

Bruckner's 200th Anniversary Concert 布魯克納200週年紀念音樂會



anton
bruckner
2024

2024.5.19

SUN 日 · 8PM · 晚上八時

Concert Hall, Hong Kong City Hall

香港大會堂音樂廳



Bruckner Requiem in D minor (WAB 39)
布魯克納D小調安魂曲 (WAB 39)

Mozart Great Mass in C minor (K427)
莫扎特C小調大彌撒曲 (K427)



主辦單位 Presenter:

 **香港聖樂團**
Hong Kong Oratorio Society
音樂總監：陳永華教授
Music Director: Prof. CHAN Wing-wah, JP



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PROGRAMME

1) Bruckner Requiem in D minor (WAB 39) 布魯克納D小調安魂曲 (WAB 39)

***** Intermission 中場休息 *****

2) Mozart Great Mass in C minor (K427) 莫扎特C小調大彌撒曲 (K427)

指揮：陳永華教授
Conductor: Prof. CHAN Wing-wah

女高音：	阮妙芬	Soprano:	Nancy YUEN
女中音：	陳珮珊	Alto:	Anna CHAN Pui-shan
男高音：	曾鈺棋	Tenor:	Freddie TSANG
男低音：	張健華	Bass:	Petrus CHEUNG
風 琴：	黃健瑜	Organ:	WONG Kin-yu
合 唱：	香港聖樂團	Choir:	Hong Kong Oratorio Society
樂 隊：	香港弦樂團	Orchestra:	Hong Kong Strings

場地規則

各位觀眾：

為免影響演出，我們希望各位切勿在場內錄音或錄影，亦請勿吸煙或飲食。在節目進行前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光裝置。多謝合作。

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, and also from smoking, eating or drinking in the auditorium. Please set your mobile phone on silent mode and switch off other beeping or light emitting devices. Thank you for your cooperation.



香港聖樂團主席

Chairman

Hong Kong Oratorio Society

歐陽志剛

Eric AU YEUNG

歡迎大家參加由香港聖樂團舉行的音樂會，適逢今年是布魯克納200周歲紀念，今晚的音樂會是布魯克納2024年全球慶祝活動的一部分。

首先，我們會由安東·布魯克納的《D小調安魂曲》為我們的音樂會展開序幕。這部莊嚴又充滿希望作品創作於1849年。布魯克納全心投入這項工作，並藉此向聖弗洛裡安修道院的書記法蘭茨·賽勒致敬。當合唱團和獨唱家的聲音與管弦樂隊交織在一起時，編織出一幅虔誠而渴望的畫卷，請大家細心欣賞。

下半場，我們將呈現沃爾夫岡·阿馬德烏斯·莫札特的壯麗的《C小調大彌撒曲》，這是對無與倫比的天才的見證。這部宏偉的作品誕生於豐饒創意的維也納，莫札特在婚後離開薩爾茨堡後定居於此。莫札特的愛妻康斯坦茨是這部作品的靈魂人物。1783年10月26日，作品在薩爾茨堡首演時，她明亮的歌聲為《Et incarnatus est》增色不少。《Osanna》和《Cum sancto spiritu》引發了敬畏與內省。當我們演奏這部傑作時，讓我們向莫札特致敬，並沉浸在他音樂靈魂的神秘深處。

過去，樂團得到了許多贊助者、捐贈人和贊助商的支持，對此我們非常感激。我衷心感謝香港特區政府長期以來的支持，特別是香港藝術發展局與我們持續的支持。我還要借此機會感謝我們的媒體合作夥伴影音使團和創世電視，他們慷慨地允許我們透過他們的各種平台來推廣我們的音樂。

「用大響的鈸讚美他！用高聲的鈸讚美他！凡有生命的都要讚美耶和華！哈利路亞！」（詩篇150:5-6）。我們的合唱團、獨唱家和樂手們傾注了心血排練這些偉大的作品。今晚，我們邀請您加入我們，在這個奇妙又神聖的音樂氛圍下，讓音樂超越了塵世的界限，將我們團結在一起。

It is with great pleasure and pride to welcome you all tonight to the Hong Kong Oratorio Society's Bruckner's 200th Anniversary Concert, part of the worldwide celebration of Bruckner Year 2024.

We begin with Anton Bruckner's *Requiem in D minor*. Composed in 1849, it resonates with both solemnity and hope. Bruckner poured his heart into this work, paying tribute to Franz Sailer, the notary of St. Florian Monastery. Listen closely as the voices of our choir and soloists intertwine with the orchestra, weaving a tapestry of reverence and longing.

Secondly, we present the magnificent *Grand Mass in C Minor* by Wolfgang Amadeus Mozart, a testament to an unparalleled genius. This grand work emerged from the fertile creative soil of Vienna, where Mozart had settled after his marriage and departure from Salzburg. Constanze, Mozart's beloved wife, played a pivotal role in the premiere of this work. Her luminous voice graced the "Et incarnatus est" during the first performance in Salzburg on October 26, 1783. The echoing "Osanna" sequence or the majestic "Cum sancto spiritu" evoke both awe and introspection. As we perform this masterpiece, let us honor Mozart's legacy and immerse ourselves in the mysterious depths of his musical soul.

In the past, the society has been supported by numerous patrons, donors and sponsors, for which we are most grateful. I would like to thank The Government of Hong Kong SAR for her long-term support and especially the Hong Kong Arts Development Council for their ongoing partnership with us. I would also like to take this opportunity to thank our media partners, The Media Evangelism Limited and Creation TV, who have generously allowed us to use their various platforms to promote our sound.

"Praise him with the clash of cymbals, praise him with resounding cymbals. Let everything that has breath praise the Lord. Praise the Lord." (Psalm 150 5-6). Our choir, soloists, and instrumentalists have poured their hearts into rehearsing these monumental works. Tonight, we invite you to join us in this sacred space, where music transcends earthly boundaries and unites us all.



香港聖樂團音樂總監及指揮
Music Director & Conductor
Hong Kong Oratorio Society

陳永華教授 太平紳士
Prof. CHAN Wing-wah, JP

作曲家及指揮，陳教授是香港管弦樂團首位駐團作曲家，創作了十首交響曲，及超過二百多首為中、西、日、韓樂器寫成的管弦樂曲、室內樂、合唱及兒歌等。其中七首交響曲的CD由雨果製作有限公司錄音出版、俄羅斯及香港的樂團灌錄。第五交響曲《三國》及第六交響曲《九州同》的樂譜及CD由人民音樂出版社出版。


他曾獲美國「國際雙簧協會作曲比賽」首獎、日本「入野義朗紀念獎」及本地的多個獎項。他的作品曾在三十多個國家發表。他被列入「葛洛夫音樂百科全書」線上版及「牛津音樂線上資料庫」並於 2000年獲港府委任為太平紳士。

陳教授自1995年出任香港聖樂團（1956年成立）音樂總監，經常帶領合唱團作定期演出及旅遊演出。他亦曾指揮上海、北京、深圳、澳門、韓國光州的樂隊與及香港管弦樂團、香港小交響樂團、香港中樂團、香港弦樂團等。2017年指揮香港聖樂團及三藩市的弦樂團聯同四位香港的中樂手，在三藩市Herbst Theatre及洛杉磯的Walt Disney Concert Hall演出他的第八合唱交響曲《蒼茫大地》。2019年帶領香港聖樂團及溫哥華聖樂團到加拿大多倫多與當地樂隊首演他的第九交響曲《仁愛大同》。他的第十交響曲《春秋》在2022年7月的兩場個人作品音樂會由香港中樂團首演。2009年獲邀成為中國音樂家協會理事。

陳教授就讀香港中文大學，隨紀大衛教授學習作曲。後獲英聯邦獎學金赴加拿大多倫多大學深造，師承約翰·伯克域夫，獲音樂碩士及博士銜。在國際間，曾任國際現代音樂協會執行委員，亞洲作曲家同盟副主席。本地方面，曾任香港中文大學音樂系講座教授、文學院副院長及音樂系系主任、前區域市政局議員、香港藝術發展局委員及賽馬會音樂及舞蹈基金會主席。現任香港中文大學(深圳)音樂學院副院長、香港作曲家及作詞家協會主席、香港聖樂團及明儀合唱團音樂總監、香港合唱團協會主席、香港兒童合唱團及香港中樂團理事及多個團體的顧問包括中國音樂家協會、香港舞蹈團、新聲國樂團、竹韻小集、欣韻合唱團等。



www.ChanWingwah.com



Prof. Chan was the first Resident Composer of the Hong Kong Philharmonic Orchestra and has written 10 symphonies plus over 200 musical works including songs for children and adults, chamber and orchestral music with Chinese, Western, Japanese and Korean instruments. Seven of his ten Symphonies were released on CD by Hugo Productions performed by orchestras in Hong Kong and Russia. The music scores of Symphony No. 5 '*The Three Kingdoms*' & No. 6 '*Reunification*' were published by People's Music Publishing House.

