



NICHOLAS MICHAEL SMITH

奥当女孩

THE GIRL FROM THE FRENCH FORT

NEW MUSIC PLAYERS
GERRY CORNELIUS, CONDUCTOR

NARRATED BY
TIM BENTINCK
NIKI YAN

THE GIRL FROM THE FRENCH FORT

Composed by Nicholas Michael Smith. Based on the story by Hong Ying.
Presented in English and Chinese versions:

NARRATED IN ENGLISH BY TIMOTHY BENTINCK

1. Turtle Rock	2:33
2. Sangsang saves a grey pigeon	2:03
3. Sangsang goes for a walk and meets a girl in a grey dress	4:35
4. Inside the French Fort	1:24
5. A Chinese banquet and an unhappy love story	5:15
6. Sangsang dances with some French sailors, then falls asleep	1:34
7. Sangsang wakes to find the fort deserted	2:05
8. Sangsang returns home	6:11
9. The Chinese banquet with variations	4:06
10. Meiniang is united with her true love	1:17
11. Sangsang is reunited with his mother	1:42

Total playing time 32:45

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12. 重庆南岸乌龟石	2:22
13. 桑桑救下鸽子	2:01
14. 桑桑见到穿着灰色长裙的小女孩儿	4:52
15. 走进奥当兵营	1:24
16. 晚宴与单相思	5:12
17. 桑桑睡着了	1:29
18. 第二天上午	2:13
19. 桑桑回家，惊吓	6:12
20. 宴会变奏曲	4:11
21. 爱能战胜一切	1:17
22. 桑桑和他的妈妈手牵手沿着江边往家走	1:48

演奏总时长 33:01

INTRODUCTION

The Girl from the French Fort is a narrated orchestral work based on a children's story by acclaimed Chinese author Hong Ying. Set in 1970s Chongqing, it tells the tale of a curious boy, Sangsang, who forms an unlikely friendship with a mysterious girl living inside the old French fort high above the Yangtze River. She draws him through ancient doors into a hidden, dreamlike world where time flows differently and everyday realities are charged with wonder and strangeness. What unfolds is a story of childhood, love, loss, and the gentle resourcefulness that helps us endure it all.

Structured in the tradition of Prokofiev's *Peter and the Wolf* (a work with which it is often programmed), the piece blends narration with orchestral colour to vivid effect — not by simply depicting the plot, but by capturing the story's shifting emotional landscape. The orchestration moves fluidly from delicate to expansive: sparse, glinting percussion evokes the lightness of stones skipping across water, while the entrance into the French Fort swells in a sweeping, romantic flourish — only to descend into a grotesque, whirling sailor's dance, punctuated by squawking clarinet, as Sangsang's fate spins out of control.

Having lived and worked in China for over thirty years, Smith has developed a distinctive and complex musical language deeply informed by the sound world around him. At times, his melodic lines float freely around a tonal centre, moving in the circularity of the pentatonic scale that is core to much traditional Chinese music; at other points, his music is propelled by the harmonic tensions and chromatic development of Western classical tradition. These elements are not presented in contrast, but woven in dialogue — each seamlessly enriching the other. The result is a voice that feels both rooted and borderless: local to this story's setting, yet emotionally resonant across cultures.

The Girl from the French Fort is a poignant example of storytelling through music — lyrical, playful, and quietly resonant — a work that belongs to a creative life dedicated to building bridges between cultures.

Paul R. Flynn

CHINESE STORIES FOR CHILDREN AND HONG YING'S THE GIRL FROM THE FRENCH FORT

With the decline of the Qing dynasty in the late 19th century on account of corruption and incompetence, Chinese literature entered into a transformative phase that broke with centuries of tradition.

Until the early 20th century, classical literature was written in a highly stylized manner far removed from vernacular speech, which set out a further barrier between the literati and the illiterate. The Common Speech or Baihua Movement that arose during the aftermath of 1919's May Fourth Movement represented the confluence of various transnational cultural factors, such as the rise of newspapers and magazines (whose critical analysis ironically arose within the protection of imperialist foreign concessions) and entirely new forms of fiction.

For example, Lin Shu (1852-1924) began a process of rewriting Western classic novels and setting out their stories in the context of Qing China. Within a quarter century, authors like the great Peking writer Lao She produced novels in entirely new genres such as science fiction.

Before the ascent of this transformative age, literature for children was written with the primary goal of inculcating Confucian values such as filial piety and loyalty, and with the incidental by-product of hamstringing creativity in young minds. Classic Chinese fantasies created a world of magical heroes and villains, but such works were meant solely for the entertainment of adult readers. Gradually, this bias began to give way. One set of unsung heroes in this transformation were Western missionaries who attempted to introduce new concepts in children's education that were pioneered in North America and Europe in the 19th century.

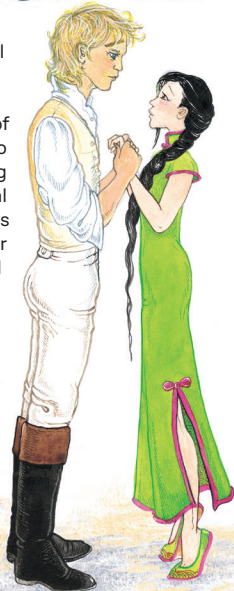
With the establishment of the People's Republic of China, literary development fell under the influence of a new set of non-Chinese missionaries in the form of Marxist-Leninist theory. No less of a luminary than Mao Zedong urged writers to broadcast the moral message that children are valuable assets for the future of the country. In

the 1970s, China could only point to two publishers of children's books and less than a hundred authors of such works.

