



tallis vocalis

Tudor Moments

都 鐸 時 刻

TALLIS VOCALIS
WILLIAM CHUNG CONDUCTOR

30 JAN 2016 (SAT) 6PM
ST. ANDREW'S CHURCH,
TSIMSHATSUI, HONG KONG

Tudor Moments 「都鐸時刻」

Tallis Vocalis 塔利斯合唱團

William Chung *conductor* 鍾偉亮 指揮

Programme 曲目

Peter Philips (1560/61–1628)	<i>Ascendit Deus</i>
John Taverner (c1490–1545)	<i>Quemadmodum</i>
John Taverner	<i>Dum transisset Sabbatum I</i>
Thomas Tallis (c1505–1585)	<i>Salvator mundi I</i>
Orlando Gibbons (1583–1625)	<i>O Clap Your Hands</i>
William Byrd (1539/40–1623)	<i>Justorum animae</i>
John Sheppard (c1515–1558)	<i>The Lord's Prayer</i>
Thomas Tomkins (1572–1656)	<i>When David Heard</i>
Robert Parsons (c1535–1572)	<i>Ave Maria</i>

菲立斯	《神上升》
塔維納	《神啊，我的心切慕你》
塔維納	《過了安息日（一）》
塔利斯	《救世主（一）》
紀邦士	《萬民哪，你們都要拍掌！》
拜爾德	《義人的靈魂在天主手裏》
謝帕德	《主禱文》
湯金斯	《當大衛王聽見》
帕爾信	《聖母頌》



TALLIS VOCALIS 塔利斯合唱團

Tallis Vocalis is Hong Kong's first vocal ensemble dedicated to the performance of early and Renaissance music. Founded in 2013 by local choral enthusiast Raymond Choi, the ensemble gathers 20 of the territory's best choral singers. The group's repertoire focuses on the great Renaissance polyphony of the 15th and 16th centuries, with the occasional foray into early Baroque and contemporary music. The ensemble presented its inaugural concert in November 2014 with British conductor Andrew Griffiths (Stile Antico) in a programme of English Renaissance music. In June 2015 the ensemble performed Victoria's Requiem under the baton of Christopher Watson (The Tallis Scholars).

塔利斯合唱團是香港首個致力演繹早期及文藝復興音樂的合唱團體，於2013年由本地資深合唱界工作者蔡明翰先生集本地二十位合唱者組成。合唱團主力演繹十五及十六世紀文藝復興複調音樂，偶爾亦會演唱早期巴洛克和現代作品。合唱團於2014年11月舉行了創團音樂會，在英國古風合唱團的安德魯·格里菲斯指揮下演唱英國文藝復興音樂。2015年6月與著名的塔利斯學者成員克里斯多夫·合作演唱維多利亞的安魂曲。



Raymond Choi

Founder, Chairman & CEO

Local choral enthusiast Raymond Choi founded Tallis Vocalis in 2013 out of a lifelong love for Renaissance polyphony. He is also the Chairman and CEO of the group.

Before founding Tallis Vocalis, Raymond Choi was Chairman of the Hong Kong Bach Choir from 2004 to 2014. Under his dedicated leadership, the Bach Choir cemented its place as the leading classical chorus in Hong Kong. He was responsible for the choir's innovative programming, which mixed the popular repertoire with numerous Asian and local premieres. He has collaborated with local and overseas musicians, singers, chorus masters, conductors and organisations and has led the choir to concerts in Macao and Shanghai.

Apart from his role as an arts administrator, Raymond is also an experienced chorister and sings as a bass with Tallis Vocalis. He has also sung with choirs in Hong Kong and the UK such as the Hong Kong Bach Choir, Hong Kong Philharmonic Chorus, the Philharmonia Chorus (UK) and the London Philharmonic Choir, under Lorin Maazel, Vladimir Jurowski, Eliahu Inbal, Marin Alsop, Stephen Cleobury, Nicholas Cleobury, Helmuth Rilling and Jerome Hoberman. He has recently participated in the Tallis Scholars Summer School under Peter Phillips, director of the Tallis Scholars.

