

2024

25.05 SAT 六 8pm

26.05 SUN 日 3pm

Tsuen Wan Town Hall
Cultural Activities Hall
荃灣大會堂文娛廳

Presented by
主辦



破
土

Resonating •

撒
Voices

時
悸
動

MARTIN MASS

馬丁《彌撒曲》

Unleashed

Connect _____

People

with _____

Singing

- Before the performance begins, please switch off your mobile phones and all electronic devices to prevent any sounds or lights that may disturb the performers and other audience members.
- Unauthorised photography or recording of any kind is prohibited during the performance.
- Photo-taking without affecting others is welcome at curtain calls.
- Thank you for your cooperation.

- 演出開始前，請各位關掉手提電話及其他電子產品，以免發出聲響或產生光線，影響表演者及其他觀眾。
- 演出過程中請勿攝影、錄音或錄影。
- 在不影響其他觀眾的情況下，謝幕時歡迎拍照留念。
- 感謝你的配合。

Programme

節目

Resonating • Voices Unleashed presents all of the musical pieces as an integral work, and the following list does not reflect the performing order.

《破土。撒時悸動》由多首樂曲整合而成，以下樂曲清單並不反映演出順序。

Frank Martin 法蘭克·馬丁 (1890 – 1974)

Mass for Double Choir a cappella 無伴奏雙合唱團彌撒曲

- I. Kyrie 垂憐頌
- II. Gloria 光榮頌
- III. Credo 信經
- IV. Sanctus 歡呼頌
- V. Agnus Dei 羔羊頌

Johann Sebastian Bach 巴赫 (1685 – 1750)

Well-Tempered Clavier Book I: Prelude and Fugue No. 8 in E-flat minor, BWV 853

Prelude (transcribed to E minor)

《十二平均律鍵盤曲集第一冊》降E小調第八前奏曲與賦格曲，BWV 853

前奏曲 (改編為E小調)

Josef Rheinberger 萊茵伯格 (1839 – 1901)

Mass in A Minor, Op. 197 A 小調彌撒曲，Op. 197

Credo (transcribed for piano) 〈信經〉(改編給鋼琴)

Frank Martin 法蘭克·馬丁 (1890 – 1974)

Eight Preludes for Piano 八首鋼琴前奏曲

No. 1, Grave 第一前奏曲，莊嚴極緩慢地

No. 6, Andantino grazioso 第六前奏曲，優雅的行板

Dominic Lam 林浩恩

Artistic Concept, Music Director & Conductor 概念、音樂總監及指揮

Jason Liu 廖梓丞

Piano 鋼琴

SingFest Choral Academy 聲蜚合唱學院

Note from Dominic Lam, Artistic Concept, Music Director & Conductor

概念、音樂總監及指揮 林浩恩的話

Thank you for coming to enjoy this performance of *Resonating • Voices Unleashed*. SingFest has been exploring choral theatre as a performance model for many years, but this is the first time we've staged an immersive, multi-media choral theatre show. I am extremely grateful to each of you for coming today to show your support and witness the continued evolution of SingFest.

Mass is a form of music that has been with me since a young age. When I was still a baby, my parents had me baptised as a Catholic. As a child, I accompanied them every week to attend mass at church; I could recite the songs we sang there by heart. As a youngster, I only knew the Cantonese masses of the Hong Kong Diocese. That was why, when I studied Schubert's Mass No. 2 in G Major with The Hong Kong Children's Choir during my fourth year of primary school, this first experience with performing a piece in Latin left an especially deep impression. After this, my choral journey led me to continue learning other non-Cantonese masses. When I studied choral conducting in the United States, my teacher introduced Frank Martin's early-career Mass for Double Choir, and I was instantly hooked. Unfortunately, the teacher only chose one movement, *Credo*, as the performance piece, so I never had the opportunity to perform the work in its entirety. Over the years since, I have been discussing the prospect of performing this piece with SingFest's Artistic Director, Patrick Chiu. After he suggested staging the mass with an alternative performance mode, the idea fermented for a time before finally being distilled into this performance.