As China entered its post-Maoist era, the transformative currents first set loose in the waning years of the Qing dynasty continued to act on the Chinese literary scene. New ideas from outside China, such as writing from a child's perspective, and fewer stories slathered with political salad dressing, augured a more constructive and tender trend.

In Hong Ying's Sangsang stories, we can see the convergence of past literary trends greatly enhanced by using a child's voice to weave a tale of fantasy. In Smith's composition based on Hong Ying's first Sangsang story, we see themes of loyalty and parental love – themes that those often condemned Western missionaries would have endorsed just as enthusiastically as would their Confucian, Taoist and Buddhist counterparts. The transcultural quality of the story, involving a love match between a young Chinese and a French officer, places the plot with the context of an interconnecting world. Its joyful message of forgiveness, reconciliation, and renewal will gladden the heart of any child or adult from any corner of the world.

M. A. Aldrich is an author and retired lawyer who has lived in East and Central Asia for most of his adult life. His works include The Search for a Vanishing Beijing: A Guide to the Capital of China, The Perfumed Palace: Islam's Journey from Mecca to Peking, and Old Lhasa: A Biography. He has collaborated with the English Composer Nicholas Michael Smith on various projects. Aldrich is currently working on a book about the rise and eclipse of the Manchus.



HONG YING

Hong Ying was born into a sailor's family in Chongqing on the Yangtze River in southwest China. She is best known in the English-speaking world for her literature, her photography and her gourmet cooking. Hong Ying's representative works include her autobiography *Daughter of the River*, and her novel *K: The Art of Love* which won the 2005 Primo de Rome prize. Her six major novels have been translated into more than 30 languages and published in Europe, America, Israel, Australia, Japan, South Korea and Vietnam. Many of her works have been adapted into film and television. Her novel *Death in Shanghai*, filmed as *Saturday Fiction* by director Lou Ye and starring Gong Li, was shortlisted in the main competition section of the 76th Venice Film Festival in 2019. Hong Ying recently made her debut as a film director with *Moonlight Warrior*, which has won many international prizes.



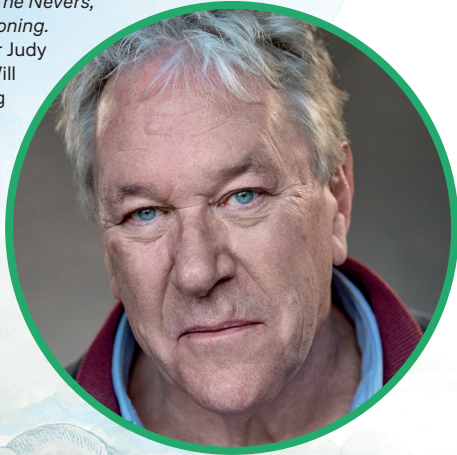
NICHOLAS MICHAEL SMITH

Nicholas Michael Smith has been living in China for many years, and his time there has influenced his music, as evidenced by his orchestral compositions *Tears in my Bowl* (2013) and *Changchun Impressions* (2014), as well as *Love, Friendship and Longing* (2018) a work for four voices and piano duet based on Tang dynasty poetry. *The Girl From the French Fort* (2015) is the result of a collaboration with Chinese writer Hong Ying to compose a narrated symphonic work for children based on her story of the same name. This narrated symphony receives regular performances in China and was described by Gramophone Magazine after its UK premier as “genuinely moving”. Smith has appeared on numerous Chinese radio and television programs, and in 2011 was given Phoenix TV’s “You Bring Charm to China” award for his efforts to encourage and promote western classical music in China. In 2011, Smith was awarded an OBE in recognition of his services to music and to UK-China relations. nicholasmichaelsmith.com



TIMOTHY BENTINCK

Timothy Bentinck studied Modern Languages at Harrow, then History of Art at the University of East Anglia, and trained as an actor at the Bristol Old Vic Theatre School. Tim has been a professional actor since 1978. He won the Carleton Hobbs Radio Award in 1978 and joined the BBC Radio Repertory Company, which led to being cast as David Archer in *The Archers* in 1982. He has played leading roles in film, television, theatre and radio, and is a voiceover and dubbing specialist, with a huge range of vocal styles and accents. He is also a musician, travel journalist, inventor, computer programmer, website designer, house renovator and author. His autobiography *Being David Archer - And Other Unusual Ways of Earning a Living* was published in 2017. Recent TV credits include *Gentleman Jack*, *The Nevers*, *Ted Lasso*, *The Crown* and *The Reckoning*. Tim is married to top London milliner Judy Bentinck, and they have two sons, Will and Jasper. He is active in fundraising for the Brain Tumour Charity, as his daughter-in-law Rebecca is a survivor, while Jasper is disabled with Syringomyelia. Tim was awarded an MBE for Services to Drama in 2018. timbentinck.com



