

主辦單位 Organised by



香港醫學會慈善基金
The Hong Kong Medical Association
Charitable Foundation

醫韻抗癌愛及時 慈善音樂會

Charity Concert for Hong Kong Anti-Cancer Society

節目場刊 Programme Book

協辦單位
In collaboration with



香港醫學會
THE HONG KONG
MEDICAL ASSOCIATION

受惠機構
Beneficiary



香港防癌會
HONG KONG ANTI-CANCER SOCIETY
Since 1963

*With the Compliments
of*



香港醫學會
THE HONG KONG
MEDICAL ASSOCIATION

致意



活動程序表 Event Day Rundown

- 
- 18:30
- 🎵 Audience Admission 觀眾入場
 - 🎵 Opening Ceremony 開幕典禮
 - 🎵 Orchestra Performance 管弦樂團演奏
 - 🎵 Intermission 中場休息
 - 🎵 Choir Performance 合唱團演唱
- 21:00
- 🎵 End of Concert 音樂會結束



香港特別行政區行政長官賀辭

Message from the Chief Executive of the HKSAR

李家超先生 · GBM, SBS, PDSM, PMSM

The Hon John LEE Ka-chiu, GBM, SBS, PDSM, PMSM

香港醫學會慈善基金
「醫韻抗癌愛及時」慈善音樂會

善心播愛
妙韻傳馨

行政長官李家超





高永文議員 · GBS, JP

Dr the Hon KO Wing-man, GBS, JP

香港特別行政區行政會議成員賀辭

Message from the Executive Council Member of the HKSAR

樂音傳愛
共締昌榮



醫務衛生局局長賀辭

Message from the Secretary for Health

盧寵茂教授 · BBS, JP

Prof the Hon LO Chung-mau, BBS, JP

醫韻抗癌愛及時慈善音樂會

善風遠播
雅樂悠揚

醫務衛生局局長盧寵茂





勞工及福利局局長賀辭

Message from the Secretary for Labour and Welfare

孫玉菡先生，JP

The Hon Chris SUN Yuk-han, JP

醫韻抗癌愛及時慈善音樂會

仁聲傳愛
厚德揚芬

勞工及福利局局長孫玉菡





衛生署署長賀辭

Message from the Director of Health

林文健醫生，JP

Dr Ronald LAM Man-kin, JP

愛 德
音 送
盈 懷
懷 暖

香港醫學會慈善基金醫韻抗癌愛及時慈善音樂會

衛生署署長林文健





杜永恒先生，JP

Mr Edward TO Wing-hang, JP

社會福利署署長賀辭

Message from the Director of Social Welfare

醫韻抗癌愛及時慈善音樂會

良醫仁術
善行德聲

社會福利署署長杜永恒





安老事務委員會主席賀辭

Message from the Chairman of Elderly Commission

李國棟醫生 · GBS, JP

Dr Donald Li Kwok-tung, GBS, JP

醫韻抗癌愛及時慈善音樂會

慈 仁 恤 患
善 韻 樂 羣

安老事務委員會主席李國棟



醫院管理局主席賀辭

Message from the Chairman of Hospital Authority

范鴻齡先生 · GBS, JP

Mr Henry Fan Hung-ling, GBS, JP



香港醫學會慈善基金
「醫韻抗癌愛及時」慈善音樂會

樂匯善心
曲傳關愛

醫院管理局主席范鴻齡





義務工作發展局主席賀辭

Message from the Chairman of Agency For Volunteer Service

彭韻僖女士 · BBS, MH, JP

Ms Melissa Kaye PANG, BBS, MH, JP

香港醫學會慈善基金
「醫韻抗癌愛及時」慈善音樂會

樂韻行義
愛心永續

義務工作發展局主席





李夏茵 醫生

Dr Libby LEE Ha-yun

醫院管理局行政總裁賀辭

Message from the Chief Executive of Hospital Authority



醫院管理局
HOSPITAL
AUTHORITY

香港醫學會慈善基金
「醫韻抗癌愛及時」慈善音樂會

仁心妙韻創善舉
醫患同行展關懷

醫院管理局行政總裁李夏茵





鄭志文醫生
Dr CHENG, Chi Man

香港醫學會會長獻辭

Message from the President of The HKMA

醫療的價值，不止於治癒疾病，更在於對生命的尊重，以及對每一位患者的關懷與陪伴。

香港醫學會一直秉承「維護民康」的理念，致力推動醫療專業發展，同時積極履行社會責任。我們深信，醫療不應局限於診症室與病房，而應延伸至社區，與不同持份者攜手合作，共同守護市民健康，關顧社會不同群體的需要。

一年一度的香港醫學會慈善基金慈善音樂會，正是這份信念的延伸。多年來，我們透過音樂凝聚醫學界與社會各界的力量，支持不同慈善項目，將關愛化作實際行動。香港醫學會一直承擔慈善音樂會的所有行政及活動開支，確保每一分善款均全數撥作受惠項目之用，讓社會各界的支持，直接惠及有需要的人。

今年，我們以「醫韻抗癌愛及時」為主題，支持香港防癌會全新推出的「愛在及時」癌症關懷同行計劃，讓中青年晚期癌症患者及其照顧者在人生艱難的時刻，感受到社會的溫暖與希望。

我衷心感謝各位嘉賓、贊助人、義工，以及每一位蒞臨支持的朋友；亦感謝醫學會合唱團及醫學會管弦樂團全體成員，以音樂傳遞關懷，讓這項別具意義的傳統得以延續。

願今晚的音樂，不僅觸動人心，更能將關懷傳遞至社區每一個角落，陪伴更多患者及家庭走過抗癌旅程。

Medicine is not defined solely by our ability to diagnose illness or deliver treatment. At its heart lies a deeper commitment — to respect the dignity of every individual, to understand the challenges faced by those we care for, and to stand beside patients throughout their journey.

For more than a century, The Hong Kong Medical Association has remained dedicated to advancing the medical profession and safeguarding the health of our community. While scientific progress continues to transform the way diseases are treated, we believe that the essence of healthcare has always extended beyond clinical expertise. It is also about compassion, partnership and our shared responsibility to care for one another.

The annual charity concert organised by The Hong Kong Medical Association Charitable Foundation embodies this belief. Through the harmony of music, members of the medical profession come together to serve the community and support those in need. Over the years, this meaningful tradition has connected the medical community with society, turning the goodwill of many into tangible support for charitable causes. The Hong Kong Medical Association has continued to cover all administrative and event-related expenses, ensuring that every donation raised is fully directed towards the beneficiary programmes.

This year's concert, "Healing Through Harmony", supports the Hong Kong Anti-Cancer Society's newly launched "Love in Action" Cancer Care Companion Programme. The programme addresses the needs of young and middle-aged people living with advanced cancer and their caregivers, recognising that the challenges of cancer extend far beyond medical treatment alone. For many patients and families, timely care, understanding and companionship can provide strength and reassurance during some of life's most difficult moments.

I would like to express my deepest appreciation to all guests, sponsors, volunteers and supporters for making this meaningful cause possible. I also extend my sincere gratitude to the members of the HKMA Choir and HKMA Orchestra, whose dedication and passion have allowed the spirit of this concert to flourish through music.

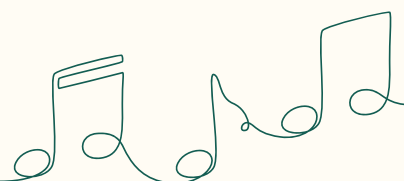
Ultimately, this evening is not only a celebration of music, but a reminder of what we can achieve when we come together with compassion and purpose. May the melodies tonight bring comfort, hope and encouragement to patients and families on their journey against cancer.



楊協和醫生 Dr YEUNG, Hip Wo Victor



香港醫學會慈善基金主席獻辭 Message from the Chairperson of The HKMA Charitable Foundation



香港醫學會自1990年起，透過合唱團及管弦樂團的公開演出舉辦慈善音樂會，凝聚醫學界及社會各界的支持，為不同慈善項目籌募經費。2006年，香港醫學會成立慈善基金，將這份初心延續，透過有系統地策劃慈善活動，回應社會的需要。

多年來，慈善音樂會一直延續醫學會服務社會的傳統，亦見證了一代又一代醫生以音樂回饋社會。今年適逢香港醫學會慈善基金成立20周年，我們十分榮幸支持香港防癌會全新推出的「愛在及時」癌症關懷同行計劃，期望透過音樂匯聚善心，為中青年晚期癌症患者及其照顧者提供更適切、更及時的支援。

我衷心感謝香港醫學會合唱團及香港醫學會管弦樂團全體醫生團員，在繁忙的醫療工作以外，仍然持續學習、悉心排練，以音樂服務社會，為慈善音樂會多年來的延續付出時間與心力。

我謹此衷心感謝各位會員及社會各界人士一直以來的鼎力支持及慷慨解囊。最後，誠邀大家欣賞今晚由本會合唱團與管弦樂團帶來的精彩演出，共同度過一個充滿愛與樂韻的夜晚。

Since 1990, The Hong Kong Medical Association has organised charity concerts through the public performances of the HKMA Choir and HKMA Orchestra, bringing together the medical profession and the wider community to raise funds for various charitable causes. In 2006, The Hong Kong Medical Association established its Charitable Foundation to further this commitment through the systematic planning of charitable initiatives and the provision of support in response to evolving community needs.

