



欣樂詠團廿二周年音樂會

THE INNOMINE CHORALE 22ND ANNUAL CONCERT

音樂總監及指揮：張美萍博士

電琴伴奏：潘德小姐

鋼琴伴奏：吳亦兒小姐

欣樂詠團主唱

特別嘉賓：香港基督徒中樂團

一九九八年七月十二日（星期日）下午八時

香港大會堂音樂廳

The 98 concert is to raise fund for the Sacred Music Concert tour to Nanjing and Fujian this August.
是次音樂會為八月份南京及福建聖樂交流籌募經費

鳴謝

- ✦ 香港大會堂
 - ✦ 基督教會活石堂九龍堂
 - ✦ 尖沙咀潮人生命堂
 - ✦ 香港聖樂服務社
 - ✦ 樂聲琴行借出電子琴
 - ✦ 潘德小姐
 - ✦ 香港基督徒中樂團
 - ✦ 李寶龍先生
 - ✦ 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 co-operation.

Venue Management

Daniel Chung

Senior Manager (City Hall)

Tel: 2921 2836

Fax: 2877 0353

本

人謹代表詠團各成員，歡迎各位嘉賓及主內弟兄姊妹蒞臨出席今天晚上欣樂詠團廿二週年音樂讚美會，也在此感謝您們多年來對詠團的愛戴及多方支持！

過去一年，我們親身經歷神的保守，祂讓香港順利進入特區時代，而且也繼續香港獨特的生活方式，教會的敬拜及福音事工亦一如既往的進行，實在是神的恩典。雖然目前香港正面臨亞洲金融風暴的打擊，經濟出現倒退，但我深信神會恩待及帶領，讓我們可以再次安然渡過；又求主繼續帶領欣樂詠團，叫我們繼續忠心事奉，勇闖2000年。

欣樂過去曾先後十多次往東南亞舉行聖樂佈道會，然而近年我們的事奉卻集中在中國大陸，除經常到廣東省作短期事奉外，亦曾到北京及上海等地作聖樂交流。眼見中國教會日漸開放及興旺，福音的需要，都叫我們興奮不已，因為神讓我們有機會向中國同胞還福音的債。今年八月詠團將再次與九龍城浸信會詩班聯合往南京及廈門作聖樂交流。求主使用我們多結果子，中國的福音需要是何等大，欣樂詠團的力量實在有限，但我們十分願意成為神合用的器皿，也歡迎更多認同詠團目標的弟兄姊妹，加入我們的行列。

一個蒙主使用及祝福廿二年的群體，實在有很多叫我們感恩、讚美的地方，就讓今天晚上的詩歌及讚美，蒙主悅納，讓神得著榮耀。

董事會主席
王永強

For and on behalf of all the members of the Chorale, I welcome the audience and brothers and sisters in Christ to the Innomine Chorale 22nd Annual Concert. In addition, I would like to thank all of you for your support to the Chorale.

In the last year, we have experienced the guardianship of God that Hong Kong has entered to the era of the Special Administrative Region. Also, the unique lifestyle in Hong Kong can be maintained and that worship in churches and evangelistic work can be continued as in the past. This is in fact the grace of God. Although Hong Kong is suffering difficulties in the Asia Pacific Financial Crisis and the economy is declining, we believe that the mercy and guidance of God will lead us through the difficult times. May God keep the Innomine Chorale so that we may serve Him with loyalty and enter the year of 2000 courageously.

Innomine has, more than 10 times in the past, organised evangelistic concerts in the South East Asia. However, in recent years, our service is focused on the Mainland China. Apart from the frequent short services in the Guangdong Province, we had also organised sacred music concerts in Beijing and Shanghai. The open and development of churches in China together with the need for gospel delight us because God let us have an opportunity to pay the evangelical debt to our friends in China. In August this year, the Chorale will join the choir of the Kowloon City Baptist Church again in the sacred music concerts in Nanjing and Xiamen. May the Lord use us so that the fruits of gospel can be grown. Gospel is desperately needed in China, yet what Innomine Chorale can do is so limited. However, we are more than willing to be a channel of God's peace. We also welcome more brothers and sisters who agree with the objectives of the Chorale to come and join us.

