

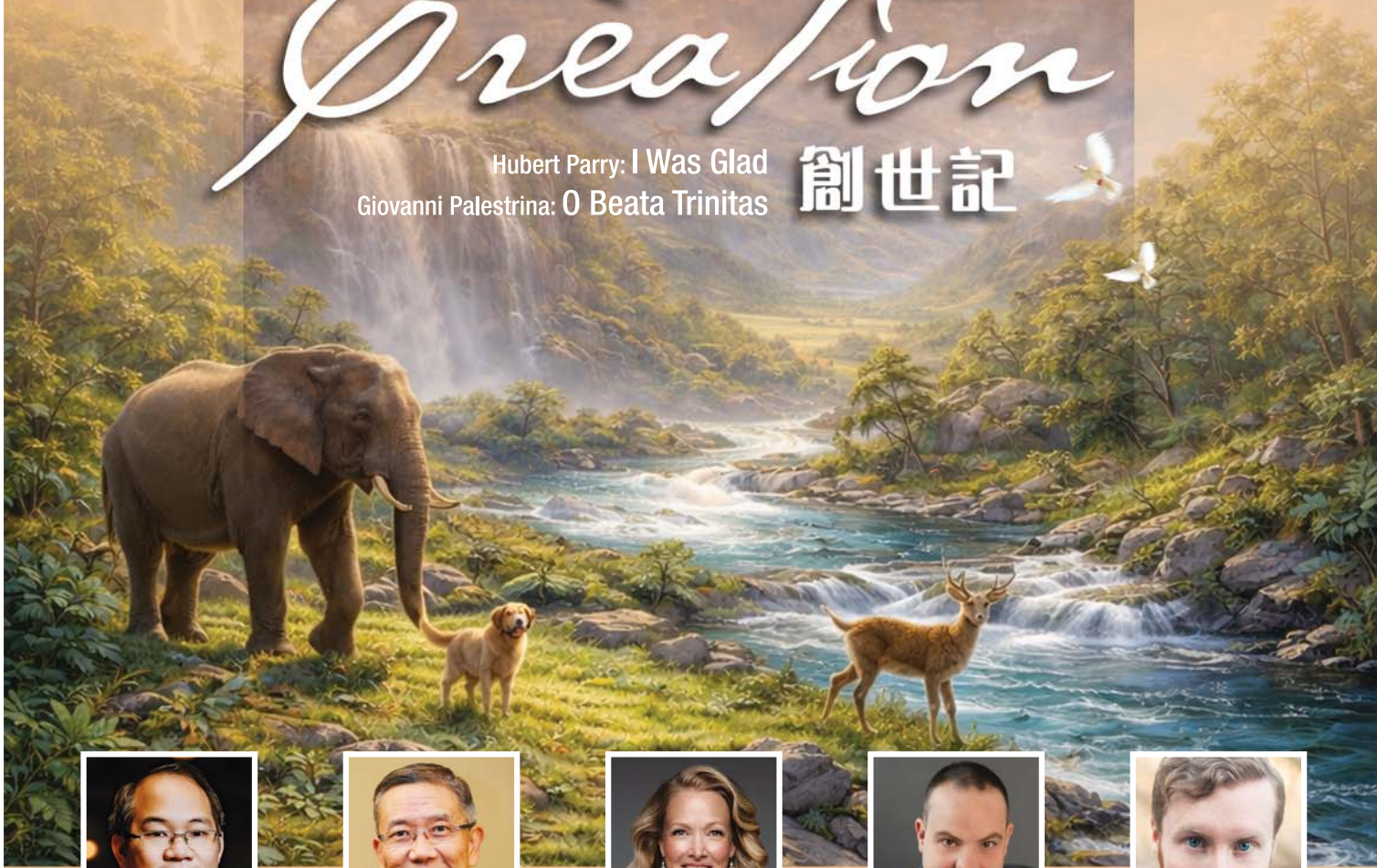


The Creation

Joseph Haydn 海頓

Hubert Parry: I Was Glad
Giovanni Palestrina: O Beata Trinitas

創世記



Kemuel Wong
Conductor



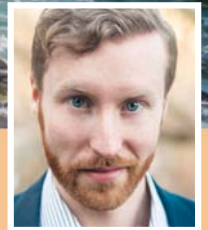
Silas Ng
Guest Conductor



Melanie Krueger
Soprano



Martin Renner-Wallace
Tenor



Aaron Durand
Baritone

Sunday (日) June 7, 2026 • 7:30 pm • Chan Centre for the Performing Arts at UBC 陳氏演藝中心



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程 PROGRAMME 序

Opening Prayer 祈禱

Rt. Rev. Dr. Silas Ng 伍德賢總主教

Charles Hubert Parry 查爾斯·休伯特·帕里爵士

I Was Glad 我就歡喜

Organ: Michael Dirk 風琴: 麥可·德克

Giovanni Palestrina 喬凡尼·帕勒斯替那

O Beata Trinitas 讚美聖哉三一神

VOS Chorus 溫哥華聖樂團

VOS Chamber Singers 聖樂團聖樂小組

Schola Cantorum Emmanuel 以馬內利聖頌團

Conductor: Rt. Rev. Dr. Silas Ng 指揮: 伍德賢總主教

Welcome 歡迎

Cecilia Chueh, VOS Advisor 陳慧中, 聖樂團顧問指揮

Joseph Haydn 海頓

The Creation
創世記

PART THE FIRST 第一部

• Intermission 中場休息 •

PART THE SECOND 第二部

PART THE THIRD 第三部

Gabriel, Eve: Melanie Krueger, *Soprano*

Uriel: Martin Renner-Wallace, *Tenor*

Raphael, Adam: Aaron Durand, *Baritone*

Vancouver Metropolitan Orchestra

VOS Chorus & Chamber Singers

Conductor: Kemuel Wong

加百列、夏娃: 梅蘭妮·克魯格, 女高音

烏列: 馬丁·雷納-華萊士, 男高音

拉斐爾、亞當: 亞倫·杜蘭, 男中音

溫哥華大都會交響樂團

溫哥華聖樂團暨聖樂小組

指揮: 黃國豐



Message from VOS Board of Directors

Celebrating 35 Years of Sacred Choral Music

This year marks the 35th anniversary of the Vancouver Oratorio Society, a meaningful milestone that fills us with gratitude and renewed purpose. For thirty-five years, we have remained committed to our mission of promoting sacred music, using song to praise God, proclaim the faith, and enrich lives.