GERRY CORNELIUS

Gerry Cornelius was born of Irish & Sri Lankan parentage and raised in South London. Gerry trained to be a musician at Durham University, Royal Academy of Music London and finished in the class of Ilya Musin at the St Petersburg Conservatory. Throughout his career he has been unashamedly active in all the main musical and theatrical genres. This has brought about longstanding associations with a very broad spectrum of ensembles, arts companies and education institutions in the U.K. and abroad. His first role in musical leadership was as Music Director at the Thursford Christmas Spectacular. His titled posts since then have included Principal Guest Conductor at English National Ballet and, most recently, Music Director of English Touring Opera (since 2021). He is also a regular performer and collaborator with London Sinfonietta and Chroma contemporary music ensembles. In the UK he has appeared as a guest with ETO, ENO, ROH Linbury, The Opera Group, Tête à tête, WNO, the Hallé, and LPO whilst abroad with the Bolshoi in Moscow, Luxembourg Philharmonic, Opera Orchestra of the Gran Teatre del Liceu Barcelona, Festival d'Automne Paris, MusikFabrik Cologne, Hong Kong Ballet & Sinfonietta. His close association with composers and creators of theatre art forms has recently involved him in world premiere productions of lyric theatre by Judith Weir, Tansy Davies, George Benjamin, Catherine Kontz, and Olga Neuwirth whilst also conducting Pina Bausch's *Sacre du printemps* and Akram Khan's *Giselle & Creature* for the dance stage. He was for eight years the head of music and associate conductor of the National Youth Orchestra of Great Britain. Elsewhere in education he has been a visiting musician at Goldsmiths and Cambridge universities and Trinity Laban, RAM and RCM conservatoires in London.





NEW MUSIC PLAYERS

New Music Players was founded by composer and artistic director Ed Hughes in 1990. This contemporary classical group comprises world-class musicians who individually perform a wide range of music, from jazz, chamber, orchestral, contemporary, Wagner and Schumann, to authentic Baroque and other classical and early music styles.

Their musicianship, virtuosity and multiple interests produce amazingly vivid performances and premieres. The ensemble has been featured in festivals at the ICA, Huddersfield, Brighton; performed and worked with students at York, Bristol, Sussex, Royal Holloway, Oxford, Nottingham universities, and broadcast regularly on BBC Radio 3. UK and European tours include *Battleship Potemkin* and *Strike*; Iannis Xenakis at the Huddersfield Contemporary Music Festival; Michael Finnissy at the ICA; Evelyn Ficarra, Shirley J Thompson and Rowland Sutherland at The Warehouse and Ed Hughes's opera *States of Innocence* at the Brighton Festival in May 2024.

NMP feature on seven recordings including five discs of music by Ed Hughes on Metier: 'Dark Formations'; his opera *When the Flame Dies*; 'Symphonic Visions', a DVD of silent film scores; 'Time, Space and Change', featuring *Sinfonia* (2018) and *Media Vita* (1991) released in March 2020; and 'Music for the South Downs' including *Flint*, *Nonet* and *The Woods So Wild*. They recorded Ed Hughes's scores for Eisenstein's films *Battleship Potemkin* and *Strike* for Tartan Video, and silent film scores by Ed Hughes for the BFI Ozu Collection. newmusicplayers.org.uk

First Violins

Susanne Stanzeleit
Nicky Sweeney
Anna Giddey
Jo Watts
Sarah Evans

Second Violins

Adam Barker
Emma Blanco
Phoebe Snelling
Nicola Bates
Anna Szabo

Viola

Ros Hanson
Anna Cooper
Dan Manente

Cello

Joe Giddey
Clare Graham
Dan James

Bass

Stephen Warner
Will Henderson

Flute

Rowland Sutherland

Oboe

Clare Hoskins

Clarinet

Alison Hughes

Bassoon

Catriona McDermid

Horn 1

Richard Steggall

Horn 2

Richard Bayliss/Tom Rumsby

Horn 3

Carys Evans

Trumpet

Edward Maxwell

Trombone

Miguel Tantos Sevillano

Timpani

Tom Lee

Percussion 1

Tim Palmer

Percussion 2

Steve Gibson





奥当女孩

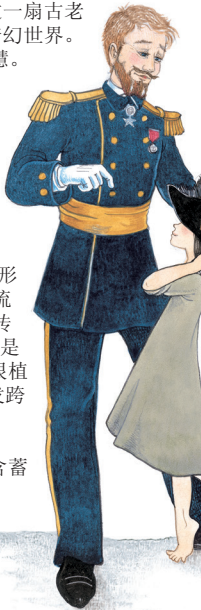
《奥当女孩》是一部由中国著名作家虹影的儿童文学作品改编的管弦乐叙事作品。故事背景设定在1970年代的重庆，讲述了一个充满好奇心的男孩桑桑，与生活在长江边古老奥当要塞中的神秘女孩之间发生的奇妙友谊。女孩带着桑桑穿过一扇古老的门，进入了一个时间流逝方式完全不同、日常现实充满奇幻色彩的梦幻世界。这个故事展现了童年、爱情、失去，以及帮助我们度过这一切的温柔智慧。

这部作品延续了普罗科菲耶夫《彼得与狼》的传统结构（常与之同台演出），通过旁白与管弦乐色彩的生动结合，不是简单地叙述情节，而是精准捕捉故事中流动的情感变化。配乐在细腻与宏大之间流畅转换：稀疏闪烁的打击乐宛如石子掠过水面的轻盈，进入奥当要塞的乐章以奔放的浪漫旋律展开，却又突然转入扭曲狂乱的水手之舞，单簧管的尖啸声粗暴地引导了桑桑失控的命运。

在中国生活和工作三十余年的史密斯，从周围的音乐环境中汲取灵感，形成了独特而复杂的音乐语言。他的旋律线条时而围绕一个调性中心自由流动，采用中国传统音乐核心的五声音阶循环；时而又运用西方古典音乐传统的和声张力和半音进行来推动音乐发展。这些元素并非对立存在，而是在对话中相互交织——彼此自然而然地相互丰富，最终形成了一种既根植于本土又超越疆界的音乐表达：既属于这个故事的特定背景，又能引发跨文化的情感共鸣。

