

欣樂詠團廿一年音樂會

張美萍博士 (音樂總監及指揮) • 吳亦兒小姐 (鋼琴伴奏) • 黃健瑜女士 (電琴伴奏) • 欣樂詠團主唱 •

龍維欣牧師 (男高音) • 一九九七年五月廿九日 (星期四) 下午八時 • 香港大會堂音樂廳 •

Dr. Dorothy Cheung (Music Director & Conductor) • Miss. Emily Ng (Pianist) • Ms. K.Y. Wong (Organist) •

Rev. Dennis Loong (Tenor) • Innomine Chorale • May 29, 1997 (Thursday) 8:00pm • City Hall Concert Hall •

INNOMINE CHORALE 21ST ANNUAL CONCERT

欣樂詠團 INNOMINE CHORALE

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序言

王永強 董事會主席

今年香港將要進入一個歷史性的時刻。由於今年年中香港將有連串回歸活動及慶典，因此欣樂詠團之廿一周年音樂會亦要提前於五月底舉行，本人僅代表詠團，向蒞臨今晚盛會的每一位朋友及長期支持欣樂事奉的每一位深表謝意。

在過去廿年中，由於神的豐盛恩典及帶領，以至讓欣樂每年都能舉辦週年音樂會，同時在每一次音樂會上，我們都可用不同風格的詩歌，向神獻上讚美及感恩，並且與會眾一同見證主、榮耀神。另一方面，我們也在主面前立志，堅守崗位，忠心服事，因為我們深信我們所持守的是一個恒久、有價值並且討神喜悅的事奉。

神不但在本港使用欣樂主辦音樂佈道會，傳揚福音，也帶領我們在海外及中國事奉。每一次的佈道工作及海外的短宣，不但讓欣樂詠團的弟兄姊妹得著激勵，並且也讓我們看到今日福音的需要，也叫我們更加忠心事奉主。詠團曾多次在中國作聖樂交流及訪問。去年詠團有機會到北京作聖樂交流，且給我們很大的鼓舞，因為我們看到國內教會的興旺，雖然人力資源方面有所缺乏，但同胞對福音的渴求及教會的興旺，卻叫我們為他們感謝神。今年詠團計劃到上海訪問及作聖樂交流，求主帶領，在這次行程上使用我們。

要長期維持一個沒有經濟來源的事奉團體，並非易事，特別在今日，香港眾多福音機構都面臨經費不足的困擾，要堅持長久事奉更是難上加難，然而欣樂詠團靠著神的恩典，及忠心事奉的董事、職員以及每一位成員，我們滿有信心地繼續向前，特別感謝神帶領張美萍師母，多年來在詠團的忠心事奉，成為詠團一個很重要的支柱，我願意欣樂詠團各成員更加努力，在未來的日子，繼續同心合意，興旺福音。

讓今天晚上的讚美會，成為馨香的祭品，蒙神悅納。

聖高

節目 PROGRAMME

指揮：張美萍博士

Conductor: Dr Dorothy Cheung

風琴：黃健瑜女士

Organist: Ms Wong Kin Yu

鋼琴：吳亦兒小姐

Pianist: Miss Emily Ng

I am the Resurrection and the Life Heinrich Schütz (1585-1672)

The Pharisee and the Publican Heinrich Schütz (1585-1672)

領唱：王永強（男高音），梅威倫（男低音）

Locus Iste Anton Bruckner (1824-1896)

Virga Jesse Anton Bruckner (1824-1896)

Psalm 67 John Ness Beck (1930-1987)

Psalm 22, No 1 黃安倫 Huang On Lun (1949-)

Speak, Lord, in the Stillness David Schwoebel (1949-)

Arise Shine Ned Rorem (1923-)

你的居所何等可愛 S. Liddle

主啊我要更愛你 陳傳達

男高音獨唱：龍維欣

Psalm 95, Op 46 Felix Mendelssohn Bartholdy (1809-1847)

O Come, Let Us Worship 領唱：龍維欣（男高音）

Come, Let Us Sing 領唱：李寶珍（女高音），定音鼓：李盛潮

中場休息 INTERMISSION

O How Amiable are Thy Dwellings John Rutter (1945-)

The Lord is My Light and Salvation John Rutter (1945-)

單簧管：陳偉迪

生命河邊 At the River Aaron Copland (1900-1990)

立功歌 Li-Gong-Ge (Song of Making Merit) 陳偉光 Victor Chan (1959-)

詩篇一四九 Psalm 149, Op 79 Antonin Dvorák (1841-1904)

定音鼓：李盛潮

Give God the Glory Judith M. Baity

There is a Balm in Gilead William L. Dawson (1899-1990)

領唱：崔嘉鳳（女高音）

When The Saints Go Marching In Arr. John Rutter

單簧管：陳偉迪，長號：鄺偉智

晚安 GOODNIGHT

張美萍
Dorothy Cheung
音樂總監及指揮
*Music Director &
Conductor*



張博士少年時在港隨朱麗雲女士學習鋼琴，後移民美國在羅斯福大學隨名師Saul Dorfman繼續學琴。中學畢業後入北園大學主修音樂教育及鋼琴，副修管風琴及指揮，獲音樂教育學士。隨後考獲獎學金進入西北大學主修鋼琴，跟隨名師並室樂演奏Gui Mombaerts習琴，Guy Duckworth (MENC 鋼琴科主席) 學習鋼琴教授法，專門天才兒童、小組教授法。一年後獲得音樂碩士並同時被邀為Mu Phi Epsilon及Pi Kappa Lambda兩美國榮譽音樂協會會員，繼而被邀留校於鋼琴系初中組任教五年，期間在美國芝城教會擔任風琴師及詩班指揮十多年，又曾參加名指揮家Robert Shaw及Margaret Hillis主辦的合唱指揮研習班、鋼琴家Victor Babin的大師班、伴奏家Gerald Moore及聲樂家Lotte Lehman合辦的伴奏大師班。

深感神所賜音樂恩賜，應專心從事聖樂工作，於是隨夫婿張慕皚博士往西南浸會神學院深造。選修了一年的聖樂博士課程。（跟隨Robert Burton）深造指揮法及選修管風琴。在院期間，兼任和聲學、樂理及鋼琴科助教，及專任聖樂院的聲樂科伴奏。隨後與夫婿往加拿大神學院事奉，任教聖樂科，同時繼續在教會詩班任指揮及其他事奉。

