



角聲合唱團主辦第七十九輯
Series No. 79 Presented by Horns Chorus

韋恆熹口琴演奏會

Hang-hay Wai Harmonica Recital 2013



表演嘉賓 Guest Performers:

指揮 紀華彬

Conductor Albert Kee

男中音 林思聰

Baritone Daniel Lam

女高音 蘇惠坤

Soprano Shirley So Wai Kwan

口琴 陳瑞蓮

Harmonica Sally Chan

鋼琴 梁睿軒

Piano Arvin Leung Yui Hin

鋼琴伴奏 紀瑞華

Piano Accompanist Ki Sui-wah

角聲合唱團

Horns Chorus

鋼琴伴奏: 畢玫

Piano Accompanist: Rosalind But



2013年4月11日(星期四) 晚上七時四十五分
香港大會堂劇院

11 April 2013 (Thursday) 7:45 pm
Hong Kong City Hall Theatre

鳴謝

Acknowledgement

角聲合唱團 Horns Chorus 畢玫校長 Principal Rosalind But
Mr. Kelvin C 陳俊豪先生 Mr. Raymond Chan
陳瑞蓮小姐 Ms. Sally Chan 張惠詩小姐 Ms. Christina Cheung
程福祥先生 Mr. Ching Fook-cheung 鄒允貞先生 Mr. Chou Yun-chen
何啟綸先生 Mr. Alan Ho 朱碧影小姐 Ms. Cindy Ho
何基明先生 Mr. Ho Kee Ming 紀華彬先生 Mr. Albert Kee
紀瑞華小姐 Ms. Ki Sui-wah 郭家駒先生 Mr. Tommy Kwok
林思聰先生 Mr. Daniel Lam 林卓權先生 Mr. Joseph Lam
李淑賢小姐 Miss Dory Lee 李孟松先生 Mr. Lee Man-chung
梁睿軒同學 Mr. Arvin Leung 梁錫明先生 Mr. Leung Sek-ming
Mr. Jackie Sam 蘇惠坤小姐 Ms. Shirley So
孫桂華先生 Mr. Suen Kwai-wah 宋明怡小姐 Ms. Baby Sung
鄧兆華先生 Mr. Tang Siu-wah 謝天業先生 Mr. Kenneth Tse
謝萬成先生 Mr. Mansing Tse 黃德榮先生 Mr. Danny Wong
伍惠妍小姐 Ms. Melissa Wong 王鑑威先生 Mr. William Wong
香港培英中學基社同學 H.K. Pui Ying Middle School Kei House

場地規則

各位觀眾：

爲了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

朗月隨風仙樂奏
恆情執手夢熹成



謹以此音樂會獻給摯愛的妻
This concert is dedicated to my beloved wife

對 音樂

矢志不渝的浪漫情懷 之二

韋恆熹

我個人對古典音樂情有獨鐘，小小年紀便愛上了鋼琴和小提琴，但由於家庭環境限制，沒有學習這類傳統樂器的機會，尤幸上了中學之後參加學校的口琴隊，自此將近五十年一直迷戀著這件小型樂器，終身和口琴結下不解之緣。

多年的苦練和技巧鑽研，口琴給我帶來了豐碩的成果，不僅我自己在多次公開口琴比賽中奪得獎項，我多位口琴學生亦在不同的口琴賽事中屢奪佳績，令我獲享春風化雨青出於藍的滿足感。我更於2006年2月3日舉辦我畢生首場個人音樂會，完成了多年來的夢想。

2007年中我開始退出正職生涯，有更多寬鬆時間投放在摯愛的口琴上，包括指導更多學生及集中精神自己練琴，由過往大多吹奏名家的經典樂曲，轉移銳意尋找一些罕見又較少人注意的樂譜，及更多地嘗試演練那些從未以口琴演奏過的作品，我希望在被人淹埋與遺忘的庫藏中搜索出寶物，為音樂歷史添上一點一滴。這條探索之路引領我發掘出一件罕為人識的驚世佳作《帕米爾綺想曲》。

《帕米爾綺想曲》原本是一首口琴協奏曲，由已故本港作曲家屈文中先生於1977年4月至6月間，特為半音階口琴家徐德明先生所創作，是專為口琴和交響樂團合作演奏的大型音樂作品。徐德明先生除了在香港與香港管弦樂團合作演奏過之外，並於1984年5月7日在日本作首次錄音，由新日本愛樂交響樂團協奏，台灣指揮家陳秋盛擔任指揮。可惜自屈老師去世之後，樂譜於坊間失傳，二十多年來未有見口琴家再將之演奏。日月如梭，光陰一若塵土，將無人觸碰的東西逐漸湮沒，不著痕跡，中國失傳的樂曲不是少數。

早年曾聽聞徐德明先生之口琴錄音而得悉有《帕米爾綺想曲》，自此心裡一直抱有夢想，要尋取此曲樂譜，但不知從何入手。至2007年，上天終於賜我良機，通過角聲合唱團兼任指揮李孟松先生的協助，輾轉由歌唱界元老鄒允貞老師，取得屈文中夫人鋼琴家王守潔女士在台灣的電話及住址，因小女常往台灣辦事，便相託前往拜訪，恰恰屈夫人也經常出國演奏，小女一次又一次的撲空，無功而還，昔日劉備三顧草廬，小女則經七訪貴宅，最終到2008年的夏天方得面見屈夫人，並且獲贈《帕米爾綺想曲》全本樂譜。

經過重重轉折和努力，我得圓夢想探到《帕米爾綺想曲》之真貌，固然如獲至寶，而當我首次將全曲用自己的口琴吹奏出來，曲調之優美絢爛，旋律之跌宕震人心弦，令我驚歎不能自已。將帕米爾草原綺麗的景色載入動人的音符之中，讓人



既陶醉亦復震撼，如此佳作，若今後無人得賞，實是音樂界之一大憾事。特別要指出，屈文中先生是香港本地的作曲家，香港向來都被認為只扮演著流行歌曲集散地的角色，而《帕米爾綺想曲》則絕對是足以登入古典音樂世界級殿堂的優秀作品，能有屈老師這般高水平的作曲家，香港在古典音樂歷史上的地位，應予重新評價。

為方便演奏，我邀請作曲家冼志偉先生將《帕米爾綺想曲》原稿之管弦樂譜改編成鋼琴伴奏版本，其後我獲邀分別在兩個不同的音樂會中擔任演出嘉賓時演奏過。2012年屈夫人將《帕米爾綺想曲》總譜捐贈予香港中央圖書館，同年亦出版了鋼琴伴奏版本，這對於保存本地作曲家的古典音樂作品，有著極其重大的意義。作為一位口琴吹奏者，和所有熱愛口琴的人士一樣，深信《帕米爾綺想曲》不僅是口琴樂曲的典範，更是香港作曲家創作優秀古典音樂作品的重要印記。

自2006年舉辦過首場個人音樂會，光陰似箭，轉瞬間至今已逾七年。這七年來雖然常受邀在不同音樂會中擔任演奏嘉賓，但我無時無刻不渴望著再開自己的獨奏會，唯種種原因之下，未能成事，其中一個主要障礙，是未有適合的拍當為我作鋼琴伴奏。由於我特別偏好選練一些以前甚少有人以口琴演譯過的樂曲，當中鋼琴演奏部份難度極高者為數不少，非一般琴手所能駕馭，比如今晚所選奏的一首為長笛家喜奏的李察·史特勞斯《小提琴奏鳴曲》，其鋼琴部份十分艱深。在大多數人都忙於個人事業的香港社會裡，要物色有能力又願意抽空幫我練習的伴奏人選，真是難上加難。世事有許多難料的巧合和運氣，這七年的期待裡，怎樣也想像不到今天的獨奏會竟然能邀請到大名鼎鼎的資深鋼琴家畢攻女士為我作伴奏，不勝榮幸之餘，更交織著無限感慨與喜悅。

打從六十年代後期開始，畢攻的名字便深深烙在我的心裡，因為每年每逢三月香港校際音樂節，鋼琴各組比賽的冠軍總是非她莫屬，如是連續十多年，為香港校際音樂節的歷史創造了一個罕見的長勝記錄。當時我無緣認識她，但有如此本領和造詣的人，對熱愛音樂的我來說，又怎能不將她的名字牢記於心？意想不到將近三十年之後，在2000年母校培英中學的創校周年校慶晚宴中，我作為元老校友，有幸得到當時的校長畢攻女士盛情款待，我亦終於首次邂逅這位數十年在心裡仰慕著的鋼琴家。她既是我的音樂偶像，又同為培英人，今天晚上能與畢校長同台合作演出，畢生最感快慰之事莫過於此。

音樂令人回憶，五十年的音樂之路，於我奔波勞碌的生活中帶來歡慰，令我的人生有了詩情，在我平庸的打工仔外表之下，有了深度的文化內涵。事隔七年能再次踏足演奏台上，舉行生命中第二場獨奏會，最要感謝的是我摯愛的太太，沒有她多年來盡心盡力地給我照顧和支持，不可能辦得成這前後兩次個人音樂會，因此我謹以今晚的盛會獻給我的太太。此外還有教過我的老師，各位口琴界的朋友及培英中學基社各同學們，都曾多方面給我支持和鼓勵，我萬分感激。而身居美國的小姨宋明怡小姐，則為我設計海報單張、搜集翻譯樂曲資料及編寫音樂會場刊，是本音樂會的幕後功臣，不得不由衷感謝。

Romancing the Harmonica,

Second Movement

By Wai Hang-hay

I have been fascinated by classical music all my life. Piano and violin were the two instruments I was particularly in love with during childhood. Due to financial constraints I had no opportunity to learn playing these instruments. Fortunately I was able to join the harmonica band while in secondary school. In the 50 years since I have been mesmerized by this small and cheap instrument. Almost my whole life has revolved around the harmonica.

The many years spent on mastering the techniques of playing the harmonica were rewarded by the excellent results at many different open harmonica contests. A number of my students have also won awards at contests in Hong Kong and overseas. Playing the harmonica has not only brought me honours, but also given me immense satisfaction at seeing my very own students winning accolades. My long-time dream of presenting a solo concert was also first fulfilled on 3 February 2006.

After retiring in 2007 I was able to dedicate much more time to my beloved harmonica, indulging in more practice and to instructing more students. In the past I had focused on playing the classical pieces of renowned musicians. Now I have the luxury of time to seek out rare works which have received very little attention, particularly those which have never been played with the harmonica. I wish I could find some high-quality noble pieces from the forgotten treasures so that I might be able to contribute to the history of music. This route of exploration has led me to discover "*Pamir Capriccio Op.21*", a marvelous world-class work that is little known.

