

聖樂作品欣賞會

天主教香港教區

Sacred Music of The Catholic Diocese of Hong Kong

日期 Date : 二零一四年一月十日 (星期五) 10 January 2014 (Friday)

時間 Time : 晚上八時正 8:00pm

地點 Venue : 聖母無原罪主教座堂 Cathedral of the Immaculate Conception
香港堅道十六號 16 Caine Road, Mid-levels, Hong Kong

場地規則

各位來賓：

為求令大家對是次聖樂會留下美好印象，在項目進行期間，敬希各位切勿在場內攝影或錄影，亦請勿飲食或離開座位；並請關掉鬧錶、傳呼機及無線電話之響鬧裝置，多謝合作。

HOUSE RULES

Dear brothers and sisters,

In order to make this sacred music concert a pleasant experience for every member of the audience, please refrain from filming, taking photographs and also from eating or drinking in the church. Please remain seated throughout the prayer concert.

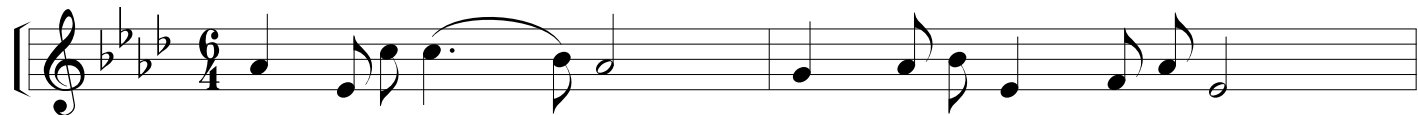
Please ensure that the beeping devices of your alarm watches, wireless telephones and pagers are switched off during the concert.

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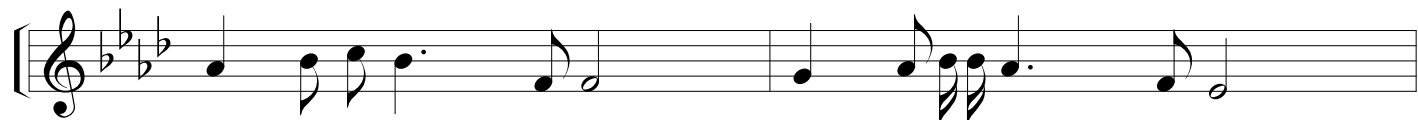
天主經

劉榮耀
(1908-1986)

Allegretto



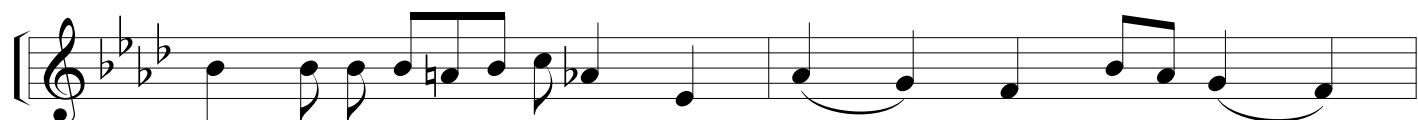
我 們 的 天 父！ 願 祢 的 名 受 顯 揚，



願 祢 的 國 來 臨， 願 祢 的 旨 意 奉 行



在 人 間、 如 同 在 天 上。 求



祢 今 天 賞 給 我 們 日 用 的 食



糧， 求 祢 寬 恕 我 們 的 罪 過、 如 同



我 們 寬 恕 別 人 一 樣， 不 要 讓 我 們 陷 於



誘 惑， 但 救 我 們 免 於 凶



惡。 A - men.

彌撒曲（首演）

曲：鄧斌衡

禮儀風琴獨奏作品（首演）

曲：戴遐齡, PIME (1893-1965)

善牧（詠 23）

第四交響曲《謝恩讚美頌》

曲：陳永華

LA MESSA CINESE (Premiere)

Music: TANG Pan-hang

LITURGICAL ORGAN PIECES (Premiere)

Music: Antonio RIGANTI, PIME (1893-1965)

THE LORD IS MY SHEPHERD (Psalm 23)

SYMPHONY NO.4 'TE DEUM'

Music: CHAN Wing-wah



戴遐齡 Antonio RIGANTI, PIME (1893~1965)

【我的音樂歷程】

自離母胎後就與音樂結下不解之緣。當然，我也忘記了究竟當自己仍是一個嬰孩時，所發出的哭泣聲，其調子是否協和？

孩童時，我最喜愛的就是音樂玩具。那時我和兄弟們的玩具，真的為鄰居造成了很大噪音。記得鄰近的一位老婦人曾多次向母親投訴，說她總是給我們買來這麼多嘈吵的音樂玩具，弄到她沒有半天安寧。

還清楚記得自我六歲開始，我是多麼鍾情於大禮彌撒中歌詠團的歌聲。那時負責彈奏風琴的是一位學校教師，雖然他彈奏的技巧並不太好，但我已滿足於聽他的演奏。

我的一位哥哥 Marino 曾買了一個 Mandoline (曼陀林：一種六弦或八弦的樂器)並加入了一個小型弦樂團。他們常在一間理髮店內練習，因為那店主的兒子就是樂團的音樂導師。每當哥哥不練習時，我便取它來彈奏一番。不久，我也變得非常諳熟，但可惜由於沒有經正式訓練，所以只有憑記憶把樂曲牢牢地記著，而哥哥也不知為何原故，總是拒絕教導我。記得有一次當我到理髮店時，那位音樂老師問我為何不學習音樂，那時只有九歲的我，便忍不住哭著臉的對他說：「因為沒有人肯作我的導師，甚至連我的親兄弟 Marino 也拒絕教導我。」…

後來，我體會到上主要我作為一位司鐸去跟隨祂。在決定進入修院的時候，固然我是為了要回應上主的召叫，但除此以外，吸引我的就是在修院內有機會學習音樂、加入歌詠團及可以到堂區神父辦事處

內使用管風琴—(這管風琴只是批准修生使用的!)。我相信神父的親友早已被我彈奏的聲音所騷擾，不過他們表面上沒有不耐煩的樣子而已；直至有一天，當我發覺那座管風琴被搬到花園裡的一間小屋內時，我才明白自己是多麼的令人生厭！這裡有一位修生同樣是熱愛音樂的，有時我們會一起合奏，我負責彈奏右手那部分，而他則負責左手的部分；大家合作得很高興，因為所奏出的聲音竟出乎意料的優美動聽。

從十三歲那年起，我已在小修院內開始學習和聲與對位法，那時音樂佔據了我的思想、我的時間，甚至使我有點兒忽略了其他學科。幸好，每次在公佈成績時，我總能取得全班第二或第三名。

在修院內，每主日的默想神功通常並不是由神師帶領的，所以我們不會在聖堂而只是留在自修室內進行。一次，學長在宣讀了一篇聖書作為默想題材後，突然在我腦海中浮現了一段新的旋律，於是我便立刻取出五線譜把音符記下來…但忽然有人從後取走了我的紙張，還說我要對後果負責。原來那人正是副院長，真沒想到他靜靜地走入自修室，我也沒有察覺…自此以後，我心裡非常憂慮，以為院長一定會召見我，並且可能會有更嚴厲的責罰，甚至要我離開修院。幸好，總算副院長明白事理，沒有把這視為嚴重的過犯，所以最後整件事情也就此告終，而他也沒有再次提起。