1980年，回港事奉，現任九龍城浸信會聖樂主任及指揮，建道神學院教會音樂科講師。曾在港九教會機構擔任聖樂講座、司琴、領詩、指揮及詩班講師。現任香港聖樂學院董事、世界華人聖樂促進會香港區理事，自1984年起為欣樂詠團指揮。自1993年起為詠團音樂總監及指揮。

曾擔任香港聖樂團客席指揮，演出布拉姆斯之德國安魂曲，及雅譚合唱團之客席指揮，演出路達之安魂曲。

張博士於1990年在教會給予安息年時，回到西南浸會神學院重新攻讀十九年前開始的聖樂博士課程，並於九二年七月獲得音樂博士學位，主修聖樂及鋼琴演奏。

Dorothy Cheung started learning piano at a young age. After emigrating to the U.S.A., she continued her piano studies. When studying at the North Park College, she majored in music education and piano and minored in organ and conducting which led to a Bachelor's degree in music education. Later she won a scholarship to study at the Northwestern University, specialising in piano and piano pedagogy. One year later she obtained a Master's degree in music and was admitted to two American music associations - Mu Phi Epsilon and Pi Kappa Lambda as honorary member.

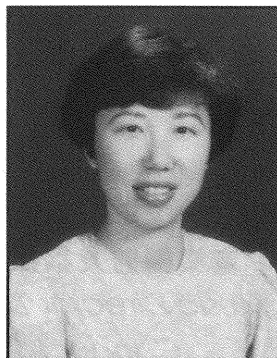
In her gratification of God's gifts, Dorothy Cheung decided to devote herself to sacred music service. She took up a doctoral course in sacred music at the Southwestern Baptist Theological Seminary for a year. During that year, she was also an assistant lecturer in music theory and piano, as well as an accompanist for the Vocal Music Division of the School of Church Music.

In 1980, Dorothy Cheung returned to Hong Kong. She has been the music director and choir conductor of the Kowloon City Baptist church since 1981. She is also a lecturer of church music at the Alliance Bible Seminary, the Director of the Hong Kong School of Sacred Music, and council member of the World Association for Chinese Church Music, Hong Kong Region. She has been the conductor of Innomine Chorale since 1984, and music director and conductor since 1993.

She was guest conductor for various choral groups, such as Hong Kong Oratorio Society in Brahms' Requiem and Cantecore Society in Rutter's Requiem.

During her sabbatical in 1990, Dorothy Cheung returned to the Southwestern Baptist Theological Seminary to resume the course she took 19 years earlier. She obtained her doctoral degree in musical arts in July of 1992, specialising in sacred music and piano performance.

黃健瑜
Wong Kin Yu
鋼琴伴奏
Organist



黃健瑜自幼隨朱麗雲女士學習鋼琴，後隨聶音琳博士學習風琴，先後考獲英國皇家音樂學院鋼琴教師及風琴演奏文憑。黃女士畢業於香港中文大學，並於香港大學獲教育文憑。

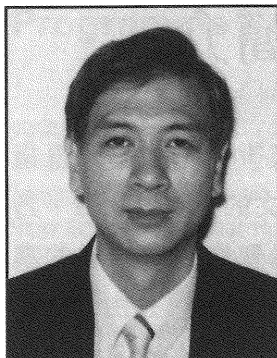
一九七六年赴倫敦皇家音樂學院深造兩年，修讀高級課程，隨韓偉志及柏理學習風琴演奏及鋼琴伴奏，獲LRAM, ARCM演奏文憑及兩項風琴演奏獎。近年，亦曾在荷蘭隨高爾文進修巴羅克風琴音樂，又在巴黎隨伊素亞研習法國風琴音樂。

黃女士經常舉行風琴演奏會及擔任獨唱與合唱伴奏，曾為本港多個合唱團及各教會之聯合詩班伴奏。多年來，亦出任循道衛理聯合教會九龍堂風琴師及香港聖樂團之伴奏。現任香港中文大學及香港演藝學院風琴教師。

Ms. Wong Kin Yu began her piano lessons with Doris Chan and later studied the organ with Dr. Ingeline Nielsen. She was awarded the LRSM diplomas in piano teaching and organ performance. Ms. Wong graduated from the Chinese University of Hong Kong and obtained her Diploma in Education from the University of Hong Kong. In 1976, she took a two-year advanced course at the Royal Academy of Music, London where she studied organ with Douglas Hawkridge and piano accompaniment with Geoffrey Pratley. She was awarded the LRAM and ARCM diplomas and won two prizes in organ performance. In recent years, she has studied Baroque organ music with Ewald Kociman in the Netherlands and French organ music with Andre Isoir in Paris.

Ms. Wong Kin Yu has given many organ recitals and appeared frequently as accompanist for soloists and choirs. She has been the organist of the Kowloon Methodist Church and the accompanist of the Hong Kong Oratorio Society for many years. At present, she is an organ teacher at the Chinese University of Hong Kong and the Hong Kong Academy for Performing Arts.

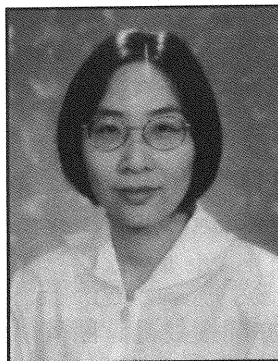
龍維欣
Dennis Loong
男高音
Tenor



龍維欣牧師現任香港浸信會為道堂牧師。曾在美國明州伯特利大學進修聲樂和宗教音樂，獲音樂學士學位。繼而在美國科羅拉多州立大學進修，主修指揮，獲音樂碩士學位。八二年至八八年任美國羅省第一華人浸信會音樂主任；是年暑假前往台灣中華福音神學院進修，九零年獲道學碩士學位。

Rev. Dennis Loong is a pastor of the Hong Kong Wai Tao Baptist Church. He earned his B.A. degree from the Bethel College, Minnesota, majoring in Voice and Church Music. Later, he studied choral conducting in the Colorado State University where he obtained his Master of Music degree. From 1982 to 1988, he served as the Music Director in the First Chinese Baptist Church of Los Angeles in California. In 1990, he graduated from the China Evangelical Seminary in Taiwan, with a Master of Divinity degree.

