

趙伯承 | 林俊浩 | 聲蜚合唱節 | 柏林魯特文藝復興樂團
Patrick Chiu | Ivanhoe Lam | SingFest | lautten compagney BERLIN

巴赫劇場 Bach im Theater

St. John Passion

聖約翰受難曲



18/11 (六 Sat) 8pm

19/11 (日 Sun) 3pm

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

節目全長約 2 小時，包括 15 分鐘中場休息

Approx 2 hrs incl a 15-min interval

觀眾務請準時入場，遲到者須待適當時候方可進場

Please arrive on time. Latecomers will only be admitted at a suitable break

德語演出，附中文字幕

Performed in German with Chinese and English surtitles

11 月 18 日設演後藝人談

Meet-the-artist session after 18 Nov performance



場地規則 House Rules

- 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
To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance
- 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
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
- 請勿在場內飲食
Eating or drinking is not permitted in the auditorium

新視野藝術節銳意呈獻多元的當代藝術體驗。你的寶貴意見有助我們精益求精，請填寫網上問卷：

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一次過重鑄聖經和巴赫兩個經典

結合古典聲樂及當代劇場，合唱藝術家趙伯承及編舞家林俊浩大膽改動巴赫筆下的聲部以至角色定位，合唱團及獨唱家打破慣例以形體舞蹈演出，將耶穌被釘十字架的故事和巴赫傑作賦予嶄新面貌。

來自香港、德國、日本和美國等地，不同膚色和文化背景的歌唱家、演奏家和合唱團，穿上現代社會日常服裝，「扮演」耶穌、門徒彼得、羅馬總督彼拉多及猶太人群眾。在音樂、形體和舞台美學編排下，褪去歷史的外衣，將耶穌及巴赫帶到21世紀：當全球人類因政治經濟科技連在一起，誰能置身事外？如何帶著不可挽回的錯誤活下去？

飾演耶穌的莫布利為現今炙手可熱的高男高音，今年獲邀於英國國王加冕典禮及 BBC Proms 演出。

聲蜚合唱節以現代手法重鑄經典，2022年於巴赫故鄉德國預演，為巴赫音樂節揭幕，獲當地對「國寶」瞭如指掌的音樂家及聽眾擊節讚賞。

Upending both the biblical story and Bach's masterpiece

Fusing Baroque music and contemporary theatre, choral artist Patrick Chiu and choreographer Ivanhoe Lam audaciously recast J.S. Bach's voice types and dramatic figures, where choristers and soloists engage in movement and action, bestowing the crucifixion story and Bach's choral masterpiece with an entirely new character.

Performers from Hong Kong, Germany, Japan and the USA hailing from a variety of ethnicities and backgrounds — and dressed in everyday clothes — play the roles of Jesus Christ, Peter, Pontius Pilate and the Jewish people. No matter whether in musical treatment, movement and staging, this production peels off layers of history, catapulting Jesus Christ and Bach into the 21st century: When all humanity is interlinked through politics, economics and technology, can we afford to be a spectator? How can anyone bear to live with irrevocable, fatal mistakes?

In the role of Jesus, Reginald Mobley is one of today's hottest countertenors, having been invited to perform at the coronation ceremony of Charles III and the BBC Proms this year.

Breaking through conventional interpretations of Bach's music, a preview of this production at Thüringen Bachwochen in the composer's home country last year received rave reviews.

導演的話

我對巴赫《聖約翰受難曲》的探索之旅始於 2000 年。當時我仍是一位年輕合唱指揮，試圖理解這部傑作錯綜複雜的合唱編排，有如一項不可能的任務。二十多年來，我以歌手、指揮和舞台導演身分研究及演出此作品，仍未能完全地理解或肯定其箇中玄機。

改編《聖約翰受難曲》固然希望先得到巴赫先生許可，以示本人對其至高無上的敬意。可是我至今仍沒有機會與他直接對話。

我唯一能做的就是透過他的作品和相關記載，謙卑地學習其音樂風格、個人品味及工作模式。到了現在，巴赫對我而言不僅天賦異稟，留下眾多藝術瑰寶，更擁有寬宏胸懷，擁抱變化。

研究巴赫的學者指，改寫自己作品正是巴赫創作中不可或缺的環節。例如在 1724 至 1749 年，他創作了至少四個版本《聖約翰受難曲》。究竟哪個版本才是最好？說到底全都是他的傑作，因為巴赫會為不同表演者改編新版。

如果巴赫視力好轉並活得更久，我們很可能會看到更多出自他手筆的版本。這為我重新演繹《聖約翰受難曲》注入強心針。我與巴赫及其作品的對話尚未完結，今晚你所欣賞到的版本只是眾多可能性之一，斷不是最終版本。

—— 趙伯承
概念 / 聯合導演

Directors' Notes

My journey of exploring Bach's *St. John Passion* started in 2000, when I was a young Chorus master trying to understand the complex choral texture of this masterpiece — it seemed like a mission impossible.

After studying and performing this piece for over two decades as a singer, conductor and stage director, there remain aspects that I still cannot fully understand or feel certain about.

With all due respect, there are things in *St. John Passion* that I would ask Herr Bach's permission to change. However, I have not yet had a chance to talk to Sebastian directly.

All I can do is to humbly learn about his musical style, personal taste and working pattern through his compositions and relevant records. At this stage of my life, I see Johann Sebastian Bach as someone who not only possesses a rare genius to produce musical gems, but also as someone with a gracious heart to embrace changes.

Bach scholars tell us that revising his own music was an important part of his creativity. For instance, he produced at least four versions of *St. John Passion* between 1724 and 1749. Which is the best version? They are all his best products, as Bach worked on a new version for each performer.

Had his eyesight been better and had he lived past 1750, we most probably would have seen more revisions from him. This belief is the source of my confidence to reinterpret *St. John Passion*. My conversation with Bach and his works is ongoing. The version you see tonight is only one possibility and certainly not the ultimate one.

— Patrick Chiu
Concept / Co-director

聖經已流傳數以千年。現在呢？
我們的故事又如何？

依然記得當天在柏林首次彩排。
依然記得首演時我們的歌聲在教堂迴蕩。
依然記得在艾福特巴哈音樂節演出時觀眾的反應多熱烈。
感謝令這次《聖約翰受難曲》得以面世的各位！

生命短暫，卻不短促。
幾多故事能被述說？
希望在黑暗中，我們仍能創造 / 看見色彩。

—— 林俊浩
概念 / 聯合編舞 / 聯合導演

The Bible has survived for thousands of years. So what about now?
What about our stories?

Still remember the day we had the first rehearsal in Berlin.
Still remember how our voices echoed in the church at the premiere.
Still remember how well our performance was received at the Bach Festival in Erfurt.
Thank you to all who made this *St. John Passion* possible!

Life is short, but yet not too short.
How many of our stories could be told?
I hope we can still make / see beautiful colours in the darkness.

— Ivanhoe Lam
Concept / Co-choreographer / Co-director

歌詞

第一部

背叛與逮捕（約翰福音 18:1-14）

1. 合唱

主，我們的主，你的榮耀，
在全地當受稱頌！
藉由你的受難，向世人顯示
你就是上帝之子，
永恆地，
即便在幽暗深淵，
享有尊榮！

2a. 朗誦調

福音使者

耶穌和門徒過了汲淪溪，在那裡有一個園子，他和門徒進去了。然而，出賣耶穌的猶大也知道那地方，因為耶穌和他的門徒經常在那裡聚集。這時，猶大領了一隊兵，會同祭司長和法利賽人的差役，拿著火把、燈籠、兵器，就來到了園裡。耶穌知道將要臨到自己的一切事，便上前對他們說：

耶穌

「你們找誰？」

福音使者

他們回答他說：

2b. 合唱

「拿撒勒人耶穌。」

2c. 朗誦調

福音使者

耶穌對他們說：

耶穌

「我就是。」

福音使者

然而，出賣他的猶大也和他們站在一起。當耶穌一說「我就是」，他們就退後倒在地上。他又問他們說：

耶穌

「你們找誰？」

福音使者

他們再次說：

2d. 合唱

「拿撒勒人耶穌。」

Text

PART ONE

Betrayal and Capture (John 18:1-14)

1. Chorus

Lord, our Master, whose glory
Is magnificent in all the lands!
Show us through your Passion
That you, the true Son of God,
At all times,
Even in the greatest abasement,
Have been glorified!

2a. Recitative

Evangelist

Jesus went with his disciples across the Brook Kidron, where there was a garden, which Jesus and his disciples entered. Judas, however, who betrayed him, also knew the place, for Jesus often met there with his disciples. Now Judas had engaged the band of soldiers and attendants of the chief priests and of the Pharisees, he comes there with torches, lanterns, and with weapons. Now since Jesus knew everything that should happen to him, he went out and said to them,

Jesus

"Whom do you seek?"

Evangelist

They answered him,

2b. Chorus

"Jesus of Nazareth."

2c. Recitative

Evangelist

Jesus says to them,

Jesus

"I am he."

Evangelist

Judas, however, who betrayed him, also stood with them. Now when Jesus said to Them, "I am he," they drew back and fell to the ground. Then he asked them again,

Jesus

"Whom do you seek?"

Evangelist

They again said,

2d. Chorus

"Jesus of Nazareth."

2e. 朗誦調

福音使者
耶穌回答說：

耶穌
「我已經告訴你們，我就是。你們若找我，就讓這些人去
吧。」

3. 聖詠曲

噢，偉大的愛，無可衡量的愛，
卻將你帶上這苦難的道路！
當我活在歡欣喜樂的世上，
而你竟蒙受苦難。

4. 朗誦調

福音使者
這要應驗他曾說過的話：「你所賜給我的人，我沒有失落一
個。」此時，西門彼得帶著一把刀，他拔了出來，對著大祭
司的僕人砍了一刀，削掉他的右耳；那僕人名叫馬勒古。
耶穌就對彼得說：

耶穌
「收刀入鞘吧，我父所給我的那杯，我豈可不喝？」

5. 聖詠曲

上主，你的旨意必成，
行在地上，如同行在天上。
在苦難時賜給我們忍耐，
順服於愛與悲傷；
保守所有的血肉之軀，
不叫我們違背你的旨意！

6. 朗誦調

福音使者
那隊兵和千夫長，連同猶太人的差役，就拿住耶穌，
把他綁了起來，先帶到亞那面前。亞那是當年任職
大祭司的該亞法的岳父，而該亞法就是那位曾向猶太人
建議，說：「一個人替百姓死是有益的」。

7. 詠唱調（女低音）

為了從我的罪惡束縛中，
將我釋放，
我的救主卻被網綁。
為了將我的滿身瘡瘍，
全然治癒，
他卻讓自己受傷。

2e. Recitative

Evangelist
Jesus answered,

Jesus
“I have told you that I am he; if you are looking for me, then let
these others go!”

