

OUR
MUSIC
音樂顯才華
TALENTS

Vocal Recital by
Athene Mok
莫子慧 女高音演唱會

29.10.2021

星期五 Fri 8pm

香港大會堂劇院

Theatre, Hong Kong City Hall



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

節目 Programme

莫扎特
Mozart

你有顆忠誠的心，K. 217
Voi avete un cor fedele, K. 217

羅西尼
Rossini

誓約
La promessa

別離
La partenza

舞曲
La danza

孟德爾遜
Mendelssohn

歌樂飛翔，作品三十四之第二首
Auf Flügeln des Gesanges, Op. 34, No. 2

舒萊卡，作品三十四之第四首
Suleika, Op. 34, No. 4

夜曲，作品七十一之第六首
Nachtlied, Op. 71, No. 6

浪漫曲，作品八之第十首
Romanze, Op. 8, No. 10

女巫之歌，作品八之第八首
Hexenlied, Op. 8, No. 8

中場休息 15 分鐘 Intermission of 15 minutes

米堯
Milhaud

洪薩之歌
Chansons de Ronsard

致噴泉
A une fontaine

致丘比特
À Cupidon

閉嘴，話多的燕子
Tais-toi, babillarde arondelle

願主保佑你！
Dieu vous gard'

奧伯拉多斯
Obradors

選自《西班牙古典歌曲》
From *Canciones clásicas españolas*

致愛

Al amor

我的心，你為甚麼……

¿Corazón por qué pasáis?

善妒的年輕人

El majo celoso

慈愛的母親

Con amores, la mi madre

柔細的秀髮

Del cabello más sutil

小新娘

La chiquitita la novia

赫吉
Heggie

選自《日復一日煥然更新》
From *Newer Every Day*

安靜

Silence

我是小人物

I'm nobody

我總在愛

That I did always love

伯恩斯坦
Bernstein

要容光煥發，要開心
Glitter and be gay

節目長約 1 小時 30 分鐘，包括中場休息 15 分鐘。
The performance will run for about 1 hour and 30 minutes
including a 15 minute intermission.



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

音樂會禮儀小錦囊

Concert Etiquette – Some Gentle Reminders

- 在音樂會開始前，請確認已關掉鬧錶及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇院時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please ensure that all sound-emitting devices you carry with you, such as your alarm watch, mobile phone, have been switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.



莫子慧 Athene Mok

女高音
Soprano

女高音莫子慧自香港演藝學院取得音樂學士(榮譽)學位，隨後在美國伊斯曼音樂學院進修，獲音樂藝術博士和音樂碩士學位。她就讀伊斯曼音樂學院期間，曾獲多個獎學金及獎項，包括潔西·卡奈素藝術歌曲比賽冠軍、伊斯曼歌劇之友比賽季軍、協奏曲比賽優勝等；在美國《古典歌手雜誌》舉辦的2017年古典歌手比賽中，亦進入準決賽。

莫氏曾在香港、台北、美國、多倫多和特拉維夫演出。繼2019年在台北擔綱演出陳慶恩的室內歌劇《鬼戀》中的鬼後，將於2022年參與陳氏的新作—粵語室內歌劇《烏龍功夫》。莫氏其他的歌劇角色包括《波佩亞的加冕》的波佩亞和發拉圖、《灰姑娘》的仙子、《阿爾辛娜》的摩根娜、《聖衣會修女對話錄》的康斯坦斯修女、《女人皆如此》的黛絲碧娜。莫氏亦擅長演出音樂劇，曾飾演本地原創音樂劇《希望之星》中的以斯貼和《油脂》的里佐。

莫氏亦在音樂會中擔任獨唱演出，包括巴赫的《尊主頌》(與羅徹斯特管弦樂團合作)、海頓的《創世記》和巴赫的《B小調彌撒曲》(與伊斯曼愛樂樂團及伊斯曼羅徹斯特合唱團合作)、海頓的《尼古拉彌撒曲》(與美國巴克內爾大學合唱團合作)，以及佛瑞的《安魂曲》(與香港中文大學合唱團合作)等。

Soprano Athene Mok received her Doctor of Musical Arts degree and Master of Music degree in Vocal Performance and Literature from the Eastman School of Music, after completing her Bachelor of Music (Honours) degree at The Hong Kong Academy for Performing Arts. Mok was a winner of many scholarships and awards, including the first prize at the Jessie Kneisel Lieder Competition, third prize at the Friends of Eastman Opera Competition, and the Concerto Competition at the Eastman School of Music. She was also the semi-finalist of the 2017

Classical Singer Vocal Competition, a national competition held by the *Classical Singer* magazine in the United States.

Mok has performed in Hong Kong, Taipei, the United States, Toronto and Tel Aviv. She made her professional debut in Taipei in 2019 as Ghost, the main character of the chamber opera *Ghost Love* by Chan Hing-yan. She will be premiering Chan's new chamber opera *Kungfood* in Cantonese in 2022. Her other operatic appearances included Poppea and Valletto in *L'incoronazione di Poppea*, La Fée in *Cendrillon*, Morgana in *Alcina*, Sister Constance in *Dialogues des Carmélites*, and Despina in *Così fan tutte*. Mok is equally adept in musical theatre, having performed the title role of the original musical *Esther* as well as Rizzo in *Grease*.

On the concert stage, Mok has performed Bach's *Magnificat* with the Rochester Philharmonic Orchestra, Haydn's *The Creation* and Bach's *Mass in B Minor* with the Eastman Philharmonia and Eastman Rochester Chorus, Haydn's *Nicolaimesse* with Bucknell University Choir and Camerata, and Fauré's *Requiem* with The Chinese University of Hong Kong Chorus.



曾捷麗 Cherry Tsang

鋼琴
Piano

鋼琴家曾捷麗的樂蹤遍及亞洲、歐洲及美國多個城市，並經常作獨奏及室樂演出，亦於 2009 年在紐約卡奈基音樂廳首演。曾與她合作的樂團包括美國伊士曼交響樂團、香港演藝學院交響樂團和香港新藝術樂團，而指揮則有法朗、辜柏麟、甘帕斯特里尼等。

曾氏熱衷於室樂演奏，曾在內地、西班牙和澳洲等地演出，又定期參與香港小交響樂團的室樂音樂會系列及花園道三號的「樂·心」古典音樂會系列，並在美國的烏斯特音樂節及桑尼貝音樂節上獻藝。此外，她曾與多位著名音樂家同台演出，當中包括小號演奏家索默哈德和康斯、單簧管演奏家霍奧和阿里農、小提琴演奏家米流斯基等。她更與小號演奏家湯普森錄製《巴赫詠歎調三重奏》，唱片於 2014 年由國際小號協會發行。2015 年，她獲康樂及文化事務署邀請，於「音樂顯才華」系列中舉行獨奏音樂會。

曾氏於美國伊士曼音樂學院深造，獲鋼琴演奏碩士及博士學位，於 2018 至 2011 年間任鋼琴演奏家史奈德的助教。現於香港浸會大學教授鋼琴，同時在香港演藝學院任教室樂及鋼琴伴奏。

Pianist Cherry Tsang has given recitals and performed chamber music in cities across Asia, Europe and the United States. She made her Carnegie Hall debut in New York in 2009. Tsang has performed with many orchestras, including the Eastman Symphony Orchestra, the Academy Symphony Orchestra of The Hong Kong Academy for Performing Arts (HKAPA) and Hong Kong Ars Nova Orchestra, under the baton of Neil Varon, Alan Cumberland, Christoph Campestrini, among others.