"*Pamir Capriccio Op.21*", composed by Wut Man-chung between April and June 1977, was originally a harmonica concerto. It is a large piece of work especially composed for chromatic harmonica virtuoso Tsui Tak-ming who first staged this work with the Hong Kong Philharmonic Orchestra in 1977 and recorded it in Tokyo with New Japan Philharmonic and Taiwan conductor Chen Chiu-sen in 1984. Unfortunately, the music score disappeared after the death of Wut. "*Pamir Capriccio Op.21*" was never performed again for more than 20 years. Time, like soil and dust, covers and buries anything that is never touched and leaves no trace. China has lost countless musical pieces in this manner over the centuries.

I first heard a recording of Tsui's "*Pamir Capriccio Op.21*" in 1980s. Since then I had often dreamed of obtaining the music scores of this work but I had no idea where to look for it until 2007. By accident I obtained a clue from the assisting conductor of Horns Chorus Lee Man-chung. Through the assistance of Chou Yun-chen, the principal of Huang Zi School of Performing Arts, I obtained the Taiwan address and telephone number of Wut's wife, pianist Wong Sau-kit. As my daughter goes to Taiwan frequently in the course of her work, she tried to locate Mrs. Wut. However, Mrs. Wut was frequently out of the country for overseas performances. My daughter tried over and over again to make contact but was unsuccessful. In the summer of 2008 she finally met up with Mrs. Wut and was given the complete score sheet.

The first time I played the whole piece of "*Pamir Capriccio Op.21*" with my harmonica I was deeply moved and stunned by its beautiful tone. It was simply amazing that the enchanting grasslands of the Pamir could be captured in this manner. The melody is simply powerful. It would have been a matter of great regret if such an enchanting and vibrating masterpiece was lost and never heard of again. "*Pamir Capriccio Op.21*" is absolutely a great work, comparable to many world-class masterpieces. Wut, a local composer of Hong Kong, undoubtedly has lifted Hong Kong to the realms of classical music history.

節目表

Programme

- 口琴 Harmonica: 韋恆熹 Wai Hang-hay
鋼琴 Piano: 畢玫 Rosalind But
- 1 慢板 Largo 維拉契尼 Francesco Maria Veracini
2 贈艾德拉的口琴小夜曲 西里爾·斯科特 Cyril Scott
Serenade for Harmonica & Piano (dedicated to Larry Adler)
3 間奏曲 Intermezzo 西里爾·斯科特 Cyril Scott
4 往事追憶 Bygone Memories No.1 西里爾·斯科特 Cyril Scott
- 口琴二重奏 Harmonica Duet: 韋恆熹 Wai Hang-hay、陳瑞蓮 Sally Chan
鋼琴 Piano: 梁睿軒 Arvin Leung Yui Hin
- 5 為口琴與鋼琴編寫之愛爾蘭旋律 占士·慕迪 James Moody
Five Irish Melodies Arranged for 2 Harmonicas & Piano
- 口琴 Harmonica: 韋恆熹 Wai Hang-hay
鋼琴 Piano: 畢玫 Rosalind But
- 6 短篇小說 Short Story 喬治·歌舒詠 George Gershwin
7 小提琴奏鳴曲第二樂章 李察·史特勞斯 Richard Strauss
Improvisation from Violin Sonata, Op. 18
8 搖籃曲 La Poupee 比才 Georges Bizet
9 西班牙小夜曲 Serenade Espagnole 夏蜜娜蒂 Cécile Chaminade
- 男中音 Baritone: 林思聰 Daniel Lam
鋼琴 Piano: 畢玫 Rosalind But
口琴 Harmonica: 韋恆熹 Wai Hang-hay
- 10 教我如何不想她 How Could I Not Miss Her? 趙元任 Chao Yuan Ren
- 女高音 Soprano: 蘇惠坤 Shirley So
鋼琴 Piano: 紀瑞華 Ki Sui-wah
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- 11 秋水伊人 Longing for Her Love 賀綠汀 He Luting
- 男中音 Baritone: 林思聰 Daniel Lam
女高音 Soprano: 蘇惠坤 Shirley So
口琴 Harmonica: 韋恆熹 Wai Hang-hay
鋼琴 Piano: 紀瑞華 Ki Sui-wah
- 12 天邊 Oczon 烏蘭托嘎 Ulan Toga
王鑑威編曲 Arr. by William Wong
- 口琴 Harmonica: 陳瑞蓮 Sally Chan
鋼琴 Piano: 梁睿軒 Arvin Leung Yui Hin
- 13 口琴浪漫曲 Romance for Harmonica 佛漢·威廉士 Ralph Vaughan Williams
- 口琴獨奏 Harmonica Solo: 韋恆熹 Wai Hang-hay
- 14 席琳克絲 Syrinx 狄布西 Claude Debussy
15 隨想曲 Caprice 湯美·威利 Tommy Reilly

中場休息 10 分鐘 Intermission of 10 minutes

- 鋼琴獨奏 Piano Solo: 梁睿軒 Arvin Leung Yui Hin
- 16 即興幻想曲 Fantasia-Impromptu Op.66 蕭邦 Frédéric Chopin
- 女高音 Soprano: 蘇惠坤 Shirley So
鋼琴 Piano: 紀瑞華 Ki Sui-wah
- 17 天使靈糧 Panis Angelicus 法朗克 César Franck
18 親愛的父親 O mio Babbino Caro 普契尼 GiacomPuccini
- 口琴 Harmonica: 陳瑞蓮 Sally Chan
鋼琴 Piano: 畢玫 Rosalind But
- 19 金女郎 Golden Girl 湯美·威利 Tommy Reilly
20 馬刀之舞 Sabre Dance 哈察圖良 Aram Khachaturian
- 男中音 Baritone: 林思聰 Daniel Lam
鋼琴 Piano: 畢玫 Rosalind But
- 21 母親教我的歌 O Cessate di Piagarmi 斯卡拉蒂 Alessandro Scarlatti
22 我須往何處徘徊? Whither Must I Wander? 佛漢·威廉士 Ralph Vaughan Williams
23 繆斯女神的兒子 Der Musensohn 舒伯特 Franz Schubert
24 啊, 我的情人 O Mistress Mine 奎爾特 Roger Quilter
25 歸來吧 Torna a Surriento 迪寇蒂斯 Ernesto De Curtis
- 口琴 Harmonica: 韋恆熹 Wai Hang-hay
鋼琴 Piano: 畢玫 Rosalind But
- 26 思慕的人 Missing Person 洪一峰 Ang It-hong
石青如編曲 Arr. by Ching-ju Shih
27 帕米爾綺想曲 Pamir Capriccio Op.21 屈文中 Wut Man-chung
- 演出 Performers: 角聲合唱團 Horns Chorus
指揮 Conductor: 紀華彬 Albert Kee
鋼琴 Piano: 紀瑞華 Ki Sui-wah
口琴 Harmonica: 韋恆熹 Wai Hang-hay
- 28 上海灘組曲 Suite of the Shanghai Bund
(i) 夜來香 Tuberose: 何淑敏領唱 led by Betty Ho 黎錦光 Li Jinguang
(ii) 三年 Three Years: 張桂梅領唱 led by Cheung Kwai-mui 姚敏 Yao Min
(iii) 情人的眼淚 Lover's Tears: 張世霞領唱 led by Cheung Sai-har 姚敏 Yao Min
(iv) 不了情 Love without End: 洗美齡領唱 led by Cindy Sin 王福齡 Wang Fu-ling

音樂會完畢 End
多謝蒞臨欣賞 Thank you for your presence
晚安 Good Night

韋恆熹

韋恆熹在六十年代起追隨口琴大師梁日昭先生學習複音口琴，並隨劉尚文先生學習樂理。學生時代在香港校際音樂節取得優異成績，並於六九年贏取香港口琴比賽中複音口琴獨奏組別冠軍。由於認識到複音口琴有其局限，不能駕馭許多古典音樂作品，同時又受到當代著名半音階口琴大師拉利艾德拉和湯美韋利等的影響，而轉習半音階口琴，並有信心以半音階口琴能夠奏出殿堂級世界著名樂章。

韋恆熹為培英中學校友，先後在母校及多間學校以業餘身份擔任口琴導師，其學生亦多次在香港校際音樂節口琴獨奏組別及各地口琴節賽事中屢奪佳績。韋氏熱衷古典音樂欣賞，尤其熱愛小提琴曲，四十多年來觀摩了不同名家的演奏技巧，確認了大部份小提琴曲都能以半音階口琴演譯，由此努力不懈將一首又一首的小提琴經典作品移植，以其圓渾的口琴技巧吹奏，令聽眾耳目一新。

韋氏於 2006 年在香港大會堂劇院舉辦了首次個人口琴演奏會，於 2011 年初與泛亞交響樂團合作演出三場音樂會，演奏佛漢·威廉士的《口琴浪漫曲》和馬斯奈的《沉思》。近年多次與香港角聲合唱團合作演出，把口琴融入歌聲之中。



Wai Hang-hay

Wai Hang-hay developed a keen interest in the harmonica from a very young age, starting tremolo lessons in the 1960's with harmonica master Leung Yat-chiu and learning music theory from Lau Sheung-wen. A secondary school student, Wai scored excellent results at the Hong Kong Schools Music Festival. He was the Hong Kong tremolo solo champion in 1969. Not only did he understand the limitations of tremolo in classical music, but he was also influenced by contemporary virtuosos Larry Adler and Tommy Reilly. This led to Wai's change to the chromatic harmonica, confident that he would be able to play classical music with it.

An Alumnus of Pui Ying Middle School, Wai has been teaching the harmonica at his Alma Mater as well as several schools in Hong Kong. A number of his private students have won awards at the Hong Kong Schools Music Festival and several open harmonica contests overseas. Wai also has a great passion for the violin, emulating the techniques of virtuosos over the past 40 years. In recognition of the generality between violin and harmonica, Wai has successfully translated violin music to harmonica and offered fresh feeling to his audiences.

Following a solo concert at the Hong Kong City Hall Theatre in 2006, Wai staged the Pan Asia Symphony Orchestra in 2011, playing "Romance for Harmonica" by Ralph Vaughan Williams and "Méditation" from "Thais" by Jules Massenet. He co-performed with the Horns Chorus several times in recent years.

