HONG KONG Artists SERIES
香港藝術家系列

JOHN LEE

李子朗
鋼琴演奏會

Piano Recital by
John Lee

27.10.2026
星期二 Tue 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall

PIANO



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



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 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 theatre. Thank you for your co-operation.

音樂會禮儀小錦囊

Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 若在音樂會進行期間閱讀電子場刊，請將電子屏幕的光度調暗，以免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 make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please dim the brightness of the electronic screen when reading electronic house programme 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.

節目 Programme

巴赫
J.S. Bach
(拉赫曼尼諾夫編
trans. Rachmaninov)

E大調第三號小提琴組曲，
BWV 1006
Suite from Violin Partita No. 3 in E,
BWV 1006

拉赫曼尼諾夫
Rachmaninov

柯雷里主題變奏曲，作品四十二
Variations on a Theme of Corelli, Op. 42

克萊斯勒
Kreisler
(拉赫曼尼諾夫編
arr. Rachmaninov)

愛之悲
Liebesleid

愛之喜
Liebesfreud

～ 中場休息 Intermission ～

柴可夫斯基
Tchaikovsky
(佛洛多斯編
arr. Volodos)

十六首兒童歌曲，作品五十四，第十首，
「暴風中的搖籃曲」
16 Kinderlieder, Op. 54, No. 10,
Berceuse

李斯特
Liszt

舒伯特《磨坊少女之歌》，第二首，
「磨工與小溪」
Müllerlieder von Franz Schubert, No. 2,
Der Müller und der Bach

懷爾德
Wild

根據蓋希文主題的七首炫技練習曲，
第四首，「值得擁抱的你」
7 Virtuoso Etudes based on George
Gershwin, No. 4, *Embraceable You*

浦契尼
Puccini
(米哈紹夫編
arr. Mikhashoff)

我親愛的爸爸
(選自《賈尼‧斯基基》)
O mio babbino caro
(from *Gianni Schicchi*)

特雷內
Trenet
(懷森伯格編
arr. Weissenberg)

四月在巴黎
En avril, à Paris

格拉納多斯
Granados

戈雅之畫，第一冊，第一首，「情話」
Goyescas, Book 1, No. 1, *Los Requiebros*

戈雅之畫，第二冊，第六首，
「尾聲：幽靈小夜曲」
Goyescas, Book 2, No. 6,
Epílogo: Serenata del Espectro

佩萊萊：戈雅風場景
El Pelele: Escena Goyesca

節目長約1小時40分鐘，包括中場休息15分鐘。
The performance will run for about 1 hour and 40 minutes including a 15-minute intermission.

今晚的音樂會將於香港電台第四台(FM97.6-98.9兆赫及radio4.rthk.hk)播出，請留意第四台網頁公佈。
Tonight's concert will be broadcast on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), please check the updates on Radio 4's website.

李子朗
John Lee



鋼琴家李子朗自八歲起入讀香港演藝學院青少年音樂課程，其後升讀音樂學士學位，師從郭品文及郭嘉特。畢業後獲香港賽馬會音樂及舞蹈信託基金獎學金赴英國皇家音樂學院深造，在俄羅斯著名鋼琴教育家迪娜．帕拉希娜的指導下，以優異成績取得音樂碩士學位。

李氏於國內外比賽中屢獲殊榮，包括西班牙穆爾西亞卡利莫國際鋼琴大賽、屈福特國際鋼琴比賽及「李斯特紀念獎」中香港 – 國際鋼琴公開賽冠軍，以及英國皇家音樂學院查普爾獎鋼琴比賽第二名等。2015年，他先後於第十六屆亞洲蕭邦國際鋼琴賽中獲得銀獎，以及在第七十九屆施坦威國際青少年鋼琴比賽中國總決賽專業組獲得第二名。

