

Artistic Concept and Music Director  
概念及音樂總監

Dominic Lam  
林浩恩

Pianist  
鋼琴演奏

Jason Liu  
廖梓丞

Organist  
管風琴演奏

Jessie Lau  
劉潔芝

Choir  
合唱團

SingFest Choral Academy  
聲蜚合唱學院

生命雖有終章，然而共同的美好記憶，  
將化作滋養生命的甘露，在未來悄然綻放。

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The Passing

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光

聲

of the Years.

2024

13/12

五  
Fri

8pm

Life has its final chapter,  
the beautiful memories we share,  
Will nourish our lives like dew,  
quietly blooming in the future

節目選曲來自英國及愛爾蘭大師級作曲家，  
包括：杜法、布瑞頓、帕里、霍威爾斯及史丹福。

A programme of masterpieces by prominent British and  
Irish composers including Dove, Britten, Parry, Howells  
and Stanford.

主辦 Presented by

循道衛理聯合教會國際禮拜堂1/F聖堂  
1/F Sanctuary, Methodist International Church



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請勿拍照、錄音或錄影  
請關掉手提電話及其他電子裝置  
請留待整個半場完結後才報以掌聲鼓勵

No eating or drinking  
No photography, recording or filming  
Please turn off your mobile phone and other electronic devices  
Please reserve your applause until the end of the entire half of the performance

節目長約1小時15分鐘, 設有中場休息 Approximately 1 hour 15 minutes with interval  
節目查詢 Programme enquiries | 5514 6327 / [info@singfest.hk](mailto:info@singfest.hk)  
電話 Tel 5514 6327 傳真 Fax 3011 5410 電郵 Email [info@singfest.hk](mailto:info@singfest.hk)

 SingFest 聲蜚合唱節

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場地夥伴 Venue Partner



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# 節目 Programme

概念及音樂總監 Artistic Concept and Music Director |  
林浩恩 Dominic Lam

鋼琴演奏 Pianist | 廖梓丞 Jason Liu

管風琴演奏 Organist | 劉潔芝 Jessie Lau

合唱團 Choir | 聲蜚合唱學院 SingFest Choral Academy

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## 管風琴獨奏 Organ Solo

維多利亞的主題前奏曲與賦格－布瑞頓

Prelude & Fugue on a Theme of Vittoria - B. Britten (1913–1976)

## 無伴奏雙合唱團 Double Choir A Cappella

給聖母的詩歌－布瑞頓

Hymn to the Virgin - B. Britten

## 鋼琴獨奏 Piano Solo

梅特納奏鳴曲－布瑞頓

Sonatina Romantica - B. Britten

II. 夜曲 Nocturne

## 雙合唱團及鋼琴 Double Choir and Piano

歲月的流逝－杜法

The Passing of the Year - J. Dove (b. 1959)

I. 祈求 Invocation

II. 乍開的花蕾向陽光展示她的美麗

The narrow bud opens her beauties to the sun

III. 回應七月 Answer July

IV. 炎熱的太陽，涼爽的火燄 Hot sun, cool fire

V. 啊，太陽－花！ Ah, Sun-flower!

VI. 再見！道別地球的幸福 Adieu! Farewell earth's bliss!

VII. 響起吧，狂野的鐘聲 Ring out, wild bells

## 中場休息 Intermission

## 管風琴獨奏 Organ Solo

六首偶然前奏曲, 作品182 - 史丹福

6 Occasional Preludes, Op, 182 - C. V. Stanford(1852-1924)

IV. 安魂曲 Requiem

## 無伴奏合唱團 Choir A Cappella

三首拉丁語經文歌 Op. 38-史丹福

Three Latin Motets, Op. 38 - C. V. Stanford

I. 義人的靈魂 Justorum Animae

## 無伴奏雙合唱團 Double Choir A Cappella

離別之歌- 帕里

Songs of Farewell - H. Parry(1848-1918)

VI. 主, 請讓我知道我的結局 Lord, let me know mine end

## 合唱團及管風琴 Choir with Organ

小鹿清泉- 霍威爾斯

Like as the Hart - H. Howells(1892-1983)

## 合唱團及管風琴 Choir with Organ

尋找那位造七星的神- 杜法

Seek Him That Maketh the Seven Stars - J. Dove

# 前言

## 音樂總監林浩恩的話

感謝大家蒞臨欣賞《時光迴聲》音樂會。

「Passing」可被解讀為短暫地經過、時光流逝、甚至人和事物的逝去。過去幾年所經歷的種種挑戰及疫情，相信大家都對以上提到的種種「Passing」有深刻的感受。

回想2014年「聲蜚」流逝的時光，五月演出馬丁的「無伴奏雙合唱團彌撒曲」必定是重要一席。於是我構思此音樂會時隨即想起同樣是雙合唱團編製，由杜法所譜曲的「歲月的流逝」The Passing of the Year。兩套作品我均巧合地於十年前初接觸演出時，演出過選段；而十年後的今天終於能實現夢想，演出完整的作品。兩套作品的企劃締造了反思人生一大階段「Passing」的機會，亦是我以「歲月的流逝」The Passing of the Year為是次音樂會點題作品的原因。

是次演出的音樂均圍繞着「Passing」的不同概念述說故事。由出於母胎成人，經歷生命的起伏，繼而探討生死的奧秘，最後拋開對死亡的恐懼。

讓我們一起參與一場心靈對話。我相信音樂能將大家過去所經歷的在我們心中再次迴響，感受真摯的時光迴聲。

# Foreword

Note from Dominic Lam,  
Artistic Concept and Music Director

Thank you all for coming to our concert  
The Passing of the Years.

“Passing” can be interpreted as passer-by, the process of time passing, the demise of a person, or even simply the end of anything. Powering through the pandemic and challenges we have experienced in the past years, the concept of “passing” is no stranger to any of us.

Reminiscing SingFest’s passing of 2024, one of the highlights was certainly the performance of Martin’s Mass for Double Choir A Cappella in May. Inspired by this beautiful memory, I immediately thought of Dove’s The Passing of the Year, also in the setting of double choir, when I started curating this programme. I coincidentally performed excerpts of both works 10 years ago, and it is truly fascinating that 10 years later I get to perform these pieces in complete. Dreams do come true. These projects create the perfect platforms for me to reflect on the passing of these years, thus the reason why The Passing of the Year being the title piece for this concert.

The music chosen for this programme revolves around the various concepts of “passing”. From the moment of being born, we brace ourselves through the ups and downs in life, wondering about the mystery of life and death, and finally how we conquer the shadow of death.

Let us immerse ourselves into a heartfelt conversation tonight. Let music resonate with the echoes of our past before the passing of the year.