As a chamber musician, Tsang has performed in the Mainland, Spain and Australia. She regularly performs in the Hong Kong Sinfonietta's chamber concert series and Three Garden Road's classical concert series "Musica del Cuore", and has appeared in the Wooster Music Festival and Sanibel Music Festival in the United States. Some of the renowned musicians she has shared the concert stage with include trumpeter Giuliano Sommerhalder and Esteban Batallán Cons, clarinetist Florent Héau and Michel Arrignon, as well as violinist Piotr Milewski. Her collaborations with trumpeter James Thompson led to the recording of arias from Bach's cantatas, released under the label of the International Trumpet Guild in 2014. She gave a solo recital in "Our Music Talents" series presented by the Leisure and Cultural Services Department in 2015.

Tsang received her Master's degree and Doctorate in Piano Performance from the Eastman School of Music in the United States. She was teaching assistant to Barry Snyder from 2008 to 2011. She is currently a piano teacher at the Hong Kong Baptist University, and teaches chamber music and piano accompaniment at the HKAPA.

資料由表演者提供
Information provided by the artists

樂曲介紹 Programme Notes

你有顆忠誠的心，K. 217

莫扎特 (1756-1791)

莫扎特的父親是薩爾斯堡的宮廷副樂長。1776年，莫扎特同樣獲聘在薩爾斯堡彩邑大主教宮中任職。翌年，莫扎特出逃，但在曼海姆和巴黎都找不到合適的職位，不得已返回薩爾斯堡的家。要到直至1781年，他才可以在維也納自立謀生，度過人生最後的十年。

薩爾斯堡是個小地方，沒有像慕尼黑或維也納那樣多的資源，可以讓來訪的意大利歌劇團把製作原原本本地搬上舞台。劇團必須在劇情和人手方面作出調整，才可以上演高勒比的歌劇《黛琳達的婚姻》。這是一齣喜劇，根據哥爾多尼的戲劇改編，講述兩個情敵（男高音）的故事。莫扎特為此改寫內容，包括重新寫了這首詼諧的詠歎調〈你有顆忠誠的心〉，女主角黛琳達因懷疑其中一位追求者愛情不專而唱。

Voi avete un cor fedele, K. 217

Wolfgang Amadeus Mozart
(1756-1791)

In 1776 Mozart, like his father, the Vice-Kapellmeister Leopold Mozart, was employed at the court of the Prince-Archbishop in Salzburg. Mozart himself made his escape from Salzburg the following year, though compelled to return home when he had failed to find a suitable position in Mannheim or in Paris. It was in 1781 that he entered on a final decade of independence in Vienna.

Salzburg lacked the full resources that Munich or Vienna might offer and when an Italian opera company visited the town it proved necessary to make adjustments to the plot and casting of Galuppi's opera, *Le nozze di Dorinda* (*The Marriage of Dorinda*), a comedy that originally involved two rival lovers (tenors). Based on a play by Goldoni, adaptations were made, including a new *buffa* aria, *Voi avete un cor fedele*, for Dorinda, in which she casts doubt on the constancy of one of her suitors.

Voi avete un cor fedele,

K. 217

(Text: Anonymous)

你有顆忠誠的心，

K. 217

(詞：佚名)

You have a faithful heart,

K. 217

(Text: Anonymous)

Voi avete un

cor fedele,

Come amante

appassionato:

Ma mio sposo

dichiarato,

Che farete? cangerete?

Dite, allora che sarà?

Manterrete fedeltà?

Ah! non credo.

Già prevedo,

Mi potreste corbellar.

Non ancora,

Non per ora,

Non mi vuò di voi fidar.

你有一顆

忠誠的心，

一如熱戀中

的人；

如果我將自己

交托給你，

告訴我，你會怎樣？

你會變嗎？

你會依然對我一心一意嗎？

啊，我想不！

已經能預告結果了，

你會瞞騙我。

還不能，

我現在還不能

相信你。

You have a

faithful heart,

like one passionately

in love;

but once I have promised

myself to you,

tell me, what will you do?

Will you change?

Will you be faithful still?

Ah, I think not!

It is already foretold,

you will deceive me.

Not yet,

not for now

will I trust in you.



誓約 別離 舞曲

羅西尼 (1792-1868)

羅西尼生於一個音樂家庭，幼承庭訓，長大後成為非常有名的作曲家，寫下了一齣接一齣的歌劇，最後一齣《威廉·泰爾》於1829年在巴黎上演。他創作歌劇的生涯到此戛然而止，部分原因是歷史問題：他與法國宮廷本訂下創作歌劇的合約，但法王查理十世被黜，這份合約無法繼續，於是羅西尼擱筆，從此沒再撰寫歌劇，並返回意大利居住，後來再回到法國終老。法國人推崇他的成就，作品在法國備受歡迎，各類舊作也重新推出，包括歌劇、各類音樂作品（部分收在《老年之罪》樂集中），以及鉅著如重編的《聖母悼歌》、《小莊嚴彌撒曲》等。

在1830至1835年間，羅西尼把十二首歌曲合成一集，題為《音樂晚會》；後來李斯特把其中的歌曲改編成鋼琴曲。集子的第一首歌是〈誓約〉，歌詞出自梅斯塔西奧手筆。第三首〈別離〉，也是梅斯塔西奧的詩作，描寫情侶分離。第八首〈舞曲〉，描寫女郎在月下跳塔朗泰拉舞；這是一首活潑的滑稽快步歌，作詞者是貝里尼《清教徒》的編劇佩波利。

La promessa

Gioachino Rossini (1792-1868)

La partenza

La danza

Born into a musical family, Rossini won immense distinction as a composer, writing opera after opera, until his final such work, *Guillaume Tell (William Tell)*, staged in Paris in 1829. It was in part through the accident of history, notably the deposing of the French king, Charles X, that Rossini turned away from opera, his contract for further such works in France never to be fulfilled. In the following years, spent partly in Italy and for a longer final period in France, Rossini continued his work as a composer, while respected for his achievement and courted in French society. There were revivals of earlier operas, a wide variety of compositions, some collected under the title *Péchés de vieillesse (Sins of Old Age)* and more substantial works, including a setting of the *Stabat mater* and the *Petite messe solennelle*.

Between 1830 and 1835 Rossini put together a set of twelve songs, under the title *Les soirées musicales (Musical Evenings)*, later transcribed by Liszt. The set opens with *La promessa (The Promise)* to a text by Metastasio. The third, again by Metastasio, *La partenza (The Departure)* is a lovers' parting and the eighth here included is *La danza (The Dance)* in which the girl joins the moonlight dance, a *tarantella*, a lively patter-song, its text by Carlo Pepoli, the librettist of Bellini's *I puritani*.

La promessa

(Text: Pietro Metastasio)

Ch'io mai vi possa
Lasciar d'amare,
No, nol credete,
Pupille care;
Nè men per gioco
V'ingannerò.

Voi sol e siete
Le mie faville,
E voi sarete,
Care pupille,
Il mio bel foco
Sin ch'io vivrò.

