



tallis vocalis

PETER PHILLIPS

CONDUCTS

TALLIS | BYRD | PÄRT | WHITACRE

TALLIS VOCALIS
PETER PHILLIPS CONDUCTOR

21 OCT 2017 (SAT) 8PM
ST. ANDREW'S CHURCH
HONG KONG

Tallis Vocalis 塔利斯合唱團
Peter Phillips conductor 彼得·菲利普斯 指揮

21 October 2017 8:00pm
St. Andrew's Church 聖安德烈堂

Programme 曲目

William Byrd (1539/40–1623)	<i>Vigilate</i>
William Byrd	<i>Nunc dimittis</i>
Arvo Pärt (b.1935)	<i>Nunc dimittis</i>
Arvo Pärt	<i>Triodion</i>

– 15 minutes interval –

Thomas Tallis (c.1505–1585)	<i>Suscipe quaeso Domine</i>
Arvo Pärt	<i>Magnificat</i>
Eric Whitacre (b.1970)	<i>Sainte-Chapelle</i>
William Byrd	<i>Ad Dominum cum tribularer</i>

拜爾德	《警醒》
拜爾德	《西面之歌》
帕特	《西面之歌》
帕特	《大齋期》

– 十五分鐘中場休息 –

塔利斯	《我求你俯聽》
帕特	《尊主頌》
韋塔克	《聖禮拜堂》
拜爾德	《我在急難中求告耶和華》

TALLIS VOCALIS



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. Since then they have collaborated with British conductors Christopher Watson in 2015 and Geoffrey Webber in 2016. They made their debut in the Le French May Festival in 2017 with a Franco-Flemish programme featuring Josquin des Prez conducted by Edward Wickham.

塔利斯合唱團

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。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。合唱團於2015及2016年分別與英國指揮家克里斯多夫·華生及傑弗里·韋伯合作演出。2017年法國五月音樂節首度亮相，於愛德華·域威指揮下演唱文藝復興佛萊德樂派音樂。



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, Elisha Inbal, Marin Alsop, Stephen Cleobury, Nicholas Cleobury, Helmuth Rilling and Jerome Hoberman.

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。



Bethan Clark

Rehearsal Leader

Hailing from the UK, Bethan Clark has spent 18 years living and working in Hong Kong. In 2002 she founded Katterwall, a company dedicated to everything vocal, including the popular Kassia Women's Choir (2003-2016). She is a qualified secondary school music teacher, has lectured in Musical Theatre at the Hong Kong Academy for Performing Arts and presented for RTHK Radio 4.

As conductor, chorus master and vocal coach, she has worked with many groups and organisations including: The Cecilian Singers, Hong Kong Youth Arts Festival, Hong Kong Bach Chamber Choir, Hong Kong Bach Choir, Tallis Vocalis, HSBC Staff Choir, Inventum Women's Choir and St. John's Evensong Choir. In 2014-15, she prepared singers for three performances in New York's Lincoln Center and Carnegie Hall and in March 2016 she was invited to be the Choral Director of FOBISIA's Choral Festival in Jeju, Korea. She is currently extending into the corporate field, running 'Leadership through Conducting' workshops for management trainees.

In 2010 she directed the sold-out Hong Kong premiere of Jason Robert Brown's musical *Songs for a New World* and in 2014 she produced and directed the well-received *Anthem for Doomed Youth* marking the centenary of the start of WWI. In 2011 Bethan was the first person in Hong Kong to become a Licentiate of the Royal Schools of Music (L.R.S.M) in Choral Conducting, which she achieved with Distinction.

Her website is www.bethanclark.com.

紀碧琳 排練領導

來自英國的紀碧琳已來港工作十八年。二〇〇二年，她創立了一家致力於聲樂的公司 Katterwall，當中包括受歡迎的卡西亞女聲合唱團（二〇〇三至二〇一六）。她是註冊的中學音樂教師，曾在香港演藝學院教授音樂舞台課程，並於香港電台第四台主持節目。

作為指揮，合唱和聲樂指導，她曾與許多團體和組織合作，包括：Cecilian Singers、香港青年藝術節、香港巴赫合唱團、香港巴赫室樂合唱團、塔利斯合唱團、匯豐銀行員工合唱團、Inventum 女子合唱團和聖約翰座堂晚禱合唱團。在二〇一四及二〇一五年度，她負責為三場於紐約林肯中心和卡內基音樂廳的音樂會作合唱排練。二〇一六年三月在韓國濟州 FOBISIA 合唱節邀請下擔任合唱總監。她目前正擴展至企業領域，為管理見習人員主持「通過指揮發展領導力」工作坊。