畢玫

畢玫從三歲稚齡起開始學習鋼琴，先後師承吳東夫人及杜蘭夫人。小學就讀瑪利諾女校，繼於聖保羅男女中學完成中學課程。在校時她積極參與合唱團及管絃樂演出，並曾擔任古鍵琴手，是校內活躍的音樂中堅份子。

畢玫偕三位妹妹畢蓮，畢薇，畢蕙，自 1963 年至 1976 年於香港校際音樂節多個鋼琴賽事項目上連番勝出，創造了傑出不凡的記錄。1976-1977 年間她先後考獲英國皇家音樂學院鋼琴教學及鋼琴演奏文憑。

畢玫肄業於香港大學物理學系，在學時一直擔任香港大學合唱團指揮，大學畢業後先後服務沙田及香港培英中學凡三十多年，1996 年至 2005 年連續九年擔任香港培英中學校長，在其任內於學校努力提倡各類音樂訓練，引入音樂風氣，積極為培英播種音樂樹苗，2005 年榮休香港培英中學校長之職後移居澳洲。

音樂依然是畢氏退休生活中最重要的消閒活動及工作目標，她熱衷於合唱團演出，又為澳洲雪梨國立麥格理大學合唱團及其學生無伴奏合唱組合擔任指揮，現每年奔走於澳洲和香港兩地參與各種音樂項目的演出。

2012 年 11 月畢玫獲邀請為澳洲相向歌劇樂團之指定鋼琴家，在演出意大利歌劇作曲家威爾第著名作品《茶花女》全劇中，擔任合唱團鋼琴伴奏。



Rosalind But

Starting to play the piano at only age three, Rosalind But was a disciple successively of piano masters Constance Wu and Betty Drown. While at Maryknoll Sisters School for her primary education and then at St. Paul's Co-Educational College, Rosalind actively participated in the school choir, school orchestra (playing the harpsichord), and many other musical groups.

Rosalind and her three younger sisters established a spectacular record by winning awards in the Hong Kong Schools Music Festival for 13 consecutive years from 1963 to 1976. Rosalind achieved her certificates of L.R.S.M. (Teaching), L.R.S.M.(Performance) respectively in 1976 and 1977.

In her college life, Rosalind dedicated herself to conducting the Hong Kong University Students' Union Choir. After graduating from University of Hong Kong with a major in Physics, Rosalind worked at Pui Ying College and then Pui Ying Secondary School for more than 30 years. She served as the principal of Pui Ying Secondary School from 1996 to 2005 during which she advocated music appreciation and offered students training in all sorts of musical instruments.

Music continues to be the most essential leisure and work for Rosalind since migrating to Australia after retirement in 2005. Besides her enthusiasm in choir performance in Sidney, Rosalind conducts the Macquarie University Singers, and Mac-appella, a student a cappella group. She, thus, keeps busy travelling back and forth between Hong Kong and Australia for music performances.

Rosalind was appointed Rehearsal and Performance Pianist of the Antipodean Opera Group in Sydney in 2012. In the performance of "La Traviata" by Italian opera composer Giuseppe Verdi, Rosalind served as the piano accompanist for the choir.

角聲合唱團

「角聲合唱團」成立於 1965 年，是一群志同道合、有抱負的音樂愛好者所組成的非牟利音樂團體，以弘揚樂教、推動合唱及聲樂藝術為宗旨。四十多年來舉辦音樂會七十多次，演出曲目包括中外名曲、歌劇、清唱劇、聖樂、藝術歌曲、民歌等。「角聲」曾多次與本港著名聲樂家、合唱團及樂團合作演出，素獲好評。為推崇中國音樂家，「角聲」舉辦過黃自、李抱忱、韋瀚章、林聲翕、黃友棣、黃永熙、黃育義等作曲作詞家之作品專輯音樂會。除每年舉辦的週年音樂會外，「角聲」又多次應邀在香港市政局康樂及文化事務署主辦之音樂會及文化活動中演出，更曾遠赴澳門、台灣、新加坡及馬來西亞等地演出。

2009 年 4 月 25 日應香港政府康樂文化事務署邀請，「角聲」參與了假香港文化中心大堂舉辦的「週末藝趣」文化活動演出。4 月 26 日應邀參與「香港校長合唱團十週年音樂會」之演出，及 8 月 30 日在香港大會堂音樂廳舉辦第七十五輯「亞洲民歌會知音」音樂會。

2010 年 1 月 9 日再次應香港政府康樂文化事務署邀請，在荃灣大會堂廣場舉辦「合唱音樂會」，6 月 12 日於香港大會堂音樂廳舉辦第七十六輯「四十五週年紀念」音樂會。

2011 年 3 月 18 日應「明儀合唱團」之邀，參與在香港大會堂音樂廳舉辦的「黃友棣教授紀念音樂會」中大合唱演出，6 月 26 日在香港大會堂音樂廳主辦第七十七輯「情牽中西民歌」音樂會，9 月 13 日應「新聲音樂協會」之邀，參與在香港大會堂音樂廳舉辦的兩場「辛亥百年紀念音樂會」，演出《辛亥百年紀念組曲》大合唱。12 月 25 日分別在荃灣「荃新天地」及「綠楊坊」演出兩場聖誕音樂會。

去年 8 月 25 日在香港大會堂音樂廳主辦第七十八輯「影劇金曲樂悠揚(二)」音樂會。12 月 15 及 22 日在荃灣「荃威護老院」、「杏花邨宣道會」及「綠楊坊」演出四場聖誕音樂會。



Horns Chorus

The Horns Chorus was founded in 1965 by a group of aspiring music lovers with the aim of carrying forward music education and promoting the art of chorus and vocal music. Over the past 40 years and more, Horns Chorus has held over 70 concerts featuring numerous famous works by Chinese and foreign composers including opera, oratorio, sacred music, lied and folk songs. Horns Chorus consistently receives high praises for them and for co-performances with many local vocalists, choirs and orchestras. To compliment the Chinese musicians, Horns Chorus held several concerts of works by composers including Huang Tzu, Li Pao-chen, Wai Hong-cheung, Lin Sheng-shih, Huang Yau-tai, Wong Wing Hee, Wong Yuk-ye, etc. Besides its anniversary concerts every year, Horns Chorus has been repeatedly invited as guest performers at recitals held by Leisure and Cultural Services Department of the Hong Kong Government. Horns Chorus has also staged performances in Macau, Taiwan, Singapore and Malaysia.

角聲合唱團演出團員名單 Performers' List of Horns Chorus

女高音 Soprano

張桂梅 Kwai-mui Cheung
馮潔霞 Claudia Fung
傅線婉清 Yuen-ching Fu
黎秀珠 Helen Lai
賴蓮娣 Linda Lai
雷湘源 Joan Louie
吳小麗 Shirley Ng
洗美齡 Cindy Sin
蘇惠坤 Shirley So
鄧淑玲 Shuk-ling Tang

謝秀瓊 Jacqueline Tse

王瑞冰 Josephine Wong
楊燕珠 May Young

男高音 Tenor

陳廣安 Kwong-on Chan
陳勳成 Patrick Chan
紀華彬 Albert Kee
郭立展 Laption Kwok
麥展誠 Jason Mak
吳子文 Isaac Ng

女低音 Alto

鄭秀蘭 Yvonne Cheng
張世霞 Sai-har Cheung
何淑敏 Betty Ho
紀瑞華 Sui-wah Ki
黎梅芳 Mui-fong Lai
盧麗萍 Rebecca Lo
岑佩佩 Piggy Shum
謝輕盈 Somadevi Tse
黃來仙 Sina Wong

男低音 Bass

方華忠 Walter Fong
傅子瑜 Alan Fu
林恩忠 Mark Lam
李孟松 Man-chung Lee
李乃康 Simson Lee
梁龍 Loong Leung
謝本良 Poyu Tse

紀華彬

紀華彬先生出生音樂世家，父親紀福柏先生為香港著名指揮家，1965 年在香港創立「角聲合唱團」。紀氏幼受庭訓，深愛合唱藝術，在港時除擔任多間基督教會詩班指揮外，歷任香港「角聲合唱團」指揮及團長，帶領合唱團多年在香港大會堂音樂廳的演出，深獲好評。紀氏為男高音，多次在香港大會堂演唱會中擔任獨唱項目，其中



包括擔任《彌賽亞神曲》中的男高音獨唱。

紀氏畢業於台灣大學機械系，多年來從事內衣製造機械設計及研發，1981 年移民美國，居紐約期間擔任「紐約角聲佈道團音樂小組」指揮十餘年，在美東各州舉辦一百多次音樂佈道會，並多次協助「角

聲佈道團」組織百人以上的聯合詩班，擔任副指揮，在著名的紐約肯尼音樂廳演出。紀氏於 1999 年移居亞特蘭大，歷年來擔任「亞特蘭大華人基督教會」詩班指揮、「亞特蘭大眾華人教會聯合詩班」指揮、「采風合唱團」及「亞特蘭大華人合唱團」指揮，並率「采風合唱團」參加僑委會於臺北舉辦的「2002 總統盃全球僑胞混聲合唱觀摩賽」。紀氏多年來亦擔任凌忍揚博士創立的「中華基督教會音樂學院」的客座教師。

紀氏於 2007 年回港於國內製衣廠任職技術總監，2009 年後從事內衣製造工程顧問，並擔任「角聲合唱團」指揮及團長。

Albert Kee

Albert Kee was born into a musical family. His father, Kee Fook-pak, a famous conductor, founded the Horns Chorus in Hong Kong in 1965. Nurtured in music education since childhood, Albert particularly loves choral art. He serves as choir conductor of several Christian churches in Hong Kong. He has been the head and conductor of Horns Chorus, leading it to a remarkable level of performance. As a tenor, Albert has been a soloist at many concerts held at the Hong Kong City Hall, including a tenor soloist performance in a "Messiah" oratorio.

Albert graduated from the National Taiwan University with a major in mechanics, developing a career in design, research and development of mechanical equipment for lingerie production. He migrated to the United States in 1981 and lives in New York. As the conductor of the "New York Horns Evangelism Missions Music Group" for more than 10 years, Albert not only organized hundreds of music evangelism missions in the East Coast of America, but also helped to form a joint choir with more than a hundred members for a performance at the prestigious Carnegie Hall. He moved to Atlanta in 1999 serving as the conductor of a number of choirs including the choir of Atlanta Chinese Christian Church and the Atlanta Chinese Chorus. Albert has been appointed guest lecturer of Chinese Christian Church Music Institute.

He returned to Hong Kong in 2007 to take up the position of technical director of a garment factory in China. He became an engineering adviser of lingerie manufacturing in 2009. He is the head and conductor of Horns Chorus.