**管風琴獨奏 Organ Solo**  
**維多利亞的主題前奏曲與賦格—布瑞頓**  
**Prelude & Fugue on a Theme of Vittoria -**  
**B. Britten (1913–1976)**

**無伴奏雙合唱團 Double Choir A Cappella**  
**給聖母的詩歌—布瑞頓 Hymn to the Virgin -**  
**B. Britten**

**鋼琴獨奏 Piano Solo**  
**梅特納奏鳴曲—布瑞頓**  
**Sonatina Romantica - B. Britten**  
II. 夜曲 Nocturne

最初版本的《給聖母的詩歌》是布瑞頓在16歲時創作，當時是他在諾福克格雷瑟姆學院的最後一段學生生涯，他卻因病被限制留在學院醫務室。他在1931年首演前對這部作品進行了修訂，並在1934年再次修訂以便出版。這部作品於1976年在他的葬禮上演出。

在這個出版版本中採用了雙合唱團的編排，其中大多數歌手在一個合唱團中，另一個合唱團則人數較少。此作品選用的無名氏13世紀詩篇摘自《牛津英語詩集1250-1900》，是布瑞頓在學校時獲得的獎品。由於這首詩採用了混合語言形式（用多種語言寫成的詩歌），布瑞頓的雙合唱團編排巧妙地展示了這種獨特性。主合唱團主要以英語演唱，而小合唱團則用拉丁語演唱。在音樂上，布瑞頓使用流暢的連貫樂句和調式和聲，為幫助傳達這首歌頌聖母的主題。在前兩節中，布瑞頓使用了非常相似的音樂理念的對話模式。在第三節的開頭，布瑞頓脫離了先前的材料以及呼應模式，直到作品高潮後的結尾才恢復這些熟悉的特徵。這首曲子以小合唱團的結尾反思性地結束。

在今晚的演出中，我們將聽到布瑞頓的《維多利亞的主題前奏曲與賦格》和《梅特納奏鳴曲 II. 夜曲》。在《給聖母的詩歌》前後分別演奏。《維多利亞的主題前奏曲與賦格》是布瑞頓於1946年創作的管風琴獨奏作品。它是由諾里奇聖馬太教堂委託創作的，並在作品完成後三天首演。這部作品以著名的西班牙文藝復興作曲家湯馬斯·路易斯·德·維多利亞(Vittoria)聖歌《看偉大的大祭司》的主題為主題。主題在寬廣而宏偉的1.5分鐘前奏曲中不斷重複，腳踏鍵盤貫穿其中，隨後在不斷變化的賦格曲中仍被多樣化運用。浪漫小奏鳴曲是一部為獨奏鋼琴創


作的四樂章作品。布瑞頓原本打算將這部作品獻給威廉·泰特利博士，布瑞頓和彼得·皮爾斯爵士在美國期間所住的長島之家的主任。然而，出版的樂譜並沒有提到獻詞，只包含了前兩個樂章：中板；夜曲。據說布瑞頓對最後一樂章不滿意，在修訂過程中，他決定整體放棄這首小奏鳴曲。第一、二樂章在布瑞頓去世十年後出版。

Britten composed the earliest version of Hymn to the Virgin at 16 years old, while he was suffering from illness and confined in his final days as a student in Gresham's School in Norfolk. He revised the work before its premiere in 1931, and later again in 1934 for publication. The piece was performed at his funeral in 1976.

A double choir setting is employed in this published version, with majority of the singers in one choir and another one with a smaller force (a semi-chorus or a solo quartet as he indicates). The anonymous 13th-century poem used for this composition is taken from *The Oxford Book of English Verse 1250-1900*, which Britten received as a school prize. With the poem in macaronic form (a poetry written in more than one language), Britten's use of double-choir setting skilfully showcases such uniqueness. The main choir sings mostly in English while the smaller choir sings in Latin. Musically, Britten's use of flowing legato lines and modal harmonies eminently help deliver the message of this Marian hymn. In the first two stanzas, Britten uses call-and-response pattern with very similar musical ideas. In the beginning of the third stanza, Britten departs from previous materials as well as the call-and-response pattern, only restoring these familiar features towards the end of the piece after a climatic buildup. The piece ends reflectively with the conclusion from the smaller choir.

In tonight's performance, we will hear Britten's Prelude & Fugue on a Theme of Vittoria and Sonatina Romantica II. Nocturne before and after Hymn to the Virgin respectively. Prelude & Fugue on a Theme of Vittoria is a solo organ work composed by Britten in 1946. It was commissioned by St. Matthew's Church, Northampton and received its premiere 3 days after the completion of the work. The piece is based on the theme of a motet, *Ecce sacerdos Magnus*, by the famous Spanish Renaissance composer Tomás Luis de Victoria (Vittoria). The theme is repeated in the pedals throughout the broad and majestic 1.5-minute prelude, followed by its versatile use as the





subject of the ever-changing fugue. *Sonatina Romantica* is a work of four movements for solo piano. Britten intended to dedicate the work to Dr. William B. Titley, the director of the Long Island Home where Britten and Sir Peter Pears stayed during their time in America. The published score, however, did not mention the dedication and only included the first two movements: Moderato; Nocturne. It was believed that Britten was dissatisfied with the final movement, and during the process of revision, he decided to reject the *Sonatina* as a whole. The publication of the first two movements happened 10 years after Britten's demise.

給聖母的詩歌—布瑞頓  
Hymn to the Virgin - B. Britten

Of one that is so fair and bright  
Velut maris stella (Like a star of the sea),  
Brighter than the day is light,  
Parens et puella (Both mother and maiden):  
I cry to thee, thou see to me,  
Lady, pray thy Son for me  
Tam pia (So pure),  
That I may come to thee.  
Maria (Mary)!

All this world was forlorn  
Eva peccatrice (because of Eve, a sinner),  
Till our Lord was y-born  
De te genetrice (through you, his mother).  
With ave it went away  
Darkest night, and comes the day  
Salutis (of salvation)  
The well springeth out of thee.  
Virtutis (of virtue).

Lady, flow'r of ev'rything,  
Rosa sine spina (Rose without thorn),  
Thou bare Jesu, Heaven's King,  
Gratia divina (by divine grace):  
Of all thou bear'st the prize,  
Lady, queen of paradise  
Electa (chosen):  
Maid mild, mother es Effecta (you are made).  
Effecta.