二〇一〇年，她指揮了 Jason Robert Brown 的音樂劇 *Songs for a New World* 的香港首演。二〇一四年，她製作並指揮紀念第一次世界大戰一百週年的 *Anthem for Doomed Youth*，廣受好評。

二〇一一年她成為首位在港以優異成績獲取英國皇家音樂學院合唱指揮文憑。

紀碧琳的個人網址：www.bethanclark.com



Peter Phillips

Conductor

Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. He founded The Tallis Scholars in 1973, with whom he has now appeared in almost 2000 concerts and made over 60 discs, encouraging interest in polyphony all over the world.

Apart from The Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. He has appeared with the BBC Singers, the Collegium Vocale of Ghent and the Netherlands Chamber Choir, and is currently working with the Choeur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona and El Leon de Oro of Orviedo. He gives numerous master-classes and choral workshops every year around the world – amongst other places in Rimini (Italy), Evora (Portugal) and Barcelona (Spain). In 2014 he launched the London International A Cappella Choir Competition in St John's Smith Square, attracting choirs from all over the world.

Peter Phillips has made numerous television and radio broadcasts. Besides those featuring The Tallis Scholars, he has appeared several times on the BBC's Music Weekly and on the BBC World Service and Radio 4, National Public Radio in the US and on German, French, Italian, Spanish and Canadian radio, where he has enjoyed deploying his love of languages. In 1990 ITV's The South Bank Show featured Peter's 'personal odyssey' with the Tallis Scholars; while in 2002 a special television documentary was made for the BBC about the life and times of William Byrd.

Peter has recently been appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford, where the new choral foundation he helped to establish began singing services in October 2008. They gave their first live broadcast on BBC Radio Three's Choral Evensong in October 2011. In 2005 Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honour individuals who have contributed to the understanding of French culture in the world.

彼得·菲利普斯 指揮

彼得·菲利普斯為研究和表演文藝復興時期的複調音樂，貢獻畢生精力，贏得非凡驕人的名聲。菲利普斯在一九七二年獲得獎學金入讀牛津大學，隨大衛·沃爾斯坦和丹尼斯·阿諾德學習文藝復興音樂，獲得了指揮小型合唱組合的經驗，並已嘗試演出較不為人熟悉的曲目。翌年創立了塔利斯學者，至今與組合已演出近二千場音樂會，推出了六十多張唱片，在全球推廣複調音樂方面居功至偉。

除了塔利斯學者，菲利普斯也與多個專注獨門音樂藝術的樂團合作。他曾與英國廣播公司合唱團、根特合唱團及古樂團、荷蘭室內合唱團演出，目前正與比利時的那慕爾室樂合唱團、莫斯科前奏曲樂團、巴塞羅那精緻音樂樂團、奧維多金獅合唱團合作。他每年都會在世界各地主領許多大師班和合唱工作坊，其中包括里米尼（意大利）、埃武拉（葡萄牙）和巴塞羅那（西班牙）。二〇一四年，他在倫敦聖約翰史密斯廣場音樂廳創辦了倫敦國際無伴奏合唱比賽，吸引了來自世界各地的合唱團。

菲利普斯經常在電視和電台獻藝：除了與塔利斯學者之外，他本身曾在英國廣播公司第四台和國際頻道、美國國家公共廣播電台，以及德國、法國、意大利、西班牙及加拿大的電台中廣播，把他對語言的濃厚興趣盡情發揮。一九九〇年，英國獨立電視台的「南岸展」節目中介紹菲利普斯跟塔利斯學者的個人旅程。二〇〇二年，與英國廣播公司拍攝一套關於作曲家威廉·拜爾德的生平電視紀錄片。

菲利普斯近年獲牛津大學默頓學院委任為「利德·盧賓冠名音樂總監」以及「博德利院士」。他於該校協助成立新的合唱基金，合唱團並於二〇〇八年十月開始進行歌唱崇拜，二〇一一年十月舉行的頌唱晚禱是合唱團首個由英國廣播公司第三台作現場直播。菲利普斯於二〇〇五年獲法國文化部授予「藝術及文學武士」勳章，以表揚他令全球認識法國文化的貢獻。

PROGRAMME NOTES

The thought behind this programme was to pair renaissance and modern masterpieces which would complement each other. By putting them together I hoped to deepen the perspective of each. It is hard to explain why some contemporary music fits so well with renaissance polyphony; but the reasons must include the use of the same instrument – unaccompanied choir – and, less obviously, include the use of plainchant and the silence underlying plainchant, which inevitably leads to a religious sensibility.