Over the years, the charity concert has continued to uphold the HKMA's tradition of serving the community, while witnessing generations of doctors giving back through music. This year marks the 20th anniversary of The Hong Kong Medical Association Charitable Foundation, and we are honoured to support the Hong Kong Anti-Cancer Society's newly launched "Love in Action" Cancer Care Companion Programme. Through music, we hope to bring together the goodwill of the community and provide timely and appropriate support for young and middle-aged patients with advanced cancer and their caregivers.

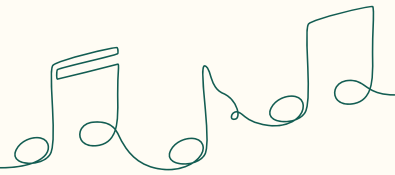
I would like to express my heartfelt gratitude to all members of the HKMA Choir and HKMA Orchestra, who, alongside their demanding medical duties, have devoted their valuable time and effort to learning, rehearsing and perfecting their performances. Through music, they continue to serve the community and contribute to the continuation of this meaningful charitable tradition.

I would also like to extend my sincere appreciation to all HKMA members and members of the community for their continued support and generous contributions. Finally, I invite everyone to enjoy the wonderful performances presented by the HKMA Choir and HKMA Orchestra this evening, and to share in a night filled with music, compassion and care.



香港防癌會

HONG KONG ANTI-CANCER SOCIETY
Since 1963



簡介

香港防癌會於1963年由已故何鴻超教授創辦，為本港歷史最悠久的非牟利抗癌機構，一直致力推動防癌、抗癌及治癌工作，並提供藥物資助、免費住院服務、癌症教育及多元化癌症支援服務，全面照顧癌症患者及其家屬在不同階段的需要。

About Hong Kong Anti-Cancer Society

The Hong Kong Anti-Cancer Society (HKACS) was founded in 1963 by the late Professor HO, Hung Chiu and is the longest-established non-profit anti-cancer organisation in Hong Kong. HKACS is committed to prevent, fight and cure cancer, and provides medical assistance, charity beds, cancer education, and comprehensive cancer support.

使命及願景

香港防癌會致力透過倡導、推動各界共同參與、賦予能力及幫助所有有需要人士以對抗癌症，減少癌症帶來的重擔。

Mission & Vision

To fight against cancer and reduce its burden by advocating, engaging, empowering, and supporting all those in need.

受助項目簡介

鑑於本港針對18至60歲晚期癌症患者於家中接受臨終及紓緩照顧的支援有限，「愛在及時」癌症關懷同行計劃為有急切需要的患者提供送飯、陪診及營養支援等免費緊急居家服務，服務涵蓋全港，減輕家屬照顧壓力，同時維護患者尊嚴與生活質素。

Project Introduction

In response to limited home-based end-of-life care for late-stage cancer patients aged 18–60, the “Love in Action” Cancer Care Companion Programme offers free meal delivery, escort and nutrition support across Hong Kong, easing caregiver burden and safeguarding patients’ dignity and quality of life.

聯絡我們

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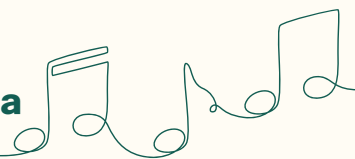
表演節目表 Performance Programme



香港醫學會管弦樂團 The HKMA Orchestra 客席指揮 Guest Conductor: 譚泳佳 Harty TAM		
1	紐倫堡的名歌手：前奏曲 Prelude to Die Meistersinger von Nürnberg	華格納 Richard WAGNER
2	悼念公主的帕凡舞曲 Pavane pour une infante défunte	拉威爾 Maurice RAVEL
3	波萊羅 Boléro	拉威爾 Maurice RAVEL
中場休息 Intermission		
香港醫學會合唱團 The HKMA Choir 指揮 Conductor: 劉迪恩 Jane LAU 鋼琴伴奏 Piano accompanist: 周小玉 CHAU, Siu Yuk		
1	Give Me A Choral Medley!	Andy BECK
2	Yesterday	John LENNON and Paul McCARTNEY Arranged by Bob CHILCHOTT Adapted by Jacob NARVERUD
3	道別是一件難事 (Saying Goodbye Is a Hard Thing)	金承志 JIN Chengzhi
4	Dona nobis pacem	Mary Lynn LIGHTFOOT
5	Every Time I Feel the Spirit	Traditional Spiritual Arranged by Jessica LAW
6	All Things Bright and Beautiful	John RUTTER
7	Night of Rainbows	林健雄 Darius LIM
8	Que Sera Sera (Whatever Will Be, Will Be)	Jay LIVINGSTON and Ray EVANS Arranged by Justin GOH
9	海闊天空 (Boundless Oceans, Vast Skies)	黃家駒 WONG Ka Kui Arranged by LAN Juangqin



表演團體 – 香港醫學會管弦樂團 Performing Groups – The HKMA Orchestra



香港醫學會管弦樂團自1989年成立至今，已發展成一隊有近百成員的管弦樂團。每年都預備了整個樂季的節目，除了最少三次的大型公開音樂會外，在醫學界及其他社團舉辦的慈善節目中參與的演出亦多不勝數。樂團其中一項主要工作是透過美妙的旋律，團結醫學界與社會各階層的成員，並用音樂抒慰病患者的厄困，照顧無助者和被遺棄者的心靈需要。成員全屬義務性質：醫生、醫護工作者、音樂家、相關的專業人士或學生和親友，只要認同樂團的宗旨和理念，都歡迎參與，各自發揮所長，共譜優美動人樂章。

The Hong Kong Medical Association Orchestra was established in 1989 by a group of doctor musicians. It has now grown into a full orchestra with almost a hundred members. It produces a full-season programme with three major concerts a year. On top of that are a dozen or so outreach performances in hospitals and elderly homes.

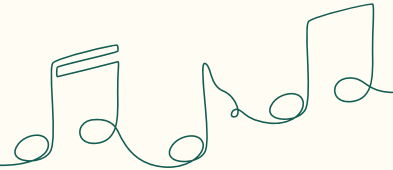
The Orchestra aims at providing the best music-making possible with musicians playing on a voluntary basis. Members stay with the Orchestra because of the mission, fellowship and fun. Doctors, nurses, musicians, allied health workers, related professionals or their students, friends and relatives are all welcome, as long as they could identify with the Orchestra's mission and have talents to contribute.





客席指揮 Guest Conductor

譚詠佳
TAM, Harty Wing Kai



自2025年起，譚詠佳擔任香港醫學會管弦樂團客席指揮。她與樂團的合作體現了她對音樂詮釋的深度追求與對整體聲響平衡的高度要求，塑造出兼具溫度與紀律的演出風格。

譚氏為一位備受肯定的管弦樂指揮，以其藝術修養、敏銳的詮釋能力及穩健的領導風範著稱。她為 NHKP 巴洛克室樂團創辦人及音樂總監，致力為香港專業樂手建立具活力的演出平台，帶領樂團呈現兼具風格完整性與情感深度的音樂會演出。

她同時擔任 NHKP 巴洛克室樂團音樂總監。該團自2022年創立以來，已成為香港備受尊重的巴洛克樂團之一。在她的帶領下，樂團建立了以風格真確、聲部清晰及節奏活力為特色的藝術定位。她對巴洛克作品的詮釋融合歷史語境與戲劇張力，為巴哈、韓德爾、韋華特等作曲家的作品注入優雅氣質與細膩情感。

自2016年起，譚氏出任香港室樂團音樂總監兼指揮，每樂季策劃及指揮多套音樂會節目。其選曲兼具學術深度與親和力，曲目廣泛多元，在維持高藝術水準的同時，亦能與不同背景的觀眾產生共鳴。

在國際舞台上，她的指揮足跡亦日益廣泛。2024年，她與法國 Seine-Saint-Denis 的 Divertimento Orchestra 合作演出，該項目獲得香港賽馬會教育信託基金支持。其後獲 Emilia Romagna Concerti 邀請，率領 NHKP 巴洛克室樂團於意大利拉文納進行巡迴演出。她亦曾擔任瑞士伯爾尼交響樂團、捷克 Bohuslav Martinů Philharmonic Orchestra 及 Sokol Symphony Orchestra of Brno 的客席指揮。

Since 2025, TAM, Harty Wing Kai has served as Guest Conductor of the Hong Kong Medical Association Orchestra, where she poised authority, refined musicianship, and collaborative spirit have been warmly received by both musicians and audiences. Her work with the orchestra reflects her commitment to thoughtful musical preparation, expressive depth, and cohesive ensemble artistry.

TAM is an established orchestral conductor recognised for her artistic refinement, interpretive insight, and assured leadership on the podium. She is the Founder and Music Director of the New Hong Kong Philharmonia, where she has cultivated a dynamic platform for professional musicians in Hong Kong, shaping performances distinguished by stylistic integrity and expressive nuance.

She also serves as Music Director of the NHKP Baroque Chamber Orchestra, regarded as one of Hong Kong's leading Baroque ensembles since its founding in 2022. Under her direction, the ensemble has developed a distinctive artistic identity characterised by clarity of texture, rhythmic vitality, and stylistic authenticity. Her interpretations of Baroque repertoire balance historical awareness with dramatic immediacy, bringing elegance and emotional depth to works by BACH, HANDEL, VIVALDI, and their contemporaries.

Since 2016, TAM has served as Music Director and Conductor of the Hong Kong Chamber Orchestra, leading several concert programmes each season. Her programming combines intellectual depth with accessibility, presenting a wide-ranging repertoire that resonates with diverse audiences while maintaining high artistic standards.

