



tallis vocalis

GREAT ENGLISH RENAISSANCE POLYPHONY

英國文藝復興複調音樂

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Great English Renaissance Music

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Tallis Vocalis 塔利斯合唱團

Andrew Griffiths *conductor* 安德魯·格里菲斯 指揮

Programme 曲目

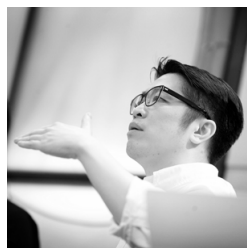
Thomas Tallis (c1505-1585)	<i>Loquebantur variis linguis</i>
William Byrd (1539/40-1623)	<i>Ave verum corpus</i>
Thomas Tallis	<i>O nata lux</i>
William Byrd	<i>Nunc dimittis</i>
Thomas Tallis	Third Tune from Archbishop Parker's Psalter
William Byrd	<i>Vigilate</i>
Thomas Tallis	<i>O sacrum convivium</i>
William Byrd	<i>O Lord, make thy servant Elizabeth</i>
Thomas Tallis	<i>Miserere nostri</i>
William Byrd	<i>Laudibus in sanctis</i>
John Sheppard (c1515-1558)	<i>Media vita</i>

塔利斯	《他們說不同的方言》
拜爾德	《聖體頌》
塔利斯	《誕生於光明中》
拜爾德	《西面之歌》
塔利斯	《大主教派克的詩篇》 第三首
拜爾德	《警醒》
塔利斯	《神聖的宴會》
拜爾德	《主啊，讓祢的僕人伊利莎伯成為女王》
塔利斯	《上主求祢垂憐》
拜爾德	《你們要讚美耶和華》
謝帕德	《存活的時候》

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.

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合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。



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。



Bethan Greaves

Rehearsal Leader

Bethan Greaves founded Katterwall, a studio dedicated to everything vocal, in 2002, in Hong Kong. Since 2003, she has directed Kassia Women's Choir, which has performed in many of Hong Kong's most prestigious venues, including the Cultural Centre, City Hall and the Academy for Performing Arts. The choir released an album, 'The First Five Years', to celebrate their fifth anniversary in 2008.

Bethan's musical directing credits include *Bugsy* (HKYAF), *Little Shop of Horrors* (HKYAF), *Flesh* (Lindsey McAlister Productions) and *The Rocky Horror Show* (Stylus Productions). In 2011, Bethan was the first person in Hong Kong to complete the LRSM Diploma in Choral Conducting, in which she gained a distinction. Previously Bethan was guest chorus master of The Hong Kong Bach Chamber Choir for the 'Cleobury Conducts Contemporary British Choral Music' in August 2012.

紀碧琳 排練領導

紀碧琳於2002年創立以各類歌唱為主的教室Katterwall，2003年又創立了卡西亞女聲合唱團，曾在香港各大表演場所包括文化中心、大會堂和香港演藝學院等演出。為慶祝成立五周年，卡西亞女聲合唱團在2008年出版了一張名為「頭五年」的專輯。

紀碧琳曾執導的作品包括《小鬼頭》（香港青年藝術節）、《花樣獠牙》（香港青年藝術節）、《肉體》（Lindsey McAlister製作公司）、《洛奇恐怖晚會》（Stylus製作公司）等。她以優異成績獲取英國皇家音樂學院合唱指揮文憑，是香港首位獲取這項資格的人。她曾於2012年替香港巴赫室樂合唱團為尼古拉斯·克里貝利的音樂會當客席合唱團團長。



Andrew Griffiths

Conductor

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has an enviable reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the world of opera, Andrew has conducted productions for The Royal Opera, Opera North, Mid Wales Opera, Opera Theatre Company, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked on the music staff at Glyndebourne, English National Opera, Scottish Opera, Welsh National Opera, Chicago Opera Theater, the BBC Symphony and BBC Scottish Symphony Orchestras, and for numerous productions at The Royal Opera, under conductors including Pappano, Elder, Bychkov, Gardiner and Mackerras. He has extensive experience in Baroque opera as a regular assistant to Christian Curnyn, and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral director, he is regularly invited to direct the BBC Singers, with whom he has broadcast widely on BBC Radio 3, and has appeared as a guest conductor with New London Chamber Choir and the choirs at Dartington International Summer School. He is currently Musical Director of chamber choir Londinium and Kingston Choral Society.