His music has received numerous awards including the 1st Prize in the International Double Reed Society Composition Contest, USA; the Yoshiro Irino Memorial Award from the Asian Composers League and several local awards. His works had been performed in over 30 countries and his biography is included in the *New Grove Dictionary of Music & Musicians Online* and Oxford Music Online. The Government of Hong Kong SAR appointed him Justice of the Peace in 2000.

Prof. Chan became the Music Director of the Hong Kong Oratorio Society(HKOS)(established in 1956) from 1995 and has been leading this choir with regular concerts and occasional concert tours. He has conducted orchestras in Shanghai, Beijing, Shenzhen, Macau and Gwangju(Korea) in addition to the Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Hong Kong Chinese Orchestra and Hong Kong Strings. In 2017 he conducted the HKOS and orchestra to perform his Symphony No.8 '*This Boundless Land*' for organ, choir and orchestra in the Herbst Theatre in San Francisco and the Walt Disney Concert Hall in Los Angeles. In 2019 he brought the HKOS together with the Vancouver Oratorio Society to Toronto for the premiere of his Symphony No.9 '*Universal Harmony*'. His Symphony No.10 '*Spring and Autumn*' for Chinese Orchestra was recently premiered in two concerts featuring his music by the Hong Kong Chinese Orchestra in July, 2022. He was invited to become a Council member of the Chinese Musicians Association in 2009.

Prof. Chan received his BA in music from The Chinese University of Hong Kong (CUHK) studying composition with Professor David Gwilt. He went on to finish his Master and Doctor of Music degrees from the University of Toronto on a Canadian Commonwealth Scholarship studying with Professor John Beckwith. Internationally he had served as an Executive Committee member of the International Society for Contemporary Music and the Vice-Chairman of the Asian Composers' League. Locally he had been Professor of Music, Associate Dean of Arts, and Chairman of the Music Department at CUHK. He had also dedicated a part of his time serving as the former Regional Council member, Hong Kong Arts Development Council member, Jockey Club Music and Dance Fund Chairman among others. He is now Associate Dean of the CUHK(Shenzhen) School of Music, Chairman of the Composers and Authors Society of Hong Kong, Music Director of the Hong Kong Oratorio Society and Allegro Singers, Chairman of the HK Association of Choral Societies, Council member of the Hong Kong Children's Choir and Hong Kong Chinese Orchestra. He also serves as advisor in numerous groups including the China Musicians Association, Hong Kong Dance Company, New Tune Chinese Orchestra, Windpipe Chinese Music Ensemble, Harmonic Singers and several others.



女高音獨唱
Soprano Solo

阮妙芬教授 Prof. Nancy YUEN

在英國接受教育、香港出生的女高音阮妙芬，自倫敦皇家音樂學院畢業後旋即獲威爾斯國立歌劇團邀請飾演浦契尼歌劇《蝴蝶夫人》中難度極高的主角，自此一鳴驚人。之後世界各地歌劇團的邀請紛至沓來，當中包括英國國家歌劇院、西澳大利亞歌劇團、昆士蘭歌劇團、北愛爾蘭歌劇團、曼谷歌劇團、新加坡歌劇院、1994年新西蘭國際藝術節、1995年巴布達歌劇節及分別於1998、2000及2003年於皇家愛爾拔堂舉行的演出。

阮氏的演唱曲目非常廣泛，宜古宜今。她經常與樂團和合唱團一起演出，她亦與多位國際著名音樂家如克里斯多夫·霍格伍德、查維爾·比諾克、理查·阿姆斯特壯、克羅烈斯和葉聰合作。她與許多知名樂團合作無間，其中包括倫敦莫扎特樂團、英國廣播公司交響樂團、新加坡交響樂團、迪沃利交響樂團和上海歌劇樂團。

阮氏曾到台灣、馬來西亞、新加坡和內地教授大師班。亦常出任國際比賽及音樂節作評判，其中包括第59屆及第65屆香港校際音樂節、德國布裏曼歌劇團籌辦的比賽「Competizione dell'Opera」、在曼谷和新加坡舉辦的亞細安聲樂大賽。

阮氏於2015年起擔任新加坡歌劇院的第一位名譽藝術總監。2010年3月起出任香港演藝學院聲樂系系主任，2014年獲頒皇家音樂學院院士以嘉許她對音樂的傑出貢獻，2018年獲新加坡國家藝術委員會頒發「藝術之友」榮銜及香港演藝學院頒予教授榮銜。

One of the most outstanding singers from Asia, Nancy Yuen made her debut upon graduation from the Royal Academy of Music, London, with the Welsh National Opera, singing the title role of Madama Butterfly to great critical acclaim. She has since reprised the role all over the world, notably with the English National Opera, Scottish Opera, West Australian Opera, Opera Queensland, Opera Northern Ireland, Singapore Lyric Opera, Bangkok Opera, the New Zealand International Festival of Arts, the Barbados Opera Festival, at the Royal Albert Hall for Raymond Gubbay Limited in 1998, 2000 and 2003.

A celebrated recitalist and versatile concert artist, she performs regularly with major orchestras and choral societies. Her appearances have included performances with Christopher Hogwood, Trevor Pinnock, Richard Armstrong, Carlo Rizzi, Helmuth Rilling, Tsung Yeh and orchestras such as the London Mozart Players, BBC Concert Orchestra, Singapore Symphony Orchestra, Tivoli Symphony Orchestra and the Shanghai Opera Orchestra.

Nancy has given masterclasses in Taiwan, Malaysia, Singapore and the Mainland. She regularly sits as an adjudicator for international competitions and music festivals, e.g. the 59th and 65th Hong Kong Schools Music Festival, Competizione dell'Opera organized by Opera Bremen, Germany and ASEAN Vocal Competitions in Bangkok and Singapore.

Since 2015 she has been the Honorary Artistic Director of Singapore Lyric Opera. Nancy has been the Head of Vocal Studies at the Hong Kong Academy for Performing Arts since March 2010. For her significant achievements and distinguished contributions to music, she has been elected Associate of the Royal Academy of Music in 2014, awarded "Friend of the Arts" by the Singapore National Arts Council and appointed as Professor by the Hong Kong Academy for Performing Arts both in 2018.



女低音獨唱

Alto Solo

陳珮珊

Anna CHAN

陳珮珊是香港土生土長的女中音，曾於英國皇家伯明翰音樂學院和英國皇家威爾士音樂戲劇學院接受訓練，並於香港演藝學院修畢碩士學位。她獲香港賽馬會頒發獎學金，師隨著名女高音阮妙芬教授主修聲樂。

在2015年，陳氏獲邀到姆迪納主教座堂當代雙年展演出，並於馬爾他聖彼得鎖鏈教堂舉行獨唱會。在英國修業期間，於布烈頓《亞伯特赫林》的演出獲得好評。她曾獲威爾士國家歌劇院選中，參與梅洛蒂歌劇《領事》。

在香港，陳氏的其他歌劇演出包括《伊多美尼奧》的伊達曼特、《鄉村騎士》的露茜亞、《卡門》的梅賽黛斯和《凱撒大帝》的歌妮莉亞。聖樂作品的演出包括《莫扎特安魂曲》和《威爾第安魂曲》的女低音獨唱。

Hong Kong-born mezzo-soprano, Anna Chan received training at the Royal Birmingham Conservatoire and Royal Welsh College of Music and Drama, and holds a Master's degree in voice from The Hong Kong Academy for Performing Arts. During her study at HKAPA, she was a recipient of the Hong Kong Jockey Club scholarship and studied with Professor Nancy Yuen.