In an age shaped by rapid change, digital media, and constant distraction, classical and sacred music no longer occupy a central place in mainstream culture. Many even regard the appreciation of sacred music as a luxury—an art form that requires time, patience, and quiet reflection. Yet, for this very reason, its value becomes even more precious. Sacred music possesses a timeless spiritual and artistic power: it comforts the soul, elevates the spirit, and points us toward enduring truths that transcend the passing trends of every age.

The journey has not always been easy. The legacy of sacred music has been sustained through the perseverance, dedication, and faith of generations of musicians and supporters. Despite changing times and ongoing challenges, we continue to hold firmly to the vision upon which this choir was founded. We believe that sacred music is more than performance or artistic expression; it is a ministry that touches lives and brings glory to God.

This anniversary concert presents three treasured masterpieces from different periods of sacred music history.

Joseph Haydn's *The Creation* reveals the majesty and wonder of God's creation, reminding us that behind the confusion and anxieties of our world stands the sovereign Creator who brings light out of darkness and order out of chaos. Its message is one of hope, beauty, and divine purpose.

Sir Hubert Parry's *I Was Glad*, based on Psalm 122, is a joyful anthem of worship and unity: "I was glad when they said unto me, Let us go into the house of the Lord." In a world often marked by division, unrest, and spiritual emptiness, this work calls us back to the joy of gathering before God in praise, thanksgiving, and peace.

Giovanni Pierluigi da Palestrina's *O Beata Trinitas* ("O Blessed Trinity") is a motet written in the pure and reverent style of the Renaissance. It lifts our hearts and minds toward the mystery and glory of the Triune God—Father, Son, and Holy Spirit. In an age filled with noise and distraction, its serene beauty reminds us that true peace is found not in the world but in the eternal presence of God.

As we celebrate this special anniversary at the Chan Centre for the Performing Arts, we extend our heartfelt gratitude to our founding Chairperson, Stephen Sun, and Vice-Chairperson, Cecilia Chueh, who established the choir in 1991. We also offer our sincere appreciation to our Laureate Conductor, Maestro Frank Fei Jan Huang, for his devoted leadership and faithful guidance throughout the years. Our thanks likewise go to all past and present conductors, accompanists, choir members, supporters, and audience members who have journeyed with us along the way. Their encouragement and steadfast support have enabled this ministry to grow and bear abundant fruit.

Look ahead to the future, may we never lose sight of our original calling and purpose. May sacred choral music continues to inspire hearts, strengthen faith, and enrich lives for generations to come. And may we continue to walk together in unity, passing this legacy from one generation to the next, all for the glory of God



溫哥華聖樂團職員會的話

三十五載聖樂傳承

今年適逢溫哥華聖樂團成立三十五週年，這是一個充滿感恩與使命更新的重要里程碑。三十五年來，我們秉持推廣聖樂的使命，藉著詩歌頌讚上帝，傳揚信仰，造就生命。



在這瞬息萬變、數位媒體主導的世代裡，古典音樂與聖樂已不再是主流文化的一部分。許多人甚至認為欣賞聖樂是一種「奢侈」- 一種需要時間、耐性以及心靈沉澱才能領悟的高雅藝術。然而，也正因如此，聖樂更顯得珍貴而重要。它不僅能安撫人心、提升靈性，更能啟迪人認識那永恆的真理。縱經百年，其屬靈與藝術價值依然歷久彌新。

這一路走來並不容易。這段聖樂傳承的旅程，凝聚著一代又一代人的堅持、奉獻與信心。儘管時代不斷變遷，挑戰接踵而來，我們仍持守最初的異象。我們深信，推廣聖樂不只是演出或音樂欣賞，更是一種造就生命、榮耀上帝的事奉。

本次週年音樂會將呈獻三部來自不同時期的經典聖樂作品。

約瑟·海頓的《創世記》展現上帝創造萬物的威嚴與奇妙，提醒我們：在當今世界的混亂與焦慮背後，仍有那位從黑暗中帶來光明、從混沌中建立秩序的創造主掌管萬有。這部作品所傳遞的信息充滿盼望、美善與神聖的旨意。

赫伯特·帕里爵士的《我就歡喜》(I Was Glad) 取材自《詩篇》第一二二篇，是一首洋溢敬拜與合一喜樂的頌歌：「人對我說：『我們往耶和華的殿去。』我就歡喜。」在這充滿分裂、動盪與心靈空虛的世代，這首作品呼喚信徒重新回到神面前，在讚美、感恩與平安中同心敬拜。

喬凡尼·帕勒斯替那的《讚美聖哉三一神》(O Beata Trinitas) 是一首經文歌，以文藝復興時期純淨而虔敬的宗教音樂風格寫成，引導我們將心思意念轉向三位一體真神-聖父、聖子與聖靈的奧秘與榮耀。在這個充滿紛擾與分心的時代，它寧靜而深邃的美提醒我們：真正的平安不在於世界，而在於神永恆的同在。

值此三十五週年之際，我們特別衷心感謝創會主席孫永輝先生及副主席陳慧中女士於一九九一年創立本團，並感謝榮譽指揮黃飛然老師多年來的悉心帶領與指導。我們也誠摯感謝歷年來所有指揮、伴奏、團員、支持者及觀眾朋友與我們一路同行。正因為你們的鼓勵與忠實支持，這項聖樂事工才能不斷成長，結出豐盛佳果。

願我們在歲月流轉中，不忘最初的呼召與恩典，持守事奉的熱誠；願聖樂不僅成為美麗旋律的延續，更承載生命的見證。

展望未來，願我們同心同行，彼此扶持，薪火相傳，共同榮耀主名。

• 2026年 溫哥華聖樂團職員會



Kemuel Wong Principal Conductor



Kemuel Wong was born in Hong Kong and raised in Vancouver. He loved music from an early age, pursuing piano studies and sang in the Vancouver Chinese Children's Choir. Kemuel began to take an interest in conducting during his secondary school years at Vancouver Technical Secondary School. Kemuel's band and string orchestra teachers mentored him and provided opportunities to conduct at school concerts. Following secondary school, Kemuel went on to study music at the University of British Columbia, graduating with a B.Mus in General Studies: Secondary Education and a M.Mus in Choral Conducting.