李氏經常獲邀於世界各地演出，足跡遍及西班牙、意大利和英國等地。2019年，他於西班牙與穆爾西亞交響樂團首度合作演出時，以令人驚艷的表現贏得觀眾及樂評界的讚賞，同年亦獲邀於海南全球傑出華人藝術家協會音樂節舉行獨奏會及主持大師班。2021年及2023年，他分別獲邀參與香港演藝學院及香港電台聯合呈獻的《貝多芬鋼琴奏鳴曲全集》及香港演藝學院的《拉赫曼尼諾夫鋼琴節》音樂會系列中演出。

李氏現於香港教育大學擔任導師，同時亦為香港演藝學院的鋼琴伴奏。

Pianist John Lee holds a Bachelor of Music Degree from The Hong Kong Academy for Performing Arts (HKAPA), where he was admitted into The Junior Music Programme at the age of eight and studied under Julie Kuok and Gabriel Kwok. He furthered his studies at the Royal College of Music (RCM) in London on a scholarship awarded by the Hong Kong Jockey Club Music and Dance Fund, under the tutelage of renowned Russian pedagogue Dina Parakhina and graduated with a Master of Music degree with Distinction.

The many prizes Lee won include the First Prize in the CLAMO Music International Piano Competition, Watford International Piano Competition and "Liszt Memorial Prize" Hong Kong-International Piano Open Competition, as well as Hopkinson Gold Medal in Chappell Medal Piano Competition of the RCM. In 2015, he won the Silver Medal in the 16th International Chopin Piano Competition in ASIA. That same year, he was awarded the Second Prize in the 79th Steinway & Sons International Youth Piano Competition (China Final, Professional Class).

Lee has performed extensively around the globe, in countries including Spain, Italy, the United Kingdom and more. In 2019, his debut with the Orquesta Sinfónica de la Región de Murcia in Spain won over audience and was met with critical acclaim. That same year, he was invited to give a recital and master classes at the GOCAA Music Festival in Hainan. In 2021 and 2023, he was invited to perform in the "Beethoven 32" concert presented by the HKAPA and RTHK, and in the HKAPA's "Rachmaninov Piano Festival" concert series, respectively.

Lee is currently a faculty member of the Education University of Hong Kong and accompanist staff at the HKAPA.

資料由表演者提供｜中文翻譯由格致語言顧問有限公司提供
Information provided by the artist ｜ Chinese translation provided by KCL Language Consultancy Ltd.

樂曲介紹 Programme Notes

音樂會上半場由三首拉赫曼尼諾夫後期作品組成。這些作品均以小提琴樂曲作為靈感，寫於作曲家以鋼琴演奏家身份頻繁巡迴演出的時期。

拉赫曼尼諾夫於1933年將巴赫的《E 大調第三號小提琴組曲》(BWV 1006) 改編成鋼琴曲，選取了原作中的三個樂章：〈前奏曲〉、〈嘉禾舞曲〉及〈吉格舞曲〉；改編靈感源自其好友、小提琴家米爾斯坦的一次演奏。拉赫曼尼諾夫從未解釋挑選這三個樂章的原因，不過他在獨奏會上演奏巴赫組曲時，通常會選取其中三至四個樂章。這首〈前奏曲〉在巴黎首演時，小提琴家米爾斯坦、作曲家葛拉蘇洛夫及麥特納亦到場欣賞。當時外界的樂評褒貶不一，有人將他稱為「巴赫曼尼諾夫」，意在以雙關語讚賞這次改編的成功；但亦有人認為，由於曲中加入了半音階的層層推進與中聲部旋律，導致樂曲的「巴赫風格」不足。

