樂團的演出，並與 Decca、Erato 和 Arabesque 灌錄唱片，又曾與 Harmonia Mundi 灌錄了一張莫扎特鐮射唱片。



## FRANK KELLEY

Tenor

Talent and versatility are only two of the outstanding qualities of young American tenor Frank Kelley, who has performed in concerts and operas throughout North America and Europe. He appeared on the PBS television broadcast of *Così fan tutte* and *Le Nozze di Figaro*, directed by Peter Sellars, which was recorded live in Vienna with Austrian Public Television. TELDEC recently released a recording of Kelley performing Stravinsky's *Renard* with the St Paul Chamber Orchestra under the direction of Maestro Hugh Wolff.

Kelley has sung in *Falstaff* with Boston Lyric Opera, Puccini's *Turandot* with Cleveland Orchestra, Weill's *Seven Deadly Sins* with the Boston Symphony, Verdi's *Rigoletto* with Boston Lyric Opera, the Berlioz *Requiem* with the New York Choral Society and the Mineria Symphony Orchestra in Mexico, the Handel and Haydn Society's production of *Messiah* and *St John Passion* conducted by Christopher Hogwood, Boston Lyric Opera's *Carmen*, and *Carmina Burana* in Carnegie Hall with the New York Choral Society. He also spent four seasons with the San Francisco Opera Company and sang with the Cincinnati Opera at Glimmerglass. As well, Kelley has performed with many early music ensembles and has recorded for Decca, Erato, Arabesque and an all-Mozart CD with Harmonia Mundi.

## 詹姆斯·米德利納

男中音

原籍麻薩諸塞州利恩，畢業於新英格蘭音樂學院。他演出約翰·亞當斯《尼克遜訪問中國》中的尼克遜備受好評，此劇在休斯敦大歌劇院上演，並在公共廣播社電視台作全國性直播，更因而獲得艾美獎。

米德利納近期演出包括在紀利馬格拉斯藝術節中飾演《唐·喬望尼》的主角、與休斯頓大歌劇院合作的《哈維·米爾克》世界首演、格蘭特堡歌劇節的《魔笛》的帕帕吉諾、與布魯克林音樂院合作演出魏爾的《小馬哈岡尼城》的博比、與巴塞隆納著名利切厄歌劇院演出《費加羅的婚禮》中的阿爾瑪維瓦公爵和於布魯塞爾蒙利國家歌劇院上演馬克·莫里斯的《狄朵與埃涅阿斯》中的埃涅阿斯。1991年，米德利納亦在布魯塞爾蒙利國家歌劇院上演亞當斯的《克林霍弗之死》中演出船長一角。

米德利納曾與波士頓的韓德爾與海頓協會演唱《彌賽亞》；在羅馬與聖塞西莉亞室樂團演唱欣德米特的《安魂曲》，由沙華利殊指揮。

米德利納灌錄了多張唱片，包括由彼得·塞拉斯執導的《費加羅的婚禮》的公爵和《女人心》的古利爾莫，均由 Decca/London 出版錄像和鐳射影碟；由 BMG Classical's Catalyst 發行的羅伯特·莫蘭的《吸血殭屍日記》，及由 EMI 發行，並由約翰·莫塞里指揮的《里賈納》。米德利納不時參與當代歌劇的演出，曾與倫敦愛樂樂團合作演出蒂皮特《新年》的世界首演。

米德利納在上一樂季隨馬克·莫里斯舞團在美國和以色列各地作巡迴演出；又演出太平洋歌劇團的《里賈納》、波士頓交響樂團的音樂會、和三藩市歌劇團的《哈維·米爾克》。本樂季，他將返回休斯敦大歌劇院演出《漢澤爾與格蕾太爾》，並首次為新奧爾良歌劇團演出《拉克美》。

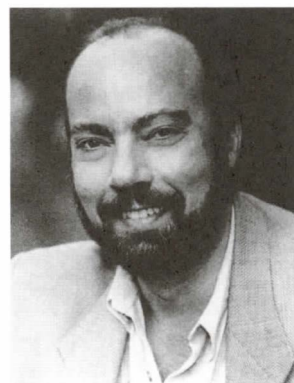
## JAMES MADDALENA

Baritone

A native of Lynn, Massachusetts and graduate of New England Conservatory of Music, baritone James Maddalena first gained international recognition for his notable portrayal of Richard Nixon in the world première of John Adams' *Nixon in China* at the Houston Grand Opera, which was telecast nationally on the PBS Great Performances series and won an Emmy Award.