Frank Martin was a very pious Christian, but when he wrote this mass, he had no intention of publicly performing it. Since he highly valued the personal, internal relationship with God, he did not want the public to appreciate this music purely from an aesthetic perspective. Precisely because he created this work without considering the possibility of performance, Mass for Double Choir is extremely difficult and contains numerous personal touches. The work explores the rich musical colours that had been developing up to the 20th century, while its structure pays homage to Renaissance polyphony. Perhaps the composer could never have predicted that the work would be performed for the first time 37 years after its completion. Nor would he have predicted that it would be performed continuously thereafter, until it became considered one of the most classic works of the choral repertoire.

Frank Martin's perception of faith, as well as his choices and process in creating this mass, all deeply inspired the ideas I aim to explore in this performance. In the course

感謝大家蒞臨欣賞「破土・撒時悸動」。聲蜚探索合唱劇場表演模式多年，首次以沉浸式多媒體合唱劇場跟大家見面，非常感激各位到場支持，見證聲蜚繼續成長。

彌撒曲是自小伴隨我成長的音樂。我尚是嬰孩時，父母已安排我領洗成為天主教徒，兒時我已跟從父母每星期到教堂參與彌撒，對每星期均會唱頌的彌撒曲倒背如流。年少時當然只認識屬於香港教區的彌撒曲，所以小學四年級時，於香港兒童合唱團學習舒伯特G大調第二彌撒曲並首次以拉丁文演唱一事印象特別深刻。自此以後，我在合唱路上繼續認識其他非粵語彌撒曲。我在美國唸合唱指揮時，在老師介紹法蘭克·馬丁創作生涯早期寫成的彌撒曲後，我便瞬間為之着迷。可惜當年老師只選取了其中一個樂章〈信經〉為演出曲目，於是我一直未有機會演出全套作品。這些年間，我一直跟聲蜚的藝術總監趙伯承討論演出此作品，經他提議以其他演出模式配合，醞釀一段時間後終於落實是次演出。

法蘭克·馬丁是非常虔誠的基督徒，但他寫下此彌撒曲時，原先從沒計劃讓作品公開演出，因他更着重個人內在跟上主的親密關係，並不希望大眾單純從美學角度鑑賞此樂曲。而正正因他創作時並無考量演出的可行性，作品難度極高之餘，同時蘊含很多個人色彩。作品探索發展至20世紀時的豐富音樂色彩的同時，結構上對文藝復興時期複調音樂致敬。作曲家也許從未預計完成作品後37年迎來首演，至今甚至不斷重演，且獲視為最經典的合唱作品之一。

法蘭克·馬丁的信仰觀，以及創作此彌撒曲所作出的選擇與過程，都深深啟發我想藉此演出探討的主題。究竟人生路上，我們有沒有好好謹守自己的信念，還是不自覺地太執着於取悅別人？生於此世代，無疑充滿着困難和挑戰，我們如何面對高低起伏，即使前路未明，仍勇敢抓緊信念而行？如何擁抱和接受過去種種，繼續前行走出自己的一片天？生而為人，到底為何而活？

除了合唱以外，鋼琴亦是我生命中重要的朋友，所以我一直希望是次演出有鋼琴的元素。傳統合唱中，鋼琴常擔當協作的角色，但今次它在無伴奏雙合唱團的織體以外出現，有多次的獨奏。馬丁非常欣賞巴赫

of life, are we strictly adhering to our faith or unconsciously intent on pleasing others? In this era so undoubtedly full of trials and challenges, how do we face life's ups and downs and still have the courage to hold onto our faith, even if the road ahead is unclear? How can we embrace and accept the past and continue moving forward? As human beings, why do we live?

