## Verdi's Requiem

威爾第《安魂曲》

28 May 2023, Sun 8:00 pm Hong Kong City Hall Concert Hall 2023年5月28日(日) 晚上8時正 香港大會堂音樂廳







主辦單位 Presenter



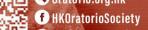
Hong Kong Oratorio Society

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

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## Verdi's Requiem 威爾第《安魂曲》

\*\*\* 節目內容 PROGRAMME \*\*\*

Requiem and Kyrie

Sequence: Dies Irae

Offertorium: Domine Jesu Christe

Sanctus

**Agnus Dei** 

Communion: Lux aeterna

**Responsorium: Libera me Domine** 

安魂曲及慈悲經

繼敍經:憤怒的日子

獻祭經:主耶穌基督

聖哉經

羔羊經

聖餐經:靈光承照

應答句:主拯救我

#### 客席指揮: 克里斯蒂安·亞歷山大 Guest Conductor: Kristian ALEXANDER

女高音: 阮妙芬

女中音: 陳珮珊

男高音:曾鈺棋

男低音:陳俊堯

合 唱:香港聖樂團

樂 隊:香港弦樂團

Soprano: Nancy YUEN

Mezzo-soprano: Anna CHAN

Tenor: Freddie TSANG

**Bass: Alexander CHEN** 

Choir: Hong Kong Oratorio Society

**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**

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香港聖樂團主席 Chairman Hong Kong Oratorio Society

歐陽志剛 Eric AU YEUNG

各位來賓及音樂愛好者,很榮幸今晚能與大家見面。本人謹代表香港聖樂團感謝大家百忙中抽空出席今晚香港聖樂團的音樂會,演出的曲目為威爾第的《安魂曲》,讓我們一起享受音樂帶來的喜悦。

在靜謐的夏夜,讓我們因音樂而共聚,傾聽享譽盛名、西方古典樂曲中的經典樂曲之一 — 朱塞佩·威爾第的《安魂曲》,透過音樂向亡者致敬,同時譜出沉鬱悲痛的心情。躍動的音符與樂章,將人們面對死亡的複雜情感以音樂呈現:「哀憐頌」使人心酸;「永恆之光」的天籟之聲扣人心弦;「終曲·釋放我」使人絕望,尤其「上主,請從永恆的死亡中將我拯救出來」,將「末日經」使人惶恐。死亡是如此耐人尋味還是其他的不確定?請聽眾投入於歌曲中細味。

今晚,一眾造詣極高的音樂家亦在我們當中,他們一直孜孜不倦,為我們帶來豐盛的音樂之旅。香港聖樂團非常感謝客席指揮--克里斯蒂安·亞歷山大先生;他是多倫多「Kindred Spirits Orchestra」的創團音樂總監及首席指揮,2018年與香港聖樂團的亞洲首演備受觸目,評價極高。還有,本地的獨唱家,包括阮妙芬教授、陳珮珊小姐、曾鈺棋先生及陳俊堯先生。我們深感榮幸能再次與香港弦樂團攜手合作。此外,亦感謝我們的贊助者,包括香港藝術發展局、榮譽會長陳邱敏英女士,以及香港專上科技書院的支持,得到大家參與支持,這次音樂會才能圓滿舉行。

現在,讓我們靜坐傾聽威爾第的壯麗旋律,希望我們欣賞音樂之餘,不要忘記音樂不只為我們帶來愛與力量,亦 是我們人生的寫照。願這音樂的感染力能安撫你的心靈,點燃及照亮你繼續發光發亮。

他們彼此呼喊:「聖哉!聖哉!聖哉!萬軍之耶和華;他的榮光遍滿全地!」以賽亞書 6:3

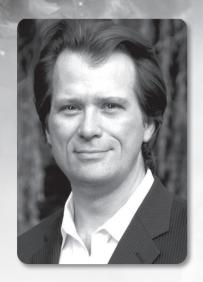
Distinguished guests and fellow music lovers, good evening. It is my greatest pleasure and honour to welcome you to this evening's HKOS concert featuring Verdi's Requiem.

On this lovely summer's eve, we gather to celebrate one of the most iconic classical compositions in the western canon. Giuseppe Verdi's Requiem is a moving tribute to those who have passed on, and a powerful embodiment of grief and loss. The transcendent score encapsulates the many emotions one experience in face of death – the Lacrymosa which palpably weeps, the angelic three-flute Lux aeterna, and the desperate Libera me, ringing the words "Save me, Lord, from eternal death", bringing the Dies Irae terror and the ultimate resignation of the uncertainty after death upon music halls.

We are thrilled to have some of the most talented musicians here tonight, who have been working tirelessly to give us an unforgettable musical experience. HKOS is grateful for our esteemed guest conductor, Maestro Kristian Alexander, founding Music Director and Principal Conductor of the Kindred Spirits Orchestra in Toronto, who made a highly acclaimed Asian debut with the Hong Kong Oratorio Society in 2018. We are also joined here tonight with local soloists, Prof. Nancy YUEN, Anna CHAN, Freddie TSANG, and Alexander CHEN. We are also excited to collaborate with our long-term partner Hong Kong Strings again. And, We are also grateful for the support of our sponsors, Hong Kong Arts Development Council, Honorary President Mrs. Fidelia CHAN, and Hong Kong Institute of Technology, without whom this event would not have been possible.

As we sit back and take in the glorious strains of Verdi's masterpiece, let us remember that this music is not only a celebration of life and love, but also a reflection of our shared humanity. May the power of this music fill your hearts and souls, inspiring and uplifting you.

And one cried to another and said: "Holy, holy, holy is the Lord of hosts; The whole earth is full of His glory!" Isaiah 6:3



#### 客席指揮 **Guest Conductor**

#### 克里斯蒂安・亞歷山大 Kristian Alexander

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Kristian Alexander is the founding Music Director and Principal Conductor of the Kindred Spirits Orchestra (Toronto, Ontario), the founding Music Director of the International Music Academy (Markham Ontario), the founding Artistic Director of Markham Contemporary Music Festival and the founding Artistic Director of the International Music Competition (Toronto). Kristian Alexander has conducted Internationale Bach-Collegium and Gächinger Kantorei in Stuttgart, Cairo Symphony Orchestra, Hong Kong Oratorio Society, the National Teleradio Symphony Orchestra of Moldova, Lutosławski Philharmonic Orchestra and Malawski Philharmonic Orchestra in Poland, and Kindred Spirits Orchestra, Windsor Symphony Orchestra, the Opéra de Montréal Orchestra, the Royal Conservatory of Music Symphony Orchestra (Toronto), Oakville Chamber Orchestra, Guelph Symphony Orchestra, Etobicoke Philharmonic Orchestra, Vaughan Symphony Orchestra, Vancouver Oratorio Society, Toronto Classical Singers, the Mozarteum Symphony Orchestra and the Sofia Philharmonic Orchestra in Sofia.