A pianist, viola player and singer by training, Andrew began his musical education at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and continues to sing professionally as a member of Gramophone Award-winning vocal consort Stile Antico.

安德魯·格里菲斯 指揮

安德魯·格里菲斯畢業於英國皇家歌劇院內享負盛名的杰特·帕克青年藝術家計劃，是被譽為極具天賦並多才多藝的年輕指揮家。

安德魯於歌劇舞台上的經驗尤其豐富，曾指揮皇家歌劇院、英國北部歌劇院、威爾斯中部歌劇團、愛爾蘭歌劇團、伊富特節日歌劇團、班普頓古典歌劇團、早期歌劇團和帕拉岡合奏團的製作。他曾受聘於格蘭堡歌劇院、英國國家歌劇院、蘇格蘭歌劇院、威爾斯國立歌劇院、芝加哥歌劇團、愛爾蘭歌劇團、BBC交響樂團及BBC蘇格蘭交響樂團。他曾參與眾多皇家歌劇院的製作，並與指揮家帕帕諾、艾爾德、比契科夫、賈丁納及馬克拉斯合作。他在擔任克里斯汀·寇寧的助理時獲得豐富的巴洛克曲目的經驗，並經常於皇家歌劇院和英國國家歌劇工作室中擔任聲樂指導。

在音樂廳台板上，安德魯曾與皇家歌劇院樂團、北部歌劇院樂團、南岸交響樂團、泰晤士交響樂團和奧菲斯交響樂團同台演出。作為一個經驗豐富並廣受歡迎的合唱指揮，他經常應邀指揮BBC歌唱家，並錄製了一系列BBC第三台的節目。他亦曾指揮包括新倫敦室樂合唱團和達汀頓國際暑期學校的合唱團，並且是倫敦Londinium室樂合唱團及金士頓合唱社的現任音樂總監。

安德魯是鋼琴家、中提琴演奏家和歌唱家。他的音樂教育始於溫徹斯特公學擔任唱詩班歌手及詠唱學者，其後以優異成績畢業於劍橋大學岡維爾與凱斯學院，並獲取合唱獎學金。他於皇家蘇格蘭音樂戲劇學院師從馬汀·布拉賓斯學習指揮，同時於國家歌劇工作室和蘇格蘭歌劇院接受歌劇鋼琴伴奏訓練。他是英國國家青年管弦樂團的前任首席中提琴手，並是曾兩獲格林美獎提名的英國古風合唱團的創團成員。

NOTES ON THE PROGRAMME 節目介紹

It was not easy to be a composer in Tudor England. As monarch succeeded monarch, the state religion lurched backwards and forwards between Catholicism and Protestantism, and composers were obliged to adapt their allegiances and musical style regardless of their personal convictions.

Thomas Tallis lived and worked through the reigns of Henry VIII, Edward VI, Mary and Elizabeth I. During his long career he adapted better than any other to the demands of each successive religious upheaval, composing with equal brilliance in the elaborate, abstract pre-Reformation style, the severe, simple Protestant mode, and most points in between.

Tallis began his working life just as Henry VIII took the decision to break away from the Roman Catholic church so that he could divorce Catherine of Aragon and marry Anne Boleyn. Though England was not yet a Protestant country, Henry was persuaded by reformers such as Thomas Cromwell and Thomas Cranmer to dismantle the great monastic foundations, and Tallis, who was then working at Waltham Abbey, was made redundant. He soon joined the Chapel Royal where he spent the remainder of his career, serving four different sovereigns before his death in 1585.

When the nine-year-old Edward VI took the throne in 1547, his advisors pushed through the work of reformation. The language of the church changed from Latin to English, and anything that recalled the old Roman religion — rituals, wall-paintings, statues, relics, and elaborate music — was outlawed. No longer could Tallis write the elaborate, soaring polyphony which had been in vogue for generations, sometimes extending a single word for a minute or more. Instead, the new church required composers to put the words first: as Cranmer had written to Henry VIII in 1533, music should be “not full of notes, but as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly”. Tallis’ *Tunes for Archbishop Parker’s Psalter*, written under a later Protestant monarch, give a flavour of the sort of simplicity expected.