Kemuel has studied conducting with Bruce Dunn, John van Deursen, Wayne Toews, the late professor Morihiro Okabe, Kenneth Hsieh, Bruce Pullan C.M., and Dr. Graeme Langager. He has participated in several conducting workshops and masterclasses in Canada, United States, and Germany led by Kenneth Woods, David Hoose, Christopher Zimmerman, Vance George, Noel Edison,

and Christopher Cock.

In September 2015, Kemuel made his conducting debut in his birth city of Hong Kong as a Guest Conductor with the Hong Kong Oratorio Society and Hong Kong Strings, sharing the stage with HKOS Music Director, Professor Chan Wing-wah in a performance of music by J.S. Bach. Kemuel conducted his first international tour with the VOS in April 2016, performing at 7 churches throughout Taiwan, in the cities of Taipei, Taoyuan, Keelung, Hualien, and Tainan.

Kemuel is a former Assistant Conductor of Vancouver Bach Choir, Vancouver, Metropolitan Orchestra and Director of Chorus and Beginning Choral Ensemble at, Douglas College.

He is currently the principal conductor of Vancouver Oratorio Society chorus and Chamber Singers, Choir Director at Dio Piano School Choir, and Artist-in-Residence of St. Patrick's Regional Secondary School.

Rt. Rev. Dr. Silas Tak Yin Ng Guest Conductor

Silas graduated with a B.A.(Hons.) in Music Department, Chung Chi College, Chinese University of Hong Kong. He worked as a Music Officer of Music Office, Hong Kong Government and was the conductor of Music Office Island Youth Choir, Music Office Chai Wan Children Chorus, Kwan Tong Children Chorus, Holy Trinity Church Choir, Schola Cantorum Nashotah, Schola Cantorum Emmanuel.

He learned piano under Priscilla King and David Gwilt, vocal under Nancy Zi and Eugene Hwang, conducting under Hayward Wong, Daniel Law, Peter Aston, Barry Rose. He worked with Sir David Willcocks, London Bach Choir and Georg Tintner. Silas received his M.Div. from Nashotah House Episcopal Seminary in Wisconsin, USA and his D.Min from Fuller Theological Seminary in Pasadena, California, USA. Bishop Silas is at present the Rector of Richmond Emmanuel Church and the Chief Bishop of Anglican Mission in Canada.



Melanie Krueger Soprano



Recognized for her expressive, lyric tone, and thrilling high notes, Canadian soprano Melanie Krueger maintains a thriving performance schedule, which has taken her from Canada to Europe. Highlights of her career include Handel's *Messiah* with the Vancouver Symphony Orchestra and Vancouver Bach Choir as well as Mahler's *Symphony #8*. Operatic engagements have included the role of the Handmaiden in Vancouver Opera's production of *Turandot*, Stravinsky's *Les Noces* with Maestro Les Dala, the role of Lillian, in John Estacios' *Lillian Alling* at the Banff Centre for the Performing Arts, Abigail Williams in the Czech premier of Ward's "*The Crucible*", Fortuna in Monteverdi's *Il Ritorno D'Ulisse in Patria* at Teatro Massimo's Festival Scarlatti, Sandrina in Mozart's *La Finta Giardiniera* at the Prague Estate Theatre, Atalanta in Handel's *Xerxes* with the Prague Chamber Opera, Musetta in Puccini's *La Boheme* and *The Vixen* in Janacek's *Cunning Little Vixen* with the Usti nad Labem Opera House.

Past operatic roles with the Vancouver Opera include Eliza from Muhly's *Dark Sisters*, Miss Wordsworth from Britten's *Albert Herring*, "The Celestial Voice" from Verdi's *Don Carlos*, the Valedictorian in the world premier of Weisensel's *Stickboy*, Anina in Verdi's *La Traviata*, directed by Sir Jonathan Miller as well as Isabel in the company's production of Gilbert and Sullivan's *Pirates of Penzance*.

Highlights of Melanie's stage and concert career include the role of Sharon in The Art's Club's production of Terrance McNalley's *Masterclass*. Viennese pops concerts have also been a staple of Melanie's concert career. She has worked with some of Canada's leading conductors and orchestras including Bramwel Tovey and the Vancouver Symphony, the Victoria Symphony, the Kitchener-Waterloo Symphony and the Newfoundland Symphony. Oratorio engagements include Brahms' *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah*, Bach's *B minor Mass*, Mozart's *Requiem*, Vivaldi's *Gloria*, Bach's *St. Matthew Passion* and *St. John Passion*.

Melanie holds a masters degree in voice performance from the University of British Columbia, a bachelor of music degree from Wilfrid Laurier University and a Bachelor of Education degree from Memorial University.

Martin Renner-Wallace Tenor

Martin Renner-Wallace is a Canadian Operatic Tenor whose powerful voice and emotional depth has thrilled audiences across Canada. He is known to be able to couple a dramatic and commanding presence with sensitivity and vulnerability. His powerful sound combines a clarion and lyrical quality with a deep and warm baritone edge and has been described as having "a clear pure tenor sound with exquisite high notes and lush warmth in his lower register." (Kelowna Daily Courier).