Chan was an invited artist at the Mdina Cathedral Contemporary Art Biennale in 2015 and presented a solo recital at the Church of St Peter in Chains in Malta. She sang the role of Mrs. Herring in Britten's *Albert Herring* at the Royal Welsh College of Music and Drama, which gained a fine review from Glyn Pursglove. She also covered Vera Boronel in Menotti's *The Consul* at the Welsh National Opera.

Other operatic engagements in Hong Kong include Idamante in *Idomeneo*, Lucia of *Cavalleria rusticana*, Mercédès and Carmen in *Carmen*, Cornelia in *Giulio Cesare* and scenes as Charlotte in *Werther*, Old Lady in *Candide*, Dorabella in *Così fan tutte*, Auntie in *Peter Grimes*, Mistress Quickly in *Falstaff*. Chan's oratorio credits include the alto solos in Mozart's *Requiem* and Verdi's *Requiem* with Hong Kong Oratorio Society.



男高音獨唱

Tenor Solo

曾鈺棋 Freddie TSANG

男高音曾鈺棋現為香港演藝學院聲樂系碩士生，師承著名女高音阮妙芬。在修讀學士課程時，他曾隨男高音柯大偉習唱，亦多次獲得獎學金，包括滙豐香港獎學金、演藝學院友誼社獎學金、皇家英聯邦協會獎學金及梁思豪獎學金。曾氏亦深受他啟蒙老師男中音胡永正影響。

曾氏的表演經驗豐富，曾演唱的歌劇角色包括《伊多美尼奧》；《鄉村騎士》中的圖烈度；《魔笛》的摩諾斯塔托斯及《荷夫曼的故事》的安得烈亞、哥順尼尼。此外，他曾參與美聲匯的製作，包括《當莫札特遇上達·龐蒂》及《摯愛》。他亦曾在音樂劇《孤星淚》演唱尚萬強一角，並曾在莫扎特《安魂曲》中擔任男高音獨唱。

曾氏曾在奧地利的維也納歐洲音樂學院及莫札特大學參與Francisco Araiza及Mario Diaz的大師班，過往亦曾參與Valentina Farcas、Nelly Miricioiu、Darryl Edwards、莫華倫及Michael Chance的大師班。

Tenor Freddie Tsang is a master's student at The Hong Kong Academy for Performing Arts under the tutelage of renowned soprano Nancy Yuen. Prior to this, he studied with tenor David Quah during his bachelor's degree at the Academy with the support from HSBC Hong Kong Scholarship, The Society of APA Local Scholarships, Royal Commonwealth Scholarships (2018 and 2019) and Cecil Leong Scholarship. He was also deeply inspired by his first vocal teacher baritone Caleb Woo.

His operatic roles include the title role of Mozart's *Idomeneo*, Turiddu in Mascagni's *Cavalleria Rusticana*, Monostatos in Mozart's *Magic Flute* and Andrés and Cochenille in Offenbach's *Les contes d'Hoffmann*. Besides, he participated in productions by Bel Canto Singers, including *When Mozart Meets Da Ponte* and *My Beloved*. He also sang the role of Jean Valjean in the musical *Les Misérables* with Ponte Singers and Orchestra. As a concert soloist, he has performed as the tenor soloist in Mozart's *Requiem*.

Freddie has participated in Masterclasses given by Francisco Araiza at European Music Institute Vienna, and by Mario Diaz at the International Summer Academy of University Mozarteum in Salzburg. He has also participated in masterclasses given by Valentina Farcas, Nelly Miricioiu, Darryl Edwards, Warren Mok and Michael Chance.



男低音獨唱

Bass Solo

張健華

Petrus CHEUNG

生於香港，張健華的舞台風度、細緻精妙的表演風格、強烈的音樂感及其親切、到位的嗓音備受樂評家讚賞，被譽為本地傑出的聲樂表演者之一。

張氏與香港聖樂團合作頻仍，領唱大型神劇曲目包括海頓之《創世記》、威爾弟及舒曼之《安魂曲》、韓德爾之《彌賽亞》、巴哈之《聖誕頌》、羅西尼之《小型彌撒曲》、貝多芬第九交響曲之《快樂頌》、聖桑之《聖誕神曲》、保羅·麥卡特尼之《利物浦神劇》、孟德爾遜之《以利亞》等，並為該團灌錄兩張唱片。

張氏曾與香港小交響樂團、深圳交響樂團及與陳永華、陳澄雄、官美如、查偉革及蘇明村等出色指揮同台演出。

「...輕鬆自如，和諧悅耳的歌唱是非常尊重聲音的...顯示出他極好的bel canto唱功，音質結實，聲音穩定，聲區統一，行腔連貫。」【論樂說律】

「...唱功、音色和演技均很吸引，感情充沛...」【劇藝縱橫】

「...他演的角色入形入格，演戲全情投入及歌聲漂亮。」【香港電台——藝壇快訊】

「飾演珀珀夫男爵的張健華，愈演愈投入，渾身是勁。」【信報——圈來圈去】

Born in Hong Kong, Petrus Cheung has been praised for his impressive range, a warm and well produced voice, acting skills and the passion he brings to his stage roles. He has established himself as one of today's outstanding singers in his field.

His performances with the Hong Kong Oratorio Society are many and varied, including Haydn's *Creation*, Verdi's *Requiem*, Schumann's *Requiem*, Handel's *Messiah*, Bach's *Cantatas*, Rossini's *Petite Messe Solennelle*, Beethoven's *Symphony No.9 Ode to Joy*, Saint Saens's *Christmas Oratorio*, Paul McCartney's *Liverpool Oratorio*, and most recently Mendelssohn's *Elijah*. He has also recorded two CDs with the Society.

He has collaborated with the Hong Kong Sinfonietta as well as many outstanding conductors, including Chan Wing-wah, Chen Tscheng-hsiung, Carmen Koon, Veiga Jardim and Allison So.

香港聖樂團

Hong Kong Oratorio Society



香港聖樂團為一非牟利團體，於 1956 年由黃明東先生及一群音樂愛好者組成。他們深信演唱優雅的音樂能帶給歌者和聽眾喜樂，提高個人素質，並提供市民優質的精神與文化生活。

香港聖樂團從幾名音樂愛好者發展到現今擁有過百名不同國籍的團員，經歷了幾代音樂大師的領導，已成為香港歷史最悠久和最活躍的合唱團。每年平均舉辦三至五場音樂會，過去多年已舉辦了超過三百多場音樂會，演唱古典和近代作曲家所寫的神曲和大型合唱作品，包括巴赫、韓德爾、海頓、莫扎特、孟德爾遜、冼星海、黃自等經典創作，其中許多是香港首演。

香港聖樂團最擅長演繹富戲劇性內容的神曲 (oratorio)，故取名 Oratorio Society。並積極委約華人作曲家創作合唱曲，當中包括陳永華、陳偉光、黃安倫、陳浩貽、趙學文、黃學揚、李昌、伍卓賢及游思行等。香港聖樂團自 1996 年至今，共出版了五張鐳射唱片，作全球發行，均獲得高度評價。

香港聖樂團的創團指揮為黃明東先生，後有黃飛然老師，再由黃永熙博士歷任首席指揮及榮譽指揮，自 1995 年由陳永華教授應邀擔任音樂總監兼指揮。

香港聖樂團常在不同的指揮名家帶領下演唱，曾合作的包括嚴良堃、閻惠昌、陳佐湟、邵恩、俞峰、陳澄雄、張藝、曹丁、張毓君、陳晃相、符潤光、蘇明村、楊炤燁、官美如、Sir David Wilcox、Veiga Jardim、趙伯承、梁卓偉等。曾與多個職業樂團合作，包括北京中央芭蕾舞交響樂團、深圳交響樂團、澳門樂團、台灣省立交響樂團、香港小交響樂團、香港管弦樂團及香港中樂團，均合作愉快。亦曾多次前往不同城市演唱，足跡遍達美國、加拿大、以色列、菲律賓、韓國、台灣、新加坡等，並數度應邀在內地多個主要城市演出經典曲目。

香港聖樂團的百位團員皆為業餘音樂愛好者，團務由周年團員大會中選出的團員組成執行委員會管理。音樂總監及榮譽會長為執行委員會的當然委員。全體委員以義務工作形式參與，並得數名社會賢達慷慨贊助經費。香港聖樂團將透過製作和表演優美的合唱音樂，繼續努力為香港的音樂舞台作出貢獻。

詳情請瀏覽網址 www.Oratorio.org.hk

The Hong Kong Oratorio Society (HKOS) is a non-profit-making organization founded in 1956 by Mr. Theodore Huang and a group of music enthusiasts who believed that singing beautiful music would bring joy to singers and listeners alike. It further helps to enhance our personal quality and provide citizens with rich spiritual and cultural life.