角聲合唱團 2013 年執行委員會

Horns Chorus 2013 Executive Committee

團長: 張世霞	Chairman: Sai-har Cheung
副團長: 紀瑞華	Vice-Chairman: Sui-wah Ki
文書: 吳小麗	Secretary: Shirley Ng
財政: 黎梅芳	Treasurer: Mui-fong Lai
會員部: 蘇惠坤	Membership Secretary: Shirley So
總務: 陳廣安	General Affairs: Kwong-on Chan
技術組: 紀華彬	Music Director: Albert Kee



林思聰

林思聰是本港極少數能考進世界著名的朱利亞學院接受聲樂訓練的歌唱家之一。赴美前於香港演藝學院受教於戴志誠博士門下。他優美的聲線和豐富的音樂造詣讓他獲選在學院製作的數個歌劇中擔任主要角色。林氏演奏琴鍵樂器的才藝亦甚獲觀眾好評。在美深造期間，林氏師隨著名聲樂老師丹尼爾·費爾盧，更於紐約大小音樂廳演出各種曲目，包括以英語，猶太語雙語演唱，伯恩斯坦的《詠嘆調及船歌》。回港後，林氏先後於 1998 年香港藝術節的歌劇《莎樂美》擔演「拿細耳人」，及在 2007 年香港歌劇團製作的《羅密歐與茱麗葉》飾演「巴禮斯」。林近年積極參與慈善演出，屢為不同慈善機構義唱籌款。過去數年，林氏的歌聲更遠達西印度洋島國馬達加斯加及留尼旺。林現為香港醫學會合唱團的指揮。自 2000 年起，林數度參與該

團的籌款音樂會，而自 07 年起，更獲邀為該團團員定期舉辦聲樂訓練班，得到團員高度評價。除現場演出外，林亦常獲邀為音樂界的同儕灌錄唱片，作品跨越古典與流行音樂的界限，其中更包括林氏親自譜寫的作品。林氏從 2006 年秋起擔任香港教師愛樂合唱團的駐團指揮，直至 2008 年。林現時亦為他學生所辦的數個歌唱組織擔任藝術顧問。

Daniel Lam

Daniel Lam is one of a very few Hong Kong musicians to have received vocal training at the internationally-acclaimed Juilliard School. Before studying in the US, Lam attended the Hong Kong Academy for Performing Arts, under the tutelage of Dr. Derek Anthony. His fine voice and rich musical background have landed him various leading roles in the Academy's productions. Lam is also a fine player of the keyboard. His self-accompanied singing has been well received by audiences. During his studies in the US, Lam was under the tutelage of master Daniel Ferro, and had performed in various concert halls in New York City. His performances included a wide range of works, like Leonard Bernstein's bilingual chamber work in English and Yiddish, "Arias and Barcarolles". After returning from the US, in 1998, Lam played the role of 'Nazarene' in a Hong Kong Arts Festival opera production, "Salome", and later, as 'Paris' in Gounod's "Romeo et Juliette", a 2007 production by Opera Hong Kong. At present, Lam dedicates his musical talent primarily to charitable causes. He has sung in various fund-raising and evangelical concerts, and his voice has been heard near and afar, including countries in the West Indian Ocean like Madagascar and Île de la Réunion. Lam is now the conductor of the Hong Kong Medical Association choir. He has appeared in various fund-raising concerts of the HKMA choir, and has been invited to hold regular vocal classes for its members since 2007, receiving enthusiastic participation and high acclaim by the participants. Apart from live performances, Lam has often been invited to participate in CD productions by his musical colleagues. His recordings span a wide range of musical styles, crossing the frontiers of popular and classical music, also including works penned by himself. From fall 2006, Lam takes on the role of resident conductor of the "Hong Kong Professional Teachers' Chorus", until 2008. Lam is currently artistic advisor to a couple of local singing groups organised by his students.

梁睿軒 Arvin Leung Yui Hin

梁睿軒三歲開始學習鋼琴，九歲已考獲英國皇家音樂學院鋼琴八級證書，以突出的音樂天份在 2010 年香港校際音樂節八級鋼琴樂曲比賽中榮獲冠軍，他在母校長沙灣天主教英文中學隨韋恆熹老師學習半音階口琴，經常作獨奏表演及為同學們擔任伴奏。他更是一位數學資優生。

Arvin Leung began learning piano from the age of three. At nine he won the certificate of Merit in Grade 8 Piano Examination of the Associated Board of the Royal Schools of Music. With his extraordinary talent in music, Arvin won first place in the Graded Piano Solo - Grade Eight of Hong Kong School Music Festival in 2010. A student of Cheung Sha Wan Catholic Secondary School, Arvin is under the tutelage of Wai Hang-hay in playing the chromatic harmonica. Apart from performing solo, Arvin also takes the role of an accompanist for his school mates. He is also a prodigy in mathematics.



蘇惠坤

蘇惠坤自幼熱愛音樂，活躍於校內外之合唱團演出和歌唱比賽。青年時參加音樂事務統籌處的青年合唱團，經常在大型商場內表演。在教會中亦有參加詩班，於 1984 年加入了角聲合唱團至今。

蘇惠坤特別感謝合唱團歷年來的指揮們，給予了她寶貴的教導，尤其讓她得到領唱和獨唱機會，不僅豐富了她的舞台經驗，也豐富了她的人生。



Shirley So Wai-kwan

Since childhood Shirley So has had an unquenchable passion for music. It began with the school choir. Shirley also actively participated in performances and singing contests. She joined a church choir as well as the Music Office Youth Choir which offered her many opportunities to perform in public, especially in large shopping malls. Shirley has become a key member of the Horns Chorus since 1984.

She is very grateful to all the choir conductors over the years right up to the present. She believes she could not have accomplished so much and achieved her present standing without their guidance and encouragement. They helped to refine her singing techniques and to build up her confidence just as they provided her with opportunities to be the lead singer and to render solo performances. Their valuable instructions and confidence in her ability not only helped to enrich her stage experience but also lifted her life to magnificent heights.

陳瑞蓮

雖然學生時代未有學習樂器的機會，但踏入社會工作後卻鐘情於正統音樂，學習了數年古箏，於 2007 年加入已有四十年歷史的曉彤口琴愛樂樂團學習口琴，在短短兩年內掌握了這種樂器的神髓，經常以義工身份在醫院為長者病人奏樂，2011 年起隨韋恆熹先生學習半音階口琴，技藝更進。積極參與音樂會演出，曲目包括占士慕迪《西班牙口琴幻想曲》，狄布西《月光曲》等，獲一致好評。



Sally Chan

Although Sally Chan did not learn any musical instrument when she was young, she fell in love with traditional music after starting work. She first learnt to play the Chinese zheng and joined the Haletone Philharmonica in 2007. Her talent enabled her to master the playing techniques and essence of harmonica within two years. Sally is an active volunteer participant in playing music for senior patients at hospitals. She has achieved great progress in the art and techniques of playing the chromatic harmonica since coming under the tutelage of Wai Hang-hay in 2011. Sally has been highly praised for her several concert performances which included works like "Toledo" by James Moody and "Clair de lune" by Debussy.

紀瑞華

紀瑞華受父親紀福柏先生(角聲合唱團創辦人)的影響，自幼對音樂產生濃厚的興趣，八歲開始學琴。以優異成績考獲英國皇家音樂學院文憑。於培正中學期間，擔任學校合唱團的伴奏。自 1973 年開始加入父親所創辦的角聲合唱團，成為該團的駐團伴奏一直至今。紀氏多年來從事鋼琴教學，培養了不少傑出的得意門生。



Ki Sui-wah

Influenced by her father, Kee Fook Pak, Ki Sui-wah has been in love with music from small. She started learning piano at the age of eight, subsequently passing with merit in piano examination of The Associated Board of The Royal Schools of Music. As a student of Pui Ching Middle School, Ki became the accompanist of the school choir. In 1973, Ki joint the Horns Chorus which was founded by her father and has been its accompanist ever since. She has been teaching for many years and has nurtured a number of brilliant students.

1 慢板 Largo 維拉契尼 Francesco Maria Veracini (1690-1768)

維拉契尼是十八世紀上半葉，意大利巴洛克樂派後期的重要提琴音樂作曲家，他的小提琴技巧在當時非常有革命性，因為他的運弓能夠拉出非常安靜沒有雜音的樂聲，在小提琴剛出現的那個年代，這樣的技法讓前輩塔替尼都自歎弗如。他的音樂非常獨特，截然不同於同時代的韓德爾、韋瓦第和巴哈等作曲家，非常重視小提琴的超技演奏，充滿生氣之餘，技巧也更艱難。他因而被稱為「全歐洲最好的小提琴家」。

《慢板》一曲，旋律優美，乃從維拉契尼未有命名且不能辨識的一首小提琴奏鳴曲中抽出單獨成章，後來卻成為許多小提琴家喜歡演奏的小品。

Francesco Maria Veracini was an Italian composer and violinist of the late Baroque period. He pioneered violin techniques in his time. His use of the bow in tranquility was seen as revolutionary. Legend says renowned violinist Giuseppe Tartini became dissatisfied with his own skill after listening to Veracini playing the violin. He was particularly impressed by Veracini's bowing technique. Unlike many other Baroque composers of his time, including Johann Sebastian Bach, George Frideric Handel, and Antonio Vivaldi, Veracini's music was deemed of great importance for its very difficult violin techniques. He was named the best violinist in Europe.

Largo, a graceful piece in very slow tempo, was taken from an unnamed and unknown violin sonata of Veracini. However, it has become a popular work and is performed by many violinists.

2 贈艾德拉的口琴小夜曲 Serenade for Harmonica & Piano 西里爾·斯科特 Cyril Scott (1879-1970)

斯科特是浪漫主義後期英國的作曲家，同時也是作家及詩人，作品帶有強烈的印象派風格，尤以運用異乎尋常的和弦見稱。斯科特被稱為「現代英國音樂之父」，在當代備受同輩音樂家欣賞，包括德布西、拉威爾、李察史特勞斯和史特拉汶斯基等。斯科特在開創及不斷以其作品實驗自由節拍，對當代以至後來的音樂家，有重要影響。他曾被稱為「英國德布西」，但這個別號被評為是不認識斯科特和德布西的錯誤稱謂。

《口琴小夜曲》是斯科特特別為口琴大師拉利艾德拉而作的小品，這首曲幾十年來幾近完全被人忘記，無人再作演奏。此樂曲以柔和旋律開始，並加入和弦，到中段轉為漸快板，和弦此起彼落，樂曲最後以奇特的和弦告終。

Cyril Meir Scott was an English composer, writer, and poet. He was essentially a late romantic composer, whose style was strongly influenced by impressionism. His harmony was notably exotic. Scott was called the "Father of modern British music" and was admired by many of his peers, including Achille-Claude Debussy, Joseph-Maurice Ravel, Richard Strass and Igor Fyodorovich Stravinsky. His experiments in free rhythm, generated by expanding musical motifs, was influential. He used to be known as "the English Debussy", but this comment reflected a lack of knowledge of Scott and little understanding of Debussy.



"Serenade for Harmonica & Piano", a work of Scott composed for harmonica virtuoso Larry Adler, appeared to have been almost entirely forgotten and has not been performed for the past few decades. Beginning with a soft gentle melody, the music goes to an Allegro in the middle and ends with a distinctive chord.