In 2024, Martin returned to Kelowna Opera to reprise his role as Canio in *I Pagliacci* and played Gerardo in *Gianni Schicchi*. Other roles he performed this year were Rodolfo in *La Bohème* and Eisenstein in *Die Fledermaus*. He also performed with Vancouver Opera at their annual Opera in the Park concert.

Recently, Martin as also played Pinkerton in *Madama Butterfly*, Don José in *Carmen*, Pollione in *Norma*, and Bacchus in *Ariadne Auf Naxos*. He is also an accomplished oratorio singer performing works across the repertoire such as Beethoven's *Symphony no. 9*, Handel's *Messiah*, Mahler's *Symphony no. 8*, Britten's *Nocturne*, Brian Current's *River of Light*, and Verdi's *Requiem* among others.

Martin has participated in numerous young artist programs including Pacific Opera Victoria's Young Artist Program (2006), Calgary Opera's Emerging Artist Program (2010-2011), and Vancouver Opera's Yulanda M. Faris Young Artist Program (2012-2013). Martin remains active as a performer across Canada and has performed in China as well.



Aaron Durand Baritone

An alumnus of UBC, Aaron Durand (he/him) holds a M.Mus in opera performance, and is known throughout the country for his “beautiful, fluid baritone” (Globe & Mail), “sense of the comical and the ludicrous” (Calgary Herald), and a lifelong love of art that makes you feel more deeply. He has performed in halls from Prague to Penticton, Shanghai to St. John’s, and in roles across the operatic spectrum, from Guglielmo (*Così fan tutte*) to John A. MacDonald (Louis Riel) and “The Dying Man” in Fawn Chamber Creative’s avant-garde electronic opera, Pandora.

Highlights include *The Overcoat* with Tapestry Opera and Vancouver Opera, premiering *The Rocking Horse Winner* with Tapestry Opera, sharing important Newfoundland history through *Ours* with Opera on the Avalon, and self-publishing a small poetry anthology, to be left on the King St platform. Dedicated to sharing the great music of old with Canadians, Aaron helps run local duo Opera 101 with soprano Chloé Hurst. When not singing or teaching, you’ll find him studying mythology, psychology, and storytelling. He grew up in the woods near 100 Mile House and returns every summer to scoop ice cream at his parent’s shop.



Michael Dirk Organ



As one of Canada’s more active and versatile organists, Vancouver Civic Organist Michael Dirk is equally at home offering solo concerts, accompanying the many fine choirs/ensembles of the region, improvising an entertaining accompaniment to a silent film, or serving liturgically in various worship styles. During his BMus program at UBC, he studied organ with Ed Norman and Denis Bédard. Michael then continued as graduate assistant with full scholarship, to the eminent teacher, Clyde Holloway, at the Shepherd School of Music at Rice University of Houston, Texas, where he received his Master’s degree. Subsequent studies include the Cavallé-Coll organs of Paris, as well as the Fr Willis organs and Cathedral choir school systems of London.

Michael has performed for national festivals of the Royal Canadian College of Organists for which he serves as Vancouver Centre’s co-president and Education officer, as well as the Association of Anglican Musicians national conference. Since 2012, Michael has been the Music Director/Organist of St. John’s Shaughnessy Anglican Church. He is frequently invited to showcase the Orpheum’s historic Mighty Wurlitzer for the VSO and VCT, having studied with Robert MacDonald (Radio City Concert Hall NYC) and Charlie Balogh (Organ Stop Pizza, Mesa). A sought-after clinician, Michael has offered numerous workshops for the RCCO and British Columbia Music Educator Association, as well as articles for *Organ Canada Journal*. Recently, with the help of Canada Council for the Arts grant, he was invited to help introduce the pipe organ to Rwanda by means of tele-midi.

Michael is on faculty at the UBC School of Music and VSO School of Music, as well teaches K-7 music full time for VSB’s Shaughnessy Elementary. Away from the classroom and organ bench, Michael can be found ballroom dancing with his wife, percussionist/educator Annabelle Ip, and teaching their daughter how to sail around English Bay.



Founding objective

The Vancouver Oratorio Society (VOS) is a non-profit organization founded in January 1991 under the baton of Laureate Conductor, the late Frank Huang. In January 2013, he was succeeded by Kemuel Wong, serving as Associate Conductor and since May 2015 as Conductor and July 2018 as Principal Conductor. Presently, the conducting team also comprises of Cecilia Chueh, the Advisory Conductor and Neville To, Associate Conductor.

The Society recruits Christian vocalists and musicians who share the common passion for classical sacred music, all of whom carry the mission of praising and glorifying God through the promotion and public performances of sacred choral works at a high standard, thereby presenting the Gospel of Christianity. Currently the Society has over 90 members representing different churches across the Metro Vancouver area.

Performances and Outreach

The Society holds two major concerts each year with the majority being free admission to the public. Further, the Society has actively participated in many music events and fundraising activities organized by various Christian organizations and churches in Greater Vancouver. Outreach tours have taken the Society to different parts of the world, from across Canada, to Los Angeles, Seattle, and as far as Hong Kong and Shanghai. In 2016, VOS arranged a special outreach concert tour across Taiwan to commemorate its Silver Jubilee and in June 2019, a joint project tour was set up to Toronto.