There are many things for us to be thankful and praise the Lord for and in an entity which has been used and blessed by God for 22 years. Let the voices of our praises be accepted by our God in this evening. Glory be to God.

Chairman of Board of Directors
Wong Wing Keung

The Trip to Fo Shan

一個乍暖還寒的四月中旬的一個星期六早上，感謝神！當天竟沒有上一個星期般的滂沱大雨，我們整團三十七人，從香港坐直通巴士前往佛山佈道。

經過三個多小時的車程，我們平安抵達佛山市，午餐後，稍作休息便前往佛山市的賚恩堂練習詩歌。經過兩個多小時的練習後，便再回酒店去。晚上，大概七時多，我們已抵達教會。賚恩堂是一座外型古舊的教堂，座落於佛山市中心大街，是來往行人必經之路，因此在聚會開始不久，大堂已經坐滿了，我們也要讓出我們的座位，給那些剛進來的，終於我們還是需要坐在台上去。

當天晚上，除了詠團獻詩外，還有張慕皚團牧的講道及我的見證，當牧師呼召的時候，就有二十多位朋友舉手決志信主，在聚會完畢時，我們每一位團員還要負責陪談的工作，也許我們都沒有太多的陪談經驗，但神的能力、神的感動能補足一切，他們就如此相信了。

祂是主！祂已從死裏復活，祂是主！

祂永活著，祂有不朽永生，擊敗陰間復活得勝……

因為耶穌掌權，我們可以在中國事奉祂，就讓我們今天晚上透過這音樂會，向神頌讚和感謝，願一切榮耀都歸天上的父神。

願弟兄姊妹為我們在本港和中國的事奉代禱。

陳肇春

It was a warm mid-April Saturday morning. Thanks be to God - the heavy rain of the previous week had gone. The 37 of us were on board a cross-border bus, heading to Fo Shan for an evangelical evening.

After about three hours' travel, we safely arrived at a hotel in Fo Shan. After lunch, we had a short break and then went straight to Lai En Church for Choir practice. After about two hours' practice, we went back to the hotel. In the evening at around 7 o'clock, we were there at the Church. Lai En Church is a church with an ancient exterior. It is situated at the main street of Fo Shan City. It is on the route of the passers-by. Therefore, the Church was full not long after the programme started. We had to give our seats to those who had just arrived. After all, we still had to sit on the stage.

In that evening, apart from the choir, we also had a sermon preached by our chaplain Rev. James Mo Oi Cheung and my testimony. When the pastor gave a calling, more than 20 people raised their hands and made their decisions to follow God. At the end of the programme, each and every one of us had to be a counsellor. Perhaps we do not have much experience in counselling. But the mighty power and the guidance of God suffice everything. Just there, they believed.

He is Lord! He is risen from the dead and He is Lord!

He lives forever. He is immortal. He overcomes death and resurrects in victory...

Because of Jesus' reign, we could serve Him in China. So let us give thanks and praise God for the concert on this night. May all the glory be to God on high.

Brothers and sisters, please pray for our work here in Hong Kong and in China.

Chan Siu Chun

欣樂詠團簡介

Innomine Chorale

a brief introduction

陳肇春
Chan Siu Chun

欣樂詠團創立於一九七七年，乃向香港政府註冊之慈善機構。詠團稱為「欣樂」，在於表示基督徒在主裡滿有歡喜快樂之意。拉丁文“Innomine”乃「奉主名」之意，且其發音接近「欣樂」，故選用其音意之妙，以喻詠團乃為「奉主名的詠團」。

本團團員皆來自香港各基督教會熱心愛主的弟兄姊妹，他們都願意在詠團共同承擔藉聖樂傳揚基督真理的託負。

本團的宗旨就是以聖樂傳揚福音，並主辦音樂會，提倡及促進教會音樂為目標。廿二年來本團在本港除了舉辦週年音樂會外，每年皆多次在各教會、機構、醫院、學校主領聖樂聚會及佈道會，並且也遠赴台灣、星加坡、西馬、東馬、菲律賓、印尼、泰國等地主領聖樂佈道會。近年來更多次前往中國內地主領聖樂交流會。

本團之一切經費，除了蒙社會各界人仕捐贈、週年音樂會演出及銷售錄音帶之收入外，其餘部份則由團員負責分擔。特別是每次出外事奉之旅費皆由團員自己承擔的。

The Innomine Chorale was founded in 1977 and registered in the government as a charitable organisation. “Innomine Chorale” is used as the name to indicate that Christians are full of joy and happiness and this is a choir set up in God’s name - the same meaning as the original Latin word “Innomine”, i.e. “in God’s name”.