Kristian Alexander has worked with internationally renowned conductors Charles Dutoit, Gustav Meier, Marin Alsop, Helmuth Rilling, John Morris Russell, Nurhan Arman, David Agler, and Nedialko Nedialkov. He also collaborated with soloists Andre Laplante, Christina Petrowska-Quilico, Jacques Israelievitch, Ann Hobson Pilot, James Parker, Lorenzo di Bella. He recorded several live concerts for the International Bachakademie (Stuttgart), the National Radio Broadcasting Company and the National Television of Bulgaria. Kristian Alexander conducted in many major concert halls in Europe, Canada and the Middle East: Roy Thompson Hall, Sony Centre for the Performing Arts, Ettore Mazzoleni Hall and the CBC Glenn Gould Studio in Toronto, Lieder Halle in Stuttgart, Cairo Opera House, Hong Kong City Hall, Bulgaria Hall and the National Palace of culture in Sofia, among others.

Kristian Alexander has given the Canadian and the world premieres of several contemporary works by John Williams, Garry Kulesha, Brian Current, Larysa Kuzmenko, Daniel Friedman, Kevin Lau, James Campbell, Constantine Caravassilis, Heather Schmidt, Chan Wing-Wah, Erik Kreem, Werner Chan and others. In 2023, Kristian Alexander gave the world premiere of "Ukrainian Rhapsody" by Alexander Rosenblatt. He also gave the Canadian premiere of internationally acclaimed composer John Williams' "On Willows and Birches", the world premieres of James Campbell's Concerto for harp and orchestra and Chan Wing-Wah's "Phoenix Dance" as well as the North-American premiere of Chan Wing-Wah's Symphony No. 9 for soloists, choir and orchestra. In 2017, Maestro Alexander conducted a soldout performance at the 3,200-seat Sony Centre for the Performing Arts in downtown Toronto of the first international concert-tribute to the Oscar-winning composer A.R. Rahman. In 2018, he made a highly acclaimed Asian debut with the Hong Kong Oratorio Society and Orchestra where he will return to conduct in 2023 as well.

In 2021, Kristian Alexander implemented for a first time in Canada an eco-conscious digital music library platform that permanently replaced paper-based operations with iPad Pro tablets made available to all musicians of the Kindred Spirits Orchestra. This project has substantially reduced the orchestra's carbon footprint and was awarded by the Government of Canada and the Government of Ontario.

In 2019, Kristian Alexander founded the International Music Festival and Competition, a charitable organization that has for a mission to provide young musicians with opportunities to perform, to conduct and to write music, while receiving professional guidance in collaboration with leading experts in the classical music industry from the University of Toronto and York University, the Toronto Symphony Orchestra, the Canadian Opera Company, the National Ballet of Canada, the Royal Conservatory of Music and the Glenn Gould Professional School.

In 2011, Kristian Alexander founded the Markham Contemporary Music Festival, a charitable organization that promotes the performance by local artists of music written worldwide in the 20th and the 21st centuries by Canadian, Indigenous, American, Asian, and European composers and includes lectures and seminars in both English and French, workshops, master-classes, pre-concert chats, intermission discussions, post-concert receptions, documentary films about the life of contemporary composers, and networking events.

In recognition of his musicianship, Kristian Alexander was elected for six consecutive years to represent Canada on the Board of Directors of the International Conductors Guild (2002-2008), as well as at the London Arts Council (1999-2001), and the Southern Ontario Music Chamber Institute (2004-2006). In 2006 he was invited to moderate in New York City a highly acclaimed panel with conductors from the Juilliard School, Pierre Monteux School for Conductors, and Eastman School of Music. In 2007, he was appointed advisor of the Conductors Guild international workshop for conductors led by renowned Maestro Jorma Panula (Finland) and Maestro Raffi Armenian (Canada). In 2007 as well, he was appointed Chair of the first International conference for conductors in Toronto.

A dedicated pedagogue, Kristian Alexander has also been on the Faculty of several educational institutions, both in Canada and abroad. Since 2005, he has taught conducting and advanced interpretation at the International Music Academy and since 2003 he has been consultant in music education at the International Baccalaureate Organization (London, England). In addition, he has also taught modern languages and interpretation at the Atelier lyrique de l'Opéra de Montréal and instrumental music at the Canadian Conservatory for Music and Arts and at the Weldon Park Academy (London).

Since 2000, Kristian Alexander has given over a 1,000 bursaries and scholarships to neurodiverse children, youth-atrisk, children with disabilities, and children in low-income families, to help them learning a musical instrument. In 2015, he also donated a grand piano and a 2-manual organ to the remote community of the Easter Island. These musical instruments, travelling 36,000 km by sea, arrived in 2016 for the inauguration of the first music school in the history of this distinct society. Kristian Alexander has also been a supporter of Orchestra Canada, American Federation of Musicians, American Symphony Orchestra League, Conductors Guild, Friends of Glenn Gould Society, and *Interkulturelle Gesellschaft* (Switzerland).

In 1997, Kristian Alexander was invited as an assistant orchestra and choir conductor for several presentations of the opera Jenůfa (L. Janaček) at the *Opéra de Montréal*. The performance was outstanding and has been praised by the critics as "one of the best productions in the history of the Opera of Montreal" (Robert Markow, Le Magazine de la Place des Arts, Montreal, Quebec, 2000). During the same years Kristian Alexander was also a voice consultant for several internationally acclaimed actors and actresses in Quebec, such as Louise Marleau, Marc Beland, and Pierre Collins.