In many ways Arvo Pärt's choral music makes the best match. He never exactly writes polyphony, and is not a renaissance music expert, yet he clearly feels the same way about religion and religious texts as Byrd and Tallis. Of the three pieces we shall sing by him, *Triodion* is the most substantial and the one with the strongest sense of liturgy. Its three Odes all end with the same minimalist phrase, which the composer told me should seem like the rocking of a cradle.

But before you hear this mesmerising work, we will perform two pieces by Byrd, beginning with his *Vigilate*, which invites us all to be watchful ('Vigilate') in case we are caught sleeping when the master of the house comes. This is one of Byrd's most madrigalian settings of a sacred text, full of word-painting. His *Nunc dimittis* is altogether more mystical, with several sections differently scored, building to a haunting phrase on the words 'ad revelationem gentium'. The atmosphere it conjures up very well suits Pärt's setting, which has many haunting phrases of its own, not least the spell-binding opening which creates its own universe through held chords. Pärt's 'Gloria patri' (words which Byrd didn't set) is a classic example of the technique known as Tintinnabuli, or music derived from the sound of bells. Pärt has made much of this idea over the years, but the swinging triad at the bottom of the texture here is the clearest example of it.

Our second half contains two extended renaissance motets, built on a grand scale. Tallis's *Suscipe quaeso* is scored for seven voices MMAATBB, the same as his *Missa Puer natus*. The text, which Tallis sets in two separate sections, acknowledges that we sin, and asks God for forgiveness. The music is in his maturest, most sonorous style, each subsection of the music a vignette of careful phrasing. It sets the stage interestingly for Pärt's *Magnificat*, which again has a mystical quality more to the forefront of the writing than in much that Tallis wrote: it is always there in Tallis, but more recessed. This *Magnificat* is probably Pärt's most performed choral work, featuring a solo soprano who sings nothing other than the C an octave above middle C. In fact this C is never silent, anchoring the music in time and space, while also giving it a ritual feel.

Eric Whitacre's *Sainte-Chapelle* was commissioned to mark the Tallis Scholars' 40th anniversary in 2013. Written with great care to suit the sound of the Tallis Scholars, and to fit in with their programming, it comes as no surprise that like the Pärt pieces it goes well with renaissance music. The Latin text was written specially by a living poet, Charles Anthony Silvestri, to which Whitacre added, for the first time in his career, words from the Latin mass. They tell a rather beautiful story.

Like *Suscipe quaeso*, Byrd's *Ad dominum cum tribularer* comes in two clearly delineated sections, but this time the music is altogether more massive. Scored throughout for eight voices, Byrd delivers a tour-de-force of contrapuntal writing, rarely allowing the musical argument to relax. It is thought that it is an early work, designed to show off the skills of a young talent, skills which are perhaps most in evidence at the beginning and end of the second part: the deeply affecting 'Eheu mihi', and the astonishingly elaborate last section, beginning 'ego pacem loquebar', which builds to a thrilling final cadence. A tour-de-force for composer, performers and listeners alike!

節目介紹

今晚音樂會的節目特意將相輔相成的文藝復興時期及當代合唱傑作配在一起演出，用意希望能夠加深透視每首樂曲。我很難解釋為何某些當代音樂跟文藝復興的複調音樂特別匹配。原因除了必定是用同一種樂器——無伴奏合唱團——之外，也包括素歌的運用，以及素歌背後的寧靜及所帶來的宗教感。

帕特雖然不是文藝復興音樂的學者，他的作品也算不上是複調音樂，但他的合唱音樂在很多方面都是跟文藝復興複調音樂最好的搭檔。而且他的作品明顯反映出他跟拜爾德和塔利斯對於宗教、以及宗教文本抱著一致的態度。今晚演唱的三首帕特作品中，以《大齋期》體裁最大及最有禮儀感。三個頌歌部分均以相同的簡約段落作結。作曲家告訴我，這段落聽起來應仿似搖擺中的搖籃。

