

華夏導報

中華民國五十七年十月十日創刊 第一〇六八號
社址：中國文化學院 編輯室：二二三

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創國內神劇首演記錄 以利亞昨盛況空前

今晚在臺北聖家堂續演一場

(本報訊)在經過一段長時間的沉寂後，響起了如雷的掌聲，氣勢磅礴的孟德爾頌神劇「以利亞」，昨晚在華風堂的演出，盛況空前，甚為成功。

昨日下午六時左右，觀賞神劇的聽眾便陸續的從各方趕來。約七時左右，便把整個大忠館擠得水洩不通，情況熱絡，給華岡藝展帶來了高潮。

這些對神劇抱有極大興趣的聽眾，包括有在學的國中、高中學生、修女、外籍人士以及愛好音樂的各界人士二千人。喬院長伉儷於七時半到達華風堂聆賞。日前來華訪問的齊蘭懋博士亦在公關室人員的陪同下前往聆聽。

演出中，名男中音會道維教授擔任以利亞，由一開始的男中音粗壯的呼聲，轉而逐漸加強至震撼心弦的管絃

校運會明揭幕 將有六項決賽

(本報訊)本校慶祝十二週年紀念運動會將於明(廿日)上午九時在大操場開幕，由 創辦人 張其均主持。

各項目取得決賽資格名單如下：

(一)男子各決賽項目：男子立定跳遠、女子立定跳遠、女子各項決賽有：德文、畜牧、經濟、植物、夜間部。

(二)女子各項決賽項目：女子立定跳遠、女子各項決賽有：德文、畜牧、經濟、植物、夜間部。

(三)男子拔河賽：史、東語、夜間部。

(四)女子拔河賽：史、東語、夜間部。

(五)女子各項決賽有：德文、畜牧、經濟、植物、夜間部。

(六)女子各項決賽有：德文、畜牧、經濟、植物、夜間部。

華欣學術講座 廿一日講哲學

(本報訊)「華欣學術講座」定於四月廿一日下午三時，在台北市金華街永元的陪同下參觀本校各項設施並聆聽國樂社的演奏。

他對本校校園之這次演講將由台

地報導台灣各項進步措施。

(本報訊)系際杯今日賽程依舊舉行，足球提前至十一時卅分開始，籃球十二時正開始。

(本報訊)本校電腦中心目前有助教缺額一名，凡理工、商科畢業之男性役畢校友，如對電腦有興趣者，請將履歷於四月底以前寄至台北市吉林路一〇號，文化學院電腦中心收。上班地點在文化學院城區部電腦中心。

繳速請班業畢 片照動活班各

為便利本校師生使用，特安排在圖書館參考閱覽室服務一個月，後將移至中山北路聯合出版。

關於活動照片的編排，各班代表可將上次畢服會所發之大樣紙或以圖畫紙編排，圖樣、內容、照片，班代表可配置選擇編排之，請勿用彩色照片。

版文物供應中心作業，歡迎本院師生多加利用，尤其對撰寫論文同學用途更廣。

轉而深論哲學與當前時代危機的關切性。

這項學術講座是由華欣文化事業中心主辦，本校與政治大學新聞系協辦哲學原理上的探討。

(本報訊)大學部畢業班班代表，請於本週內儘速繳回活動照片。

鑒於畢業年刊的工作已大致完成，唯剩少數班代表所必須編排的活動照片仍未按期繳來，拖延工作甚巨。畢服會再次呼籲四年級班代表請儘速將活動照片繳來畢服會編輯組。

關於活動照片的編排，各班代表可將上次畢服會所發之大樣紙或以圖畫紙編排，圖樣、內容、照片，班代表可配置選擇編排之，請勿用彩色照片。



圖為系際杯籃球賽激烈戰鬥精彩鏡頭之一(李碧攝)

男籃競爭激烈 且看誰入決賽

(本報特稿)系際杯籃球賽高潮迭起，各組局勢已大致明朗。至於那四隊能保持不敗紀錄，以分組冠軍姿態進入決賽，還得看十九日四場比賽的結果而定。

英文系表現不俗，先勝化學系，再克哲學，又以43比31力克市勝，是匹黑馬，不容忽視。經濟系是上屆前四名，身材高大，全隊球技平均，可戰之將不少，默契合作也不錯，入圍呼聲甚高。

政治系體力好，長人威力頗大，足以威脅各隊，十六日力克新聞系一戰即可看出幾名長人威力大，兩名矮將控球不錯，外綫亦準，對種子隊建築系是一大威脅。建築系是去年的前四名，今年實力平平，全隊無特殊之處，若想保持往譽，非得力求表現，勇破政治才行。