From a humble start with a handful of music enthusiasts to over a hundred members of different nationalities, the HKOS - guided by generations of great musicians - has become the most active choir with the longest history and the largest membership in Hong Kong. It usually presents 3-5 concerts per year with a total of more than three hundred concerts performed since inception. Its repertoire covers oratorios and major choral works by classical and contemporary composers. They include the masterpieces of Bach, Handel, Haydn, Mozart, Mendelssohn and Chinese composers Xian Xinghai and Huang Zi. Many of these works were debuted in Hong Kong.

HKOS takes its name from its favourite genre of repertoire, the oratorio, which refers to extended choral works with religious or mythological stories. In recent years, HKOS has commissioned composers Chan Wing-wah, Victor Chan, Huang An-lun, David Chan, Elena Chiu, Alfred Wong, Li Cheong, Ng Cheuk-yin & Jessie You. Since 1996, HKOS has produced five CD recordings distributed worldwide.

The first conductor of the choir was Mr. Theodore Huang Ming-tung, and Mr. Frank Huang and then succeeded by Dr. Wong Wing-hee who has honored as the Conductor Emeritus until his passing. The present Music Director, Prof. Chan Wing-wah accepted the baton after several successful collaborations with HKOS in 1995.

The choir has performed under the baton of many famous conductors including Yan Liang-kun, Yan Hui-chang, Chen Zuo-huang, Shao En, Yu Feng, Chen Tscheng-hsiung, Zhang Yi, Cao Ding, Andrew Cheung, Jimmy Chan, Raymond Fu, Allison So, Angela Yeung, Carmen Koon, Sir David Wilcox, Veiga Jardim, Patrick Chiu, Gabriel Leung, etc. The Central Ballet Symphony Orchestra of Beijing, Shenzhen Symphony Orchestra, Macau Orchestra, Taiwan Symphony Orchestra, Hong Kong Sinfonietta, Hong Kong Philharmonic Orchestra and The Hong Kong Chinese Orchestra have all collaborated with the HKOS. HKOS has toured USA, Canada, Israel, the Philippines, Korea, Taiwan, Singapore as well as many major cities in the Mainland.

HKOS members are keen music lovers and enjoy singing. Its planning and execution are managed by the committee members on a non-remunerative basis elected by members during the annual general meeting. The Music Director and Honorary President are ex-officio members of the Executive Committee. The concerts are supported by several generous patrons. HKOS will endeavour to continue its contribution to the Hong Kong music arena through the production and performance of fine choral music for the community.

For more information, please visit our website www.Oratorio.org.hk



註：表演者名單刊載於第20頁
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香港聖樂團首席伴奏
Principal Accompanist
Hong Kong Oratorio Society
風琴 Organ

黃健瑜
WONG Kin-yu

黃健瑜活躍於本港樂壇。她曾多次舉行管風琴獨奏會、鋼琴二重奏、管風琴二重奏、管風琴及小號二重奏等演奏會，又經常為聲樂家及合唱團伴奏。除在本港演出外，也曾在廣州、杭州、上海、深圳及北京主要音樂廳及教堂作獨奏、合奏及伴奏演出。曾應邀擔任北京中央音樂學院及常州之管風琴比賽評判，亦曾在北京中央音樂學院及上海音樂學院舉行管風琴演奏會及大師班，又多次在溫州教會作短期教學。黃氏曾任香港中文大學、香港演藝學院及香港浸會大學音樂系之管風琴教師逾二十載。自青年時期至今，擔任香港聖樂團伴奏及循道衛理聯合教會九龍堂管風琴師。

黃健瑜自幼隨朱麗雲學習鋼琴，後隨聶音琳博士學習管風琴。黃氏畢業於香港中文大學，並持有香港大學教育文憑、皇家音樂學院LRSM, LRAM, ARCM等演奏及教學文憑。大學畢業後赴英倫敦皇家音樂學院，隨韓偉志及栢德理學習管風琴演奏及鋼琴伴奏，獲學院頒發基拿及理察士兩項管風琴演奏獎。黃氏曾於荷蘭、法國、西班牙、瑞士、德國及意大利參加世界著名管風琴家之大師班。

Wong Kin-yu is one of the most active organists in Hong Kong. She has given numerous organ recitals, piano duet, organ duet recitals, organ and trumpet duo recitals and appeared frequently as accompanist for singers and choirs. Besides performing in Hong Kong, she has performed as soloist, ensemble player and accompanist at major concert halls and churches in Guangzhou, Hangzhou, Shanghai, Shenzhen and Beijing. She has also been invited to be a jury member of the Beijing and Changzhou Organ Competitions. She has given master classes and organ recitals at the Central Conservatory of Music, Beijing and the Shanghai Conservatory of Music. For more than twenty years, she had been the organ teacher at the Music Department of The Chinese University of Hong Kong, The Hong Kong Academy for Performing Arts and the Hong Kong Baptist University. She has served as the accompanist of the Hong Kong Oratorio Society and the organist of the Kowloon Methodist Church since her youth.

Wong studied the piano with Doris Chan and the organ with Dr. Ingeline Nielsen. A graduate of The Chinese University of Hong Kong, Wong also holds the Diploma in Education (University of Hong Kong) and the LRSM, LRAM, ARCM diplomas in performance and teaching. After graduation, she pursued her studies at the Royal Academy of Music, London where she studied organ with Douglas Hawkrigde and piano accompaniment with Geoffrey Pratley. At the Academy, she was awarded the Frederick Keene and Henry Richards organ prizes for her outstanding achievement. She has participated in master classes of world-renowned organists in the Netherlands, France, Spain, Switzerland, Germany and Italy.

香港弦樂團 Hong Kong Strings



香港弦樂團成立於1998年，宗旨是推廣古典音樂欣賞和普及市民對傳統西洋樂器的認識。樂團由多位本地音樂家組成，所有團員均經過多年嚴格的專業訓練，主要成員畢業於香港演藝學院、香港中文大學及海外多間著名大學音樂系，現職香港小交響樂團、香港城市室樂團及音樂事務處兼職導師等。

作為專業樂手，樂團成員均有豐富演出經驗，個別成員更曾到世界各地作文化交流，並活躍於室樂演奏及音樂製作。

香港弦樂團主力透過小組示範音樂會，提高市民對音樂藝術的興趣。示範音樂會一般在中小學、商場、香港文化中心及福利團體會址舉行，內容着重示範演奏、樂器介紹、樂曲及作曲家解說。近年，樂團亦屢次獲邀參與香港聖樂團及香港大學專業進修學院的音樂會。

Hong Kong Strings was founded in early 1998 comprising many enthusiastic local musicians. Members are mainly graduates of The Hong Kong Academy for Performing Arts, The Chinese University of Hong Kong and reputable music conservatories in US and Europe. Some of them are members of Hong Kong Sinfonietta, City Chamber Orchestra of Hong Kong and some are part-time instructors of the Music Office.

As professional musicians, members of Hong Kong Strings have vast experience in performing locally and also overseas through cultural exchange activities. They are actively involved in chamber music performances and music productions.

Hong Kong Strings is dedicated to promoting music to the public through demonstration concerts. These concerts are held in primary and secondary schools, shopping malls, Hong Kong Cultural Centre and venue of different social welfare organizations. These concerts include demonstration of instruments and their playing characteristics, explanation on music history, composing style and also interesting stories about the composers. In recent years, Hong Kong Strings have been invited by Hong Kong Oratorio Society and HKU SPACE to perform in their concerts.