吳亦兒
Ng Yik Yee, Emily
鋼琴伴奏
Pianist



吳亦兒先後隨黃安爵女士及 Mr. Sequeira Costa 主修鋼琴演奏。於美國堪薩斯大學取得音樂碩士學位。吳氏於香港國際音樂學校及香港浸信會神學院任教，經常擔任獨唱及合唱音樂會的伴奏，並參與聖樂唱片製作，也是教會司琴和詩班指揮，熱心推動聖樂的發展。

Miss Ng Yik Yee studied piano with Miss Wong On Cheuk in Hong Kong, and with Professor Sequeira Costa at the University of Kansas, where she completed her Master of Music in piano performance. At present, Miss Ng is an adjunct lecturer at both the H.K. International Institute of Music and the H.K. Baptist Theological Seminary. Miss Ng performs regularly as an accompanist for solo recitals and choral concerts. Besides being the church pianist and choir conductor, she shows her enthusiasm for church music by producing CDs of hymns.

欣樂詠團簡介

欣樂取自拉丁文 "Innomine"，原指「奉主名」，然而中文的音譯及意譯，乃指欣樂是奉主名透過聖樂歡欣快樂的事奉。詠團於一九七七年成立，是由一群不同宗派及教會的愛主愛音樂的弟兄姐妹組成，因此並不屬於某一特定教會或宗派，現今本團團員大約有四十多名。

詠團的宗旨乃藉聖樂去傳福音。自一九八零年開始，詠團定時外出作海外佈道，先後往台灣、星加坡、西馬、東馬、菲律賓、印尼及泰國各地作聖樂佈道。去年八月，與九龍城浸信會詩班聯合，同赴北京訪問，探訪當地教會及作聖樂交流，而在此之前，詠團亦曾多次於國內作聖樂交流，至於每次外出之費用，基本上均由團員負擔。

詠團是一個註冊之非牟利團體，團體之經費基本上是來自弟兄姊妹及團員之奉獻，而每年所舉辦之週年音樂會及錄音帶出售等亦為詠團帶來部份經費收入，因著弟兄姊妹及團員之樂意奉獻，詠團之經費從未出現赤字，因而亦間接鼓勵詠團可以作出更多的事奉。

Innomine Chorale - a brief introduction

The Latin word INNOMINE means "In the name of God". Both the Chinese characters "Xin Le" and their pronunciation indicate that through sacred music members can joyfully serve in the name of God. The Chorale was founded in 1977 by a group of devoted Christians who loved sacred music. They do not belong to a certain church or denomination and today the forty plus members of the Chorale are also from different churches.

The task of the Chorale is to preach the gospel by means of sacred music. Since 1980, the Chorale has been performing in the evangelical meetings in Hong Kong and also out of Hong Kong like in Taiwan, Singapore, Western Malaysia, Indonesia and Thailand. Last August, together with the Baptist Church of Kowloon City Choir, the Chorale visited Beijing and had joint services and concerts with the local churches. Before that, the Chorale had also made several visits to the churches in the mainland China.

The Chorale is registered as a non-profit organization. The funding basically comes from the donation of the members and other Christians, and partly from the Annual Concert and sales of tapes produced by the Chorale. Because of the support from brothers and sisters, the Chorale has never been in deficit thus enables it to serve the Christian community actively.



節目簡介

陳華徽

欣樂詠團的獻唱曲目廣闊，包括巴洛克早期至二十世紀後期的作品，傳統及現代風格都有。今天晚上所選唱的詩歌，早如許慈，近如路達和黃安倫；平靜如《神造這地》，激昂如《詩篇149》；長如《詩篇95》，短小如《歸榮耀給神》。作曲家的國籍有德、奧、美、華、猶、英、捷等。三分一為美國作曲家作品，三分一為聖經詩篇配曲。欣樂詠團樂意將不同年代、不同作曲家、不同體裁、不同形式的優良聖樂作品與各位分享。

許慈(1585-1672)是巴赫(1685-1750)之前最偉大的德國作曲家，他將意大利音樂及單音音樂引入德國音樂之中。《復活在我》歌詞取自聖經『約翰福音』11章25-26節，是耶穌使拉撒路復活前為堅定眾人的信心所說的話。這首詩歌正好融合了複音音樂和單音音樂兩種風格，由兩個四聲部合唱互相對唱，主要為對位體加插主調體，是當時較新的曲式。《法利賽人與稅吏》歌詞取自聖經『路加福音』18章10-14節，是耶穌所說的一個比喻，先由女聲唱出引言，後由男低音獨唱及男高音獨唱同時唱出法利賽人和稅吏的禱告，最後由合唱唱出耶穌的教訓。

布魯克納(1824-1896)是奧地利作曲家，他很遲才開始創作，作品的根基一如他對基督信仰般單純。《神造這地》顯示出他對莫札特(1756-1791)的教會音樂風格有很深刻的領受。這是一個典型的三段體作品，全曲為主調音樂體，開首的旋律有繞樑三日之美，中段為沒有男低音的模進式。這首詩歌短小簡潔，但是十分感人。《耶西之桿》較為激情，對比強烈；曲中出現多次突然的停頓，但是很快又再繼續。末段柔和，特色為男低音低沉而濃厚的低音E支撐合唱部份，令人有心靈激盪的感覺。

貝克(1930-1987)是美國作曲家，曾從事教學及經營音樂零售店舖，主要創作宗教合唱曲及鋼琴教學曲。《詩篇67》的開首是緩慢而敬虔的4/4段落，其後是輕快而燦爛的2/4段落，主要為八分音和切分音節奏，最後是充滿力量的「地的四極都要敬拜祂」。

Programme Notes

Chan Wah Fai

The repertory of Innomine Chorale is vast. It varies between early Baroque era and late twentieth century and contains traditional and contemporary songs. In tonight's music service, the oldest song is from Schutz, the latest Huang On Lun, the tenderest *Locus Iste*, the most vigorous *Psalm 149*, the longest *Psalm 95* and the shortest *Give God the Glory*. The composers come from Germany, Austria, USA, Hong Kong, Canada, England and Czech. One third of the songs are American works, and one third settings of Psalms. The Innomine Chorale likes to share sacred songs of different periods, composers, forms and styles with everyone.