3 間奏曲 Intermezzo 西里爾·斯科特 Cyril Scott (1879-1970)

這首斯科特創作的小品原是一首鋼琴短曲，美國作曲家李察蘭治(1867-)十分欣賞斯科特的作品，將此小品改編成小提琴獨奏曲，旋律婉轉動人，今晚特意以口琴獨奏曲為大家演出。

This is a short piano piece of Scott. American composer Richard Lange (1867-) who was very fond of Scott's works, rearranged this piano piece into a violin solo work. For its beautiful touching melody, Wai Han-hay is delighted to perform it tonight in harmonica solo.

4 往事追憶 Bygone Memories No.1 西里爾·斯科特 Cyril Scott (1879-1970)

《往事追憶》是塔拉哈西組曲第一首，斯科特將此曲題獻給美籍俄國小提琴家津巴利斯特。樂曲極具印象派風格，以和弦開始，五個母題主音不斷重複和變調，是斯科特所要營造的「往事追憶」滋味，回憶可以不斷重複又會不斷產生變化。此曲旋律恬靜寧謐，令人感受有如在迷濛月色之下。

A very rare, unreleased violin piece composed by Cyril Scott, "Bygone Memories" is the first piece of Tallahassee. Scott dedicated this work to Russian American violinist Efrem Zimbalist. The song opens with a pentatonic scale. This is characteristic of impressionism, a popular style around the time when Cyril Scott would have come of age as a composer. Scott suggests that he is attempting to create a "bygone memory". The repetition and transposition of the five note motif suggests that it is itself a memory, and its transposition a suggestion of the way that memory can so often repeat and transform.

5 改編給雙口琴奏出的五首愛爾蘭歌曲 Five Irish Melodies Arranged For 2 Harmonicas & Piano 占士·慕迪 James Moody (1907-1995)



慕迪是位多才多藝的作曲家，多年來為著名口琴家威利擔任伴奏，並為他度身訂做創作了多首口琴曲樂章，由於出身愛爾蘭的背景，其作品甚富愛爾蘭民族情調，他以其對愛爾蘭傳統音樂的認識，加上能充份掌握口琴的感性表現，特別選取一系列通俗愛爾蘭民謠，加以改編，成為別具特色以兩隻口琴演出的愛爾蘭歌曲。

James Moody is regarded as the most prolific composer for the harmonica. For many years he was the regular accompanist for the celebrated harmonica player Tommy Reilly. He was clearly inspired by the artistry of his colleague and many of his compositions were "tailor-made" for Reilly. His great knowledge of the harmonica makes his harmonica works highly

successful. Given his Irish background, Moody's works inevitably reflect an Irish folk style. His knowledge of Irish traditional music and his love for the expressive qualities of the harmonica are successfully combined in his idiomatic arrangements of Irish folk songs for two harmonicas.

6 短篇小說 Short Story

喬治·歌舒詠 George Gershwin (1898-1937)

《短篇小說》是喬治·歌舒詠較少為人演奏的作品，歌舒詠將原本納入三首前奏曲中之兩段素材加以改編，成為小提琴和鋼琴合奏的新版本，1925年完成之後，由美國小提琴家杜斯堅在紐約的大學俱樂部首演。

"Short Story" is a rarely performed piece among the works of George Gershwin. For violin and piano, it is an arrangement of two other short pieces originally intended to be included with Gershwin's Three Preludes. Completed in 1925, this piece was first premiered by American violinist Samuel Dushkin at The University Club of New York in New York City.

7 小提琴奏鳴曲第二樂章

李察·史特勞斯 Richard Strauss (1864-1949)

Improvisation from Violin Sonata, Op. 18



李察·史特勞斯 是德國晚期浪漫主義作曲家及指揮家，早期作品具有典型的浪漫主義特點，是德國浪漫主義最重要的代表人物，但晚期作品流露現代派傾向，如調性瓦解，故其音樂成為末期浪漫派以及 20 世紀現代音樂的重要組成部分。李察·史特勞斯 具有極其卓越的對位寫作才能，幾乎所有作品的組織都非常複雜。

李察·史特勞斯小提琴奏鳴曲是 1888 年完成的作品，及後成為許多演奏家經常選奏及錄音的樂曲，因其曲調優美，並且無論小提琴及鋼琴都要求極高的演奏技巧。第二樂章即興曲是如歌的行板，減少了小提琴和鋼琴的炫技部分，是一段單純美麗的旋律，鋼琴如流水般和小提琴邊唱邊和，清澈動人。除以小提琴演奏之外，此曲亦經常被長笛家選為獨奏曲目，是次以口琴和鋼琴演譯饒富新意。

Richard Strauss was a leading German composer of the late Romantic and early modern eras. He represents the late flowering of German Romanticism. Strauss began working on his Violin Sonata in 1887, and finished it in 1888. Frequently performed and recorded by many musicians, the "Violin Sonata in E-flat, Op. 18" is often noted for its lyrical beauty and its technical demands made on both violinist and pianist. The piece is in three movements. The second movement is unique in that it is an "Improvisation"; that is, the tranquil violin passages give the impression of improvisational material. This movement maintains a beautiful singing tone throughout, and ends meditatively.

8 搖籃曲 La Poupée

比才 Georges Bizet (1838-1875)

喬治·比才是法國浪漫主義作曲家，擅長歌劇創作。其作品編號第二十二《孩童嬉戲》組曲包含 12 首小曲，為鋼琴四手聯彈的作品，於 1871 年寫成，全首組曲長約 23 分鐘。其中五首，第二、三、六、十一及十二最為普及，另編為《小組曲》，是管弦樂著名曲目。《搖籃曲(娃娃)》是《孩童嬉戲》中第三首曲，旋律美麗哀愁，大概是比才自己對孩童娃娃面部表情演繹的感覺。

Georges Bizet was a French Romanticism composer, mainly of operas. "Jeux d'enfants (Children's Games) Op. 22", is a set of twelve miniatures for piano duet composed in 1871. The entire piece lasts about 23 minutes. Five of the most popular numbers from this set (Nos. 6, 3, 2, 11, 12) were later orchestrated as the "Petite Suite". "La poupée (The Doll), No.3" of the set pieces, is a plaintive, beautiful little character piece, possibly suggesting the expression on the face of the doll.



9 西班牙小夜曲 Serenade Espagnole

夏蜜娜蒂 Cécile Chaminade (1857-1944)

法國女作曲家、鋼琴家夏蜜娜蒂，8 歲即開始作曲，因父親反對，她從未入讀音樂學院。童年時在作曲家比才面前演奏聖樂，大受欣賞。18 歲開始以鋼琴家身份公開登台演出，由歐洲各地至美國，均獲巨大成功。於 1913 年獲頒贈法國榮譽軍團勳章，是由拿破崙設立，至今法國政府頒授的最高榮譽騎士團勳章，她是首位得此最高殊榮的女作曲家。夏蜜娜蒂是少數女性作曲家中最著名的一位，也十分多產，以沙龍性質的鋼琴曲為主，旋律優美，效果突出。逾 200 個作品幾乎全部都有出版。《西班牙小夜曲》是一首醉人的小品，末段用小提琴的泛音，把高音奏得有如吹口哨般，今晚以口琴演奏，是為一次新的嘗試。



Cécile Chaminade, a French composer and classical pianist, started to compose when she was eight. In her eighth year she played some of her sacred music to George Bizet, who was much impressed by her talent. Since her father disapproved of her musical education, Chaminade never officially attended music conservatory all her life. She gave her first concert when she was eighteen and from that time on her work as a composer gained steadily in favor. Her compositions were tremendously popular with the public in both Europe and America. In 1913, Chaminade became the first female composer to be awarded the Légion d'Honneur, the highest decoration in France established by Napoleon. Chaminade was highly productive in composition, accomplishing more than 200 works. She wrote mostly character pieces for piano, and salon songs, almost all of which were published. "Serenade Espagnole" is a graceful small piece. The final overtone in violin makes the sound of whistling. Playing this on the harmonica is really a new beginning.

- 10 教我如何不想她 How Could I Not Miss Her? 曲：趙元任 Music by Chao Yuan Ren (1892-1982)
詞：劉半農 Lyrics by Liu Pan Long (1891-1934)

《教我如何不想她》是劉半農于 1920 年在倫敦時寫的一首白話詩，並首次創造了中文的「她」字。1926 年就學於美國的趙元任，因感同病相憐，便選此詞譜曲以表心繫祖國的情懷。《教我如何不想她》亦成爲五四以來第一首入樂的新詩，通過對四季自然的詠唱，寄託了對所念的人——隱喻對故鄉和祖國的深情懷念，在 30 年代中國青年知識分子中廣泛流行。此曲糅合西洋作曲技巧和中國民族音樂特點，詞調諧和，轉調自然而層次分明，變化有致，每段結束句歌詞和曲調基本相同，使全曲風格統一，又保留濃厚民族色彩，是中國一首著名的藝術歌曲。

"How Could I Not Miss Her?" was a modern poem written by Liu Pang Long in 1920 when he was studying in the UK. Liu created a new Chinese character for "her" in this poem. Chao Yuan Ren, studying in the US and sharing a deep nostalgia for the Motherland with Liu, provided the score for this poem. This song was the first modern poem after the May Fourth Movement to be put to music and was very popular among young Chinese intellectuals in the 1930s. Consisting of four parts, each with a climatic change according to the four seasons, the piece combines the composition techniques of the West and the characteristics of Chinese folk music into a harmonious whole. Tone changes naturally with level variation. The repetition of the last line for each period provides unity and coherence for the whole piece.

- 11 秋水伊人 Longing For Her Love 詞曲：賀綠汀 Music and Lyrics: He Luting (1903-1999)

1937 年張石川導演電影《古塔奇案》，由著名演員歌星龔秋霞擔演女主角，並主唱片中插曲《秋水伊人》，作曲填詞皆出自中國著名作曲家賀綠汀，曲調歌詞凄美絕倫，影片一出，歌曲瞬即風靡全國，亦成爲「銀嗓子」龔秋霞最具代表性的首本名曲。

"Longing For Her Love" was an interlude song in the film "Strange Case in an Ancient Pagoda" directed by famous Chinese filmmaker Zhang Shichuan in 1937. Kung Chiu-hsia, one of the seven great singing stars of China in the 1930s-40s and acclaimed as "The Silver Voice", was the lead actress in the movie and sang this piece whose scores and lyrics were composed by He Luting, a left-wing composer later appointed director of the Shanghai Conservatory of Music in 1949. "Longing For Her Love", in such a beautiful melody and poetic lyrics, was immediately popular all over the country after the film was screened. This song also came to represent the work of Kung.