註：表演者名單刊載於第22頁
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曲目介紹 PROGRAMME NOTES

布魯克納D小調安魂曲 (WAB 39)

Bruckner Requiem in D minor (WAB 39)

布魯克納 Anton Bruckner (1824-1896)



布魯克納生於奧地利的安斯菲爾頓，他的母親是教堂詩班員並自少帶他到教堂詠唱彌撒。布氏年幼時已隨其父習小提琴及古鋼琴。他的父親於1837年逝世，只有十三歲的布魯克納寄居於修院之內受教育，並勤力練習管風琴。稍後他前往蓮絲市參加教師訓練課程，並聽到莫扎特的彌撒曲及海頓父子的音樂。但令他印象最深的乃是韋伯的序曲及貝多芬第四交響曲，同時他亦以抄巴赫的「賦格的藝術」及阿爾布雷希茨貝格的賦格曲來作自學。

三十一歲時，布魯克納雖已成為蓮絲市的教堂風琴師，但仍以函授方式，隨維也納音樂學院的沙克特習和聲及對位，據云布氏每日做七小時左右和聲及對位習作。三十七歲時，布氏向基斯那學習配器法，影響他最深的是貝多芬、孟德爾遜及華格納的作品。布魯克納作品包括九首交響曲、三套彌撒曲、一套謝恩讚美頌、一套安魂曲及無數大型作品。然而他的第一至第三交響曲被維也納管弦樂團及樂評家譏為狂野、不能演奏及荒謬。直至力奇殊指揮萊比錫交響樂團首演布氏的第七交響曲時，才令這位作曲家聞名於世，是時布氏已六十歲了。

布魯克納的才華在年青時只有他兄弟的教父息勒得知，息勒歡迎布氏到他家裡彈奏他那「伯森多夫」大鋼琴，並準備送布氏往維也納音樂學院學習。但息勒的早逝使這希望破滅，然而息勒遺言以該鋼琴贈以布氏。年青的布魯克納就一直用此鋼琴作曲，直至終老。

此D小調安魂曲成於1849年，乃紀念息勒而作。全曲由四位獨唱者及合唱團演唱，由弦樂、三支長號、一支法國號及風琴數字低音伴奏，是布氏年青時第一首大型作品，內容有著海頓及莫扎特的影響，但其明確的曲式，流暢的旋律，和聲色彩及準確的配器，皆充份表示出它是一首偉大的創作。

此曲共分十節，開始的「永遠的安息」由弦樂引出一段切分的節奏伴以長號，十分莊嚴。火烈的「震怒之日」則由強大的合唱間以數段獨唱，並於哀求的求賜平安聲中結束。男低音獨唱帶出抒情的一曲「主耶穌」及後由合唱接上，末句的女高音獨唱更見感人。短短的「吾讚美祢」原由男聲四部唱出伴以長號，充滿默想。「祢的承諾」則是一首出色的雙賦格曲接以「聖哉」此段相信是較少有的悠和緩慢的「聖哉」。平靜的「祝福經」由法國號引出獨唱，隨後的「羔羊經」充滿祈禱氣氛。重現的「永遠的安息」直接帶入「偕同諸聖」，使全曲結束於一種完滿的氣氛中。

Anton Bruckner was born in Ansfelden, a small town in Upper Austria. His mother was a church chorister and usually sang at mass. At an early age he already learned to play the violin and spinet from his father. When his father died in 1837, the 13 year old Bruckner had to stay in a monastery for his lodging and education. It was in the monastery that he devoted much of his time to organ playing. He later took a teacher training course in Linz from where he heard the performances of Mozart's masses and the music of Joseph and Michael Haydn. However, it was the Weber overture, and the Fourth Symphony of Beethoven that gave him much inspiration. Meanwhile, he kept on in self study by copying Bach's music, *The Art of Fugue* and fugues by Albrechtsberger.

At the age of 31 he became cathedral organist at Linz while still pursuing a correspondence course of harmony and counterpoint with Sechter in Vienna. Bruckner was reported to work as many as seven hours a day doing exercises in harmony and counterpoint. Then at the age of 37, he went to study symphonic form and orchestration with Otto Kitzler. The encounter with Beethoven and Mendelssohn's music and finally Wagner's operas brought a decisive turning point to his musical style.

Bruckner's compositions include 9 Symphonies, 3 Masses, a Te Deum, a Requiem and other large scale works. Nevertheless, his first three symphonies were criticized by the Vienna Philharmonic Orchestra and the critics as wild, unplayable, unperformable and nonsense. His belated recognition had to wait till Arthur Nikisch conducted the premiere of his Seventh Symphony at a Gewandhaus concert in Leipzig when Bruckner was 60 years old, that the long deserved fame finally arrived.

The young Bruckner's talent was not recognized by any except Franz Sailer, his brother's godfather. Sailer permitted the young Bruckner to come frequently to play on a Bosendorfer grand piano in his home. He had also promised to send the young composer to study in the Vienna Conservatory, only stopped by his own death. However, he bequeathed the Bosendorfer to Bruckner, on which Bruckner composed for the rest of his life.

The Requiem in D minor was completed in 1849 in memory of Sailer. Scoring for soloists, chorus, an orchestra of three trombones, one horn and strings with an organ continuo, it is perhaps the first truly notable composition of the young Bruckner. The influence of Haydn and Mozart was imminent, yet the formal clarity, melodic fluency, harmonic colour and the decisive orchestration all marked the characteristics of a masterpiece worthy to be preserved.

The Requiem (Mass for the Dead) is divided into ten choruses and ensembles. The opening "Requiem aeternam" has the strings in syncopated rhythm punctuated by the solemn trombones. The fiery "Dies Irae" features the powerful chorus interspersed with some vocal solo passages and ends on a ritardando of "dona eis requiem, Amen." The lyrical "Domine Jesu" starts with the bass solo and soon is joined by the chorus to bring in a strong prayerful atmosphere. The ending section of the soprano solo is particularly comforting. The short "Hostias", originally for male chorus, is accompanied only by the trombones; its meditative spirit leads directly into the "Quam Olim" which is a remarkable double fugue. The momentum of the strings figuration finally drives the music up to the "Sanctus". One of the rare examples of Sanctus set in soft dynamic and slow tempo, this five-part chorus represents a serene and transcending mood rather than the traditional pompous type. The peaceful "Benedictus" that starts with a solo horn is in fact a vocal ensemble echoed by the chorus. The "Agnus Dei" suggests a mood of supplication. The recurring "Requiem aeternam" is meant to reiterate the prayer and leads directly into the "Cum Sanctis" which ends the music in a complete sense of fulfilment.

Latin	English	中文
1 Requiem aeternam (Chorus) <i>Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem; Exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.</i>	Eternal rest (Chorus) Grant them eternal rest, O lord, and let perpetual light shine upon them. A hymn becometh Thee, O God, in Sion, and a vow shall be paid to Thee in Jerusalem; O hear my prayer. all flesh shall come to Thee. Grant them eternal rest, O Lord, and let perpetual light shine upon them.	永遠的安息 (合唱) 上主，賜他們永遠的安息， 以永恒的光亮照耀他們。 上主，你在錫安當受讚美， 在耶路撒冷當得尊崇。 垂聽我的懇求， 所有軀體都當來到你面前。 賜他們永遠的安息，哦主， 以永恒的光亮照耀他們。
Kyrie Eleison <i>Kyrie eleison Christe eleison Kyrie eleison</i>	Lord, Have Mercy Lord, have mercy Christ, have mercy Lord, have mercy	垂憐經 上主，求祢垂憐。 基督，求祢垂憐。 上主，求祢垂憐。
2 Dies Irae (Chorus) <i>Dies irae, dies illa solvet saeculum in favilla: teste David cum Sybilla. Quantus tremor est futurus, quando Iudex est venturus, cuncta stricte discussurus!</i>	Day of wrath (Chorus) Day of wrath and doom impending, David's word with Sibyl's blending Heaven and earth in ashes ending Oh, what fear man's bosom rendeth, When from heaven the judge descendeth, On whose sentence all dependeth!	震怒之日 (合唱) 震怒之日，這一日 世界將被燒成灰燼， 正如大衛與西維拉所預言的。 將會有如何可怕的顫慄， 當審判來臨時 深受嚴厲的苛責。