Kristian Alexander speaks English, French, Russian, and Bulgarian and has a working knowledge of Italian, German, Czech, Latin, Greek, and Hebrew languages. In addition to master degrees in orchestral and choral conducting, music theory and history, he holds degrees in anthropology, psychology, theology, and arts management from academies and universities in Toronto, Montreal, Stuttgart and Sofia. He has also been a recipient of several awards from the Canada Arts Council, London City Council, L'Universite de Montreal, *Internationale Bachakademie* (Stuttgart), the *Mozarteum Internationale Stiftung* (Salzburg), Open Society Foundation (New York), and the National Music Academy (Sofia).

Kristian Alexander is also the author of three research papers: "Le Magnificat: trois lecture musicales. L'interprétation de la symbolique et de la forme textuelle dans les Magnificat de H. Schütz, de J. S. Bach et de W. A. Mozart" (for the Universite de Montreal, 2005), "Utah Symphony and Utah Opera: a merger proposal" (for the University of Toronto, 2004), and "Mozart's Davide penitente KV 469: Philosophical, aesthetics, formal, and conducting analysis" (for the National Academy of Music, Sofia, 1994). He is also the author of two publications in major scientific journals: "Typology of the form of the compositions for magnificat" (Institute of musicology of the Bulgarian Academy of Sciences, Sofia, v. 1, 1997) and "Energetic interactions between music text and sound: etude on philosophy of music" (Institute of philosophical research of the Bulgarian Academy of Sciences, Sofia, v. 3, 1996).



#### 女高音獨唱 Soprano Solo

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### 阮妙芬 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嚃來,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。

阮氏曾到臺灣、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.

HKOS: Verdi's Requiem





女中音獨唱 Mezzo-soprano Solo

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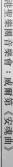
#### 陳珮珊 Anna CHAN

陳珮珊曾於英國皇家威爾斯音樂戲劇學院、英國皇家伯明翰音樂學院和聖三一拉邦音樂舞蹈學院 攻讀,獲學院頒授獎學金,主修美聲演唱法和歌劇演出。陳氏往英國攻讀歌劇演出之先,曾於香 港中文大學主修民族音樂學,隨教授Professor Michael Edward McClellan研究香港本土文化和六十 年代歌舞電影的關係。陳氏對音樂與社會文化研究的興趣,始於在香港浸會大學音樂系所領受的 啟蒙。

在英國修業期間,陳氏積極參與歌劇演出,曾參與演出的歌劇,包括布烈頓的《亞伯特赫林》和吉伯特與沙利文的《威尼斯船夫》。陳氏曾獲著名的威爾士國家歌劇院選中,參與梅洛蒂歌劇《領事》的製作。此外,陳氏於聲樂比賽中,多次晉級決賽並屢獲特別讚賞,包括Lillian Ash French Song Competition 2016,Mario Lanza Opera Prize 2017。陳氏將於香港演藝學院深造,師隨著名女高音阮妙芬教授。

Anna Pui-shan Chan is a Hong Kong born mezzo-soprano. Anna started her music training in Hong Kong Baptist University, then continued her music journey as an ethno-musicologist at the Chinese University of Hong Kong under Professor Michael Edward McClellan's supervision before her vocal training in U.K.

Anna was invited by the Mdina Cathedral Contemporary Art Biennale 2015 to present a solo recital at the Church of St Peter in Chains in Malta. She was also one of the finalists in the Lillian Ash French Song Competition 2016 at Trinity Laban Conservatoire of Music & Dance, Mario Lanza Opera Prize 2017 at Royal Birmingham Conservatoire. Anna sang the title role of Mrs. Herring in Britten's Albert Herring at Royal Welsh College of Music and Drama which gained the fine review from Glyn Pursglove. Other operatic engagements include Inez (*The Gondoliers*) for RWCMD and covering Vera Boronel (*The Consul*) with Welsh National Opera in 2019. Anna will be pursuing her further study at Hong Kong Academy of Performing Arts under the tutelage of Professor Nancy Yuen.





男高音獨唱 Tenor Solo

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#### 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,包括匯豐香港獎學金,演藝學院友誼舍獎學金,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《伊多美尼奥》;《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

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#### 陳俊堯 Alexander CHEN

男中音陳俊堯曾與多個本地及美國歌劇團體演出。演出角色包括《費加洛的婚禮》的伯爵及費加洛,《唐·帕斯夸雷》的醫生,《波希米亞人》的舒奧納,《蝙蝠》的法克博士,《羅密歐與茱麗葉》的格戈里奧,《卡門》的莫拉雷等。除了歌劇演出外,他在香港聖保羅書院170週年校慶音樂劇《聖保羅使徒》中飾演保羅一角,亦於香港聖樂團舉辦的德伏扎克讚美頌op.103中擔任男低音獨唱,及在Die Konzertisten巴赫清唱劇BWV 39及BWV 99中擔任男低音獨唱。

陳氏為香港演藝學院聲樂系碩士及紐約曼克頓音樂學院聲樂系學士畢業生,師隨男中音Maitland Peters及女高音阮妙芬,並獲多個團體頒發獎學金。陳氏亦曾參與賽馬會香港歌劇院青年演唱家發展計劃,師隨男低音襲冬健。

Baritone Alexander Chen has performed with numerous opera companies in Hong Kong and the United States. His roles include Count Almaviva and Figaro in *The Marriage of Figaro*, Dr. Malatesta in *Don Pasquale*, Schaunard in *la bohème*, Dr. Falke in *The Bat*, Gregorio in *Romeo and Juliet* and Moralès in *Carmen*. Apart from operatic performances, Alexander has also appeared in St. Paul's College 170th Anniversary musical "Saint Paul the Apostle" as Paul, Dvořák's Te Deum op.103 as Bass soloist, presented by The Hong Kong Oratorio Society and as the bass soloist of Bach's Cantata BWV 39 and BWV 99 in Bach Pilgrimage Series: Cantatas for Trinitytide presented by Die Konzertisten.

As a recipient of varies scholarships, Alexander completed his Bachelor of Music in Voice at Manhattan School of Music in New York City, under the tutelage of baritone Mr. Maitland Peters, and a Master of Music in Voice at the Hong Kong Academy for Performing Arts, under the tutelage of soprano Ms. Nancy Yuen. Alexander is also a graduate of the Jockey Club Opera Hong Kong Young Artist Development Programme, under the tutelage of bass-baritone Mr. Gong Dongjian.