誓約

(詞：彼得羅·梅斯塔西奧)

我可以
不愛你嗎？
不，想也不要這樣想，
親愛的眼睛！
不要開玩笑
說我會欺騙你。

你從前是現在都是
我的火花，
將來也是，
親愛的眼睛，
我美麗的火焰
一生一世都是。

The Promise

(Text: Pietro Metastasio)

Will I ever
not loving you?
No, don't ever think that,
Dear eyes!
Don't joke about it
that I will deceive you.

You were and are
my sparks,
and you will be,
dear eyes,
my beautiful fire
for as long as I live.

La partenza

(Text: Pietro Metastasio)

Ecco quel fiero istante:
Nice, mia Nice, addio.
Come vivrò ben mio,
Così lontan da te?
Io vivrò sempre
in pene,
Io non avrò
più bene:
E tu, chi sa se mai
Ti sovverrai di me!

Sempre nel tuo cammino,
Sempre m' avrai vicino;
E tu, chi sa se mai
Ti sovverrai di me!

La danza

(Text: Carlo Pepoli, Conte)

Già la luna è in mezzo al mare,
mamma mia si salterà,
l'ora è bella per danzare
chi è in amor non
mancherà.

Presto in danza a tondo,
donne mie venite quà,
un garzon bello e giocondo
a ciascuna toccherà,
finchè in ciel brilla
una stella
e la luna splenderà.
Il più bel con la
più bella
tutta notte danzerà.

Mamma mia, mamma mia,
già la luna è in mezzo al mare,
mamma mia, mamma mia,
mamma mia si salterà.
Frinche frinche frinche frinche
mamma mia, si salterà,

Salta, salta, gira, gira,
ogni coppia a cerchio va,
già s'avvanza si ritira
e all' assalto tornerà.

別離

(詞：彼得羅·梅斯塔西奧)

這是痛苦的一刻：
尼斯，我的尼斯，再見。
當我和你天各一方，
我怎可能活下去？
我會永遠活在
痛苦中，
歲月不再
美好，
而且誰知道
你會否還記得我！

在你路途上，
我總會在你附近。
而且誰知道
你會否還記得我！

舞曲

(詞：卡羅·佩波利伯爵)

月亮已在海上，
啊，我們就這樣跳，
享受這跳舞時光，
所有愛侶都不應
錯過。

快來，一起跳圓圈舞，
各位女士，來這位
英俊開朗的傢伙這兒，
他已經準備好和
每一位跳舞。
只要天上星星仍然閃耀，
月亮依舊明朗，
最英俊的男士和
最美麗的小姐
將會整晚舞不停。

啊，啊，
月亮已在海上，
啊，啊，
啊，我們就這樣跳！
舞吧，舞吧，舞吧，舞吧，
啊，我們怎麼跳。

跳、跳、轉、轉，
每對舞者繞圈圈。
步向前，踏向後，
然後回到起點。

Parting

(Text: Pietro Metastasio)

This is the painful moment:
Nice, my Nice, goodbye.
How can I live my life
so far away from you?
I will always live
in suffering,
Life will no longer
be good,
And who knows if ever
you will remember me!

Always on your way,
you will have me near.
And who knows if ever
you will remember me!

The Dance

(Text: Count Carlo Pepoli)

The moon is above the sea,
O my, how we'll hop,
This is the hour for dancing
whoever in love should not
miss it.

Quick, come for a round dance,
Dear ladies, come to this
handsome, cheerful fellow.
He is ready to dance with
each one.
As long as a star shines in the sky
and the moon glows brightly,
the most handsome man and the
most beautiful girl
will dance the night away.

O my, O my,
The moon is above the sea,
O my, O my,
O my, how we'll hop!
Frisk, frisk, frisk, frisk,
O my, how we'll hop.

Hop, hop, turn, turn,
each couple goes in a circle.
Coming forward, stepping back,
and returning to the start.

Serra, serra colla bionda
colla bruna va
quà e là,
colla rossa v'è a seconda
colla smorta fermo sta!

和那位金髮的繞一個圈，
和那位棕髮的
跳到東跳到西，
下次可能就是那位紅髮的，
遇到漂亮的就停下不再換！

Close the circle with the blonde,
go here and there
with the brunette,
next perhaps with the redhead,
stop and stay with the fair!

Viva il ballo a tondo a tondo
sono un Rè, sono un Bascià,
è il più bel piacer del
mondo
la più cara voluttà.

圓圈舞萬萬歲，
我是國王，我是總督，
這是世上
最大的歡樂，
最珍貴的樂趣。

Long live the round dance.
I am a king, I am a pasha,
it is the greatest delight
in the world
the most precious pleasure.



歌樂飛翔，作品三十四之第二首
舒萊卡，作品三十四之第四首
夜曲，作品七十一之第六首
浪漫曲，作品八之第十首
女巫之歌，作品八之第八首

孟德爾遜 (1809-1847)

孟德爾遜是位銀行家的兒子，家境富有，所以他的才華、對藝術的興趣，以至人脈關係等，都有賴家庭的支持和培育。孟德爾遜來自顯赫的猶太家族，後來一家歸信基督教，定居柏林，因此能夠全面投入當地的文化圈子，同時又與國外的親戚保持聯繫。

孟德爾遜從小就展現出卓越的音樂才華，令他的父親同意他以音樂為業。他在杜塞爾多夫時已在樂壇頗有名氣，到萊比錫後更上一層樓，他創立了一所音樂學院，又帶領布店大廈樂團邁向成功。他令大眾重新留意到巴赫的音樂，又把在意大利、倫敦、蘇格蘭的遊歷寫進作品中。

孟德爾遜也把一些詩詞配上音樂，寫成歌曲，憑此也可窺見他的文學品味。他的名作甚多，例如把猶太裔詩人海涅的《歌樂飛翔》入樂，收在一組六首的歌曲集中（作品編號三十四，寫於1834-1837年）。集子內的〈舒萊卡〉，是孟德爾遜結婚那年寫的，歌詞據稱為歌德所作，其實是出自歌德當時的情婦瑪麗安·馮·威拉馬之手，收在歌德那本帶有東方味道的《西東詩集》之內。

其餘幾首歌曲取自孟德爾遜編號七十一的作品集，收有六首他去世後才出版的歌曲。〈夜曲〉是把艾辛朵夫的詩入樂，詩人在詩中呼喚與他一起守夜的同伴夜鶯。寫於1830年的作品八，裏面的〈浪漫曲〉歌詞源出於西班牙，其他資料不詳。霍爾蒂的〈女巫之歌〉是孟德爾遜與姊姊芬妮合作的成果，從歌名可以感受到這首歌的情調。

Auf Flügeln des Gesanges, Op. 34, No. 2

Felix Mendelssohn

Suleika, Op. 34, No. 4

(1809-1847)

Nachtlied, Op. 71, No. 6

Romanze, Op. 8, No. 10

Hexenlied, Op. 8, No. 8

Felix Mendelssohn enjoyed material comfort, as the son of a banker, and every advantage that the intellectual and artistic interests and connections of his family could give. From a distinguished Jewish ancestry, the Mendelssohn became Christians, a decision that brought full participation in the cultural life of Berlin, where the family settled, while retaining liaisons with other relatives abroad. Felix Mendelssohn showed early precocity as a musician, leading his father to allow him a career as a musician, success in Düsseldorf followed by distinction in Leipzig, where he established a new Conservatoire and brought to fruition the Gewandhaus Orchestra. He did much to revive interest in J.S. Bach, while travels to Italy, to London and to Scotland are reflected in his work.