Latin	English	中文
<i>Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante thronum</i>	Wondrous sound the trumpet flingeth, Through earth's sepulchres it ringeth, All before the throne it bringeth.	號角響起，絕妙的音響， 穿透了人間的墓， 將世人都帶到我主跟前。
(Solo) <i>Mors stupebit et natura, cum resurget creatura, judicanti responsura.</i>	(Solo) Death is struck and nature quaking, All creation is awaking, To its Judge an answer making	(獨唱) 死亡降臨，世界震撼， 人類都甦醒過來， 答覆他們的審判者。
<i>Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit. Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?</i>	Lo! the book exactly worded, Wherein all hath been recorded, Thence shall judgement be awarded. When the Judge his seat attaineth, And each hidden deed arraigneth, Nothing unavenged remaineth. What shall I, frail man, be pleading? Who for me be interceding, When the just are mercy needing?	判書即將呈上， 其中載着一切記錄， 世界將如此受審。 審判者就位以後， 每一項隱藏的行跡都將遭到揭發， 也就不再有未得賞罰之事了。 我這可憐的人該乞求什麼呢？ 連正直的人也幾乎無法倖免之時， 我又能向誰申訴呢？
(Chorus) <i>Rex tremendae majestatis, qui salvandos salvas gratis, Salva me, fons pietatis.</i>	(Chorus) King of majesty tremendous, Who dost free salvation send us, Save me, source of mercy.	(合唱) 無比輝耀的國王， 他慷慨地拯救那些能得救贖的人， 憐憫之泉，請善待我吧！
<i>Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die. Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non sit cassus</i>	Think, kind Jesu, my salvation Caused thy wondrous incarnation; Leave me not to reprobation. Faint and wary thou has sought me, on the cross of suffering bought me, Shall such grace be vainly brought me?	請記得，良善的耶穌， 我的救贖是祢降臨人世的緣由。 請別在審判日遺棄我！ 尋覓着我，祢疲累地坐下來， 祢承受十字架的刑罰來救贖我， 希望這樣的苦難沒有白擔。
(Solo) <i>Juste Judex ultionis, donum fac remissionis, ante diem rationis. Ingemisco tanquam reus; culpa rubet vultus meus; supplici parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne.</i>	(Solo) Righteous Judge, for sin's pollution, Ere that day of retribution, Grant thy gift of absolution. Guilty now I pour my moaning, All my shame with anguish owning; Spare, O God, Thy suppliant groaning. Through the sinful woman shriven, Through the dying thief forgiven, thou to me a hope hast given. Worthless are my prayers and sighing, Yet, good Lord, in grace complying, Rescue me from fires undying.	(獨唱) 公正的賞罰判決者， 在判罪日之前， 請以寬恕之心對待我們。 我呻吟着，因為我是罪人， 罪惡感漲紅了我的臉， 上主，請寬容一名哀求者吧！ 祢寬恕了有罪的婦人， 並警告了竊盜， 也請賜予我希望。 我的禱告雖然卑賤， 然而和善慈悲的祢， 將免我燃燒於永恆之火中。
(Chorus) <i>Inter oves locum praesta, et ab hoedis me sequestra, statuens in parte dextra.</i>	(Chorus) With Thy favoured sheep o place me, Not among the goats abase me, But to Thy right hand upraise me.	(合唱) 在綿羊群中賜給我一席之地 並將我與山羊隔開， 把我放在祢的右手邊上。
<i>Confutatis maledictis, flammis acerbis addictis, voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis gere curam mei finis.</i>	When the wicked are confounded, Doomed to flames of woe unbounded, Call me, with Thy saints surrounded. Low I kneel, with heart submission, See, like ashes my contrition, Help me in my last condition.	當該下地獄者都被驅逐， 並趕進烈焰中之後， 請讓我和得恩寵的人為伍。 叩首哀求的我懇請祢， 我的心已成灰燼， 請在我最後的一刻裡幫助我。

Latin	English	中文
<p>Lacrymosa dies illa, qua resurget ex favilla, judicandus homo reus. Huic ergo parce Deus. Pie Jesu, Domine, dona eis requiem. Amen.</p>	<p>Ah, that day of tears and mourning! From the dust of earth returning, Man for judgement must prepare him; Spare, O God, in mercy spare him. Lord, all pitying, Jesu blest, Grant them Thine eternal rest. Amen.</p>	<p>當那痛哭之日 罪人從灰燼中 復活受審判。 主呀，以慈愛對待他們。 耶穌慈悲的主，賜他們安息。 阿們。</p>
<p>3 Domine Jesu (Solo & Chorus) Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.</p>	<p>Lord Jesus Christ (Solo & Chorus) Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell, and from the deep pit.</p>	<p>主耶穌基督 (獨唱與合唱) 主耶穌基督，榮耀之王， 讓虔誠者的靈魂， 遠離地獄之苦痛與無底的深淵。</p>
<p>Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum, sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti et semini ejus.</p>	<p>Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness; and let the standard bearer, St. Michael, bring them into the holy light. Which Thou didst promise of old to Abraham and his seed.</p>	<p>從獅子的口中拯救他們出來， 以免地獄吞噬了他們， 以免他們被擲入黑暗中： 但是讓神聖的典範天使麥可 將他們領入聖靈之光中， 如同祢給予亞伯拉罕 與其後裔的承諾。</p>
<p>4 Hostias (Chorus) Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus fac eas, Domine, de morte transire ad vitam.</p>	<p>We offer you praise (Chorus) We offer Thee, O Lord, a sacrifice of praise and prayer; Accept them on behalf of the souls we commemorate this day. And let them, O Lord, pass from death to life.</p>	<p>我們獻給祢 (合唱) 上主，我們獻給祢， 讚美與禱告的祭。 請為了我們今天所追念的靈魂 而接受它們吧； 上主，請讓他們死而復生。</p>
<p>5 Quam Olim (Chorus) Quam olim Abrahae promisisti et semini ejus.</p>	<p>Thou Didst Promise (Chorus) Which thou didst promise of old to Abraham and his seed.</p>	<p>祢的承諾 (合唱) 如同祢的承諾給予亞伯拉罕 與其後裔。</p>
<p>6 Sanctus (Chorus) Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.</p>	<p>Holy (Chorus) Holy, holy, holy, Lord of hosts, heaven and earth are full of thy glory. Hosanna in the highest!</p>	<p>聖哉經 (合唱) 聖哉，聖哉，聖哉， 上主，萬軍之主！ 諸天及全地都充滿祢的榮耀。 歡呼之聲響徹雲霄！</p>
<p>7 Benedictus (Solo & Chorus) Benedictus qui venit in nomine Domini. Osanna in excelsis.</p>	<p>Blessed be the Lord (Solo & Chorus) Blessed is he that cometh in the name of the Lord. Hosanna in the highest.</p>	<p>祝福經 (獨唱與合唱) 奉主名來的 是應當受讚美的。 歡呼之聲響徹雲霄！</p>

Latin

- 8 **Agnus Dei**
(Solo & Chorus)
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
- 9 **Requiem aeternam**
(Chorus)
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
- 10 **Cum Sanctis**
(Chorus)
Cum sanctis tuis in aeternum,
quia pius es.

English

- Lamb of God**
(Solo & Chorus)
Lamb of God,
who takest away the sins of the world,
grant them eternal rest.
Let eternal light shine upon them,
O Lord, with Thy saints for ever,
for Thou art merciful.
- Eternal rest**
(Chorus)
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
- With Thy saints**
(Chorus)
With Thy saints forever,
for Thou art forgiving.

中文

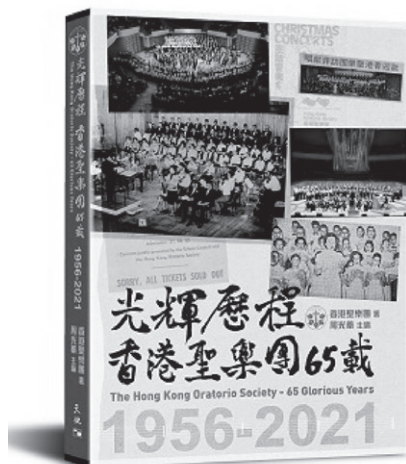
- 羔羊經**
(獨唱與合唱)
神的羔羊，
祢擔當世人的過犯，
求賜他們永遠的安息。
願永恒的光照耀他們，
與祢的聖徒永遠同在，
因祢滿有憐憫。
- 永遠的安息**
(合唱)
主呀，賜他們永遠的安息，
以永恒的光亮照耀他們。
- 偕同諸聖**
(合唱)
與祢的聖徒永遠同在，
因祢滿有憐憫。

光輝歷程——香港聖樂團65載

The Hong Kong Oratorio Society - 65 Glorious Years



Founded in 1956



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莫扎特C小調大彌撒曲 (K427)