Other recent appearances include the title role of *Don Giovanni* at The Glimmerglass Festival, the world première of *Harvey Milk* with Houston Grand Opera, Papageno in *Die Zauberflöte* with Glyndebourne Festival Opera, Bobby in Kurt Weill's *Das Kleine Mahagonny* at Brooklyn Academy of Music, Count Almaviva in *Le Nozze di Figaro* at Barcelona's famed Teatru Lìceu as well as Aeneas in Mark Morris' *Dido and Aeneas* at the Théâtre Royal de la Monnaie in Brussels. In 1991 he created the role of the Captain in Adams' *The Death of Klinghoffer* in the world première at the Monnaie in Brussels.

An active concert singer, Maddalena has sung *The Messiah* with Boston's Handel & Haydn Society and Hindemith's *Requiem* with Wolfgang Sawallisch conducting the Orchestra of the Accademia di Santa Cecilia in Rome.



His prolific recording catalogue also includes the Count in *The Marriage of Figaro* as well as Guglielmo in *Così fan tutte* which were both directed by Peter Sellars and which released by Decca/London Records on videocassette and laser disc, *The Dracula Diary* by Robert Moran on the BMG Classical's Catalyst label and *Regina* for EMI with John Mauceri, conductor. In keeping with his involvement in contemporary opera, Maddalena sang in the world première of Michael Tippett's *New Year* with the London Philharmonic.

Last season Maddalena appeared in concerts throughout the US and in Israel with Mark Morris Dance Group, in *Regina* with Operatic Pacific, in concert with The Boston Symphony Orchestra, and with San Francisco Opera in *Harvey Milk*. This season he returns to Houston Grand Opera for *Hansel Und Gretel* and makes his New Orleans Opera début in *Lakmé*.

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## 阿德里安娜·洛貝

布景設計

曾為莫里斯的《堅果》、《費加羅婚禮》和最近期的作品《奧爾菲斯與尤麗狄茜》設計布景，這些作品全是在布魯塞爾的蒙利國家歌劇院首演。她為音樂劇《熱情如火》（桑德海姆／拉派因）設計布景，該劇在百老匯贏得東尼大獎。此外，她還為彼得·塞拉斯的《尼克遜訪問中國》（休斯敦大歌劇院、布魯克林音樂學院和肯尼迪中心）、《費加羅的婚禮》和《女人心》（百事夏日逍遙、巴黎和維也納），以及在格蘭特堡歌劇節的《魔笛》和在巴黎查蒂萊劇院上演的《浪子生涯》設計布景。其他得獎的歌劇有阿賈·西利亞執導的《羅亨格林》（蒙利國家歌劇院、休斯敦大歌劇院）和弗朗西絲卡·贊貝洛執導的《街頭景色》（休斯敦大歌劇院、柏林）。洛貝還曾經和美國不同地區的劇團合作，並且獲得奧比獎以表揚她在外百老匯的工作。她的電影設計有《五個角落》和《和米基一起的日子》。現在她正忙於在倫敦國家劇院的《黑暗中的淑女》，由弗朗西絲卡·贊貝洛導演及莫里斯在高文花園演出的《普拉特河》工作。

## ADRIANNE LOBEL

Set Designer

Adrienne Lobel has also designed the sets for Morris' *The Hard Nut*, and *Le Nozze di Figaro*, all of which premiered at the Théâtre Royal de la Monnaie in Brussels, as well as the recent *Orfeo ed Euridice*. She designed sets for the Tony award-winning musical *Passion* (Sondheim/Lapine) on Broadway. For Peter Sellars she designed sets for *Nixon in China* (Houston Grand Opera, Brooklyn Academy of Music, The Kennedy Center), *The Marriage of Figaro* and *Così fan tutte* (Pepsico Summerfare, Paris, Vienna), *The Magic Flute* at the Glyndebourne Festival Opera and *The Rake's Progress* at the Chatelet Opera in Paris. Other opera credits include *Lohengrin* directed by Anja Silja (La Monnaie, Houston Grand Opera) and *Street Scene* directed by Francesca Zambello (Houston Grand Opera, Berlin). Lobel has also worked in many American regional theatres and received an Obie for her work Off-Broadway. Her film credits include *Five Corners* and *Life with Mikey*. Current projects include *Lady in the Dark* at the National Theatre in London directed by Francesca Zambello and *Platée* for Morris at Covent Garden.