《奥当女孩》是通过音乐讲故事的动人典范，既充满诗意与童趣，又含蓄深远——这部作品属于那个毕生致力于搭建文化桥梁的创造性生命。

Paul R. Flynn



中国儿童故事和虹影的《奥当女孩》

在19世纪末，由于腐败和无能，清朝逐渐衰落，中国文学随之进入一个变革时期，打破了延续数百年的传统。

在20世纪初之前，中国的古典文学以高度程式化的文言写成，与口语相去甚远，这使得文人阶层与文盲大众之间形成了一道更深的鸿沟。1919年“五四运动”后，白话文运动兴起，这一变革受到了多种跨国文化因素的影响，例如报刊杂志的兴起（讽刺的是，这些批判性刊物恰恰在帝国主义列强设立的租界保护下得以发展），以及全新的小说形式的出现。

例如，林纾（1852-1924）开始翻译改写西方经典小说，并将其故事背景置于清朝的语境之中。而在短短二十五年内，像北京文学大师老舍这样的作家便创作出了完全不同的文学类型，例如科幻小说。

在这一变革时代到来之前，儿童文学的主要目标是灌输儒家价值观，如孝道和忠诚，而创造力往往因此受到限制。中国古典幻想文学塑造了一个充满神奇英雄和反派的世界，但这些作品主要是为成人读者而写。然而，这种倾向逐渐发生了变化。在这场变革中，一群不被人熟知的英雄是西方传教士，他们试图将19世纪北美和欧洲在儿童教育方面的创新理念引入中国。

随着中华人民共和国的成立，中国的文学发展受到了另一类“非中国”传教士——马克思列宁主义理论的影响。毛泽东等领导人鼓励作家向儿童传达道德观念，强调他们是国家未来的重要财富。到了1970年代，中国仅有两家儿童书籍出版社，儿童文学作家总数不到一百人。

在中国进入后毛时代后，清朝晚期萌生的文学变革力量继续在中国文坛发挥作用。新的外来文学理念，如儿童视角的叙述方式，以及减少带有政治色彩的故事，使儿童文学的发展趋势更加温和且富有建设性。

在虹影的“桑桑”故事中，我们可以看到过去文学潮流的交汇，同时通过儿童视角增强了幻想故事的魅力。在史密斯基于虹影首部“桑桑”故事创作的作品中，我们能感受到忠诚与亲情的主题——这些主题不仅受到曾经被批判的西方传教士的推崇，也同样符合儒家、道家和佛教思想的核心价值。故事的跨文化特质——一位中国少女与一名法国军官之间的爱情——使情节置身于一个相互联结的世界之中。故事所传递的宽恕、和解与重生的温暖信息，无论对世界上哪个角落的儿童或成人来说，都会带来喜悦与感动。

M. A. Aldrich

虹影

虹影（编剧、导演）出生于重庆，著名女作家，被翻译出版32个国家，代表作品有《饥饿的女儿》《好儿女花》《上海王》，在意大利得到奥斯卡文化奖的“罗马文学奖”，《神奇少年桑桑系列》为重庆本土创作的青少年九部小说等。虹影的多部作品被改编为影视剧，比如娄烨导演/巩俐主演的《兰心大剧院》，曾在2019年入围A类威尼斯电影节主竞赛。她的小说改编的歌剧《石神》于2024年11月在伦敦上演。她自编自导的电影《月光武士》荣获2023年美国好莱坞下一代独立电影奖最佳影片剧本奖，入围印度果阿国际A类电影节，在2023年作为金鸡奖国产优秀新片展映，并获2024年达卡国际电影节展映、入围2024年英国“伦敦导演奖”主竞赛、都柏林电影奖“导演处女作奖”、利物浦独立电影奖“最佳长片奖”、纽约电影摄影奖“最佳处女作，等八个奖”。



尼古拉斯·迈克·史密斯

尼古拉斯·迈克·史密斯毕业于英国剑桥大学，获得音乐学位。并师从于世界指挥大师赫伯特·冯·卡拉扬的弟子雷金纳德·汤普森，学习指挥和作曲。他在艺术和学术两方面都有很深的造诣。史密斯先生还是一位卓有成效的作曲家。他创作的两首具有中国风格的作品《长春印象》（由皇家芭蕾舞小交响乐团和指挥家加文·萨瑟兰录制）和《碗里的眼泪》（由RTÉ音乐会管弦乐团和指挥家加文·萨瑟兰录制）在全球范围内发行。史密斯先生根据中国唐诗新近创作的《爱情、友谊与渴望》于2018年在伦敦首演。史密斯的钢琴二重唱《童年回忆》的录音唱片已于2024年8月发行。史密斯还与中国作家虹影合作，根据她的童话故事《奥当女孩》创作了一部有交响童话音乐作品，并在中国定期演出。该作品在英国首演后获得英国《留声机》杂志“真正打动人心”的评价。史密斯先生在中国有广泛的影响，曾频繁出现在中国广播和电视节目中。2011年，为表彰他在中国促进和推广西方古典音乐，凤凰卫视向他颁发了年度项目“中国因你更美丽”音乐贡献大奖。由于其在音乐和中英两国关系方面的贡献，他荣获英女王嘉奖，被授予大英帝国官佐勋章。