The Chorale members are devoted Christians from different churches in Hong Kong and all of them are here to fulfil the mission of preaching the gospel.

Apart from preaching the gospel via music, the work of the Chorale includes organising concerts, advocating and promoting church music. Over the past 22 years, apart from holding annual concerts in Hong Kong, the Chorale has also been leading numerous evangelical meetings of sacred music in churches, organisations, hospitals as well as in schools. Other countries like Taiwan, Singapore, Western Malaysia, Eastern Malaysia, Philippines, Indonesia and Thailand have been visited by the group, which has also been to mainland China frequently in recent years to lead interflow meetings on church music.

The fund of the Chorale comes mainly from the donations of different individuals in the society, the performance of annual concerts and selling of recordings; while the Chorale members do make up for the rest. Whenever there is an overseas missionary journey, the members have to be responsible for their own travelling expenditure.





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，後來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家 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 Lamda 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，於是隨夫婿張慕鎰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，自 81 年至今任九龍城浸信會聖樂主任及指揮，建道神學院教會音樂科兼任講師。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。現任世界華人聖樂促進會香港區理事，自 1984 年起為欣樂樂團指揮。自 1993 年起為詠團音樂總監及指揮。

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

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」。曾擔任香港小交響樂團、香港聖樂團及本團聯合之世界首演作品「朝聖者」之指揮。

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 Lamda 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 part-time lecturer of church music at the Alliance Bible Seminary 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.

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.

She was guest conductor for various choral groups, such as Hong Kong Oratorio Society in Brahms' Requiem, Cantecore Society in Rutter's Requiem, the World Premiere performance of Tveit's "Pilgrim" sponsored by the Hong Kong Sinfonietta and Oratorio Society.



潘 德 Poon Tak

風 琴 伴 奏 O r g a n i s t

潘 德早年在香港跟隨葉李蕙荃女士及黎如冰女士學習鋼琴。在考獲 LRSM 鋼琴演奏文憑之後，前往英國倫敦皇家音樂學院深造，隨 Frederic Jackson 及 Max Pirani 學習鋼琴，隨 Douglas Hopkins 學習管風琴。

在進修期間，除考獲 LRAM 及 ARCM 鋼琴教授及演奏文憑外，更先後贏得皇家音樂學院頒贈之八項優勝獎。在皇家海外聯盟音樂節比賽中又榮獲決賽權。又曾於皇家聖樂學院進修，並考獲 LTCL 管風琴演奏文憑。

返港後，曾多次在音樂會中擔任獨奏及伴奏。現時於香港演藝學院及中文大學教授鋼琴，又為中華基督教會公理堂的管風琴師。

潘德於一九八四年被選委任為皇家音樂學院院士。

Poon Tak studied piano with Wai-Tsuen Ip and Sheila Lai in Hong Kong. She gained the LRSM before furthering her studies at the Royal Academy of Music in London, where she was under the tuitions of Frederic Jackson and Max Pirani for piano, and Douglas Hopkins for organ.

At the RAM, she was awarded the LRAM and ARCM, and won many prizes and awards. She was a finalist in the Royal Over-seas League Music Festival. She also studied at the Royal School of Church Music, and has obtained the LTCL in organ performing.

Since her return in Hong Kong, she has given recitals and has appeared as accompanist in concerts. She currently teaches piano at the Hong Kong Academy for Performing Arts and the Chinese University, and is also the organist of the China Congregational Church.

In 1984, Poon Tak was appointed an associate of the Royal Academy of Music.



吳 亦 兒 Ng Yik Yee, Emily

鋼 琴 伴 奏 P i a n i s t

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 a church pianist and choir conductor, she shows her enthusiasm for church music by producing CDs of hymns.