Heinrich Schutz (1585-1672) is generally regarded as the greatest German composer before J. S. Bach (1685 - 1750). Schutz grafted Italian choral style and monody onto German music. **I am the Resurrection and the Life** is a motet of which the text is taken from *John 11:25-26*. It is a saying of Jesus. In this motet for double choir Schutz successfully blended polyphony and monophony to form a new style. **The Pharisee and the Publican** is a parable told by Jesus recorded in *Luke 18:10-14*. The women chorus gives the introduction. The bass solo and tenor solo responsively sing the prayers of the Pharisee and the Publican. Finally the chorus brings us the lesson of Jesus.

Anton Bruckner (1824-1896) is an Austrian composer. He was a late starter as a composer. He did have a child-like religious faith, which lies at the root of all his music and a becoming modesty. The simple *Locus Iste* is an exquisite personal distillation of Mozart's church style. It is in typical ABA form. The opening is hauntingly beautiful. A homophonic writing frames an imitative central section of upper three parts voices. The motet is short but expressive. *Virga Jesse* is a powerful work, making much of the dramatic possibilities of sudden pauses and dynamic contrasts. A tranquil conclusion is underpinned by a bass pedal E, and touches people's heart deeply.

John Ness Beck (1930-1987) is an American composer. He studied music at Ohio State University and taught there for a while, later assuming the management of a retail music store in Columbus. He wrote mainly sacred choruses and also some educational piano pieces. The beginning of *Psalm 67* is a slow reverent 4/4, then a light moderate bright 2/4. The rhythm mainly is in quavers and is syncopated. The ending is the powerful *All the end of the earth shall fear Him*.

黃安倫(1949—)是現時僑居加拿大的華人作曲家。《詩篇22篇1-2節》富有現代感，由長低音G伴著跳躍的前奏，帶出強而有力的「我的神我的神爲甚麼離棄我」，隨後男低音與女低音唱出「爲甚麼遠離不救我」，合唱唱出「不聽我唉哼的言語」，多量的變化音、不協和和絃與下行半音階，好像人遇極苦時，徬徨無助的祈禱。一段間奏後，「我的神阿」以下行半音階交替出現，好像人呻吟的聲音；「我白日呼求你不應允，夜間呼求並不住聲」較爲協和，好像人的呼喊。開首部份重現，高聲呼求的合唱完結後，以減三和絃爲主的尾奏持續，最後結束於微弱而和諧的G小和絃。

舒禾堡(1949—)是美國作曲家，亦長於改編歌曲。《請主說話》的旋律明確易聽，由男女聲先後緩慢地帶出主旋律，快速的伴奏帶出詩歌的主體。前段主要爲齊唱，唱出人向神的呼求。傳統的四部合唱隨後，以充滿信心的聲音頌唱。尾段聲調逐漸放緩，終止式給人意猶未盡的感覺。

若熱姆(1923—)的作品種類很多，而最受重視的是他的藝術歌曲，被譽爲二十世紀美國最重要的藝術歌曲作曲家。《興起發光》歌詞取自聖經『以賽亞書』60章，特色是以不同方式帶出同一主題。合唱首先輕快地唱出「興起發光，因爲你的光已經來到」，轉調後聲調漸趨高、強，帶出「耶和華卻要顯現照耀你，祂的榮耀要現在你身上」的訊息，其後各聲部以三連音互相對唱。轉回原調後，輕快的主題重現，結尾爲強勁的「日頭不再作你白晝的光，月亮也不再發光照耀你，耶和華卻要作你永遠的光，你神要爲你的榮耀」。

孟德爾頌(1809-1847)是猶太裔德國作曲家，父親是銀行家，家境富裕，作品大多線條清晰，節奏鮮明。他創作了九套聖經詩篇配曲，今次選唱《詩篇95》的第一及第二段。令人費解的是，作者反而採用詩篇的第6節及第7節，作爲第一段的內容，由男高音獨唱與合唱組成，感情豐富，強弱對比鮮明。第二段採用詩篇的第1及第2節，節奏變爲充滿活力和歡愉的6/4，合唱和伴奏的節奏有特色，結尾是採用詩篇第3節的卡農曲，節奏回復爲穩重的4/4，很切合歌詞的意思。

Huang On Lun (1949--), who resides in Canada, is a Chinese composer. **Psalm 22: 1-2** is a contemporary work. A bass pedal G supports the bounding introduction, leading the *My God why hast thou forsaken me*. The chorus gives out *Why art thou so far from help, and from the words of my roaring*. The accidentals, dissonant chords and descending chromatic passage symbolise a prayer of misery, wandering and loneliness. An interlude follows, then *O my God* in descending chromatics symbolises groan of man. *O my God I cry in the day time, but thou hearest not and in the night, am not silent* is more harmonious, symbolising shout of man. The opening subject is repeated in the final part. When the singing is over, the accompaniment in diminished chords continues, then a soft and harmonious G minor chord puts an end to the song.

David Schwoebel (1949--) is an American composer. The melody of **Speak Lord in the Stillness** is clear and easy to understand. Firstly, one-part singing brings the subject out. The quick prelude leads the main body. The first part of the song which mainly is a passage in unison denotes a shout to God from man. The middle part which is a four-part singing denotes faithful praise. The final part which is a slightly slow section denotes stillness. The cadence gives us a sense of incompleteness.

Ned Rorem (1923--) is one of the America's most renowned and prolific composers of art song. He has made enormous contribution not only to that genre, but to all forms of American musical life. The text of **Arise Shine** is taken from *Isaiah 60*. The special interest of the song is that the subject is displayed in various forms. The opening is the fast *Arise shine, for your light has come.....* The powerful message *Be over you the Lord will rise.....* follows a key change. The key changes back to its origin after a triplet section. The dynamic *The Sun will no more be your light.....* ends the song.

Felix Mendelssohn Bartholdy (1809-1847) is a German composer of Jewish descent. He is a son of a banker and was provided wealthy. His musical style is distinct and vivid. He composed 9 Psalm settings. Tonight number one and two are selected from **Psalm 95**. The number one is a setting of the sixth and seventh verses. It is performed by tenor solo and chorus. The number two is a setting of the first two verses. It is introduced by a very effective change from E flat 4/4 to C major 6/4; the music is lively and exhilarating. The frequently recurring 6/4 rhythm is much suitable to the German *Kommet herzu* than to the English *Come let us sing*. An impressive canonic section which is a setting of the third verse follows and puts an end to the song.