匯聚信徒 推廣聖樂

溫哥華聖樂團是一非牟利機構，於1991年一月成立，由已故桂冠指揮黃飛然擔任創團指揮。黃老師熱愛聖樂，二十多年來，領導聖樂團演唱古典至近代不同類型之神曲和經典聖樂。自2013年一月起由黃國豐擔任副指揮，2015年五月為指揮，2018年七月為首席指揮；指揮團隊更包括顧問指揮陳慧中，及副指揮涂道揚。

聖樂團的宗旨乃匯聚恩賜各異、背景不同、愛神又熱愛聖樂的基督徒，藉公開演出以推廣聖樂、務求卓越，為要傳揚福音，將榮耀頌讚歸於神。現今聖樂團共有九十多名成員，來自大溫哥華區不同教會。

服侍機構 重視外展

聖樂團每年舉辦兩次大型音樂會，大部份是免費入場，此外亦經常被邀請於大溫各教會及基督教機構主辦的佈道會、培靈會和籌款活動中獻唱，共頌主恩。

多年來，聖樂團積極推廣外展事工，足跡遍及美加及世界各地，均與當地教會合辦交流音樂會。2016年為慶祝銀禧紀念，聖樂團連同三位指揮，特到台灣環島巡迴演唱七場，以頌歌廣傳福音。2019年六月，聖樂團在多倫多與當地華人教會合辦聖樂頌唱會及佈道音樂會。

Collaborations and Accomplishments

VOS has collaborated with musicians and vocalists from the UBC School of Music as well as other distinguished local and international guest soloists, conductors, and choral groups. In April 2023, VOS collaborated with Conductor Dr. Joel Tranquilla and the Trinity Western University choirs to present the world premiere of Gardens : A Sacred Oratorio - composed by contemporary Canadian composer, Dr. David Owen Squires.

Since 2001, VOS has also produced songbook, CD and DVD recordings for free distribution.

During the Pandemic, VOS produced a few virtual projects bringing comfort and support to wide viewers. A series of concert videos was posted online in four installments to celebrate its 30th anniversary.

Serving and Expanded Ministry

Throughout the years, VOS has organized music theory class, vocal training workshop, music seminar and choral session open to all local church choir members with the view to enhance their singing technique, skills, and knowledge. In 2015, VOS also formed the Vancouver Christian Joint Choir, comprising over 50 church choir members, to be guest performer at its concerts.

In January 2017, the Society further expanded its ministry by founding the "VOS Youth Singers" on advancing sacred music to the younger generation. Besides performing in VOS's two annual concerts, in May 2019, these young singers successfully launched an inaugural concert on their own with strong passion and confidence to foster the mission of VOS. In January 2020, the group was renamed "VOS Chamber Singers".

拓展領域 交流演出

歷年來，聖樂團有幸與來自卑斯大學音樂學院的音樂家和歌唱家、以及本地和國際傑出的獨唱家、指揮家、合唱團等合作。2023年四月，聖樂團應 Dr. Joel Tranquilla 邀請，聯同西三一大學合唱團，為當代加拿大作曲家 Dr. David Owen Squires 所創作的神曲“園中行”作全球首演。

自2001年以來，聖樂團共製作超過十張現場錄音的光盤和影碟，免費與愛好聖樂者分享。過去兩年疫情期間，聖樂團以線上獻唱來激勵人心，並上載音樂會錄影片以紀念該團成立三十週年。聯繫教會培育人才

除音樂會外，聖樂團更積極服侍各教會，多年來曾舉辦樂理班、音樂講座、聲樂訓練班和詩班大合唱等，以提升詩班員的歌唱技巧及常識。自2015年更積極聯繫各教會詩班，組成溫哥華聯合詩班，在音樂會上客席演出。2019年八月，聖樂團誠邀香港資深合唱團指揮蔣慧民主領聖樂公開講座。

2017年一月，聖樂團創辦「青年聖樂小組」，以無伴奏及創新的角度演繹經典合唱曲，藉小組嚴格的訓練，務求卓越；除每年兩次在聖樂團之大型音樂會演出外，2019年五月，這群年青人更首次獨力舉辦成立音樂會，2020年一月，更名為「VOS 聖樂小組」，攜手與聖樂團同心推廣聖樂，竭力承傳神所託付的使命！

VOS Statement of Faith 溫哥華聖樂團信約

We believe:

1. In the one, true and living God, eternally existing in three persons – Father, Son, and Holy Spirit. The three Divine Persons are one in substance, essence, and nature.
2. In God the Father, Almighty, Creator of heaven and earth.
3. In God the Son, Jesus Christ, true God, and true man, conceived of the Holy Spirit and born of the Virgin Mary. He died on the cross and shed His blood as atonement for the sins of men, and was raised bodily from the dead, and ascended into heaven and will return imminently and personally according to His promise.
4. In God the Holy Spirit, the Divine Person, who is in co-existent with the Father and the Son, sent by God the Father to convict sinners, to regenerate human and to indwell and empower the believers for godly living and service.
5. The Holy Scripture, consisting of both the Old and the New Testaments, is divinely inspired, infallible, entirely trustworthy and constitutes the supreme authority in all matters of faith and conduct.
6. That man was created in the image and after the likeness of God, but in Adam all men have fallen into sin, and as sinners all need God's salvation; and that sinners can be justified only through faith in Jesus Christ.
7. That there shall be a bodily resurrection of the just to eternal life, and of the unjust to eternal punishment.
8. That Christ is the Head of the church, and the church is one body, consisting of those regenerated by the Holy Spirit and expressing itself in worship, fellowship, evangelism, and service.



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PRAISE HIS HOLY NAME
FOREVER AND EVER.**