Something of Mendelssohn's literary tastes can be seen in his choice of texts for song-settings. These include, among the best known, the Jewish poet Heinrich Heine's *Auf Flügeln des Gesanges* (*On Wings of Song*) in a set of six songs, Op. 34 (1834-1837). From the same set, completed in the year of Mendelssohn's marriage, is a setting of a poem attributed to Goethe, *Suleika*, but the work of Goethe's then inamorata, Marianne von Willemer, included in Goethe's orientalisising *West-östlicher Divan*.

Other Mendelssohn songs here are taken from Op. 71, a set of six songs published posthumously. *Nachtlied* (*Night Song*) is a setting of a poem by Eichendorff, in which the poet calls to the nightingale, his companion in the watches of the night. In Op. 8 (1830) *Romanze* takes a poem of Spanish origin, otherwise not identified. The songs, a collaboration with Mendelssohn's sister, Fanny, include a setting of Höltz's *Hexenlied* (*Witches' Song*), its mood reflecting the song's title.

Auf Flügeln des Gesanges,
Op. 34, No. 2
(Text: Heinrich Heine)

歌樂飛翔，
作品三十四之第二首
(詞：海因里希·海涅)

On Wings of Song,
Op. 34, No. 2
(Text: Heinrich Heine)

Auf Flügeln des Gesanges,
Herzliebchen, trag ich dich fort,
Fort nach den Fluren des Ganges,
Dort weiß ich den
schönsten Ort.

在歌曲的翅膀上，
我會載你遠飛，我的愛
飛到恆河的田野，
去到我所知道
最美麗的地方。

On wings of song
I'll carry you away, my beloved,
away to the fields of the Ganges,
to the most beautiful place
I know.

Dort liegt ein
rotblühender Garten
Im stillen Mondenschein;
Die Lotosbumen erwarten
Ihr trautes Schwesterlein.

那裡有一個
遍種紅花的花園，
在靜靜的月光下，
蓮花在等待
她們親愛的姊妹。

There lies a garden
with red blossoms
in the still moonlight,
and the lotus flowers await
their dear sister.

Die Veilchen kichern und kosen,
Und schau'n nach den Sternen
empor;
Heimlich erzählen die Rosen
Sich duftende Märchen
ins Ohr.

紫羅蘭在低語輕撫
仰望天上的
星星，
玫瑰之間悄悄私語
說著芳香甜美的
神仙故事。

The violets whisper and caress,
and gaze up at the
stars,
secretly the roses whisper
sweet scented fairy tales
to each other.

Es hüpfen herbei und lauschen
Die frommen, klugen Gazellen;
Und in der Ferne rauschen
Des heiligen Stromes Welln.

溫順天真的羚羊
跳前去偷聽，
聖河之水
在遠方呢喃。

The docile, innocent gazelles
leap hither and listen,
and faraway murmur
the waters of the holy stream.

Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Liebe und Ruhe trinken,
Und träumen seligen Traum.

讓我們躺在
棕櫚樹下，
沉醉在愛與和平中
做個幸福的夢。

There let us lie down
under the palm trees
and drink in love and peace
and dream a dream of bliss.

Suleika, Op. 34, No. 4
(Text: Marianne von Willemer)

舒萊卡，作品三十四之第四首
(詞：瑪麗安馮·威拉馬)

Suleika, Op. 34, No. 4
(Text: Marianne von Willemer)

Ach,
um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde
bringen
Was ich in der Trennung leide!

啊，
我多羨慕你，
西風，你濕潤的翅膀；
因為你可以將信息
帶給他，
告訴他我別離的痛苦。

Ah,
I envy you
O west wind, your moist wings;
for you can bring him
the message
of how I suffer, separated from him.

Die Bewegung deiner Flügel
Weckt im Busen stilles
Sehnen;
Blumen, Auen, Wald und Hügel
Stehn bei deinem Hauch
in Tränen.

你揮動的翅膀
喚醒了我胸中默默的
渴望；
花兒，青草地，樹林和山丘
都因你呼吸而
沾滿了淚水。

The movement of your wings
awakens in my bosom a quiet
longing;
flowers, meadows, woods and hills
are damp with tears
at your breath.

Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlider;
Ach, für Leid müßt' ich
vergehen,
Hofft' ich nicht zu sehn ihn
wieder.

你溫柔輕拂的微風，
使我苦澀的眼皮不再灼熱；
啊，若不是我
仍然想見他，
我已因哀傷
而死去。

But your mild, gentle breeze
cools my sore eyelids;
Ah, I should have perished
from grief,
had I not hoped
to see him again.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine
Schmerzen.

請快去找我的愛人，
對他細訴我心事，
可不要令他難受，
不要讓他知道
我的痛苦。

Hurry then to my love,
speak softly to his heart;
but do not distress him,
just hide my pain
from him.

Sag ihm, aber sag's bescheiden:
Seine Liebe sei mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

告訴他，輕輕的告訴他，
他的愛是我的生命，
他若在我身邊
會是多麼的幸福快樂。

Tell him, but tell him modestly,
that his love is my life,
and what joy both will be
with his closeness to me.

Nachtlied, Op. 71, No. 6
(Text: Joseph von Eichendorff)

夜曲，作品七十一之第六首
(詞：約瑟夫·馮·艾辛朵夫)

Night Song, Op. 71, No. 6
(Lyrics: Joseph von Eichendorff)

Vergangen ist der lichte Tag,
Von ferne kommt der Glocken
Schlag;
So reist die Zeit die ganze
Nacht,
Nimmt manchen mit,
der's nicht gedacht.

日影西沉，
遠處傳來
鐘聲。
時間隨夜流逝，
帶走多少
無知覺的
心靈。

Gone is the light of day,
From afar the
bells toll;
Thus passes Time
through the night,
carrying so many
unwitting souls along.

Wo ist nun hin die bunte Lust,
Des Freundes Trost und treue
Brust,
Der Liebsten süßer
Augenschein?
Will keiner mit mir
munter sein?

色彩繽紛的歡樂，
好友慰藉的
胸懷，
至愛溫柔的眼光，
都去了哪裏？
沒有人與我
一同清醒嗎？

Where now is the colourful joy,
the comforting bosom
of a faithful friend,
the sweet glances of the dearest
one?
Does no one want to stay awake
with me?

Frisch auf denn, liebe Nachtigall,
Du Wasserfall mit hellem Schall!
Gott loben wollen wir vereint,
Bis daß der lichte Morgen
scheint!

可愛的夜鶯，請再讓
你清脆的聲音流瀉！
我們一起來讚美上帝，
直至晨光
再現。

Begin again, dear nightingale,
your cascade of bright sound!
Together we shall praise God,
until the morning light
appears.

Romanze, Op. 8, No. 10
(Text: Anonymous)

浪漫曲，作品八之第十首
(詞：佚名)

Romance, Op. 8, No. 10
(Text: Anonymous)

Einmal aus seinen Blicken,
Von seinem süßen Mund,
Soll Gruß und Kuß
erquicken
Des Herzens trüben Grund,

只要一次，從他凝視的眼神，
從他甜蜜的嘴唇，
他的問候和親吻
就會照亮
我心深處的煩憂。

If only once, from his gazes,
from his sweet lips,
his greeting and
kiss should brighten
the troubled depths of my heart.