蔡明翰 創辦人，主席及行政總裁

本地資深合唱界工作者蔡明翰因著對文藝復興複調音樂的熱愛，於2013年成立塔利斯合唱團。他同時擔任合唱團的主席及行政總裁。

他曾於2004-2014年擔任香港巴赫合唱團主席長達10年。在他帶領下，巴赫合唱團的本地頂尖古典合唱團地位得已鞏固。他為合唱團設計不少創新的節目，混合了主流經典及不少樂曲的本地和亞洲首演。他曾與無數本地及海外的音樂家、歌唱家、合唱總監、指揮及音樂組織合作，更帶領巴赫合唱團到澳門和上海演出。

除了藝術行政人員身份之外，他亦是一位有經驗的合唱者，並在塔利斯合唱團擔任男低音成員。他曾於香港和英國的合唱團如巴赫合唱團、香港管弦樂團合唱團、愛樂合唱團（英國）和倫敦愛樂合唱團擔任男低音成員，合作過的指揮包括馬捷爾、尤洛夫斯基、殷巴爾、阿爾索普、史提芬·克里貝利、尼古拉斯·克里貝利、里霖和何博文。他近期參與了在英國舉行，由總監彼得·菲利普斯帶領的塔利斯學者夏季課程。



William Chung Conductor

William Wai-Leung Chung, baritone, choir conductor, and music teacher, holds an MMus in choral conducting from the Michigan State University, and a BA in Music from the University of Hong Kong. He studied conducting with Rolf Beck, Stephen Coker, David Rayl, Jonathan Reed, Helmuth Rilling, and Sandra Snow, and voice with Peter Lightfoot and Lan Rao. He began his career as the conductor of the Hong Kong Polytechnic University Students' Union Choir and was the conductor of the Greeners' Sound, and instructor of the Hong Kong Treble Choir. He now teaches music at Shatin Methodist College, and conducts the Hong Kong Polytechnic University Students' Union Choir.

William was granted graduate assistantship during his study at Michigan State University. At the University of Hong Kong, he was given the Helen Moore-Williams Music Prize, Hong Kong Children's Choir Scholarship, and the Bernard van Zuiden Music prize, in recognition of his outstanding academic performance and contribution in vocal and choral arts during his study. He was awarded the best conductor in the 2012 Busan Choral Festival and Competition while leading the Greeners' Sound attaining a bronze prize in the classical mixed voice category. The Greeners' Sound also attained a championship in the 65th Hong Kong Schools' Music Festival and Gold (A) Award in the 2013 Hong Kong International Youth and Children's Choir Festival under William's conductorship.

As a singer he had performed abroad with the World Youth Choir in China, Belgium, the Netherlands, Germany and France. He currently is a member of Tallis Vocalis and occasionally performs as a freelance singer.

鍾偉亮 指揮

鍾氏為香港年青一代合唱指揮，先後畢業於香港大學及美國密歇根州立大學，隨 David Rayl, Jonathan Reed 及 Sandra Snow 研讀合唱指揮、饒嵐女士及 Peter Lightfoot 修習聲樂，另曾接受 Rolf Beck, Stephen Coker 及 Helmuth Rilling 指導指揮技巧。曾擔任香港童聲合唱團導師及綠韻之合唱指揮，現任教於沙田循道衛理中學及指揮香港理工大學學生會合唱團。

鍾氏在學期成績優異，分別獲頒密歇根州立大學研究生獎學金、Helen Moore-Williams Music Prize, 香港兒童合唱團獎學金及 Bernard van Zuiden Music Prize。2012年釜山國際合唱節鍾氏指揮綠韻於古典混聲合唱組別獲頒銅獎及最佳指揮。2013年分別帶領綠韻參與第四屆香港國際青少年合唱節比賽取得金獎(A)，及第65屆香港學校音樂節公開組混聲合唱奪得冠軍。

除擔任指揮工作，鍾氏曾以合唱團員身份參與世界青年合唱團於多國演出，現為塔利斯合唱團團員，同時不定期於香港各場合演唱。

NOTES ON THE PROGRAMME 節目介紹

Ascendit Deus – Peter Philips (1560/61–1628)

Peter Philips is second only to William Byrd as the most published English composer of the Tudor era, yet his music was relatively little known in England at the time. His *Sacrae Cantiones 1612*, a collection of works written for five voices, reflects the styles he absorbed while he was working in Europe, from English polyphony to the Flemish madrigal and the grand Roman text setting. *Ascendit Deus* is his most celebrated anthem from this collection. The brilliant double soprano part and the fanfare-like writing suits the jubilant text perfectly.