The sickly Edward VI lived only until 1553, and despite the best efforts of the Protestants to secure the throne for Lady Jane Grey, it was the Catholic Mary who succeeded. The old religion was restored almost immediately, and composers must have breathed a sigh of relief as they were freed from the strictures of Protestant ideology and once again allowed to provide ornate music for the church. Tallis’ exuberant *Loquebantur variis linguis* may date from this period: scholars have explained its unusual seven-part scoring by suggesting that it was performed jointly by Mary’s Chapel Royal and the *Capella Flamenca* of her husband, Philip II of Spain, at Christmas 1554. Admittedly, the Pentecost text counts against this theory — but perhaps choosing the words “they all spoke in different tongues” was Tallis’ wry commentary on the challenges of rehearsing the two choirs together!

When Mary died in 1558, her Protestant sister Elizabeth took the throne. The Catholic Mass was once again outlawed, but Elizabeth’s regime was more moderate than Edward’s, and her love of music led her to be lenient towards composers such as Tallis and William Byrd. It was to these two men that she granted the monopoly on printing music in England, and their joint 1575 publication, *Cantiones sacrae*, was presented to her on 17th November (the anniversary of her accession), each composer having contributed seventeen pieces in honour of the seventeenth year of her reign.

All the music in the 1575 *Cantiones* is in Latin, and so could not have been intended for church use. Instead, it was probably intended as a ‘shop window’ for English music: the volumes could have been easily exported to the Continent, and the two composers strove to show off the range of their work and their skill in counterpoint. This is nowhere clearer than in Tallis’ remarkable *Miserere nostri*, an astonishingly skillful double canon. Here Tallis recreates the expansive sound-world of pre-Reformation music; the three-word text is entirely incidental to the complex musical structure. The two top parts sing the same music, two beats apart; four more voices sing a second melody, variously upside-down and at one-half, one-quarter or one-eighth speed. Only the seventh part is free. The true miracle of this magnificent work is that it is possible to listen to it and be completely unaware of the marvels of its construction.

By contrast, in other works from the 1575 volume Tallis incorporates features of the Protestant style into his Latin music. *O nata lux*, a beguilingly simple hymn setting, is almost entirely chordal. *O sacrum convivium*, one of his most perfect motets, appears in other sources with English words, presumably adapted for church use. This suggests not only that it was highly valued, but also that its style was deemed sufficiently 'distinct and devout' for the Protestant authorities.

William Byrd, who was probably Tallis' student, inherited this synthesis of Protestant and Catholic style, and raised it to a new and unsurpassed level of greatness. Like Tallis he was a Gentleman of the Chapel Royal and a favourite of Elizabeth; his beautiful anthem *O Lord, make Thy Servant Elizabeth* shows him at his most deferential and flattering. Yet whilst serving at the Protestant court, Byrd remained himself a devout Catholic, attending secret Catholic services in private homes and consorting with Jesuit priests and missionaries. This was a dangerous game: allegiance to the Pope was a treasonable offence, and many Catholics were martyred for their faith, especially in the years after the attempted invasion of England by the Armada of Catholic Spain.

There can be little doubt that Byrd's Catholic connections were public knowledge; amongst his publications are a set of Latin masses, and two sets of Propers which can only have been intended for Catholic worship (*Gradualia*). It is from these volumes that his *Nunc dimittis* and his famous *Ave verum corpus* are taken; the unmistakable harmonic emphasis on the word 'verum' — 'true' (an article of faith for Catholics) makes Byrd's allegiance clear. Likewise, there is a Catholic subtext in many of his Latin works: the powerful *Vigilate*, which foretells the Second Coming of Christ, can be read as an encouragement to Catholics to keep strong in their faith. *Laudibus in sanctis*, a virtuosic setting of Psalm 150, depicting the various different musical instruments in madrigalian style, shows Byrd in less controversial mood — but it was surely only his friendly relationship with Elizabeth that saved him from coming to harm.