Like choir, the piano has also been an important friend in my life. Therefore, I have always pictured this performance to include various piano elements. In a traditional choral setting, the piano often takes a collaborator's role, but this time it appears outside the texture of the a capella double choir, in a few solos. Martin truly appreciated Bach's works, and Rheinberger was Martin's *shigong*, or master's master (Martin's music teacher had studied organ with Rheinberger), so I particularly chose their works to intersperse with this mass. Additionally, I chose excerpts from *Preludes*, which Martin wrote in the more mature phase of his career. The piano's appearance in this programme alludes to the influence of human relations on life and symbolises a person's introspection at different life stages. Thank you to our pianist and good friend Jason for interpreting the music with ample humanity.

Not only am I fortunate to fulfil my long-time dream of conducting this work, but I am also blessed that this performance team is made up of significant people from my life. Among them are fellow choral performers from my youth, past students, comrades from SingFest, and new friends I've met for this performance and with whom I immediately hit it off. How wonderful to see so many people I've met at various phases of my life come together and form new friendships because of art. In this double chorus arrangement, I've witnessed everyone listen to each other yet more confidently use their own voices, bravely uncover different modes of expression in physical rehearsals, and support each other in discovering their inner thoughts and emotions. All of these touching scenes have deeply impressed me as a sign everyone is continuing to grow and move forward. To every participant, I am grateful a thousand times over.

I extend my heartfelt thanks to all the partners in the creative team, each of whom is an artist with depth and soul. Every time we spoke – no matter if the ideas raised were implemented or not – every possibility they explored for the work was a process worth cherishing. Their imagination of this mass was richer even than my own, breaking through my many blind spots, inspiring me to try to enter this work from ever more angles.

At the same time, I am extremely grateful to every behind-the-scenes personnel, administrator, and colleague from every department. Without their selfless hard work, this performance would not have been possible.

Last but not least, I hope everyone is encouraged by this performance and together feel the power of voices unleashed.

的作品，而萊茵伯格則是馬丁的「師公」（馬丁的音樂老師跟隨萊茵伯格習管風琴），所以我特別挑選他們的作品穿插於此彌撒曲之中。此外，我亦選取了馬丁創作生涯成熟時期寫下的前奏曲選段。鋼琴的出現，寓意生命中和有影響力的人交流，亦比喻人生不同階段的反思自己。感謝鋼琴家兼好兄弟Jason充滿人性的演繹。

我不單有幸指揮此作品以實現多年夢想，這次演出團隊更是由我生命中意義重大的人組成。他們當中包括我的兒時合唱伙伴、學生、在聲蜚多年奮鬥的戰友、是次演出新認識卻一拍即合的伙伴。看見自己在生命不同階段分別認識的人，因藝術走在一起而建立新的友誼，是何等的奇妙。見證着大家在雙合唱團的編制中互相聆聽但同時更自信地運用自己的聲音，於形體綵排勇敢發掘自己不同的表達方式，互相支持探索內心的思緒。一切感動的畫面，都成為大家繼續成長前行的印記。對每一位的參與，我都萬分感激。

我衷心感激主創團隊的各位好拍檔，他們每一位都是很有深度和靈魂的藝術家。每次的傾談，不論所提出的想法最後有否實行，每一個為作品探索過的可能性都是值得珍惜的過程。他們對這首彌撒曲的想像比我更豐富，突破不少我的盲點，從而啟發我嘗試以更多面向切入此作品。

我同時非常感謝各位幕後工作人員、行政以及各個部門的同事，沒有他們無私的付出，此作品不會順利面世。

最後，希望大家都能在此演出中得到一點鼓勵，一起感受這份「撒」時悸動。

Note from Kaki Lee,

Director & Choreographer

I believe there lies powerful life in our voice and body –
a force propelling a sowed seed to germinate, grow vigorously,
break through the soil and, eventually, overcome its constraints.

Please continue to hold on to our beliefs,
despite facing the unknown
and finding your mind and body, from time to time, not as strong as you would wish.

Be convinced that the soil is not a barrier but a shelter for us,
that there'll be companions offering nourishment
and that fading light will illuminate our way.
There'll be a time when a seed emerges through the soil and
meets the dawn however distant this future might be.