- 12 天邊 Oczon 烏蘭托嘎 Music: Ulan Toga
王鑑威編曲 Arr. by William Wong

烏蘭托嘎是當今著名的蒙古族作曲家，8 歲就譜出自己第一首歌曲，至今已寫下五百多首歌曲、二十多部電視音樂、多部電影音樂、大型歌舞音樂及交響樂。烏蘭托嘎的作品，無論是小歌，還是大型交響曲，均充滿強大的音樂活力，被描繪爲非寫出來，而是由內心流淌出來的音樂。烏蘭托嘎創作的草原歌曲極受世人喜愛和傳唱，《天邊》爲其最著名作品之一，不僅傳遞出蒙古馬背民族的豪邁深情，更把流行時尚的編曲和配器融入其中，擺脫了過去民族音樂的陳腐，充滿了嶄新精緻的時代美學。

Ulan Toga is a renowned Mongolian composer of the present time. He produced his first composition at the age of eight and up to now he has produced more than 500 songs, over 20 pieces for TV programmes, several for films, dance and symphonies. Toga's music is always filled with power, touching and appealing, favored by people all over China and overseas. His compositions have been described as coming from his heart instead of his hand. "Oczon" is one of his most popular works, depicting the generous and heroic characteristics of the Mongolian. The pop-song style arrangement gives this piece an aesthetic personality of today's new age.

- 13 口琴浪漫曲 Romance for Harmonica 佛漢·威廉士 Ralph Vaughan Williams (1872-1958)

佛漢·威廉士是英國交響曲、室內樂、歌劇、合唱音樂和電影配樂的著名作曲家，感動於口琴演奏家艾德拉出神入化的演奏技巧，特別創作了以口琴、弦樂和鋼琴演奏的《降D大調浪漫曲》，1952 年 5 月 3 日在紐約首演，同年 6 月 16 日與利物浦愛樂樂團合作在英國首演。艾德拉曾抱怨說：「要有多一副肺」才能應付吹奏此曲，但亦表示佛漢·威廉士對口琴的能力，限制和特性之了解，遠比其他作曲家優勝。口琴浪漫曲是第一首古典音樂作曲家專爲口琴而創作的作品。

Ralph Vaughan Williams was an English composer of symphonies, chamber music, opera, choral music, and film scores. Convinced by the excellent mastering techniques of Larry Adler (1921-2001), the first and brilliant harmonica player to achieve recognition in classical musical circles, Vaughan Williams completed the manuscript of "The Romance in D flat" in 1951 and revised it into "Romance for Harmonica with String and Piano Forte" in 1952. Larry Adler premiered the piece in New York on 3 May 1952 and later gave the first performance in England on 16 June with the Liverpool Philharmonic Orchestra. Although Adler complained that he needed a pair of auxiliary lungs to play it, he also said that Vaughan Williams had exceeded all other composers in understanding the instrument's capabilities, limitations and characteristic features. "Romance for Harmonica" was the first classical work of a composer dedicated to the harmonica.

14 席琳克絲 Syrinx

狄布西 Claude Debussy (1862-1918)

席琳克絲又稱排笛或潘神笛，是世界上最古老的樂器之一，據研究已存在六千年以上，而希臘的排笛則出現於西元前 2500 年前。排笛之希臘原名席琳克絲，出於希臘神話中牧神潘與河川女神席琳克絲的故事。人身山羊腳的牧神潘，對仙女席琳克絲一見鍾情，奈何席林克斯不為所動，到處躲避。有一次她到了溪旁，避無可避，向河神父親求救，化身為一叢蘆葦，潘遍尋不著席琳克絲，唯有割下七根蘆葦，製成排笛來吹奏以思念愛人，並將笛子取名為席琳克絲，自此，潘與這樂器形影不離。

《席琳克絲》是法國作曲家狄布西 1913 年為好友莫尼未完成的劇作《靈魂》所寫的配樂，其最初標題為《潘神之笛》，供長笛獨奏。狄布西運用全音階創作，令「牧神笛」氣氛迷離，神話色彩濃烈，而且節奏複雜多變，注入了即興的神采，充份利用長笛的歌唱性和表現力，是音樂史上的一顆小珍品。

Syrinx, also called Panflute or Panpipe, is one of the oldest musical instruments in the world with a history of more than 6,000 years. The Greek Syrinx appeared before 2500 B.C. and the word was derived from the classical mythology. Syrinx was a lovely water-nymph who was pursued by the amorous Pan, the Greek god of the wild, shepherds and flocks who had an ugly look with an upper human body, goats horn and legs. To escape Pan's importunities, Syrinx ran to a river's edge and asked for assistance from the river nymphs. In answer, she was transformed into hollow water reeds that made a haunting sound when the god's frustrated breath blew across them. Pan cut the reeds to fashion the first set of pan pipes, which were thenceforth known as *syrinx*. The story was popular among artists and writers in the 19th century.

French composer Claude Debussy wrote "*Syrinx*" in 1913 as incidental music to the uncompleted play "*Psyché*" by his friend Gabriel Mourey. It was intended to be performed offstage during the play. Originally called "*La Flute De Pan*", the piece of music was based on Pan's sadness over losing his love. This piece was the first unaccompanied flute solo of the 20th century, and remains a very popular addition to the modern flautist's repertoire.



"Pan and Syrinx" by Jean-François de Troy

15 隨想曲 Caprice

湯美·威利 Tommy Reilly (1919 -2000)

古典口琴演奏家湯美·威利出生於加拿大，8 歲開始學習小提琴，11 歲開始在父親的樂團中吹奏口琴，後隨家搬到英國倫敦定居。第二次世界大戰爆發時，湯美·威利在萊比錫音樂學院學習小提琴，他被逮捕拘禁在戰俘營中，他就在戰俘營中發展口琴的演奏技巧。到 1945 年大戰結束他回到倫敦，開始全職演奏生涯，以口琴為具有高度藝術價值的樂器，演奏古典樂曲，與許多歐洲知名交響樂團合作演出，同時也進行作曲，並改編巴哈、蕭邦與莫札特等作曲家作品為口琴曲。由不同作曲家專為湯美·威利而創作的作品超過 30 部。湯美·威利發展了許多現今普遍的口琴演奏技巧，曾寫過一本關於半音階口琴演奏古典樂曲的手冊。《隨想曲》是一首無伴奏小品，和湯美·威利自己譜寫的小夜曲一樣，利用口琴舌法做出和弦技巧，豐富地呈現美麗的音色。

Born in Canada, Tommy Reilly began studying the violin at eight and playing the harmonica at aged eleven as a member of his father's band. With his family, Reilly moved to London. At the outbreak of the Second World War he was a student at the Leipzig Conservatory. He was arrested and interned in prisoner of war camps. However it was there that he developed his virtuosity on the harmonica. Returning to London in 1945, Reilly began parallel careers as a concert soloist and recitalist. He began championing the cause of the harmonica as a serious solo concert instrument and performed with major European orchestras. He was a studio musician-composer and also transcribed works by Bach, Chopin and Mozart for the harmonica. Over 30 concert works of different composers have been composed for Reilly. Reilly developed and invented much of the playing technique which is common today. He wrote a handbook "*Play like the Stars*", about playing classical style on the chromatic harmonica. "*Caprice*" is a little piece of unaccompanied music where tongue technique was employed to produce the effect of chords, resulting in beautiful tones.

16 即興幻想曲 Fantasia-Impromptu Op.66

蕭邦 Frédéric Chopin (1810-1849)



蕭邦是最具影響力和最受歡迎的鋼琴作曲家之一，出生於波蘭，是波蘭音樂史上最重要的人物，也是歐洲 19 世紀浪漫主義音樂的代表人物。蕭邦是音樂神童，自幼喜愛波蘭民族音樂，7 歲開始創作波蘭舞曲，8 歲登台演出，成名時不足 20 歲。蕭邦一生所創作的樂曲主要是鋼琴獨奏曲，被譽為「鋼琴詩人」。《升 C 小調即興幻想曲，作品編號 66》寫於 1834 年，是蕭邦獻給其好友波蘭鋼琴家方特納的一首鋼琴獨奏小品，但要求方特納不要將此曲出版，方特納結果沒有遵照蕭邦的意思而將此曲公諸於世，而《即興幻想曲》亦因此得以日後成為蕭邦最受人喜愛的作品之一。

Frédéric François Chopin, Polish composer and virtuoso pianist, is widely considered one of the greatest Romantic piano composers. He was a renowned child-prodigy pianist and composer. Growing up in Warsaw and completing his music education there, Chopin composed many of his mature works in Poland before leaving for France in 1830 at age 20. The vast majority of Chopin's works are for solo piano.

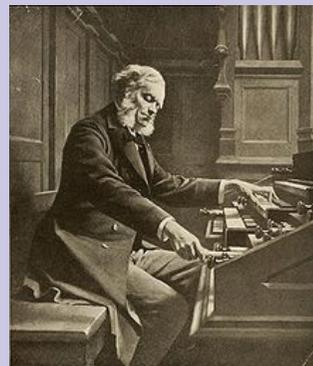
"*Fantaisie-Impromptu* in C-sharp minor. Op. 66" is a solo piano composition. Chopin composed it in 1834 and dedicated to his close friend Polish pianist Julian Fontana, who published the piece in spite of Chopin's request not to do so. It is one of the most popular pieces among Chopin's works.

17 天使靈糧 Panis Angelicus

法朗克 César Franck (1822–1890)

法朗克被認為是繼巴克以來最重要的風琴作曲家，他的作品常採用「連章形式」，含有複雜的對位法，運用浪漫樂派的和音語言等，均顯示其音樂受到李斯特及華格納相當大的影響。法朗克寫下若干以聖經為主題的合唱樂曲，其中最為人熟知的作品是《天使靈糧》，寫於 1872 年，由男高音、風琴、豎琴、大提琴和低音提琴演出，原為安插在 1861 年所作的《三聲彌撒曲》中，曲子之奇怪編制，正是為配合《三聲彌撒曲》所致。《天使靈糧》是一首彌撒聖詩中第二段歌詞的第一句拉丁文，即為來自天使的靈糧。以潔淨的鋼琴作前奏，接著是單純而空靈的合音，莊嚴的樂句述說著來自天使的糧食充滿恩典，經上主淨化，充滿了無不包容的愛。此作品在 1932 年作盛大演出，是為法朗克的音樂事業高峰。前美國總統候選人羅拔甘迺迪及參議員愛德華甘迺迪的盛大喪禮中亦唱頌此曲。

French composer César Franck is considered by many as the greatest organ composer after J. S. Bach. Many of Franck's works employ "cyclic form", a method of achieving unity among several movements. His music is often contrapuntally complex, using a harmonic language that is prototypically late Romantic, showing a great deal of influence from Franz Liszt and Richard Wagner. Franck exerted a significant influence on music. He helped to renew and reinvigorate chamber music and develop the use of cyclic form. "Panis angelicus" is the penultimate strophe of the hymn "Sacris solemniis" that begins with the words "Panis angelicus" (bread of angels). In 1872 César Franck set this strophe for voice (tenor), harp, cello, and organ, and incorporated it into his "Messe à trois voix Opus 12". Beginning with piano solo and followed by the singing of tenors, the Latin text says the angelic bread is so heavenly to show the great love of God. Apart from the 1932 performance of Franck's work being the highlight of his career, "Panis angelicus" was performed at the funeral mass of United States Senator and Presidential candidate Robert F. Kennedy in 1968 as well as at the funeral mass for his brother Senator Edward Kennedy in 2009.