Ich kann ihn nicht vergessen,
Ich kann es nicht bereu'n,
Ich sünd'ge nicht vermessen,
Der Himmel wird verzeih'n!

我不能忘記他，
我無怨無悔；
我不會犯狂妄之罪，
天啊請原諒我！

I cannot forget him,
I cannot regret it;
I do not sin presumptuously,
Heaven forgive me!

Hexenlied, Op. 8, No. 8

(Text: Ludwig Christoph Heinrich Hölty)

De Schwalbe fliegt,
Der Fröling siegt,
Und spendet uns Blumen zum
Kranze!
Bald huschen wir
Lies' aus der Tür,
Und fliegen zum prächtigen
Tanze!

Ein schwarzer Bock,
Ein Besenstock,
Die Ofengabel, der Wocken,
Reißt uns geschwind,
Wie Blitz und Wind,
Durch sausende Lüfte zum
Brocken!

Um Beelzebub
Tanzt unser Trupp,
Und küßt ihm die
kralligen Hände!
Ein Geisterschwarm
Faßt uns beim Arm,
Und schwinget
im Tanzen die Brändel!

Und Beelzebub
Verheißt dem Trupp
Der Tanzenden Gaben auf Gaben:
Sie sollen schön
In Seide gehn
Und Töpfe voll
Goldes sich graben!

Ein Feuerdrach'
Umflieget das Dach
Und bringet uns Butter und Eier:
Die Nachbarn dann sehn
Die Funken wehn,
Und schlagen ein Kreuz
vor dem Feuer.

Die Schwalbe fliegt
Der Frühling siegt,
Die Blumen erblühen zum
Kranze.
Bald huschen wir
Leis' aus der Tür,
Juchheisa! zum prächtigen Tanze!

女巫之歌，作品八之第八首

(詞：路德維希·克里斯托夫·海因里希·霍爾蒂)

燕子飛翔，
春天凱旋回歸，
帶來繁花
作花環！
很快我們就會
悄悄地飛出大門，
飛向華麗的
舞蹈！

一只黑羊，
一柄掃帚，
壁爐耙，紡紗桿，
趕快把我們送上路，
快如閃電狂風，
穿過咆哮的風，
直上布羅肯峰。

圍繞著魔王
成群女巫在跳舞，
親吻他
利爪般的手。
一群鬼魂
抓住我們的手臂，
在舞中
揮舞著火把！

還有魔王
承諾給跳舞的女巫
一件又一件的禮物：
她們將會穿著
漂亮的絲綢
掘出一罐
又一罐的黃金！

一條噴火的龍
在屋頂盤旋，
給我們送來牛油和雞蛋。
鄰居見到
火花亂飛，
嚇得祈求
火災不降臨。

燕子飛翔，
春天凱旋回歸，
帶來繁花
作花環！
很快我們就會
悄悄地飛出大門，
飛向華麗的舞蹈！

Witches' Song, Op. 8, No. 8

(Text: Ludwig Christoph Heinrich Hölty)

Swallows are flying,
Spring triumphantly returns,
giving us flowers
for wreaths!
Soon we'll flit
softly out of the door
and fly to the glorious
dance!

A black goat,
a broomstick,
the furnace rake, the distaff,
whisk us on our way,
like lightning and wind,
through roaring winds
to the Brocken.

Around Beelzebub
our coven dances
and kisses his
claw-like hands.
A throng of ghosts
seizes us by the arm
brandishing torches
in the dance!

And Beelzebub
promises the coven
of dancers gift after gift:
they will be dressed
in beautiful silk
they will dig up
pots of gold!

A dragon with fiery breaths
flies around the roof
and brings us butter and eggs.
The neighbours catch sight
of the flying sparks,
and cross themselves
for fear of the fire.

Swallows are flying,
Spring triumphantly returns,
Flowers are blooming to make
wreaths!
Soon we'll flit
softly out of the door.
Hurray for the glorious dance!

洪薩之歌

米堯 (1892-1974)

致噴泉

致丘比特

閉嘴，話多的燕子

願主保佑你！

法國有很多作品等身的作曲家，米堯是其中一位。他生於一個猶太家庭，根源可追溯至多個世紀前散居於南歐的薩法第猶太人，與居住在中歐的阿殊堅納西系猶太人不同。米堯住在巴黎，年輕時與另外五個作曲家被人合稱為「六人樂派」。1940年德國入侵法國，法國戰敗，終至全境被希特拉的軍隊佔領時，德軍奉行的反猶政策令猶太人不得不遠走他方避難。對米堯來說，他被迫走上一條非常危險的路線，經過中立的西班牙和葡萄牙，終於安全抵達美國，得到加州密利斯文理學院（當時是一所女校）友善接待，聘他在校中任職。戰後米堯與該校保持聯絡，輪番在該校和巴黎音樂學院任教，直至身體欠佳，才不得不放棄這樣的教學生涯。米堯的早期作品有《回憶巴西》，寫於他在巴西擔任公使館人員期間（當時的公使是他的朋友—作家克洛岱爾）；另有一套芭蕾舞劇《創世故事》，是受到爵士樂啟發而寫。

1942年，米堯把十六世紀七星詩社首屈一指的詩人洪薩（1524-1585）的四首詩，配上音樂，交花腔女高音莉莉·龐絲詠唱。本來這套作品是寫給樂團伴奏，但今天以這個鋼琴與女高音版本最為人熟悉。第一首是〈致噴泉〉，接著是寫給丘比特的詩，跟著是說給吱吱喳喳個不停的麻雀聽，最後是迎來新一個季節，為所有雀鳥、花兒、昆蟲送上祝福。

Chansons de Ronsard

Darius Milhaud (1892-1974)

A une fontaine

À Cupidon

Tais-toi, babillarde arondelle

Dieu vous gard'

Among the most prolific of French composers, Darius Milhaud was born into a Jewish family, its roots going back centuries, part of the Sephardic Diaspora, as distinct from the Jewish *ashkenazim* of Central Europe. As a young man in Paris Milhaud was one of the French composers that came to be known as *Les six (The Six)*. With the defeat of France by Germany in 1940 and the eventual occupation of the whole country by Hitler's armies, it became necessary, in view of the anti-Semitic policies of the occupying forces, to seek refuge elsewhere. For Milhaud this meant a perilous journey through neutral Spain and Portugal and final safety in the United States, where Milhaud found a welcome and employment at Mills College in California, a liberal arts college, then for girls. Milhaud continued his association with the college, after the end of the war, alternating with teaching at the

Paris Conservatoire, at a time when his health had brought continued difficulties. From his earlier life came *Saudades do Brasil*, written during time spent in Brazil as a member of the French legation, led by his friend, the writer Paul Claudel, and the jazz-influenced ballet *La création du monde* (*The Creation of the World*).

Milhaud set four poems by the leading Pléiade poet Pierre de Ronsard (1524-1585) in 1942 for the coloratura soprano Lily Pons. Familiar now in its version for voice and piano, the *Quatre Chansons de Ronsard* were originally scored for voice and orchestra. Opening with *A une fontaine* (*To a Fountain*), there follows a poem to Cupid, leading to a demanding chatter from the swallow, before a final blessing on birds, flowers and insects in the new season.