之後，我一直沒有上音樂課，只是個人私下努力練習。直至我十六歲那年，感

謝上主及堂區主任司鐸給了我一個難得的機會；當時我的主任司鐸剛從一個位於Lake of Varese附近的小鎮調來我們這個堂區服務。他是一位出色的音樂家，善長彈奏小提琴外，也是一位男高音歌唱家。他曾告訴我，他的小提琴是由一位知音人為表揚他的慷慨事蹟而送贈給他的。整件事情是這樣的：一天，這神父偶然遇到一位可憐的乞丐拉奏著一個殘破不堪的小提琴，經過他的門前求乞；他一看見這乞丐便動了憐憫的心，除給了他一點金錢外，還把自己的小提琴贈送給他並向他說：「相信利用這樂器，你會奏得更悅耳，且能觸動人心，從而也許能助你求得多些金錢來維持生計。」後來這件事傳到鎮上那小提琴家那裡，由於他很欣賞這一位神父的慷慨精神，便把自己的小提琴送了給他。在一九二零年當我被派來香港時，主任司鐸便把這小提琴割愛地贈與給我。可惜由於香港的潮濕天氣，小提琴在抵達香港數月後便出現了裂縫，當時我竟無條件地把它轉送給一位朋友，後來他把小提琴修補了。想起來，現在也有點兒悔意。

回想起與主任司鐸相處的一段日子，真的非常難忘。他是一位拉奏小提琴的能手，而我是彈奏曼陀林的，有時他邀請我帶同樂器及適合二重奏的樂譜到他那裡一同練習；有一次當合奏一首樂曲時，神父好奇地問我誰是這樂曲的創作者，我慚愧地向他說出自己就是那些粗劣作品的創作人後，神父不動聲色地急忙帶上帽子便走到我家告知我父親，請他在我來年進入大修院時，一定要給我機會正式學習鋼琴，他還答應負起全部的學習費用。後來，父親並沒有接受這位神父的金錢援助，而是自行為我支付學習及租琴的費用。

在大修院內有數部鋼琴分別放置在不同的課室內，而每人也可在每天的自由時間內輪流練習半小時。當時學習鋼琴是要繳付費用的，因為修院聘請了一位年老的教師指導我們。在首兩個月內，我每星期

上課兩節。可惜的是學費白白地支付了！因為老師在堂上總是睡著了，還不時打鼾；故此我決定每次在上課時帶備一些曲譜要求老師為我彈奏，這樣一來，他可以保持清醒，而我亦可趁機欣賞優美的樂曲。

十六歲那年的暑假，在我回家放假時，真的使我驚喜不已，因為父親竟以廉價購得一部美麗的鋼琴放置在家中。這部鋼琴的主人在數年前，原是頗為富有的，但由於酗酒以致生活艱難，且不幸地在當年冬天的一個清晨，他被發現倒斃在鎮外的一間小茅屋內；由於他的家人為了獲取多一點金錢來維持生計，故只得把這鋼琴出讓。

擁有這部鋼琴後，在假期內我便可隨時練習了。有時我花了整天的時間沉醉在練習上，由於母親愛子之切，她從沒有說出半句怨言；但我明白她一定因此而感到有點厭倦，因為間中我也有在晚上練習鋼琴的。為了使我能學習管風琴，父母更為我特意添置了一個腳踏鍵盤放在鋼琴下，好使我兩者也能練習。父親更愛上了我所寫的一首鋼琴樂曲，因他從沒有把這樂曲忘掉；當我在一九三二年從香港回家渡假時，父親寧願再次聽我彈奏那首「小作品」，也不願聽一些我從香港學來的著名樂曲。

自此以後，我在彈奏的技巧上越來越進步，有些同學甚至寧願放棄自己半小時練習時間的權利，而邀請我為他們彈奏一些他們心怡的樂曲。其實，在他們當中有些人對音樂並沒有興趣和天份的，只因家境富裕，父母要強迫他們學習吧了！在一九一三年，我感到上主召叫我作一位傳教士，於是我決定轉入米蘭傳教修會。當時我的父母很傷心，但他們最終也慷慨地批准我加入這修會；而我也感到這實在是一個很大的犧牲，因為作為一位傳教士，他將要接受命令被派到任何一個地方，甚至是一個不重視或沒有音樂的地方。然而，為了回應上主的召叫，我只好準備隨時隨

地放棄自己的私意和喜好。

加入了傳教修會後，我便立刻被任命為風琴師。在一九一五年第一次世界大戰爆發時，我也被派去參軍；次年我被祝聖為司鐸，並被派到阿爾巴尼亞的前線去。雖然在那境況下我沒有機會接觸音樂，但我從沒有把它遺忘。後來在一九一八年我由阿爾巴尼亞山區被調派到 Valona—(那裡大部分的主要城市都是意軍的佔領區)，並被任命為隨軍司鐸的助理。(在該區有一座小聖堂，每天都有為軍人而舉行的彌撒)。我所以被調派來接替這助理職位，因為那可憐的上任助理(修士)於數月前，在步兵團中錯被我們自己的軍人所殺。

在 Valona，我幸運地再有機會接觸音樂，因在那裡成立了一個小歌詠團。起初只有數名意大利籍的小女孩參加，後來加添了一些善於歌唱的軍人。我曾創作了一套亡者彌撒曲，並由該歌詠團在當年 12 月 2 日的亡者彌撒中獻唱了；當時我在軍中只是一名下士。在該禮儀完畢後，當官長得知是我的創作品後便召見了我，也問及有關我那時的職級。事後差不多一星期，同伴告知我已被調升為中士。雖然在工作方面沒有任何轉變，但薪金卻因此而增加了許多…

當戰爭停止後，我便立刻回到米蘭。在一九一九年十二月三日我便離開米蘭轉到馬賽去，再經過四十一天的海上航行後，我終於抵達香港。在香港，我接觸音樂的機會實在比在意大利時更多。在與家人通信中得知我妹妹 Teresina 在家鄉也開始學習鋼琴，而且進步神速。當年我離開家鄉時，她還是一位小女孩，但一九三二年在回家渡假時，面對著這位長得亭亭玉立的她，我們彼此都顯得害羞起來。在那次假期中，我與妹妹經常一起練習鋼琴二重奏。很可惜當我十六年後再度回家渡假時，她已因生活忙碌而忘記了這些樂章…

至於我本人在過去十七個月以來，已沒有多大機會去觸及音樂。很多人都說這是一件很遺憾的事…或許他們說得對…真遺憾…

(作者原文為英文，現存於香港教區檔案處；翻譯者為嘉諾撒仁愛會張靜嫻修女)

【作者簡介】

1893 年 10 月 27 日生於意大利米蘭；1905 年加入米蘭教區小修院並開始接受音樂訓練；1913 年加入米蘭宗座外方傳教修會；1916 年 3 月 18 日晉鐸；1920 年 1 月 17 日抵香港，開始在堂區服務；1930 年被香港政府委任為音樂科及聖經科之考試委員會委員；1941 年慶祝晉鐸銀禧並被當時香港報界公開讚揚他在音樂上的成就；1951 年 9 月恩主教逝世時，白英奇主教仍被監禁期間，戴神父被委任為香港代理主教；1952 年 10 月白主教被釋回港後，戴神父被委任為教區副主教；1949 年至 1961 年期間在跑馬地聖瑪加利大堂服務；1965 年 7 月 20 日逝世於香港

[MY MUSIC JOURNEY]

It seems to me that since the first days of my existence I loved music. I don't remember, of course, if when crying, as a little baby, I was crying in tune or out of tune...

The toys I preferred as a little boy were musical toys. With my brothers I must have made a real din, because I remember that an old lady, living near us, used to complain because she could have no peace, and even complained with my mother because she used to buy for us noisy and musical toys.

I remember very well (since the age of 6) how delighted I was when the choir sang high mass in music. The organist was a school teacher and did not play too well; anyway I was extremely fond of listening to him.