**我的口要說出讚美耶和華的話；
惟願凡有血氣的都永永遠遠稱頌祂的聖名。**

Psalm 詩篇145:21

**Our heartfelt appreciation to
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• Proverbs 箴言 9:10 •



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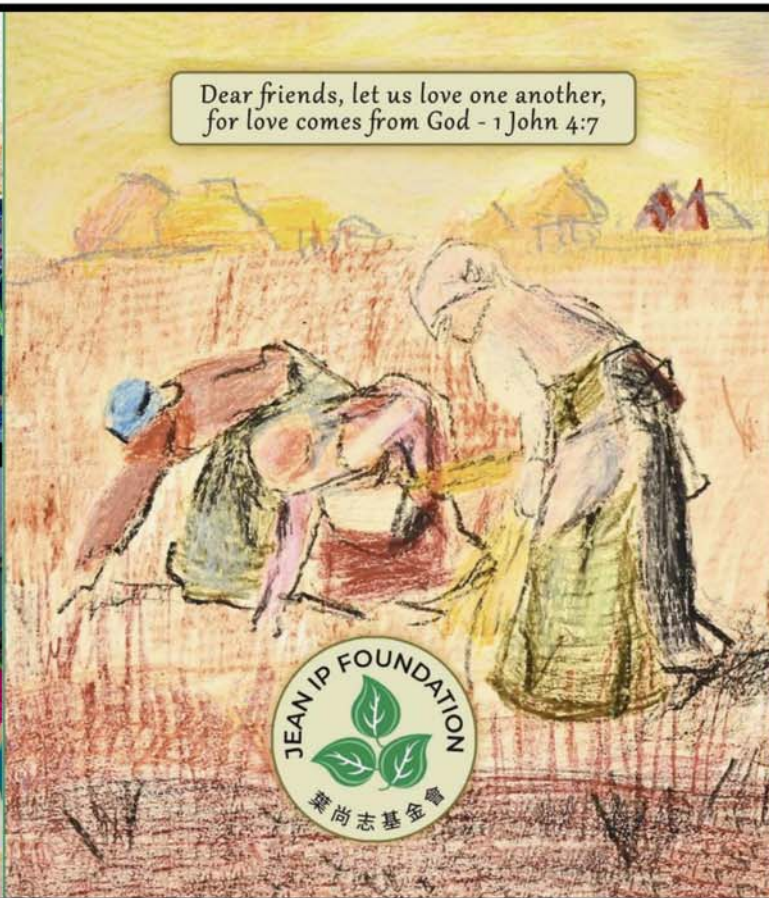
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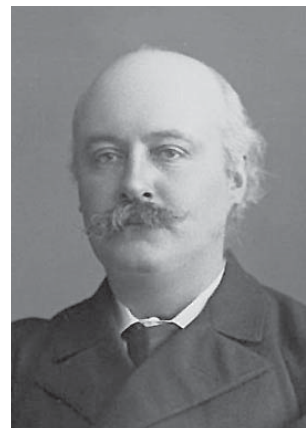
I Was Glad 我就歡喜

Charles Hubert Parry (1848-1918)

查爾斯·休伯特·帕里爵士

Sir Charles Hubert Parry's *I Was Glad* is one of the most celebrated ceremonial anthems in the English choral tradition. Composed in 1902 for the coronation of King Edward VII, the work has since become closely associated with British royal occasions. The text is drawn from Psalm 122: "I was glad when they said unto me, We will go into the house of the Lord." Parry's setting captures both the grandeur of national celebration and the spiritual joy of worship. Majestic brass fanfares, sweeping choral lines, and richly harmonized passages create an atmosphere of triumph and reverence. Although written for a royal event, *I Was Glad* transcends its ceremonial origins through its uplifting expression of unity, thanksgiving, and hope. Its radiant energy and noble character continue to inspire performers and audiences alike, making it a cornerstone of the Anglican choral repertoire.

查爾斯·休伯特·帕里爵士的《我就歡喜》是英國合唱傳統中最著名的典禮聖歌之一。此曲創作於1902年，為英王愛德華七世的加冕典禮而寫，自此之後，便與英國皇室的重要儀式緊密相連。歌詞取自《詩篇》第122篇：「人對我說：『我們往耶和華的殿去。』我就歡喜。」帕里的譜曲充分展現了國家慶典的宏偉氣勢，以及敬拜中的屬靈喜樂。莊嚴輝煌的銅管號角、氣勢磅礴的合唱旋律，以及豐富和聲的鋪陳，共同營造出一種榮耀與崇敬的氛圍。雖然此曲原為皇家典禮而作，《我就歡喜》卻超越了其儀式性的背景，以充滿光輝的音樂語言，表達出團結、感恩與希望的精神。其燦爛昂揚的氣勢與高貴莊嚴的風格，至今仍深深感動演出者與聽眾，成為英國聖公會合唱作品中的經典之作。



O Beata Trinitas 讚美聖哉三一神

Giovanni Pierluigi da Palestrina (1525-1594)

帕勒斯替那

Giovanni Pierluigi da Palestrina's *O Beata Trinitas* ("O Blessed Trinity") is a luminous example of Renaissance sacred polyphony and reflects the composer's mastery of balance, clarity, and spiritual expression. Written during the height of the Roman Catholic Counter-Reformation in the sixteenth century, the motet embodies the ideals for which Palestrina became renowned: transparent text setting, flowing melodic lines, and serene, reverent beauty. Palestrina, often regarded as the foremost composer of the Renaissance, served in several important Roman churches, including St. Peter's Basilica. His music became closely associated with the reforms of the Council of Trent, which encouraged sacred music that would inspire devotion while preserving the intelligibility of the sacred text. In *O Beata Trinitas*, these qualities are evident in the graceful interplay of voices and the seamless unfolding of harmonies, creating an atmosphere of calm contemplation and worship. The text is a hymn of praise to the Holy Trinity, expressing adoration and thanksgiving. Rather than dramatic contrasts, the work unfolds with gentle elegance and spiritual radiance, inviting listeners into a meditative experience.