## 克里斯廷·范·盧

服裝設計

在比利時霍艾拉阿特出生，並在當地攻讀商業藝術、服裝設計和布景設計。她在布魯塞爾蒙利國家歌劇院與莫里斯·貝加特的二十世紀芭蕾舞團合作，負責布景和服裝設計工作。她曾為多齡馬克·莫里斯的製作設計服裝，例如《狄狄與埃涅阿斯》等。

## CHRISTINE VAN LOON

Costume Designer

Born in Hoeilaart, Belgium, Christine Van Loon studied commercial art, and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments with Maurice Béjart's Ballet of the 20th Century. Van Loon has designed the costumes for several Morris productions including *Dido and Aeneas*.

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## 詹姆斯·F·昂戈爾斯

燈光設計

曾為莫里斯設計的作品有《狄狄與埃涅阿斯》、《堅果》、白橡樹舞蹈計劃巡迴演出、由巴黎歌劇院芭蕾舞團演出的《艾因·赫茲》和由在三藩市芭蕾舞團演出的《大漩渦》及《太平洋》；他為威廉·懷特納和拉丁美洲芭蕾舞團的《奧拉奇卡》、喬基姆·施勒梅在倫敦上演的《肩碰肩》設計燈光。他有豐富的話劇和歌劇的工作經驗，曾多次為彼得·塞拉斯的製作設計燈光，例如在巴黎演出的《看看天花看看天》和《浪好生涯》，在三藩市歌劇院上演的《克林霍弗之死》等。

## JAMES F INGALLS

Lighting Designer

James Ingalls has designed several works for Morris including *Dido and Aeneas*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz* at the Paris Opera Ballet, and *Maelstrom* and *Pacific* at the San Francisco Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. His work in theater and opera includes many productions for Peter Sellars including *I Was Looking at the Ceiling and Then I Saw the Sky*, *The Rake's Progress* in Paris and *The Death of Klinghoffer* at San Francisco Opera.

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凱瑟琳娜·巴德曾演出莫里斯的製作《巨獸》《聖母悼歌》和《堅果》等。自1992年起，她便和巴黎克里斯坦·巴斯廷舞團合作演出。

**Katharina Bader** has also performed in Morris' *Behemoth*, *Stabat Mater* and *The Hard Nut*; and has danced with Compagnie Christine Bastin/Paris since 1992.

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喬·鮑伊在美國密西根的蘭辛出生，在布朗大學讀書時已開始習舞。他獲取英美文學榮譽學位後，便到紐約居住，並演出羅伯特·威爾遜、尤利塞斯·達夫的製作。他前往比利時與莫里斯合作前，曾與保羅·泰勒舞蹈團合作演出達兩年。

**Joe Bowie** born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Morris.

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查爾頓·博德在新澤西出生，並在當地習舞，及為內城歌舞劇團演出。他肄業於茱莉亞學院，曾經和力蒙舞蹈團合作，也曾音樂劇《烏木遊戲》中演出。此外，他也有在電視音樂節目亮相，例如《荷西·力蒙舞藝精華第一輯》等。

**Charlton Boyd** was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limón Dance Company and in the musical *The Ebony Games*. He appears in the José Limón Technique Video, Volume 1, and other music videos.

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德里克·布朗在得克薩斯州的達拉斯市出生，曾在紐約大學藝術學院隨拉里·羅茲習舞；又曾和很多編舞家合作，例如本杰明·哈卡維、伯特倫·羅斯、伊阿·佩里、貝拉·萊威斯基、珍妮弗·馬勒、伊麗莎·金、茲維·戈西恩納和丹尼·埃茲拉勞等。最近，他遷往荷蘭，在阿姆斯特丹藝術學院任教，並且與伊斯克·加利利和好醜舞蹈團等合作。

**Derrick Brown** was born in Dallas, Texas. He attended New York University School of the Arts where he studied with Larry Rhodes. He has worked with choreographers Benjamin Harkavy, Bertram Ross, Igal Perry, Bella Lewitzky, Jennifer Muller, Elisa King, Zvi Gothiener and Danny Ezralow. He recently moved to Holland and teaches at the Amsterdam School of the Arts. In Holland he has worked with Itzhik Galili, as well as The Pretty Ugly Dance Company.

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茱麗葉·伯羅斯在新澤西的米爾斯通長大，曾與美國芭蕾舞劇團二團、荷蘭國家芭蕾舞團、埃格爾夫斯基芭蕾舞團、喬安·弗雷加利蒂、詹森等合作演出。

**Juliet Burrows** was raised in Millstone, New Jersey and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet, and JoAnn Fregalette Jansen, among others.