Mozart Great Mass in C minor (K427)

莫扎特 Wolfgang Amadeus Mozart (1756-1791)



C小調彌撒曲的緣起，是由於莫扎特曾向他的父親許願，謂他日偕同新婚的妻子康絲姐同到薩爾堡時，將撰寫一首宏偉的彌撒曲，在該處演唱。他倆於一七八二年八月締婚，翌年七月，果然返抵薩爾堡。莫扎特立願所寫的彌撒曲，完成了「垂憐經」、「榮耀頌」和「聖哉經」等樂章，但「信經」樂章仍待全部寫就，而「羔羊頌」則尚未落筆，因此當這首彌撒曲於一七八三年八月廿五日在薩爾堡聖彼得教堂首演時，莫扎特要從昔日所寫的十六首彌撒曲中，擷取數章，來補足全曲。他願意讓康絲姐擔任兩個女高音獨唱角色之一，大約是唱「求基督垂憐」和「讚美主」兩曲。

除了安魂彌撒曲也許可比擬外，C小調大彌撒曲堪稱莫扎特最偉大的宗教作品。它結構嚴謹，態度虔誠，規模宏偉，旋律優美，動用五重和八重聲部大合唱，氣勢磅礴，獨唱樂段都非常壯麗，加以雄渾華麗的伴奏，使這首作品凌駕莫扎特早期的一切聖曲，而與巴赫的B小調彌撒曲和貝多芬的莊嚴彌撒曲，巍然鼎立，永垂不朽。

The C Minor Mass owes its origin to a promise which Mozart gave to his father that he would write a Grand Mass and perform it at Salzburg when he brought Constanze Weber there as his bride. Mozart married Constanze in August, 1782. When the young couple arrived in Salzburg in July, 1783, the "Kyrie", the "Gloria", the "Sanctus" and "Benedictus" of the Mass were finished but the "Credo" was not completed and the "Agnus Dei" not yet begun. Consequently, when the Mass was first performed at St. Peter's Church in Salzburg on August 25, 1783, Mozart filled in what was missing with pieces from earlier Masses, of which he had written sixteen. Constanze is supposed to have sung one of the soprano parts - possibly the "Christe eleison" and the "Laudamus te".

In none of his works, with the exception of the Requiem, did Mozart again reach, let alone surpass, the lofty seriousness and the deep religious dedication of his Grand Mass in C Minor. The strict manner of composition that prevails almost throughout, the use of five and eight part choruses, the breadth of solo movements as well as the treatment of the orchestra raise it indefinitely above all his earlier works in this genre and place it beside the great Masses of Bach and Beethoven.

Latin	English	中文
1 Kyrie Eleison (Chorus) <i>Kyrie eleison.</i> (Soprano Solo) <i>Christe eleison.</i> (Chorus) <i>Kyrie eleison.</i>	Lord, Have Mercy (Chorus) Lord, have mercy upon us. (Soprano Solo) Christ, have mercy upon us. (Chorus) Lord, have mercy upon us.	垂憐經 (合唱) 求主憐憫我們 (女高音獨唱) 求基督憐憫我們 (合唱) 求主憐憫我們
2 Gloria (Chorus) <i>Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.</i>	Gloria (Chorus) Glory be to God on high, and on earth peace to men of good will.	榮耀頌 (合唱) 但願在天上榮耀歸於上帝， 在地上平安歸於主所喜悅之人。

Latin**English****中文***(Aria. Mezzo Soprano)**Laudamus te, benedicimus te,
adoramus te glorificamus te.**(Aria. Mezzo Soprano)**We praise thee, we bless thee,
we adore thee we glorify thee.**(詠嘆：女中音)**我等讚美主，稱頌主，敬拜主，
榮耀主**(Chorus)**Gratias agimus tibi propter magnam
gloriam tuam.**(Chorus)**We thank thee for thy great glory.**(獨唱與合唱)**為主之大榮耀，感謝主上帝。**(Duet. Soprano and Mezzo Soprano)**Domine Deus, rex coelestis,
pater omnipotens, domine fili
unigenite,
Jesu Christe domine deus,
agnus Dei, filius patris. nobis.**(Duet. Soprano and Mezzo Soprano)**Lord God, heavenly King,
Father Almighty, O Lord,
the only begotten Son,
Jesus Christ Highest, lord God,
Lamb of God, Son of the Father.**(二重唱：女高音及女中音)**天上之王！全能之上帝聖父。
主，獨生之聖子耶穌基督；
主上帝，上帝之羔羊，
聖父的兒子！**(Trio for soprano, Mezzo Soprano and
Tenor)**Quoniam tu solus sanctus, tu solus
dominus, tu solus altissimus.**(Trio for soprano, Mezzo Soprano and
Tenor)**For thou only art holy, thou only art the
Lord.**(三重唱：女高音、女中音及男高
音)**惟基督獨一為聖，
基督獨一為主。**(Chorus)**Jesu Christe. Cum sancto spiritu in
gloria Dei patris. Amen.**(Chorus)**Thou only, Christ, art most high with the
Holy Ghost in the glory of God the Father.
Amen.**(獨唱與合唱)**惟基督與聖靈，
同在聖父榮耀中，同為至上，
阿們。***3 Credo***(Chorus)**Credo in unum Deum, patrem
omnipotentem, factorem coeliet terrae
visibilium omnium et invisibilium.
Credo et in unum Deum, Jesum
Christum, filium Dei unigenitum, et
ex patre natum ante omnia saecula,
Deum de Deo, Lumen de lumine,
Deum verum de Deo vero, genitum
non factum, consubstantialem patri,
per quem omnia facta sunt. Credo, qui
propter nos homines et propter nostram
salutem descendit de coelis.***Creed***(Chorus)**I believe in one God, the Father Almighty,
Maker of heaven and earth, of all things
visible and invisible. I believe in one
Lord, Jesus Christ, the only begotten Son
of God, begotten of his Father before all
worlds, God of God, Light of light, very
God of God, begotten, not made, being of
one substance with the Father by whom
all things were made: who for us men and
for our salvation came down from heaven.***信經***(獨唱與合唱)**我等信獨一之神，全能之聖父，
創造天地，及一切有形無形之萬
物之主。我等信獨一之主基督，
上帝之獨生子，從神所出之神，
從光所出之光，是生成非造成，
與聖父同體，為救世人，
從天降臨。**(Soprano)**Et incarnatus est de spiritu sancto ex
Maria virgine, et homo factus est.**(Soprano)**And was incarnate by the Holy Ghost of
the virgin Mary, and was made man.**(女高音)**為聖靈感動之童貞馬利亞所生，
成為人身。***4 Sanctus***(Double Chorus)**Sanctus, sanctus, sanctus, dominus
Deus Sabaoth, pleni sunt coeli et terra
gloria ejus.***Holy***(Double Chorus)**Holy, holy, holy, Lord God of hosts,
Heaven and earth are full of thy glory***聖哉經***(八部合唱)**聖哉，天地萬軍之主上帝，
主之榮光充滿天地。***5 Benedictus***(Quartet)**Benedictus qui venit in nomine Domini.***Blessed be the Lord***(Quartet)**Blessed is he, who cometh in the name of
the Lord.***祝福經***(四重唱)**奉主名來的是應當稱頌的。**(Double Chorus)**Osanna in excelsis.**(Double Chorus)**Hosanna in the highest.**(八部合唱)**高高在上和散那！*

香港聖樂團

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Perry CHAN	陳智豪		
Viola	中提琴	Bassoon	巴松管
* LIU Chi Chiu	廖智超	* CHEUNG King Lun	張經綸
Otto KWAN	關統洋	SO Lo Ling	蘇鷺玲
LAU Ka Ming	劉家明		
POON Ngo Yeung	潘邈揚		
Cello	大提琴	Horn	圓號
* CHEUNG Ming Fai	張明輝	* CHEUNG Sun Ming Sunny	張新名
Javan TONG	湯偉灝	Benny KWAN	關山明
Stephen BIN	卞祉恆		
Jeanie CHU	朱家怡		
Double Bass	低音大提琴	Trumpet	小號
* Eddie ZONG	宗小謙	* Edwin WONG	王仲楊
Alphonsus HO Chun Chung	何俊聰	YIP Long Wai	葉朗懷
		Trombone	長號
		* CHIU Hon Kuen	趙漢權
		* CHEUNG Po Yan	張浦甄
		* Donald CHOI	蔡秀賢
		Timpani	定音鼓
		* WAN Wai Wah Ivan	雲維華