May we all hold fast to the faith within us.

Translation: James Liu

導演及編舞

李家祺的話

我相信聲音和身體都擁有強大的生命力，
好像種子嫩芽在泥土中努力向外延伸，
突破土壤，不再受束縛和限制。

請繼續相信我們所相信的，
縱然面對着未知的黑夜，
有時力不從身與心，難以前行。

相信泥土並不是一種阻力，
而是保護此刻的我們，
相信會有同伴傳來充滿養分的水，
相信仍有微弱的光指引着方向。
不論距離有多遠，
終有破開土壤，迎接黎明嘅一刻。

願我們能夠緊握心中的信念。

Frank Martin 法蘭克·馬丁 (1890 – 1974)

Mass for Double Choir a cappella 無伴奏雙合唱團彌撒曲 (1922–1926)

- I. Kyrie 垂憐頌
- II. Gloria 光榮頌
- III. Credo 信經
- IV. Sanctus 歡呼頌
- V. Agnus Dei 羔羊頌

Frank Martin's Mass for Double Choir a cappella stands as a testament to his unique compositional style, seamlessly blending elements of Renaissance polyphony with 20th-century harmonies. Born in Geneva in 1890, Martin displayed early musical promise, honing his craft at the Geneva Conservatory before embarking on a prolific career as both composer and conductor.

Commissioned in 1926 by the Dr. Hermann Scherchen Foundation in Zurich, the Mass for Double Choir was initially deemed too formidable to perform and remained dormant for decades. It was not until 1963 that the piece finally premiered, conducted by Paul Sacher in Basel, Switzerland, thereby introducing Martin's magnum opus to the public eye.

Divided into five movements, each segment of the mass showcases Martin's mastery of choral composition and his gift for crafting intricate textures. From the ethereal *Kyrie* to the rhythmic and vibrant *Gloria*, the work serves as a captivating exploration of faith and devotion.

Today, Martin's Mass for Double Choir is revered as one of his most significant contributions to music, seamlessly merging the spiritual profundity of the liturgy with Martin's pioneering musical language. It epitomizes Martin's enduring legacy as one of the preeminent composers of the 20th century.

法蘭克·馬丁的無伴奏雙合唱團彌撒曲展示他獨特的作曲風格，將文藝復興時期的複調音樂與20世紀的和聲完美融合。馬丁於1890年出生於日內瓦，在日內瓦音樂學院接受音樂教育，後來開始作曲家和指揮家的多產職業生涯。

這部雙合唱團彌撒曲於1926年由蘇黎世的赫爾曼·謝爾興基金會委託創作，最初被認為難以演奏，長期處於沉寂狀態。直到1963年，該作品由保羅·薩赫在瑞士巴塞爾指揮的演出，才使馬丁的傑作得以面世，引起了公眾的關注。

這部彌撒分為五個樂章，每個樂章展示了馬丁對合唱作品的精湛掌握和創作豐富繁瑣的音樂質地。從空靈的〈垂憐經〉到富有節奏和活力的〈榮耀頌〉，這部作品是對信仰和虔誠的引人深思的探索。

如今，馬丁的雙合唱團彌撒曲獲公認為他對音樂最重要貢獻之一，將禮拜儀式的精神深度與馬丁的開創性音樂語言完美融合。它彰顯了馬丁作為20世紀最傑出作曲家之一的持久影響力。

Frank Martin 法蘭克·馬丁

Mass for Double Choir a cappella 無伴奏雙合唱團彌撒曲

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

I. 垂憐頌

上主，求祢垂憐。
基督，求祢垂憐。
上主，求祢垂憐。

II. Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

II. Gloria

Glory to God in the highest.
And on earth peace to all those of good will.