3. Chorale

O great love, O love beyond all measure,
That has brought you on this martyr's path!
I lived with the world in delight and joy,
And you must suffer.

4. Recitative

Evangelist
So that the word would be fulfilled, which he had said,
“I have not lost one of those whom you have given me.”
Then Simon Peter had a sword, drew it out and struck at the
high priest's servant, and cut off his right ear; and the servant
was named Malchus. Then Jesus said to Peter,

Jesus
“Put your sword into the sheath. Shall I not drink the cup that
my Father has given me?”

5. Chorale

Your will be done, Lord God, alike
On earth as in the kingdom of heaven.
Give us patience in time of suffering,
To be obedient in love and sorrow;
Restrain and hold all flesh and blood
That acts against your will!

6. Recitative

Evangelist
The band, however, and the captain and the attendants of the
Jews took Jesus and bound him and led him at first to Annas,
the father-in-law of Caiaphas, who was high priest in that
year. But it was Caiaphas who advised the Jews it would be
good that one man be put to death for the people.

7. Aria (Alto)

From the chains of my sins
To unbind me,
My Savior is bound.
From all my vice-blisters
Fully to heal me,
He lets himself be wounded.

否認（約翰福音 18:15-27；馬太福音 26:75）

8. 朗誦調

福音使者

西門彼得跟著耶穌，還有一個門徒跟著。

9. 詠唱調（女高音）

我要追隨你，踏著愉快的步伐，

決不離棄你，

我的生命，我的光。

為我指引道路，

永不停止，

你引領我，催促我，懇求我。

10. 朗誦調

福音使者

那門徒是大祭司所認識的，他就和耶穌一起，進了大祭司的院子。然而，彼得卻站在門外。大祭司所認識的那門徒便出來，和看門的使女說了一聲，就領彼得進去。那看門的使女對彼得說：

使女

「你不也是這人的門徒嗎？」

福音使者

他說：

彼得

「我不是。」

福音使者

僕人和差役站在一旁，（因為天冷）生了炭火，圍著烤火取暖；彼得也同他們站著烤火取暖。這時，大祭司盤問耶穌，關於他的門徒和他的教導。耶穌回答說：

耶穌

「我向來是光明正大地對世人說話，總是在會堂和殿裡，也就是猶太人聚集的地方，沒有暗地裡宣揚過甚麼。你為甚麼來問我？去問那些聽過我說話的人。聽著，他們知道我說過什麼。」

福音使者

但當他說完這話，旁邊站著的一個差役，賞了耶穌一巴掌，說：

差役

「你是這樣回答大祭司嗎？」

福音使者

但耶穌說：

耶穌

「我若說的不是，你可以指證那不是；但我若說的是，你又為何打我？」

Denial (John 18:15-27; Matthew 26:75)

8. Recitative

Evangelist

Simon Peter, however, followed Jesus, and so did another disciple.

9. Aria (Soprano)

I will also follow you with joyful steps,

And will not leave you,

My life, my light.

Pave the way,

And do not cease,

Yourself, to draw me, to push me, to plead with me.

10. Recitative

Evangelist

That disciple was known to the high priest and went with Jesus into the high priest's palace. Peter, however, stood outside the door. Then the other disciple, who was known to the high priest, went out and spoke to the maid keeping the door, and led Peter inside. Then the maid who kept the door said to Peter,

Maid

"Are you not one of this man's disciples?"

Evangelist

He said,

Peter

"I am not."

Evangelist

Now the servants and attendants stood around, having made a fire of coals (for it was cold), and warmed themselves. Peter stood among them and warmed himself. The high priest asked Jesus about his disciples and about his teaching. Jesus answered him,

Jesus

"I have spoken freely and openly to the world, I have always taught in the synagogue and in the temple, where all Jews come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask those who have heard what I have spoken to them! Behold, they know what I have said."

Evangelist

But when he said this, one of the attendants standing nearby gave Jesus a blow in the face, and said,

Attendant

"Should you answer the high priest like that?"

Evangelist

But Jesus answered,

Jesus

"Have I spoken wrongly, then prove it is evil; but if I have spoken rightly, why do you strike me?"

11. 聖詠曲

是誰如此打你，
我的救主，讓你受苦，
如此惡毒地待你？
你終究不是罪人，
不像我們及我們的子孫，
你不曾作惡犯罪。

我，我和我的罪，
繁不可數，
多如海邊的沙，
它們竟帶給你
慘遭打辱的不幸，
與難以忍受的苦痛。

12a. 朗誦調

福音使者

亞那把耶穌綁著，押到大祭司該亞法那裡。西門彼得站著
烤火取暖，旁人便對他說：

12b. 合唱

「你不也是他的門徒嗎？」

12c. 朗誦調

福音使者

但他否認，說：

彼得

「我不是。」

福音使者

大祭司的一個僕人，正是彼得削掉耳朵那人的親屬，說：

僕人

「我不是看見你同他在園子裡嗎？」

福音使者

彼得又一次地否認，立刻雞就叫了。這時，彼得想起了耶穌的話，他便出去痛哭。

13. 詠唱調（男高音）

啊，我的心，
你最終要往哪裡去？
我該往何處尋回自我？
我該站在這裡，
或是該讓
大山小山壓在我身上？
這世間沒有良方，
在我心裡，
滿懷苦痛，
我的罪孽深重；
這僕人竟然不認他的主。

11. Chorale

Who has struck you so,
My Savior, and with torments
Battered you?
For you are not a sinner,
Like us and our children;
You know nothing of misdeeds.

I, I and my sins
Which are as many as the grains
Of sand on the seashore,
They have caused you
The misery that strikes you,
And the grievous host of pain.

12a. Recitative

Evangelist

And Annas sent him bound to the high priest Caiaphas. Simon
Peter stood and warmed himself, when they said to him,

12b. Chorus

“Are you not one of his disciples?”

12c. Recitative

Evangelist

But he denied and said,

Peter

“I am not!”

Evangelist

One of the high priest's servants, a relative of the man whose
ear Peter had cut off, says,

Servant

“Did I not see you in the garden with him?”

Evangelist

Then Peter denied it once again, and immediately the cock
crowed. Then Peter remembered the words of Jesus, and
went out and wept bitterly.

13. Aria (Tenor)

Ah, my soul,
Where, in the end, do you want to go?
Where shall I refresh myself?
Shall I stay here,
Or do I wish
Mountains and hills upon my back?
In the world there is no counsel,
And in the heart
There stands pain
Of my misdeed:
For the servant has denied the Lord.

14. 聖詠曲

彼得，忘了從前，
否認了他的上帝；
然而，一個銳利的眼神，
他痛哭流涕。
耶穌，依然看著我，
當我拒絕悔改，
當我犯罪行惡，
他觸動了我的良知。

第二部

講道之後

審訊與鞭答（約翰福音 18:28-40; 19:1）

15. 聖詠曲

基督，他使我們有福，
他不曾行過惡事，
卻為了我們，在夜裡
被當成竊犯逮捕，
帶到不信神的人面前，
遭受莫須有的指控、
嘲諷、戲弄、以及侮辱，
正如同經上所言。

16a. 朗誦調

福音使者

眾人將耶穌從該亞法處押往衙門去，那時天色還早。他們自己卻不進衙門內，惟恐染了污穢，不能吃逾越節的筵席。於是，彼拉多便出來，到他們那裡，說：

彼拉多

「你們告這人是為甚麼事？」

福音使者

他們回答他說：

16b. 合唱

「若這人不是作惡的，我們也不會把他交給你。」

16c. 朗誦調

福音使者

彼拉多對他們說：

彼拉多

「你們自己帶他去，按著你們的律法審問他吧！」

福音使者

這些猶太人對他說：

16d. 合唱

「我們沒有殺人的權柄。」

14. Chorale

Peter, who does not think back,
Denies his God;
At a severe glance, however,
He weeps bitterly.
Jesus, also look on me,
Whenever I resist to repent,
Whenever I have done wrong,
Stir my conscience!

PART TWO

After the Sermon

Interrogation and Flagellation (John 18:28-40; 19:1)

15. Chorale

Christ, who makes us blessed,
Has done no wrong,
He was for us in the night
Seized like a thief,
Led before godless people,
And falsely accused,
Mocked, scorned, and spat upon,
As the scripture says.

16a. Recitative

Evangelist

Then they led Jesus from Caiaphas into the courthouse, and it was early. And they did not enter the courthouse, in order that they would not be defiled, but might eat the Passover meal. Then Pilate went out to them and said,

Pilate

“What accusation do you bring against this man?”

Evangelist

They answered and said to him,

16b. Chorus

“Were this one not an evildoer, we would not have handed him over to you.”

16c. Recitative

Evangelist

Then Pilate said to them,

Pilate

“So take him away and judge him according to your law!”

Evangelist

Then the Jews said to him,

16d. Chorus

“We are not allowed to put anyone to death.”

16e. 朗誦調

福音使者

這要應驗耶穌所說的話，他曾說過自己將要怎樣死。於是彼拉多又進了衙門，把耶穌叫來，對他說：

彼拉多

「你是猶太人的王嗎？」

福音使者

耶穌回答說：

耶穌

「這話是你自己說的，還是有人曾對你如此談論我？」

福音使者

彼拉多說：

彼拉多

「我豈是猶太人？你的同胞和祭司長把你交給我，你究竟做了甚麼事？」

福音使者

耶穌回答說：

耶穌

「我的國不屬這世界；若我的國屬這世界，我的臣僕必要爭戰，使我不至於被交給猶太人。只是我的國不屬這世界。」

17. 聖詠曲

噢，偉大的王，永遠的偉大，
我該如何傳達這份信念？
沒有人可以想得，
究竟能為你做甚麼。

我帶著我的罪，找不到
可媲美你的恩慈。
我該如何回應你這無比的愛，
該如何以行動表達？

16e. Recitative

Evangelist

So that the word of Jesus would be fulfilled, which he said when he indicated what kind of death he would die. Pilate then went back into the courthouse and summoned Jesus, and said to him,

Pilate

“Are you the King of the Jews?”