# 雙合唱團及鋼琴 Double Choir and Piano

## 歲月的流逝—杜法

### The Passing of the Year - J. Dove (b. 1959)

- I. 祈求 Invocation
- II. 乍開的花蕾向陽光展示她的美麗  
The narrow bud opens her beauties to the sun
- III. 回應七月 Answer July
- IV. 炎熱的太陽, 涼爽的火炎 Hot sun, cool fire
- V. 阿, 太陽—花! Ah, Sun-flower!
- VI. 再見! 道別地球的幸福 Adieu! Farewell earth's bliss!
- VII. 響起吧, 狂野的鐘聲 Ring out, wild bells

杜法是當代最傑出的英國作曲家之一, 以其歌劇作品取得了特別的成功。由倫敦交響合唱團於2000年委約創作的《歲月的流逝》是一部為雙合唱團和鋼琴編寫的聯篇歌曲。杜法結合了多位著名詩人的文本設置, 描繪了四季的變遷, 象徵著生命的旅程。

引用作曲家的話: 我在這部作品中設置的七首詩組成了三個「樂章」。第一部分展望夏天, 以威廉·布雷克的一句詩句開頭〈哦, 地球, 哦, 地球, 歸來吧!〉。〈乍開的花蕾〉出自布萊克的《秋頌》, 但它是對夏天的描述; 〈回應七月〉中快速的問題暗示了感官的覺醒, 萬物復甦的興奮, 以及夏天的勝利到來。第二部分描繪了夏天的逝去。它以悶熱的氣候開始, 伴隨著《大衛與拔示巴》開場場景中的一首歌〈炎熱的太陽, 涼爽的火炎〉: 一個在泉水中沐浴的女孩感受到她美麗的力量和危險。這一部分以秋天帶來的死亡感結束〈再見! 道別地球的幸福〉, 出自〈夏天的最後遺囑〉, 預示著夏天的結束。這個循環在冬天結束, 在除夕夜, 以丁尼生的《悼念》中的一段文字作為結尾。這組歌曲是獻給我母親的紀念, 她過世得太年輕。

為了慶祝彼得斯出版社成立200週年, 這部作品的新版本採用了雙合唱團、雙鋼琴和敲擊樂器的編排。今晚的演出是這部作品的原始版本。

Dove is one of the most prominent contemporary English composers, earning particular success with his opera works. Commissioned by the London Symphony Chorus in 2000, *The Passing of the Year* is a song cycle scored for double choir and piano. Dove combined text settings of various distinguished poets to depict the progression of four seasons, symbolizing the journey of life.

To quote the composer himself: The seven poems that I have set in this piece make up three 'movements'. The first looks forward to summer, beginning with a line from William Blake *O Earth, O Earth return!*. The narrow bud comes from Blake's *To Autumn*, but is a description of summer; the rapid questions of *Answer July* suggest the quickening of the senses, the excitement of everything bursting into life, and summer's triumphant arrival. The second section follows the passing of summer. It begins in sultry heat, with a song from the opening scene of *David and Bethsabe* *Hot sun, cool fire: a girl bathing in a spring feels the power and danger of her beauty*. The section ends with the sense of mortality that *Autumn* brings: *Adieu! Farewell Earth's Bliss*, from *Summer's Last Will and Testament*, heralds the death of summer. The cycle ends in winter, on New Year's Eve, with a passage from Tennyson's *In Memoriam*. This song cycle is dedicated to the memory of my mother, who died too young.

A new version of this work with a scoring of double choir, 2 pianos and percussion was commissioned for the celebration of 200th anniversary of Edition Peters. Tonight's performance is the original version of this work.

## 歲月的流逝—杜法

### The Passing of the Year - J. Dove

- I. 祈求 Invocation
- II. 乍開的花蕾向陽光展示她的美麗  
The narrow bud opens her beauties to the sun
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- VI. 再見! 道別地球的幸福 Adieu! Farewell earth's bliss!
- VII. 響起吧, 狂野的鐘聲 Ring out, wild bells

#### 1. Invocation

O Earth, O Earth, return!

#### 2. The narrow bud opens her beauties to the sun

The narrow bud opens her beauties to  
The sun, and love runs in her thrilling veins;  
Blossoms hang round the brows of Morning, and  
Flourish down the bright cheek of modest Eve,  
Till clust'ring Summer breaks forth into singing,  
And feather'd clouds strew flowers round her head.

The spirits of the air live on the smells  
Of fruit; and Joy, with pinions light, roves round  
The gardens, or sits singing in the trees."

### 3. Answer July

Answer July --  
Where is the Bee --  
Where is the Blush --  
Where is the Hay?

Ah, said July --  
Where is the Seed --  
Where is the Bud --  
Where is the May --  
Answer Thee -- Me --

Nay -- said the May --  
Show me the Snow --  
Show me the Bells --  
Show me the Jay!

Quibbled the Jay --  
Where be the Maize --  
Where be the Haze --  
Where be the Bur?  
Here -- said the Year --

### 4. Hot sun, cool fire

Hot sun, cool fire, tempered with sweet air,  
Black shade, fair nurse, shadow my white hair:  
Shine, sun; burn, fire; breathe, air, and ease me;  
Black shade, fair nurse, shroud me, and please me:  
Shadow, my sweet nurse, keep me from burning,  
Make not my glad cause, cause of (my) mourning.  
Let not my beauty's fire  
Enflame unstaïd desire,  
Nor pierce any bright eye  
That wand'reth lightly.

### 5. Ah, Sun-flower!

Ah, Sun-flower! weary of time,  
Who countest the steps of the Sun;  
Seeking after that sweet golden clime,  
Where the traveller's journey is done:

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow,  
Arise from their graves and aspire  
Where my Sun-flower wishes to go.

### 6. Adieu! farewell earth's bliss!

Adieu, farewell earth's bliss,

This world uncertain is,  
Fond are life's lustful joys,  
Death proves them all but toys.  
None from his darts can fly,  
I am sick I must die--  
    Lord have mercy on us.

Rich men, trust not in wealth,  
Gold cannot buy you health;  
Physic himself must fade.  
All things to end are made.  
The plague full swift goes by;  
I am sick, I must die--  
    Lord have mercy on us.

Beauty is but a flower,  
Which wrinkles will devour,  
Brightness falls from the air,  
Queens have died young and fair,  
Dust hath closed Helen's eye.  
I am sick, I must die--  
    Lord have mercy on us.

## 7. Ring out, wild bells

O Earth, O Earth, return!

Ring out, wild bells, to the wild sky,  
    The flying cloud, the frosty light;  
    The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
    Ring, happy bells, across the snow:  
    The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
    For those that here we see no more,  
    Ring out the feud of rich and poor,  
Ring in redress to all mankind.

Ring out the want, the care, the sin,  
    The faithless coldness of the time;  
    Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

Ring out old shapes of foul disease,  
    Ring out the narrowing lust of gold;  
    Ring out the thousand wars of old,  
Ring in the thousand years of peace.