路達(1945—)是英國作曲家，與美國關係密切，特別喜愛為青少年和業餘音樂人作曲。作品旋律大多優美動聽，音調易唱，廣受世界各地愛好。《你的居所何等可愛》歌詞取自聖經『詩篇』84篇，先由女聲唱出主旋律「萬軍之耶和華阿，你的居所何等可愛」，音樂逐漸豐富起來，合唱兩度唱出強烈的讚美後逐漸放緩，最後伴奏奏出主旋律，女聲覆唱後，詩歌就緩慢地結束。《主是我的亮光與拯救》歌詞取自聖經『詩篇』27篇，是路達的一位老朋友身患愛滋病，自知即將離世，於閱讀完這篇詩篇之後，與路達分享從中所得到的力量與激勵，並希望路達為之配曲。路達認為這請求並非不好，遂欣然揮筆，寫出這首充滿感情的詩歌。單簧管奏出蒼涼的引子，男聲隨後唱出主題「耶和華是我的亮光、我的拯救，我還怕誰呢，耶和華是我性命的保障，我還懼誰呢」。單簧管的合奏，把這首詩歌添上一份悲愴，正好反映一個患了重病、面對死亡的人的內心，他從神的話語中得到何等大的安慰，無論境況如何，都要將萬事交托神。

柯普蘭(1900-1990)、伯恩斯坦(1918-1990)、哥舒詠(1898-1937)都是由俄羅斯移居美國的猶太人的第二代，是二十世紀美國最重要的作曲家。柯普蘭於五零年代初改寫十首古代美國歌曲，編成兩套〈古代美國歌曲集〉。

《生命河邊》是第二集的第四首，原調為傳統頌歌調，由羅日牧師於1865年創作，柯普蘭將之改寫成獨唱曲，再被韋特改編為合唱曲。整首詩歌特點為緩慢的附點節奏，正好表徵人在美麗的河邊安享神所賜的平安。

陳偉光(1959—)是香港中文大學音樂系教授，他的《立功歌》也是頌歌調式，分為男女聲齊唱及合唱，最後為歡欣的齊唱，歌頌天父無窮的恩德。

John Rutter (1945--) is an English composer but also has deep relations between himself and American music scene. He has special interest in composing for young people and for amateurs. His works are elegant, charming, easy to sing and widely welcomed in the world. *O How Amiable are Thy Dwellings* is taken from *Psalm 84*. It starts with a women chorus *O how amiable are thy dwellings, thou Lord of hosts*. The music progresses richly, then slows up. The song is brought to a close slowly after the subject is replayed by the accompaniment and repeated by the women chorus. *The Lord is My Light and My Salvation* is taken from *Psalm 27*. Rutter was touched by the text which was given to him by an old friend who knew his days to be numbered as a result of AIDS. The friend told Rutter of the strength and inspiration drew from the words of this Psalm, and expressed a wish that Rutter might set it to music, for performance at his memorial service. As there was nothing morbid or depressing about this request, Rutter was happy to write the piece. Clarinet plays a desolate introduction, then the men chorus sing the subject *The Lord is my light and my salvation, whom then shall I fear, the Lord is the strength of my life, of whom then shall I be afraid*. The clarinet obligato makes the music sound more dismal. It is a reflection of the heart of a man who is intensely ill and confronting death. The man is greatly soothed by the power of the Psalm. Whatever is the future, man shall rely on God.

Aaron Copland (1900-1990) is an American composer of Russian-Jewish immigrant extraction like Leonard Bernstein (1918-1990) and George Gerswin (1898-1937). They are the three great masters in the twentieth century American music. In the early fifties, Copland adapted ten old American songs and divided them into two sets named *Old American Songs*. *At the River* is the number four of the second set. The origin of this number, which is a traditional hymn tune, was composed by Reverent Robert Lowry in 1865. It was rewritten for solo by Copland and subsequently arranged for chorus by R. Wielding White. The strong point of this hymn tune is that the rhythm, which mainly is in dotted quavers, is slow and dignified, representing that people enjoy the peace of God at a beautiful riverside.

Victor Chan (1959--) is music professor in the Chinese University of Hong Kong. *Song of Making Merit* is a Chinese style hymn tune. It is formed by women unison, men unison and chorus. The conclusion is a choir unison in which grace and virtue of God are praised.

德伏札克(1841-1904)與史密塔納(1824-1884)同為十九世紀後期捷克重要的作曲家。德伏札克的音樂主要受華格納(1813-1882)、布拉姆斯(1833-1897)、捷克民族音樂等三方面所影響。《詩篇149》節奏明快，氣勢激昂、澎湃。前奏微弱地開始後逐漸加強，在變得急、勁後，合唱唱出「你們當向耶和華唱新歌」，一波又一波雄偉的歌聲，令人透不過氣。一小段稍慢的朗誦調過後，再次緊接著雄偉的合唱。多次的齊唱，令詩歌顯得更為雄壯，盡顯神的偉大、無窮。

貝爾蒂的靈歌《歸榮耀給神》以充滿靈力的節奏、強弱對比大的音調，首先發問「為何你不歸榮耀給神」，其後述說「祂已拯救了你」和「你們應當讚美天父」。詩歌的節奏感強烈，令人不期然隨歌擺動。

鐸森(1898-1990)是美國作曲家，專長於創作黑人福音民歌。他創立著名的德斯卡基音樂學校，並指揮德斯卡基合唱團達二十多年。

《基列有乳香》的創作意念來自聖經『耶利米書』8章22節，風格與《歸榮耀給神》相反。合唱反覆地唱出「基列有乳香，能使人得痊癒」，輕柔的女高音獨唱先唱出人的禱告，後唱出勉勵人的訊息，最後柔弱地唱出主題後，這首詩歌就結束。詩歌的獨唱部份適宜由聲線不太強的女高音擔任。

《當聖徒齊步前進時》是路達採用多首美國傳統歌曲編成，並不失原有的美國風格。引子是莊嚴的進行式，隨後是活潑的進行式，兩個不同旋律先後出現及重疊。一段自由而緩慢的段落之後，重疊旋律再現。最後是兩組合唱對唱。

當聖徒齊步前進時，你，願不願意參予其中？

Anton Dvorak (1841-1904) and Bedrich Smetana (1824-1884) are regarded as the most important Czech composers. Dvorak's music is a particularly happy result of the major influences on his art: R. Wagner (1813-1882), J. Brahms (1833-1897) and folk music. His innate gift for melody was Schubertian and his felicitous orchestration, often reflecting natural and pastoral elements. **Psalm 149**, which is a less well-known piece of Dvorak's works, is animate, vigorous and dashing. The setting starts with a soft instrumental introduction. The music progresses towards a climax after which the chorus *Sing a new glad song unto Jehovah* is bursted. The voices strike in waves and make us feel smothered. A magnificent chorus follows closely after a short and slow recitative-like passage. A number of unison choruses make the setting more powerful and splendid in expressing the greatness and eternity of God the Almighty.