*Ascendit Deus in jubilatione,
et Dominus in voce tubae.*

Dedit dona hominibus.

Alleluia.

Dominus in caelo paravit sedem suam.

Alleluia.

(Psalm 47:5, 103:19a)

God is gone up with a merry noise:

and the Lord with the sound of the trumpet.

He gave gifts to men.

Alleluia.

The Lord hath prepared his seat in heaven.

Alleluia.

Quemadmodum – John Taverner (c1490–1545)

John Taverner's *Quemadmodum* was only recently reunited with its text, having been first copied into an Elizabethan household manuscript as an instrumental piece. It sets the first two verses of Psalm 42, employing six voices with a tightly-organised, rich sound, more reminiscent of contemporary continental music of the time than his earlier Tudor polyphony.

*Quemadmodum desiderat cervus ad fontes aquarum,
ita desiderat anima mea ad te, Deus.*

Sitivit anima mea ad Deum fortem, vivum;

quando veniam et apparebo ante faciem Dei?

(Psalm 42:1-2)

Like the desire of the roe for the water-streams,
so is my soul's desire for you, O God.

My soul is dry for need of God, the living God;

when may I come and see the face of God?

Dum transisset Sabbatum I – John Taverner (c1490–1545)

The text of *Dum transisset Sabbatum* narrates the visit of the three Marys to the empty tomb of Jesus, and is sung at the Mass on Easter Sunday. The setting adopts a routine liturgical form, the responsory, in which a cantor sings an opening phrase, the choir chants the response, the cantor then sings a verse, followed by a repeat of part of the response and the *Gloria patri*. Taverner follows the liturgical form mostly faithfully, but innovates by setting the polyphonic choir to sing the fairly elaborate chant sections. The music is frequently imitative with beautiful arching phrases.

*Dum transisset Sabbatum, Maria Magdalene
et Maria Jacobi et Salome emerunt aromata
ut venientes ungerent Jesum. Alleluia.*

*Et valde mane una sabbatorum veniunt
ad monumentum orto iam sole.*

Gloria Patri et Filio et Spiritui Sancto

(Mark 16:1-2)

And when the sabbath was past, Mary Magdalene,
and Mary the mother of James, and Salome,
had bought sweet spices, that they might come and
anoint him. Alleluia.

And very early in the morning the first day of the week,
they came unto the sepulchre at the rising of the sun.

Glory be to the Father, and to the Son,
and to the Holy Ghost.

Salvator Mundi I – Thomas Tallis (c1505–1585)

Tallis' famous motet *Salvator Mundi* was included in the 1575 *Cantiones Sacrae*, a joint publication with William Byrd after Elizabeth I granted them a printing monopoly. The piece was placed first in the collection, reflecting both Tallis' seniority and also the piece's exquisiteness. It starts in an imitative fashion, but flows more expressively as the piece develops. It is also a superb example of word setting, with the vocal lines shaped according to the rhythms and turns of syntax, climaxing with the plea of '*auxiliare nobis*' (help us).

*Salvator mundi, salva nos,
qui per crucem et sanguinem redemisti nos,
auxiliare nobis, te deprecamur, Deus noster.*

O Saviour of the world, save us,
who by thy cross and blood hast redeemed us,
help us, we pray thee, O Lord our God.

O Clap Your Hands – Orlando Gibbons (1583–1625)

Gibbons' exuberant anthem *O Clap Your Hands* is possibly his grandest extant work — a contrapuntal piece of genius in eight parts. In this jubilant setting of Psalm 47, Gibbons eschews the subtle relationship between text and music that characterises most of his works, and opts instead for dramatic contrasts between groups of voices and a relentless rhythmic drive.