#### 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、黄自等經典創作,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黄明東先生,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、楊炤嬅、官美如、Sir David Wilcox、Veiga Jardim、趙伯承、梁卓偉等。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、臺灣、新加坡等,並數度應邀在內地多個主要城市演出經典曲目。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、臺灣省立交響樂 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。

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

HKOS: Verdi's Requiem

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18頁

P.S.: Performers list on p.18

### 香港弦樂團 Hong Kong Strings

発 H O N G K O N G S T R I N G S



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、樂曲及作曲家解説。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.

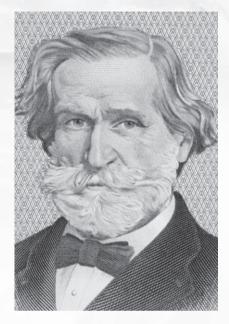
Hong Kong Strings is dedicated to promoting music to the public through demonstration concerts. These concerts are held in primary and secondary schools, shopping malls, Hong Kong Cultural Centre and venue of different social welfare organizations. These concerts include demonstration of instruments 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20頁 P.S.: Performers list on p.20

#### 曲目介紹 PROGRAMME NOTES

#### 威爾第《安魂曲》Verdi's Requiem

威爾第 Giuseppe Verdi (1813 - 1901)



一八六八至七三間,十九世紀意大利的兩位最傑出天才藝術家相繼去世;兩者都是威爾第最景仰的。為首的是羅西尼,他是喜歌劇界的曠世奇材,亦是個才氣橫溢的人。一八六八年十一月十三 日羅西尼辭世之日,威爾第所寫的唁文說:「他載譽之隆與受愛戴之深,當代誰能倫比?他當真是意大利之光。等到僅存的另一位意大利之光也告永訣時,尚有誰做我們的導師?」

本着追念羅西尼,威爾第建議和當時意大利幾位著名的作曲家合撰一首安 魂曲,每人貢獻一個樂章,準備在羅西尼逝世一週年紀念時,在其故鄉波 倫亞市演唱。可惜事與願違,波倫亞市政府的響應既不熱烈,市立歌劇院 也不肯免費借出唱員和樂師,甚至指揮也不合作,大約是由於沒有被邀參 加合撰而致不高興的緣故,結果在整個計劃中,只有威爾第盡了自己的本 份,把這首彌撒曲的末章撰就,但是看到完成全曲的希望已成泡影時,唯 有把計劃東諸高閣,轉而開始寫作他晚年的首齣不朽歌劇《阿依達》。

威爾第所稱僅存的「另外一位之意大利之光」是指詩人兼小説家曼桑尼。 他所寫的《訂婚者》一書,威爾第譽為「人類智慧所能產生的偉大作品之一」。曼氏於一八七三年五月廿二日逝世,這是對威爾第很沉痛的打擊。 他致函一位名為馬菲的友人說:「現在一切都完了!我們沾他的光而享有的

榮譽,至此告終。」威爾第又寫信給出版家里科第説:「由於打擊太大,我明天不會前來米蘭吊唁,但過後將獨自到墳前致祭,悄然不為人知。我還會提出一個主意,使人們對他的悼念,永遠長存。」

威爾第不久果然親到墓前致悼,隨後呈函米蘭市長,自願為紀念這位大詩人的逝世週年而撰寫一首安魂曲。接着便以當年為羅西尼而寫的末尾樂章作為基礎,完成了為悼念曼氏而獻給舉世的不朽巨構。《安魂曲》於一八七四年五月廿二日在米蘭首演,由威爾第親自指揮。甄選擔任演奏的交響樂團成員百名,合唱團成員一百廿名,獨唱者都是聘自史加拉歌劇院的歌唱家。歐洲許多國家的人士紛紛遠道前來聆聽首演。演出的成功是聖樂有史以來,從未有見過如此偉大的!全場聽衆頻頻喝采,掌聲如雷,其中最少有三個樂章,要徇眾要求而覆唱。在史加拉連續上演了許多場後,威爾第更把這首新作帶到巴黎、倫敦、維也納等等名城上演,又於一八七六年在科隆舉行的音樂節中,親自指揮此曲。

《安魂曲》是威爾第不朽的作品之一,此點毋庸置喙,但許多年來,也有人評為過於戲劇化與高度刺激,以致不類宗教音樂。他的手法誠然是戲劇化的,因為這是滿懷哀悼中所產生的作品。正如他所寫的一切音樂一樣,是率直表達的。整個作品核心部份是第二樂章,亦是七樂章中最長的一個樂章,這是以音樂表現了所憧憬的在末日審判中的驚駭與莊嚴景象。

樂評家馬歷把這首彌撒曲比米高安哲羅在西斯建教堂的《最後審判》壁畫, 說這是藝術上的雙絕, 具有同樣超凡的果敢作風, 偉大的構思和撼人心弦的威力, 在第二樂章中, 尤為具有「震撼力」:天使出現, 號角齊鳴, 應受審判的人在驚駭中掩面; 那與基督同釘十字架而臨終懺悔的竊賊; 群聖簇擁著的聖母和基督; 審判者高舉起正直的臂膀, 把公義伸張, 祂的莊嚴恰如「尊威的天主」樂句的描寫。

馬歷對此曲作整體的品評時,其結論是:「這是一位將衝突寫入音樂的人祈求 心寧靜所寫成的作品;當然並非謂他所寫的許多歌劇缺乏寧靜。雷奧諾拉在《命運之力》一劇中所唱出的『平安、平安、我的主呀!』可能源自這首《安魂曲》。無論如何,此曲的創作誠然是一椿神蹟。我們愈把樂譜研究下去,愈感佩服不已。真不明白因何一位畢生傾力於歌劇的作曲家,在他首次嘗試撰寫宗教音樂時,竟能灌入了如許深刻的信念,如許真摯虔誠的對宗教,如許懇切的渴求,如許偉大的心靈滿足,這樣看來,這首《安魂曲》堪稱為『神聖的音樂』!」

In 1868 and 1873, two of the greatest artistic talents of 19th century Italy died, both of whom Giuseppe Verdi deeply admired and revered. The first was Rossini, a genius of the comic opera and one of the wittiest men the world has known, on whose death on 13 November 1868 Verdi wrote: "His reputation was enormous, the most popular of our time, and a glory to Italy! When that other glory who is still alive is no more, what will remain to us?"