Judith M. Baity's spiritual song **Give God the Glory** is rhythmic and has a dynamic contrast in voices to lead us to sway. It firstly asks, "Why don't you give God the glory?" Then said, "He saved you. You ought to praise the Father."

William Levi Dawson (1899-1990) is an American composer. He is a recognised authority on the religious folk music of the American Negro. In 1931, he organised the School of Music at Tuskegee, and conducted the one hundred voices Tuskegee Choir for twenty five years. The idea of composing **There is a Balm in Gilead** comes from *Jeremiah 8:22*. The style is contrary to *Give God the Glory*. The chorus repeatedly sings *There is a balm in Gilead, to heal the sin-sick soul* forming the base of the song. The gentle soprano solo firstly sings a prayer of man, secondly a message of stimulation and finally softly sings the subject, then brings the song to a close. The solo part of this song is suitable for a soprano whose voice is not too strong.

When the Saints Go Marching in is an arrangement of traditional American songs and their original characters are kept unchanged. At the beginning it is a majestic section, then a vivacious march style section. A bright tune follows the marching tune. After a while the marching tune laps over the other and this section is repeated after a free and slow section but the lapping is reversed. The conclusion is the marching tune accompanied by a forceful choral descant.

When the saints go marching in, will you join in ?

I am the Resurrection and the Life Schutz

I am the Resurrection and the Life,
he that believeth in Me,
yet shall he live, though he were dead;
And whosoever liveth in Me,
shall never, never, never die.

The Pharisee and the Publican Schutz

There were two men that went up to pray in the temple:

One of them was a Pharisee, The other a Publican.
The Pharisee, he stood and prayed within himself,
And the Publican, standing a far off,
would not lift up so much as his eyes to Heaven,
But he smote upon his breast and they spake thus:

*I give thanks to thee, God, that I am not as
other men are, Unjust, Extortioners,
or even as this publican.*

*In every week I fast on two days,
and of all that I possess I give the tenth part.*

God be merciful to me a sinner!

God, I am Sinful, be thou merciful to me.

Have mercy on a sinner!

God have mercy on me a sinner.

I say to you: This man went from thence,
went down justified to his house.

He that himself exalteth, He shall abased be.

And he that humbleth himself, He shall exalted be.

Locus Iste Bruckner

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est,
Locus iste a Deo factus est.

Virga Jesse Bruckner

Virga Jesse, floruit:
Virgo Deum et hominem genuit:
pacem Deus reddidit,
in se, reconcilians ima summis.
Alleluja.

Psalm 67 John Ness Beck

God, be merciful to us, and bless us,
and cause his face to shine upon us;
that thy way may be known upon earth,
thy saving health among all nations.
God, be merciful to us, and bless us,
Let the people praise thee, O God.
Let the nations be glad and sing for joy;
for thou shalt judge the people righteously,
and govern all the nations of the earth.
Let the people praise thee, O God.
Let all the people praise thee,
Then shall the earth yield her increase,
and God, our own God shall bless us.
Let the people praise thee, O God.
God shall bless us,
and all the ends of the earth shall fear him!

Psalm 22:1-2 Huang On Lun

My God why hast thou forsaken me?
Why art thou so far from helping me
and from the words of my roaring?
My God, O my God I cry in the day time,
but thou hearest not and in the night season,
and am not silent.

Speak, Lord, in the Stillness Schwoebel

Speak, Lord, in the stillness, I await your word.
Speak, Lord, in the stillness, Speak your word to me;
Help me now to listen in expectancy.
Speak, O gracious Master, in this quiet hour;
Let me see your face, Lord, feel your touch of power.
Speak, O gracious Master,
Help me now to listen, I await your word.
For the words you give me, they are life indeed;
Living bread from heaven, now my spirit feed.
Speak, your servant listens, I await your word;
Let me know your presence,
Let your voice be heard!
Fill me with the knowledge of your glorious will;
All your own good pleasure in my life fulfill,
Speak, your servant listens,
Let your voice be heard!

Arise, Shine

Ned Rorem

Arise, shine, for your light has come,
and the glory of the Lord has dawned upon you.
For behold, darkness covers the land;
deep gloom enshrouds the peoples.
But over you the Lord will rise,
and his glory will appear upon you.
Nations will stream to your light,
and kings to the brightness of your dawning.
Your gates will be always open;
by day or night they will never be shut.
They will call you The City of the Lord,
The Zion of the Holy One of Israel.
Violence will no more be heard in your land,
ruin or destruction within your borders.
You will call your walls, Salvations,
and all your portals, Praise.
The sun will no more be your light by day;
by night you will not need the brightness of the moon.
The Lord will be your everlasting light,
and your God will be your glory.

你的居所何等可愛

S. Liddle

你居所何等可愛，哦耶和華！
我心靈羨慕渴想耶和華你的院宇；
我心和我肉體向永生神歡呼。
小麻雀爲自己找房屋，
燕子也爲自己，找到抱雛之窩，
在你的祭壇，哦耶和華，我主我君王。
哦萬君之主，聽我求，
我真寧可是位看門者在我神的殿中，
不願居住在惡人帳棚裏。
在你院住一日，勝似別處住千日。

主啊，我要更愛你

陳傳達

主啊，我要更愛你，主啊，我要親近你，
凡事討主歡喜，合主你的旨意。
有時遭遇試煉，堅信不移。
懇求聖靈充滿我心，忠心把福音傳開。
雖然魔鬼設計陷害，靠我主永不失敗。
主啊，我要更加愛你，一生日子永不息，
做事要讓主歡喜，因爲我屬於你。

主是生命的道路，我要跟隨主腳步，
無論境遇多艱苦，我要倚靠主耶穌。
主晝夜看顧，主時刻保護，
主賜我平安，除我一切愁苦。
主啊，我要專心愛你，願意爲你獻自己，
我願一生堅信不移，只要遵行你旨意。
主啊，我要決意靠你，賜我力量更有餘，
一生路程活在主裏，主，我願更愛你。

Come, Let Us Sing

Mendelssohn

O Come, Let Us Worship

O come, let us worship and kneel before the Lord,
and bow down to Him, The Lord our Maker.
For He is our God, and we are the flock of His pasture,
and the people of His hand.