A une fontaine

(Text: Pierre de Ronsard)

Écoute moi, Fontaine vive,
En qui j'ai rebu si
souvent,
Couché tout plat dessus ta rive,
Oisif à la fraîcheur du vent,
Quand l'été ménager moissonne
Le sein de Cérès dévêtu,
Et l'aire par compas résonne
Gémissant sous le blé battu.
Ainsi toujours puisses-tu être.
En religion à tous ceux
Qui te boiront ou fairont
paître
Tes verts rivages à leurs bœufs
Ainsi toujours la lune claire
Voie à minuit au fond d'un val
Les Nymphes près de ton repaire
A mille bonds mener
le bal!

致噴泉

(詞：比埃爾·德·洪薩)

聽我說，
生機勃勃的噴泉，
你時常替我解渴，
當我平躺在岸邊，
在清風中慵懶地消磨時光，
在夏天收割的日子裡，
隨著打麥的聲響，
你尤如克瑞斯裸露的乳房
在空中迴盪。
因此，對那些喝你的水、
用你的草牧養的人
以及他們在你那翠綠堤岸上的
牛群，
願你永遠作他們的聖所。
在夜深的月下，
願仙女們
圍繞在你身邊
輕歌曼舞，
直到永遠。

To a fountain

(Text: Pierre de Ronsard)

Listen to me, lively fountain,
from whom I oft have quenched
my thirst,
as I lie flat on the shore,
lazing in the fresh breeze,
while the summer harvests,
like the naked breast of Ceres
resonate in the air
beneath the beaten wheat.
So may you always be
a sacred place to all those
who drink from you or
feed in your pastures,
their cattle on your green banks.
So may nymphs
forever dance
around you
under the moon
in the deep of the nights.

À Cupidon

(Text: Pierre de Ronsard)

Le jour pousse la nuit
Et la nuit sombre
Pousse le jour qui luit
D'une obscure ombre.

致丘比特

(詞：比埃爾·德·洪薩)

白晝追趕黑夜，
而幽暗的黑夜，
以暗影推動著
耀眼的白晝。

To Cupid

(Text: Pierre de Ronsard)

Day pursues the night
and the sombre night
pushes the day which glows
with a dark shadow.

L'Automne suit l'Été
Et l'âpre rage
Des vents n'a point été
Après l'orage.

秋天緊隨夏天，
風暴一結束，
狂風的憤怒
也隨之消散。

Autumn follows Summer
and the rage of the winds
simply dissipated
once the storm is over.

Mais la fièvre d'amours
Qui me tourmente
Demeure en moi toujours
Et ne s'alente.

但愛的狂熱
卻無休止地折磨著我，
一直揮之不去
永不止息。

But the fever of love
which torments me
stays with me always
and never lets up.

Ce n'était pas moi, Dieu,
Qu'il fallait poindre;
Ta flèche en d'autre lieu
Se devait joindre.

神啊，我不該
成為你的目標，
你手中之矢
應射向別處。

I'm not the one
you should aim at, God;
your arrow
should have hit someplace else.

Poursuis les paresseux
Et les amuse,
Mais non pas moi, ni ceux
Qu'aime la Muse...

射向怠惰的人
使他們高興，
但不應是我，不應是那些
深愛繆斯的人……

Go after the lazy
and amuse them,
but not me, not those
who love the Muse...

Tais-toi, babillarde arondelle
(Text: Pierre de Ronsard)

閉嘴，話多的燕子
(詞：比埃爾·德·洪薩)

Be Quiet, Chattering Swallow
(Text: Pierre de Ronsard)

Tait-toi, babillarde Arondelle,
Ou bien, je plumerai ton aile
Si je t'empoigne,
ou d'un couteau
Je te couperai la languette,
Qui matin sans repos
caquette
Et m'etourdit tout le cerveau.

閉嘴，話多的燕子，
要不然我抓住你
拔光你翅膀上的
羽毛
或割掉你的舌頭。
你在清晨
喋喋不休，
吵得我頭昏腦脹。

Be quiet, chattering swallow,
or let me get my hands on you
and I'll tear the feathers
from your wing
or cut out your tongue.
In the morning,
your endless cackling
makes my head turn.

Je te preste ma cheminée,
Pour chanter toute la journée,
De soir, de nuit,
quand tu voudras.
Mais au matin ne me reveille,
Et ne m'oste quand je sommeille
Ma Cassandre d'entre mes bras.

你可以日以繼夜地
在我的煙囪裏
歌唱，
但別在清晨時分，
在我擁抱著卡珊德拉
呼呼大睡的時候，
擾人清夢。

You can sing all day,
all evening, all night,
in my chimney if you want.
But in the morning
don't wake me up
when I'm sleeping
with my Cassandra in my arms.

Dieu vous gard'
(Text: Pierre de Ronsard)

願主保佑你！
(詞：比埃爾·德·洪薩)

God be with You
(Text: Pierre de Ronsard)

Dieu vous gard',
messagers fidèles
Du Printemps, gentes hirondelles,
Huppés, coucous, rossignolets,
Tourtres, et vous oiseaux sauvages
Qui de cent sortes de ramages
Animez les bois verdelets.

願主保佑你！
春天忠實的使者，
燕子、戴勝、杜鵑、
夜鶯、斑鳩和野鳥們，
皆用上百種的囀鳴
使樹林充滿
活力。

God be with you,
faithful messengers
of Spring, swallows,
hoopoes, cuckoos, nightingales,
turtledoves and wild birds
who make the grove
lively with a hundred sorts of Warbles.

Dieu vous gard',
belles pâquerettes,
Belles roses,
belles fleurettes,
Et vous boutons jadis connus

願主保佑你！
可愛的雛菊，
迷人的玫瑰，
美麗的小花，
還有你們，這些曾經

God be with you,
lovely daisies,
beautiful roses,
pretty little flowers,
and you buds, once known

Du sang d'Ajax et de
Narcisse,
Et vous
thym, anis et mélisse,
Vous soyez les bien revenus.

被稱為阿賈克斯
和納瑟西斯後裔的花蕾，
還有你們：
百里香、茴香、野櫻桃—
歡迎歸來。

as the blood of Ajax
and Narcissus,
and you
thyme, anise, wild cherry -
Welcome back.

Dieu vous gard',
troupe diaprée
Des papillons, qui par la prée
Les douces herbes suçotez;
Et vous, nouvel essaim d'abeilles,
Qui les fleurs jaunes et vermeilles
De votre bouche baisotez.

願主保佑你！
在田野上
吮吸著甜美植物、
色彩斑斕的蝴蝶，
還有你們，親吻著
燦黃和桃紅的花朵、
初來乍到的蜂群。

God be with you,
the colourful troop
of butterflies sucking
the sweet vegetation on the fields
and you, the new swarm of bees
kissing the yellow
and red flowers.

Cent mille fois je
resalue
Votre belle et douce venue.
Ô que j'aime cette saison
Et ce doux caquet des rivages,
Au prix des vents et des orages
Qui m'enfermaient en la maison!

我已向你們甘美的回歸
作千萬次的
致敬。
噢！我是多麼鍾愛這個季節，
還有，那把我困在屋裡的
狂風暴雨過後，
在岸上拂起的甜蜜呢喃！

A hundred thousand times
I salute
your sweet return.
Oh, how I love this season,
the sweet murmur on the shore,
after the winds and storms
have confined me to the house!