One of my brothers, Marino, bought a mandoline and was taking lessons and playing in a little orchestra that practised in a barber shop; the son of the owner of the shop was the teacher and knew music very well. At once, when my brother Marino was not practising, I started handling the instrument, so that, in a very short time I became very efficient. But I was playing only by heart. I asked my brother to teach me music, but he always refused. And when I went to the barber shop to have my hair cut and the music teacher asked me why I did not learn music, I used to say: "nobody wants to teach me, not even Marino." And I used to cry. I was then only 9 years of age.

The time came when I felt the vocation for priesthood. Of course God called me, but one of the attractions for me towards entering the seminary was also the thought that when I became a student in the seminary, I would have the opportunity of being taught music, of singing in the choir and also to be allowed to enter the parish priest's house where there was an American organ that could be played, by the students.

As a boy I had a beautiful treble voice, so that I was chosen to sing solos in the seminary chapel. I also studied music very hard, also by myself. The first gift I asked my daddy for a reward for having obtained one of the first places at the examinations was some music. The first opera I bought when I had a little money was Verdi's *Traviata*.

Some of my schoolmates took piano lessons; I did not dare ask my daddy, as I was very shy and did not like to make my parents spend too much for me. But, when I had the chance I used to enter, during recreation, some classes and if nobody was playing I enjoyed myself playing the piano; of course with a lot of wrong fingering, but in tune and good harmony.

During the first vacations, at home, I could enter the parish priest's house and play the harmonium, for hours and hours. I am sure that the priest's relatives were a bit annoyed for being disturbed by me every day and for such long time. Of course they never showed to me their annoyance; but, one day I did not find the harmonium in the same place in the waiting room, because it had been put in a small little house, in the garden... Now I understand how I really was to everybody a perfect nuisance. There was also another student who was very fond of music and the music we wished to play was not easy and well above our possibilities, we used to divide the work like that: I played the part of the right hand and he took charge of the notes for the left hand... We were happy because it sounded so nice...

In the seminary, when I was about 13 years of age I started studying harmony and counterpoint. My mind was always full of music and I used to give to music, most probably too much of my time, neglecting a bit my other subjects. Yet, I used to come out always second or third of the class.

One Sunday morning I got a terrible fright. In the seminary, on Sundays, the meditation was not preached by the spiritual director and we did not go to the chapel for it. We remained in study room. The prefect read a passage and we were supposed to meditate about it. On that Sunday, after the prefect read a passage, a musical idea came to my mind. I opened my drawer and on some music sheet I started writing some notes... But the vice-rector had just entered the room unseen and noiselessly; he approached me and suddenly took away from me the music sheet and said: "you will have to pay for this..."

After that I passed hours of great fear. I expected to be called by the rector and be scolded most severely or even to be expelled. But the 7

vice-rector had a lot of common sense. He realized that my fault was not so serious and the matter was completely dropped. He never mentioned it to me again.

And so I went on, without taking any lesson, but studying by myself in a very hard way. When I was about 16 years of age, something happened for which I have to be grateful to God and also to my parish priest. This parish priest had just come to my town. During the vacations, he being a very good musician and a good tenor used to play for me on his nice violin. His violin had also a history. Before coming to my town as parish priest, he was parish priest in a small but fashionable little town, near the Lake of Varese. To this town rich people used to go to pass their holidays.

The priest told me that on one occasion a poor beggar played the violin outside his door; but his instrument was dilapidated and practically useless. The priest took compassion on him and after having given the beggar some alms he also gave him his own violin: "with my instrument (he told him) you will play better and touch more easily the heart of your listeners... and get more money."

A famous violinist heard about this and presented the priest with his own violin, as a sign of admiration for what the priest had done. This violin was given me by this priest when I came to Hong Kong in 1920. But it did not stand well the damp climate of Hong Kong and when I opened the case a few months after my arrival in Hong Kong, I found it all in pieces, as the glue had given way. Foolishly, I gave that violin away for nothing to someone who had it nicely repaired.

Going back to that parish priest of mine, he used to play violin and when he heard that I was playing mandoline, he told me to bring my instrument to his house, together with some suitable music for duets. I had written something for that purpose and when we played together the priest asked me the name of the composer. Blushingly... I told him that I was the composer of that little rubbish... But he took his hat and went down straight to my father and told them that when going back to the seminary next year I had to be given the opportunity of taking piano lessons and study piano in the proper way. He was even willing to pay for the expenses. But my

father told him that there was no need of that; he would provide the money for the lessons and for the hire of the piano in the seminary.

In the seminary, there were different pianos in different classes; for each piano, 4 students, who had to practise only during recreation time, half hour a day, but it was compulsory to pay for lesson which were given by an old teacher. I got about two lessons, during the first two months; but then I saw that it was absolutely useless to pay for lessons as the poor old teacher used to fall asleep and snore during the half hour lesson. Therefore, as he was rather good player, I decided to do like this: when called for the lesson I brought with me some opera or other nice music and made the teacher play for me. And so the teacher had to keep himself awake and I listened to something pleasant.

When I went home for my vacation (I was then 16 years of age), I had the great surprise of finding at home a beautiful piano which had been acquired for very little money. A man who had been rather rich in previous years, had given himself of drinking and was reduced to difficulties. Unfortunately, one morning in winter after a heavy snowfall, he had been found dead in a small hut, outside the town. His children, in order to make some money sold the piano for practically nothing and my daddy bought it.

With such a nice piano at my disposal I used to pass practically the whole day playing. My mother never complained, because she loved me very much, but I am sure that she must have felt very tired of hearing the piano being played during the whole day, and sometimes even in the night. In order to learn how to play the organ, I had the organ pedals made for me and put them under the piano, so that I could practise organ playing even when playing only the piano. At that time I composed a little piano piece, my father was very fond of. He always asked me to play that little piece. When I went home from Hong Kong, in 1932 for holiday, I played some pieces which I had learned in Hong Kong; but then my father who had not taken very keen interest in that music, came near me and said: "Antonio please play the little melody composed by you which I like so much." He had not forgotten the little melody and he preferred it to many other high-

brow pieces...

I also remember very well how I made great progress in my piano playing, in the seminary, each student had the right to practise only half an hour per day. But some companions of mine used to invite me to use their half hour, in order to make me play some pieces they wanted to hear. Some of these students had no musical inclination. They only took lessons because their parents were rich.

In 1914, I felt the vocation to become a missionary and I joined the Institution of Milan for the Missions. My parents suffered a lot, but gave afterwards their consent. I also suffered because by becoming a missionary I might be sent anywhere, even in places where music was impossible or useless. But I had to follow God's calling.

In the Mission Seminary I became at once the organist. In 1915 the First World War broke out and I had to join the army. In 1916 I was ordained a priest and sent to Albania to the front. Of course I never neglected my music, although I had no possibility of playing. But in 1918 I was called down from the Albanian Mountains to Valona, the principal city of the territory occupied by the Italian army, I was appointed assistant to the chief chaplain; I got that place because in Valona there was a little Catholic chapel where services were held every day, for the troops. The student who was there before me had to become an officer of an infantry regiment. Poor boy he died a few months afterwards killed by mistake of our own soldiers.

In Valona I had the possibility of arranging some nice music. We had there a little choir made up with some Italian little girls and reinforced now and then by good singers who were in the army. I composed a requiem mass which was performed on the 2nd of December, when a special service took place with the intervention also of the general commanding all the forces in Albania. I was then only a corporal.

After that service the general wished to see me, as he was told that the mass had been composed by me. He offered me his hand and asked what position I had in the army. I answered that I was a corporal.