The great trinity of English Renaissance composers is completed by John Sheppard. Sheppard's reputation has trailed behind that of Tallis and Byrd, chiefly because much of his music requires reconstruction and consequently was not featured in the trail-blazing Tudor Church Music edition of the early twentieth century. The colossal antiphon *Media vita* which ends our programme is perhaps his greatest work, and might also be his last, dating from the closing years of Queen Mary's reign. A meditation on mortality, it has at its heart a simple plainchant setting of the *Nunc dimittis*. Surrounding it are repeated sections of the most expansive six-part polyphony imaginable: slow-moving, inexorable and deeply felt. It has been suggested that the music was written for the funeral of the composer Nicholas Ludford, or perhaps in response to a particularly virulent outbreak of influenza which may subsequently have claimed Sheppard's own life. Whatever the reason for its composition, its emotional effect is overwhelming.

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在英格蘭都鐸王朝當作曲家並不容易。每當皇位更替，國教也瞬間在天主教及新教之間變換，作曲家亦迫不得已需忘記本身信仰並改變曲風來配合時勢。

湯馬士·塔利斯是眾多作曲家中最能適應持續的宗教變動。他經歷了亨利八世、愛德華六世、瑪麗一世和伊利莎伯一世四代君主的統治。在他漫長的作曲生涯中，不論是宗教改革前的華麗抽象風格、嚴肅而簡單的新教、或是其他風格的作品均同樣出色。

塔利斯的事業起步時，正處於亨利八世為要迎娶安妮·博林，與阿拉貢的凱瑟琳離婚，而與羅馬教廷決裂的時期。雖然英格蘭當時還沒成為新教國家，但亨利八世受改革派湯瑪斯·克倫威爾和湯瑪斯·克藍麥等慫恿，下令關閉各大修道院。塔利斯隨著沃爾瑟姆修道院關閉而被解僱，他後來加入皇家禮拜堂，為四任君主效忠直至1585年去世。

1574年，九歲的愛德華六世繼承王位，他的幕僚積極推行宗教改革。教會的語言從拉丁文轉為英文。所有令人聯想到羅馬天主教的事物，包括儀式、壁畫、雕像、聖物及華麗的音樂均被視為不合法。至此，塔利斯再不能創作流行多個世代，昂揚的複調音樂 — 有時候一個單字可頌唱超過一分鐘之久。相反，新教要求作曲家以詞為主，正如克藍麥於1533年

寫給亨利八世的信函裡提到：音樂「不應滿是音符，但儘可能每一個字的音節均譜以一個音符，使其能被清晰及虔誠地頌唱。」塔利斯後來在新教君主統治下寫成的《大主教派克的詩篇》便能體現出這種簡潔的曲風。

體弱多病的愛德華六世於1553年逝世，雖然新教徒力推珍·格蕾繼承王位，最後還是由天主教徒瑪麗成為女王。舊教幾乎立即復辟，作曲家們亦因為可以擺脫新教的嚴謹，重新為教廷創作華美的音樂而鬆一口氣。塔利斯充滿朝氣的《他們說不同的方言》可能是於這個時間創作。有學者認為，少有的七聲部編排是為了在1554年聖誕節時，瑪麗一世的皇家禮拜堂及她丈夫菲臘二世的佛蘭德教堂唱詩班合唱而成。雖然音樂中的五旬節歌詞推翻了這個說法，但也許塔利斯選擇以《他們說不同的方言》為名正要諷刺指導這兩個合唱團時的困難！

瑪麗一世於1558去世，由她的新教徒妹妹伊利莎伯一世繼承王位。天主教彌撒曲再次被宣布為非法，但伊利莎伯的統治相較愛德華時期溫和，而她對音樂的熱愛也令她善待塔利斯和威廉·拜爾德等作曲家，並授以樂譜出版專營權給予兩人。塔利斯和拜爾德於1575年11月7日（伊利莎伯一世登基紀念日）把共同出版的《聖歌集》獻給伊利莎伯，裡面包含兩位作曲家各自為祝賀她登基十七年寫成的十七首樂曲。

1575年出版的《聖歌集》內的樂曲全以拉丁文為詞，故不可能是為教堂演出而寫，反而由於歌集出版後較容易出口到歐洲大陸，而兩位作曲家積極炫耀他們作品的廣泛風格及對位技巧，《聖歌集》的真正作用便可能是用作推介英格蘭音樂。當中塔利斯精湛的《上主求祢垂憐》鬼斧神工的雙主題卡農，正是炫技的最佳例子。他在此曲中重塑宗教改革前遼闊的聲響世界——只有三個字的歌詞全然是這複雜音樂結構的附屬品。最高兩聲部唱著同一旋律，以兩拍為間距；另有四聲部唱第二旋律，並以一半、四分之一或八分之一的速度隨意顛倒旋律，只有第七部獨立。這偉大作品的奇妙之處，是聆聽者在欣賞這作品時，是可以完全不會發現背後如此令人驚訝的結構。