Evangelist

Jesus answered,

Jesus

“Do you say that on your own, or have others said it to you about me?”

Evangelist

Pilate answered,

Pilate

“Am I a Jew? Your people and the chief priests have handed you over to me. What have you done?”

Evangelist

Jesus answered,

Jesus

“My kingdom is not of this world; were my kingdom of this world, my attendants would fight, so that I would not be handed over to the Jews; but my kingdom is not from here.”

17. Chorale

O great king, great through all times,
How can I ever spread this faithfulness?
No human heart could think of
What to give you.

I cannot reach it with my senses
With which to compare your mercy.
How can I, then, repay your acts of love
With my deeds?

18a. 朗誦調

福音使者

彼拉多對他說：

彼拉多

「這麼說來，你是王嗎？」

福音使者

耶穌回答說：

耶穌

「你說我是王。我為此而生，也為此來到世間，為了給真理作見證。凡屬真理的人，他就聽見我的話。」

福音使者

彼拉多對他說：

彼拉多

「真理是甚麼？」

福音使者

他說了這話，便又出來到猶太人那裡，對他們說：

彼拉多

「我查不出他有甚麼罪來。但你們有個規矩，要我給你們釋放一個人，你們要我給你們釋放猶太人的王嗎？」

福音使者

他們再次齊聲大喊，說：

18b. 合唱

「不要這人，要巴拉巴！」

18c. 朗誦調

福音使者

然而，巴拉巴是個殺人犯。當下，彼拉多便將耶穌帶走，並且鞭打了他。

19. 似詠唱調（男低音）

沉思，我的心，伴著憂愁的歡愉，
痛苦的喜樂，焦慮不安的心，
你的至善來自耶穌的苦難。
為了你，他忍受荊棘刺傷，
通往天堂的花朵因而綻放！
你得以享受甜美果實，
正由於他的苦難，
因此，看著他，永不放棄。

20. 詠唱調（男高音）

細想，他那染滿鮮血的背，
怎麼看
都像天空一般。
歷經水流過後，
我們的罪已被洗淨；
那最美麗的虹彩，
正是上帝恩典的印記。

18a. Recitative

Evangelist

Then Pilate said to him,

Pilate

“So you are a king, then?”

Evangelist

Jesus answered,

Jesus

“You are saying so, I am a king. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is the truth, he hears my voice.”

Evangelist

Pilate says to him,

Pilate

“What is truth?”

Evangelist

And when he had said this, he went out again to the Jews, and says to them,

Pilate

“I find no guilt in him. But you have a custom that I release one to you. Now do you want me to release to you the King of the Jews?”

Evangelist

Then again they shouted out together and said,

18b. Chorus

“Not this one, but Barabbas!”

18c. Recitative

Evangelist

Barabbas, however, was a murderer. Then Pilate took Jesus and scourged him.

19. Arioso (Bass)

Ponder, my soul, with anxious pleasure,
With bitter delight and half-uneasy heart,
Your highest good in Jesus' agonies.
How, for you, out of the thorns that pierce him,
The key-of-heaven flowers blossom!
You can break off much sweet fruit
from his bitterness,
So behold him without ceasing!

20. Aria (Tenor)

Consider, how his blood-tinged back,
In all aspects
Is just like the sky.
Where, after the waterwaves
Of our sins' deluge have passed by,
The most beautiful rainbow
Stands as a sign of God's mercy / grace!

判刑與釘十字架（約翰福音 19:2-22）

21a. 朗誦調

福音使者

士兵們用荊棘編成冠冕，戴在他頭上，又給他穿上紫袍，說：

21b. 合唱

「恭喜啊，親愛的猶太人的王！」

21c. 朗誦調

福音使者

並且掌摑了他，彼拉多又出來對眾人說：

彼拉多

「聽著，我帶他們出來見你們，叫你們知道我查不出他有甚麼罪來。」

福音使者

耶穌出來，戴著荊棘冠冕，穿著紫袍。彼拉多對他們說：

彼拉多

「你們看這個人！」

福音使者

當祭司長和差役看見他，就喊著說：

21d. 合唱

「釘十字架！釘十字架！」

21e. 朗誦調

福音使者

彼拉多對他們說：

彼拉多

「你們自己帶他去釘十字架吧！我查不出他有甚麼罪來。」

福音使者

猶太人回答他說：

21f. 合唱

「我們有律法，按那律法，他是該死的，因他以自己為上帝之子。」

Condemnation and Crucifixion (John 19:2-22)

21a. Recitative

Evangelist

And the soldiers plaited a crown of thorns and placed it on his head and put on him a purple robe, and said,

21b. Chorus

“Hail, dear King of the Jews!”

21c. Recitative

Evangelist

And slapped him in the face. Then Pilate went out again and said to them,

Pilate

“Behold, I am leading him out to you, so that you know that I find no guilt in him.”

Evangelist

Also Jesus went out, wearing a crown of thorns and purple robe. And Pilate said to them.

Pilate

“Behold, what a man!”

Evangelist

When the chief priests and the attendants saw him, they shouted out and said,

21d. Chorus

“Crucify! Crucify!”

21e. Recitative

Evangelist

Pilate said to them,

Pilate

“Take him away and crucify him, for I find no guilt in him.”

Evangelist

The Jews answered him,

21f. Chorus

“We have a law, and according to the law he ought to die; for he has made himself the Son of God.”

21g. 朗誦調

福音使者

當彼拉多聽見這話，他越發害怕，又進了衙門，對耶穌說：

彼拉多

「你是哪裡來的？」

福音使者

但耶穌沒有回答。彼拉多對他說：

彼拉多

「你不對我說話嗎？你難道不知道我有權柄把你釘十字架，也有權柄釋放你嗎？」

福音使者

耶穌回答說：

耶穌

「若不是從上頭賜給你的，你就毫無權柄辦我；所以，把我交給你的那人，罪更重了。」

福音使者

從此，彼拉多便想要釋放他。

22. 聖詠曲

因為你的禁錮，上帝之子，
我們的自由必將到來。
你的地牢是施恩的寶座，
虔敬者的避難所；
倘若你不接受這份苦役，
我們的苦役將永無休止。

21g. Recitative

Evangelist

When Pilate heard those words, he was even more frightened and went back into the courthouse again, and says to Jesus,

Pilate

“Where do you come from?”

Evangelist

But Jesus gave him no answer. Then Pilate said to him,

Pilate

“Will you not speak with me?” Do you not know that I have power to crucify you, and have power to release you?”

Evangelist

Jesus answered,

Jesus

“You would have no power over me, if it were not given to you from above; therefore, who has handed me over to you he has the greater sin.”

Evangelist

Upon this, Pilate sought to release him.

22. Chorale

Through your imprisonment, Son of God,
Freedom must come to us.
Your dungeon is the Throne of Grace,
The refuge of all the devout;
For if you had not accepted slavery,
Our slavery would be eternal.

—— 中場休息 Interval ——

23a. 朗誦調

福音使者

無奈，猶太人高聲喊著說：

23b. 合唱

「你若釋放這個人，你就不是凱撒的朋友。凡以自己為王的，就是背叛凱撒。」

23c. 朗誦調

福音使者

彼拉多聽完這話，就帶耶穌出來，到了一個地方，名叫「鋪華石處」，希伯來話叫「厄巴大」，在那裡坐堂開庭。那日是預備逾越節的日子，約在正午。他對猶太人說：

彼拉多

「看哪，這是你們的王！」

福音使者

他們喊著說：

23d. 合唱

「除掉！除掉他！釘他十字架！」

23a. Recitative

Evangelist

But the Jews shouted out and said,

23b. Chorus

“If you let this man go, then you are not Caesar’s friend; for whoever makes himself a king is against Caesar.”

23c. Recitative

Evangelist

When Pilate heard those words, he led Jesus out and sat down in the judgement seat in a place that is called “High Pavement,” but in Hebrew, “Gabbatha.” It was, however, the preparation day of the Passover, at the sixth hour. He says to the Jews;

Pilate

“Behold, this is your king!”

Evangelist

But they shouted out,

23d. Chorus

“Away! Away with him! Crucify him!”

23e. 朗誦調

福音使者
彼拉多對他們說：

彼拉多
「我可以把你們的王釘十字架嗎？」

福音使者
祭司長回答說：

23f. 合唱

「除了凱撒，我們沒有王。」

23g. 朗誦調

福音使者
於是，彼拉多將耶穌交給他們去釘十字架。他們就把耶穌帶了去。耶穌背著自己的十字架出來，到了一個地方，名叫「髑髏地」，希伯來話叫「各各他」。

24. 詠唱調 (男低音)、合唱

快呀，你飽受折磨的靈魂，
快離開那悲傷的巢窩，
快呀——去哪？——去各各他！
乘著信仰的翅膀，
逃吧——去哪？——去那十字架的山丘；
你的幸福在那兒綻放！

25a. 朗誦調

福音使者
在那裡，他們將他釘在十字架上，旁邊還有兩個人，一邊一個，耶穌在中間。彼拉多用牌子寫了一個名號，放在十字架上，寫的是「拿撒勒人耶穌，猶太人的王」。許多猶太人都看到了這名號，因為耶穌被釘十字架的地方離城不遠，這牌子是用希伯來文、希臘文、拉丁文寫成的。猶太人的祭司長就對彼拉多說：

25b. 合唱

「不要寫『猶太人的王』，要寫『他說：我是猶太人的王』。」

25c. 朗誦調

福音使者
彼拉多回答說：

彼拉多
「我所寫的，我已經寫上了。」

26. 聖詠曲

在我心深處，
你的名與十字架
時時刻刻，閃耀著光芒，
我因此喜悅。
顯現在我面前的形像，
安慰我的悲傷，
主基督啊，你緩緩地
流血死亡。

23e. Recitative

Evangelist
Pilate says to them,

Pilate
“Shall I crucify your king?”

Evangelist
The chief priests answered,

23f. Chorus

“We have no king but Caesar.”

23g. Recitative

Evangelist
Then he handed him over, so that he would be crucified. They took Jesus and led him away. And he carried his cross and went out to the place that is called “Place of Skulls,” which in Hebrew is called “Golgotha.”

24. Aria (Bass) with Chorus

Hurry, you tormented souls,
Leave your dens of misery,
Hurry — where to? — to Golgotha!
Take up the wings of faith,
Flee — where to? — to the hill of the cross;
Your welfare blossoms there!