We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

II. 光榮頌

天主在天受光榮。
主愛的人在世享平安。

我們讚美祢、稱頌祢、
朝拜祢、顯揚祢、
我們為了祢無上的光榮感謝祢。

主、天主、天上的君王，
全能的天主聖父。
主、耶穌基督、獨生子；
主、天主、天主的羔羊，
聖父之子；
除免世罪者，
求祢垂憐我們。
除免世罪者，
求祢俯聽我們的祈禱。
坐在聖父之右者，
求祢垂憐我們；
因為只有祢是聖的，
只有祢是主，
只有祢是至高無上的。
耶穌基督，祢和聖神，
同享天主聖父的光榮。
亞孟。

III. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo,
Lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis sub
Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre, et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

III. Credo

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God,
Light from Light,
True God from true God.
Begotten, not made,
of one substance with the Father by
whom all things were made.
Who for us and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.
Crucified also for us under
Pontius Pilate,
he suffered, and was buried.
And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again
with glory to judge the living and the dead;
and of his kingdom there will be no end.
And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.
And I believe in one, holy, catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.
I await the resurrection of the dead, and
the life of the world to come.
Amen.

III. 信經

我信唯一的天主。
全能的聖父，
天地萬物，
無論有形無形，都是他所創造的。
我信唯一的主、耶穌基督、
天主的獨生子。
他在萬世之前，由聖父所生。
他是出自天主的天主，
出自光明的光明，
出自真天主的真天主。
他是聖父所生，而非聖父所造，
與聖父同性同體，
萬物是藉着他而造成的。
他為了我們人類，
並為了我們的得救，從天降下。

他因聖神由童貞瑪利亞取得肉軀，
而成為人。

他在般雀比拉多執政時，
為我們被釘在十字架上，
受難而被埋葬。
他正如聖經所載，
第三日復活了。
他升了天，
坐在聖父的右邊。
他還要光榮地降來，
審判生者死者，
他的神國萬世無疆。
我信聖神，
他是主及賦予生命者，
由聖父聖子所共發。
他和聖父聖子，
同受欽崇，同享光榮，
他曾藉先知們發言。
我信唯一、至聖、至公、
從宗徒傳下來的教會。
我承認赦罪的聖洗，只有一個。

我期待死人的復活，
及來世的生命。
亞孟。

IV. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini
Hosanna in excelsis.

IV. Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He who comes
in the name of the Lord
Hosanna in the highest.

IV. 歡呼頌

聖！聖！聖！
上主萬有的主。
祢的光榮充滿天地。
歡呼之聲，響徹雲霄。
奉主名而來的當受讚美
歡呼之聲，響徹雲霄。

V. Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

V. Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.

V. 羔羊頌

除免世罪的天主羔羊，
求祢垂憐我們。
除免世罪的天主羔羊，
求祢垂憐我們。
除免世罪的天主羔羊，
求祢賜給我們平安。

Dominic Lam

林浩恩

Artist Concept,

Music Director & Conductor

概念、音樂總監

及指揮



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*, and David Lang’s *The Little Match Girl Passion* 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 Kathy Fok. As a conductor-pianist of 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 2019 and 2023 Hong Kong Arts Festival performing contemporary opera *Madame White Snake* written by Pulitzer Prize winner Zhou Long, and *Les Chant des Enfants des Étoiles* written by internationally renowned composer Unsuk Chin; performing in ReNew Vision’s production of *Aria* in 2020; and appearing as a guest singer in HKCC’s 50th anniversary original musical *King of Singers* in 2021.

In addition to his regular engagements, 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 was a part-time lecturer in the Department of Music of the Hong Kong Baptist University (HKBU) and the conductor of the HKBU Choir in 2017–2021.

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

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》。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。聲蜚經林氏合唱指導下，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。於2016至2023年，林氏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2019年及2023年香港藝術節分別演出由普立茲獎得主周龍創作的現代歌劇《白蛇傳》及國際著名作曲家陳銀淑所寫的《星星的孩子》；於2020年在更新視野藝術節演出《空氣頌》；以及於2021年為香兒五十周年原創音樂劇《歌王之王》作特邀演出。

林氏亦獲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。

林氏於2017至2021年為香港浸會大學音樂系客席講師及合唱團指揮。

林浩恩畢業於美國西敏合唱學院及香港中文大學，分別獲音樂碩士（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。

Kaki Lee graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) degree, majoring in contemporary dance. He was a full-time dancer at City Contemporary Dance Company (CCDC) for many years. In addition to being the co-artistic director of Rice Journey Production, Kaki is currently a freelance dancer, choreographer, dance videographer, independent producer and dance teacher.