相比之下，塔利斯把新教風格溶入《聖曲集》其他的拉丁文作品中。《誕生於光明中》乍看之下簡單的讚美詩編排，幾乎全以和弦寫成。塔利斯其中一首最完美的經文歌《神聖的宴會》，可能因要配合教會用途，而另配有英文歌詞的版本。這代表此曲不僅評價甚高，風格亦足以達到新教清晰及虔誠的標準。

極可能是塔利斯學生的拜爾德，繼承了這種綜合新教及天主教的風格，並把之昇華至一個不可超越的領域。跟塔利斯一樣，他也是皇家禮拜堂的仕紳，並深得伊利莎伯一世女王的喜愛；他優美的贊歌《主啊，讓祢的僕人伊利莎伯成為女王》最能顯示他對女王的恭敬及奉承。然而，拜爾德在新教朝廷待奉期間依然是虔誠的天主教徒，到私人住宅參與秘密的天主教彌撒，亦結交天主教神父和傳教士。這對於拜爾德來說是一個危險的賭博，因為當時擁戴教宗是叛國罪，而很多天主教徒亦因他們的信仰而被處死，這情況在天主教國的西班牙試圖入侵英格蘭後尤其嚴重。

拜爾德的天主教徒身份在當時可說是為人所共知：他的作品包括一系列拉丁文彌撒曲，以及兩套必定用作天主教崇拜用的特別彌撒《彌撒聖歌集》——他的《西面之歌》及著名的《聖體頌》正是取自這套曲集。拜爾德為歌詞「真理」——天主教徒的信念——配上清晰的和聲，明確表現了拜爾德對自己信仰的忠誠。同樣，在他很多的拉丁文經文歌也隱含天主教的教義：強而有勁的《警醒》預言耶穌再度降生，可視為鼓勵天主教徒保持堅定的信心。取材自《詩篇第150首》的《你們要讚美耶和華》，風格炫技，以牧歌風格扮演不同的樂器，亦是拜爾德以較低爭議的方式表現他的宗教取向。不過可以肯定的是，他與伊利莎伯一世的友好關係已為他免卻了很多麻煩。

英國文藝復興音樂鐵三角的最後一位是約翰·謝帕德。他的名聲較塔利斯和拜爾德遜色，主要是因為他很多的樂譜都需要修復，故此沒被收錄在上世紀出版，具開創性的《都鐸聖樂全集》。是次音樂會結尾演出的輪唱讚美詩《存活的時候》，篇幅宏大，可說是他最偉大的作品，亦可能是他的絕作。作品譜於瑪麗一世晚期，是對死亡的沉思。作品的中心以《西面之歌》作詞，以簡單的素歌配譜，周邊被宏大的六聲部複調重複圍繞著，感人至深的旋律緩慢有力向前推進。有人認為此曲乃為作曲家路德福特的喪禮而寫，也有說是對當時致命傳染病爆發的回應，而謝帕德也有可能是在該次傳染病爆發裡喪命。但不論寫作原因為何，此曲令人心潮起伏的力量是無容置疑的。（中譯 郭穎愉）

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Altos: Edward Bagnall, Rinske Kuiper, Emilie Pavey, Arlene Siagian, Anna Wilby

Tenors: Samson Chow[^], Peter Clarke, Kyle Hung, Joseph Lai, Roger Lo^{*}

Baritones / Basses: Artus Cheung, Raymond Choi, Sam Hilton, Jon Picker, Tom Raggett

女高音：陳文芬、錢麗文、紀碧琳、何珮珊、小林真理、莫瑞儀

女低音：薄魁偉、費亦姬、貝恩夢、余愛玲、韋安娜

男高音：周殷豪[^]、祈彼德、洪燕荻、黎文健、勞展霖^{*}

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^{*} Hong Kong concert 香港演出

[^] Macao concert 澳門演出

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The missing part of *Media vita* is reconstructed by Matthew O'Donovan.

The concert in Macao is presented by Macao Voices.

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