Internationally, TAM's engagements reflect her versatility and growing presence abroad. In 2024, she collaborated with musicians of the Divertimento Orchestra in Seine-Saint-Denis, France, in a concert supported by the Hong Kong Jockey Club Educational Trust Fund.



譚氏於瑞士 Hochschule der Künste Bern 主修管弦樂指揮，師承 Prof. Dominique ROGGEN、Prof. Gustav MEIER、Tomáš NETOPIĽ、Prof. Donald SCHLEICHER 及 Kirk TREVOR 等著名指揮家。其歐洲專業訓練奠定了她嚴謹的指揮技術、精緻的音樂判斷力，以及重視合作的藝術理念。

憑藉其從容自信的台風與對藝術卓越的不懈追求，譚氏持續為香港音樂界注入活力，並透過不同的藝術合作拓展更廣闊的音樂視野。

She was subsequently invited by Emilia Romagna Concerti to lead the New Hong Kong Philharmonia on tour in Ravenna, Italy. Her guest appearances have also included performances with the Bern Symphony Orchestra in Switzerland, the Bohuslav Martinů Philharmonic Orchestra, and the Sokol Symphony Orchestra of Brno in Czech Republic.

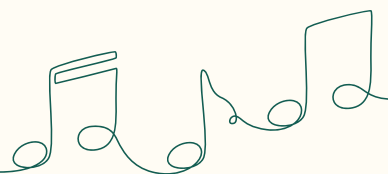
TAM studied orchestral conducting at the Hochschule der Künste Bern in Switzerland under the guidance of distinguished mentors including Prof. Dominique ROGGEN, Prof. Gustav MEIER, Tomáš NETOPIĽ, Prof. Donald SCHLEICHER, and Kirk TREVOR. Her European training continues to inform her disciplined technique, refined musical judgment, and collaborative approach to orchestral leadership.

With her commanding presence and deep commitment to excellence, TAM continues to enrich Hong Kong's musical life through meaningful artistic partnerships at home and abroad.





香港醫學會合唱團 The HKMA Choir



香港醫學會合唱團成立於1997年，同年12月即與香港醫學會管弦樂團舉辦了首次籌款音樂會。成立至今我們的曲目類型廣泛，包括聖樂、古典合唱音樂、歌劇片段，以至中國藝術歌曲、聖誕頌歌及現代流行歌曲。通過合唱練習和定期的聲樂訓練工作坊，我們旨在提高聲樂技巧、完善合唱質量，並豐富演出曲目。我們努力將音樂的饋贈帶給社區及不同慈善組織，並通過籌款音樂會和其他協作合唱及音樂項目來服務社會。

我們歡迎對歌唱感興趣並擁有共同願景的香港醫學會會員加入我們。如有查詢，請致電 2527 8285 或電郵至 choir@hkma.org。

The HKMA Choir was founded in 1997 and staged its first fund-raising concert in December of the same year with the HKMA Orchestra. Our repertoire encompasses a diverse range of music, including sacred music, classical choral works, and operatic pieces, as well as Chinese art songs, Christmas carols, and modern pop ballads. Through our choir practices and regular vocal training workshops, we aim to improve our vocal techniques, refine our choral qualities, and enrich our repertoire. We strive to pass on the gift of music and serve the community and other charitable organisations through fund-raising concerts and various collaborative choral and music projects.

We welcome HKMA members who are interested in singing and share our vision to come and join us. For enquiry, please contact us at 2527 8285 or email us at choir@hkma.org.





劉迪恩
Jane LAU

香港醫學會合唱團指揮 Conductor of The HKMA Choir



劉迪恩是一位成就卓越的合唱指揮，自幼便熱愛音樂並隨香港兒童合唱團於世界各地表演，廣泛接觸不同音樂類型。在中學時期，她成為德望學校合唱團學生指揮，以優秀表現獲《南華早報》評為年度學生音樂家。其後，劉氏繼續專修音樂，獲得了香港中文大學（榮譽）音樂學士學位、香港浸會大學音樂碩士學位（主修合唱指揮），以及倫敦聖三一學院鋼琴和聲樂音樂演奏文憑。

劉氏的職業生涯始於庇理羅士女子中學，擔任該校音樂科主任，並帶領學校合唱團在不同的音樂節上獲得了無數獎項和榮譽。在她的指導下，庇理羅士女子中學合唱團於1997年在香港學校音樂節獲最佳女聲合唱團獎項及在1999年於澳洲國際音樂節榮獲金獎，並於2000年在加拿大International Choral Kathaumixw Festival中獲得小組合唱第一名。

2007至2020年間，劉氏擔任瑪利曼中學音樂主任，教授各個級別的音樂課程並指揮學校的所有合唱團，其後並於2020至2021年任該校的音樂顧問。劉氏帶領瑪利曼中學合唱團參加了一系列國際比賽，取得了驕人的成績。她在2010年代帶領合唱團在匈牙利、俄羅斯和意大利的多個合唱節中獲得了最高獎項。劉氏還在匈牙利尼賴吉哈佐舉行的第九屆Cantemus International Choral Festival上被評選為最佳指揮。

除了在海外的成績，瑪利曼中學中級合唱團也在劉氏的領導下，在本地一年一度的香港學校音樂節上屢獲佳績。2013年，合唱團獲得中文及外語組雙冠軍，並獲得年度最佳女聲合唱團和年度最傑出合唱團殊榮。在2015年，合唱團再次獲得中文及外語組雙冠軍，並重奪年度最佳女聲合唱團稱號。

Jane LAU is a highly accomplished choral conductor who has shown a passion for music from a young age. Her journey began as a member of the Hong Kong Children's Choir, where she explored various genres of music and toured the world. Jane's exceptional skills as a student conductor were recognised when she was named Student Musician of the Year by the South China Morning Post while in the Good Hope School choir. Jane pursued her passion for music by earning a Bachelor of Arts (Hons) in Music from the Chinese University of Hong Kong, a Master of Arts in Music (majoring in choral conducting) from the Baptist University of Hong Kong, and Performance Diplomas in Pianoforte and Singing from the Trinity College of Music.

Jane began her career as the Head of Music at Belilios Public School (BPS), where she led the school choir to receive numerous awards and accolades at music festivals. Under her guidance, the BPS choir was awarded the title of Best Girls' Choir in 1997 and won the Gold Award at the Australian International Music Festival in 1999. They also attained first place in the Ensemble Singing Category in the International Choral Kathaumixw Festival, Canada in 2000.

Between 2007 and 2020, Jane served as the Head of Music at Marymount Secondary School (MSS), where she taught music lessons for all levels and conducted all the school choirs. In addition, she acted as Music Consultant for MSS from 2020 to 2021. Under Jane's direction, the school choirs achieved remarkable success at local and international choral competitions. She has led the choir in winning top-ranking awards at multiple choral festivals in Hungary, Russia, and Italy. She was also named Best Conductor at the 9th Cantemus International Choral Festival in Nyiregyhaza, Hungary.

Besides overseas achievements, the MSS intermediate choir has also won a myriad of awards in the local annual Hong Kong Schools Music Festival under Jane's leadership. The choir was awarded Champion in both Chinese and foreign language entries in 2013 and was granted the titles of Best Girls' Choir and Most Outstanding Choir of the Year. In 2015, the choir again won Champion in Chinese and foreign language entries, recapturing the Best Girls' Choir title.



在2019冠狀病毒病(新冠肺炎)期間，劉氏繼續帶領瑪利曼中學合唱團參加了各種網上合唱團比賽，並取得了出色的成績。2020年，合唱團參加印尼萬隆合唱協會舉辦的第二屆世界網上合唱節，獲得青年組第一名；同年，他們聯同校友於意大利里米尼國際合唱比賽獲得網上合唱組別第一名。其後，合唱團參加了世界青少年及兒童合唱藝術家協會舉辦的2021年世界合唱節，除了在網上合唱組中獲得第一名，更獲得最佳無伴奏合唱表演獎。合唱團出色的錄製表演也為他們贏得了香港Paul Phoenix Academy一週年網上音樂節 A Celebration of John Rutter's Music 的金獎。

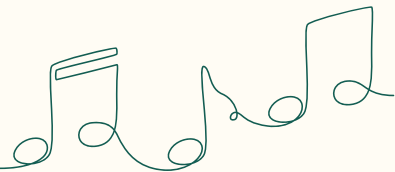
During the COVID-19 pandemic, Jane continued to lead the MSS choir and participated with great success in various virtual choir competitions. In 2020, the choir won first place in the Youth Category at the 2nd World Virtual Choir Festival organised by the Bandung Choral Society of Indonesia. Joining hands with the choir alumnae, the choir also won first place in the Virtual Choir Category at the Rimini International Choral Competition, Italy that same year. At the 2021 World Choir Festival organised by the World Youth and Children Choral Artists Association, the choir not only won first place in the Virtual Choir Category, but was also awarded the Best A Cappella Performance Prize. The choir's recorded performance earned them a Gold Award in Hong Kong's Paul Phoenix Academy 1st Anniversary Online Music Festival - A Celebration of John Rutter's Music.