His recent choreography credits include *I-SOLATE*, a choral theatre presented by SingFest, and two works for Rice Journey Production – *The Ant Rangers* and *Huh? It's the ant rangers again?!*. His video direction credits include CCDC's dance research & development platform "Exploring Movement-Image", for which he also devised the concept, and Siu Lung Fung Dance Theater's *Overlab*. His independent production, *The Valentine Twists*, won the Outstanding Alternative Space Production award at the Hong Kong Dance Awards 2024.

李家祺畢業於香港演藝學院，獲藝術（榮譽）學士學位，主修現代舞。他曾於城市當代舞蹈團擔任全職舞者多年，現為稻田身體劇場聯合藝術總監、自由身舞者、編舞、舞蹈影像設計師、獨立製作策劃人及教育工作者。

近期的編舞作品包括：聲蜚合唱節《寂療之境》及稻田身體劇場《螞蟻奇兵》、《咦？又係螞蟻奇兵？！》。他曾為城市當代舞蹈團的《探索舞動影像》提供意念及擔任錄像導演，以及為小龍鳳舞蹈劇場的《男·旦·女·生》擔任錄像導演。其個人策劃的獨立製作《不一樣的情節》獲頒香港舞蹈年獎2024「傑出另類場地舞蹈製作」。

Director &

Choreographer

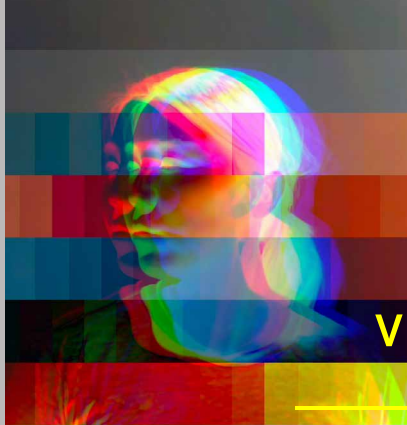
導演及

編舞



Kaki Lee

李家祺



Hui Wing-hei
Cheryl

許穎晞

Video Designer

錄像設計

Hui Wing-hei Cheryl is a computational artist and musician dedicated to bridging the gap between music, art, and technology. She is currently an artist-in-residence at Goldsmiths, University of London, where she earned a Master's degree in Computational Arts with distinction. Her bachelor's study at the University of Hong Kong and the master's study at The Chinese University of Hong Kong, under the tutelage of James Boznos, Timpani Principal of the Hong Kong Philharmonic Orchestra, provided her a solid music foundation and enriched her compositions that seamlessly blending traditional and contemporary elements.

Hui's innovative compositions that fused music and multimedia, have garnered international acclaim and have been performed by esteemed artists, including the Hong Kong New Music Ensemble and cellist Trey Lee. Notable among her achievements is the co-development of GripBeat, an interactive musical instrument, which earned her the Venture Accelerator of King's College in London and a Soyoye Technology Innovation scholarship.

Hui has expanded her craft into stage design and visual arts. Her contributions to performances by the Hong Kong Philharmonic Orchestra and her collaboration with Politecnico di Milano on interactive visualization systems for live concerts have solidified her reputation as a trailblazer in new media art.

Hui's dedication to creativity and education is unwavering. As a freelance designer, musician, and educator, she not only shares her expertise but also inspires the next generation to explore interdisciplinary expression. She continues to push artistic boundaries while fostering the growth of emerging talent.