香港基督徒中樂團

The Hong Kong Christian Chinese Orchestra

「香港基督徒中樂團」乃跨宗派的非牟利基督徒組織，宗旨在於以中國樂器讚美上帝及服侍教會。現有來自不同教會的團員共二十人。

本團之侍奉範疇為：

- (一) 協助教會在崇拜中使用中樂敬拜神，如獻奏禮儀音樂及伴唱聖詩等；
- (二) 協助教會在佈道會或其他形式聚會的聖樂事工；
- (三) 主辦或與其他基督教組織協辦聖樂音樂會；
- (四) 協助灌錄聖樂。題材方面多元化，有福音粵曲、傳統、現代、西方音樂、改編之聖樂／聖詩等。

演出名單

梁淑怡 (笛)
王景松 (笙)
譚永鋒，葉潔慈 (琵琶)
林志榮，龔翠儀 (中阮)
黃婉真 (古箏)
余素娟，何翠亮 (打擊)
張國威 (二胡)
戴偉全 (大提琴)

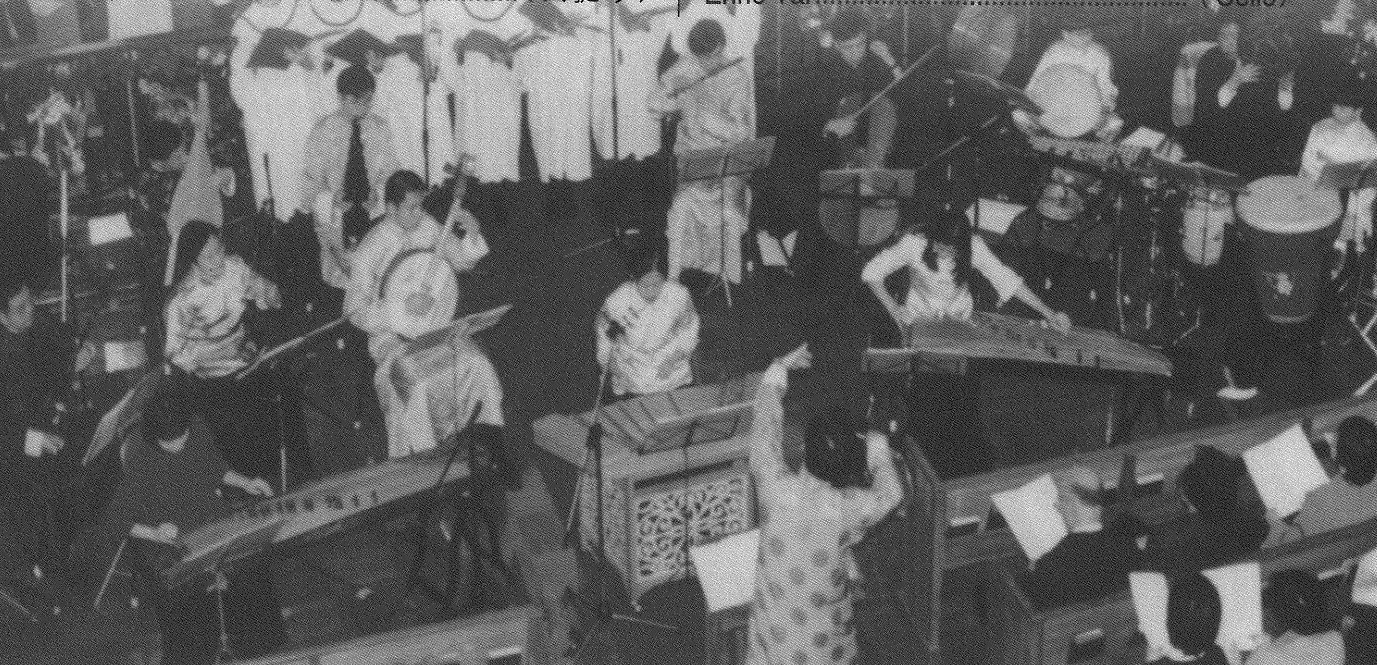
The Hong Kong Christian Chinese Orchestra is a non-profit para-church organisation aiming at serving Christian churches and praising God through the use of Chinese instruments. There are twenty members, coming from churches of different denominations.