25a. Recitative

Evangelist
There they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote a title and put it on the cross, and it was written, “Jesus of Nazareth, the King of the Jews.” Many Jews read this title, for the place where Jesus was crucified was nearby the city. And it was written in Hebrew, Greek, and Latin languages. Then the chief priests of the Jews said to Pilate,

25b. Chorus

“Write not: ‘The King of the Jews’; rather, that ‘he said, I am the King of the Jews.’”

25c. Recitative

Evangelist
Pilate answers,

Pilate
“What I have written, I have written.”

26. Chorale

In the bottom of my heart,
Your name and cross alone
Shines forth very age and hour,
Upon which I can be joyful.
Appear to me in the image —
For consolation in my distress —
As you, Lord Christ, so gently
Have bled yourself to death!

耶穌之死 (約翰福音 19:23-30)

27a. 朗誦調

福音使者

然而，那些士兵將耶穌釘十字架之後，便拿了他的衣服分成四份，每人一份；又拿了他的袍，這袍是無縫、上下一片織成的。他們就對彼此說：

27b. 合唱

「別把它扯破了，我們來抽籤，看它歸誰。」

27c. 朗誦調

福音使者

這要應驗經上的話說：「他們分了我的衣，為了我的袍抽籤。」這正是士兵們剛剛做的事。站在耶穌十字架旁邊的，有他母親、他母親的姊妹、革羅罷的妻子馬利亞、以及抹大拉的馬利亞。耶穌看見他的母親，和他所愛的那門徒站在旁邊，就對他母親說：

耶穌

「婦人，看哪，這是你的兒子！」

福音使者

之後又對那門徒說：

耶穌

「看哪，這是你的母親！」

28. 聖詠曲

他思慮周密，
在最後的時刻，
依然掛念他的母親，
將她託付一位守護者。
噢，這人，將事情安排妥當，
愛著上帝與世人，
邁入死亡，不再痛苦，
你毋須悲傷。

29. 朗誦調

福音使者

從此，那門徒就接她到自己家裡去了。這事以後，耶穌知道一切事情已經成了，為要應驗經上的話，就說：

耶穌

「我渴了。」

福音使者

在那裡有一個器皿，盛滿了醋。於是，他們就拿海綿蘸滿了醋，綁在牛膝草的桿上，送到他嘴邊。耶穌嘗了那醋，就說：

耶穌

「成了！」

The Death of Jesus (John 19:23-30)

27a. Recitative

Evangelist

The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part; and also his coat. But the coat was seamless, woven from top to bottom. Then they said to one another,

27b. Chorus

“Let us not tear it apart, but cast lots for it to see whose it shall be.”

27c. Recitative

Evangelist

So that the scripture would be fulfilled, which says, “They have parted my clothing among themselves and have cast lots for my coat.” That is what the soldiers did. But there stood by the cross of Jesus his mother and his mother’s sister, Mary the wife of Cleophas, and Mary Magdalene. Now when Jesus saw his mother, and the disciple whom he loved standing nearby, he says to his mother,

Jesus

“Woman, behold, this is your son!”

Evangelist

After that he says to the disciple,

Jesus

“Behold, this is your mother!”

28. Chorale

He thought of everything
In the last hour:
Still considerate of his mother,
Assigns her a guardian.
O humankind, set everything in order,
Love God and humanity,
Die afterwards without any pain,
And do not grieve.

29. Recitative

Evangelist

And from that hour on, the disciple took her in. After this, Jesus knowing that everything had already been accomplished, so that the scripture would be fulfilled, he says,

Jesus

“I thirst!”

Evangelist

There stood a vessel filled with vinegar. But they filled a sponge with vinegar, set it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he said,

Jesus

“It is accomplished!”

30. 詠唱調 (女低音)

這事成了！
噢，安慰這些不安的心！
悲傷的夜晚，
如今，到了最後的時刻。
猶太的英雄以大能得勝
終結了這場戰爭。
這事成了！

31. 朗誦調

福音使者
他低下頭，將靈魂交付上帝了。

32. 詠唱調 (男低音)、聖詠曲

我摯愛的救主，我請問你，
耶穌，你已經死去，
你被釘在十字架上，
你說，「這事成了」，
如今得到永生；
我是否已從死亡中獲得釋放？
在臨終的痛苦裡，
我無處可逃，
我能否藉由你的痛苦與死亡，
進入天國？
全世界的救贖是否在此？
唯有依靠你，你替我償還了罪債，
噢，親愛的主！
你受的折磨，讓你無法言語，
賜給我你所當得的，
只見你低下了頭，
無聲地說，「是」。
我別無奢求。

埋葬 (馬太福音 27:51-52；約翰福音 19:31-42)

33. 朗誦調

福音使者
這時，掛在殿裡的幔子，從上到下裂成兩半。大地震動，盤石崩裂，墳墓也開了，沉睡聖徒們的身體也都動了起來。

34. 似詠唱調 (男高音)

我的心啊，當整個世界
隨著耶穌的受苦，也一起受苦，
太陽因為悲傷躲了起來，
簾幔裂成兩半，盤石崩壞，
大地撼動，墳墓也震開了，
它們見證了造物者的無情——
你究竟該怎麼辦？

30. Aria (Alto)

It is accomplished!
O comfort for the afflicted souls!
The night of mourning
Now counts the last hour.
The hero from Judah triumphs with power
And ends the battle.
It is accomplished!

31. Recitative

Evangelist
And bowed his head, and gave up his spirit.

32. Aria (Bass) and Chorale

My precious Savior, let me ask you,
Jesus, you who were dead,
Since you were nailed to the cross,
And have yourself said, "It is accomplished,"
Lives now without end;
Have I been made free from death?
In the last throes of death
I turn myself nowhere
Can I through your pain and death
Inherit the kingdom of heaven?
Is redemption of the whole world here?
But to you, who have paid my debts,
O you dear Lord!
Your torments keep you from speaking,
Give me only what you have deserved,
But you bow your head
And say silently, "Yes."
I do not wish for more!

Burial (Matthew 27:51-52; John 19:31-42)

33. Recitative

Evangelist
And behold then, the veil in the temple rent in two pieces,
from top to bottom. And the earth quaked, and the rocks rent,
and the graves opened, and the bodies of many saints arose.

34. Arioso (Tenor)

My heart — while the entire world
With Jesus' suffering also suffers,
The sun clothes itself in mourning,
The veil tears apart, the rock crumbles,
The earth quakes, the graves split open,
Because they see the creator growing cold,
— What will you do for your part?

35. 詠唱調 (女高音)

我的心，溶在淚水之中，
當榮耀至高者！
告訴天地這個哀傷的消息，
你的耶穌已經死了！

36. 朗誦調

福音使者

但猶太人因這日是預備日，為了避免屍首在安息日當天仍留在十字架上（因為安息日是個大日子），就求彼拉多叫人打斷他們的腿，好讓他們取下。於是，士兵前來，把與耶穌同釘十字架的第一人和另一人的腿，都打斷了。只是來到耶穌那裡，見他已經死了，就沒有打斷他的腿。惟有一個士兵，拿槍扎他的肋旁，隨即有血和水流出來。看見這事的人就作了見證，他的見證是真的，他也知道自己所說的是真的，因此叫你們也要相信。這事成了，要應驗經上所說的話：「他的骨頭一根也不可折斷。」經上又有一句話：「他們要仰望自己所扎的人。」

37. 聖詠曲

噢，幫助我們，基督，上帝之子，
藉由你的苦痛受難；
讓我們永遠順服你、
戒絕一切惡行。
你的死亡及原因，
每當想到此，
不論貧困或軟弱，
我們都感謝你！

38. 朗誦調

福音使者

之後，有亞利馬太人約瑟，是耶穌的門徒（只因害怕猶太人，而不敢公開）。他向彼拉多請求，要把耶穌的身體領去。彼拉多允准了，他就把耶穌的身體領了去。又有尼哥德慕，就是先前夜裡去見耶穌的，帶著沒藥和沉香前來，約有一百磅。他們把耶穌的身體用細麻布加上香料裹好了；這是猶太人安葬的規矩。在耶穌釘十字架的地方，有一個園子，園子裡有一座新墓，是從來沒有葬過人的。因為那天正是猶太人的預備日，那墓又近，他們就把耶穌安放在那裡。

35. Aria (Soprano)

Dissolve, my heart, in floods of tears
To honor the Most High!
Tell to the world and to heaven the distress:
Your Jesus is dead!

36. Recitative

Evangelist

But the Jews, since it was the preparation day, in order that the corpses might not remain on the cross during the Sabbath (for that particular Sabbath was a very great day), asked Pilate that their legs be broken, and that they be taken down. Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. But when they came to Jesus, because they saw that he was already dead, they did not break his legs; rather, one of the soldiers opened his side with a spear, and immediately blood and water went out. And he who has seen this has given witness to it, and his witness is true, and this same one knows that he says the truth, so that you all may believe. For such a thing has happened so that the scripture would be fulfilled, "Not a bone of him shall be broken." And again another scripture says, "They shall look on him whom they have pierced."

37. Chorale

O help, Christ, Son of God,
Through your bitter suffering,
To obey you always,
To shun all evil.
Your death and its cause
Fruitfully consider
— for which, though poor and weak,
We give you thanks offerings!

38. Recitative

Evangelist

After that, Joseph of Arimathaea, who was a disciple of Jesus (but secretly, for fear of the Jews), asked Pilate if he might take down Jesus' corpse. And Pilate allowed it. He came therefore, and took down Jesus' corpse. But there came also Nicodemus, who had at first come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden; and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

39. 合唱

安息吧，你神聖的軀骸，
我不再哀傷，
安息吧，也帶我進入安息！
這墓，是你命定的所在，
不會再有痛苦，
為我開啟了天堂，關閉了地獄。

39. Chorus

Rest well, you holy remains,
Which I will no longer bewail,
Rest well and bring also me to this peace!
The grave — which is your destined place
And holds no further suffering —
For me opens Heaven and closes Hell.

40. 聖詠曲

主啊，差遣你的小天使，
在最後的時候，引領我的靈魂
來到亞伯拉罕的懷裡；
這軀體在小小的棺柩裡，
安祥地，沒有折磨、沒有痛苦，
靜待審判之日到來！
從死亡中將我喚醒，
使我得以親眼見著你，
充滿喜樂，噢，上帝之子，
我的救主，施恩的寶座！
主耶穌基督，傾聽我，
我將永遠讚美你！

40. Chorale

O Lord, let your dear angels
At the very end carry my soul
To Abraham's bosom;
The body in its little sleeping chamber
Gently, without torment and pain,
Rests until the Last Day!
Then from death awaken me,
So that my eyes will see you
In all joy, O Son of God,
My Savior and Throne of Grace!
Lord Jesus Christ, hear me;
I want to praise you eternally!