## 中場休息 Intermission

### 管風琴獨奏 Organ Solo

#### 六首偶然前奏曲, 作品182 - 史丹福

6 Occasional Preludes, Op, 182 - C. V. Stanford (1852-1924)

IV. 安魂曲 Requiem

### 無伴奏合唱團 Choir A Cappella

#### 三首拉丁詠歎調 Op. 38 - 史丹福

Three Latin Motets, Op. 38 - C. V. Stanford

I. 義人的靈魂 Justorum Animae

史丹福是一位作品豐富的愛爾蘭作曲及指揮家。他是皇家音樂學院的創始教授之一，也是包括沃恩·威廉斯、霍爾斯特和霍威爾斯在內的知名作曲家的老師，對英國音樂的面貌有重大的影響。三首拉丁詠歎調是他最具影響力的作品之一，也是合唱曲目中廣受肯定的精選。1892年，史丹福辭去劍橋大學三一學院管風琴師的職務，創作了這首無伴奏合唱作品，獻給他的繼任者艾倫·蓋瑞及學院合唱團。〈義人的靈魂〉是三首作品中的第一樂章。這首作品分為三段，細膩的第一段與最後一段思考安息的意念，而中段則描繪死亡的煎熬。

在〈義人的靈魂〉之前，我們今晚將聽到同樣由史丹福作曲的六首偶然前奏曲中的第四樂章。六首偶然前奏曲為獨奏管風琴而作，創作於1916年第一次世界大戰的動盪時期，展現了他傑出的作曲技巧和對管風琴的深刻理解。第四樂章〈安魂曲〉以三拍子的震怒之日讚美詩為主軸，史丹福所指出的莊嚴的行板則傳達出一種內省與莊嚴的感覺。



Stanford is a prolific Irish composer and conductor. As one of the founding professors of the Royal College of Music and a teacher to acclaimed composers including Vaughan Williams, Holst and Howells among others, he significantly impacted the landscape of British music. *Three Latin Motets* is one of his most influential compositions and a widely acknowledged fine selection in the choral repertoire. Resigning from his post as organist of Trinity College, Cambridge at 1892, Stanford composed this unaccompanied choral work as a dedication to his successor, Alan Gary, and the college choir. *Justorum Animae* is the first movement of the three. Divided into three sections, the delicate first and last sections contemplate the idea of resting in peace, while the middle section depicts the torment of death.

Before *Justorum Animae*, we will hear the fourth movement from *6 Occasional Preludes* also composed by Stanford tonight. *6 Occasional Preludes*, composed for solo organ in 1916 during the turmoil of World War I, showcases his brilliant composition techniques and profound understanding of the instrument. The fourth movement, *Requiem*, draws on the *Dies Irae* plainchant in triple-time as the backbone of the work, with the *Andante maestoso* indicated by Stanford conveying a sense of introspection and solemnity. The organ's delicate expressive capabilities are widely explored here.

三首拉丁詠歎調 Op. 38—史丹福  
Three Latin Motets, Op. 38 - C. V. Stanford  
I. 義人的靈魂 Justorum Animae

Justorum animae in manu Dei sunt  
(The souls of the just are in the hand of God,)  
Et non tanget illos tormentum malitiae  
(and the torment of death shall not touch them.)  
Visi sunt oculis insipientium mori  
(In the sight of the unwise they seemed to die;)  
Illi autem sunt in pace  
(but they are in peace.)

## 無伴奏雙合唱團 Double Choir A Cappella

### 離別之歌－帕里

#### Songs of Farewell - H. Parry (1848–1918)

VI. 主，請讓我知道我的結局 Lord, let me know mine end

帕里是一位英國作曲家和音樂歷史學家，他創作了大量作品，包括著名的合唱曲《耶路撒冷》和加冕禮頌歌《我很歡喜》。就像他的同時代人史丹福一樣，他也指導了沃爾頓·威廉姆斯、霍爾斯特等作曲家。《離別之歌》是一組由1913年至1915年他生命最後階段創作的六首合唱曲，這段時間他因第一次世界大戰而經歷了失去心愛學生的痛苦。〈主，請讓我知道我的結局〉是這組作品的最後一樂章，與前五樂章不同，這是唯一一個為雙合唱無伴奏設置的樂章，其神聖文本來自詩篇第39篇，而不是來自英國詩人。在動態、音色和節奏上的對比以最情感化和個人化的方式展示了文字畫作。這首作品常被認為是帕里對其人生旅程最真誠的宣言。

Parry is an English composer and music historian with a large output of compositions, including the well-known choral song Jerusalem and coronation anthem I was glad. Just as one of his contemporaries Stanford, he, too, mentored composers like Vaughan Williams, Holst etc. Songs of Farewell is a set of six choral motets written during the last stage of his life 1913-1915, and a time that he experienced agonizing pain of losing his beloved pupils due to World War I. Lord, let me know mine end, the last movement of the set and unlike the first five, is the only movement set for double choir a cappella with a sacred text source from Psalm 39 instead of English poets. The contrasts in dynamics, texture and tempo demonstrate word paintings in the most emotional and personal way possible. The piece is often considered as Parry's most sincere declaration towards his journey of life.

## 離別之歌－帕里 Songs of Farewell - H. Parry

### VI. 主, 請讓我知道我的結局 Lord, let me know mine end

Lord, let me know mine end and the number of  
my days,  
That I may be certified how long I have to live.  
Thou hast made my days as it were a span long;  
And mine age is as nothing in respect of Thee,  
And verily, ev'ry man living is altogether vanity,  
For man walketh in a vain shadow  
And disquieteth himself in vain,  
He heapeth up riches and cannot tell who shall  
gather them.  
And now, Lord, what is my hope?  
Truly my hope is even in Thee.  
Deliver me from all mine offences  
And make me not a rebuke to the foolish.  
I became dumb and opened not my mouth  
For it was Thy doing.  
Take Thy plague away from me,  
I am even consumed by means of Thy heavy  
hand.  
When Thou with rebukes does chasten man for  
sin  
Thou makest his beauty to consume away  
Like as it were a moth fretting a garment;  
Ev'ry man therefore is but vanity.  
Hear my pray'r, O Lord  
And with Thy ears consider my calling,  
Hold not Thy peace at my tears!  
For I am a stranger with Thee and a sojourner  
As all my fathers were.  
O spare me a little, that I may recover my  
strength before I go hence  
And be no more seen.