He said nothing, but about a week after that, someone told me that my name had been out in the order of the day as a sergeant. That did not change my condition, but increased very much my income...

As soon as the war was over I went back to Milan. In 1919, on the 3rd day of December, I left Milan for Marseille and arrived in Hong Kong after 41 days sea-voyage.

In Hong Kong, I had at once the chance of applying myself to music, most probably even more than if I had remained in Italy.

I heard that my sisters in Italy were also taking piano lessons. Teresina was making great progress. I felt her a tiny little girl. When I went home in 1932, my family and my brothers' families had been waiting for me, until after midnight. Teresina, who had become a big girl was shy of me, and I was shy of her...

During my staying in Italy for holidays Teresina and I practised some nice piano duets, which everybody was delighted to hear. When I went home in 1948, Teresina had something to think and had forgotten her pieces...

During the last 17 months I have had very little opportunity to play and to apply myself to music. Some people say: "what a pity..."

Maybe they are right.



陳永華 CHAN Wing-wah / Hong Kong

香港管弦樂團首位駐團作曲家。創作八首交響曲中，七首由香港小交響樂團，香港中樂團及俄羅斯的兩隊交響樂團灌錄，雨果製作有限公司出版。第七交響曲《長城》總譜則由北京人民音樂出版社出版。

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」，北京中華民族文化促進會《廿世紀華人音樂經典》獎。香港藝術家聯盟頒「作曲家年獎」，「十大傑出青年」獎，香港電視廣播有限公司《兒歌金曲獎》，香港作曲家及作詞家協會「1997 本地正統音樂最廣泛演出獎」及2004，2007「最佳正統音樂作品金帆音樂獎」。他在國際發表近作的地方包括：德國斯圖加特「ISCM 國際現代音樂節」、斯洛文尼亞「盧布爾雅那夏日音樂節」、義大利迪里雅斯特的首屆音樂節、波蘭 Lodz「亞歷山大唐斯曼音樂節」、西班牙馬德里的 LIM 2Mil 及畢爾巴古根海姆博物館的 BBK 藝術節、瑞士溫特圖爾及伯恩的「Klang-Klee 音樂節」、亞根廷、日本及韓國的音樂節等。他被列入「葛洛夫音樂百科全書」線上版。

1995 年出任香港聖樂團音樂總監。曾指揮的樂團包括上海、北京、澳門、深圳、韓國光州以及香港管弦樂團、香港小交響樂團、香港中樂團及香港弦樂團等。

現任香港作曲家及作詞家協會主席，及多個團體的顧問包括中國廣播民族樂團、香港舞蹈團等。曾任香港作曲家聯會主席，藝術發展局委員及賽馬會音樂及舞

蹈基金會主席逾十年。2000 年獲港府委任為太平紳士。2009 年獲邀成為中國音樂家協會會員。

陳氏為香港中文大學文學士，同時獲倫敦聖三一音樂學院作曲院士銜。後獲英聯邦獎學金赴加拿大多倫多大學深造，獲音樂碩士及博士銜。亦獲德國學術交流部獎學金參加達木斯達現代音樂夏令班。1986-2007 年間任教於香港中文大學音樂系，為音樂講座教授，系主任及文學院副院長。

現任香港大學專業進修學院人文及法律學院總監，及其創意及表演藝術中心總監。

Prof. Chan was the first Resident Composer of the Hong Kong Philharmonic Orchestra. His orchestral works including 8 Symphonies, 7 of them published by Hugo Productions were recorded by the Russian Philharmonic Orchestra and Voronezh State Symphony Orchestra in Russia, the Hong Kong Sinfonietta and the Hong Kong Chinese Orchestra. The music score of Symphony No.7 'Great Wall' was published by Beijing People's Music Publishing House.

His international awards include First Prize in the International Double Reed Society Composition Contest, USA; the Yoshiro Irino Memorial Award from the Asian Composers League and the 20th Century Masterpiece Award by the China Culture Promotion Society, Beijing. Locally he received the Composer of the Year Award from the Hong Kong Artists' Guild (1991), the Ten Outstanding Young Persons Award (1992), TVB Children Song Gold Award, CASH Golden Sail Music Awards (2004 and 2007).

His recent works were performed in the International Society for Contemporary Music-World Music Days Festival in Stuttgart, Germany; Summer Music Festival in Ljubljana, Slovenia; Trieste Prima Festival in Trieste, Italy; Alesander Tansman Music Festival in Lodz, Poland; Festival LIM 2Mil in Madrid and the Festival BBK in the Guggenheim Museum in Bilbao, Spain; *Klang-Klee* Festival to commemorate Paul Klee in Winterthur and Bern, Switzerland; and music festivals in Argentina, Korea and Japan. His biography is included in the *New Grove Dictionary of Music & Musicians Online*.

Prof. Chan became Music Director of the Hong Kong Oratorio Society (founded 1956) since 1995 and has been leading this choir with regular concerts and occasional concert tours to perform oratorios and other masterpieces. He has conducted orchestras in Shanghai, Beijing, Macao, Shenzhen, Gwangju (Korea) in addition to the HK Philharmonic Orchestra, HK Sinfonietta, HK Chinese Orchestra and HK Strings.

Chan is Chairman of the Composers and Authors Society of Hong Kong. He also serves as advisor to numerous groups including the China

Broadcasting Folk Orchestra (Beijing) and the Hong Kong Dance Company. He had also served as a member of the Arts Development Council for over ten years, Chairman of the Hong Kong Composers' Guild 1993-2004 and the Jockey Club Music and Dance Fund 1996-2006. The Hong Kong Government appointed him Justice of the Peace in 2000. He was invited to become a member of the Chinese Musicians Association in 2009.

Prof. Chan graduated from the Chinese University of Hong Kong with a BA in Music. He further studied composition at the University of Toronto and earned his Master and Doctor of Music degrees on a British Commonwealth Scholarship. He had also attended the Darmstadt Summer Course in New Music on a grant from the German Academic Exchange Service. He was Professor of Music of the Chinese University of Hong Kong and had served as Chairman of the Music Dept and Deputy Dean of Arts.

He is now Head of the College of Humanities & Law at the School of Professional And Continuing Education, The University of Hong Kong (HKU SPACE) and Head of its Centre for Creative and Performing Arts.



鄧斌衡 TANG Pan-hang / Hong Kong

鄧斌衡於香港中文大學取得文學士(榮譽)學位及音樂碩士學位，分別隨師紀大衛教授及陳永華教授主修作曲。其後於2010年隨師羅斌史提芬斯教授，於澳洲迪勤大學取得音樂教育哲學博士學位。

鄧氏是一位全職中小學音樂老師，此外，他曾與多個教學團體合作舉辦不同的音樂課程，包括於香港教育學院任教長號，及任教高中生音樂集中訓練計畫。

鄧氏現時為香港作曲家及作詞家協會會員、香港作曲家聯會會員、香港音樂教育家協會會員和資優教育及才華發展工作小組會員。他現時為多個音樂團體創作音樂，當中包括 Ensemble Lumbricus、L'harmonie de bois、Moodywoody、聖馬可校友管樂團及天主教香港教區。

Pan-hang Tang obtained the Bachelor of Arts (Honours) degree and the Master of Music degree in the Chinese University of Hong Kong, majoring in music composition with Prof. David Gwilt and Prof. Chan Wing-wah respectively. In 2010, under the guidance of Associate Professor Robin Stevens, Tang attained the Doctor of Philosophy degree in music education in Deakin University.

Tang has been working as a full-time secondary and primary school teacher. He has also been a music tutor in the Hong Kong Institute of Education, where he taught trombone. He also taught HKCEE music in Centralised Scheme of Music Training for Senior Secondary School Students.