18 親愛的父親 O Mio Babbino Caro

普契尼 Giacomo Puccini (1858-1925)

普契尼是意大利最重要的歌劇作曲家，其 1918 年的歌劇作品《占尼·史基基》在紐約大都會歌劇院首演，講一名富商的家人知道了富商的遺囑把所有財富給予寺院，情急找姜尼·史基基想辦法偷改遺囑，狡猾的占尼·史基基結果把富商的遺囑改成財富給了自己。在這齣諷刺劇中，最著名的一段歌曲是占尼·史基基的女兒羅麗妲所唱的《我親愛的爸爸》，

經常被歌唱家折取出來單獨演唱，歌曲的名氣遠超過原歌劇而成為經典，大部份女高音歌唱家都喜歡選唱這首名曲。



The great Italian operatic composer Giacomo Puccini is beloved among opera-goers above all others. Opera "Gianni Schicchi" was first performed at the Metropolitan Opera House, New York in 1918. The story is about a wealthy man who dies and bequeathing all his money to a monastery. His money-grubbing relatives seek help from Gianni Schicchi to change the will. Cunning Schicchi succeeds in changing the dead man's will but ends up giving most of the money to himself. Best known of all excerpts from "Gianni Schicchi" is the plea of Lauretta, his daughter, to her father for help, "O Mio Babbino Caro" (O Dear Father), too often taken completely out of its satirical context. The song became more popular than the opera and a classic that almost all sopranos love to sing.

19 金女郎 Golden Girl

湯美·威利 Tommy Reilly (1919-2000)

英國半音階口琴家湯美·威利以口琴演奏古典樂曲聞名於世，畢生推動口琴為具有高度藝術價值的樂器，逾 15 位古典音樂作曲家會為他創作口琴名曲，分別有管弦樂團、弦樂四重奏、弦樂與木管樂協奏等共超過 30 個作品。湯美·威利自己也創作一些口琴小品，作配樂以及為英國廣播公司電視電台的節目寫主題曲。1992 年，基於他對音樂的貢獻，獲頒大英帝國員佐勳章。湯美·威利是第一位獲此殊榮的口琴演奏家。

《金女郎》是湯美·威利特為口琴而寫的精緻小品，旋律滿載浪漫情調，宛如對戀人低訴心曲。

Chromatic harmonica virtuoso Tommy Reilly was famous for playing classical music with the harmonica. He spent all his life championing the harmonica as a serious solo concert instrument. Over 30 concert works of more than 15 classical musicians have been composed for Reilly including works with orchestra, string quartet, strings and woodwinds, etc. Reilly also composed short harmonica pieces, incidental music for the stock-music libraries of Chappell and other companies, and theme music for BBC TV and radio. In 1992, Reilly became the first harmonica player to be made a Member of the Order of the British Empire.

"Golden Girl" is a short piece of work of Reilly for harmonica. In a romantic melody, the music is like a love song.



20 馬刀之舞 Sabre Dance

哈察圖良 Aram Khachaturian (1903 -1978)



哈察圖良是蘇聯亞美尼亞族作曲家，生於格魯吉亞首府第比利斯的一個亞美尼亞家庭，習大提琴及作曲，畢業於莫斯科音樂學院，其後成為莫斯科音樂學院的教授。哈察圖良的創作具有強烈亞美尼亞民族音樂風格，代表作有芭蕾舞劇《斯巴達克斯》、《加雅涅》等，他也是前亞美尼亞蘇維埃社會主義共和國國歌的作者。哈察圖良是亞美尼亞作曲家世代的標誌性人物，即使被政治嚴格控制著，作品仍為新風格和大膽探索鋪平了道路，他豐富多彩的編排技巧，為許多當代音樂家，包括蕭斯塔科維奇等所欣賞，影響遍及交響樂和室內樂。

《馬刀之舞》又名《劍舞》，為哈察圖良 1942 年創作的芭蕾舞劇《加雅涅》之主題音樂，是劇中居民出征前的戰鬥舞蹈，節奏非常強烈快速，僅短短 2 分半鐘之旋律，營造一股強烈的壓迫感，同時展現旺盛的生命鬥志。《馬刀之舞》是哈察圖良最著名的作品，由管弦樂再被改編為手風琴曲、鋼琴曲、小提琴曲和木琴曲等。電影大師史丹利·寇布力克的名作《2001 太空漫遊》的配樂採用了《加雅涅》的音樂，包括《馬刀之舞》。

Aram Khachaturian, a Soviet Armenian composer, was acclaimed as one of the three "titans" of Soviet music. Born in Tiflis in Georgia to a poor Armenian family, Khachaturian's works were influenced by classical European music and American folk music. He graduated from the Moscow Conservatory in 1934. Khachaturian is most famous for the "Adagio of Spartacus and Phrygia" from his ballet "Spartacus", and for the "Sabre Dance" from his ballet "Gayane" and the "Adagio" from the same ballet, much used in films and TV series around the world. He is the composer for the state anthem of the Armenian Soviet Socialist Republic. Khachaturian's works span a broad range of musical types, including ballets, symphonies, concertos, and numerous film scores. Khachaturian has been an iconic figure for generations of Armenian composers. Most of his works are saturated with centuries-old motifs of Armenian culture. His works paved the way for new styles and daring explorations, although his own style was closely controlled by the regime. His colorful orchestration technique, admired by Dmitri Shostakovich and many others, is still noted for its freshness and vitality by modern composers.

The "Sabre Dance" is a movement in the final act of the ballet "Gayane" completed in 1942. It evokes a whirling war dance where the dancers display their skill with sabres. Its middle section incorporates an Armenian folk song. Due to its exceptionally exciting rhythm, the "Sabre Dance" established a place for itself in common concert practice, leading also to various adaptations in popular music. The music of "Gayane" including "Sabre Dance" was used in Stanley Kubrick's film "2001: A Space Odyssey".

21 母親教我的歌 O Cessate di Piagarmi

斯卡拉蒂 Alessandro Scarlatti (1660-1725)

斯卡拉蒂是意大利巴洛克時期作曲家，以歌劇及室內清唱劇聞名。斯卡拉蒂是意大利拿波里樂派的創始人，由十七世紀以佛羅倫斯、威尼斯和羅馬為中心的早期巴洛克聲樂風格過渡至十八世紀古典樂派，斯卡拉蒂的音樂構成重要的連結。

《母親教我的歌》是斯卡拉蒂的名曲，出於其早期作品《羅馬將軍龐培》，是斯卡拉蒂所作的第四個歌劇，也是第一個具嚴緊宏大題旨的戲劇作品，寫於 1682 年，當時他只有 22 歲，歌劇於 1683 年在羅馬首演。充滿哀傷情味的《母親教我的歌》在劇中以鋼琴伴女中音演唱，是母親童年時祖母給母親詠唱的歌曲。

Alessandro Scarlatti was an Italian Baroque composer especially famous for his operas and chamber cantatas. He is considered the founder of the Neapolitan school of opera. Scarlatti's music forms an important link between the early Baroque Italian vocal styles of the 17th century, with their centres in Florence, Venice and Rome, and the classical school of the 18th century.

"O Cessate di Piagarmi" is the well-known air in Scarlatti's early opera "Il Pompeo", a *dramma per musica* written in 1682 when he was 22 years old. It was his fourth opera and first dramatic work on a serious and grand subject. The work premiered in Rome in 1683. Dramatic, sorrowful "O Cessate di Piagarmi" for mezzo-soprano and piano was the song that the singer's grandmother sang to her mother as she was growing up.



22 我須往何處徘徊？ Whither Must I Wander? 佛漢·威廉士 Ralph Vaughan Williams (1872-1958)

著名作曲家佛漢·威廉士為英國新浪漫主義詩人及小說家史蒂文森的詩作譜寫樂曲，《我須往何處徘徊？》一曲於 1902 年完成。史蒂文森原詩題為「家不再是我的，我須往何處徘徊？」源出於其 1895 年的詩集《旅行之歌及其他詩篇》。佛漢·威廉士由 1901 至 1904 年間，按此詩集內的詩篇譜寫了一共九首歌曲，《我須往何處徘徊？》為編號第七的作品。

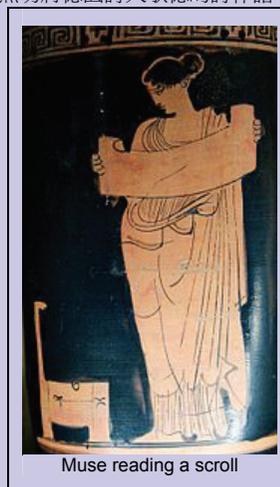
English composer Ralph Vaughan Williams arranged the song "Whither Must I Wander?" in 1902 with lyrics from a poem by Scottish Neo-Romanticism novelist and poet Robert Louis Stevenson. The Stevenson poem, entitled "Home no more home to me, whither must I wander?" forms part of the collection of poems and songs called "Songs of Travel and Other Verses" published in 1895. Between 1901 and 1904 Vaughan Williams set nine of Stevenson's poems to music in his song cycle "Songs of Travel", in which "Whither Must I Wander" arranged and constitutes song No. 7.

23 繆斯女神的兒子 Der Musensohn

舒伯特 Franz Schubert (1797-1828)

舒伯特雖只有短短 31 年生命，卻非常多產，交響樂、歌劇、藝術歌曲、室樂及獨奏曲等，合共將近千個作品，僅僅藝術歌曲，便有 600 多首。這位奧地利音樂家和同期許多十九世紀著名作曲家一樣，都十分熱切將德國詩人歌德的詩作譜曲。《繆斯女神的兒子》是舒伯特 1822 年 12 月一個月內完成五首譜寫歌德詩篇成曲的第一首，這首歌標誌著舒伯特對歌德文字的具大熱情，但當整組五首歌曲完成後，舒伯特與這位曾經是他一生最具影響力與感染力的詩人又劃上了句號。《繆斯女神的兒子》是舒伯特極盡完美的經典作品，是演唱會裡經常預備好給觀眾要求再唱的最受歡迎的歌，輕快悅耳，吸引力一如神話中繆斯女神的兒子那般令人著迷，即使最不懂音樂的人也抵擋不住他的魅力。

Austrian musician Franz Peter Schubert was a prolific composer writing symphonies, operas, lieder, chamber and solo music, leaving almost a thousand pieces of works to us. For lieder alone there are some 600 pieces. Germany's most celebrated writer Johann Wolfgang von Goethe's poems were set to music throughout the nineteenth century by a number of renowned composers. One of them was Schubert. "Der Musensohn, D764" was the first of the five songs by the poet which Schubert composed within a month in December 1822. This song marked a new enthusiasm for the texts of Goethe, but the group of works marked a farewell to the poet who had been such a decisive and inspiring influence in Schubert's life. It was a conclusion to a momentous partnership. "Der Musensohn, D764" is the quintessential Schubert song, a constant standby as an encore. It always succeeds in wooing an audience, in the same way that the son of the Muses himself is a charmer, capable of animating even the most unmusical of people.