鋼琴伴奏
Piano Accompanist

周小玉
CHAU Siu Yuk



周小玉自幼隨中央音樂學院和天津音樂學院教授學習鋼琴。自中學時期以來，她已定期擔任聲樂、樂器和合唱團的鋼琴伴奏，並考獲了倫敦聖三一學院LTCL鋼琴演奏文憑。周氏曾為多個本地音樂團體擔任伴奏，並擔任香港醫學會合唱團鋼琴伴奏多年，為香港醫學會合唱團的年度音樂會、小型音樂會、聲樂訓練以及聖誕頌歌項目等作出了不少貢獻。

CHAU studied piano with professors at the Central Conservatory of Music and Tianjin Conservatory of Music at an early age. She has served regularly as a piano accompanist for vocalists, music instruments, and choirs since her middle school years. She obtained LTCL in piano performance from the Trinity College London. She has worked as an accompanist with various local organisations and has been the piano accompanist for the HKMA choir for many years. She has contributed immensely to the HKMA choir's annual concerts and recitals, vocal training courses, as well as carol singing projects.



表演者名單 – 香港醫學會管弦樂團成員 Performers List - The HKMA Orchestra



第一小提琴

范愷**
陳嘉寶
鄭彥彤
李可欣
劉卓彥
馬文翰
吳瑩迪

Violin I

FAN, Alex**
CHAN, Kapo
CHENG, Janet
LEE, Phoebe
LUU, Clement
MA, Michael
NG, Paddy

單簧管

鍾哲鳴
孫朗晴

Clarinet

CHUNG, Thomas
SUN, Beatrice

第二小提琴

伍巧媛*
區建榮
車婉媚
黎美倫
梁梓希
麥駿

Violin II

NG, Angela*
AU, Kenneth
CHER, Jenny
LAI, Lilian
LEUNG, Jayden
MAK, Samson

降E調單簧管

呂家俊

E♭ Clarinet

LUI, Chris

低音單簧管

呂家俊

Bass Clarinet

LUI, Chris

巴松管

劉炎漢
李烈銘

Bassoon

LAU, Sidney
LEE, Lit Ming

倍低音巴松管

張理夏

Contrabassoon

ZHANG, Richar

中提琴

楊柏朗*
鄭楚婷
梁細麒
黃嘉希

Viola

YEUNG, Gordon*
CHENG, Emily
LEUNG, Zaki
WONG, Hannah

高音薩克斯管

趙允祈

Soprano Saxophone

CHIU, Wendy

上低音薩克斯管

Tenor Saxophone

MCLEAN, Robert

大提琴

陳曉林*
劉禹謀
羅永堅
吳昊賢
唐佳鎂
楊日華

Cello

CHAN, Annie*
LAU, Louis
LAW, Toran
NG, Matthew
TONG, Mei
YEUNG, Yat Wah

圓號

劉曉晴
梁家德
駱浚灝
顏創晞

Horn

LAU, Hiu Ching
LEUNG, Leo
LOK, Tsun Ho
NGAN, Chong Hei Ernest

低音大提琴

劉志龍*
吳梅安
梁凱珊

Double Bass

LAU, Chi Lung*
GOUW, Edwin
LEUNG, Hoi Shan

小號

陳肇輝
李卓軒
施欣偉
徐德熹

Trumpet

CHAN, Silver
LEE, Cheuk Hin Marcus
SZE, Ethan
TSUI, Tak Hei

短笛

關敏彤
羅菁樺

Piccolo

KWAN, Man Tung
LO, Sylvia

長號

石敏華
駱浚銘
龍恩瀚
王子熙

Trombone

ISMAIL, Moamina
LOK, Tsun Ming
LOONG, Alistair
WONG, Tsz Hei

長笛

鄭宇翎
關敏彤
羅菁樺

Flute

KUONG, Evelyn
KWAN, Man Tung
LO, Sylvia

大號

麥譯丰

Tuba

MAK, Arthur

雙簧管

鄭沛霖
黃莎

Oboe

CHENG, Steve
WONG, Sa

敲擊

吳諾恩
施盈曦
冼千衡
謝諾欣

Percussion

NG, Andes
SI, Cynthia
SIN, Chin Hang Sophia
TSE, Corinna

英國管

English Horn

DENIAU, Fabrice

豎琴

梁穎雯

Harp

LEUNG, Christy

**樂團首席

*聲部首席

** Concertmaster

* Section Principal

鐵片琴

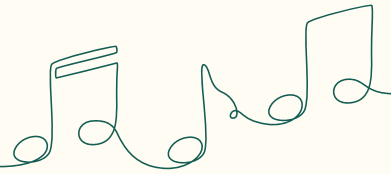
麥譯丰

Celesta

MAK, Arthur



表演者名單 – 香港醫學會合唱團 Performers List – The HKMA Choir



指揮
劉迪恩

Conductor
LAU, Jane

鋼琴
周小玉

Piano
CHAU, Siu Yuk

單簧管
趙允祈[#]

Clarinet
CHIU, Wendy[#]

上低音薩克管
鄭沛霖[#]

Baritone Saxophone
CHENG, Steve[#]

女高音
陳天欣*[@]
陳卓熹
張思敏
周似珊
蔡麗強
黎淑儀
林蓁萍[@]
劉承欣*[@]
邵上恩
謝競恩[@]
徐倩蕊[@]

Soprano
CHAN, Tin Yan Christina*[@]
CHAN, Cheuk Hei Sarah
CHEUNG, Cecilia
CHOW, Tsz Shan Annie
CHOY, Lai Keung Alice
LAI, Shuk Yi Sharon
LAM, Luk Ping Joanna
LAU, Sing Yan Joyce*[@]
SIU, Sheung Yan Patty
TSE, King Yan Catherine[@]
TSUI, Sin Yui Cindy[@]

女中音
陳嘉敏[@]
陳建穎
黎碧媚
林珮芬
林煥兒
劉雪婷
李惠真
伍秀賢*
吳惠碧[@]
潘美薇
蘇樂儀*
王玉珍

Alto
CHAN, Kar Mun Carmen[@]
CHAN, Kin Wing Yvonne
LAI, Pik Mei Mimi
LAM, Pui Fan Wendy
LAM, Woon Yee Polly
LAU, Suet Ting
LEE, Wai Tsun (Jan)
NG, Sau Yin Angel*
NG, Wai Bik Geraldine[@]
POON, Mimi
SO, Lok Yee*
WONG, Yuk Chun Eunice

男高音
陳念德[@]
張錫康
李奮平
劉子榮*[@]
孫頌民
姚榮新[@]

Tenor
CHAN, Nim Tak Douglas[@]
CHEUNG, Sek Hong
HARIMAN, Affandy
LAU, Tze Wing Matthew*[@]
SUEN, Chung Man Samuel
YIU, Wing San Dickson[@]

男低音
歐達仁[@]
陳德仁
林思睿[@]
李美德
李沛朗[@]
李子明
凌霄志*[@]
吳彥明

Bass
AU, Tat Yan Patrick[@]
CHAN, Tak Yan Norman
LAM, See Yui Joseph[@]
LEE, Mei Tak Keith
LI, Jeremy Pei Lang[@]
LI, Tze Ming
LING, Siu Chi Tony*[@]
NG, Yin Ming

燈光
連愷若

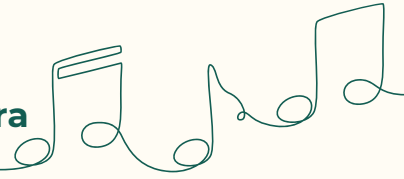
Lighting
LYNCH, Emma

*聲部長
[@]合唱小組
[#]客席演出

*Part Leader
[@]Vocal Ensemble
[#]Guest Performer



表演樂曲介紹 — 香港醫學會管弦樂團 Programme Notes - The HKMA Orchestra



紐倫堡的名歌手：前奏曲

Prelude to *Die Meistersinger von Nürnberg*

華格納 (1813 - 1883)

Richard WAGNER (1813 - 1883)

到了1861年，華格納已是精疲力竭。當時，他那部宏篇巨著的《尼伯龍根的指環》聯篇歌劇創作陷入停滯，而革命性悲劇《崔斯坦與伊索德》在維也納的排練也遭遇重重阻礙，他迫切需要改變創作節奏。於是，他翻出一份近20年前寫下的草稿，決定創作一部喜劇。這部最終誕生的歌劇《紐倫堡的名歌手》(*Die Meistersinger von Nürnberg*)，在華格納成熟期的作品群中可謂獨樹一幟。全劇沒有神明、魔戒或悲慘的死亡，取而代之的是一個發生在16世紀紐倫堡、溫暖且充滿人情味的故事。劇中的核心是一群「名歌手」同業公會，這群由鞋匠、麵包師傅、裁縫等平民組成的公會成員，將歌曲創作視為一種需要嚴格遵守繁複守則的「手工藝」。當思想自由的年輕騎士華爾特愛上了公會會長的女兒伊娃，卻發現她將被作為公會一年一度歌唱大賽的冠軍獎品。為了贏得美人歸，華爾特必須在智慧鞋匠詩人漢斯·薩克斯的引領下，學會如何在不扼殺自身藝術靈魂的前提下掌控這些刻板的規則。

華格納在1862年的一趟火車旅程中創作出這首《前奏曲》(*Vorspiel*)，當時整部歌劇的其他音樂甚至尚未動筆。這首樂曲堪稱完美的音樂伏筆大師班，精準捕捉了歌劇的核心衝突：刻板保守的傳統與年輕熱情的創新之間的拉鋸。全曲透過交織數個象徵特定觀念或人物的「主導動機」(*leitmotifs*)來推進。

樂曲一開場便由全樂團奏出宏偉的C大調「名歌手动機」進行曲，其堂堂正正、步伐堅實的旋律，完美刻畫了城內工匠們自豪尊嚴卻又帶點頑固的形象。不久後，銅管樂器引進了第二個充滿紋章色彩的「旗幟動機」，這是華格納取材自16世紀該公會真實留存的歌集。隨後，這股華麗的氣勢戛然而止，弦樂與木管樂器帶出了一段絲絲入扣、充滿渴望的旋律——這是華爾特的浪漫愛情主題，代表著不受學院派規則束縛的自由藝術表達。

By 1861, Richard WAGNER was exhausted. Stalled midway through his colossal Ring cycle and frustrated by delays with *Tristan und Isolde*, he desperately needed a change of pace. He turned to a sketch he had written nearly twenty years prior and decided to write a comedy. The resulting opera, *Die Meistersinger von Nürnberg*, stands unique in WAGNER's mature catalogue. It features no gods, magic rings, or tragic deaths. Instead, it is a warm, deeply human story set in 16th-century Nuremberg, centered on a guild of craftsmen who treat songwriting like a structured trade governed by a rigid rulebook. When a free-thinking young knight named Walther falls for Eva, the guild leader's daughter, he must learn to master these strict rules without crushing his own artistic spirit to win her hand in marriage.