To commemorate Rossini, Verdi proposed that a requiem mass should be composed by himself and several leading Italian composers of the time, each contributing one movement, to be performed in Rossini's home town Bologna on the anniversary of his death. The project unfortunately fell through. The municipal authorities in Bologna were not enthusiastic; the management of the Bologna Opera would not lend its singers and musicians without payment; and the conductor was uncooperative, possibly feeling offended that he had not been invited to contribute. Only Verdi himself fulfilled his part of the project. He completed the last section of the mass, the 'Libera me'. Seeing that there was no hope of the *Requiem* ever being realized as planned, he put it aside and started to work on the first great opera of his final period, *Aida*.

The man Verdi referred to as "that other glory" of Italy who was then still alive was Alessandro Manzoni, poet and novelist whose book *The Betrothed* was to Verdi "one of the greatest works ever to emerge from the human brain". Manzoni died on 22 May 1873. The news of his death was a terrible blow to Verdi. He wrote to his friend Maffei: "Now all is over, and with him ends the purest, holiest title to our fame", and to his publisher Ricordi: "I shall not come to Milan tomorrow; I cannot bear to be present at the funeral. I shall come later to find the grave, alone and unseen. I may have a proposal to make as to how his memory should be honoured."

Verdi paid this visit on 3 June, and later he wrote to the Mayor of Milan offering to compose a requiem mass for the anniversary of the poet's death: "It is a heartfelt impulse, or rather a crying need, to do all in my power to honour this great spirit whom I valued so highly as a writer and honoured so sincerely as a man- the true pattern of patriotic virtue."

Thus, upon the foundation of the 'Libera me', composed for Rossini, rose the great structure of the monument to Manzoni. *The Requiem* was first performed on 22 May 1874 in Milan. Verdi himself conducted. There was a selected orchestra of 100, a chorus of 120, with leading singers of La Scala Opera as soloists. People from many European countries came to hear the première. The success was unprecedented in the history of religious music; there were ovations and outbursts of applause and no less than three sections had to be encored. Further performances were given at La Scala, and then Verdi took the work to Paris, London and Vienna. He also conducted it at the Cologne Rhenish Musical Festival in 1876.

There is now little dispute that the *Requiem* is one of Verdi's supreme masterpieces. But for many years it has been criticized for being too dramatic and too exciting to be good religious music. Verdi's approach is dramatic. He wrote it under the impulse of strong emotion, and as in all his music, the expression is direct. The central section of the whole work is 'Dies Irae', the longest of seven movements, and the key words are "The day of wrath, the day that will dissolve the world in ashes". It is a gigantic vision of the horror of the day of fearful judgement expressed in music.

The critic George Marek in an article on the *Requiem* compares it to Michelangelo's fresco *Last Judgement* of the Sistine Chapel: "The two works have in common a very high degree of daring, great originality, great sweep and, in Verdi's 'Dies Irae' particularly, that quality which in Michelangelo has been called *terribilita*: the angel blowing the horn; the unforgettable picture of the condemned man who, not daring to gaze on all the horrors, covers an eye with his hand; the Penitent Thief; the group which shows Mary and Christ as the Judge raising His arm ad He dispenses justice, a figure which may well serve as an illustration for Verdi's' Rex tramendae majestatis'."

Commenting on the work as a whole, Mark concludes: "This, then, is the prayer for peace of a man who had devoted his music to conflict. Not that his operas lack peaceful moments. The prayer for peace that Leonora utters in *The Force of Destiny*, the 'Pace, pace, mio Dio', could have come from the *Requiem*. Nevertheless, the miracle remains and the wonder grows the more we study the score that an opera composer, a man who had spent his life in the theatre, could in his first attempt at church music have given us a religious work so charged with faith, so honest in devotion, so suffused with spiritual longing and so satisfying in spiritual fulfilment. In a special sense we may call the *Requiem* divine music!"

#### REQUIEM AND KYRIE 安魂曲及慈悲經

Solo Quartet and Chorus 四重唱及合唱

	Latin	English	中文
-	Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.	Eternal rest grant them, O Lord; and may light perpetual shine upon them.	給他們永久的安息吧,上主, 讓永恆的光照耀他們。
110	Te decet hymnus, Deus, in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam; ad te omnis caro veniet.	A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem: O hear my prayer; to Thee shall all flesh come.	萬民在錫安山上歌頌称, 在耶路撒冷向祢誓忠, 聽我的禱告吧。 一切肉體的生命都將歸還於祢。
	Kyrie eleison. Christe eleison. Kyrie eleison.	Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.	上主,求祢垂憐。基督,求祢垂憐。

#### SEQUENCE: DIES IRAE 繼敍經:憤怒的日子

#### Solo Quartet and Chorus 四重唱及合唱

~			
Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ashes, as David prophesied with the Sibyl.	憤怒的日子將要來臨, 把世界化成灰燼, 正如大衞所預言一樣。	
Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus.	How great a terror there will be when the Judge shall come who will thresh out everything thoroughly.	審判者到來的時候, 將要徹底審查萬物, 世界充滿恐懼。	
D 1.01 用低。	☆ TA △ NH		

#### Bass and Chorus 男低音及合唱

Tuba mirum spargens sonum	The trumpet, scattering a wondrous sound	在每一角落的墓地上,
Per sepulchra regionum,	through the tombs of every land, will gather	號角發出奇妙的聲音,
Coget omnes ante thronum.	all before the throne.	呼喚萬物到寶座之前。

Mors stupebit et natura, Death and nature will stand amazed when Cum resurget creatura, creation rises again to answer to the Judge. Judicanti responsura.