選自《西班牙古典歌曲》

奧伯拉多斯 (1897-1945)

致愛

我的心，你為甚麼……

善妒的年輕人

慈愛的母親

柔細的秀髮

小新娘

奧伯拉多斯生於巴塞隆拿，對西班牙音樂貢獻良多，尤以收集與編排傳統曲目方面最為有名。他的音樂教育，啟蒙自家中，後努力自學，大半生在拉斯帕爾馬斯工作，以擔任指揮和教師為業。他共編著了四本西班牙歌曲集，第一本名為《西班牙古典歌曲》。其中一首〈致愛〉，是把十六世紀西班牙詩人基斯托瓦爾·德·卡斯蒂列霍的詩作入樂；〈慈愛的母親〉是十六世紀巴斯克作曲家胡安·德·安謝塔所寫；其他歌曲的歌詞，大部分是十七世紀和十八世紀的作品。今晚的第二首歌，是詩人問自己的心為甚麼總醒著；而〈善妒的年輕人〉把一位心存妒忌的男孩子活靈活現地帶到觀眾眼前；〈慈愛的母親〉之後，是讚美情人〈柔細的秀髮〉，集子最後以第二首民歌〈小新娘〉作結，這曲的詞作者是古羅·杜塞。

Al Amor

(1897-1945)

¿Corazón porqué pasáis?

El majo celoso

Con amores, la mi madre

Del cabello más sutil

La chiquita la novia

Born in Barcelona, Ferran Obradors made a significant contribution to Spanish music, notably in his collections and arrangements of traditional repertoire. Taught at first at home and then by his own efforts he spent much of his life at Las Palmas as a conductor and teacher. The first of his four volumes of Spanish song arrangements, *Canciones clásicas españolas*, includes *Al Amor (To Love)*, a setting of a poem by the sixteenth century Spanish poet Cristóbal de Castillejo, *Con amores, la mi madre* by the sixteenth century Basque composer Juan de Anchieta, and other verses, largely from the seventeenth and eighteenth centuries. In the second song, the poet asks why his heart lies awake, and *El majo celoso* brings a jealous boy to notice. A mother's love leads to praise of the beloved's fine hair and the set ends with a second folk-song, *La qchiquita la novia (Tiny Is the Bride)*, a text by Curro Dulce.

Al amor

(Text: Cristobal de Castillejo)

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento
tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares,
tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y... contemos al revés.

致愛

(詞：基斯托瓦爾·德·卡斯蒂列霍)

給我，我的愛，無數的吻，
當你抓著我的頭髮，
給我一千一百個吻
之後，
又再一千一百個，
之後……然後又之後……
千千萬萬個……
再多加三個！
趁別人不知不覺……
我們且忘掉數目
開始往後倒著數。

To the Beloved

(Text: Cristobal de Castillejo)

Give me, Love, numerous kisses
as you grab my hair,
and give me eleven hundred
after that,
and eleven hundred more,
after that... and after those...
many more thousand...
and three more!
And to make no one know...
let us forget the tally
and begin counting backwards.

¿Corazón porqué pasáis?

(Text: Anonymous)

¿Corazón,
porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

我的心，你為甚麼……

(詞：佚名)

我的心，
為甚麼你不入睡，
夜晚正濃情蜜意，
而你的主人卻
睡在別人的臂彎？

Heart, why do you...?

(Texts: Anonymous)

My heart,
why do you keep awake
during the nights of love,
if your owner rests
in the arms of another?

El majo celoso
(Text: Anonymous)

Del majo que me enamora
He aprendido la queja
Que una y mil veces
suspira
Noche tras noche en mi reja:
Lindezas, me muero
De amor loco y fiero
Y quisiera olvidarte
Mas quiero y no puedo!

Le han dicho que en
la Pradera
Me han visto con un chispero
Desos de malla de seda
Y chupa de terciopelo.
Majezas, te quiero,
No creas que muero
De amores perdida
Por ese chispero.

Con amores, la mi madre
(Text: Juan de Anchieta)

Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.
Adormecióme el favor
Que amor me dió con amor;
Dió descanso a mi dolor
La fe con que le serví
Con amores, la mi madre,
Con amores me dormí!

Del cabello más sutil
(Text: Traditional)

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.

善妒的年輕人
(詞：佚名)

從我愛的男孩身上，
我知道這個埋怨，
他在我窗邊
一夜又一夜，
嘆了一千零一次氣
「親愛的，我被折磨死了，
這狂野殘忍的愛。
我只想忘掉你，
我努力，但卻做不到！」

人們告訴他，
在草地上
看見我和一個
穿著絲綢和
絲絨背心的花花公子。
我的俏男孩，我愛你！
不要相信我會死，
因為我愛那個負心漢
愛得發狂。

慈愛的母親
(詞：胡安·德·安謝塔)

因為你的愛，母親，
擁著你愛，我進入夢鄉；
睡夢中，我夢見
我清醒時的心事。
愛給我的慰藉
比我值得的要多。
在你愛的恩典裡，
我徐徐進入睡鄉，
我得以從痛苦中釋放，
全因為支撐著我的信心。
因為你的愛，母親，
擁著你的愛，我進入夢鄉！

柔細的秀髮
(詞：傳統曲)

我要用你辮子裡
最柔細的秀髮
編成一條鎖鏈，
將你拉到我身邊。
我的小親親，我只想變身
成為你家裡的水瓶，
每當你喝水，
我就在親吻你的唇。

The Jealous Boy
(Text: Anonymous)

From the boy I love
I've learned this complaint
which he sighs
a thousand and one times
at my window night after night
"My darling, I am dying
of a wild and cruel love.
If I could forget you,
I try, but I cannot!"

They told him that
on the meadow
I have been seen with a dandy
donning a silk shirt
and a velvet vest.
My handsome boy, I love you!
Don't believe that I would die
because I'm madly in love
with that cad.

Because of Your Love, Mother,
(Text: Juan de Anchieta)

Because of your love, mother,
and with this love, I fell asleep;
while sleeping, I dreamed
what was in my waking heart.
That love consoled me
more than I deserved.
I was lulled to sleep through the grace
of your love, given to me lovingly;
I was able to relax from my pain
through the faith that supported me.
Because of your love, mother,
and with this love, I fell asleep!

With the Softest Hair
(Text: Traditional)

With the softest hair
in your tresses
I would make a chain
so that I may bring you to my side.
A jug in your house,
my little one, that's what I'd like to be,
so that I can kiss your lips
each time you take a drink.

La chiquitita la novia
(Text: Curro Dulce)

小新娘
(詞：古羅·杜塞)

Tiny is the Bride
(Text: Curro Dulce)

Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala,
Y el dormitorio,
Por eso yo quiero
Chiquitita la cama
Y el mosquitero.

小小的新娘，
小小的新郎，
小小的廳堂，
小小的睡房，
我要的就是
一張小小的睡床和
一個蚊帳。

Tiny is the bride,
Tiny is the groom,
Tiny is the living room,
Tiny is the bedroom.
That is why I want
a tiny bed with a
mosquito net.