** 團長 Concertmaster

* 首席 Principal

Major choral works performed by the Hong Kong Oratorio Society

Johann Sebastian Bach

Mass in B minor
St. John Passion
Jesu, My Great Pleasure
Easter Oratorio
Cantata No. 29, 140, 142, 147
Magnificat in D Major
St. Matthew Passion

Ludwig van Beethoven

Missa Solemnis in D
Symphony No. 9 (Choral)
Mass in C
Fantasia in C Minor - Choral Fantasy
Christ on the Mount of Olives
Cantata: A Calm Sea

Louis Hector Berlioz

Requiem

Leonard Bernstein

Chichester Psalms

Georges Bizet

Te Deum

Johannes Brahms

German Requiem
Song of Fate
Gypsy Songs
Vier Quartette Op.92
Nänie Op.82

Benjamin Britten

The World of the Spirit

Anton Bruckner

Te Deum
Requiem
Mass No.3 in F Minor

David Chan

Laudate Dominum #

Victor Chan

Symphonic Psalms in Three Parts #

Chan Wing-wah

Symphony No. 4 "Te Deum" #
Symphony No. 8 "This Boundless Land"
Symphony No. 9 "The Universal Harmony"
Palm 23 "The Lord is My Shepherd"
Palm 65 "Praises of Thanksgiving"

Marc-Antoine Charpentier

Te Deum
Messe de Minuit de Noël

Luigi Cherubini

Requiem

Elena Chiu

Festive Fanfare #
Gloria #

Antonín Dvořák

Te Deum

Edward Elgar

The Dream of Gerontius
The Kingdom
The Apostles

David Fanshawe

The Lord's Prayer (from African Sanctus)
Dona Nobis Pacem

Gabriel Fauré

Requiem

Dan Forrest

Jubilate Deo

Alfred Robert Gaul

The Holy City

Charles Gounod

Gallia (Lamentation)
Messe Solennelle de Sainte Cécile

Dominique Gesseney-Rappo

Dei Populus Liberatus

George Frederick Handel

Messiah
Samson
Judas Maccabaeus
Israel in Egypt
Dixit Dominus
Acis & Galatea
Chandos Anthem No.9
Coronation Anthem No. 3, 4
Utrecht Te Deum in D

Franz Joseph Haydn

The Seasons
The Creation
Mass in B minor
Mass in C (Drum)
Mass in D (Lord Nelson)
Te Deum Laudamus in C

Alan Hovhaness

Transfiguration

Herbert Howells

Te Deum

Huang An-lun

Psalm 22
Psalm 150
Requiem

Huang Zi

Song of Eternal Lament

Kuan Nai-chung

Suite of the Taoist Priest Baishi

T. Charles Lee

Farewell Voyager

Lin Sheng Shih

Ode to China

Paul McCartney

Liverpool Oratorio

Felix Mendelssohn

Elijah
Die Erste Walpurgisnacht
St. Paul
Hymn of Praise
Psalm 42
Psalm 95 "Come, Let us Sing"

Fanny Mendelssohn

Oratorio on Scenes from the Bible

Wolfgang Amadeus Mozart

Grand Mass in C minor
Litaniae Lauretanae
Litaniae de venerabili altaris
sacramento in E-flat
Requiem
Regina Coeli
Scande coeli limina
Te Deum in C Major
Twelfth Mass
Veni Sancte Spiritus
Vesperae Solennes de Confessore

Leopold Mozart (W. A. Mozart's Father)

Litaniae Lauretanae

Franz Xaver Wolfgang Mozart (Mozart's Son)

Festchor (Asia premiere)

Ng Cheuk-yin & You See-hand

愛是不遙遠 #

Carl Orff

Carmina Burana

Johann Pachelbel

Magnificat in G

Giovanni Pergolesi

Magnificat

Lloyd Pfausch

A Day for Dancing

Francis Poulenc

Gloria

Giacomo Puccini

Messa di Gloria

Joe Rheinberger

The Star of Bethlehem

Gioacchino Antonio Rossini

Petite Messe Solennelle
Stabat Mater

John Rutter

Gloria
Requiem

Camille Saint-Saëns

Christmas Oratorio
Praise Ye the Lord

Antonio Salieri

Te Deum
Gloria (from Mass in D Major)

Dmitry Shostakovich

Songs of the Forest

Franz Schubert

Mass in C
Mass in G
Mass in A-flat
Song of Miriam
Magnificat

Robert Schumann

Requiem

Heinrich Schütz

The Seven Words of Christ on the Cross
The Christmas Story

Alexander Scriabin

Symphony No. 1

Randall Thompson

The Peaceable Kingdom

Michael Tippett

A Child of Our Time (choruses)

Sigvald Tveit

The Pilgrim

Ralph Vaughan Williams

Benedicite
Mass in G Minor
A Christmas Cantata: Hodie (This Day)
Fantasia on Christmas Carols

Alfred Wong

Psalm 104 "Praise the Lord, My Soul" #

Alfred Wong & Li Cheong

Pum Pum Fum Fum Christmas Eve

Giuseppe Verdi

Quattro Pezzi Sacri (4 Sacred Pieces):
Ave Maria
Stabat Mater
Laudi Alla Vergine Maria
Te Deum
Requiem

Antonio Vivaldi

Gloria

Xian Xin-hai

The Yellow River Cantata

Zhu Jian-er

The Epic Poem



祝 香港聖樂團 演出成功
*Wish HKOS every success in
the performance*

With compliments from
Cindy Young (楊章桂芝)

地球上不解怪異之事物，星空的遠處是誰在引導？

地球大神秘 SHOCK MYSTERY

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YouTubeChannel

《地球大神秘》製作隊從世界各地蒐集到數以百計奇異事物內容，都是無法以一般人接受的觀點加以解釋，除非這個世界在科學理論上有「超自然」的存在！

創世以來的奧秘非常多，一切奧秘的開始起於上帝創造天地。影音使團創世電視與TVB翡翠台達成協議，4月20日起52周製作及播放嶄新節目《地球大神秘》，全年超過100個超乎你想像的話題，讓觀眾與朋友分享生命的奧秘與精彩。

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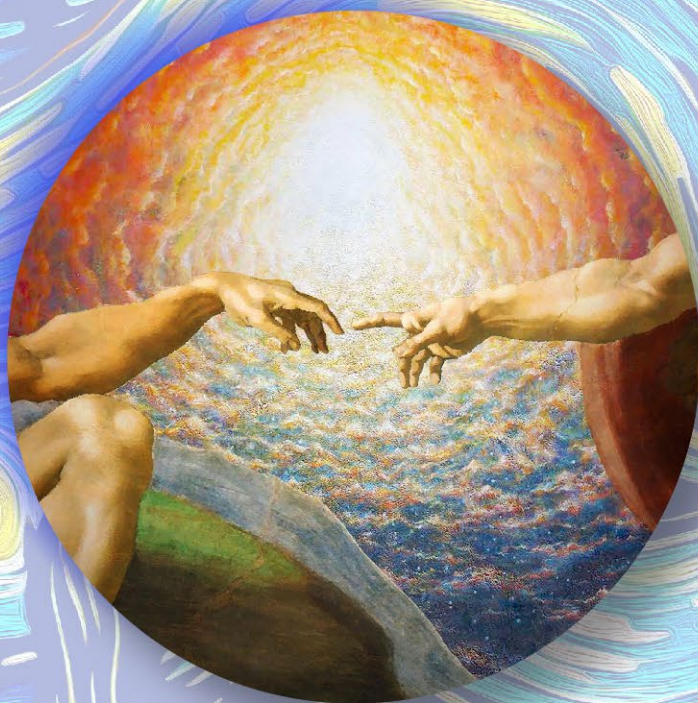




香港聖樂團
Hong Kong Oratorio Society

音樂總監:陳永華教授 Music Director: Prof. CHAN Wing-wah, JP

2024 音樂會預告 UPCOMING CONCERTS



Haydn 海頓

The Creation 《創世紀》

Sep 2024 九月

Christmas Concert 聖誕音樂會 Dec 2024 十二月



音樂會詳情容後公佈
Concert details will be announced later



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