死亡與大自然無限驚異,因為世 上一切都從新起來接受審判。

#### Mezzo-soprano and Chorus 女中音及合唱

McZzo-soprano and Chorus X   A X 1 A					
	Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur.	A written book will be brought forth which contains everything for which the world shall be judged.	祂把世事一切都記錄在書中, 用來審判世界。		
	Judex ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.	And so when the Judge takes his seat whatever is hidden shall be made manifest, nothing shall remain unavenged.	當祂坐在審判席上的時候, 所有被收藏起來的卻呈現, 不讓半點不平溜過。		

IKOS: Verdi's Requiem

1

Latin	no, Tenor and Chorus 三重唱及合 English	中文
Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ashes, as David prophesied with the Sibyl.	憤怒的日子將要來臨, 把世界化成灰燼, 正如大所預言一樣。
Quid sum, miser tunc dicturus, Quem patronum rogaturus, Cum vix justus sit securus?	What shall I, wretch, say, whom shall I ask to plead for me, when scarcely the righteous shall be safe?	我將能說些甚麼? 誰會為我求救? 就算最正直的人也難免存
Solo Quartet and Chor	rus 四重唱及合唱	
Rex tremendae majestatis, Qui salvandos salvas gratis, Salve me, fons pietatis.	King of dreadful majesty, who freely saves the redeemed, save me, O Fount of Pity.	尊威的天主, 你常救贖悔過的人, 救我吧,憐憫的泉源。
Soprano and Mezzo-so	prano 二重唱	
Recordare, Jesu pie, Quod sum causa tuae viae, Ne me perdas illa die.	Recall, merciful Jesus, that I was the reason for Thy journey; do not destroy me on that day.	仁慈的耶穌, 你曾為救我而下凡, 不要讓我在審判日毀滅。
Quaerens me, sedisti lassus, Redemisti Crucem passus. Tantus non labor sit cassus.	Faint and weary Thou hast sought me, On the Cross of suffering bought me, Shall such grace be vainly brought me?	主為覓我奔走碌碌, 被釘苦架把我救贖, 望此苦楚切勿無結局。
Juste judex ultionis, Donum fac remissionis Ante diem rationis.	Righteous Judge, for sin's pollution, Grant Thy gift of absolution, Ere that day of retribution.	主的判決公正不偏, 求祢容我清算日前, 蒙受洪恩而恕免罪愆。
Tenor 男高音		
Ingemisco tamquam reus, Culpa rubet vultus meus, Supplicanti parce, Deus.	Guilty now I pour my moaning, All my shame with anguish owing; Spare, O God, Thy suppliant groaning.	我如罪犯揮淚憂惔。 因着罪愆滿面羞慚, 懇求祢寬恕我的不堪。
Qui Mariam absolvisti, Et latronem exaudisti, Mihi quoque spem dedisti.	Through the sinful woman shriven, Through the dying thief forgiven, Thou to me a hope hast given.	瑪達肋納偕同右盜, 得祢寬恕與祢和好, 勿使我失卻祢的依靠。
Preces meae non sunt dignae, Sed tu bonus fac benigne, Ne perenni cremer igne.	Worthless are my prayers and sighing, Yet, good Lord, in grace complying. Rescue me from fires undying.	我的祈福實屬不堪, 仗祢仁慈邀祢容涵, 請救我於永久的難關。
Inter oves locum praesta, Et ab haedis me sequestra, Statuens in parte dextra.	With Thy favoured sheep O place me, Nor among the goats abase me, But to Thy right hand upraise me.	線羊群內請給我位, 從山羊中把我引退, 請將我置於袮的右隊。

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Os: Verdi's Kequiem	《《父光四》
Verdi's	
3	1

Latin	English	中文	
Confutatis maledictis,	When the wicked are confounded,	祢使魔群慚愧懾服,	
Flammis acribus addictis,	Doomed to flames of woe unbounded,	又把他們投諸永獄,	
Voca me cum benedictis.	Call me, with Thy Saints surrounded.	請招我享善人的永福。	
Oro supplex et acclinis,	Low I kneel, with heart submission!	向祢哀懇伏地戰慄,	
Cor contritum quasi cinis,	See, like ashes my contrition!	因着痛悔我心碎裂,	
Gere curam mei finis.	Help me in my last condition!	求祢垂顧於我的末日。	
Dies irae, dies illa,	Days of wrath, that day will dissolve the	<b>憤怒的日子將要來臨</b> ,	
Solvet saeclum in favilla,	world in ashes, as David prophesied with	把世界化成灰燼,	
Teste David cum sibylla.	the Sibyl.	正如大衛所預言一樣。	
Lacrymosa dies illa,	Ah! that day of tears and mourning!	罪犯復活起自土塵,	
Qua resurget ex favilla	From the dust of earth returning,	應受審判到主法庭,	
Judicandus homo reus.	Man for judgement must prepare him;	真是悲惨日期的臨身。	
Huic ergo parce, Deus,	Spare, O God, in mercy spare him!	主耶穌仁慈無匹,	
Pie Jesu Domine,	Lord, all pitying, Jesu blest,	請給罪犯寬恕憐恤,	
Dona eis requiem.	Grant them Thine eternal rest.	並求袮賜與他們安息。	

#### OFFERTORIUM: DOMINE JESU CHRISTE 獻祭經:主耶穌基督

#### Solo Quartet 四重唱

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu, 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.

Hostias et preces tibi, Domine, laudis offerimus, tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.

Quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell, and from the deep pit 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 Abraha Abraham and his seed.

We offer Thee, O Lord, a sacrifice of praise and 主啊!求祢把我們為讚頌祢所奉獻 prayer: accept them on behalf of the souls we commemorate this day. And let them, O Lord, pass from death to life.

Which Thou didst promise of old to Abraha Abraham and his seed.

主耶穌基督,榮光的君主, 求救拔已亡諸信者的靈魂, 脱免陰府的刑罰與深淵的極處。 求祢拯救他們脱離猛獅的口; 求祢不容深坑吞滅他們, 並不容他們陷於幽暗的處所。 但祢的總領天神聖彌額爾, 引導他們入於至聖的光明之中。

**這光明是昔時許給了亞巴郎和他** 之子孫的。

的祈禱與犧牲,惠然收納, 為使我們今天所紀念的靈魂, 由於死亡而遷入於生命。

這生命是祢昔時許給了亞巴郎和 他之子孫的。

#### Double Chorus 八部大合唱

9	Latin	English	中文
/	Sanctus, sanctus, sanctus, Dominus	Holy, holy, holy, Lord God of Sabaoth.	聖哉、聖哉、聖哉,上主、
	Deus Sabaoth, Pleni sunt coeli et	Heaven and earth are full of Thy glory.	萬有的主。
-	terra gloria tua. Hosanna in excelsis.	Hosanna in the highest.	祢的光榮充滿天地。
in	Benedictus qui venit in nomine	Blessed is he that cometh in the name of the	歡呼之聲,響徹雲霄。
	Domini.	Lord.	奉主名而來的當受讚美。
-	Hosanna in excelsis.	Hosanna in the highest.	歡呼之聲,響徹雲霄。

Permi singly geldinan boufus, beald fell

#### AGNUS DEI 羔羊經

#### Soprano, Mezzo-soprano and Chorus 二重唱及合唱

Agnus Dei, qui tollis peccata mundi:	O Lamb of God, that takest away the sin
dona eis requiem.	of the world: grant them rest.