《柯雷里主題變奏曲》是拉赫曼尼諾夫最後一首大型鋼琴獨奏作品。在創作此曲之前，他曾至少兩度與這段旋律結緣：第一次是透過克萊斯勒出版的柯雷里《小提琴與通奏低音奏鳴曲》(作品五)；第二次則是在1923至1924年期間，他研習及錄製李斯特的《西班牙狂想曲》之時。拉赫曼尼諾夫後來發現，這段主題其實源自更古老的十五世紀曲調「福利亞舞曲」，但為了向啟發他創作的柯雷里致意，他仍決定在曲名中保留其名。全曲由二十首變奏組成，部分變奏按速度與調性分組。此作是拉赫曼尼諾夫其中一首最為陰鬱的作品，他當年對於在獨奏會上演奏此曲卻頗為猶豫。作曲家曾在寫給好友麥特納的信中透露，自己對觀眾的反應感到忐忑，甚至坦言只要聽到台下觀眾的咳嗽聲，便會當場跳過部分變奏 (即使是樂譜中未註明可省去的段落亦然)，臨場重新調整樂曲的演奏安排。(溫馨提示：因此，若閣下希望完整欣賞全曲，請再次確認已關閉所有會發聲的電子裝置。)

小提琴家克萊斯勒除了是《柯雷里主題變奏曲》的題獻對象，亦是維也納舞曲原作《愛之悲》與《愛之喜》的作曲家。這兩首作品與第三首舞曲《美麗的羅絲瑪琳》皆出自其《古維也納舞曲》組曲。拉赫曼尼諾夫是維也納舞曲的忠實擁躉，經常將這類作品編入獨奏會曲目，當中包括多首改編自史特勞斯及韋伯的圓舞曲。值得一提的是，他甚至曾演奏艾夫勒改編的著名作品《藍色多瑙河》，並在女兒們的婚禮上親自為多首舞曲伴奏。後來在一次音樂會中，拉赫曼尼諾夫因只演奏上

一代音樂家的作品而受到批評；作為回應，他隨即在加演環節彈奏了自己改編的克萊斯勒〈愛之悲〉，而克萊斯勒本人當時就坐在觀眾席中。

音樂會下半場將呈獻五首由著名鋼琴家改編的歌曲鋼琴曲，每首歌曲以不同語言寫成，細膩呈現失去摯愛與至親時的複雜情感。從舒伯特作品中的「幻滅與自欺」、蓋希文作品中「熾熱愛意的傾訴」、柴可夫斯基作品中「與風暴抗衡」的心境、浦契尼作品中的「苦苦哀求」，到特雷內作品中「釋懷與盼望」的情懷，無一不是我們面對哀慟與告別時的心路歷程。

音樂會的壓軸部分將聚焦於格拉納多斯的鋼琴組曲《戈雅之畫》。作品名稱「戈雅之畫」反映了作曲家從畫家戈雅的畫作中汲取創作靈感。組曲中的第一首〈情話〉、第五首〈愛與死〉，以及最後一首〈佩萊萊：戈雅風場景〉，皆直接取材自戈雅的著名版畫系列《隨想畫》。

格拉納多斯在本作中融入了多首民間曲調。在〈情話〉中，他引用安達盧西亞民謠《蒂拉納舞曲》，營造馬德里熱鬧活潑的城中氣氛；在〈嘆息、少女與夜鶯〉中，藉著一首名為《暮色中我驚覺……》的華倫西亞民謠來描繪花園景致；而在〈尾聲：幽靈小夜曲〉中，則引用中世紀聖歌《震怒之日》的旋律，象徵亡魂的歸來。曲中主導動機的交織運用，對渲染樂曲氛圍及推動敘事起了關鍵作用。

格拉納多斯後來將整套組曲改編成同名歌劇，保留了除〈尾聲：幽靈小夜曲〉以外的所有樂曲，更細緻地刻畫這場愛情悲劇。

The first half of this programme consists of three late Rachmaninov (Rachmaninoff) compositions, all inspired by violin works and written when the composer was busy touring as a concert pianist.