nicholasmichaelsmith.com



闫鹿杨

闫鹿杨毕业于中央戏剧学院表演系。儿时学过八年舞蹈专业，擅长芭蕾舞与中国古典舞。2010年毕业至今主演过30余部电影和10余部电视剧。主演电影《秋田》获得第34届波兰华沙国际电影节亚太电影联盟大奖。主演电影《爱人》在2019米兰国际电影节提名外语片单元最佳女主角。主演电影《谜域之嗜魂岭》提名美国国际恐怖电影节最佳女配角。主演电影《岁月》在第十二届温哥华华语电影节中获“红枫叶”奖。2021年4月，主演的电影《金刀出鞘》获得第17届伦敦世界电影节最佳影片。2011年主演电视剧《先婚后恋爱》被观众所熟知，同年荣获第二届全球华人“非常短片”创意大赛最佳演员奖。2018年到2019年录制播出了腾讯视频大型场景式节目《一本好书》被观众喜欢，在节目中有出色表现，以下是具体介绍：在《一本好书》第二季首期《红岩》中，闫鹿杨饰演共产党员孙明霞。她与未婚夫刘思扬一起被国民党反动派逮捕，在狱中虽满身伤痕，但眼神坚毅不屈。闫鹿杨通过动作演绎，展现出孙明霞百折不挠、铿锵大义的形象，她的台词“人不能低下高贵的头，乞求换不来自由”令现场观众动容。

在《一本好书》中饰演维拉：在以《无人生还》为主题的那一期节目中，闫鹿杨饰演家庭女教师维拉。她将维拉面对神秘荒岛指控时的慌张呐喊、分析事情时的严肃恐慌、无助张望以及面对死亡时的紧张挣扎等情绪，都通过精湛的演技展现得淋漓尽致。这一期是闫鹿杨录制的最后一期，节目组还送了她专属表情包和美美的大合照。



杰里·科尼利厄斯

杰里生于爱尔兰与斯里兰卡裔家庭，成长于伦敦南部，先后就读于杜伦大学、伦敦皇家音乐学院，并最终毕业于圣彼得堡音乐学院伊利亚·穆辛大师班。他在整个职业生涯中勇于尝试各类主要音乐与戏剧类型，毫不设限。这使他与英国及海外众多乐团、艺术团体和教育机构建立了长期合作。其首个音乐领导职位是担任瑟斯福德圣诞盛典的音乐总监，此后曾担任英国国家芭蕾舞团首席客座指挥，并自2021年起出任英国巡回歌剧院音乐总监。他亦常与伦敦小交响乐团及当代音乐团体Chroma同台演出或合作。在英国，他曾以客席身份参与英国巡回歌剧院（ETO）、英国国家歌剧院（ENO）、皇家歌剧院林伯里剧场、歌剧集团、Tête à Tête音乐节、威尔士国家歌剧院（WNO）、哈雷管弦乐团及伦敦爱乐乐团（LPO）的演出；海外则合作过莫斯科大剧院、卢森堡爱乐乐团、巴塞罗纳利塞乌大剧院歌剧院、巴黎秋季艺术节、科隆MusikFabrik乐团、香港芭蕾舞团及小交响乐团等。他与作曲家及剧场艺术创作者的紧密合作，近年促成了多部剧目的世界首演，包括朱迪斯·威尔、坦西·戴维斯、乔治·本杰明、凯瑟琳·康茨和奥尔加·纽沃斯的作品；同时，他还执棒舞蹈剧场演出，如皮娜·鲍什的《春之祭》与阿克拉姆·汗的《吉赛尔》和《生灵》。他曾在八年间担任英国国家青年管弦乐团音乐总监及副指挥，并在伦敦大学金史密斯学院、剑桥大学、圣三一拉邦音乐舞蹈学院及皇家音乐学院担任客座音乐导师。

gerrycornelius.com





现代音乐乐团

现代音乐乐团由作曲家兼艺术总监埃德·休斯于1990年创立。这支当代古典乐团汇聚了世界级音乐家，其成员能驾驭从爵士乐、室内乐、管弦乐、现代音乐、瓦格纳与舒曼，到纯正巴洛克及其他古典与早期音乐风格的多元曲目。

凭借精湛技艺与广泛的艺术兴趣，他们的演出与首演作品充满令人惊叹的生动魅力。乐团曾亮相ICA（伦敦当代艺术中心）、哈德斯菲尔德、布莱顿等音乐节；与约克、布里斯托、萨塞克斯、皇家霍洛威、牛津、诺丁汉等高校合作演出及教学；并定期在英国广播公司第三电台播出作品。其英伦及欧洲巡演包括为《战舰波将金号》与《罢工》配乐，在哈德斯菲尔德当代音乐节演绎伊阿尼斯·泽纳基斯作品，在ICA呈现迈克尔·芬尼西音乐，于The Warehouse演奏伊芙琳·菲卡拉、雪莉·J·汤普森及罗兰·萨瑟兰作品，以及2024年5月在布莱顿音乐节上演埃德·休斯歌剧《纯真之境》。

现代音乐乐团参与录制了七张专辑，其中五张为埃德·休斯作品（由Métier厂牌发行）：《暗涌》、歌剧《焰熄之时》、默片配乐DVD《交响幻景》、2020年3月发行的《时间、空间与变迁》（含2018年《交响曲》与1991年《生命之中》），以及《南唐斯音乐》（收录《燧石》《九重奏》《狂野森林》）。此外，他们为塔坦视频录制了埃德·休斯为爱森斯坦电影《战舰波将金号》和《罢工》创作的配乐，并为英国电影学会小津安二郎合集录制了埃德·休斯的默片音乐。