**魯芙·戴維森**是土生土長的紐約人，在演藝高中讀書時已接受嚴格的舞蹈訓練，並榮獲人人渴望得到的海倫·塔米斯大獎。她在紐約州立大學珀切斯分校獲藝術學士學位後，便加盟漢納·卡恩舞蹈團開始其事業。其後，戴維森加盟唐·雷德利克舞蹈團，並得到上佳機會與舞蹈大師漢雅·霍爾姆共事。她曾在《漢雅：一位舞蹈先驅的素描》一片中演出，這齣電影正是以漢雅女士的生平和成就作主題。自1980年起，她便一直在馬克·莫里斯舞蹈團中演出。自1979年起，她一直跟隨喬斯林·洛倫茨習舞。

**Ruth Davidson**, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her Bachelor of Fine Arts degree from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms Holm. She has been with the Mark Morris Dance Group since 1980. Davidson has consistently studied with Jocelyn Lorenz since 1979.

**蒂納·費爾蘭特**在德拉韋州威爾明頓長大，自馬克·莫里斯舞蹈團在1980年成立以來，她一直是團中的中堅分子。她曾經和不少舞蹈團合作演出莫里斯的作品，例如加拿大舞蹈團、波士頓音樂會舞蹈團、紐約大學蒂殊藝術學院、明尼蘇達大學、三藩市芭蕾舞團等，並協助莫里斯與波士頓芭蕾舞團、美國芭蕾舞劇院一起合作演出。費爾蘭特也有在白橡樹舞蹈團中演出。

**Tina Fehlandt** grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Morris' work for the Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Fehlandt has also appeared with the White Oak Dance Project.

**馬喬里·福克文**畢業自巴納德大學，她曾加入斯潘塞／科爾頓·克雷格·帕特森·內他·普爾弗瑪徹、莎拉·拉德納及默西·坎寧安舞蹈團的後備舞蹈員組等。

**Marjorie Folkman** graduated from Barnard College. She has danced for Spencer/Colton, Craig Patterson, Neta Pulvermacher, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company.

**肖恩·甘農**來自新澤西州多維爾市，他曾在李·西奧多美國舞蹈團、尼娜·威納舞蹈團、馬克·登地的登地舞蹈團、羅拉·迪安音樂舞蹈團和簡·康福特舞蹈團演出。

**Shawn Gannon** is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**魯賓·格雷西安尼**來自北卡羅來納州基蒂霍克，是北卡羅來納州藝術學院高中畢業生，剛於紐約州立大學珀切斯分校肄業，獲藝術學士名銜。他與珀切斯舞蹈團、凱利·霍爾庫姆舞蹈團及凱文·溫精英團在美國和世界各地演出。

**Ruben Graciani** is from Kitty Hawk, North Carolina. He is a High School graduate of North Carolina School of the Arts, and recently received his Bachelor of Fine Arts degree from the State University of New York at Purchase. He has performed in the US and abroad with Purchase Dance Corps, Kelly Holcombe and Company, and Kevin Wynn Collection.

**約翰·赫金博瑟姆**來自阿拉斯加州阿克雷季市，1993年在茱莉亞學院肄業，隨後與皮洛博盧斯舞劇團、馬克·莫里斯舞蹈團、約翰·賈斯珀斯合作演出，並且在梅索波塔米安歌劇團的《日落莎樂美》演施洗約翰；最近，他在蘇珊·馬歇爾／菲利普·格拉斯的舞蹈歌劇《壞孩子》中演出。

**John Heginbotham** is originally from Anchorage, Alaska. He graduated from the Juilliard School in 1993 and has subsequently performed with Pilobolus Dance Theater, Mark Morris Dance Group, John Jasperse, as John the Baptist in the Mesopotamian Opera's *Sunset Salome*, and most recently in the Susan Marshall/Philip Glass dance opera, *Les Enfants Terribles*.

**丹·喬伊斯**來自維珍尼亞州斯圖爾特，在北卡羅來納美術學院開始接受舞蹈訓練，並在1983年獲藝術學士名銜。他與瑪里蘭舞劇團合作演出季後，便加盟波士頓音樂會舞蹈團，一同演出達四年之久。他於1988年加入馬克·莫里斯舞蹈團。

**Dan Joyce** from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

**維多利亞·倫德爾**在加利福尼亞州伯克利市出生，其後遷往底特律跟隨羅斯·馬麗·弗洛伊德和多洛雷斯·阿利森習舞。她在哈賓格舞蹈團演出，水準極高，並且在墨西哥城烏托邦舞劇團客串演出，並在1989年獲取美國密西根大學的舞蹈藝術學士學位。她曾與帕森斯舞蹈團合作四年之久；自1994年起，她便在馬克·莫里斯舞蹈團中演出。

**Victoria Lundell** was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, made a guest appearance with Utopia Dance Theatre in Mexico City, and then completed her Bachelor of Fine Arts degree in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been with the Mark Morris Dance Group since 1994.