Written in 1933, Rachmaninov's arrangement of Bach's **Violin Partita No. 3 in E, BWV 1006: *Prelude*, *Gavotte*, *Gigue*** includes three movements from the original suite. The inspiration for this came from a performance by his violinist friend Nathan Milstein. While the composer never explained his choice of movements, it was common for him to select three to four movements when he programmed a Bach suite in his recital. The Prelude was premiered in Paris, with Milstein, Glazunov, and Medtner among the audience, and the reviews were mixed. While some commented on him as "Bachmaninoff" as a great recognition of the successful transcription, others thought it was in some ways not "Bachian" enough due to the inclusion of some chromatic sequences and middle voice melodies.

The **Variations on a Theme of Corelli** is Rachmaninov's final substantial piano solo work. Before composing this piece, he had encountered the melody at least twice. The first time was from Kreisler's publication of Corelli's Op. 5 Sonatas for Violin and Continuo, and the second time was when he studied and recorded Franz Liszt's Rhapsodie espagnole in 1923/24. While the composer later discovered that the theme was a much older tune, *La Folia* from the 15th century, he chose to retain Corelli's name in the title as a nod to his inspiration. The set of variations comprises 20 variations, some of which are grouped together based on tempo and tonality. Despite being one of his darkest compositions, the composer was hesitant to perform it in his recital. In a letter to his friend Medtner, he expressed his uncertainty about the audience's reactions, revealing that he would often skip variations, apart from the optional ones, reorienting the piece when he heard coughing. (Friendly reminder: Therefore, please check again to ensure you have switched off all your sound-emitting devices if you wish to listen to the whole piece.)

Apart from being the dedicatee of the Corelli Variations, violinist Fritz Kreisler is also the composer of the original Viennese dances ***Liebesleid*** (Love's Sorrow) and ***Liebesfreud*** (Love's Joy). They both came from the set *Alt-Wiener Tanzweisen*, together with the third dance *Schön Rosmarin*. Rachmaninov was a big fan of Viennese dances, which he incorporated into his recital programme, including several arrangements of Strauss's and Weber's waltzes. Notably, he even performed the famous *Blue Danube* arrangement by Evler and accompanied many of the dances during his daughters' weddings! Later, once in his concert, Rachmaninov was criticised for only playing music of the older generations. As a response, the pianist then played his transcription of Kreisler's Liebesleid in encore, with Kreisler in the audience.

The second half of the recital features five song transcriptions, each arranged by a renowned pianist. Each song is in a different language, capturing the diverse emotions that arise when we lose our loved ones. From Tchaikovsky's "Bargain with the Storms" to Schubert's "Disparity and Self-Delusion", Gershwin's "Expressions of Overwhelming Love", Puccini's "Pleading", and Trenet's "Relief and Hope", these are all the emotions we experience when dealing with grief.

The final part of this programme delves into Granados's piano suite **Goyescas**. The title, Goyescas, signifies the composer's inspiration by the paintings of Francisco de Goya. The first piece, ***Los Requirbros*** (the compliments), the fifth piece, "El amor y la muerte" (The love and the death), and the final piece, ***El pelele*** (the straw man), are all directly related to Goya's work in his collection *Los caprichos*.

The composer has incorporated several folk tunes into this work. In "*Los Requirbros*", an Andalusian tune called "*Tirana del Trípili*" is used to capture the lively atmosphere of Madrid. In ***Quejas o la Maja y el Ruiseñor***, a Valencian folk tune called "Una tarde que me hallaba" is employed to depict the garden scene. In ***Epílogo***, the tune of the medieval hymn *Dies Irae* is used to represent the return of the deceased's soul. The use of *leitmotifs* has significantly contributed to setting the mood and storytelling.

The composer later arranged the entire suite into an opera, retaining all the pieces except the *Epílogo*, which further depicted this love tragedy.