WAGNER composed the *Vorspiel* (*Prelude*) in 1862 on a train journey, long before writing the rest of the opera. It functions as a brilliant musical summary of the drama, weaving together several "leitmotifs" to illustrate the conflict between conservative tradition and youthful innovation.

The piece opens immediately with the Mastersingers' Motif—a massive, C-major march that captures the proud, stubborn dignity of the town's craftsmen. The brass soon follows with the heraldic "Banner Motif," adapted from an actual 16th-century guild songbook. This pomp suddenly gives way to a yearning, expressive melody in the strings and woodwinds: Walther's theme of romantic desire, which represents free artistic expression. Later, the music turns nimble and fast as WAGNER transforms the heavy march into a bustling, academic caricature, vividly depicting the guild's gossiping apprentices.

The climax of the *Prelude* is a famous feat of musical engineering. Rather than letting these opposing forces clash, WAGNER plays three primary themes simultaneously: the heavy bass instruments anchor the orchestra with the Mastersingers' march, the brass soars with the "Banner Motif," and the violins sing Walther's love song over the top. Through this dazzling counterpoint, WAGNER delivers his core message: true greatness comes from harmonising the wisdom of the past with the passion of the future, bringing the *Prelude* to a festive, triumphant conclusion.



到了樂曲中段，音樂變得輕快而跳躍，華格納將原本沉重的名歌手進行曲轉化為一段忙碌且帶有學院諷刺意味的「小賦格」，活靈活現地描繪出公會徒弟們嬉笑嘲弄、互相八卦歌唱大賽的熱鬧場景。

這首前奏曲的高潮部分是一段名留青史的音樂工程傑作。華格納並未讓這兩股對立的力量互相衝突，反而安排三個主要主題同時響起：低音聲部以莊嚴的「名歌手進行曲」為樂團奠定基調；高音銅管則在上空高亢吹奏著「旗幟動機」；而小提琴聲部則在兩者之上，熱烈地歌唱著華爾特的戀曲。透過這段令人讚嘆的對位法，華格納傳達出全劇的中心思想：真正的偉大並非來自摧毀過去或盲從傳統，而是來自將過去的智慧與未來的激情完美融合。整首前奏曲最終在節日般歡騰、璀璨的 C 大調中圓滿落幕。





悼念公主的帕凡舞曲

Pavane pour une infante défunte

拉威爾 (1875-1937)

Maurice RAVEL (1875-1937)

在古典音樂史中，鮮有作品像拉威爾的《悼念公主的帕凡舞曲》一樣，單憑標題便引來如此多浪漫的遐想，甚至令作曲家本人感到一絲無奈。這首作品的法文原名直譯為「為一位早逝公主而作的帕凡舞曲」，常令聽眾誤以為這是一首悲傷的輓歌，背後藏著某段歷史悲劇。然而，拉威爾本人很快便打破了這些宏大的感傷幻想。當被問及創作靈感時，他只是淡淡地回應道，選擇這個標題純粹是因為喜歡這幾個法文字組合起來的音韻美。拉威爾強調：「請不要過度解讀這個標題。這並非為逝去公主寫的葬禮輓歌，而是幻想着昔日西班牙宮廷裡，一位小公主翩翩起舞的帕凡舞姿。」

「帕凡舞」（Pavane）是一種盛行於16及17世紀歐洲宮廷的慢速列隊進場舞。拉威爾此曲並非流露哀思，而是寄託了一份歷史情懷，以音樂描繪西班牙黃金時代的優雅、尊貴與莊嚴儀式感。這種對西班牙文化的著迷，亦貫穿了他後來的創作生涯，例如《小丑的晨歌》（*Alborada del gracioso*）及著名的《波麗露》（*Boléro*）。

此曲最初於1899年面世，當時拉威爾正於巴黎音樂學院師從佛瑞（Gabriel FAURÉ），原著為鋼琴獨奏曲。作品推出後在商業上大獲成功，甚至到了讓拉威爾聽膩的地步，因為當時巴黎每個沙龍都在演奏它。拉威爾對自己的作品向來要求極高，甚至曾批評這首早期作品結構流於簡單，並公開指責那些把速度拉得太慢、將樂曲演繹得過於沉重的鋼琴家。為了賦予這首精緻小品更豐富的色彩與生命力，拉威爾於1910年施展其傳奇的管弦樂配器大師手筆，將其改編為管弦樂版本，亦即現今音樂廳最常聽到的經典版本。

在將作品由鍵盤移植至管弦樂團時，拉威爾並未追求宏大的音響震撼，反而精簡編制，巧妙運用通透如室樂的樂團編制，營造出一種精緻而帶著復古憂鬱的氛圍。樂曲甫開首，便帶來了圓號文獻中最著名且極具挑戰性的獨奏片段——拉威爾安排圓號在極高音區吹奏出核心主題，在弦樂溫柔的撥弦襯托下，顯得遙遠而淒美。

Few musical titles have sparked as much romantic speculation—or as much composer irritation—as Maurice RAVEL's *Pavane pour une infante défunte*. Translated literally as "Pavane for a Dead Princess," listeners naturally assume the piece is a somber lament for a specific, tragic historical figure. However, RAVEL was quick to dispel any grand, morbid narratives. When asked about the inspiration behind the name, he dryly noted that he chose the words simply because he liked the way they rolled off the tongue in French. "Do not look for any connection with the title," RAVEL insisted. "It is not a funeral lament for a dead princess, but rather an evocation of a pavane that a little princess might have danced, in former times, at the Spanish court."

The pavane itself was a slow, processional court dance popular in European kingdoms during the sixteenth and seventeenth centuries. Rather than mourning a death, RAVEL was indulging in a wave of historical nostalgia, painting a musical portrait of the elegance, dignity, and stately custom of Golden Age Spain—a cultural obsession that would recur throughout his creative life in works like *Alborada del gracioso* and *Boléro*.

RAVEL originally composed the piece for solo piano in 1899 while studying at the Paris Conservatoire under Gabriel FAURÉ. It became an instant commercial success, to the extent that RAVEL grew quite tired of hearing it played in every Parisian salon. He was notoriously self-critical of the work, claiming it lacked boldness and publicly reprimanding pianists who dragged the tempo into something overly funereal. Seeking to breathe new life and color into the miniature, RAVEL applied his legendary mastery of orchestration to the piece in 1910, creating the definitive version heard on concert stages today.

In transferring the work from the keyboard to the orchestra, RAVEL avoided a massive wall of sound, choosing instead a transparent, chamber-sized ensemble to create an atmosphere of delicate, antique melancholy. The work opens with one of the most famous and demanding solos in the horn repertoire; RAVEL introduced the main theme in the horn's high register, giving it a distant, hauntingly beautiful quality accompanied by the gentle plucking of strings. Structurally, the piece flows as a rondo, where this nostalgic central theme returns periodically between contrasting sections.



全曲採用迴旋曲式發展，這個充滿懷舊色彩的主題會在不同的對比段落之間交替重現。隨着音樂展開，旋律流暢地傳遞至木管樂器，長笛、雙簧管與單簧管在豎琴泛起的漣漪伴奏下，交織出細膩的對話。當整個弦樂部終於接過主旋律時，全曲迎來了情感的高潮；此時弦樂手均加上弱音器，為樂句披上一層溫暖而如天鵝絨般奢華的質感，最後整支管弦樂團漸漸淡出，歸於一片寧靜的呼吸之中。

As the music unfolds, the melody is passed seamlessly to the woodwinds, with flutes, oboes, and clarinets trading phrases over a rippling harp accompaniment. The piece builds to its emotional peak when the full string section finally takes up the main theme. Played with mutes to soften their tone, the strings wrap the melody in a warm, velvety richness before the entire orchestra gently recedes into a quiet, breathless stillness.