音樂會以兩首拜爾德的樂曲《警醒》和《西面之歌》作為序幕。在《警醒》中，拜爾德以牧歌的曲式和豐富的文字描繪手法，將宗教經文入樂。經文提醒我們要警覺，以防屋子主人回家時發現我們在睡覺。《西面之歌》則較神秘，幾個段落分別以不同聲部配樂，最後將氣氛建立至「為作啟示異邦」這句縈繞的旋律，這種氣氛的建立和帕特的版本不謀而合。除了同樣交織著許多難以忘懷的段落以外，帕特也於樂曲開首使用持續的和弦來營造出懾人的氛圍。帕特寫的「光榮歸於父」段落（拜爾德並沒有把這段經文入樂）是他自創的「鐘鳴作曲法」的典型例子。帕特曾無數次使用此技巧，但這段落中織體底部的搖擺三和弦是最清晰的例子。

音樂會下半場由兩首文藝復興時期、結構宏大的經文曲開首及作結。塔利斯的《我求你俯聽》，跟他著名的《「聖嬰為我們降生」彌撒曲》一樣，是為七聲部 MMAATBB 所寫。歌詞被分為兩大樂段，表達我們承認犯罪並祈求上帝寬恕；每一個分段的造句都精雕細琢，是他最為成熟的作品。

接下來的帕特《尊主頌》，在作曲意念上是較著重表現出神秘的特質，相比下塔利斯的作品是較內斂。《尊主頌》可能是帕特最常被演唱的合唱作品；女高音獨唱持續唱出的C音，把音樂凝固在一個時空，同時令音樂更有禮儀的氣氛。

韋塔克的《聖禮拜堂》同樣是文藝復興時期音樂的好配搭。此作品於二〇一三年為慶祝塔利斯學者成立四十周年的委約作品，是為塔利斯學者的聲音及樂團本身的節目編排度身創作。拉丁文歌詞由當代詩人西爾維斯特里特意撰寫，韋塔克並首次加插了拉丁彌撒的經文，共構造出一個美麗的故事。

跟塔利斯的《我求你俯聽》一樣，拜爾德寫給八聲部的《我在急難中求告耶和華》由兩個明確的段落組成，體裁上更為龐大。拜爾德的對位法寫作技巧超凡，塑造了一個讓人無法喘息的音樂張力。有人認為這個早期的作品旨在炫耀年輕的才能，這從第二部分的開首和結束時可見一斑：深刻感人的「有禍了」，及在華麗鋪排的最終樂段內，由「我發言願和睦」起，推進至扣人心弦的終止。

（撰文 彼得·菲利普斯）

SINGERS 團員

Sopranos: Bethan Clark, Viola Chong, Elizabeth Coupe, Vanissa Law, Clare Reavey, Fiona Steffensen

Altos: Edward Bagnall, Melissa Berman, Carine Ha, Sandy Ho, Yuri Imamura, Hoi-yan Lee, Emilie Pavey

Tenors: Tim Chan, Kyle Hung, Michael Poon, Matthieu Sachot, Felix Shuen, Leo Yeung

Basses: Raymond Choi, Cliff Chou, William Chung, Sam Hilton, Andrew Leung, Jon Picker, Tom Raggett

女高音：紀碧琳、莊玉琳、吳莉嫻、羅穎綸、利嘉兒、施藹娜

女低音：薄魁偉、貝文麗、哈億榆、何珮珊、今村有里、李海欣、貝恩夢

男高音：陳庭章、洪燕荻、潘立恒、宋文超、孫子承、楊樂培

男低音：蔡明翰、周東民、鍾偉亮、陳明山、梁啟信、畢文韜、賴傑翰

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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。

TALLIS VOCALIS FRIENDS CIRCLE 合唱團之友

TALLIS MEMBERS (\$2,000 or above)

Mr. Edward Bagnall
Mr. & Mrs. Gus Choi
The Hung Family
Ms. Caroline Raggett
Mr. & Mrs. Raymond Tang
Ms. Yim Chui Chu

PALESTRINA MEMBER (\$1,000-\$1,999)

Dr. Samuel Choi

TALLIS VOCALIS LIMITED 塔利斯合唱團有限公司

Founder, CEO & Chairman	Raymond Choi
創辦人、行政總裁兼主席	蔡明翰
Co-Founder & Director	Sandy Ho
聯合創辦人及董事	何珮珊
General Manager	Isabel Kwok
總經理	郭穎愉

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