歌詞參考 Lyrics Reference

十六首兒童歌曲，作品五十四，第十首，「暴風中的搖籃曲」
16 Kinderlieder, Op. 54, No. 10, *Berceuse*

啊，暴風雨，平息吧！ 庭前杉樹啊，別喧鬧了！ 我的小寶貝 正在搖籃裡甜甜入睡！	Ах, уймись ты, буря! Не шумите, ели! Мой малютка дремлет Сладко в колыбели.	Ah, calm yourself, tempest! Don't fuss, fir trees! My little one is napping Sweetly in his cradle!
上天的雷霆啊， 請別驚醒這孩子！ 黑壓壓的烏雲啊， 請在遠方掠過吧！	Ты, гроза Господня, Не буди ребенка; Пронеситесь, тучи Черные, сторонкой!	You, the voice from God on high, Don't wake the baby! Pass by, clouds Of black, go on your way!
未來或許還有 重重風雨等待著他， 憂慮亦會一次次 驚擾他的安眠。	Бурь еще немало Впереди, быть может, И не раз забота Сон его встревожит.	More storms, and not a few May be ahead for him, perhaps, And more than once, worry Will disturb his slumber.
睡吧，孩子，安心睡吧！ 暴風雨漸漸平息， 母親的祈禱 會守護你的甜夢。	Спи, дитя, спокойно... Вот гроза стихает; Матери молитва Сон твой охраняет.	Sleep, child, quietly! This storm is passing, Mother's prayer Protects your slumber.
明天當你醒來， 睜開稚嫩的雙眼， 你將再次迎接陽光， 還有母親的愛與輕撫。	Завтра, как проснешься И откроешь глазки, Снова встретишь солнце, И любовь, и ласки!	Tomorrow, when you wake And open your little eyes, Once again you'll welcome the sun, And love, and my caress.

舒伯特《磨坊少女之歌》，第二首，「磨工與小溪」

Müllerlieder von Franz Schubert, No. 2, *Der Müller und der Bach*

磨工： 當一顆忠貞的心 為愛而逝， 花圃中的百合 也隨之凋零。	Der Müller: Wo ein treues Herze In Liebe vergeht, Da welken die Lilien Auf jedem Beet.	The Miller: Where a true heart dies of love, the lilies wilt in their beds.
此時，滿月 只好躲入雲層， 不讓世人 看見它的淚水。	Da muss in die Wolken Der Vollmond gehen, Damit seine Tränen Die Menschen nicht sehn.	There the full moon must disappear behind clouds, so that mankind does not see its tears.
天使們 掩起雙眼， 一邊啜泣，一邊歌唱， 讓靈魂安息。	Da halten die Englein Die Augen sich zu, Und schluchzen und singen Die Seele zu Ruh'.	There angels cover their eyes and, sobbing, sing the soul to rest.
小溪： 當愛情 掙脫悲傷的束縛， 一顆新星 便在天際閃耀。	Der Bach: Und wenn sich die Liebe Dem Schmerz entringt, Ein Sternlein, ein neues Am Himmel erblinkt.	The Brook: And when love struggles free of sorrow, a new star shines in the sky.
三朵玫瑰， 半紅半白， 從荊棘枝上綻放， 永不凋謝。	Da springen drei Rosen, Halb rot und halb weiss, Die welken nicht wieder Aus Dornenreis.	Three roses, half-red, half-white, spring from thorny stems and will never wither.
天使們 亦剪去雙翼， 在每個清晨 降臨人間。	Und die Engelein schneiden Die Flügel sich ab, Und gehn alle Morgen Zur Erde herab.	And the angels cut off their wings, and every morning descend to earth.
磨工： 啊，小溪，親愛的小溪， 你是一番好意： 啊，小溪，但你可知道， 愛能教人多麼痛苦？	Der Müller: Ach, Bächlein, liebes Bächlein, Du meinst es so gut: Ach, Bächlein, aber weisst du, Wie Liebe tut?	The Miller: Ah, brook, beloved brook, you mean so well: ah, brook, but do you know what love can do?
啊，在下面，那水底深處， 有清涼的安息之所！ 小溪啊，親愛的小溪， 那就繼續歌唱吧。	Ach, unten, da unten, Die kühle Ruh'! Ach, Bächlein, liebes Bächlein, So singe nur zu.	Ah, below, down below, is cool rest! Brook, beloved brook, sing on.