波萊羅 Boléro

拉威爾對自己這首流傳最廣、最具代表性的管弦樂傑作，向來評價得相當奇特。他曾諷稱《波麗露》是一首「沒有音樂的管弦樂曲」，僅僅是一項實驗，「全曲由管弦樂織體組成，沒有實質的音樂發展——只是一個漫長而漸進的漸強 (Crescendo)」。此曲於1928年應俄羅斯著名舞星伊達·魯賓斯坦 (Ida RUBINSTEIN) 之邀而作，原本只是一部帶有西班牙風情的簡短芭蕾舞劇配樂。豈料作品首演後轟動全球，甚至完全掩蓋了拉威爾其他同樣優秀的作品，這令創作者本人既感到啼笑皆非，又有一絲無奈。

《波麗露》的精妙之處，在於其極致而大膽的單純。整首樂曲建基於一個由小軍鼓敲奏、從不間斷的兩小節節奏型之上——這個頑固的節奏在全曲中足足絲毫不差地重複了169次，期間速度沒有任何改變。在這股不屈不撓的律動之上，拉威爾只引入了兩條交替出現的旋律，均帶有濃厚的西班牙與阿拉伯異國風情。全曲沒有傳統交響樂的主題變奏，在長達十五分鐘的過程中亦沒有轉調，其力度變化純粹是由最微弱的低吟 (Pianissimo)，一成不變地線性累積至震耳欲聾的轟鳴 (Fortissimo)。

對聽眾而言，聆聽《波麗露》是一場聲音的催眠與誘惑。拉威爾將管弦樂團視為一台巨大的管風琴，透過逐一加入不同的樂器，為同一個主題染上截然不同的音色。樂曲在近乎靜謐的寂靜中由長笛獨奏揭開序幕，隨後單簧管、巴松管、古典音樂會中罕見的柔音雙簧管 (Oboe d'amore) 以及兩把色士風 (Sopranino/Tenor Saxophones)，這在1928年的古典樂團中可謂非常前衛的編制) 接力登場。隨著越來越多樂器加入這場音響洪流，拉威爾開始將不同的樂器進行奇特的泛音排列，例如將長笛與鋼片琴結合，創造出宛如單一神祕樂器的全新音色。樂曲的張力不斷攀升，壓抑至臨界點，直至最後一分鐘，音樂終於打破長久以來的C大調，猛烈地突變至E大調，整台巨大的聲音機器在這一時刻迎來火山爆發般的震撼終結。

拉威爾 (1875-1937) Maurice RAVEL (1875-1937)

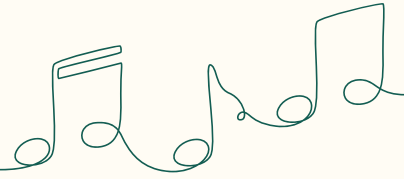
Maurice RAVEL was famously dismissive of what would become his most universally recognised masterpiece. He once described Boléro as "a piece for orchestra without music," a mere orchestral experiment consisting wholly of "orchestral tissue without music—one long, very gradual crescendo." Conceived in 1928 as a ballet score for the Russian dancer Ida RUBINSTEIN, the work was intended to be a brief, Spanish-flavored divertissement. Instead, it became a global sensation that completely eclipsed the rest of RAVEL's brilliant catalogue, much to the composer's bemusement and occasional irritation.

The genius of Boléro lies in its radical, hypnotic simplicity. The piece is built upon an unwavering, two-bar rhythmic pattern tapped out by a snare drum—a rhythm that repeats exactly 169 times without a single variation in tempo. Over this relentless pulse, RAVEL introduces only two alternating melodies, both heavily saturated with a sultry, Spanish-Arabian character. There is no traditional symphonic development, no modulation to a new key for over fifteen minutes, and absolutely no change in dynamics other than a perfectly linear, cumulative buildup from a whisper (Pianissimo) to a deafening roar (Fortissimo).

For the audience, listening to Boléro is an exercise in acoustic seduction. RAVEL used the orchestra like a giant organ, pulling out different instrumental stops one by one to alter the color of the theme. It begins in near-audible silence with a single flute, followed sequentially by the clarinet, bassoon, the rarely used oboe d'amore, and a pair of saxophones (Sopranino/Tenor Saxophones) — an unconventional choice for a classical orchestra in 1928. As more instruments join the fray, RAVEL began combining them in unusual acoustic intervals, making a flute and a celesta sound like a single, exotic new instrument. The tension mounts almost unbearably until the final minute, where the music finally collapses into a thrilling, cataclysmic key change from C major to E major, bringing the massive sonic engine to a chaotic, volcanic conclusion.



表演樂曲介紹 — 香港醫學會合唱團 Programme Notes – The HKMA Choir



回望過去，活在當下，積極面對未來 The Past, The Present, The Future

讓我們一同踏上這趟時光之旅：
回味往昔之美好，
品味當下之豐盈，
憧憬未來之希冀。

We invite you all to join us on this journey through time:
celebrating the beauty of the past,
the richness of the present,
and the hopes for the future!

Our programme tonight weaves together
beloved melodies that resonate across generations—
a story of growth, reflection, and hope.



Give Me a Choral Meldey!

Words and Music by Andy BECK

在這首合唱「串燒」組曲中，我們開啟一場橫跨不同音樂風格與年代的音樂旅程，與今次合唱團曲目主題「回望過去，活在當下，積極面對未來」相互呼應。組曲裡的每一首作品，皆是其所處時代的縮影，呈現音樂不但隨時代演變，而且能跨越時代，持續打動人心。這些經典旋律同時也提醒我們，正是舊日那些卓越的藝術家與作曲家，讓今日我們得以享受多姿多采的音樂世界。

In this choral medley, we embark on a musical journey that spans a spectrum of genres and eras, connecting with our programme theme of “the Past, the Present, and the Future.” Each piece within the medley serves as a snapshot of its time, highlighting how music evolves while still resonating across generations. These timeless tracks remind us of the artists and composers who laid the foundation for the music we enjoy today.

Lyrics

*From madrigals to masterworks and showtunes,
From spirituals to folk songs and the like,
Though we love our Palestrina, our Mozart, and the rest,
There's still one type of repertoire that we like best!*

Give me a choral medley with all of the old clichés.
I love a choral medley, where songs barely last one phrase.
Give me a choral medley that goes on a bit too long.
Don't you love a choir that never seems to tire of song after song after song?

And though they sometimes sound a bit bombastic,
With music that is overly arranged,
There's nothing else as shocking or fantastic
As when the time and tempo have been changed!

Give me a choral medley, before all the singing's done (we've only just begun).
I'm anticipating a lot of modulating, 'cause twelve keys are better than one!

*And now, for your listening pleasure,
we proudly present a medley of our favourite songs from choir!*

“Now Is The Month of Maying”

Now is the month of Maying,
When merry lads are playing.
Fa la la la.....

“Three Little Maids”

Three little maids from school are we,
Pert as a school-girl well can be,
Filled to the brim with girlish glee,
Three little maids!

“Home On A Range”

(American Cowboy Song)

Oh give me a home, where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
And the skies are not cloudy all day, all day.

“Hallelujah Chorus”

Hallelujah!

Give me a choral medley that goes on a bit too long
(And with a medley we can never go wrong!)
Don't you love a choir that never seems to tire of song after song after song!



Yesterday

Words and Music by John LENNON and Paul MCCARTNEY

Arranged by Bob CHILCHOTT

Adapted by Jacob NARVERUD

《Yesterday》是英國著名搖滾樂團披頭四的經典歌曲，也是流行音樂史上被翻唱次數最多的歌曲之一。歌詞引領我們去探索個人經歷的意義，以及這些過去如何塑造了如今的自己。歌曲表達了對那段更無憂無慮、更加快樂時光的深切渴望，而這份情感在世界各地都能引起共鳴。這種懷緬過去的反思，不僅提醒著我們珍惜當下每一個人與每一個瞬間，也讓我們明白到過去的經歷是如何塑造現今的自我身分認同。

“Yesterday” is a song by the famous English rock band the Beatles and is one of the most recorded songs in the history of popular music. The lyrics invite us to explore the significance of our personal histories and the relationships that shape who we are. The lyrics express a deep yearning for a time that felt more carefree and joyful, a sentiment that resonates universally. This nostalgic reflection reminds us of the moments and people we cherish, illustrating how our past experiences mold our identities.

Lyrics

Yesterday, all my troubles seemed so far away,
Now it looks as though they're here to stay,
Oh, I believe in yesterday.

Suddenly, I'm not half the man I used to be,
There's a shadow hangin' over me
Oh, yesterday came suddenly.

Why she had to go, I don't know, she wouldn't say.
I said something wrong, now I long for yesterday.

Yesterday, love was such an easy game to play,
Now I need a place to hide away,
Oh, I believe in yesterday.



道別是一件難事 (Saying Goodbye Is a Hard Thing)

詞／曲：金承志

Words and Music by JIN Chengzhi

《道別是一件難事》是上海彩虹室內合唱團的經典合唱作品，由該團的藝術總監暨指揮金承志作詞及作曲。這首作品以細膩的情感與如詩的旋律，描繪了人們在面對故鄉、愛人與往事時，那種難以割捨、卻又必須學會釋懷的複雜心境。詞曲如散文般娓娓道來，將人們內心深處的矛盾、遺憾與無盡的思念，化作輕柔的合唱。提醒我們：有時最好的紀念，就是將這份愛溫柔地安放在心裡。

“Saying Goodbye Is a Hard Thing” is a popular choral work written by JIN Chengzhi, the Artistic Director and Conductor of the Shanghai Rainbow Chamber Singers. With its delicate emotions and poetic melody, this piece captures the complex emotions people experience towards their hometown, their loved ones, and their past—the struggle of holding on while also learning to let go. The lyrics and music unfold like prose, transforming the inner contradictions, regrets, and endless longing into a gentle choral melody. It serves as a reminder that sometimes the best way to honour these feelings and memories is to gently keep that love in our hearts.