指揮 Conductor

賈智納 Wolfgang Katschner *

概念 / 聯合導演
Concept / Co-director

趙伯承 Patrick Chiu

概念 / 聯合編舞 / 聯合導演
Concept / Co-choreographer / Co-director

林俊浩 Ivanhoe Lam

聯合編舞 Co-choreographer

林薇薇 Lim Wei-wei

合唱指導 Chorus Master

林浩恩 Dominic Lam

女高音 (飾演抹大拉的馬利亞)
Soprano (as Mary Magdalene)

曾麗婷 Kenix Tsang

高男高音 (飾演耶穌)
Countertenor (as Jesus)

莫布利 Reginald Mobley

男高音 (飾西門彼得)
Tenor (as Simon Peter)

費沙爾 Christopher B. Fischer

男低音 (飾演羅馬總督彼拉多)
Bass (as Pontius Pilate)

羅賓遜 Simon Robinson

舞者 Dancer

曾子驊 Bboy Think (Tsang Tsz-wa)

聲樂小組 (飾演陪審團)
Vocal Ensemble (as Jury)

畢家敏 Carmen Bat

甘家耀 Gary Kam

姜鴻均 Matthew Keung

郭峴 Rachel Kwok

林傲珈 Erica Lam

林國浩 Lam Kwok-ho

羅芷盈 Law Tsz-ying

李俞澄 Lee Yu-ching Fifi

梁慧賢 Leung Wai-in Phoebe

謝迦密 Carmel Tse

黃懿澄 Ariel Wong

胡永正 Caleb Woo

管弦樂團 Orchestra

第一小提琴 樂隊首席

First Violin Concert Master

Pawel Miczka *

第一小提琴 First Violin

時本さなえ Sanae Tokimoto

林宇峰 Lam Yu-fung Edwin

第二小提琴 Second Violin

Katharina Arendt *

邱頌殷 Amy Yau

鄭曉瑩 Cheng Hiu-ying Elvira

中提琴及柔音提琴 Viola and Viola d'amore

林添偉 Lam Tim-wai

Monica Johnston

大提琴及古提琴 Cello and Viola da gamba

Ulrike Becker *

低音大提琴 Double Bass

黃照宇 Wong Chiu-yu

第一長笛 First Flute

佐々木華 Hana Sasaki

第二長笛 Second Flute

鈴木万里子 Mariko Suzuki

第一雙簧管 First Oboe

Eduard Wesly

第二雙簧管 Second Oboe

前橋ゆかり Yukari Maehashi

巴松管 Bassoon

長谷川太郎 Taro Hasegawa

古鍵琴及管風琴 Harpsichord and Organ

Daniel Trumbull *

魯特琴 Lute

Michael Dücker *

合唱團 聲藝合唱學院
Chorus Members of SingFest Choral Academy

陳朗昕 Chan Long-yan

陳沛陶 Chan Pui-to Cyanne

鄭天行 Omarr Cheng

張天穎 Cheung Tin-wing

陳珮珊 Chin Pui-shan

方諾恩 Christy Fong

劉智霖 Lau Che-lam Edwin

梁顯恩 Grace Leung

李祖舜 Jason Li

李永晞 Li Wing-hei Thomas

馬一聞 Michelle Ma

潘夢茵 Pan Mung-yan

潘子駿 Edmund Poon

鄧旭婷 Rosella Tang

曾樂麒 Tsang Lok-ki

黃思恆 Christien Wong

黃敬澤 King Wong

王悅琳 Wong Yuet-lam

邱倩婷 Mandy Yau

葉家良 Yip Ka-leung Fred

余思樞 Yue Si-jun Alex

徐天蘊 Zee Tin-wan Tabitha

舞台設計 Stage Design

王健偉 Jan Wong

燈光設計 Lighting Design

楊子欣 Yeung Tsz-yan

服裝設計 Costume Design

蘇善誼 Ainsley So

監製 Producer

胡家欣 Jamie Wu

製作經理 Production Manager

周怡 Eva Chau

助理製作經理 Assistant Production Manager

余慧琳 Mujai Yu

舞台監督 Stage Manager

莊曉庭 Chong Hiu-ting

執行舞台監督

Deputy Stage Manager

張晴 Trini Chong

助理舞台監督

Assistant Stage Manager

林訖蔚 Lam Chi-wai Fefe

排練助理 Rehearsal Assistant

呂銓欣 Lui Chuen-yan

總電技師 Chief Production Electrician

伍穎雯 Ng Wing-man

燈光技師 Light Crew

梁景欣 Leung King-yan

舞台技師 Stage Crews

陳耀輝 Chan Yiu-fai

招偉亮 Warren Chiu

服裝主管 Wardrobe Supervisor

楊靜 Jane Yeung

字幕 Surtitles

李卓蔚 Cherry Lee

* 柏林魯特文藝復興樂團音樂家
Musicians of lautten compagney BERLIN

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指揮
Conductor

賈智納
Wolfgang Katschner

魯特琴手，1984年與 Hans-Werner Apel 共同創辦柏林魯特文藝復興樂團。身為早期音樂的音樂家、組織者和研究者，樂團是賈智納多元化工作的重心部分。除了歌劇世界首演的錄音以外，樂團亦灌錄唱片，與非當代作曲家發展非一般碰撞，例如菲力普·格拉斯與梅魯拉的《Timeless》及舒茲與霍蘭德爾的《戰爭與和平 1618:1918》等。這些節目證明了音樂家能結合早期和現代曲目，令音樂家和觀眾享受其中。近年賈智納亦擔任客席指揮。於波恩及奧登堡作客席演出後，亦於紐倫堡州立劇院指揮數個歌劇演出。最近於德累斯頓歌劇院演出蒙台威爾第作品《奧菲歐》，亦於曼海姆國立劇院指揮韓德爾的《復活》。

Lutenist, co-founded the lauten compagney BERLIN with Hans-Werner Apel in 1984. lauten compagney BERLIN is the centerpiece of Katschner's multifaceted work as a musician, organiser and researcher of early music. On CD, Katschner and his ensemble push musical boundaries. Alongside world premiere recordings of operas are unusual encounters of non-contemporary composers, e.g. Philip Glass meets Tarquinio Merula (*Timeless*), Heinrich Schütz meets Friedrich Hollaender (*War and Peace 1618:1918*) and many more. Each of these programmes demonstrates that musicians can combine early and more modern repertoire in a way that is extremely satisfying for musicians and audiences alike. Over recent years, Katschner has also emerged as a guest conductor. Following guest appearances in Bonn and Oldenburg he has led several opera productions at the Staatstheater Nuremberg. Most recently, Katschner conducted Monteverdi's *L'Orfeo* at the Semperoper Dresden and Handel's *La Resurrezione* at the Nationaltheater Mannheim.



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概念 / 聯合導演
Concept / Co-director

趙伯承
Patrick Chiu

香港土生土長，身兼指揮、舞台導演及藝術節目策劃。趙氏積極製作嶄新的古典音樂劇場，突破傳統的表達方式及思維，為本地觀眾帶來更廣闊的體驗。近年作品包括蒙台威爾第《愛情之戰牧歌》；英語牧歌《奧莉安娜的勝利》；韓德爾《彌賽亞》；巴赫清唱劇《我心滿足》、《分岔路上·大力神》、《咖啡清唱劇》、《聖約翰受難曲》及《聖馬可受難曲》，以及彼高利斯《聖母悼歌》等。趙氏在歐洲和美國生活多年，非常重視藉不同文化的藝術家合作令世界變得更美好這個理念。

A conductor, stage director and programme curator born and raised in Hong Kong, Chiu is dedicated to producing brand new classical music theatre productions, innovating conventional approach and bringing a broader theatrical context to the local audience. Recent fully staged productions include Monteverdi's *Madrigals of War and Love*; English madrigals *The Triumphs of Oriana*; Handel's *Messiah*; Bach's *Ich habe genug*, *Hercules at the Crossroads*, *Coffee Cantata*, *St. John Passion* and *Markus-Passion* (BWV 247), and Pergolesi's *Stabat Mater*. Having lived in Europe and USA for years, Chiu places great importance on the idea of artists from different cultures working for a better world.



概念 / 聯合編舞 / 聯合導演
Concept / Co-choreographer / Co-director

林俊浩
Ivanhoe Lam

編舞及跨界別劇場導演。畢業於香港演藝學院戲劇學院及舞蹈學院現代舞系文憑課程，其後赴荷蘭鹿特丹庫達茲藝術大學舞蹈學院進修當代編舞，獲編舞藝術學士。

個人近作包括新視野藝術節《告不可報》(2021年)；賽馬會藝壇新勢力《Living up to HER》(2019年)、《風平草動：報告1》(2018年)；新視野藝術節《候話·四重奏》(2016年)及香港藝術節《單·雙》(2014年)。

2015年，林氏獲 Connecting Spaces 邀請到瑞士蘇黎世藝術大學任駐校藝術家。

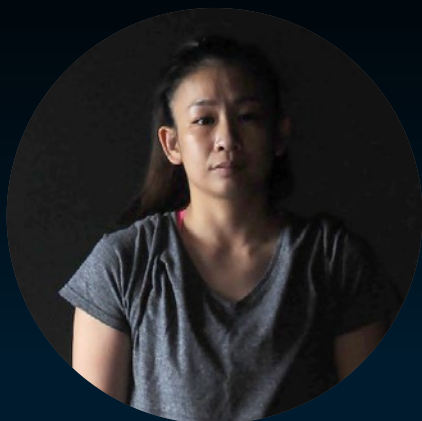
編舞以外，林氏亦為各類演出擔任不同崗位，包括導演、編排導演、形體設計和演唱會舞蹈總監等。近年參與表演項目包括香港管弦樂團《張艾嘉的仲夏夜之夢》；西九自由空間 x 香港話劇團《大狀王》；新約舞流《馴悍記》；聲蜚合唱節 x 柏林魯特文藝復興樂團巴赫劇場《聖約翰受難曲》(德國柏林試演)；香港話劇團《往大馬士革之路》、《驕傲》及《太平山之疫》；高世章策劃《我們的音樂劇》；陳輝陽 x 女聲合唱《人來人往》、《上一次流淚》及《少女的祈禱》作品音樂會；一舖清唱《三生三世愛情餘味》及《時代狂唱》；非常林奕華《聊齋》及《機場無真愛》，以及劉美君演唱劇場《千色》等。其參與作品曾於上海、廣州、北京、柏林、艾福特、杜塞爾多夫、蘇黎世、新加坡、鹿特丹及阿姆斯特丹等城市發表。

A choreographer and multi-disciplinary theatremaker. Lam holds a diploma in Drama and Dance (Contemporary Dance) from the Hong Kong Academy for Performing Arts and a Bachelor of Fine Arts in Choreography from Codarts Rotterdam, the Netherlands.