根據蓋希文主題的七首炫技練習曲，第四首，「值得擁抱的你」

7 Virtuoso Etudes based on George Gershwin, No. 4, *Embraceable You*

擁抱我吧，我親愛的、溫柔可人的你。
擁抱我吧，無可取代的你。
只看你一眼，我心便已微醺。
唯獨是你，喚醒我心中不羈的熱情。

我愛著你身上種種迷人之處。
但我最渴望的，是將你擁入懷中。
別再淘氣了，寶貝，
快來我身邊，快來我身邊吧。
我親愛的、溫柔可人的你。

Embrace me, my sweet embraceable you.
Embrace me, you irreplaceable you.
Just one look at you, my heart grew tipsy in me.
You and you alone bring out the gypsy in me.

I love all the many charms about you.
Above all, I want my arms around you.
Don't be a naughty baby,
come to me, come to me, do.
My sweet embraceable you.

我親愛的爸爸（選自《賈尼．斯基基》）

O mio babbino caro (from *Gianni Schicchi*)

啊，我親愛的爸爸，
我愛我的心上人，
他多麼英俊，多麼英俊。
我想去紅門街，
去買那枚婚戒！

對，對，我一定要去！
若我的愛終將落空，
我便走向老橋，
縱身跳進阿諾河！

我心如刀割，備受煎熬！
哦天吶，我寧願一死了之！
爸爸，求求您，憐憫我吧！
爸爸，求求您，憐憫我吧！

O mio babbino caro,
mi piace,
è bello, bello.
Vo'andare in Porta Rossa
a comperar l'anello!

Sì, sì, ci voglio andare!
e se l'amassi indarno,
andrei sul Ponte Vecchio,
ma per buttarmi in Arno!

Mi struggo e mi tormento!
O Dio, vorrei morir!
Babbo, pietà, pietà!
Babbo, pietà, pietà!

Oh my dear papa,
I love him,
he is handsome, handsome.
I want to go to Porta Rossa,
to buy the ring!

Yes, yes, I want to go there!
And if my love were in vain,
I would go to the Ponte Vecchio,
and throw myself in the Arno!

I am anguished and tormented!
Oh God, I'd like to die!
Papa, have pity, have pity!
Papa, have pity, have pity!

四月在巴黎
En avril, à Paris

當巴黎
在四月甦醒，
當太陽結束流放歸來，
當和煦的微風
輕撫初萌的戀情，
當春天
真正來臨。

人們從各地
湧入巴黎，
為愛情目眩神迷。
從北方到南方，
全法國都在歡歌笑語。
四月，在巴黎。

在聖米歇爾橋畔，
塞納河忘卻了
舊時憂愁。
在盧森堡公園深處，
鳥兒唱著愛的旋律。

在長椅上，
珍妮與皮埃爾重聚。
親愛的，
這感覺多麼美妙，
順從心中的渴望，
彼此交換一吻，是接受，
亦是給予，
在這春日的歡慶裡。

人們從各地
湧入巴黎，
為愛情目眩神迷。
從北方到南方，
全法國都在歡歌笑語，
四月，在巴黎。

Quand Paris
s'éveille au mois d'avril
Quand le Soleil revient d'exil
Quand l'air plus doux
berce une jeune romance
Quand le printemps
vraiment commence

Alors voici qu'aux portes de Paris
accourt tout le pays
Par l'amour ébloui
Et du Nord jusqu'au Midi,
la France chante et rit
En avril à Paris

À Saint-Michel,
la Seine, oublie ses peines
anciennes
Au cœur du Luxembourg,
les oiseaux chantent l'amour

Sur un banc,
Jeanne et Pierre sont de retour
Il fait si bon ma mie,
de céder à l'envie
D'un baiser que l'on prend,
que l'on donne en même temps
Au milieu de la fête du
printemps

Alors voici qu'aux portes de Paris
accourt tout le pays
Par l'amour ébloui
Et du Nord jusqu'au Midi,
la France chante et rit
En avril à Paris

When Paris wakes
in the month of April,
When the Sun returns from exile,
When the gentler air
cradles a young romance,
When spring
truly begins.