帕勒斯替那的《讚美聖哉三一神》(O Beata Trinitas)是文藝復興時期宗教複音音樂的璀璨典範，充分展現了作曲家在聲部平衡、音樂清晰度與屬靈表達上的非凡造詣。此經文歌創作於十六世紀羅馬天主教反宗教改革時期的鼎盛階段，體現了帕勒斯替那最著稱的音樂特色：清晰可辨的歌詞處理、流暢優美的旋律線條，以及寧靜莊嚴的聖潔之美。



帕勒斯替那被譽為文藝復興時期最偉大的作曲家之一，曾任職於多座重要的羅馬教堂，包括聖彼得大教堂。他的音樂與天特大公會議（Council of Trent）後的宗教改革精神密切相關；該會議提倡聖樂應能激發信仰敬虔，同時保持聖詞的清楚可辨。在《讚美聖哉三一神》中，這些特質透過各聲部間優雅的交織，以及和聲自然流暢的展開，營造出沉靜默想與敬拜的氛圍。作品歌詞是一首讚美聖父、聖子、聖靈三位一體的聖詩，表達對神聖三位一體的崇敬。

Joseph Haydn 海頓
(1732-1809)

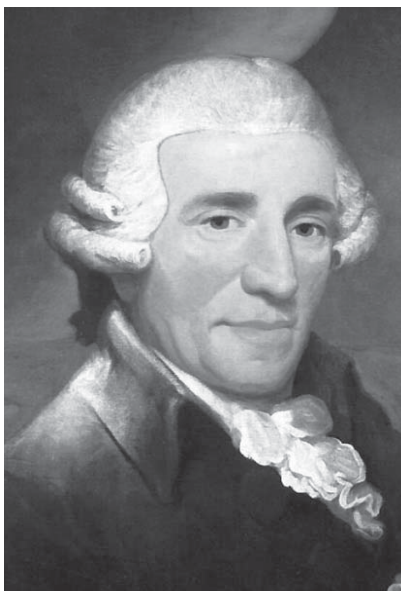
The Creation

創世記

Joseph Haydn's *The Creation*, composed between 1796 and 1798, is one of the great masterpieces of the choral-orchestral repertoire. Inspired by the biblical accounts of creation in the Book of Genesis, the Psalms, and John Milton's *Paradise Lost*, the work celebrates the beauty, order, and wonder of the created world. Written late in Haydn's life after his triumphant visits to England and exposure to the grand oratorios of George Frideric Handel, *The Creation* reflects both classical elegance and profound spiritual joy.

The oratorio is divided into three parts. The first two depict the six days of creation. Through vivid orchestral painting and expressive choruses, Haydn portrays the emergence of light from darkness, the formation of the seas and heavens, the appearance of plants and animals, and finally the creation of humankind. One of the most dramatic moments occurs at the beginning of the work: after the mysterious musical depiction of chaos, the chorus erupts with the words "And there was light," creating a moment of overwhelming brilliance and triumph.

Throughout the oratorio, the archangels Gabriel, Uriel,



and Raphael serve as narrators and commentators, guiding the listener through the unfolding story. Haydn's imaginative orchestration vividly evokes nature: flowing streams, roaring lions, graceful birds, and even creeping worms are brought to life through musical color and texture.

The third part shifts from cosmic creation to the Garden of Eden, focusing on Adam and Eve in a state of innocence and harmony. Their joyful duet and choruses' express gratitude, love, and reverence toward the Creator. Rather than ending in drama or conflict, Haydn concludes the work with radiant praise and confidence in divine

goodness.

The Creation remains beloved for its warmth, humanity, and sense of wonder. Combining majestic choruses, lyrical solos, and brilliant orchestration, the work invites audiences to reflect on the beauty of nature, the dignity of humanity, and the joy of creation itself. Together with Handel's *Messiah* and Mendelssohn's *Elijah*, *The Creation* is regarded as one of the three great oratorios in music history.



Joseph Haydn 海頓
(1732-1809)

The Creation

創世記

海頓《創世記》作於1796至1798年間，是合唱與管弦樂經典作品中的偉大傑作之一。作品靈感取材自《聖經·創世記》、詩篇，以及約翰·彌爾頓的《失樂園》，讚頌受造世界的美麗、秩序與奇妙。海頓晚年旅居英國期間，深受韓德爾宏偉神劇的感動與啟發，遂創作出這部兼具古典時期優雅風格與深刻宗教情懷的不朽作品。

全曲共分三部分。前兩部分描繪上帝六天創造天地萬物的過程。海頓以生動的管弦樂描寫與富有表現力的合唱，刻畫光明自黑暗中誕生、天地與海洋形成、植物與動物出現，以及人類最終被創造的景象。作品中最震撼人心的時刻之一，出現在開篇「混沌初開」之後：當合唱唱出「要有光」時，音樂瞬間由幽暗轉為燦爛輝煌，展現出無比光明與榮耀的力量。

在整部神劇中，三位天使長 - 加百列、烏列與拉斐 - 擔任敘述與評論的角色，引領聽眾經歷創造世界的歷程。海頓充

滿想像力的配器，更生動描繪大自然的各種景象：潺潺流水、獅子的吼聲、飛鳥的姿態，甚至緩慢爬行的小蟲，都透過細膩的音樂色彩與節奏栩栩如生地呈現。

第三部分則由宇宙萬物的創造，轉入伊甸園中的人類世界，聚焦於亞當與夏娃純真和諧的生活。他們歡樂的二重唱與合唱，表達對造物主的感恩、愛與敬虔。海頓並未以衝突或戲劇性的結局作收，而是在光輝燦爛的讚美中，展現對上帝美善與恩典的堅定信心。

《創世記》歷久不衰，深受世人喜愛，其溫暖的人文情懷、對人性的關懷，以及對天地萬物的驚嘆與讚美，至今仍深深感動聽眾。作品結合氣勢恢宏的合唱、優美抒情的獨唱與燦爛豐富的管弦樂配器，引領聽眾反思大自然的美麗、人類尊嚴的可貴，以及創造本身所帶來的喜樂。《創世記》並與韓德爾《彌賽亞》及孟德爾頌《以利亞》並列為神劇史上三大經典神劇。



Joseph Haydn 海頓
(1732-1809)