Agnus Dei, qui tollis peccata mundi: O Lamb of God, that takest away the sins of dona eis requiem sempiternam. the world: grant them eternal rest.

除免世罪的天主羔羊, 求祢賜給他們安息。

除免世罪的天主羔羊, 求祢賜給他們永久安息。

#### COMMUNION: LUX AETERNA 聖餐經:靈光承照

#### Mezzo-soprano, Tenor and Bass 三重唱

Lux aeterna luceat eis, Comine, cum et lux perpetua luceat eis, cum sanctis tuis in aeternum: quia pius

Let everlasting light shine on them, sanctis tuis in aeternum, quia pius es. O Lord, with Thy saints forever; for Thou Requiem aeternam dona eis, Domine, art merciful. Grant them eternal rest, O Lord, and let everlasting light shine upon them with Thy saints forever: for Thou art merciful.

仁慈的天主, 讓永恆的光輝 照耀着他們, 與祢的聖徒永遠同在一起。 賜給他們永遠平安, 因為祢是仁慈的天主。

#### RESPONSORIUM: LIBERA ME DOMINE 應答句:主拯救我

#### Soprano and Chorus 女高音及合唱

in die illa tremenda: quando coeli movendi sunt et terra. Dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo, dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra.

Dies irae, dies ella calamitatis et miseriae, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna, Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved; when Thou shalt come to judge the world by fire.

> I am seized with trembling, and I fear the time when the trial shall approach, and the wrath to come; when the heavens and the earth shall be moved.

A day of wrath, that day of calamity and woe, a great day and bitter indeed.

Rest eternal grant them, O Lord, and may light perpetual shine upon them.

天主,在那天地震動, 驚惶的一天, **祢帶着火焰來審判世界**, 從永遠的死亡中拯救我。

我在恐懼中顫抖, 害怕那審判的時辰 和天主的憤怒。 那時候天地也為之震動。

降天罰的日子, 悲惨苦難的日子, 偉大而苦澀的日子。

天主啊,賜給他們平安罷。 讓永恆的光照耀他們。

HKOS: Verdi's Requiem

# 香港里樂團音樂會: **厥爾第**《安

#### 香港聖樂團

#### Hong Kong Oratorio Society

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# 香港聖樂團音樂會:威爾第《安魂曲

#### 香港聖樂團

#### Hong Kong Oratorio Society

#### 表演者名單 Performers List

	第一女高音	1st Soprano	女低音	Alto		男高音	Tenor	
*	陳愛堅	Penelope CHAN	* 墨譚繼往	Lucette BLACK		歐陽志剛	Eric AU YEUNG	
	陳詠雯	CHAN Wing-man	陳碧娟	Catherine CHAN		陳卓堅	Simon CHAN	
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	何燕芬	Julianna HO	周友梅	Helen CHOW		梁德楨	William LEUNG	
	焦惠芳	Gabriela JIAU	周文姬	Maggie CHOW		內藤寧俊	Yasutoshi NAITO	
	鄺蕙堯	Ellie KWONG	傅慧屏	Elcos FU		覃子亮	Sunny TAM	
	黎穎敏	LAI Wing-man	姫嘉柏	Tricia KRIEGER	*	曾永耀	TSANG Wing-yiu	
	林少卿	Daniela LAM	林碧欣	Ada LAM		錢 豐	Johnny TSIN	
	梁翠娥	Caroline LEUNG	劉玉珠	Candy LAU		吳連強	Lincoln WU	
	盧 放	Fonda LO	羅詠恩	Selina LAW		余杜文	Raymond YUE	
	施熙德	Edith SHIH	利順琼	Corinna LEE		袁添松	YUEN Tim-chung	
	曾美娟	TSANG Mei-keun	李思敏	Gloria LEE				
	黄美蓮	WONG Mi-lin	梁慧菁	Rebecca LEUNG		男低音	Bass	
			梁寶敏	Veronica LEUNG		陳彧彦	York CHAN	
	第二女高音	2nd Soprano	林婉琪	Janet LUM		張捷鴻	Ringo CHEUNG	
	陳錦霞	Joanne CHAN	魏慧娟	Sharon NGAI		朱贊生	Sydney CHU	
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*	柳月娥	Emily LAU	矢部真記子	Makiko YABE		呂根榮	Vincent LUI	
	羅月蟾	Clara LAW	山本志乃	Shino YAMAMOTO		吳劍峰	NG Kim-fung	
	三浦郁子	Ikuko MIURA	嚴秀嫻	Agnes YIM		蘇以葆	Thomas SOO	
	宮松步美	Ayumi MIYAMATSU				孫永輝	Stephen SUN	
	沈慧華	Angela SHUM				唐展峰	Tony TONG	
	孫麗芳	Vivian SUEN	* 聲部長	Section Leader		楊允田	YEUNG Wan-tin	
	胡志瑛 葉嘉華	Christine WOO Bianca YIP	# 代聲部長	Acting Section Leader		楊健明	Enoch YOUNG	
	木加节	Dianca III						

#### 網上報名 Online Application

誠邀加入成為香港聖樂團新成員 JOIN US BE HKOS CHOIR MEMBER

香港聖樂團每星期均有排練,逢星期二晚上(8時至10時)於香港文化中 心排演室進行。本團誠邀有合唱經驗及才華的人士參加試音,加入成為 團員。有興趣者請掃瞄QR圖碼,填寫網上報名表格,本團將由專人與申 請人聯絡。

The rehearsals are held at rehearsal room of Hong Kong Cultural Centre on every Tuesday evenings (8 p.m. - 10 p.m.). Experienced and talented singers are invited to audition as chrous members.

Interested parties please scan the QR-CODE and complete the online application form. We will contact the applicant on receipt of the application.

Apply form: https://www.oratorio.org.hk/web/en/chorus-application/



申請加入 **Apply** 



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Mrs. Fidelia CHAN YAU Man-ying

香港科技專上學院

Hong Kong Institute of Technology

我們需要你的支持來製作好的音樂,與你和我們的社區分享,你的參與將直接幫助聖樂團在音樂會上的 支出,而你的樂助將可以獲得稅務扣減。

若你有任何疑問,請與我們的宣傳經理張耀光聯絡 (promotion@oratorio.org.hk) 謝謝!