Lyrics

和故鄉去道別，
遙遠的地平線
那端是一場冬的雪。
和往事說再見，
可過去的影子
又怎麼能填埋清潔？

說是都忘記了吧，
其實比誰都要記得
那個場所、那個劉海、那個雨天。
說根本在恨他吧，
那為什麼總是要
抓緊棉被，在入睡前？

若真忘一個人，
又怎麼會允許
他在心裡盪著鞦韆；
若真愛一個人，
嘴巴上的咒罵
都成了思念的煙。

和故鄉去道別，
鳥兒在森林間
它們要去來時地方。
和往事說再見，
可往事總有它的脾氣
不慌不忙。

有時在午夜時，
在人群中，在馬路旁。
有時在空氣中，
在酒杯裡，在熱澡堂。

什麼是紀念？
紀念無需記得，
是心在偷偷下雪。

故鄉啲故鄉，
愛人啲愛人，
既然都忘不掉，
不如就裝著吧。



Dona nobis pacem

Traditional Latin

Music by Mary Lynn LIGHTFOOT

《Dona nobis pacem》，意即「賜予我們和平」，是作曲家Mary Lynn LIGHTFOOT創作的一首動人合唱作品。這首樂曲切合本次合唱團曲目主題之一「活在當下」，深刻地提醒著我們，即使在當今生活的各種挑戰與複雜交錯之中，我們仍應持續追尋和平。

“Dona nobis pacem”, meaning “grant us peace” in Latin, is a moving choral piece by composer Mary Lynn LIGHTFOOT—a piece that fits seamlessly into the programme theme of “The Present.” This work serves as a poignant reminder of our contemporary quest for peace amidst the challenges and complexities of modern life.

Lyrics

Dona nobis pacem.



Every Time I Feel the Spirit

Traditional Spiritual

Arranged by Jessica LAW

《Every Time I Feel the Spirit》是一首傳統的非裔美國靈歌，探討祈禱、信仰與聖靈運行之間的交織。這首樂曲常於五旬節（聖靈降臨日）被唱頌，其特點是重複並富情感的歌詞以及簡單歡快的旋律。歷史上，歌詞字句被指含與十九世紀「地下鐵路」（廢奴主義者協助黑奴逃亡的秘密網絡）相關的暗號，既是宗教表述，亦為逆境中的力量來源。歌詞以「每當我感受到聖靈在我心中運行，我就會祈禱」這句副歌為核心，強調個人對靈性覺醒的持續回應。

“Every Time I Feel the Spirit” is a traditional African American spiritual that explores the intersection of prayer, faith, and the movement of the Holy Spirit. Often associated with Pentecost, the song features repetitive, emotive lyrics and a simple, celebratory melody. Historically, its verses have been interpreted as coded language related to the 19th-century “Underground Railroad” (a secret abolitionist network assisting fugitive slaves), serving as both a religious expression and a source of strength in times of adversity. The lyrics center on the refrain, “Every time I feel the Spirit moving in my heart, I will pray,” emphasising a personal, ongoing response to spiritual awakening.

Lyrics

*Refrain: Ev'ry time I feel the Spirit moving in my heart, I will pray.
Yes, ev'ry time I feel the Spirit moving in my heart, I will pray.*

Upon the mountain, my God spoke,
O'er the mount came fire and smoke.
All around me looks so shine,
Ask my God if all was mine.
(Refrain)

The River Jordan runs right cold,
Chills the body, not the soul.
Ain't but one train on this track,
Runs to heaven and right back.
(Refrain)



All Things Bright and Beautiful

Words by Cecil Frances ALEXANDER

Music by John RUTTER

本曲根據英國維多利亞時代的著名聖詩作家與詩人塞西爾·弗朗西絲·亞歷山大的知名文本創作。作品讚頌自然之美，並彰顯造化萬物所展現的奧妙。歌詞提醒我們去欣賞身邊的奇妙事物——動物、自然景致，以及四季的更迭。我們誠邀請您一同沉澱思緒，細細品味此刻的豐盛，以及在我們身邊不斷展現的盎然生機。

Based on the well-known text by the Victorian hymnwriter and poet Cecil Frances Alexander, the piece celebrates the beauty of nature and highlights the divine hand in the creation of all living things. The lyrics remind us to appreciate the wonders around us—animals, landscapes, and the changing seasons. We invite you to reflect on the richness of the present moment and the vibrant life that continues to unfold around us.

Lyrics

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.
Each little flower that opens,
Each little bird that sings,
He made their glowing colours,
He made their tiny wings.

*Refrain: All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.*

The purple-headed mountain,
The river running by,
The sunset and the morning,
That brightens up the sky;
The cold wind in the winter,
The pleasant summer sun,
The ripe fruits in the garden,
He made them every one:
(Refrain)

He gave us eyes to see them,
And lips that we might tell
How great is God Almighty,
Who has made all things well.
(Refrain)



Night of Rainbows

Words and Music by Darius LIM

這是一首講述希望與啟發的合唱作品。新加坡作曲家 Darius LIM (林健雄)的創作靈感，源自於在黑夜中尋找彩虹的構想——一項看似不可能的壯舉，卻象徵著在逆境中信念所帶來的力量。作品以空靈而唯美的旋律，營造出一種如夢似幻的氛圍，無論在音樂廳中或在燭光下演出皆為合適。憑藉充滿詩意與抒情的歌詞，《Night of Rainbows》提醒著我們：只要我們敢於夢想並勇於追求，一切皆有可能。

A choral work that tells a story of hope and inspiration, Singaporean composer Darius LIM drew inspiration from the idea of searching for rainbows at night, an impossible feat that represents the power of belief in the face of adversity. The piece's hauntingly beautiful melody creates a dream-like atmosphere, perfectly suited for performances in the darkness of a concert hall, often accompanied by candles. With its lyrical and poetic lyrics, "Night of Rainbows" is a powerful reminder that anything is possible if we dare to dream and reach for the impossible.

Lyrics

I saw the crystalline waters
Sail through the colourful waterfalls,
It is the night of rainbows
Softly glowing in the sky.
A silver moon and a star,
The black and golden unicorn,
It is the night of rainbows
Come and sail away with me.

Nocte Illumina! (Night Illuminate!)
Sail through the rainbows,
Dilucidus (Clear and bright),
The night is bright.
O Arcus Pluvius! (O Rainbow!)
Praelucidus! (Shining Bright!)
O Praecantatio (Enchantments),
Incendium (Fire Burning), *Ventus* (Water),
Terra (Earth), *Aura* (Air),
Caelum (Sky), *Stella* (Stars),
Luna (Moon), *Magus* (Magic).

Open! Seek and you shall find
The light in the darkness
And search for the starry night.
Dance in the dark mystic
Night of rainbows.
The magical flowers of colours,
You fleet and you float in the rainbows,
The endless abounding light.

I saw the crystalline waters
Sail through the colourful waterfalls,
It is the night of rainbows
Softly glowing in the sky.
A silver moon and a star,
The black and golden unicorn,
It is the night of rainbows
Come and sail away with me.



Que Sera Sera

Words by Ray EVANS

Music by Jay LIVINSTON

Arranged by Justin GOH

《Que Sera, Sera》是一首經典歌曲，由美國女演員及歌手桃樂絲·黛在 1956 年希治閣的電影《擒凶記》中首度演唱而廣為人知。這首歌猶如一首象徵接納的頌歌，提醒聽眾未來是不可預知的，與其為無法掌控的事物過度擔憂，不如活在當下，積極面對未來。原曲歌詞按順序鋪陳一段成長旅程：

- 童年：一個小女孩問媽媽，自己長大後會不會變得「漂亮」或「富有」。
- 青年時期：一名女子向戀人詢問，未來究竟會是如何。
- 為人父母：敘述者如今也成為母親，把同樣的人生哲學傳承給自己的孩子。

新加坡當代作曲家 Justin GOH 為這首經典重新編曲，懷緬外婆在他「還是在學的小男孩時」唱這首歌的情景，亦藉此向童年故居道別。

"Que Sera, Sera" (Whatever Will Be, Will Be) is a classic song, famously introduced by American actress and singer Doris Day in the 1956 Alfred Hitchcock film *The Man Who Knew Too Much*. The song is an anthem of acceptance, encouraging the listener to embrace the uncertainty of the future rather than worrying about things beyond their control. The original lyrics follow a chronological journey of growing up:

- Childhood: A little child asking mother if she will be "pretty" or "rich".
- Young Adulthood: A woman asks her lover what the future holds.
- Parenthood: The narrator, now a parent, passes the same philosophy on to her own children.

Grew up listening to his grandmother sing this song "when I was just a boy in school", contemporary Singaporean composer Justin GOH rearranged this piece to bid farewell to his childhood home and express his sentimental thoughts.

Lyrics

When I was just a little girl,
I asked my mother "What will I be?"
"Will I be pretty?
Will I be rich?"
Here's what she said to me.

*Refrain: Que sera sera,
Whatever will be will be,
The future's not ours to see,
Que sera sera.
What will be will be.*

When I was just a boy in school,
I asked my teacher "What should I try?"
"Should I paint pictures?
Should I sing songs?"
This was her wise reply.
(Refrain)

When I grew up and fell in love,
I asked my lover "What lies ahead?"
"Will we have rainbows
Day after day?"
Here's what my lover said.
(Refrain)

Now we have children of our own,
They asked their mother "What will I be?"
"Will I be handsome?
Will I be rich?"
We tell them tenderly.
(Refrain)



海闊天空 (Boundless Oceans, Vast Skies)

詞／曲 黃家駒

Words and Music by WONG Ka Kui

Arranged by LAN Juangqin

這首香港搖滾樂隊Beyond的歌曲，寫滿追夢路上的堅持與勇氣，縱使歷經寒夜、風雨與冷眼，依然不捨心中那份理想。願這首歌為我們注入力量，以更堅定的姿態，正向迎接每一個明天，心有熱望，前路必是海闊天空。

This iconic song by the legendary Hong Kong rock band Beyond is a powerful reminder of perseverance and courage: even in the face of cold nights, storms, and indifference, one must never give up on their dreams and ideals. As we journey through the music, let it inspire us to embrace each new day with renewed determination, as we look forward to a future of boundless oceans and vast skies.