**瑪麗安娜·穆爾**在北卡羅來納州小教堂山出生，於北卡羅來納藝術學院習舞，並曾在白橡樹舞蹈計劃中演出。

**Marianne Moore** was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

**唐納德·穆頓**在路易西安娜州克勞利出生，是法裔路易斯安那人。他在路易西安那州西南大學肄業，獲戲劇院學士銜。唐納德曾在 1980 至 1989 年間與馬克·莫里斯舞蹈團合作演出，並參加白橡樹舞蹈計劃的巡迴演出。

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**雷切爾·默里**在加拿大溫哥華的西蒙·弗雷澤大學接受舞蹈訓練。接着她加盟在檀香山的貝蒂·琼斯的大家齊起舞蹈團演出；同時，亦參與紐約森特·德賴弗的「哈利」舞蹈團。她於 1988 年加入馬克·莫里斯舞蹈團。

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**琼·奧穆拉**最初在伯明翰的阿拉巴馬大學接受舞蹈訓練。其後，她在巴納德學院繼續進修，並在 1986 年肄業，取得舞蹈和英語榮譽學士名銜。從 1988 年起，她便一直效力馬克·莫里斯舞蹈團。之前，她在紐約和肯尼思·金、薩莉·西爾弗斯、理查德·布爾、彼得·希利及漢納·卡恩合作演出。

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**克雷格·帕特森**是新澤西州特倫頓市人，在 1986 年於茱莉亞學院取得藝術學士學位；1987 年，加入馬克·莫里斯舞蹈團。

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**米賴尼·拉德溫-達納**在貝魯特出生，但卻在意大利羅馬成長。於 1978 至 1986 年，她在特西科爾修習；於 1986 至 1988 年，遷往比利時布魯塞爾的穆德書院進修；1988 年，加入馬克·莫里斯舞蹈團。

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**吉爾勒莫·雷斯托**一直是馬克·莫里斯舞蹈團的成員。

**Donald Mouton**, a Cajun, was born in Crowley, Louisiana. He holds a Bachelor of Arts degree in theater from the University of Southwestern Louisiana. Donald previously danced with the Mark Morris Dance Group from 1980 to 1989 and has toured with the White Oak Dance Project.

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**Rachel Murray** began her dance training in Vancouver, BC at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's *Harry* in New York City. She joined the Mark Morris Dance Group in 1988.

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**June Omura** received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

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**Kraig Patterson**, Trenton, New Jersey, received his Bachelor of Fine Arts degree in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

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**Mireille Radwan-Dana** was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She joined the Mark Morris Dance Group in 1988.

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**Guillermo Resto** dances with Mark Morris.



馬修·羅斯畢業自密支根大學藝術系。他曾參與馬莎·格蘭姆舞蹈團、帕斯卡爾·里奧歐次舞蹈劇團及安·阿伯舞蹈團等。

**Matthew Rose** received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works.

喬丹娜·托巴克曾在《堅果》一劇中與馬克·莫里斯舞蹈團合作演出，並參與帕特里夏·霍夫鮑爾、道格拉斯·鄧恩、埃米·皮瓦舞蹈團、彼得·希利（歌劇）和梅格·沃爾夫等名家的作品演出；另外，她也一直與導演路易·謝德合作，從事編舞工作；1994年，她榮獲紐約州地區創意獎。

**Jordana Toback** has also performed with Mark Morris Dance Group in *The Hard Nut*; in the works of Patricia Hoffbauer, Douglas Dunn, Amy Pivar Dances, Peter Healey (opera) and Meg Wolf; as well as continuing her own choreography in collaboration with Director Louie Scheeder. In 1994, she was a recipient of the New York State Regional Initiative Grant.

威廉·瓦格納來自紐約拉切蒙特，在馬莎·格蘭姆學院研習舞蹈，又在帕切斯的紐約州立大學英文系畢業，於1988年加入馬克·莫里斯舞蹈團。

**William Wagner** is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Wagner joined the Mark Morris Dance Group in 1988.

茱莉·沃登畢業自北卡羅來納州藝術學校，曾與芝加哥編舞家鮑勃·艾森、簡·厄克特及謝爾登·史密夫合作演出。

**Julie Worden**, graduate of the North Carolina School of the Arts has danced with Chicago choreographers Bob Eisen, Jan Ekert and Sheldon B Smith.

# 香港藝術節室樂團 HONG KONG ARTS FESTIVAL CHAMBER ORCHESTRA

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