Come, Let Us Sing

Come, let us sing to the Lord with gladness.
And let us rejoice in His strength.
Come to His presence with a song of thanksgiving,
and with tuneful rejoicing.
For the Lord is a mighty God and a mighty ruler
over all false idols.

O How Amiable are Thy Dwellings

Rutter

O how amiable are thy dwellings, thou Lord of hosts!
My soul hath a desire and longing
to enter into the courts of the Lord:
my heart and my flesh rejoice in the living God.
Yea, the sparrow hath found her an house
and the swallow a nest where she may lay her young:
even thy altars, O Lord of hosts,
my King and my God.
Blessed are they that dwell in thy house:
they will be alway praising thee,
Blessed is the man whose strength is in thee:
in whose heart are thy ways.
O Lord God of hosts, hear my prayer:
hearken, O God of Jacob.
Behold, O God our defender:
and look upon the face of thine Anointed.
For one day in thy courts is better than a thousand.
I had rather be a doorkeeper in the house of my God:
than to dwell in the tents of ungodliness.

For the Lord God is a light and defence:
the Lord will give grace and worship,
and no good thing shall he withhold from them
that live a godly life.
O Lord God of hosts,
blessed is the man that putteth his trust in thee.

The Lord is My Light and My Salvation Rutter

The Lord is my light and my salvation;
whom then shall I fear?
The Lord is the strength of my life;
of whom then shall I be afraid?
Though an host of men were laid against me,
yet shall not my heart be afraid:
and though there rose up war against me,
yet will I put my trust in Him.
One thing have I desired of the Lord,
which I will require: even that I may dwell in the
house of the Lord all the days of my life,
to behold the fair beauty of the Lord,
and to visit his temple.
For in the time of trouble he shall hide me in his
tabernacle: yea, in the secret place of his dwelling
shall he hide me, and set me up upon a rock of stone.
Therefore will I offer in his dwelling an oblation
with great gladness:
I will sing, and speak praises unto the Lord.
Hearken unto my voice,
O Lord, when I cry unto thee:
have mercy upon me, and hear me.
My heart hath talked of thee, Seek ye my face:
Thy face, Lord, will I seek.
O hide not thou thy face from me,
nor cast thy servant away in displeasure.
Thou hast been my succour:
leave me not, neither forsake me,
O God of my salvation.
When my father and my mother forsake me,
the Lord taketh me up, be strong,
and he shall comfort thine heart,
and put thou thy trust in the Lord.

生命河邊

Aaron Copland

上主座前生命河邊，聖潔天使都來臨，
水流不息晶亮似銀，我羨慕在彼唱吟；
我們聚集生命河邊，在極美麗河邊，
眾聖徒同歡聚在一起，歡聚在上主座前。
轉瞬到彼生命河邊，居住福地樂無疆，
和平音樂歌聲宏亮，主救恩永遠頌揚，
我們聚集生命河邊，在極美麗河邊，
眾聖徒同歡聚在一起，歡聚在上主座前。

立功歌

陳偉光

我們作工雖勞碌，勤苦之中得真福，
織新布，做衣服，耕地種田花果熟，
靠天父，衣食足，同為社會謀幸福。
我們作工雖勞苦，榮耀歸於聖天父，
小村居，平安住，門前有花又有樹，
學相愛，學互助，合群合作同服務。
我們作工雖長久，心中平安卻常有，
莫貪名，不求榮，忠信兩字交朋友，
豆子大，麥苗秀，供給同胞功不朽。
我們作工不落空，一年春夏又秋冬，
家庭裏，社會中，民生全靠我工農，
用愛心，成大功，天父恩德真無窮。

詩篇149篇

Dvorak

歡欣歌唱！你們當向耶和華唱新歌！
向祂歌唱！也要在聖民會中讚美祂！
歡欣！願以色列因造祂的主歡欣！
錫安的子民，因他們的王快樂！
錫安歡欣！歌唱歡欣！錫安來歌唱！
讚美主！以色列向造祂的主唱樂歌！
他們擊鼓跳舞讚美祂名，擊鼓彈琴唱歌，
齊讚美祂，錫安，當向耶和華唱樂歌！
你們當向耶和華唱新歌！
錫安當向耶和華唱新歌，稱頌祂名！
因耶和華喜愛祂百姓，
用救恩作謙卑人的妝飾，
聖民得榮耀，因此得高興，
在床上他們因主而歡呼！

願他們稱讚上主爲至高，
並手裏拿著兩刃的刀，
要報復，爲要報復列邦，要刑罰萬民，
要用鍊子捆他們的君王，
要用鐵鐐鎖他們的大臣。
紀錄的審判施行在他們身上，
祂的聖民都有這榮耀！

Give God the Glory

Baity

Why don't you give God the glory?
Oh, why don't you give God the glory and praise?
What did He do? He saved you.
Who will go out and give God the glory?
Go out and give God the praise.
You ought to praise the Father.
You ought to praise the Son.
You ought to glorify Him. You ought to praise Him.
Who will go and give praise to the Father?
Who will go and give praise to the Son?
Oh, why don't you give god the glory?
What did He do? He saved you.
Glory to God.
Oh, go and give praise to the Spirit Three in One.
Give God the glory.
Why don't you give God the glory and praise?
What did He do? He saved you.
You ought to praise the Father,
You ought to praise the Son.
Oh, praise to the Trinity.
Praise to the Three in One.
Glory! Oh, glory!
You ought to praise the Father, praise the Son.
What did He do? He saved you.
Go give God glory. Go praise.
Oh, why don't you give God the glory?
What did He do? He saved you.