Tang is now a member of the Hong Kong Composers' Guild (HKCG), the Composers and Authors Society of Hong Kong (CASH), the Hong Kong Association for Music Educators (HAME), Gifted Education Council (GEC), and the Special Interest Group for Gifted Education, Creativity and Talent Development (SIGGECTD). He has been working with various performing groups, such as Ensemble Lumbricus, L'harmonie de bois, Moodywoody and St Mark's Alumni Band, and composes and arranges music for them. Also, he is currently writing sacred music for the Catholic Diocese of Hong Kong.

蘇明村年幼時跟隨黃梁秀珊女士學習鋼琴，其後赴英國皇家音樂學院深造，學習鋼琴、管風琴及指揮。蘇氏先後獲得倫敦大學學士學位，列定大學碩士學位與高級音樂研究文憑；和列斯特大學博士榮銜。

蘇氏多年來活躍於樂壇，除了在香港經常作獨奏、伴奏及指揮演出外，他亦常被應邀海外包括：英國、比利時、以色列、加拿大、美國、澳洲、台灣和內地等地方作表演。他曾任長風合唱團駐團指揮、香港兒童合唱團伴奏，亦曾出任香港中文大學、香港大學音樂系鋼琴導師和浸會大學音樂系講師。蘇氏一直致力於音樂教育工作者的培育工作，現任香港教育學院文理學院文化與創意藝術學系音樂部助理教授。

另外，蘇氏亦擔任中山市文聯文藝培訓中心藝術顧問、廣東省雲安縣教育局前鋒鎮音樂教學顧問，和天主教香港教區聖樂委員會副主席。他亦於報章雜誌撰寫專欄和擔任音樂比賽的評判。

Allison So studied piano under Ms. Suzan Wong in Hong Kong since he was young. He later studied piano, organ and conducting at the Royal College of Music in London. He obtained his Bachelor of Music degree from the University of London, Master degree and the Certificate for Advanced Music Studies from the University of Reading, and Doctorate degree at the University of Leicester.

Allison So devotes most of his time in the music career. Apart from performing in Hong Kong, he has performed as soloist, accompanist and conductor in different countries and cities such as the United Kingdom, Belgium, Israel, Canada, USA, Australia, Taiwan and China etc. He has been the resident conductor of Chang Feng Chorus, piano accompanist of the Hong Kong Children's Choir, piano instructor at the Chinese University of Hong Kong and The University of Hong Kong, and Lecturer in music at Hong Kong Baptist University. He endeavors to nurture professional music educators. At present, he is the Associate Professor of Music Section, Department of Cultural and Creative Arts, The Hong Kong Institute of Education.

Allison So is the Artistic Adviser of the Centre of Culture and Arts in Zhongshan, and also the Vice-Chairperson of Sacred Music Commission, Catholic Diocese of Hong Kong. He is also a columnist of music reviews, write articles for magazines, as well as adjudicator for many music competitions.

李氏畢業於英國倫敦聖三一音樂學院，主修鋼琴演奏，副修管弦樂指揮及高大宜教學法。李氏早年畢業於香港教育學院，全職任教音樂六年後，赴英國深造，並取得音樂學士學位。他跟隨英國鋼琴家暨室樂演奏家 Christine Croshaw (著名小提琴家 Nathan Milstein 的伴奏) 習琴八年，並曾協助她在聖三一音樂學院中的室樂教學。

李氏熱愛指揮藝術，早年跟隨聲樂家鄭漢成先生學習聲樂理論及指揮，亦曾經擔任香港多個音樂團體的指揮。在英國時，他在聖三一音樂學院跟隨 Gregory Rose、Jonathan Tilbrook 及 Peter Stark 學習管弦樂指揮，並被挑選為歌劇演出的助理指揮。此外，他亦跟隨英國皇家音樂學院指揮系主任 Colin Metters 及指揮大師 George Hurst 學習指揮。李氏曾在英國多個地方演出，包括倫敦著名的演奏場所 St James's Piccadilly 教堂。

李氏現為天主教香港教區聖樂團、香港天主教主教座堂英文聖詠團、The Cecilian Singers 及香港都會管樂團的指揮，現任香港教育學院的客席導師及香港大學專業進修學院的合唱指揮導師。

Kent Lee was born in Hong Kong and obtained his Bachelor of Music degree from the Trinity College of Music, London. In addition to his principal study of piano performance, he also studied orchestral conducting and Kodály musicianship. Mr. Lee spent eight years under the tutelage of internationally acclaimed solo pianist Christine Croshaw, who was the accompanist of the legendary violinist, Nathan Milstein, and assisted her teaching at the Trinity College of Music. Prior to that, he studied and graduated from the Hong Kong Institute of Education.

Mr. Lee is passionate about and experienced in conducting. He studied conducting first with the vocalist, Cheng Hon Shing, in Hong Kong, then studied orchestral conducting with Gregory Rose, Jonathan Tilbrook and Peter Stark at the Trinity College of Music and was the assistant conductor of Trinity's opera production in 2004. He further advanced his orchestral conducting by studying with Colin Metters, the Director of Conducting of the Royal Academy of Music, and George Hurst at the Canford Summer School of Music. Mr. Lee has performed widely in London, including the major venue St James's Church Piccadilly.

Mr. Lee is currently the conductor of the Diocesan Choir - Catholic Diocese of Hong Kong, English Choir of the Hong Kong Catholic Cathedral, The Cecilian Singers and the Hong Kong Wind Symphony. He is tutoring at the HKIEd and HKU SPACE.



蘇明村(指揮)

Allison So
(Conductor)



李健斌(指揮)

Kent Lee
(Conductor)

奚家麟畢業於香港中文大學音樂系，主修小提琴演奏，師隨芮加博士，並在訪港客席主考，英國巴哈合唱團總監偉覺斯爵士座前舉行畢業演奏會並獲得好評。在學期間師隨紀大衛教授修習作曲，隨屈臣博士學習和聲學、對位法以及賦格曲寫作，芮加博士研習曲式與作品分析，並隨羅炳良教授和芮加博士修習音樂史。

奚氏自小對音樂有濃厚的興趣，有幸進入天主教學校得到啟蒙，中學時期領洗後積極投入堂區服務，擔任聖詠團指揮。在高中立志從事音樂教育，大學畢業後旋即在香港中文大學教育學院修讀全日制教育文憑，主修音樂，並以音樂教育作為終身事業。

1997 至 2006 年間，先後出任有關音樂教育的公職，包括「(前)香港教育署音樂科」科目委員、「香港考試及評核局中五會考音樂科」科目委員、「香港藝術發展局藝術教育小組委員會」委員、「香港教育統籌局藝術教育學習範疇工作小組」委員等。2000 年完成浸會大學(音樂教育)文學碩士課程，多年來擔任慈幼英文學校(中學部)音樂科主任，亦為天主教香港教區聖樂委員會委員和現任天主教香港教區聖樂團總監。

Yee Gia-lin, Edward graduated from the Chinese University of Hong Kong, focusing on violin performance under the direction of Dr. Harrison Ryker. He gave his final year senior recital in the presence of the visiting chief examiner Sir David Willcocks, the music director of the famous The Bach Choir of London, and received very positive comments. During his studies at the Chinese University of Hong Kong, he took Composition under the direction of Professor David Gwilt; Harmony, Modal Counterpoint, and Tonal Counterpoint (Fugue writing) under Dr. William Watson; Form and Analysis under Dr. Harrison Ryker; Music History under Professor Law Ping-leung Daniel and Dr. Harrison Ryker.