第一小提琴

Susanne Stanzeleit
Nicky Sweeney
Anna Giddey
Jo Watts
Sarah Evans

第二小提琴

Adam Barker
Emma Blanco
Phoebe Snelling
Nicola Bates
Anna Szabo

中提琴

Ros Hanson
Anna Cooper
Dan Manente

大提琴

Joe Giddey
Clare Graham
Dan James

低音提琴

Stephen Warner
Will Henderson

长笛

Rowland Sutherland

双簧管

Clare Hoskins

单簧管

Alison Hughes

巴松

Catriona McDermid

圆号1

Richard Steggall

圆号2

Richard Bayliss/Tom Rumsby

圆号3

Carys Evans

小号

Edward Maxwell

长号

Miguel Tantos Sevillano

定音鼓

Tom Lee

打击乐1

Tim Palmer

打击乐2

Steve Gibson

THE GIRL FROM THE FRENCH FORT

STORY BY HONG YING
ENGLISH VERSION BY
ADAM WILLIAMS
AND NICHOLAS SMITH



[1] In the 1970s, only simple wooden huts crowded the tiny area on the South Bank of Chongqing called Turtle Rock. And near the cable car, squeezed tight against the side of the hill, lived a little boy called Sangsang. His mother had a job at the cotton mill, often working the night shift. Most mornings Sangsang went down to the river to meet her as she returned home from work, and they would watch the ships together.

[2] The 10-year-old Sangsang learned to look after himself. One Sunday, after his mother had left for her shift, Sangsang started on his homework but quickly became drowsy and soon fell asleep. He was woken by the sound of agitated cooing. Sangsang opened the door to see a cat chasing a gray pigeon. He watched in horror as it grabbed the bird's wing with its black claws and started to drag it away. Sangsang went immediately to the rescue.

Carefully Sangsang placed the frightened bird on his pillow and bandaged its injured wing. The pigeon took a long drink of water from Sangsang's cup, then closed its eyes. Sangsang gently stroked its feathers and gradually fell into a doze. When he woke up a few hours later the bird was gone.

[3] Sangsang decided to go for a walk. Past the street lamp, under the cable car, jumping down onto the small, stone bridge near the ditch, he reached the sandy riverbank. As he liked to do, he picked up a flat stone and skimmed it across the water.

Waves lapped the riverbank, and a fog began to rise. Sangsang found an especially flat stone and sent it dancing across the water. As he did so, he heard a voice beside him. "That was amazing! Can you teach me?" Half hidden by the mist he saw a little girl in a grey dress.

For a happy half hour the two children skimmed stones. They were soon best friends. The little girl very quickly became better than Sangsang. Her stones seemed to fly – like magic!

The waves became still bigger... and a huge ship he had never seen before appeared. "It's the warship Lafayette," cried the little girl excitedly. The ship turned in to shore. The two children ran up some stone steps to see it better. Behind them rose the gateway and high walls of the old, abandoned French fort.

[4] The little girl pushed open the ancient wooden doors. When they went inside, what had been a courtyard filled with dead leaves and neglect was ablaze with lights, and jets of water were spurting from the fountain. From every corner came the scent of flowers.

[5] The little girl took Sangsang's hand and pulled him into a busy kitchen, where she introduced him to the cook, Aunty Pang, and beside her, helping her prepare the food, a

beautiful young woman, Meiniang. She was the little girl's elder sister. Like the little girl they were dressed in plain grey dresses. They welcomed Sangsang warmly and invited him to dinner. Just then the sound of a sailors' song echoed up the stone staircase. Sangsang and his new friend rushed outside to see the ship's crew arrive, headed by their Captain in his handsome uniform.

The fort became a hive of activity as everybody prepared for the night's feast.

Meiniang, the little girl and Sangsang had to get changed. Sangsang took off his ragged clothes and dressed in a western suit that the little girl gave him. Strangely, it fitted him as if it had been made for him. He had never looked smarter and more handsome in his life. Hand in hand the boy and the girl walked into the dining room followed by Meiniang in beautiful traditional dress. Then they took their seats at table.

Sangsang ate and drank until he felt he would burst. Then he noticed that both the little girl and Meiniang had left their seats.

In the moonlight on the balcony, two figures were deep in conversation. Sangsang recognized the captain and Meiniang. It was clear that the captain was pledging his love for her. Meiniang, however, looked sad. "I'm so sorry, but my heart has only room for one," she said. "For my second-in-command, Peter?" asked the captain. Meiniang turned away.

From the shadows, Sangsang watched the captain leave the balcony.

He felt a hand steal into his. "Come," said the little girl, "Peter's arriving." As she said this, he became aware of an insistent knocking.

The gates to the courtyard swung open, and Peter, handsomely dressed and riding a beautiful white horse, entered the fort. With a cry of happiness, Meiniang flew down the stairs to embrace him.

But a moment later, she drew back in shock. "I am sorry," said the young man, his voice breaking. "I am obliged by my family to return to France to marry the girl chosen by my mother. Forget me!"

[6] The little girl helped her grieving sister to her room. Sangsang stood alone in the courtyard. Then, not knowing what else to do, he followed Peter into the dining room. Peter grabbed a bottle and joined his shipmates in their drinking and dancing. Sangsang joined in the frenzy of singing and dancing, but soon became exhausted and fell asleep in a corner of the dining room.

[7] At sunrise the next day, Sangsang woke to find the fort deserted. Only the little girl was waiting for him. “Stay with us,” she said. “I have to go home to my mother,” replied Sangsang. The little girl ran after him and gave him a feather. “Keep it,” she said. Then she pushed him out of the big wooden gates and shut them after him with a dull clang. Through the closed doors he could hear her crying.