There is a Balm in Gilead

Dawson

There is a balm in Gilead, to make the wounded whole,
There is a balm in gilead, to heal the sinsick soul.
Some times I feel discouraged,
And think my works in vain,
But then the Holy Spirit revives my soul again.
If you cannot sing like angels,
if you cannot preach like Paul,
You can tell the love of Jesus,
and say "He died for all."

When the Saints Go Marching In

Rutter

Glory, glory hallelujah! The Lord goes marching on.
Oh, when the saints go marching in,
Oh, Lord, I want to be in that number.
And when the revelation comes,
Oh, Lord, I want to be in that number.
Oh, when the new world is revealed,
Oh, Lord, I want to be in that number.
Oh, when they gather around the throne,
Oh, Lord, I want to be in that number.
Hallelujah, brothers, Hallelujah, sisters!
Hear the music going round and a round,
While the saints go marching up into glory,
Oh, hear those angel trumpets sound!
And when they crown him King of Kings,
Oh, Lord, I want to be in that number.
And when the sun no more will shine,
Oh, Lord, I want to be in that number.
and when the moon has turned to blood,
Oh, Lord, I want to be in that number.
Oh, when the saints, go marching in,
Oh, Lord, I want to be in that number.
Oh, when the saints, oh, when they go,
oh, when they march, they're singin' a
"Glory, glory, glory hallelujah!"

欣樂詠團 Innomine Chorale

女高音 Soprano

陳穎欣 Chan Wing Yan
崔嘉鳳 Chui Ka Fung, Maggie
傅淑異 Fu Shuk Yee, Polly
許潔雯 Hui Kit Man, Winnie
許逸瓊 Hui Yat King, Emily
關淑玲 Kwan Suk Ling
郭妍嬋 Kwok Yin Sim, Linda
梁錦嫦 Leung Kam Sheung
梁麗嫦 Leung Lai Sheung
梁玉琴 Leung Yuk Kam
黎少嫻 Lai Siu Han
林嫻微 Lam Kwok Mei, Connie
李寶珍 Li Po Chun
李玉蓮 Li Yuk Lin
呂潔明 Lui Kit Ming
林瑞恩 Lum Seu Yan, Rita
吳秀芳 Ng Sau Fong

彭玉珠 Pang Yuk Chu, Connie

徐玉英 Tsui Yuk Ying, Joyce
* 黃麗蓮 Wong Lai Lin, Lilian
余麗梅 Yu Lai Mui

女低音 Alto

陳肇春 Chan Siu Chun
陳偉迪 Wendy Chan
張瑜 Judy Cheung
趙少鳳 Chiu Siu Fung
蔡婉文 Choi Yuen Man, Mini
朱慧珍 Chu Wai Chun
郭鳳萍 Kwok Fung Ping, Ivy
李彩燕 Lee Choi Yin, Connie
* 麥美蓮 Mak Mei Lin
宋加恩 Karen Soong
譚鳳英 Tam Fung Ying

男高音 Tenor

陳惠良 Chan Wai Leung
周顯良 Chow Hin Leung, Elisha
梁永堅 Leung Wing Kin
王永強 Wong Wing Keung
* 袁家強 Yuen Ka Keung

男低音 Bass

陳華徽 Chan Wah Fai
陳玉泉 Chan Yuk Chuen, Raymond
* 鄭守宇 Cheng Sau Yu
李真光 Lee Chun Kwong
梅威倫 Mui Wai Lun
冼漢生 Sin Hon Sen
王堅臣 Wang Kin Sen
楊志雄 Yeung Chi Hung
* 聲部長 Section Leader

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周顯良 Elisha Chow Hin Leung

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- ◆ 尖沙咀潮人生命堂
- ◆ 基督教會活石堂九龍堂
- ◆ 九龍城浸信會
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- ◆ 李盛潮先生
- ◆ 鄺偉智先生
- ◆ 各界人仕及機構
慷慨惠賜廣告及贊助

場地規則

各位觀眾：

為求令表演者及觀眾不致受到騷擾，請將鬧錶、傳呼機和無線電話的響鬧裝置關上。同時請勿在場內飲食或擅自攝影、錄音或錄影。觀眾如需吸煙，請移步到紀念花園或戶外地方。

多謝合作。

場地經理

鍾卓林

高級經理（香港大會堂）

電話：2921 2836

圖文傳真：2877 0353

House Rules

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off the beeping devices on your alarm watches, pagers and mobile phones before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio or video recordings in the auditorium. Audience members wishing to smoke may proceed to Memorial Garden or outdoor areas.

Thank you for your kind co-operation.

Venue Management

Daniel Chung

Senior Manager (City Hall)

Tel: 2921 2836

Fax: 2877 0353



基本合唱團員資格：

本團乃不分宗派之基督教歌詠團，歡迎：

1. 信仰純正，重生得救，有事奉心志之基督徒及
2. 具歌唱才能或演奏樂器才能者及
3. 具良好視唱能力與節奏感者

參加辦法：

填妥下列報名表，郵寄：

「九龍尖沙咀郵箱90878號，欣樂詠團收」

本團將個別通知約見並安排試音

姓名：(中) _____ (英) _____

性別： _____ 年齡： _____ 出生日期： _____

住址： _____ 電話： _____

通訊地址： _____ 電話： _____

所屬教會： _____ 教會負責人姓名： _____

教會地址： _____ 電話： _____

加入教會日期： _____

會否參加詩班/合唱團： _____ 年數： _____

所唱聲部： _____

會否學習樂器： _____ 年數： _____

所奏樂器： _____ 年數： _____

其他專長： _____ 介紹人： _____

申請人簽名： _____ 日期： _____

本團歡迎有不同才能之人士（如：行政、攝影、燈光、音響、舞台指揮……等）加入為會員

（練習地點：九龍旺角道50-56號新旺樓3樓 基督教活石堂九龍堂）



欣樂詠團歡迎各教會與機構 邀請主持聖樂佈道會或音樂演出

如欲邀請本團前往主領/參加聖樂聚會，請填寫以下表格，或來函洽商。 通訊處：九龍尖沙咀郵箱90878號

教會名稱/機構： _____ 主任牧師/負責人： _____

地址： _____ 電話： _____

聚會性質： _____

日期： _____ 時間： _____

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