Edward showed his great love of music in early childhood and is fortunate to have received his first serious music lessons at a catholic school. After receiving baptism at junior secondary level, he actively participated in Sunday church service as a choir member and soon became the youngest conductor of the parish he attended. During the last year of his senior secondary studies, he decided to take music education as his lifelong career. After completion of his first degree, he pursued further studies in the fulltime course of postgraduate diploma in education at the Chinese University of Hong Kong and serves as the panel chairperson of music of Salesian English School (secondary) after graduation.

Apart from normal teaching, he has also participated in several volunteer works concerning formal school music education. From 1997 to 2006, he was a committee member of the following workgroups: Subject Committee of Music of (former) Education Department; Subject Committee of the School Certificate of Education Examination of Music, HKEAA; ad hoc Group of Arts Education, Hong Kong Arts Development Council; and ad hoc Group of Arts Learning of Education Bureau of Hong Kong. He completed his Master of Arts Degree (Music Education) from Hong Kong Baptist University in 2000. He has been a committee member of the Sacred Music Commission, Catholic Diocese of Hong Kong for many years and is at present the Music Director of the Diocesan Choir, Catholic Diocese of Hong Kong.

羅明正畢業於香港大學音樂系，並於香港浸會大學取得教師教育文憑(中學音樂)。

羅氏先後獲得英國布里斯托大學音樂碩士(作曲、學術研究 - 作曲、電影配樂)、英國倫敦美地亞製作設施專業文憑(音樂製作及錄音)、英國倫敦聖三一音樂學院小提琴演奏文憑、ATCL 及 LTCL 鋼琴演奏文憑。

羅氏現為香港華仁書院音樂科主任、天主教香港教區聖樂團副總監及天主教香港教區聖樂委員會委員。

Mark Loh is a Music graduate from The University of Hong Kong, and has obtained his Postgraduate Diploma of Education in Music from Hong Kong Baptist University.

Other qualifications include: M.Mus. in Composition, Research on Composition and Film Music, University of Bristol, U.K.; Professional Diploma in Music Production and Sound Recording, Media Production Equipment, London; Performance in Violin, ATCL (Performance) and LTCL (Performance) in Pianoforte, Trinity College of Music, London.

Mr. Loh is now the Head of Music in Wah Yan College, Hong Kong, the Deputy Music Director of the Diocesan Choir, Catholic Diocese of Hong Kong, as well as a committee member of the Sacred Music Commission, Catholic Diocese of Hong Kong.



奚家麟(指揮)

Edward Yee
(Conductor)



羅明正(指揮)

Mark Loh
(Conductor)

馮浩哲自幼隨鋼琴家王宜業學習鋼琴，後於聖樂委員會聖樂培育課程修畢風琴課程。馮氏於 2012 年考獲英國倫敦聖三一音樂學院 LTCL 鋼琴演奏文憑及英國皇家音樂學院管風琴八級證書。現跟隨蔡詩亞神父學習對位及和聲學。

馮氏積極參與天主教香港教區相關的聖樂作品會、音樂祈禱會及由不同宗教團體舉辦的音樂會。

馮氏目前為天主教香港教區風琴師、天主教香港教區聖樂團團長及司琴、The Cecilian Singer 伴奏、GsM 合唱團客席伴奏及聖樂委員會聖樂培育課程導師。

Jackie Fung studied piano with pianist David Wong, studied organ in the sacred music formation course by the Sacred Music Commission. Mr. Fung obtained diploma LTCL in piano recital and grade 8 in organ in the year 2012. He is now studying harmony and strict counterpoint under M^o Rev. Peter Choi.

Mr. Fung actively performed in the sacred music concerts for prayer and appreciation offered by the Catholic Diocese of Hong Kong, as well as concerts organized by different religious groups.

Mr. Fung is currently the organist of the Catholic Diocese of Hong Kong, chairperson and organist of the Diocesan Choir - Catholic Diocese of Hong Kong, accompanist of the Cecilian Singer, guest accompanist of the GsM Singer and the organ instructor of the sacred music formation course by the Sacred Music Commission.

李唯德，一九九九年十月出生於香港，二零零五年至二零一一年就讀於九龍喇沙小學。因其在音樂方面表現優異，獲頒發彭亨利修士藝術紀念獎及獎學金。由於熱愛音樂，二零一一年曾赴奧地利維也納接受音樂訓練，及於香港演藝學院學習，並在小學畢業典禮中擔任大會司儀，鋼琴獨奏及樂團指揮。

李唯德八歲開始在彌撒中擔任司琴，亦活躍於學校的音樂及藝術活動，曾任喇沙小學合唱團團長及伴奏，帶領校隊多次出賽均取得獎項。李唯德現為喇沙書院三年級學生，是喇沙書院 Mass Choir 負責人及司琴、童聲合唱團鋼琴伴奏、男聲合唱團鋼琴伴奏、管弦樂團鋼琴伴奏、管樂團鋼琴伴奏。多次與喇沙書院管弦樂團及管樂團合作公開演出及出賽。

二零一一年開始跟隨蔡詩亞神父學習管風琴，並於二零一三年考獲英國皇家八級管風琴，成績優異。其後亦曾於《彌賽亞聖樂會》及《信德年閉幕感恩祭》中參與司琴工作。李唯德現正跟隨蔡詩亞神父修讀香港天主教聖樂委員會三年制對位及和聲學課程。

Li Wai Tak Victor, born in October 1999 in HK, was a student of La Salle Primary School from 2005 to 2011. He was rewarded the Brother Henry Pang Memorial Award (Cultural) and its scholarship because of outstanding performance in music. With a great passion in music, he left Hong Kong for Vienna, Austria in 2011 to receive musical training in addition to the music theory course at the HKAPA. In his primary graduation ceremony, he took up the role of MC, conductor, as well as piano accompanist. Victor has been a Sunday Mass organist since he was eight. Being the captain of school choir, he also led the choir to various music competitions actively. Li Wai Tak, Form 3 student of La Salle College, is now a mass choir PIC and organist, treble choir pianist, senior choir pianist, orchestra pianist and wind orchestra pianist. In collaboration with the school orchestra and wind orchestra, he gives performances and joins public competitions from time to time.

He studied pipe organ with M^o Rev. Peter Choi since 2011 and obtained ABRSM Grade 8 Organ in 2013. After which he performed as an organist in Handel's *Messiah* - Ecumenical Prayer Concert, and also the Closing Eucharistic Ceremony of the Year of Laity at Hong Kong Stadium. He is now a first year student of M^o Rev. Peter Choi in the 3-year course harmony and strict counterpoint which is organized by the Sacred Music Commission of the Catholic Diocese of Hong Kong.