## 合唱團及管風琴 Choir with Organ

### 小鹿清泉－霍威爾斯

#### Like as the Hart - H. Howells (1892-1983)

霍威爾斯是一位英國作曲家和管風琴演奏家，以其大量的聖公會教堂音樂作品而聞名。《小鹿清泉》為詩班與管風琴配樂，取材自詩篇42篇。齊唱的頻繁使用、簡單的主調音樂，加上低密度和聲的選擇，創造出音樂上的空間感，為演奏者和觀眾提供了一個開放式的情境，讓他們對事情的核心有自己的詮釋。連貫的長音，在溫暖與掙扎間交替，特別賦予音樂與文字結合背後的人性。

Howells is an English composer and organist who is well-known for his significant output of Anglican Church music. Like as the Hart, scored for choir and organ, is a musical setting of text taken from Psalm 42. The frequent use of unison and simple homophonic texture together with the choice of harmonic spacing create a sense of sparseness in the music, providing an open-ended context for performers and audience to have their own interpretation on the heart of the matter. The consistent legato long lines, alternating between warmth and struggle, particularly empower the humanity behind the combination of music and text.

## 小鹿清泉－霍威爾斯

### Like as the Hart - H. Howells

Like as the hart desireth the waterbrooks  
so longeth my soul after thee,  
O God  
My soul is athirst for the living God  
yea, even for the living God.  
When shall I come to appear  
before the presence of God?  
My tears have been my meat day and night,  
while they daily say unto me  
Where is now thy God?  
My tears have been my meat day and night.  
My meat day and night.  
Like as the hart desireth the waterbrooks  
So longeth my soul after thee,  
O God.  
My soul is athirst for God,  
Yea, for the living God.  
When shall I come to appear  
before the presence...  
the presence of God?

## 合唱團及管風琴 Choir with Organ

### 尋找那位造七星的神－杜法

### Seek Him That Maketh the Seven Stars - J. Dove

《尋找那位造七星的神》是多夫為詩班和管風琴創作的取材自詩篇139篇，曲風令人振奮。管風琴的非凡特點配合合唱的精心設計，喚起經文的訊息。管風琴頻繁的高音區域配合銜接的行板，彷彿閃耀的星星，低音區千變萬化和踏板的運用，強調不同層次的堆疊和音樂色彩的突變。

引用作曲家自己的話：光的主題，尤其是星光，是作曲家無窮無盡的靈感來源。我是在為皇家藝術學院的年度藝術家服務尋找可以配成聖歌的文字時，看到這些關於光和星星的文字：我認為這些圖像對視覺藝術家有特殊的意義。這首聖歌以夜空的音樂影像開始，重覆的管風琴旋律中閃爍的星星讓唱詩班不禁懷疑是誰創造了這些星星。反覆吟唱的「尋找祂」以虔誠的渴望開始，但最後釋放成歡樂的舞蹈，最後在寧靜中歇下來。《尋找那位造七星的神》由皇家藝術學院委託創作，並於1995年5月在皮卡迪利聖雅各教堂演出。

Seek Him That Maketh the Seven Stars is an uplifting setting of Psalm 139 for choir and organ composed by Dove. The carefully crafted choral lines are well-supported by the organ through the deployment of its extraordinary features to evoke the message of the text. Frequent high registers with articulated running figures mimic the image of shining stars, with a kaleidoscope of lower registers and pedal use to accentuate the different layers of buildup and sudden change of musical colours.

To quote the composer himself: The theme of light, and star-light in particular, is an endless source of inspiration for composers. I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts' annual Service for Artists: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain Seek him starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity. Seek Him was commissioned by the Royal Academy of Arts and first performed at St James's Church, Piccadilly in May 1995.

## 尋找那位造七星的神－杜法

## Seek Him That Maketh the Seven Stars - J. Dove

Seek him that maketh the seven stars and Orion  
And turneth the shadow of death into the morning  
Alleluia, yea, the darkness shineth as the day  
The night is light about me  
Amen.



概念及音樂總監  
Artistic Concept and  
Music Director



林浩恩 Dominic Lam

林浩恩積極活躍於香港音樂界。

林氏現為聲蜚合唱節(「聲蜚」)音樂總監,多次帶領「聲蜚」演出合唱劇場,以嶄新角度讓觀眾認識由巴洛克時期至現代的多部經典合唱作品,其中包括巴赫清唱劇《我心滿足》、《讓我們來照顧看護》;彼高利斯《聖母悼歌》;布克斯特胡德《我們耶穌的身體》;大衛朗《賣火柴的小女孩受難曲》;馬丁《無伴奏雙合唱團彌撒曲》。林氏亦曾帶領聲蜚以線上講座音樂會形式演出巴赫《聖馬太受難曲》、《聖約翰受難曲》及韓德爾《彌賽亞》選段。經林氏合唱指導下,「聲蜚」分別於香港及德國由國際知名指揮家霍爾斯及賈智納帶領以合唱劇場形式演出巴赫《聖馬可受難曲》及《聖約翰受難曲》。

林氏為香港兒童合唱團(「香兒」)舊生,師承霍嘉敏女士。林氏於2016-2023年擔任「香兒」高級組指揮及伴奏,並多次隨團前往世界各地作交流演出及帶領公開綵排。林氏跟「香兒」其他具代表性演出包括:於香港藝術節分別演出由普立茲獎得主周龍作曲之現代歌劇《白蛇傳》及國際著名作曲家陳銀淑所寫的《星星的孩子》;由「更新視野」主辦之《空氣頌》演出;以及為「香兒」五十周年原創音樂劇《歌王之王》擔任嘉賓演出。

林氏曾為香港浸會大學(「浸大」)音樂系客席講師,並為「浸大」合唱團指揮。

林氏亦經常受邀參與各項本地及國際合唱工作坊與活動,其中包括聯同格林美得主男高音菲尼克斯前往瑞士於首兩屆國際博斯維爾暑期合唱節任教。

林氏畢業於美國西敏合唱學院及香港中文大學,分別取得音樂碩士(合唱指揮)及文學士(音樂)。在學期間師承佐敦博士、米勒博士、奎斯特博士習指揮,陳玉冰女士及吳美樂博士習鋼琴,阿內森博士及黃日珩先生習聲樂,黃健瑜女士習管風琴。

Dominic Lam is an active musician in Hong Kong.

Dominic is currently the music director of SingFest and has led the group in performing a wide range of repertoire under “choral theatre” settings, with notable works such as Bach’s cantatas *Ich habe genug*, *Laßt uns sorgen, laßt uns wachen*, Pergolesi’s *Stabat Mater*, Buxtehude’s *Membra Jesu Nostri*, David Lang’s *The Little Match Girl Passion*, and Frank Martin’s *Mass for Double Choir A Cappella* among others. Dominic has also led the group in performing selections of Bach’s *St. John Passion*, *St. Matthew Passion* and Handel’s *Messiah* in the form of online lecture series. Under Dominic’s choral direction, SingFest has performed Bach’s *St. Mark Passion* and *St. John Passion* in the form of “choral theatre” under the baton of Matthew Halls and Wolfgang Katschner in Hong Kong and Germany respectively.