We need your support for making good music to be shared with you and the community. Your contribution will help HKOS a lot towards concert expenses. Your donation will be tax-deductible.

If you have any questions, please contact our Promotion Manager, Mr. Jacky CHEUNG (promotion@oratorio.org.hk) Thank you!



## 香港弦樂團 Hong Kong Strings

#### 表演者名單 Performers List

		First Violin	第一小提琴		Oboe	雙簧管
	**	Nicholas LEUNG	梁樂	*	Henry CHENG	鄭永健
		Walter CHAN	陳清德		Janice HO	何可悦
		Samuel BIN	卞祉碩			
		Danny CHAN	陳揚儀		Clarinet	單簧管
		Vincent CHIAO	巢衞成	*	WONG Chi Fai Anthony	黄智輝
		Pauline TANG	鄧沛玲		TANG Wing Chi Sunny	鄧永熾
		Second Violin	第二小提琴		Bassoon	巴松管
	*	Terry CHAN	陳昌隆	*	CHEUNG King Lun	張經綸
		Alvin CHAN	陳樹泉		LEE Wai Ching Vivian	李瑋澄
		Otto KWAN	關統洋		SO Lo Ling	蘇鷺玲
		Meg CHAN	陳筠怡			
		TANG Wai Ting Shirley	鄧慧婷		Horn	圓號
		Davis YIU	姚漢林	*	CHEUNG Sun Ming Sunny	張新名
					Dennis TSUI	徐宏駿
		Viola	中提琴		WONG Kin	黄 堅
	*	LIU Chi Chiu	廖智超		Ken YUEN	袁家麒
		LAM Chun Wah	林振華			
		Ashton LAU	劉漢暉		Trumpet	小號
		LI Xiaohui	李曉慧	*	Amos LEE	李家耀
					Calvin NG	吳子俊
		Cello	大提琴		Edwin WONG	王仲楊
	*	CHEUNG Ming Fai	張明輝		YUENG Shing Yau	楊承祐
		Javan TONG	湯偉灝			
		Stephen BIN	卞祉恆		Trombone	長號
		Jeanie CHU	朱家怡	*	CHEUNG Po Yan	張浦甄
				*	Donald CHOI	蔡秀賢
		Double Bass	低音大提琴	*	Mackay CHAN	陳鈞恆
	*	Eddie ZONG	宗小謙			
		JIANG Peng	姜 鵬		Tuba	大號
		Piccolo	短笛	*	Brian CHAN	陳栢恒
	*	Mario SO	蘇家慶			
					Timpani	定音鼓
		Flute	長笛	*	WAN Wai Wah Ivan	雲維華
	*	Sharon FAN	<b>范雪美</b>			
		Angus HO	何仲言		Percussion	敲擊
			The Park Street	*	Audrey CHIN	錢偉儀

<sup>\*\*</sup> 團長 Concertmaster

<sup>\*</sup> 首席 Principal





## 祝香港聖樂團 演出成功 Wish HKOS every success in the performance

With compliments from

Hong Kong Institute of Technology
香港科技專上學院
致意

#### 鳴謝Acknowledgement

香港聖樂團鳴謝以下人士及團體

Hong Kong Oratorio Society wishes to acknowledge the following individuals and organisations

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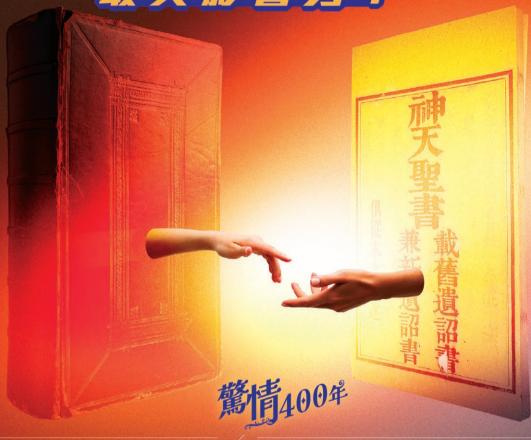


《普天頌讚》於一九三六年在上海出版時,已被公認除和合本聖經外,為中國基督教最重要的出版物。

踏入廿一世紀的新紀元,繼往開來,為切合時代及教會需要,邀請來自各宗派的聖樂學者及對聖樂有深厚造詣的牧長,組成編輯委員會,依原來《普天頌讚》的「理想與目的」為基礎,重新編修。除包括歷代古今及各民族的優良聖詩外,亦採納大量的新作,以供應教會進入新紀元崇拜生活的需要。新修訂版共收錄九百一十六首詩歌,除近三百首為更新舊詩外,新詩共六百多首,詩集中收錄詩篇、聖詩靈歌及崇拜樂章新作,在信仰、神學、崇拜及音樂方面皆大大豐富了垂頌的內容。

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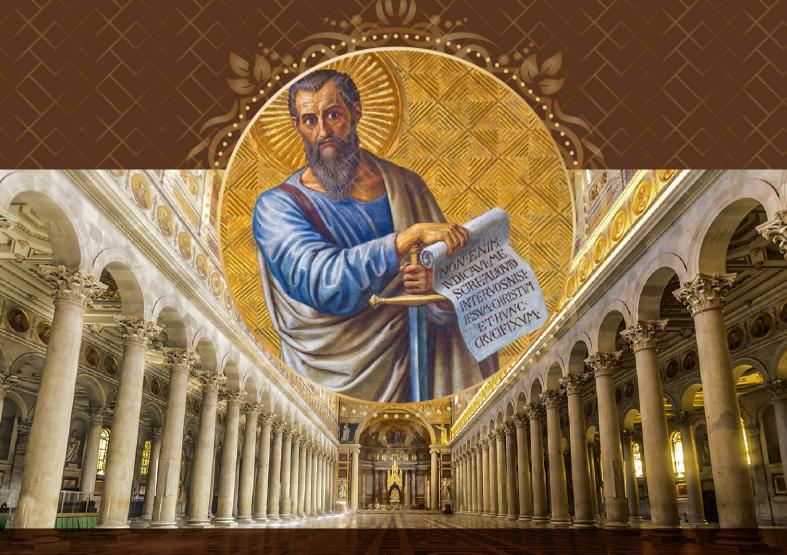
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