馮浩哲

(風琴伴奏)

Jackie Fung

(Organist)



李唯德

(風琴獨奏)

Victor Li

(Organ solo)



天主教香港教區聖樂團

天主教香港教區聖樂團乃香港教區聖樂委員會轄下的團體，成立於一九九一年香港教區聖樂節。其宗旨為推廣傳統及中文聖樂、藉歌詠讚美上主、以音樂的美和力量傳揚福音訊息。

為此，教區聖樂團每年都會舉行聖樂祈禱會（如二零零六年的聖體歌曲聖樂會）及欣賞會（如劉志明、江克滿、劉榮耀等神父及江文也先生的聖樂作品會），並在教區禮儀慶典中擔任領唱事工（如慕道者之考核禮，五旬節、傳教節，領受主教、司鐸或執事職務禮儀等）。此外，該團亦不時參與港九各鐸區及堂區所舉辦的聖樂活動，與堂區內歌詠團分享詠唱聖樂心得，近年更會在聖樂委員會聖樂培育課程結業聖樂分享會中獻唱。

一九九六年至一九九九年間，為推動中文聖樂而灌錄多輯聖樂鐳射唱片，先後有《禮樂集》（林樂培作品）、《與基督同行》、《聖神賜恩》及《聖父光照》。

近年，教區聖樂團更積極參與外地及本地不同的宗教團體舉辦的音樂會，促進音樂交流及分享信仰，計有二零零四年《光輝的樂章－黃永熙博士紀念音樂會》，二零零五年《和弦－宗教文化音樂交流會》和《英國諾定咸聖巴爾納伯主教座堂聖樂團訪港聖樂會》，二零零九年《觸動心弦音樂交流晚會》，以及基督徒合一聚會等。

不經不覺，該團已成立了二十二年，祈求上主能繼續降福這團體，令讚美祂的聲音能傳遍教內教外，以光榮天主、聖化人靈（Gloria Dei, Sanctificatio Fidelium）。

The Diocesan Choir - Catholic Diocese of Hong Kong

The Diocesan Choir, Catholic Diocese of Hong Kong was established in 1991 under Sacred Music Commission, Catholic Diocese of Hong Kong and officially named at the Sacred Music Festival in the Diocese of Hong Kong in the same year. Its aims are to promote traditional church and Chinese sacred music local and abroad; to praise God through singing; and using the aesthetic beauty of music as a means of spreading the Good News.

The Diocesan Choir presents sacred music concerts for prayer (e.g. Songs for the Eucharist Concert in 2006) and for appreciation throughout the years, these include works from prolific composers of the clergy such as V Rev. Lau Chi-ming, Dom Clement Kong OCSO, Rev. Lau Wing-yiu, Paul and also laity such as Prof. Jiang Wen-ye, who was one of the pioneers in composing Chinese sacred music. Moreover, the Choir takes the role of leading the congregation during liturgical functions organized by Catholic Diocese of Hong Kong such as Rite of Scrutiny, Pentecost, Mission Sunday and Rite of Ordination of Bishops, priests and deacons. In addition, the Choir frequently participates in different sacred music activities held in individual deaneries and parishes, share experiences of choral singing with the serving choirs during their visits. In recent years, they would also guest perform at the graduation ceremony of the Sacred Music courses.

Between 1996 and 1999, the Choir engaged in various recording projects for the promotion of Chinese sacred music including A Compilation of Sacred Music, the sacred works of local composer Doming Lam, In Christ We Sing, The Grace of the Holy Spirit and Illuminated in The Father etc.

In recent years, the Diocesan Choir has increasingly collaborated with music groups of different religious backgrounds to promote music exchanges and the sharing of faith such as exchange visit with the choir from St. Barnabas Cathedral from Nottingham, UK in 2005 and the annual Unity Service for all Christians.

Celebrating its 22nd anniversary this year, the Choir prays to the Lord for His grace in praising Him and doing His good work. Gloria Dei, Sanctificatio Fidelium (The glory of God and The sanctification of the faithful).

✧ 彌撒曲（首演） ✧

LA MESSA CINESE (Premiere)

曲：鄧斌衡

Music: Tang Pan Hang

指揮：羅明正、李健斌、奚家麟

Conductors: Mark Loh, Kent Lee, Edward Yee

風琴伴奏：馮浩哲

Organist: Jackie Fung

1. 垂憐頌 Kyrie (2011)
2. 光榮頌 Gloria (2011)
3. 信德頌 Credo (2012)
4. 歡呼頌 Sanctus (2011)
5. 天主經 The Lord's Prayer (2013)
6. 天下萬國 For the Kingdom (2013)
7. 羔羊頌 Agnus Dei (2011)

✧ 禮儀風琴獨奏作品（首演） ✧

LITURGICAL ORGAN PIECES (Premiere)

曲：戴遐齡, PIME

Music: Antonio Riganti, PIME

風琴獨奏：李唯德

Organ solo: Victor Li

A Collection of Liturgical Organ Pieces 2: Improviso (1935)

Melodia per Organo (1947)

Marcia Festiva (1939)

A Collection of Liturgical Organ Pieces 3: Divertimento (1934)

Canzona (1934)

A Collection of Liturgical Organ Pieces 2: Piccola Marcia in Si Bemolle (1947)

【以上樂譜可在各公教進行社門市部查詢及選購】



善牧 (詠 23)

THE LORD IS MY SHEPHERD (Psalm 23)

曲：陳永華 (2002)

Music: Chan Wing Wah (2002)

詞：胡健挺 OFM (2002)

Words: Paraphrase of Ps 23

取材自詠 23; 詠 100; 若 10:7-18

by W. S. Passmore

指揮：羅明正

Conductor: Mark Loh

風琴伴奏：馮浩哲

Organist: Jackie Fung

基督是牧人，羊蓋印烙痕；真興奮跟主接近，必追隨牧者聲音。
基督善牧童，羊快慰順從；安息裡不驚夢，祂恩深愛重。
羊忠心敬佩，為善牧獻心香。是祂舉手中棍杖，驅我憂傷。
道路上我舒暢，陶醉遨遊翔；蒙餵養在牧場，能暢喝水中央；
時時刻刻欣喜歌唱，那懼仇敵相向。

基督是牧人，羊信靠誓盟；舉杯爵享福分，將膏油傅抹首身；
基督善牧童，羊慣看面容；幽谷裡陰森洞，凶險輕遠送。
羊悲哀遠退，善牧設筵鋪張。幸福爵杯滿漾，心嚮往天鄉。
殿內聖歌對唱，遊憩綠油場；同振奮更自強，憑信靠樂洋洋；
情深深跟主足向，赴聖殿羊隊輕快唱。

基督聖善牧人，懷愛施恩。

The Lord is my shepherd, I never shall want. For lack of His mercies, my soul shall not pant. In pleasant green pastures, I daily abide. He leads me the peaceful still waters beside. My soul He restoreth, and for His name's sake. The path of true righteousness bids me take. Though I pass through death's dark valley and shade. I will not by evil, I will not by evil, and I will not by evil be ever dismayed.

For Thou art my shepherd, and with me always. Thy rod and Thy staff are my comfort and stay. My table Thou spreadest in presence of foes. My head Thou anointest, my cup overflows. Thy goodness and mercy shall follow me still. While life's earnest duties, I daily fulfil. Till joyous my spirit shall claim its reward, and dwell ever more, and dwell ever more, and dwell ever more in the house of the Lord.

The Lord is my shepherd, I shall not want.

❧ 第四交響曲《謝恩讚美頌》 ❧

SYMPHONY NO.4 'TE DEUM'

for soli soprano and tenor, choir and organ

was written for soprano and tenor soli, SATB choir and orchestra

曲：陳永華（1992）

指揮：蘇明村

風琴伴奏：馮浩哲

Music: Chan Wing Wah (1992)

Conductor: Allison So

Organist: Jackie Fung

Te Deum Laudamus, te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli, tibi Caeli et universae Potestates,
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth!
Pleni sunt caeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus, Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immensae majestatis, Venerandum tuum verum,
et unicum Filium, Sanctum quoque paraclitum Spiritum.
Tu Rex gloriae, Christe, Tu Patris sempiternus es Filius,
Tu ad liberandum suscepturus hominem. non horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis in gloria numerari.
Salvum fac populum tuum Domine, et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare Domine die isto sine peccato nos custodire.
Miserere nostri Domine, miserere nostri.
Fiat misericordia tua, Domine super nos, quemadmodum speravimus in te.
In te Domine speravi, non confundar in aeternum.