His recent productions include *Report ii: the illegal-i* at the New Vision Arts Festival (2021); *Living up to HER* (2019) and *Report i: Which I am I* (2018) under Jockey Club New Arts Power; *Pretext Quartet* at the New Vision Arts Festival (2016) and *Even · Odd* by Hong Kong Arts Festival (2014).

In 2015, Lam was invited by Connecting Spaces to serve as an artist-in-residence at the Zurich University of the Arts.

In addition to choreography, Lam has also taken on various roles in performances such as director, stage director, movement designer and pop concert choreography director. Recent collaborations include *A Midsummer Night's Dream with Sylvia Chang* by Hong Kong Philharmonic Orchestra; *The Impossible Trial - a musical* by Freespace of West Kowloon Cultural District x Hong Kong Repertory Theatre; *The Taming of the Shrew* by Passoverdance; *Bach im Theater: St. John Passion* by SingFest x lauten compagney BERLIN (trial run in Berlin); *Road to Damascus, Pride and 1894 Hong Kong Plague - a Musical* by Hong Kong Repertory Theatre; *The Originals - Hong Kong Musicals in Concert* curated by Leon Ko; *Concerts People Come People Go, Girls In Tears and The Girl's Player* by Chan Fai-young x Women's Choir; *Love, Death and Everything In-Between* and *Sing While You Can* by Yat Po Singers; *Why We Chat?* and *Finding Loveless Land* by Edward Lam Dance Theatre and *Theatrical Concert - Karma Chameleon* by Prudence Liew. His works have toured in cities such as Shanghai, Guangzhou, Beijing, Berlin, Erfurt, Dusseldorf, Zurich, Singapore, Rotterdam and Amsterdam.



聯合編舞
Co-choreographer

林薇薇
Lim Wei-wei

出生於馬來西亞，生活於香港，現為劇場工作者。創作及編排作品包括藝君子劇團《鳥瞰人類·性·愛勿語》；香港話劇團 x 一舖清唱《2月12》(音樂劇)；香港話劇團《動力奇兵》(中電社區節能基金教育劇場)；自由空間 x 香港話劇團《大狀王》(音樂劇)；香港話劇團《順風·送水》和《美麗團員大結局》；聲蜚合唱節 x 柏林魯特文藝復興樂團巴赫劇場《聖約翰受難曲》德國柏林試演及圖林根巴赫音樂節巡演；張雅麗《想點》女生獨角戲以及風車草劇團《網上寂播 Switch Off》。

A theatre practitioner born in Malaysia and living in Hong Kong. Lim's creative and choreography works include *The Venerable Bird's Eye View* by Artocrite Theater; *February 14 - a musical* by Hong Kong Repertory Theatre x Yat Po Singers; CLP Community Entry Saving Fund Educational Theatre - *Energy Heroes* by Hong Kong Repertory Theatre; *The Impossible Trial - a musical* by Freespace x Hong Kong Repertory Theatre; *Invisible Men* and *The Finale of Mr. AD* by Hong Kong Repertory Theatre; *Bach im Theater: St. John Passion* by SingFest x lauten compagney BERLIN (trial run in Berlin and tour to Thuringia Bach Festival); solo performance *DOTS* by Annie Cheung and *Switch Off - A Musical Confession* by Windmill Grass Theatre.



高男高音 (飾演耶穌)
Countertenor (as Jesus)

莫布利 Reginald Mobley

來自美國，獲格林美獎提名的高男高音。莫布利的聲音被形容為「閃閃生輝」(《BachTrack》)，以演繹巴洛克、古典和現代曲目享譽全球，於美洲及歐洲頻繁演出。

莫布利提倡音樂及節目編排多元，為韓德爾及海頓研究社首位節目顧問，此前曾帶領研究社舉辦社區參與音樂會 Every Voice 數年。他於巴洛克樂團 Apollo's Fire 擔任訪問藝術家 (多元外展) 一職，並帶領由英國政府藝術與人文研究委員會 (UKAHRC) 資助的研究計劃，發掘由多元背景作曲家創作的作品。

他的美國演出包括個人獨唱會 (紐約米拿劇院及芝加哥 Collaborative Arts Institute)；與匹茲堡交響樂團、費城管弦樂團和明尼蘇達管弦樂團合作演出韓德爾《彌賽亞》；與芝加哥交響樂團演出《布蘭詩歌》；與各大巴洛克樂團定期演出，如巴洛克愛樂樂團、溫哥華早期樂團、聖地牙哥巴赫樂團及 Seraphic Fire。近期及未來重點演出包括於鄧肯活音樂節首度與波士頓交響樂團合作 (尼爾森斯指揮)；與費城管弦樂團合作；以及與蒙特利爾交響樂團合作 (鈴木雅明指揮)。

歐洲演出方面，莫布利曾與維也納學院管弦樂團、Balthasar Neumann Chor & Ensemble、弗賴堡巴洛克樂團、I Barocchisti、史特加國際巴赫學院、荷蘭巴洛克樂團、荷蘭巴赫研究社、蒙台威爾第合唱團和英國巴洛克獨奏家樂團合作；並與伯明翰市管弦樂團及布達佩斯節日管弦樂團合作《波佩亞的加冕》，飾演 Ottone 一角。他與劍橋古音樂學院合作，於《時間與真理的勝利》中飾演 Disinganno 一角，並設計新節目《英格蘭之子》，由 UKAHRC 資助作為其研究一部分，2024 年巡演。莫布利以浦賽爾、韓德爾及 Sancho 作為於巴黎首次個人演出的節目，並於 2023 年拜魯特巴洛克歌劇節重演。

2023 年發行首張獨唱專輯大獲好評，同時與鋼琴家 Baptiste Trotignon 於巴黎、約克、利物浦、普羅旺斯地區艾克斯音樂節及 BBC Proms 演出。莫布利亦參與蒙台威爾第合唱團、龍舌蘭巴洛克樂團和史特加國際巴赫學院的數張唱片。

A Grammy-nominated countertenor from the USA. Noted for his "shimmering voice" (*BachTrack*), Mobley is globally renowned for his interpretation of baroque, classical and modern repertoire and leads a prolific career on both sides of the Atlantic.

An advocate for diversity in music and its programming, Mobley became the first ever Programming Consultant for the Handel & Haydn Society (H&H) following several years of leading H&H in its community engaging Every Voice concerts. He holds the position of Visiting Artist for Diversity Outreach with the Baroque ensemble Apollo's Fire, and is also leading a research project in the UK funded by the Arts and Humanities Research Council (UKAHRC) to uncover music by composers from diverse backgrounds.

His American concert schedule includes solos recitals (New York at the Miller Theatre and Collaborative Arts Institute Chicago), concerts with orchestras performing Handel's *Messiah* with Pittsburgh Symphony, Philadelphia and Minnesota orchestras and *Carmina Burana* with the Chicago Symphony Orchestra as well as regular appearances with the most prestigious baroque ensembles such as Philharmonia Baroque Orchestra, Early Music Vancouver, Bach Collegium San Diego and Seraphic Fire. Recent and future highlights include his debut with the Boston Symphony Orchestra at Tanglewood Festival (conducted by Andris Nelsons), with the Philadelphia Orchestra, and with Orchestre Métropolitain de Montreal (conducted by Masaaki Suzuki).

In Europe, Mobley has been invited to perform with Orchester Wiener Akademie, Balthasar Neumann Chor & Ensemble, Freiburger Barockorchester, I Barocchisti, Internationale Bachakademie Stuttgart, Holland Baroque, the Netherlands Bach Society, Monteverdi Choir and English Baroque Soloists, as well as the City of Birmingham Orchestra and the Budapest Festival Orchestra for a series of performances as Ottone in *L'incoronazione di Poppea*. He has also engaged in a few projects together with the Academy of Ancient Music in Cambridge, singing the role of Disinganno in *Il trionfo del Tempo e del Disinganno* and devising a new programme, *Sons of England*, supported by UKAHRC, which reflects his research under their umbrella and tours in 2024. Mobley gave a Purcell, Handel and Sancho programme for his solo debut recital in Paris, which he repeated as part of the Bayreuth Baroque Opera Festival in 2023.

His first solo album was released to great acclaim in 2023 to coincide with a major series of concerts with pianist Baptiste Trotignon in Paris, York and Liverpool as well as part of both the Aix-en-Provence and the BBC Proms festivals. In addition, Mobley features on several albums with the Monteverdi Choir, Agave Baroque and Internationale Bachakademie Stuttgart.



女高音（飾演抹大拉的馬利亞）
Soprano (as Mary Magdalene)

曾麗婷
Kenix Tsang

香港女高音，畢業於香港中文大學及荷蘭鹿特丹音樂學院，師承陳少君、法蘭士·許茨及龔冬健等。

曾氏近期歌劇演出包括香港藝術節《兩生花》與《兩個女子》；香港大歌劇院《芝麻經理人》及非凡美樂《血灑英廷》等。她曾為多個本地音樂團體擔任獨唱，曾獲第 17 屆大阪國際音樂大賽聲樂演奏會組第二名。

作為聲蜚合唱節駐團藝術家，曾氏近年亦參與創作，作品包括《照無眠》及《星落有時》。現為香港大學及香港教育大學聲樂導師、香港兒童合唱團中 / 高級組指揮及教會詩班指揮。

A soprano from Hong Kong, graduated from the Chinese University of Hong Kong and the Codarts Rotterdam Conservatory, the Netherlands. Tsang's major teachers include Chan Siu-kwan, Frans Huijts and Dongjian Gong.

Her recent opera performances include Hong Kong Arts Festival's *Love Streams* and *Women Like Us*; Hong Kong Grand Opera's *L'impresario in angustie* and Musica Viva's *Maria Stuarda*. As a concert soloist, she has performed with various local companies. She won second prize in the 17th OSAKA International Music Competition (Recital Course-Vocal Music).