[8] Long before Sangsang reached home, he became aware that many of his neighbours were following him, staring at his fine suit and black leather shoes. Grandma Chen was the first to speak. Gently she asked him why had he been away so long. Didn’t he know that his absence would break his mother’s heart? Then she broke the terrible news that after six months of searching for him, his mother had died of grief. Sangsang could not believe it. He told them he had been away only one night, and that he had spent it in the old French Fort. “I can prove it,” he repeated over and over. “I can prove it.” The neighbours followed him as he led them back down the path. He told them about the sailors, and the beautiful courtyard and the feast. But when they had climbed the steps it was to find the doors overgrown with vines. Inside, the walls were cracked and broken, with everything covered in cobwebs and dust.

As he rushed from room to room looking for his friends, the neighbours shook their heads. “Why did he lie to us?” they said. “He’s really done it this time. He caused his mother’s death.”

One by one the neighbours left. Perching on the carved flowers of the bridge, three grey pigeons watched him. The smallest one was nodding at him sadly. Later, Sangsang sat alone in his room missing his mother. But he also missed the little girl who had become his friend during the happiest night of his life. As he did so, he remembered the feather she had given him. He reached into his pocket and took it out. To his amazement, it floated up into the air and began to gleam with a dull light.

He followed the feather to the shore. The feather floated over the surface of the river into the growing fog and out of sight.

“Have you come to skim stones again?” asked a familiar voice. Seeing his friend he burst into tears, and told her that he had lost his mother.

“Take my hands,” said the little girl. “There may be a way. Not only for you but also for Meiniang and Peter. Let us see if we can wind back time.”

[9] They finished the anti-clockwise dance. “Now you must help me,” said the girl. “In our world, everything happens the same every day, but this time you must make it change. So

Peter will not tell Meiniang that he has to go back to France, and Meiniang will not lose hope. I want my sister to be happy so I can be happy with her.”

Through the long evening Sangsang was careful to do everything differently. When dressing, he put on his clothes and shoes the wrong way round. He moved the chairs and flowers around in the courtyard. He sat in Meiniang’s place at dinner, and he took care not to eat or drink a thing.

When the captain was ready to go to the balcony, he stepped heavily on the little girl’s foot so that Meiniang had to comfort her sister and did not go outside.

There was a heavy knocking at the doors. The moment had come! He first ran to the gates to stop Peter coming in. He pulled Meiniang away from the little girl, then dragged her to the gates, pushed her outside, and closed them fast behind her.

Then he waited and waited.

[10] It had worked! The doors flew open and Meiniang and Peter entered, hand in hand. “Thank you, Sangsang,” said Meiniang, giving him a feather. “Peter has decided to take me and my sister far away from here, and your good heart will bring you reward.”

[11] Sangsang did not know if he was happy or sad as he watched his friends ride away over the sandy shore. He looked at the feather. Would the magic now work for him? Dawn was breaking. He held up the feather, which began to shine with a brilliant light. It faded and he saw his mother walking along the riverbank, on her way home from work. He looked behind him. The fort was no longer lit up. It was now the faded ruin he had always known, and he looked down to find that he was wearing his old clothes again. He ran to embrace his mother. Hand in hand the two of them walked along the shore to find breakfast.

- The End -

奥当女孩

作者：虹影



[12] 在上个世纪70年代，重庆南岸乌龟石半山腰上低矮的房子和吊脚楼，有一十岁的男孩桑桑和他的妈妈住在这里，他的父亲去世了，妈妈在纱厂工作，经常加夜班。

[13] 桑桑很小就能照顾自己了。这个星期天，桑桑正要写作业，突然听见门外有奇怪的声音。他打开门看见一只小小的灰鸽子，害怕地缩着身体，一只凶恶的大黑猫扑过来，抓了鸽子就跑。桑桑想也没想就猛追过去救鸽子

桑桑救下了鸽子，小心地把它放到枕头上，并用纱布包扎了它受伤的翅膀。桑桑给鸽子喝了一大口水，鸽子闭上眼睛睡着了。桑桑跑累了，也在旁边睡着了。几个小时后，桑桑醒来，鸽子已经不见了。

[14] 桑桑决定出去走走。他一溜小跑来到江边的沙滩。一艘艘船行驶在江面上，拉响了汽笛。

江水拍打着沙滩，没一会儿就起雾了。桑桑找了一块扁平的石子，扔到江上，石子跳着舞向对岸飞去。

“哥哥，扔得真好！你可以教我吗？”桑桑突然听到一个清脆的声音在身后说。桑桑回过头，看到一个穿着灰色连衣长裙的小女孩儿。

她有一双忧伤的眼睛。他们一起玩儿起了打水漂，一会儿就成了好朋友。小女孩儿打水漂的水平很快就超过了桑桑，她扔的石子好像长了翅膀会飞一样，在江面转着圈儿，一蹦一跳往江对岸去。

这时，江边的浪大了起来，雾起了，一艘巨大的船出现在江面上。桑桑从没见过这么大的船。小女孩儿兴奋地大叫：“那是拉法耶特号军舰！”小女孩儿拉着桑桑就跑，一直跑到废弃的白色城堡，奥当兵营古老的门楼前。

[15] 小女孩儿推开大门，桑桑发现里面与他之前所见的截然不同。不再是蜘蛛网和遍地落叶，而是灯火通明，干净整洁。喷泉喷着水花，各种花香扑面而来。

[16] 小女孩儿拉着桑桑的手走进了一个大厨房，大喊：“皮特的船回来了！”女孩儿把桑桑介绍给了厨娘胖大妈和自己的姐姐媚娘。媚娘年轻美丽，穿着灰裙，立刻准备宴会。她们热情地邀请桑桑留下来一起吃晚饭。正在此时，长长的石阶上响起了法国水兵歌曲，桑桑和小女孩儿飞快地跑到门口，迎接水兵们的到来。