許穎晞為跨媒體藝術家及音樂家，以優異成績於倫敦金匠大學電腦運算藝術科畢業。此前她於香港大學及香港中文大學修讀文學士及音樂文學碩士，師承香港管弦樂團首席定音鼓手龐樂思，主修敲擊樂。許氏的作品曾於不同國際舞台演出。

除了音樂創作，許氏於2022年六月為香港管弦樂團的音樂會擔任舞台創作。於2023年，許氏參與米蘭理工大學研究，為音樂表演設計現場影像系統。同年許氏獲選為倫敦金匠大學2024年的駐校藝術家。

Michelle Ng

吳敏超

Lighting
Designer

燈光設計



Michelle Ng is a dedicated musician and theatre practitioner with a strong focus on stage management and lighting design. She holds a solid academic background in the performing arts, having obtained a Master of Arts degree from The Chinese University of Hong Kong and a Bachelor's degree from the University of Manchester, both specialising in music.

During her time studying at The Hong Kong Academy for Performing Arts, Michelle actively participated in a wide array of productions spanning diverse artistic disciplines, including music, dance, opera, drama, and experimental theatre. Her primary areas of expertise lie in stage management and technical theatre, with a particular focus on lighting design. Notably, Michelle has collaborated with esteemed orchestras such as the Hong Kong Philharmonic Orchestra and has contributed to numerous Le French May productions. Presently, as a freelancer, she focuses on music and selectively takes on theatre and music-related projects that enable her to showcase her strength.

吳敏超是一位充滿熱誠的音樂人及劇場工作者，主力從事舞台管理及燈光設計工作。她的學術背景與表演藝術息息相關，先後畢業於香港中文大學碩士及曼徹斯特大學學士課程，皆主修音樂。

吳敏超就讀香港演藝學院期間，熱衷參與一系列不同藝術範疇的製作，包括音樂、舞蹈、歌劇、戲劇及實驗劇場。她的專長為舞台技術及管理，尤其擅於燈光設計，過去曾與香港管弦樂團等備受好評的樂團合作，亦多次參與法國五月藝術節的製作。她現時是自由身工作者，專注於音樂範疇，並透過各個劇場及音樂項目一展所長。

Ainsley So

蘇善誼



服裝配件設計

Costume Accessory
Designer

Ainsley So graduated from Royal Central School of Speech and Drama in United Kingdom, majoring in Stage and Costume Design. She was nominated for the Best Costume Design for *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* by Chung Ying Theatre Company.

Her recent set and costume design credits include Chung Ying Theatre Company's *Alive in the Mortuary*; Tang Shu-wing Theatre Studio's *Shakespeare in Our Time: The Rape of Lucrece*; Trinity Theatre's *Still You* and SingFest's *Bach in Black Box The Thunder Bay*.

Her costume design credits include Hong Kong Repertory Theatre's *Scapin in Jianghu, Chap. 2023*; Hong Kong Dance Company's *Dance Theatre Womanhood*; Chung Ying Theatre Company's *Man of La Mancha* and *The Miracles of the Namiya General Store*; Trinity Theatre's *Sweet Dreams, Table for Two* and *Dustykid on Stage* and the experimental multimedia production "Lion Dance Theatre" *Guan Yu's Ride of 1,000 Miles* at New Vision Arts Festival.

蘇善誼畢業於英國皇家中央演講和戲劇學院，主修舞台及服裝設計。她曾憑中英劇團《福爾摩斯四圍騰之華生暴走大狗查》獲提名最佳服裝設計。近期舞台及服裝設計作品包括：中英劇團《留守太平間》；鄧樹榮戲劇工作室《現世代的莎士比亞：受辱記》；三角關係《無法誠實的我們》及聲蜚合唱節巴赫黑盒劇場《婚岔路》。

服裝設計作品包括香港話劇團《史家本第二零二三回之伏虎降龍》；香港舞蹈團《如影》；中英劇團《唐吉訶德》及《解憂雜貨店》；三角關係《晚安》、《二人餐》及三角關係 x Dustykid 音樂劇場《小塵大事》及新視野藝術節多媒體當代實驗獅劇《千里走單騎》。

廖梓丞

Jason Liu



Piano

鋼琴

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.