選自《日復一日煥然更新》

赫吉 (b. 1961)

安靜
我是小人物
我總在愛

美國作曲家赫吉在歌劇與聲樂曲方面貢獻良多，享負盛名。他的《日復一日煥然更新》（《給奇莉的歌》）是應拉溫尼亞音樂節的委約，把美國女詩人狄金森的作品入樂，祝賀女高音奇莉·滴卡娜娃七十歲壽辰。滴卡娜娃於 2014 年為這歌集作首演，由作曲家親自伴奏。

From Newer Every Day

Jake Heggie (b. 1961)

Silence
I'm nobody! Who are you?
That I did always love

The American composer Jake Heggie has won a remarkable reputation particularly in the fields of opera and vocal music, to both of which genres he has made a significant contribution. His *Newer Every Day* ("Songs for Kiri") are settings of poems by Emily Dickinson, commissioned by the Ravinia Festival and celebrating the 70th birthday of the soprano Kiri Te Kanawa, who gave the first performance in 2014, accompanied by the composer.

Silence
(Text: Emily Dickinson)

安靜
(詞：艾米莉·狄金森)

Silence is all we dread.
There's Ransom in a Voice --
But Silence is Infinity.
Himself have not a face.

安靜是我們都懼怕的。
聲音含有救贖——
但安靜是無盡的。
他連一張臉都沒有。

I'm nobody!

(Text: Emily Dickinson)

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us - don't tell!
They'd advertise, you know.

How dreary to be somebody!
How public, like a frog
To tell one's name the livelong June
To an admiring bog!
You know.

That I did always love

(Text: Emily Dickinson)

That I did always love
I bring thee Proof
That till I loved
I never lived — Enough —

That I shall love alway —
I argue thee
That love is life —
And life hath Immortality —

This — dost thou doubt — Sweet —
Then have I
Nothing to show
But Calvary —

我是小人物

(詞：艾米莉·狄金森)

我是小人物！你是誰？
你，也是，小人物嗎？
那我們便是一對了一可別太張揚！
他們會大肆宣揚，你懂的。

做個大人物何等乏味！
猶如一隻青蛙，在整個六月
不斷向仰慕的沼澤自報家門，
何等的招搖！
你懂的。

我總在愛

(詞：艾米莉·狄金森)

我總在愛
我向你證明
在墜入愛河以前
我從未充分地活過—

我會永遠愛下去—
我向你論證
愛就是生命—
而生命蘊含著不朽—

親愛的，如果你
仍心存懷疑
那麼我唯一能舉証的是
髑髏地—



要容光煥發，要開心

伯恩斯坦 (1918-1990)

1956年，伯恩斯坦以伏爾泰的中篇小說《康狄德》為藍本，寫成輕歌劇，歌詞出自多位當代作家的手筆，包括作曲家自己。故事說康狄德伴同他那位樂觀得令人難以置信的導師彭格樂斯旅行，中途康狄德發現與情人古妮岡德失散了—幸好只是暫時性的。在這齣輕歌劇的第二幕，古妮岡德在巴黎唱著〈要容光煥發，要開心〉，繞著整個房間試佩戴各款珠寶。這首歌的技巧要求甚高，還要歌者配合劇情邊唱邊做。

Glitter and be gay

Leonard Bernstein (1918-1990)

Based on the novella by Voltaire, *Candide* was transformed in 1956 into an operetta by Bernstein, the text owing much to a series of contemporary writers as well as to the composer himself. *Candide* travels with his unbelievably optimistic tutor, Pangloss. In the course of his adventures, *Candide* finds himself parted from his beloved Cunigonde – a temporary situation. In the second scene of the operetta, Cunigonde is in Paris, in her coloratura '*Glitter and be gay*', trying out various jewels, as she dances round the room. The song is in itself technically demanding, a complication increased by the dramatic situation in which it is performed.

Glitter and be gay

要容光煥發，要開心

Glitter and be gay,
that's the part I play.
Here I am in Paris, France,
forced to bend my soul
to a sordid role
victimized by bitter, bitter circumstance.
Alas for me, had I remained beside my lady mother.
My virtue had remained unstained
until my maiden hand was gained by some grand duke
or other.

要容光煥發，要開心，
這就是我扮演的角色。
我身在法國巴黎
不得不扭曲靈魂
成為一個骯髒的人，
這是受痛苦困境所害。
為我哀嘆吧！若我還留在賢淑的母親身邊，
我會仍然貞潔無瑕，
直到我的處子之手
被公爵等權貴所牽。

Ah, 'twas not to be
harsh necessity,
brought me to this gilded cage.
Born to higher things,
here I droop my wings,
singing of a sorrow,
nothing can assuage.

噢，別這樣；
被帶到這鍍金的籠子，
我實在是迫不得已。
生而為凰的我，
在此垂下羽翼
悲歌一曲，
無以慰藉。

And yet, of course, I rather like to revel, ha, ha!
I have no strong objection to champagne, ha ha!
My wardrobe is expensive as the devil, ha ha!
Perhaps it is ignoble to complain-
Enough, enough.
Of being basely tearful,
I'll show my noble stuff
by being bright and cheerful!

之不過，我寧願縱情狂歡，哈哈！
我無法抗拒香檳，哈哈！
我的衣裳價值連城，哈哈！
也許這麼抱怨不太厚道——
夠了！夠了！
與其卑賤地流淚，
我要顯得雍容華貴，
光彩奪目，歡樂地活著！

Ha, ha, ha –

哈，哈，哈——

Pearls and ruby rings.
Ah, how can worldly things take the place of honor lost?
Can they compensate for my fallen state
Purchased, as they were, at such an awful cost!
Bracelets, lavalieres, can they dry my tears?
Can they blind my eyes from shame?

珍珠和紅寶石戒，
啊！世俗的物質怎能換回失去的貞節？
能挽救我的墮落，
贖回我付出的可怕代價嗎？
手鐲，項墜，難道能拭乾我的淚水？
難道能讓我不知羞恥？

Can the brightest brooch shield me from reproach?
Can the purest diamond purify my name?

And yet, of course, these trinkets are endearing, ha ha!
I'm oh so glad my sapphire is a star,
ha ha.
I rather like a 20 carat earring, ha ha!
If I'm not pure,
at least my jewels are

Enough, enough, I'll take that diamond necklace
And show my noble stuff
By being gay and reckless!
Ha, Ha, Ha!
Observe how bravely I conceal
The dreadful, dreadful shame I feel!
Ha, ha, ha!

難道炫目的胸針能擋開流言蜚語？
難道無瑕的鑽石能潔淨我的名聲？

之不過，這些首飾實是惹人鍾愛，哈哈！
我真高興，我的藍寶石是呈星型的，
哈哈！
我更愛這二十卡的耳環，哈哈！
即使我不冰清玉潔，
至少我的珠寶夠純正！

夠了！夠了！我要那條鑽石項鍊
顯出我的雍容華貴
毫無顧慮地盡情歡樂
哈，哈，哈！
你看我多麼勇敢，
雖羞愧難當，卻深藏不露！
哈，哈，哈！

原文歌詞由莫子慧提供
英文樂曲介紹由安德恂提供
歌詞及樂曲介紹翻譯由格致語言顧問有限公司提供

Original lyrics provided by Athene Mok
English Programme notes provided by Keith Anderson
Translation of lyrics and programme notes provided by KCL Language Consultancy Ltd.

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Thanks for attending “Vocal Recital by Athene Mok”. Please fill the e-form at <https://bit.ly/3DzV50N> to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：
<http://www.lcsd.gov.hk/tc/artist>

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist>

本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

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