Muse reading a scroll

24 啊，我的情人 O Mistress Mine

奎爾特 Roger Quilter (1877-1953)

英國作曲家奎爾特溫文爾雅，風度翩翩，以藝術歌曲的成就聞名於世。他就讀法蘭克福高等音樂學院，跟從俄羅斯裔教授伊凡諾爾學習作曲，1890 年代後期就讀高等音樂學院的一群英國音樂家，以不欣賞貝多芬為共同特點，聚合為法蘭克福群組，奎爾特是其中具有代表性的一員。奎爾特主要創作藝術歌曲，其他作品有少量鋼琴曲、管弦樂曲、舞台劇配樂及室樂等。奎爾特寫作逾 100 首歌曲，為英國藝術歌曲的殿堂增添珍品，他的歌曲至今經常被人獻唱，其中《啊，我的情人》是最受歡迎的曲子之一，以莎士比亞著名浪漫喜劇《第十二夜》中的詩句譜成歌曲，《第十二夜》劇中女主角奧莉維亞的家臣費斯特所唱的一首歌是這樣的：「啊，我的情人，妳往何處漫行？」



A Scene from "Twelfth Night" by William Hamilton

Roger Quilter was known primarily as a gentle and gentlemanly English composer of elegant songs. He enrolled at the Hoch Conservatory at Frankfurt-am-Main where he was under the guidance of Russian professor of composition Iwan Knorr. He belonged to the Frankfurt Group, a circle of English composers studying at the Hoch Conservatory in the late 1890s and had in common a dislike of Beethoven. Quilter wrote mostly songs, but there are a few piano pieces, orchestral pieces, incidental music to theatrical works and chamber works. His music was superbly crafted, and has an iridescent quality. Quilter's output of art songs, more than one hundred in total, added to the canon of English art song that is still sung today. "O Mistress Mine" is one among the most popular. The song was from the quote appearing in William Shakespeare's comedy "Twelfth Night". Feste, the clown or court jester of Olivia's household, sings "O mistress mine, where are you roaming?"

25 歸來吧 Torna a Surriento

迪寇蒂斯 Ernesto De Curtis (1875-1937)

迪寇蒂斯兩兄弟為意大利家鄉拿波里譜寫下世界傳誦的名曲，哥哥安納斯杜先隨名鋼琴家費蘭迪學習鋼琴，不久即對作曲產生濃烈興趣，第一首創作歌曲由弟弟基安填詞，從此奠定兩人的合作基礎，而以《歸來吧》成為兩人音樂事業的巔峰之作，此舉世知名的意大利拿波里情歌，流行程度幾乎被當成意大利國歌，《歸來吧》創作於 1902 年，是男高音的標準歌曲曲目。中文曲名常直譯為《重歸蘇蓮托》，歌詞描述家鄉友人對遊子的呼喚，並勿忘家鄉美麗的景物與朋友。Ernesto and Gian Battista were two brothers who made the name of De Curtis famous in the Neapolitan music scene. Ernesto studied piano with the well known teacher Vincenzo Valente. He soon showed interest in composition, and his first song "A prima vota" was given lyrics by his brother Gian Battista. The partnership flourished, peaking with "Torna a Surriento" (Come back to Sorrento) which almost became the national song of Italy. Written in 1902, "Torna a Surriento" promotes the attractions of Sorrento, a standard element in tenor repertoire.

26 思慕的人 Missing Person

洪一峰 Ang It-hong (1927-2010)

石青如編曲 Arr. by Ching-ju Shih

洪一峰是知名的台語作曲家，童年生活坎坷，在台灣各地流浪，以賣唱維生，並自學譜曲，創作多首悅耳台語歌曲而走紅，有「寶島歌王」之稱號，60年代初前往日本發展，在東寶株式會社的劇場演出。除了唱歌，洪一峰亦在多部60年代的台灣電影中擔演男主角。晚年接受基督教，轉移創作聖樂。

《思慕的人》是1959年的作品，洪一峰到處演唱，一些歌迷，死命跟隨，日久變成朋友，有時一些歌迷沒有出現，他會惦念著他們是否發生了什麼事以至不能來，他把這樣的牽掛譜上旋律，完成一曲《思慕的人》，聽似情歌，其實是對歌迷的召喚。歌曲經石青如改編後，鋼琴伴奏用上了流水色彩琶音，更感美麗動人。

Ang It-hong was a Taiwanese popular singer, songwriter and actor. Very poor from childhood, Ang wandered around Taiwan to sing for a living. He self-taught music composition and became famous by producing several lyrical Taiwanese songs. In the early 1960s he went to Japan and performed in the theaters of Toho Co., one of the largest Japanese film production and distribution companies. Ang was a very popular figure in the 1960s. Apart from singing, he continued an acting career over three decades. After he became a Christian in old age, Ang enthusiastically composed sacred music.

Most of Ang's works are songs in Taiwanese. "Missing Person" was composed in 1959. A number of his fans followed Ang as he travelled around for stage performances and became his friends. If, on occasion, some did not show up at his performance Ang would miss them and worry that something untoward had happened to them. He set this missing feeling to music and composed the song "Missing Person". It sounds like a song to a lover but, in fact, it was a call to his fans. The song was re-arranged into a piece of beautiful music by Ching-ju Shih with arpeggio accompaniment on a piano.

27 帕米爾綺想曲 Pamir Capriccio Op.21

屈文中 Wut Man-chung (1942-1992)

屈文中是近代享負盛名的作曲家，生於廣西，早於八歲創作兒歌《早早起》顯露才華，1960年考入北京中央音樂學院，師隨江定仙及杜鳴心等名家。文化大革命時到天津上山下鄉，接觸到豐富多彩的民族音樂，成為日後創作的靈感寶庫。1975年移居香港後，譜寫了大量不同體裁和意境的佳作，多首膾炙人口的作品，包括《十面埋伏》、《帝女花幻想曲》、《帕米爾綺想曲》、《廣東民謠三首》、《黃山·奇美的山》等名曲為他贏得不少音樂獎項和榮譽，也奠定其音樂大師的地位。其家人於2012年將其珍貴音樂作品手稿、獎項、唱片及其他收藏捐贈予香港中央圖書館的「香港音樂特藏」。

屈文中於1977年4月至6月間寫成《帕米爾綺想曲》，為口琴和交響樂團合作演奏的大型音樂作品，是特意為半音階口琴家徐德明先生所創作的。樂曲富有強烈的帕米爾民族風格與濃郁的新疆地方色彩，以半音階口琴主奏，管弦樂協奏，描繪帕米爾人的歡樂與愛情，同時抒發作曲家對帕米爾民族的思念和頌讚。曲式自由，旋律優美動聽，樂曲全長20分鐘，分五段又一氣呵成。1977年夏天由徐德明和香港管弦樂團作首演，並於1984年5月7日在日本作首次錄音，由新日本愛樂交響樂團協奏，台灣指揮家陳秋盛擔任指揮。《帕米爾綺想曲》之五段為：1. 快板的導引、2. 柔和的行板、3. 熱情的急板、4. 思念的行板、5. 輝煌的中庸板(尾聲)。

Renowned Chinese composer Wut Man-chung was born in Guangxi. At the age of eight he wrote his first nursery song, "Get Up Early Morning" to show his musical talent. He entered Beijing's Central Conservatory of Music in 1960. During the Cultural Revolution he was put to work on a farm in Tianjin which provided him with the opportunity to travel and put him in contact with music and folk songs of different ethnic Chinese groups that helped shape his unique musical style. After migrating to Hong Kong in 1975, he wrote a range of well-known compositions including "Ambush on All Sides", "Princess Ch'ang P'ing Fantasy Overture", "The Pamir Capriccio Op. 21", "Three Pieces of Cantonese Folklore" and "Huang Shan, the Magnificent Mountain", which won him honours and wide acclaim. His music score manuscripts, trophies, records and other collections were donated to the Hong Kong Music Collection of the Hong Kong Central Library in 2012.

"Pamir Capriccio Op.21", composed by Wut Man-chung between April and June 1977, was originally a harmonica concerto. It is a large piece of work especially composed for chromatic harmonica virtuoso Tsui Tak-ming who first staged this work with the Hong Kong Philharmonic Orchestra in 1977 and recorded it in Tokyo with New Japan Philharmonic and Taiwan conductor Chen Chiu-sen in 1984. In a strong folk style, the music not only depicts the happiness and love of the Pamir people, but also expresses the composer's feelings and compliments to the Pamir. The whole piece in five movements is about 20 minutes long in enchanting and powerful melodies.

28 上海灘組曲 Suite of the Shanghai Bund

上海灘組曲包含四首著名時代曲：《夜來香》、《三年》、《情人的眼淚》和《不了情》。《夜來香》和《三年》是1940年代上海灘「五大歌后」之一李香蘭的名曲，作曲者分別為黎錦光及姚敏。《情人的眼淚》是1964年邵氏電影《小雲雀》的插曲，由新加坡「低音歌后」潘秀瓊主唱，作曲及填詞分別是姚敏及陳蝶衣。1961年邵氏電影《不了情》，主題曲由顧媚主唱，作曲王福齡，影片的導演陶秦填詞。

四首歌曲經改編加入口琴伴奏，更添簡樸味道，貼合四、五十年代風情。

Four Mandopop, "Tuberose", "Three Years", "Lover's Tears" and "Love without End", are presented in a group titled "Suite of the Shanghai Bund". "Tuberose" and "Three Years" were among the representative works of Yoshiko Yamaguchi, China-born Japanese actress and singer famous in China in 1940s. "Lover's Tears" originally sung by Singaporean singer Pan Xiu Qiang was an interlude song in Shaw's film "The Lard" in 1964. "Love without End" originally sung by Koo Mei was the theme from the Shaw's film of the same title in 1961.

These four songs have been rearranged with the addition of harmonica accompaniment, presenting a simple style to match the 1940-50s chic.