As an artist-in-residence of SingFest, Tsang has joined the creative team of their choral theatre productions including *Gute Nacht Mondlicht* and *Meine Lieder, mein Licht*. She is currently serving as a vocal instructor at the University of Hong Kong and the Education University of Hong Kong and a conductor at the Hong Kong Children's Choir and in a church.



男低音（飾演羅馬總督彼拉多）
Bass (as Pontius Pilate)

羅賓遜
Simon Robinson

技藝全面的男低音 / 中音，近年其中一位於歌劇及音樂會表演中最炙手可熱的聲樂家，擅長的風格包括巴洛克、古典、浪漫以至當代。羅賓遜於柏林藝術大學學習聲樂，師承 Robert Gambill。

近期及未來於歐洲各主要歌劇院和音樂廳的演出包括《奧菲歐》（巴伐利亞州立歌劇院）；《莊嚴彌撒曲》（蘇黎世音樂廳）；《聖約翰受難曲》（倫敦 Wigmore Hall 及德國柏林歌劇院）；《狄多與依尼阿斯》（柏林州立歌劇院）；海頓《安魂曲》（萊比錫布商大廈音樂廳及 MDR 萊比錫廣播交響樂團）；《卡斯托和波路克斯》（華沙歌劇院）；《女人皆如此》（Snape Maltings）；《日耳曼王奧托》（馬德堡歌劇院）及《巴赫》（魯昂歌劇院和里爾歌劇院）。他曾合作的著名指揮和導演包括 Raphael Pichon、Claus Guth、Johannes Kalitzke、Helmut Rilling、Rene Jacobs、Benjamin Bayle、Christopher Moulds、Christian Curnyn、Stephan Schulz、Andrea Marchiol、Niclas Fink 和 Christophe Rousset。

A versatile bass-baritone who has become one of the most sought after singers in both operatic and concert repertoire. Robinson's repertoire ranges from baroque to classical, romantic and contemporary music. He studied singing at the University of Arts in Berlin with Robert Gambill.

His recent and upcoming performances at many of Europe's leading opera houses and concert halls include *Orfeo* (Bavarian State Opera); *Missa Solemnis* (Tonhalle Zurich); *St. John Passion* (Wigmore Hall and Deutsche Oper Berlin); *Dido and Aeneas* (Staatsoper Berlin); Haydn's *Requiem* (Gewandhaus Leipzig and MDR Leipzig Radio Symphony Orchestra); *Castor and Pollux* (Warsaw Opera); *Così* (Snape Maltings); *Otto, King of Germany* (Magdeburg Opera) and *Bach* (Opéra de Rouen and Opéra de Lille). He has worked with leading conductors and directors such as Raphael Pichon, Claus Guth, Johannes Kalitzke, Helmut Rilling, Rene Jacobs, Benjamin Bayle, Christopher Moulds, Christian Curnyn, Stephan Schulz, Andrea Marchiol, Niclas Fink and Christophe Rousset.



男高音 (飾演西門彼得)
Tenor (as Simon Peter)

費沙爾
Christopher B. Fischer

多才多藝的獨唱家和合唱家，以獨特清澈的歌聲見稱。費沙爾近期演出包括普羅旺斯地區艾克斯復活節音樂節、倫敦聖約翰史密夫廣場舉行的音樂節、與享負盛名的 Vox Luminis 樂團於舒茲音樂節演出。費沙爾與柏林魯特文藝復興樂團的合作足證他勝任的曲目廣泛，包括韓德爾的《蘇珊娜》(2019 年)；浦賽爾《狄多與依尼阿斯》(2020-24 年)；海頓《藥劑師》(2019-21 年)及經歷史考據的集成歌劇演出 (2023 年)。

除了巴洛克和初古典時期，費沙爾亦擅長其他類型。2021 年與鋼琴家 Helmut Deutsch 和 Saskia Giorgini 於班貝格 Lied & Lyrik 音樂節演出布拉姆斯《愛之歌圓舞曲》。2022 年於魯爾三年展演繹史拿加斯為 12 位獨唱家編寫和維韋亞的作品。他於 Gregor Meyer 指揮的布列頓《天堂的良伴》擔任男高音獨唱令人留下深刻印象 (2022 年，萊比錫布商大廈音樂廳)。其他曾合作的著名指揮包括庫倫齊斯、Frank Dupree、Asher Fisch 及 Daniele Gatti。

A remarkably adaptable soloist and ensemble singer acclaimed for his distinctive and crystal-clear voice. Fischer's recent performances range from the Easter Festival in Aix-en-Provence to music festivals in St. John's Smith Square in London and the prestigious Heinrich Schütz Musikfest alongside the internationally renowned ensemble Vox Luminis. Fischer's collaboration with lauten compagney BERLIN is a testament to his versatility, featuring memorable renditions of Handel's *Susanna* (2019), Purcell's *Dido and Aeneas* (2020-24), Haydn's *Lo Speciale* (2019-21), as well as a historically informed staged opera pasticcio in 2023.

Fischer's repertoire extends beyond the baroque and early classical eras. He showcased his talent alongside pianists Helmut Deutsch and Saskia Giorgini, delivering a captivating performance of Brahms' *Liebeslieder Waltzes* at Lied & Lyrik in Bamberg (2021). In 2022, he graced the stage at Ruhrtriennale with staged interpretations of works for 12 soloists by Iannis Xenakis and Claude Vivier. Fischer's tenor solos in Britten's *Company of Heaven* in 2022, conducted by Gregor Meyer at the Gewandhaus Leipzig, left a lasting impression. Notable conductors he has collaborated with recently include Teodor Currentzis, Frank Dupree, Asher Fisch and Daniele Gatti.



舞者
Dancer

曾子驊
Bboy Think (Tsang Tsz-wa)

香港街舞舞者，同時是本地街舞團隊 Good Job Brother 的成員之一，2006 年開始接觸街舞 (霹靂舞) 以來不斷訓練及創作，舞蹈是曾氏生命中不可或缺的一部分。2021 至 23 年參與香港霹靂舞代表隊選拔賽並連續三屆奪冠。

舞蹈靈感主要來自美國舞者及生活一切大小事，如動作電影、歌曲等，後來更融合現代舞元素，發展出一套屬於自己風格的 Threading、Powermove 及 Puzzle 等，亦擅長各種地板動作。街舞以外，曾氏亦曾參與黑盒劇場及其他舞蹈相關演出。

A Hong Kong street dancer and a member of the local street dance team Good Job Brother, Bboy Think has been training and creating street dance (breaking) since 2006. Dance is indispensable to him. From 2021 to 2023, he participated in the Hong Kong Breaking Team Qualifiers and won the championship for three consecutive years.

His inspirations come from American dancers and everything in life, such as action films and songs. Later on, he fused modern dance elements and developed his own style of Threading, Powermove and Puzzle, etc. He is also good at floor moves. Besides street dance, he has also participated in black box theatre and other dance related performances.



合唱指導
Chorus Master

林浩恩
Dominic Lam

活躍於香港合唱界，現為聲蜚合唱節音樂總監。林氏多次帶領聲蜚演出合唱劇場，讓觀眾認識多部由巴赫、布克斯特胡德、彼高利斯、布拉姆斯及大衛·朗所寫的經典合唱作品。經其合唱指導下，聲蜚分別於香港及德國，由知名指揮家霍爾斯及賈智納帶領以合唱劇場形式演出巴赫《聖馬可受難曲》及《聖約翰受難曲》。林氏曾帶領聲蜚以線上講座音樂會形式演出《聖馬太受難曲》、《聖約翰受難曲》及韓德爾《彌賽亞》選段。

林氏於 2017 至 2021 年為香港浸會大學（浸大）音樂系客席講師，並為浸大合唱團指揮。林氏同時為香港兒童合唱團（香兒）高級組指揮及伴奏，與香兒的重要演出包括香港藝術節主辦普立茲獎得主周龍作曲之現代歌劇《白蛇傳》（2019 年）及陳銀淑作品《星星的孩子》（2023 年）；新視野藝術節《空氣頌》（2020 年），以及為香兒 50 周年原創音樂劇《歌王之王》（2021 年）擔任演出嘉賓。

林氏亦受邀參與各項本地及國際合唱工作坊與活動，包括於瑞士聯同格林美獎得主男高音菲尼克斯於第一及第二屆國際博斯維爾暑期合唱節任教。

林氏獲香港中文大學音樂系學士及美國西敏合唱學院音樂碩士（指揮）。

An active choral musician in Hong Kong and currently the Music Director of SingFest. Lam has led the group in performing a wide range of repertoire by Bach, Buxtehude, Pergolesi, Brahms and David Lang in choral theatre setting. Under his choral direction, SingFest has performed Bach's *Markus-Passion* (BWV 247) and *St. John Passion* in the form of choral theatre under the baton of Matthew Halls and Wolfgang Katschner in Hong Kong and Germany respectively. Lam has led SingFest in performing excerpts of *St. Matthew Passion*, *St. John Passion* and Handel's *Messiah* in the form of online lecture-concert series.

Lam was a Part-time Lecturer of the Hong Kong Baptist University's (HKBU) Music Department in 2017-2021, conducting the HKBU Choir. As a conductor-pianist of The Hong Kong Children's Choir (HKCC) Senior Class, his notable projects with HKCC include leading contemporary opera *Madame White Snake* (2019) written by Pulitzer Prize-winning composer Zhou Long, *Les Chant des Enfants des Étoiles* (2023) written by Unsuk Chin at Hong Kong Arts Festival; *Aria* (2020) at New Vision Arts Festival and appearing as guest singer in HKCC's 50th anniversary original musical *King of Singers* (2021).

Lam has also been invited as guest instructor in local and international choral workshops and projects, including his collaboration with the Grammy award-winning tenor Paul Phoenix in leading the 1st and 2nd International Boswil Choral Summer Academy.

Lam holds a Bachelor of Music from the Chinese University of Hong Kong and a Master of Music in Conducting from Westminster Choir College, USA.