Dominic is an alumnus of The Hong Kong Children’s Choir (HKCC) under the tutelage of Ms Kathy Fok. As a conductor-pianist of The Hong Kong Children’s Choir (HKCC) from 2016-2023, Dominic has toured with the group to Portugal, Estonia, Finland, Australia and Thailand performing in concerts and leading open rehearsals. His other notable projects with HKCC include: leading the choir as chorus master in Hong Kong Arts Festival performing contemporary opera *Madame White Snake* written by Pulitzer Prize Zhou Long and *Les Chant des Enfants des Étoiles* written by internationally renowned composer Unsuk Chin; performing in ReNew Vision’s production of “Aria”; and appearing as a guest singer in HKCC’s 50th anniversary original musical “King of Singers”.

Dominic was a part-time lecturer in the Department of Music of the Hong Kong Baptist University (HKBU) and the conductor of the HKBU Choir.

Dominic has also been invited as guest clinician in choral workshops and projects both locally and internationally, including his collaboration with the Grammy Award-winning tenor Paul Phoenix, in leading the 1st and 2nd International Boswil Choral Summer Academy.

Dominic holds a Master of Music degree in Choral Conducting from Westminster Choir College, USA and a Bachelor of Arts Degree in Music from the Chinese University of Hong Kong. His major mentors include Dr. James Jordan, Dr. Joe Miller and Dr. Amanda Quist in conducting; Ms. Chan Yuk-bing and Dr. Mary Wu in piano; Dr. Christopher Arneson and Mr. Apollo Wong in voice; Ms. Wong Kin-yu in organ.

鋼琴演奏 Pianist

廖梓丞 Jason Liu



廖梓丞現為香港演藝學院伴奏及學士合唱團助理指揮。他自幼學習鋼琴、大提琴及作曲，13歲時已考獲聖三一學院的鋼琴FTCL文憑，其後再獲大提琴LTCL文憑。2023年，他於香港演藝學院完成音樂碩士課程，主修鋼琴合作，師隨徐惟恩。他現隨黃日珩修習指揮。

廖氏的音樂作品曾於世界各地演出及獲獎，並獲香港多家學校委約創作音樂劇及合唱作品。廖氏修讀香港大學建築系碩士期間，曾於維也納美術學院藝術建築系作交換生，期間為維也納歌唱協會合唱團成員。

Jason Liu is currently a staff accompanist of The Hong Kong Academy for Performing Arts and the Assistant Conductor of The Learners Chorus. Liu studied piano, cello, and composition from a young age and he attained the Fellowship Diploma of Trinity College London (FTCL) for piano when he was 13 and, then subsequently, the Licentiate Diploma (LTCL) for cello. In 2023, he graduated with a master's degree in Collaborative Piano from The Hong Kong Academy for Performing Arts under the tutelage of Hsu Wei-En, and he is now studying conducting with Apollo Wong.

His music compositions have been performed and awarded locally and abroad. Recent works include several Cantonese choral pieces and musicals written for various secondary schools in Hong Kong. He was a chorister of Wiener Singverein when he underwent his exchange semester at the Academy of Fine Arts Vienna, during his time at the University of Hong Kong, where he attained a Master of Architecture degree.

For me 2024 has been a year with new roles and new possibilities. It has been a very happy but busy year in all of the roles. Wish I had more time every day!

## 管風琴演奏 Organist

### 劉潔芝 Jessie Lau



劉潔芝自2007年跟隨黃健瑜學習管風琴，於香港中文大學畢業後獲 Christopher & Susan Gordon-Wells Award 赴英國皇家音樂學院攻讀音樂碩士課程，師從David Graham主修管風琴及 Sophie-Véronique Cauchefer-Choplin修讀即興演奏。

2012年，劉氏奪得蘇格蘭格拉斯哥管風琴師協會主辦之Paisley Abbey Organ Competition冠軍及David Sanger/Bach Memorial Prize。

回港後，劉氏為不同合唱團的演出擔任伴奏，包括香港中文大學崇基合唱團、香港浸會大學合唱團、雅譚合唱團及香港聖樂團等；並為赤柱聖士提反堂風琴師。

Jessie Lau began her organ studies with Wong Kin-yu in 2007 at The Chinese University of Hong Kong and obtained her Bachelor of Music degree. She later graduated from the Royal College of Music with a Master degree in Music with the RCM Scholarship supported by the Christopher & Susan Gordon-Wells Award. At the College, Jessie studied organ performance with David Graham and organ improvisation with Sophie-Véronique Cauchefer-Choplin.

In 2012, she won both the First Prize and David Sanger/Bach Memorial Prize in the Glasgow Society of Organists Paisley Abbey Organ Competition in Scotland.

Jessie performed with many local choirs, including Chung Chi Choir of The Chinese University of Hong Kong, Hong Kong Baptist University Choir, the Cantacore Society and Hong Kong Oratorio Society. At present, she is organist of St. Stephen's Chapel, Stanley.

這一年有感身處的環境好像慢慢再次繁忙起來，雖不知能否算是復原，又或是在蛻變，但多了點生機總是令人喜悅的。

## 合唱團 Choir

聲蜚合唱學院  
SingFest Choral Academy  
女高音 Soprano



林傲珈 Erica Lam

This year has been a journey of self-discovery. I've experienced significant changes that have helped me clarify my goals and values. While there were frustrating moments, there were also many touching experiences that filled me with hope for the future. It deepened my appreciation for life's ups and downs.



羅芷盈 Law Tsz Ying

終於突破固有的框框，  
鼓起勇氣踏出去，迎接新的風景。

林心兒 Jolie Lum

Dreaming big, taking the steps to bring myself closer to success and savouring every moment of working towards something that is larger than life. Leaving negativity behind and protecting my peace. Learning to break through in trials and tribulations. Working for a transformation, for a better me in the making.



譚曉晴 Maggie Tam

Graduation: a year of many goodbyes, good luck's, and new beginnings.

## 合唱團 Choir

聲蜚合唱學院  
SingFest Choral Academy  
女高音 Soprano

鄧旭婷 Rosella Tang

It's okay to make mistakes and remember to take small steps at a time. Chill man!!!



王悅琳 Elaine Wong

I held my first student concert, moved my studio, tried scuba diving, started gym... 2024 got me to challenge my limit and explore the world in different perspectives.

姚安盈 Angela Yiu  
A roller coaster ride!



徐天蘊 Tabitha Zee

在尋找人生意義的過程中，常活在看不見的未來，卻感受不到當下的美好。

當放下對尋找意義的執着，反倒能活在當刻。



合唱團 Choir

聲蜚合唱學院

SingFest Choral Academy

女低音 Alto

陳珮姍 Samantha Chin

Embracing the happiness of having a new identity and taking up new responsibilities.