Then here comes the whole
country to the gates of Paris,
Blinded by love.
And from the North to the South,
France sings and laughs.
In April in Paris.

By Saint-Michel,
the Seine forgets
its old sorrows.
In the heart of Luxembourg,
the birds sing of love.

On a bench,
Jeanne and Pierre are back.
It's so nice my dear,
to give in to desire
With a kiss that we take,
that we give at the same time,
In the middle of the spring
celebration.

And here comes the whole
country to the gates of Paris,
Blinded by love.
From the North to the South,
France sings and laughs,
In April in Paris.

樂曲介紹、原文及英文翻譯歌詞由表演者提供
樂曲介紹及歌詞中文翻譯由譯站語言服務公司提供

Programme notes, original and English translated lyrics provided by the artist
Chinese translation of programme notes and lyrics provided by LingoHouse Language Services Company

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http://www.lcsd.gov.hk/tc/artist/

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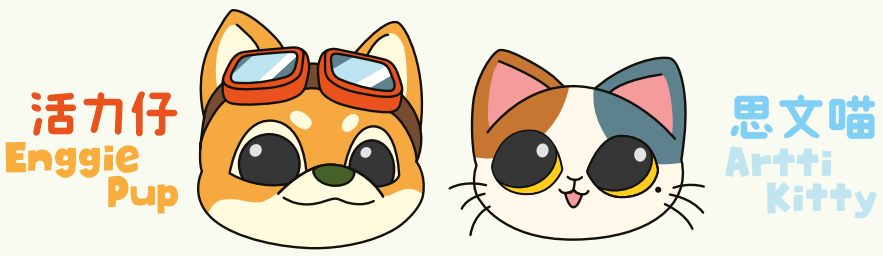
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HONG KONG Artists SERIES
香港藝術家系列

CANDY YAU

琳間·笛語—邱君琳笛子演奏會

Dizi Recital by Candy Yau Kwan-lam

DIZI



9/11

星期一 Mon 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
$220

節目包括《天際》、《飛歌》、《深秋敘》及《婺江風光》等。

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「香港藝術家」系列 "Hong Kong Artists" Series 2026

HONG KONG Artists SERIES 香港藝術家系列

朱仟青《如何建造____》 *How to Build a _____* by Ching Chu
吳希維《致：》 *Dear,* by Rosalie Ng

《如何建造____》 *How to Build a _____*

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Drawing from everyday tool operation and physical hardware labour, the work explores collision between the body, technical skill, and gendered expectations.

編舞 朱仟青
Choreographer Ching Chu



監製 李漢廷
藝術顧問 黃大徽
Producer Michael Li
Artistic Advisor Dick Wong

新進編舞雙舞作
Double Bill of Choreographic New Voices



《致：》 *Dear,*

編舞 吳希維
Choreographer Rosalie Ng

在似乎無法逃離、隨時來臨的告別跟前，我們可以怎樣與之共存？
Faced with farewells that feel inescapable and may arrive at any moment, how might we learn to live alongside them?

18—19.12.2026
(五-六 Fri-Sat) 8pm*
19—20.12.2026
(六-日 Sat-Sun) 3pm

*設演後藝人談 With post-performance meet-the-artist session

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ASIA-i
亞藝無疆

2026 音樂盛會
Great Music

2/11

星期一 Mon 8pm
香港大會堂音樂廳
Concert Hall,
Hong Kong City Hall
$680, $550, $420, $280

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6/12

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Hong Kong City Hall

$550, $450, $350, $250

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