化學系是種子隊，全隊攻勢凌厲，善打機遇戰，速度快，外綫準是特色。尤其兩鋒，雙翼齊飛，令敵防不勝防，畜牧系連勝表現正常，掌握兩邊籃板球，再長人臨場表現正常，掌握兩邊籃板球，再加強上緊守穩攻對化學系以構成威脅，海兩隊遭遇鹿死誰手，殊難斷定。

海洋隊實力自不在話下，全隊打法靈活，尤其鋒綫快而準。且兵多將廣，搭配良好，奪標呼聲最高。觀光亦非常弱者，連勝中文、美術，不可輕視。該隊可戰之將頗多，若能調配得當，表現正常，對化學系足以構成威脅。

總之，各組均已成次強弱留強之勢，來者不善，各隊實力均相差無幾。若相有疏忽之處，就有被淘汰出局的可能，各隊勢必全力以赴，爭取勝利。故十九日的四場比賽關係至鉅，勢必精彩。

(馮同瑜)

政治、經濟鼎足而立

英文、畜牧兩強對峙

海洋、觀光各不相讓

Some Words — from Our Conductor:

The form we think of as "Oratorio" today, probably began with the work of one genius named George Friederich Handel. From his first work in this form, Esther (1732) to his last, Jephtha (1752), he wrote 22 of these great Oratorios. Most of them are based on Biblical (Old Testament) stories, though not all. Most, also, are in his best Baroque style, though the oncoming influence of CPE Bach and Haydn can be felt in Jephtha. There have, of course, been many great Oratorios written since Handel's time, but most of them have relied on his form. The orchestra is the chief means of accompaniment, the soloists play the roles of persons in the drama, and the chorus usually bears the brunt of the work as other interested persons in the drama, or as "believers", or simply as commentators on either the action or the Theology. Through all the rest of the 18th and 19th centuries and even today, we feel Handel's dominating design in the Oratorio form.

Haydn wrote 3 works in this form; the first, The Seven Last Words of Christ (1785), was actually used for sacred service worship and the various parts were intended to be sung between sermons on the same topic. After this however, very few attempts were made to insert music of such large proportion into the actual worship service and Oratorio remained a form for the Concert Hall. Haydn's second Oratorio, The Creation (1798), is purely a concert work as is his third, and probably greatest, The Seasons (1801), although this work is basically secular in nature. Beethoven wrote only one work in this form (not a great success) entitled Christ On The Mount Of Olives. It was probably composed somewhere between Haydn's last two, but it was not published until 1811. After Beethoven the Oratorio was kept alive by a composer named Spohr who wrote 3, and another composer named Schneider who wrote no less than 16. All of these were very popular in their day, but all have fallen into musical extinction now, as having been written in too doggerel a style for present Western taste. Oratorio needed a composer of Mendelssohn's stature to restore it to a high place in 19th century composition. This he certainly did with St. Paul (1836) and Elijah (1846). There is no doubt that Elijah is consistently the greater of the two works, though St. Paul does contain some very fine writing; still Elijah abounds with much greater dramatic force and interest. Elijah follows the Handelian tradition, as Mendelssohn entrusts most of the dramatic effects to the chorus. Indeed, among all well-known Oratorios, Elijah is considered a "choral" Oratorio.

With regards to Mendelssohn's orchestra for Elijah, we must confess to one serious omission. We regret that the art of the pipe organ is as yet, virtually unknown in Taiwan. Mendelssohn has scored lavishly for the "King of instruments" as it is referred to in the West, especially in the larger choral selections. Not only do I regret this personally because I happen to be an organist and therefore cannot use my own art here, but the overall depth of the orchestral sound is very greatly effected by the omission of the pipe organ. Wouldn't it be exciting, if at some future date we could correct this necessary omission.

Many other great Oratorios followed Mendelssohn's successes, although of course, individual composers always add their own style to any given form. We might mention Liszt's Christus (1859) and St. Elizabeth (1862), Gounod's The Redemption (1881) and Life and Death (1884), also Dvorak's St. Ludmilla (1886), although his Stabat Mater and Requiem are probably better known. Other fine works have come from the pens of Saint Saens and Franck, among others; and we certainly should mention here the Joan of Arc and King David of the 20th century composer Honneger. Oratorio still appeals as a form today, though frequently its emphasis is more secular in nature.

The students and Faculty of the Western Music Department of the College of Chinese Culture sincerely hope that you will enjoy this presentation of what we consider a great Oratorio. This performance will be used as a stepping-stone in the growth of our students as musical artists. We hope that we may, each year, present some works from the great Oratorio literature so that our students may further their study of this form and so that you, the music public, may be able to hear and share in the excitement of our study.

Sincerely yours,
R. W. Procter