舞台設計
Stage Design

王健偉
Jan Wong

舞台及服裝設計。近年戲劇設計作品有《大汗推拿》、《親愛的，胡雪巖》、《德齡與慈禧》、《原則》、《解憂雜貨店》、《大偽術爸》、《科學怪人·重生》、《言說之外》、《兒欺》、《陪著你走》、《病房》、《色相》、《最好的時光》、《穿 Kenzo 的女人》、《大象陰謀》、《二人餐》、《求證》、《我們最快樂》、《天下第一樓》、《愛我別走》、《史家本第二零二三回之伏虎降龍》及《千年幻戀》等。

音樂會及歌劇設計作品有《我們的音樂劇》、《息在零地》、《肖像曲》、《聖馬可受難曲》、《岔岔路上·大力神》、自由爵士音樂節 2022、《唐吉訶德》、《兩生花》及《異色煙火張國榮》等。

舞蹈設計作品包括《咏嘆調》、《最後一夜》、《紫玉成煙》、《弦舞》、《紅樓夢·三闕》、《一個人的哪吒》、《活著》、《Re-mark II》、《如影》等。

近年憑《咏嘆調》、《紅樓·夢三闕》、《親愛的·胡雪巖》及《一個人的哪吒》獲得舞台設計獎項。

Stage and costume designer. Wong's theatre credits include *The Massage King*; *Hu Xue Yan, My Dear*; *Deling and Cixi*; *Principle*; *The Miracles of the Namiya General Store*; *Pa Pa Magician*; *Frankenstein: Relive*; *The Void*; *Luna Gale*; *Always by Your Side*; *The Ward*; *The Shape of Things*; *Good Times, Best Friend*; *The Woman Wears Kenzo*; *That's not True*; *Table for Two*; *The Prove*; *We Are Gay*; *The Top Restaurant*; *Show Me Your Love*; *Scapin in Jianghu, Chap. 2023* and *Love & Samsara*.

Wong's musical and opera credits include *The Originals*; *Breathing at Zero*; *Songs of Portrait*; *Markus-Passion* (BWV 247); *Hercules at the Crossroads*; *Freespace Jazz Fest 2022*; *Man of La Mancha*; *Love Streams* and *I Am What I Am - A Tribute to Leslie Cheung*.

His dance credits include *The Island Whispers...*; *The Last Dance*; *Waiting Heart*; *Dance of Strings*; *Reveries of the Red Chamber*; *Nezha: Untold Solitude*; *Tenacity of Being*; *Re-mark II* and *Womanhood*.

He has received set design awards for *The Island Whispers...*; *Reveries of the Red Chamber*; *Hu Xue Yan, My Dear* and *Nezha: Untold Solitude*.



燈光設計
Lighting Design

楊子欣
Yeung Tsz-yan

畢業於香港演藝學院科藝學院，獲藝術學士，主修舞台燈光設計。現為自由身舞台工作者。

在學期間憑香港演藝學院作品《菲爾德》獲香港舞台劇獎最佳燈光設計，畢業後再憑同流《關愛》；香港話劇團《安·非她命》、《結婚》及《父親》五度獲此殊榮。2012年憑香港舞蹈團《雙燕—吳冠中名畫隨想》獲第14屆香港舞蹈年獎最值得表揚舞美。

Graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor of Fine Arts in Theatre and Entertainment Arts, majoring in Lighting Design. Yeung is currently a freelance stage worker.

During her studies, Yeung received the Best Lighting Design at the Hong Kong Drama Awards for *Phaedra* by the HKAPA. She also received the same award for *Iron* by We Draman Group; *Attempts on her Life, Marriage and Le Père* by Hong Kong Repertory Theatre. In 2012, she received the Outstanding Design for Dance at the 14th Hong Kong Dance Awards for *Two Swallows - Ode to Wu Guanzhong*.



服裝設計
Costume Design

蘇善誼
Ainsley So

畢業於英國皇家中央演講和戲劇學院，主修舞台及服裝設計。曾憑中英劇團《福爾摩斯四圍騰之華生暴走大狗查》獲提名最佳服裝設計。

近期舞台及服裝設計作品包括中英劇團《留守太平間》；鄧樹榮戲劇工作室《現世代的莎士比亞：受辱記》；三角關係《無法誠實的我們》及聲蜚合唱節巴赫黑盒劇場《婚岔路》。

服裝設計作品包括香港話劇團《史家本第二零二三回之伏虎降龍》；香港舞蹈團《如影》；中英劇團《唐吉訶德》及《解憂雜貨店》；三角關係《晚安》、《二人餐》及三角關係 x Dustykid 音樂劇場《小塵大事》；及新視野藝術節多媒體當代實驗獅劇《千里走單騎》。

Graduated from Royal Central School of Speech and Drama, UK, majoring in Stage and Costume Design. Nominated for the Best Costume Design for *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* by Chung Ying Theatre Company.

Her recent set and costume design credits include Chung Ying Theatre Company's *Alive in the Mortuary*; Tang Shu-wing Theatre Studio's *Shakespeare in Our Time: The Rape of Lucrece*; Trinity Theatre's *Still You* and SingFest's Bach in Black Box *The Thunder Bay*.

Her costume design credits include Hong Kong Repertory Theatre's *Scapin in Jianghu, Chap. 2023*; Hong Kong Dance Company's Dance Theatre *Womanhood*; Chung Ying Theatre Company's *Man of La Mancha* and *The Miracles of the Namiya General Store*; Trinity Theatre's *Sweet Dreams*, *Table for Two* and *Dustykid on Stage* and the experimental multimedia production "Lion Dance Theatre" *Guan Yu's Ride of 1,000 Miles* at New Vision Arts Festival.



聲蜚合唱節
SingFest

心繫培育與承傳，旨在提供極高質素的演出及創新的教育計劃，以連結本地歌唱家、演奏家、觀眾及贊助人。2012年起在世界級大師赫爾穆特·里森教授及聲蜚合唱節總監趙伯承的領導下，多次舉辦合唱演出及為本地音樂家、老師、中學生、大學生及音樂愛好者而設的合唱課程，大獲好評。

2014-15 年度聲蜚獲香港特別行政區政府藝能發展資助計劃支持，將其年度暑期合唱節擴展成全年節目。聲蜚積極創新，於合唱演出加添劇場元素，包括「BACH 330」、「巴林劇場」、「Choral Polygon」及「觀影察聲」等計劃，冀為觀眾帶來耳目一新的體驗。

聲蜚合唱節現為香港藝術發展局資助團體。

Dedicated to providing the highest quality of performances and innovative educational opportunities to connect local singers, instrumentalists, audiences and donors. Since 2012, under the guidance of renowned conductor Helmuth Rilling and festival director Patrick Chiu, SingFest has launched a series of widely-acclaimed concerts and choral-related education programmes for local musicians, teachers, university and secondary school students as well as music enthusiasts.

In 2014-15, SingFest as a summer festival expanded into a year-round programme with the support by the Arts Capacity Development Funding Scheme by the Hong Kong SAR Government. SingFest innovative programming adds theatrical elements into choral performance in projects such as "BACH 330", "Bach im Theater", "Choral Polygon" and "choral:Images".

SingFest is financially supported by the Hong Kong Arts Development Council.



柏林魯特文藝復興樂團
lautten compagney BERLIN

德國最著名、最具創意的巴洛克樂團之一。在賈智納的藝術指導下，樂團的音樂會近 40 年來吸引大量觀眾。作為室內樂團和歌劇交響樂團，樂團屢屢克服障礙，尋求與新聲音和其他藝術流派的碰撞，展現極富感染力的演奏樂趣和樂於擁抱創新的精神。

樂團憑唱片《戰爭與和平 1618:1918》榮獲 2019 年 OPUS Klassik 樂團 / 管弦樂類大獎。他們結合早期巴洛克音樂與菲力普·格拉斯作品的專輯《Timeless》獲得 2010 年 ECHO Klassik 獎。

樂團以其與眾不同的創新節目，深受觀眾以及德國和海外藝評界喜愛。除了在柏林演出外，樂團每年於德國、歐洲和世界各地巡演約 100 場音樂會。

2024 年為柏林魯特文藝復興樂團 40 周年。樂團佔據古典音樂界的先鋒位置，與觀眾以嶄新方式體驗古典音樂，克服感知障礙。

One of the most renowned and creative baroque ensembles in Germany. Under the artistic direction of Wolfgang Katschner, their concerts have been captivating their audiences for almost four decades. Whether as a chamber ensemble or as an opera orchestra, time and time again, it overcomes barriers and seeks encounters with new sounds and other artistic genres, exhibiting an infectious joy for playing and a readiness to embrace innovative concepts.

The lautten compagney won the 2019 OPUS Klassik award and was honoured in the Ensemble/Orchestra category for their recording *War and Peace 1618:1918*. Their CD *Timeless*, which combines the music of the early baroque with works by Philip Glass, received the 2010 ECHO Klassik award.

For its unusual and innovative programmes, the lautten compagney is appreciated by audiences as well as feuilletons in Germany and abroad. In addition to its performances in Berlin, the lautten compagney tours Germany, Europe and the world with around 100 concerts per year.

The lautten compagney celebrates its 40th anniversary in 2024. It represents the avant-garde segment of the classical music business. They routinely invite their audiences to experience classical music in a new way and to overcome perceptual barriers.

聲樂小組 (飾演陪審團)
Vocal Ensemble (as Jury)



畢家敏
Carmen Bat



甘家耀
Gary Kam



姜鴻均
Matthew Keung



郭峴
Rachel Kwok



林傲珈
Erica Lam



林國浩
Lam Kwok-ho



羅芷盈
Law Tsz-ying



李俞澄
Lee Yu-ching Fifi



梁慧賢
Leung Wai-in Phoebe



謝迦密
Carmel Tse



黃懿澄
Ariel Wong



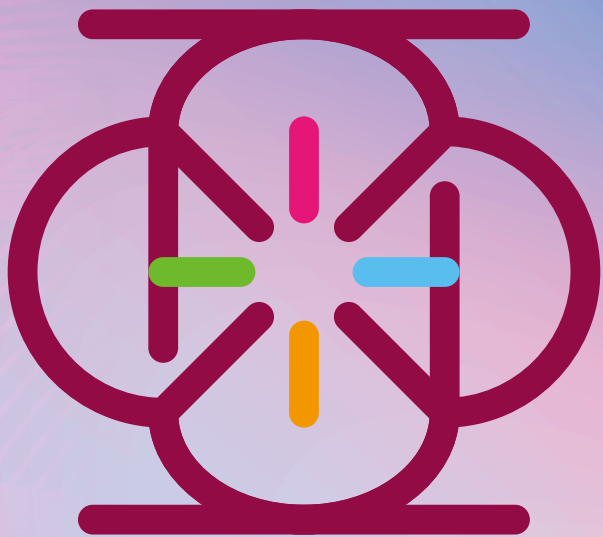
胡永正
Caleb Woo



備註 Remarks

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