Libera nos, quaesumus, Domine, ab omnibus malis,
da propitius pacem in diebus nostris, ut, ope misericordiae tuae adiuti,
et a peccato simus semper liberi et ab omni perturbatione securi:
expectantes beatam spem et adventum Salvatoris nostri Iesu Christi.

Quia tuum est regnum, et potestas, et gloria in saecula.
Amen.

上主天主！我們讚美祢，
我們全心稱揚祢，
普世萬民朝拜祢，永生永王的聖父。
高天諸聖與天使，天上及宇宙間掌權者天使，
革魯賓及色辣芬，永遠不停的高唱：
聖！聖！聖萬軍的天主！
天上地下充滿祢的偉大光榮。
忠貞的宗徒不停地歌頌祢；
先知的行列，他們熱誠地稱頌祢；
貞烈的殉道聖人永遠地讚頌祢；
普世的聖教會日日夜夜不停地稱頌祢。
無限尊威的永生聖父，
我們崇拜祢惟一、共同性體的聖子，
以及稱頌父子共發的聖神。
基督！祢是榮耀的君王；基督！祢是聖父的永生聖子。
為了拯救失落的人類，祢甘願屈尊就卑揀選童貞女降生成人。
祢戰勝了死亡的苦痛，為信仰祢的人重開天門。
祢坐在天父的右邊，充滿尊威光榮。
祢是生死者正義的判官。
求祢大發慈悲助祐祢以無價的寶血，親自贖回來的子民。
我們懇求祢，使普世萬民列入祢永福的行列。
上主！求祢拯救祢的子民，並求祢祝福祢的產業；
及支持他們、提攜光照他們，直到進入永福。
我們常常舉心不停地祝頌祢；
世世代代我們讚美祢的聖名，如同天上的眾聖人。
天主！求祢今天堅強我們，賜我們力量更新去舊。
天主！求祢垂憐我們、垂憐我們。
求祢仁慈地給與我們所需的恩寵，這是我們的期待。
上主！我們既仰望祢，
求祢賜與我們永不蒙羞辱。

上主，求祢拯救我們免於一切凶惡，
恩賜我們今世平安，使我們仰賴祢的仁慈，
永久脫免罪惡，並在一切困擾中，安然無恙，
虔誠期待永生的幸福和救主耶穌基督的來臨。

天下萬國，普世權威，一切榮耀，永歸於祢。
亞孟。

極溫良的母親

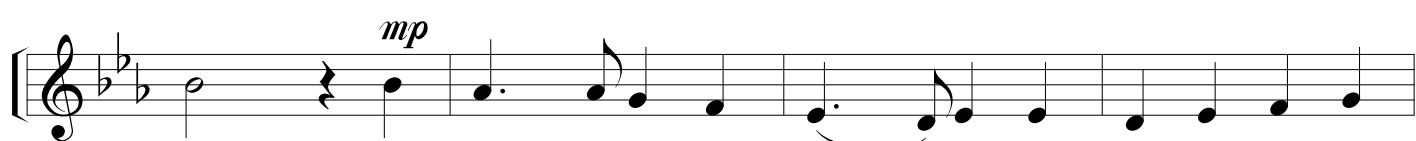
Maestoso vigoroso



1 極 溫 良 的 母 親，至 潔 無 玷 纖
2 吁！甘 飴 的 母 親，我 們 求 妳 憐



塵； 去 我 心 的 污 穢，助 我 悔 改 自
憫； 增 我 聖 寵 勇 力，沐 浴 聖 德 芳



新。 得 同 妳 聖 子 接 近，侍 奉 妳 到 終
芬。 一 生 不 沾 染 罪 污，傳 揚 基 督 精



身； 傳 揚 主 名 於 萬 民，到 天 國 同 歡
神； 遵 守 耶 穌 的 聖 訓，保 存 聖 寵 終



欣。 (重句) 我 的 母 親 我 的 母 皇，妳
身。



是 我 的 仰 望； 求 妳 將 我 靈



魂 改 造，像 妳 聖 子 一 模 樣。

鳴謝 • ACKNOWLEDGEMENT

陳志明神父－天主教香港教區副主教

Rev. Dominic Chan – The Vicar General of the Catholic Diocese of Hong Kong

宋啟文神父－宗座外方傳教會區會長

Very Rev. Franco Cumbo, PIME - Regional Superior

陳德雄神父－聖母無原罪主教座堂主任司鐸

Rev. Philip Chan – Cathedral of The Immaculate Conception, Parish Priest

宗座外方傳教會

Pontifical Foreign Missions Institute (PIME)

天主教香港教區聖樂團

Diocesan Choir – Catholic Diocese of Hong Kong

聖母無原罪主教座堂歌詠團

Cathedral of The Immaculate Conception Choir

陳永華教授

Prof. Chan Wing Wah

鄧斌衡博士

Dr. Tang Pan Hang

蘇明村博士

Dr. Allison So

奚家麟老師

Mr. Edward Yee

羅明正老師

Mr. Mark Loh

李健斌老師

Mr. Kent Lee

馮浩哲先生

Mr. Jackie Fung

李唯德先生

Mr. Victor Li

張佩雯小姐

Ms. Anita Cheung

丁湛峯先生

Mr. Savio Ting

以及所有協助是次聖樂會之人士

And those who helped throughout the sacred music concert





天主教香港教區聖樂團

誠意邀請您加入

我們是一群來自不同堂區的兄弟姐妹，為推廣傳統及中文聖樂和服務教會而聚在一起，藉着團體內的生活與服務，體驗基督的愛與臨在，並在基督內一同成長。只要您是：

1. 教友或慕道者
2. 年滿 16 歲或以上
3. 熱愛聖樂
4. 具基本音樂知識
5. 具閱五線譜能力
6. 逢星期三晚上 7:30-9:30 能抽空與我們在主教座堂聚會和練習 及
7. 願意參與教區禮儀活動

我們都歡迎您加入。請填妥下列申請表寄交或傳真：香港堅道 16 號教區中心 10 樓香港教區聖樂委員會轉交教區聖樂團收

電話：2522-7577 網址：www.musicasacra.org.hk

傳真：2521-8034 電郵：info@musicasacra.org.hk

姓名：(中)_____ (英)_____ 性別：男／女

住址：_____

電郵：_____ 電話：_____

所屬堂區：_____ 所屬合唱團：_____

音樂學歷：(樂器/聲樂)_____ 已考獲級數：_____

曾修讀的音樂課程或音樂程度：_____

* 申請者經試音合格後，便可成為本團體驗團員。試音內容包括頌唱一首自選曲目、視唱及音域測試。

2013-2014 年度聖樂專題講座簡介

講座	聖樂歷史 巴洛克時期	香港教區聖樂發展歷史	從聖經神學看禮儀彌撒曲 (KYRIE, GLORIA, CREDO, SANCTUS, AGNUS DEI)	從梵二禮儀改革至今 (1963-2014) 看中文聖樂發展
主講	羅家明 校長	蘇明村博士 蔡詩亞神父	斐林豐 神父	恩保德 神父
日期	2014 年 2月13、20 及27日 (星期四)	2014 年 3月2日 (星期日)	2014 年 4月27日 (星期日)	2014 年 5月25日 (星期日)
時間	下午7時 30分至9 時30分	下午2時30分 至4時30分		
地點	玫瑰堂 九龍尖沙咀漆 咸道南125號	聖博德堂 九龍橫頭磡 富美東街12號	聖博德堂 九龍橫頭磡 富美東街12號	教區中心 6樓 香港堅道16號
對象	聖樂培育課程、堂區歌詠團、有興趣人士			
費用	自由捐獻			