方諾恩 Christy Fong

I am grateful for the opportunities I was bestowed in 2024. I was so blessed to have joined several important musical projects and also travel to a few foreign cities. Even though I was faced with challenges and self-doubt and had to bid farewells to my loved ones, I learned more about myself. I hope that after reflecting on these experiences, I can become a stronger person.



鄺旖靈 Elaine Kong

2024 marks the end of my journey studying music in the US in the past decade. While it's bittersweet to close this significant chapter, I am at peace about what's to come. Grateful to wrap up this year by singing in this SingFest project.



劉思敏 Ruth Lau

這是充滿疲累及無力感的一年



## 合唱團 Choir

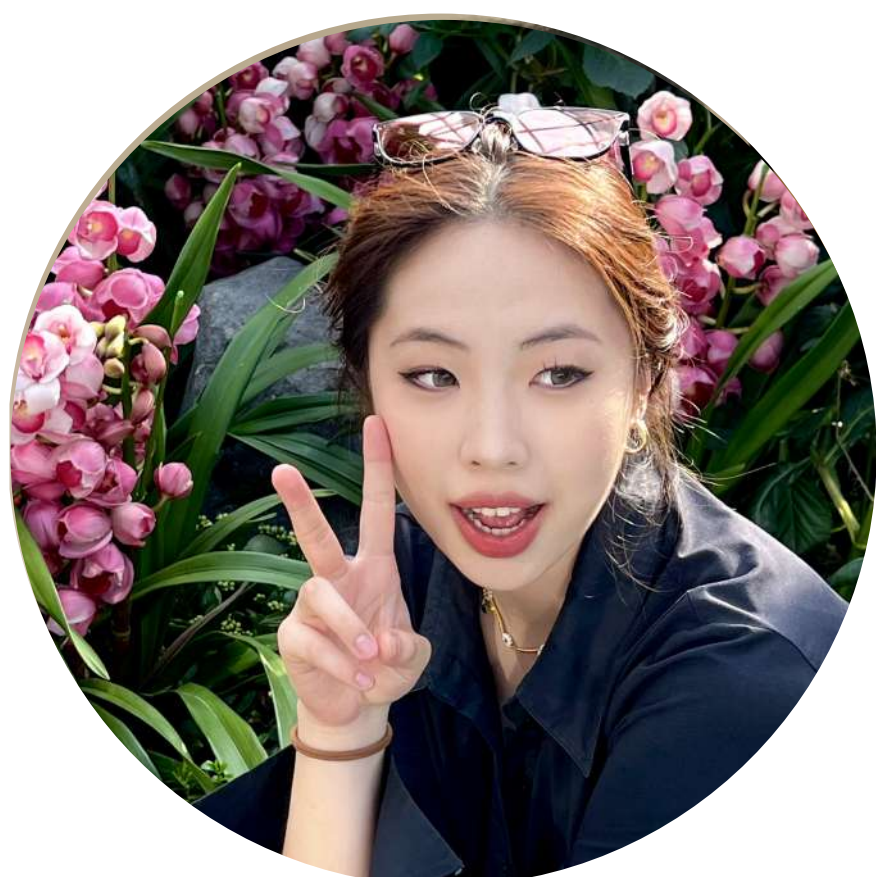
聲蜚合唱學院

SingFest Choral Academy

女低音 Alto

### 李海欣 Lee Hoi Yan

我從沒有試過在一年內可以有那麼多的演出和不同的新嘗試。挑戰自己的過程很是困難，卻又令我很期待自己能成長或蛻變成怎樣。謝謝那些相信我，並一直與我同行的人。



### 馬一聞 Michelle Ma

我希望時間能過得再慢點，慢到足夠讓我仔細回味當下每個幸福的瞬間。感恩我還活著。

### 邱倩婷 Mandy Yau

One of the most unforgettable moments of mine in 2024 would be the summer reunion with my brother and sister-in-law. It has been 3 years (and counting) since they moved halfway across the globe for their new chapter in life, the bittersweet feelings still leaves me to take in further.



### 葉卓靈 Cherry Yip

My old self, past wounds, and relationships.



## 合唱團 Choir

聲蜚合唱學院  
SingFest Choral Academy  
男高音 Tenor

姜鴻均 Matthew Keung

2024 was a very difficult year for me, yet I keep reminding myself to keep my faith in God, because the path he created for me is always the best



馬榮亨 Kenneth Ma

今年特別難忘嘅係參加過嘅兩個合唱節，台北同埋馬來西亞合唱節所學同埋感受

潘子駿 Edmund Poon

蝶舞花則生，是故撫之。花頑乃棲蝶，安焉。古歐陽公記蝶戀花，花不語竟亂紅，果若？誠蝶戀花，花戀蝶，互即互入也。



謝迦密 Carmel Tse

I have met the cutest girl in the world

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男高音 Tenor



黃子晉 Jason Wong

Being able to make and enjoy music from literally the first day of January straight up until the very end of December is a beautiful blessing, from reunions to rehearsals to concerts to masterclasses and competitions. While music may not be my major, it will always be my passion. I am beyond grateful to be involved in all capacities with talented and kind musicians all year long. Always learning, always grateful.



黃伊韜 Sheldon Wong

I realized that I have promising career, a few hobbies that I really enjoyed doing - all while having a loving and supportive family. It is when you started getting busy that you will appreciate all the good things happening around you. Have such thought is my greatest growth, and even my passing of the year.

邱峙峰 Jack Yau

今年同多咗好多朋友唱歌！我成日都好尷尬 (both覺得好尷尬同令人覺得好尷尬)，希望下年可以唔使咁尷尬咁同朋友再唱歌！



葉家良 Fred Yip

開心夏天時跟太太到美國旅行，並幸運地趕及在嫵嫵意外離開前探望。

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聲蜚合唱學院

SingFest Choral Academy

男低音 Bass

### 陳梓韜 Thomas Chan

Make some changes. Be on track with your goal. Strive to be what you want.



### 陳霆澤 Alan Chen

今年係跳出舒適圈嘅一年，好開心終於開咗自己嘅桌球室，工作上新嘗試亦令我非常充實。雖然好忙，不過有得食好嘢，仲生存緊就足夠了！

### 李永晞 Thomas Li

宇宙嘅平衡機制似乎係真嘅，當你失去咗一啲重要嘢嘅時候，你可能就會得到一啲等咗好耐嘅嘢，但下一秒又會喺你身上擺返走啲嘢，不斷循環、無限輪迴。「隨遇而安」，應該就係今年最大嘅課題。



### 孫俊禧 Jeffrey Suen

今年8784小時感受百味，當中有許多過客，走過我的回憶，生活，然後隨風而逝。在變化中，我學會了珍惜。在失望中，我看見自己的價值。在凌亂生活的百味中，明白了成長的真諦。

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### 曾樂麒 Rocky Tsang

過去一年領悟到快樂其實比好多野黎得簡單，同屋企人食餐飯，同朋友夾下歌，已經令人覺得好充實。



### 徐朗軒 Macoon Tsui

This year was never an easy one. A lot has happened through this twelve months. Now it's near the end of the year, and it's the time to reflect on myself and embrace for what is waiting for me ahead the coming year.