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時，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。

SingFest Choral Academy

聲蜚合唱學院

Choir 合唱團 I

Soprano 女高音

Chan Pui-to Cyanne 陳沛陶

Law Tsz-ying 羅芷盈

Ma Hang-yi 馬杏兒

Rosella Tang 鄧旭婷

Angela Yiu 姚安盈

Alto 女低音

Carmen Bat 畢家敏

Christy Fong 方諾恩

Lee Hoi-yan 李海欣

Mandy Yau 邱倩婷

Tenor 男高音

Lau Wing-chung 劉穎聰

Li Chun-man Jermyan 李雋文

Carmel Tse 謝迦密

Yip Ka-leung Fred 葉家良

Bass 男低音

Lau Che-lam Edwin 劉智霖

Daniel Lau 劉力致

Li Wing-hei Thomas 李永晞

King Wong 黃敬澤

Choir 合唱團 II

Soprano 女高音

Rachel Kwok 郭峴

Erica Lam 林傲珈

Ariel Wong 黃懿澄

Wong Yuet-lam 王悅琳

Zee Tin-wan Tabitha 徐天蘊

Alto 女低音

Chin Pui-shan 陳珮嫻

Ruth Lau 劉思敏

Michelle Ma 馬一聞

Yip Cheuk-ling 葉卓靈

Tenor 男高音

Li Cho-shun Jason 李祖舜

Edmund Poon 潘子駿

David Wong 黃天寶

Wong Tsz-chun Jason 黃子晉

Bass 男低音

Chan Tsz-to 陳梓韜

Tsang Lok-ki 曾樂麒

Amos Yip 葉沛林

Yue Si-jun Alex 余思慤

Creative & Production

創作及製作

Artist Concept, Music Director & Conductor
概念、音樂總監及指揮
Dominic Lam 林浩恩

Director & Choreographer 導演及編舞
Kaki Lee 李家祺

Video Designer 錄像設計
Hui Wing-hei Cheryl 許穎晞

Lighting Designer 燈光設計
Michelle Ng 吳敏超

Costume Accessory Designer 服裝配件設計
Ainsley So 蘇善誼

Producer 監製
Bonnie Lam 林國貞

Assistant Producer 助理監製
Olivia Tse 謝穎琦

Production Manager 製作經理
Yan Fan 范文恩

Stage Manager 舞台監督
Yellow Wong 黃可童

Deputy Stage Manager 執行舞台監督
Mak Wai-yee 麥慧儀

Assistant Stage Manager 助理舞台監督
Law Wing-chun 羅永駿

Dresser 服裝助理
Jane Yeung 楊靜

Stage Crew 舞台助理
Leung Ming-ho 梁銘浩

Stage Photo 舞台照片攝影
Moon 9 Image
Maximillian Cheng 鄭珞璋
Crystal Mak 麥曉蕾

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康樂及文化事務署

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Janet Yau 游慧姿

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 artistic 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”.

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·里森教授及聲蜚的藝術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。

Board of Directors 董事會成員

Helen Au 區曉嵐
Francis Hon 韓以亮
Mak Su-yin 麥淑賢
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Eric Yung 容志偉
Lora Chow 周曉晴

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Founder & Artistic Director 創辦人及藝術總監
Patrick Chiu 趙伯承

Music Director 音樂總監
Dominic Lam 林浩恩

Resident Artist 駐團藝術家
Kenix Tsang 曾麗婷



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香港藝術發展局
Hong Kong Arts Development Council

聲蜚合唱節為藝發局資助團體
SingFest is financially supported by the HKADC

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Thank you for attending this SingFest performance.
Please complete the questionnaire. Your feedback will help us to improve.
Thank you!

感謝閣下參與是次聲蜚合唱節的演出。
為改善演出的質素，誠邀閣下填寫問卷。你的寶貴意見對我們非常重要。
謝謝！



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