Lyrics

今天我 寒夜裡看雪飄過
懷著冷卻了的心窩漂遠方
風雨裡追趕
霧裡分不清影蹤
天空海闊你與我
可會變（誰沒在變）

多少次 迎著冷眼與嘲笑
從沒有放棄過心中的理想
一刹那恍惚
若有所失的感覺
不知不覺已變淡
心裡愛（誰明白我）

副歌：

原諒我這一生不羈放縱愛自由
也會怕有一天會跌倒
背棄了理想 誰人都可以
那會怕有一天只你共我

今天我 寒夜裡看雪飄過
懷著冷卻了的心窩漂遠方
風雨裡追趕
霧裡分不清影蹤
天空海闊你與我
可會變（誰沒在變）
（副歌）

仍然自由自我
永遠高唱我歌走遍千里
（副歌）

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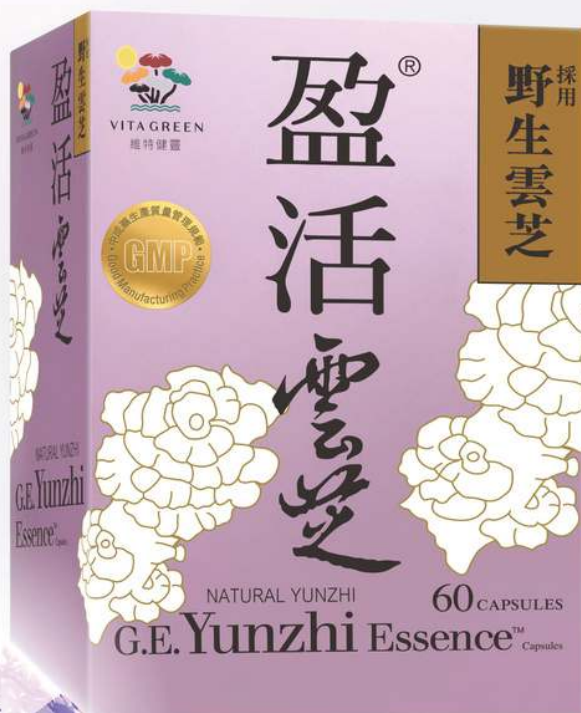
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各位觀眾：為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

Dear Patrons: In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, videotaping, taking photographs, and from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

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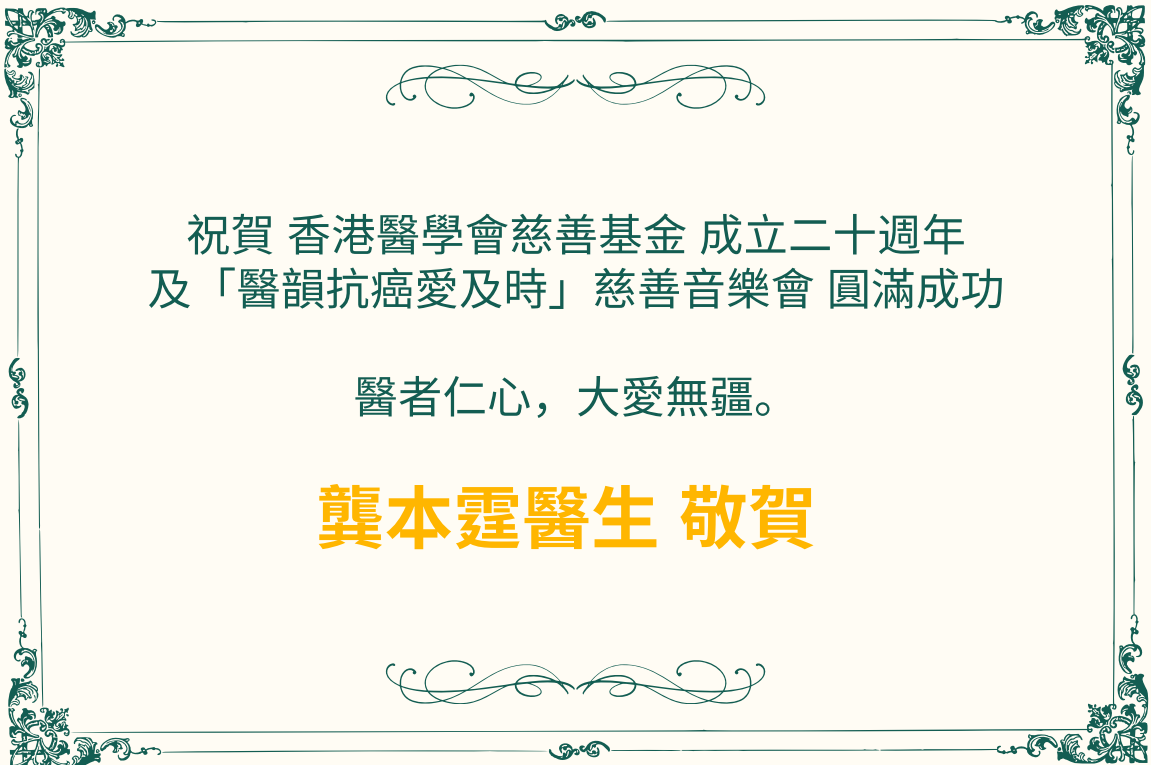
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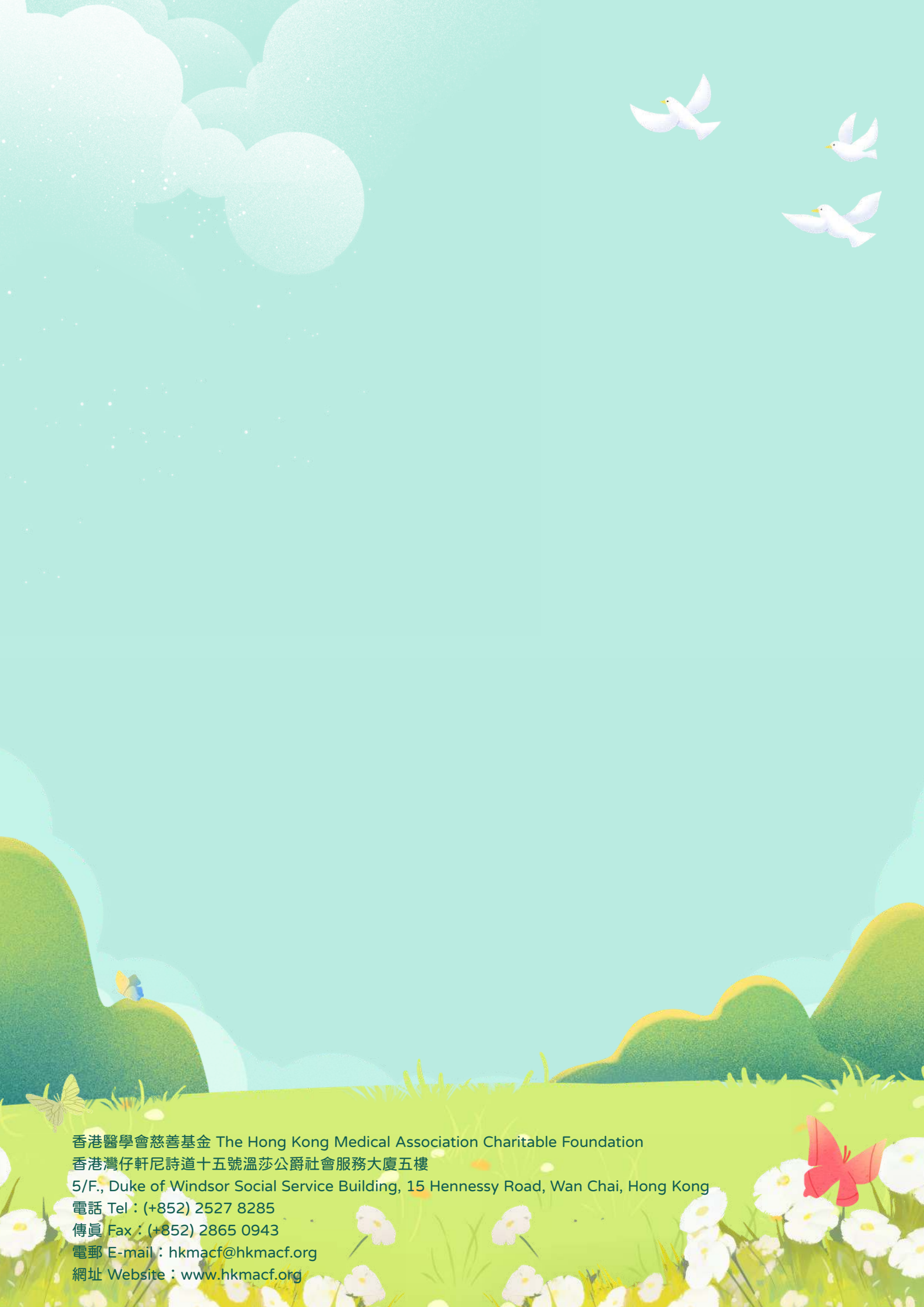


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