The Creation

創世記

第一部 PART THE FIRST

1. 序奏 — 混沌的描寫
2. 宣敘調 (拉斐爾) — 起初
- 合唱 — 神的靈
- 宣敘調 (烏列爾) — 神看見光
3. 詠嘆調 (烏列爾) — 聖光消散
- 合唱 — 絕望、咒詛、狂怒
4. 宣敘調 (拉斐爾) — 神造穹蒼
5. 獨唱 (加百列) 與合唱 — 奇妙的作為
6. 宣敘調 (拉斐爾) — 水要聚在一處
7. 詠嘆調 (拉斐爾) — 波濤洶湧
8. 宣敘調 (加百列) — 地要發生青草
9. 詠嘆調 (加百列) — 遍地蒼翠
10. 宣敘調 (烏列爾) — 天使天軍
11. 合唱 — 彈起琴瑟
12. 宣敘調 (烏列爾) — 天上要有光體
13. 詠嘆調 (烏列爾) — 光輝燦爛
14. 合唱與三重唱 — 諸天述說

INTRODUCTION — Representation of Chaos
RECITATIVE (Raphael) : In the beginning
- CHORUS: And the Spirit of God
- RECITATIVE (Uriel): And God saw the light
AIR (Uriel) : Now vanish before the holy beams
- CHORUS: Despairing, cursing rage
RECITATIVE (Raphael) : And God made the firmament
SOLO (Gabriel) & CHORUS: The marv'ulous work
RECITATIVE (Raphael): And God said, Let the waters under the heaven
AIR (Raphael) : Rolling in foaming billows
RECITATIVE (Gabriel): And God said, Let the earth
AIR (Gabriel): With verdure clad
RECITATIVE (Uriel): And the heavenly host
CHORUS: Awake the harp
RECITATIVE (Uriel): And God said, Let there be lights
AIR (Uriel): In splendour bright
CHORUS WITH TRIO: The heavens are telling

第二部 PART THE SECOND

15. 宣敘調 (加百列) — 水要多多滋生
16. 詠嘆調 (加百列) — 展翅高飛
17. 宣敘調 (拉斐爾) — 神造大魚
18. 宣敘調 (拉斐爾) — 天使奏響琴瑟
19. 三重唱 (加百列、拉斐爾、烏列爾)
— 何等美麗
20. 三重唱與合唱 — 主為大
21. 宣敘調 (拉斐爾) — 地要生出活物
22. 宣敘調 (拉斐爾) — 大地敞開孕育
23. 詠嘆調 (拉斐爾) — 榮光煥發
24. 宣敘調 (烏列爾) — 神造人
25. 詠嘆調 (烏列爾) — 本性尊貴
26. 宣敘調 (拉斐爾) — 神看一切所造的
27. 合唱 — 榮耀的工已完成
- 27a. 三重唱 (加百列、烏列爾、拉斐爾)
— 萬物仰望祢
- 27b. 第二合唱 — 榮耀的工已完成

RECITATIVE (Gabriel): And God said, Let the waters bring forth
AIR (Gabriel): On mighty pens
RECITATIVE (Raphael): And God created great whales
RECITATIVE (Raphael): And the angels struck their immortal harps
TERZETTO (Gabriel Raphael Uriel): Most beautiful appear
TRIO AND CHORUS: The Lord is great
RECITATIVE (Raphael): And God said, Let the earth bring forth
RECITATIVE (Raphael): Straight opening her fertile womb
AIR (Raphael): Now heav'n in fullest glory shone
RECITATIVE (Uriel): And God created man
AIR (Uriel): In native worth
RECITATIVE (Raphael): And God saw everything that He had made
CHORUS: Achieved is the glorious work
TRIO (Gabriel Raphael Uriel): On Thee each living soul awaits
SECOND CHORUS: Achieved is the glorious work

第三部 PART THE THIRD

28. 引子與宣敘調 (烏列爾) — 曙光乍現
29. 二重唱 (亞當、夏娃) 與合唱
— 祢賜鴻恩續前 — 眾星之中最美
30. 宣敘調 (亞當、夏娃) — 盡了本分
31. 二重唱 (亞當、夏娃) — 恩典伴侶
32. 宣敘調 (烏列爾) — 幸福佳偶
33. 合唱與四重唱 — 萬口讚美主

INTROD. AND RECIT (Uriel): In rosy mantle appears
DUET (Adam, Eve) AND CHORUS: By Thee with bliss
THE SAME CONTINUED: Of stars the fairest
RECITATIVE (Adam, Eve): Our duty we have now perform'd
DUET (Adam, Eve): Graceful consort
RECITATIVE (Uriel): O happy pair
CHORUS WITH QUARTET: Sing the Lord, ye voices all

Sing the Lord.
Ye voices all
Magnify His
name thro' all
creation. Celebrate
His power and
glory. Let His
name resound on
high. Jehovah's
praise forever shall
endure. Amen.

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— Psalm 146:2



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blessings through the years,
we pray that VOS will continue
to glorify Him through music
for years to come.

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INVITATION TO JOIN VOS

VOS Chorus

Experienced and talented Christian singers are invited to join the chorus by friendly auditions. Our primary repertoire is oratorio choral music and a variety of sacred works at a high standard in glorifying God. Singers with choral experience in church and ability to sight read music are highly preferable. Please visit our website at www.vancouveroratorio.org for audition details.

Commencement of rehearsal for next term: **June 22, 2026 Every Monday 7:30pm - 10:00pm**
Rehearsal Venue: Finnish Bethel Church, 1920 Argyle Drive, Vancouver, BC

New Term Audition Date: June 22, 29, Jul 6, 2026

VOS Chamber Singers

Young Christian singers with intermediate level of musicianship and ability to sight read music are welcome to apply for audition. Choral experience in church, school or community choir are highly preferable.

Commencement of rehearsal for next term: **July 11, 2026 Bi-weekly on Saturday 1:30pm - 3:30pm**
Rehearsal Venue: Garden Village Church, 4950 Barker Crescent, Burnaby, BC

**Application form available at www.vancouveroratorio.org
Enquiries: 604-200-8008 or voschorus@gmail.com**

***GIVE THANKS TO THE LORD,
FOR HE IS GOOD;
HIS LOVE ENDURES FOREVER.***

**你們要稱謝耶和華，因祂本為善，
祂的慈愛永遠長存。**

Psalm 詩篇 107:1

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