*God is gone up with a merry noise, and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God:
O sing praises unto the Lord our King.
For God is the King of all the earth: sing ye praises with the understanding.
God reigneth over the heathen: God sitteth upon his holy seat.
For God, which is highly exalted, doth defend the earth, as it were with a shield.
Glory be to the Father, and to the Son, and to the Holy Ghost;
as it was in the beginning, is now, and ever shall be, world without end. Amen.*

Justorum animae – William Byrd (1539/40–1623)

William Byrd composed more than 100 motets in his two volumes of *Gradualia* published in 1605 and 1607. *Justorum animae*, the five-voiced motet, serves as the offertory for the All Saints music contained in Book 1 of the *Gradualia*. The tone is serene and intimate, striking without being overtly dramatic, and the interchange between homophony and polyphony is subtly managed.

*Justorum animae in manu Dei sunt,
et non tanget illos tormentum mortis.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.
(Wisdom 3:1-2a, 3b)*

The souls of the just are in the hand of God,
and the torment of death shall not touch them.
In the sight of the unwise they seemed to die;
but they are in peace.

The Lord's Prayer – John Sheppard (c1515–1558)

John Sheppard may have trailed behind Tallis and Byrd in terms of reputation, but as shown in his monumental *Media vita* there is no doubt that musically he was on a par with his more popular contemporaries. His setting of *The Lord's Prayer* is a gorgeous and complex polyphonic work in five parts. Although the setting appears contrapuntal in nature, the individual lines are simple and fulfil Thomas Cranmer's requirement of a 'plain and distinct note for each syllable' for all church music written under the reign of Edward VI.

*Our Father, which art in heaven, hallowed be thy name;
thy kingdom come;
thy will be done, in earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses, as we forgive them that trespass against us.
And lead us not into temptation;
but deliver us from evil.
For thine is the kingdom, the power, and the glory, for ever and ever.
Amen.*

When David Heard – Thomas Tomkins (1572–1656)

Thomas Tomkins was a major composer of Anglican church music during the 17th century. His masterpiece *When David Heard* tells the story of David's grief at the death of his son Absalom as related in the Books of Samuel. The text, while incredibly moving, has no particular place in the liturgy, suggesting that Tomkins might have written it as a lament for Henry, Prince of Wales who died in November 1612.

*When David heard that Absalom was slain
He went up into his chamber over the gate and wept,
and thus he said: my son, my son, O Absalom my son, would God I had died for thee!
(2 Samuel 18:33)*

Ave Maria – Robert Parsons (c1535–1572)

Parsons' *Ave Maria* is perhaps his most famous work and one of the best-loved settings of the common antiphon text in praise of the Virgin Mary. Some have suggested that the text, which omits the mention of Jesus, was probably intended for the Catholic Mary, Queen of Scots. Indeed, Parsons may have saved his best music for his Latin compositions, which are more expansive and expressive than his English works; this is perhaps understandable given the fact that Parsons was a Catholic sympathiser.

*Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Amen.*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Amen.

Programme notes by Raymond Choi

SINGERS 團員

Sopranos: Fanny Chan, Bethan Greaves, Sandy Ho, Vanessa Law, Hoi-yan Lee, Sue Morris
Altos: Michael Cheung, Jocelyn Hui, Yuri Imamura, Rinske Kuiper, Ruth Lau, Arlene Siagian
Tenors: Peter Clarke, Kyle Hung, Matthew Keung, Joseph Lai, Matthieu Sachot
Basses: Artus Cheung, Raymond Choi, Sam Hilton, Jeremy Leung, Tom Raggett, Tang Kam Tsz, Charles Wood

女高音：陳文芬、紀碧琳、何珮珊、羅穎倫、李海欣、莫瑞儀
女低音：張倬倫、許旻蕓、今村有里、費亦姬、劉思敏、余愛玲
男高音：祈彼德、洪燕荻、姜鴻均、黎文健、宋文超
男低音：張嘉笙、蔡明翰、陳明山、梁浩軒、賴傑翰、滕琴子、查理斯

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Aaron Ying (*Claying's Studio*).

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塔利斯合唱團是一個非牟利的藝術表演團體。我們沒有政府的資助，經費僅依賴我們合唱團之友和個人贊助的支持。若你想收到關於贊助我們的資料，請電郵 info@tallisvocalis.com。作為註冊慈善機構，凡捐款 HK\$100 或以上可憑收據申請扣稅。

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