古老的兵营一下子变得热闹起来了，每个人都在为这场盛宴准备着。

媚娘和小女孩儿都换了美丽的衣服。桑桑脱掉他打有补丁的衣服，换上了一套小女孩儿给他的西装。这身衣服像是裁缝比着他的身材做的，他一下子变得帅气精神。女孩儿要他留下来，和她在一起。他俩手拉着手走进布置得漂亮的宴会厅，在媚娘身边坐下。

桑桑尽情的吃着喝着，这儿像是天堂一样。他吃饱了，发现小女孩儿和媚娘都不在座位上。他跟出去找她们。他站在阴影里，发现庭院里的天桥上舰长和媚娘在谈话，舰长在向媚娘诉说衷肠。媚娘的声音听起来非常忧伤，她说：“对不起，可我的心里只容得下一人，他是你的好朋友皮特。”

舰长难过地离开了。

突然一只手握住了桑桑的手。他一看，是小女孩儿。这时，有人在敲大门。桑桑奔过来开门，走进来一个英俊的金发小伙子，他一手牵着白马，一手叉着腰。小女孩儿高兴地喊：“皮特，真好，你来了！”媚娘喜极而泣，从楼梯飞奔下来。

“媚娘，对不起”皮特难过地说。“我必须回到法国和母亲选的姑娘结婚。忘掉我吧！”

[17] 小女孩儿扶着她伤心的姐姐回了房间。桑桑跟着皮特进了餐厅。皮特抓起一瓶酒跟其他船员边喝酒边跳起舞来。他们递给桑桑酒，他只得喝了起来。桑桑喝多了，睡着了。

[18] 当他醒来的时候，屋子里除了小女孩儿，什么人也没有。“留下来吧，和我在一起。要不然，你得马上离开这儿，天就要亮了。”小女孩儿说。“我必须回到妈妈身边去！”桑桑回答。小女孩儿追上他，递给他一根羽毛，说：“好好留着。”她把他推到大木门外，就关了门。他听到门里小女孩儿伤心地哭了起来。

[19] 桑桑还没到家，就有很多邻居围了过来，盯着他讲究的西装和黑皮鞋看。陈婆婆第一个开口小心翼翼地问他为什么这么久才回家。他的妈妈到处找他，整整六个月，他的母亲因为伤心过度而生病去世了。桑桑不相信，他告诉他们自己只走了一个晚上，是在白色城堡奥当兵营里面。那儿有法国水兵，还有漂亮的院子和丰盛的晚宴。“我可以证明给你们看！”邻居们跟着他走到奥当兵营，发现大门长满了藤蔓，墙壁破旧不堪，里面到处布满了蜘蛛网和灰尘。

桑桑冲进每个房间去寻找，里面根本没有人。邻居们都摇着头说：“桑桑为什么要骗我们？这下好了，他害死了他的妈妈。”

邻居们离开了。桑桑内心充满悲痛与愧疚，站在空荡荡的院子中。三只灰色鸽子在天桥上看

着他，最小的那只朝他忧伤地点着头。

桑桑回到家，抱着妈妈的衣服哭了起来，不吃不喝，一直哭到天都黑了。他想念他的妈妈，还有那个小女孩儿，那是他生平度过最开心的夜晚。这时他口袋里有小女孩儿送给他的那根羽毛飞了起来。

桑桑跟着羽毛走到了江边。羽毛飞到江面上，飞进雾里，看不见了。“你来了，怎么不打水漂吗？”小女孩儿熟悉的声音响起。桑桑看见小女孩儿，眼泪一下子涌了出来，他告诉小女孩儿他没了妈妈。“握住我的手，”小女孩儿说到，“也许还有办法。不仅是为了你，也为了媚娘和皮特。让我们看看是否能让时间倒转。”

[20] 他们结束了倒转时光后，小女孩儿说：“在我们的世界里，日复一日过着同样的生活，我们不能改变，但是人类可以。若是能够的话，皮特和媚娘就可以在一起了，我好想我的姐姐能得到幸福，那将是我幸福的时候。”

一整晚，桑桑都在小心翼翼的做着与上一次不同的事情。换上西装和皮鞋时，他故意穿反。他挪动院子里椅子和花盆。晚餐时，他坐在上次媚娘的座位上，什么东西都没吃，也没喝水和酒。

当舰长站在天桥上等媚娘时，他一脚踩在小女孩儿的脚上。小女孩儿疼得要命，媚娘听见了，只好留下来照顾她的妹妹。

这时，有人重重地敲着大门。他跑过去，看了看，是牵着白马的皮特。桑桑带着媚娘朝大门外走去，拉开门，把媚娘推到门外，关上了门。

他等啊等...

[21] 终于成功了！门忽然被推开了，媚娘一身喜气地走进来，拉着小女孩儿的手跑过来。告别时媚娘对桑桑说：“好孩子，谢谢你！”媚娘递给桑桑一根羽毛说：“皮特下定决心，要带着我们姐妹俩远走高飞，你也好自为之，好心必有好报。”

[22] “桑桑，拿着这根羽毛，它会指引你。”小女孩儿说，“多亏有你的帮助，我们将要去一个美好的世界。”桑桑目送他们三个人走下台阶。

太阳升起来了，桑桑回过头看，奥当兵营又和以往他所熟悉的一样衰败。他还穿着他的旧衣裳。而他的妈妈出现在沙滩上，她上完夜班回来了！桑桑朝妈妈奔过去，紧紧地抱着她。他和妈妈手牵手沿着江边往家的方向走去。春天的江水，静静地朝东流去。

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