### 黃正樑 Brendan Wong

It has been a year of bewilderment. Everywhere I go I feel estranged and discontented. Schubert is fast becoming my favourite composer. Nevertheless, I am grateful to those who accommodated and condoned me with benevolence and kindness in the passing of the year.



### 余思憐 Alex Yue

今年的經歷令我領悟到計劃總會跟不上變化，然而計劃本身並不在於限制變化，而是一個探索無盡可能性的過程。



# 創作及製作團隊 Creative and Production

概念及音樂總監 Artistic Concept and Music Director  
林浩恩 Dominic Lam

鋼琴演奏 Pianist  
廖梓丞 Jason Liu

管風琴演奏 Organist  
劉潔芝 Jessie Lau

合唱團 Choir  
聲蜚合唱學院 SingFest Choral Academy

林傲珈 Erica Lam  
譚曉晴 Maggie Tam  
姚安盈 Angela Yiu

女高音 Soprano  
羅芷盈 Law Tsz Ying  
鄧旭婷 Rosella Tang  
徐天蘊 Tabitha Zee

林心兒 Jolie Lum  
王悅琳 Elaine Wong

陳珮嫻 Samantha Chin  
劉思敏 Ruth Lau  
邱倩婷 Mandy Yau

女低音 Alto  
方諾恩 Christy Fong  
李海欣 Lee Hoi Yan  
葉卓靈 Cherry Yip

鄭旖靈 Elaine Kong  
馬一聞 Michelle Ma

姜鴻均 Matthew Keung  
謝迦密 Carmel Tse  
邱峙峰 Jack Yau

男高音 Tenor  
馬榮亨 Kenneth Ma  
黃子晉 Jason Wong  
葉家良 Fred Yip

潘子駿 Edmund Poon  
黃伊韜 Sheldon Wong

陳梓韜 Thomas Chan  
孫俊禧 Jeffrey Suen  
黃正樑 Brendan Wong

男低音 Bass  
陳霆澤 Alan Chen  
曾樂麟 Rocky Tsang  
余思憐 Alex Yue

李永晞 Thomas Li  
徐朗軒 Macoon Tsui

監製 Producer  
陳依婷 Jaye Chan

節目統籌 Project Coordinator  
陳海琪 Vanessa Chan

技術支援 Technical Support  
陳冠宏 Chan Kwun Wang

舞台攝影 Stage Photo  
鄭珞璋 Maximillian Cheng@Moon 9 Image

舞台錄影 Stage Video  
Insync Perspective

平面設計 Graphic Design  
張穎妍 Winnie Cheung

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Sky Sum

林國貞 Bonnie Lam



## 聲蜚合唱節 SingFest

聲蜚合唱節心繫培育與承傳，旨在提供極高質素的演出及創新的教育計劃，以連結本地歌唱家、演奏家、觀眾及贊助人。2012年起在世界級大師赫爾穆特·里霖教授及聲蜚總監趙伯承的領導下，多次創作高水準的合唱演出及為本地音樂家、老師、中學生、大學生、音樂愛好者舉辦一系列合唱課程，均獲好評。除了持續提升音樂質素，聲蜚同時希望在視覺層面豐富合唱藝術。

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

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

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

### 董事會成員 Board of Directors

區曉嵐 Helen Au

韓以亮 Francis Hon

麥淑賢 Mak Su-yin

孫子承 Felix Shuen

容志偉 Eric Yung

周曉晴 Lora Chow

### 藝術策劃 Artistic Planning

創辦人及總監 Founder & Director  
趙伯承 Patrick Chiu

音樂總監 Music Director  
林浩恩 Dominic Lam

駐團藝術家 Resident Artist  
曾麗婷 Kenix Tsang



2025  
八月  
AUG

節目預告

Programme

Announcement

廣東話

藝術歌曲劇場

Cantonese

Art Song Theatre

創作團隊 Artistic Team:

林浩恩 Dominic Lam



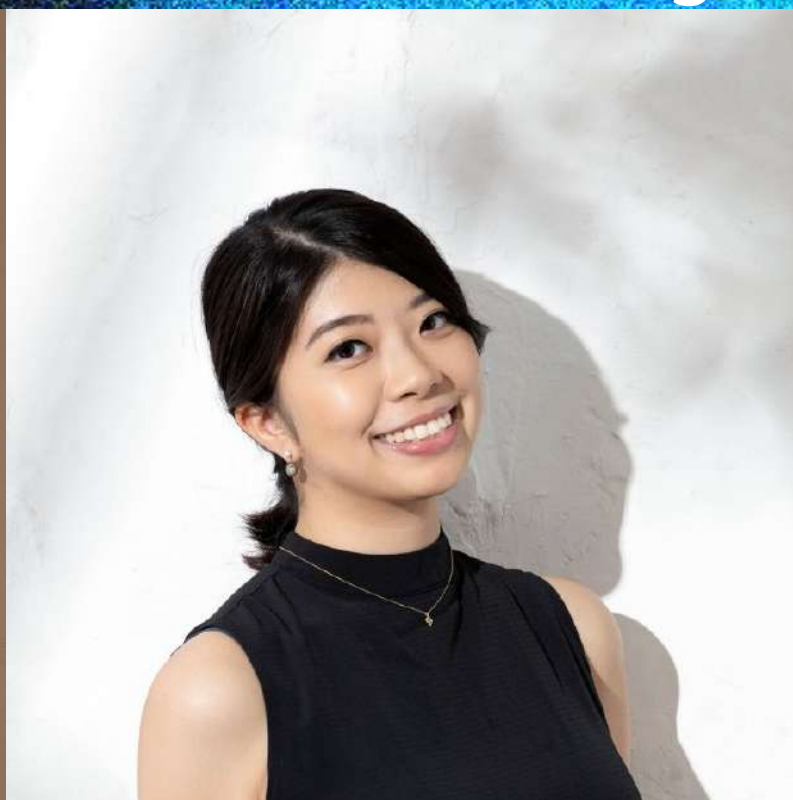
盧定彰 Daniel Lo



曾麗婷 Kenix Tsang



黃怡 Wong Yi



密切留意

Stay tuned