Scope of service:

1. To assist Chinese churches in their worship through Chinese instruments, such as to provide music for the Liturgy or accompaniment for choir and congregational singing.
2. To assist in the musical component of evangelistic and other meetings.
3. To organise, or to assist other church organisations to organise sacred music concerts.
4. To provide music for recordings of sacred music.

Performer list

Leung Sok-yee (Dizi)
Wong King-chung (Sheng)
Tam Wing-fung, Ip Kit-chee (Pipa)
Lam Chi-wing, Kung Tsui-yi (Zhongruan)
Wong Yuen-chun (Zheng)
Yue So-kuen, Ho Tsui-leung (Percussion)
Cheung Kwok-wai (Erhu)
Enrio Tai (Cello)



節目 Programme

指揮：張美萍博士

Conductor : Dr Dorothy Cheung

風琴：潘德小姐

Organist : Miss Poon Tak

鋼琴：吳亦兒小姐

Pianist : Miss Emily Ng

I Was Glad When They Said Unto Me C. Hubert H. Parry (1848 - 1918)

讚美耶穌聖體 (Ave Verum Corpus) William Byrd (1543 - 1623)

道成肉身 (Ave Verum Corpus) Wolfgang A. Mozart (1756 - 1791)

聖體頌 (Ave Verum Corpus Op. 2, No. 1) Edward Elgar (1857 - 1934)

Requiem Maurice Durufle (1902 - 1986)

Kyrie

Sanctus

定音鼓：李寶龍

The Hundredth Psalm Ralph Vaughan Williams (1872 - 1958)

Praise the Lord, O My Soul John Rutter (1945 -)

Like As the Hart Herbert Howells (1892 - 1983)

AS THE HART PANTS (Psalm 42 Op. 42) Felix Mendelssohn Bartholdy (1809 - 1847)

As the Hart Pants

Why, My Soul, Art Thou so Vexed

定音鼓：李寶龍

中場休息 INTERMISSION

神愛世人 王景松編曲

詩篇廿三篇 中國調子，王景松編曲

義人的路 吳文棟曲，王景松編曲

演奏：香港基督徒中樂團小組

Excerpts from THE PILGRIM Sigvald Tveit (1945 -)

環觀大地好風光

王景松編曲

我已撇下凡百事物

天上的父親大慈悲

伴奏：香港基督徒中樂團小組

領唱：女高音 李寶珍

和平頌 林聲本

上帝是我光 Hank Beehe

耶穌掌權 Arr. Tom Fettke

定音鼓：李寶龍

Ezekiel Saw de Wheel William Dawson (1899 - 1990)

領唱：男高音 李可立

Prayer of Being Mark Hayes

I'm Gonna Sing Robert Hunter

PROGRAMME NOTE 節目簡介

英國作曲家帕日(1848-1918)的一首莊嚴行列聖歌《我很快樂》成為欣樂詠團二十二週年音樂會的第一首歌曲，歌詞取材自聖經〈詩篇122〉。帕日於經文的第三與第六節之間，插入「我王萬歲」段落，將聖經舊約的君權觀念帶到現代，乃對君權的歡呼喝采與臣服。這首聖歌是特別為於1902年英王愛德華七世加冕禮而創作，也曾於隨後兩次的英王加冕禮之中採用，後來成為帕日的合唱作品之中受歡迎與及常被演唱的一首。通常演唱《我很快樂》時，會將「我王萬歲」段落略去。

主餐禮頌歌《聖體頌》於音樂史上曾激勵多位作曲家為之發表作品。今天晚上欣樂詠團會獻上三個不同時代版本，分別來自巴羅克、古典、現代三位作曲家，聽眾是很容易分辨出三個不同特色的合唱風格。我們會以國語唱出其中兩首，以粵語唱出其餘一首。三者的拉丁原文歌詞大致相同，惟三個中文譯本卻因三個不同曲調而略有不同。拜爾特(1543-1623)是著名英國作曲家，他在那個時代同樣受到天主教會與英國教會所歡迎。他於1605年為天主教禮拜年創作了兩套聯編經文曲《升階》，《讚美耶穌聖體》來自第一套，是一首四部合唱曲。拜爾特使用交叉關係法，突出他在曲中對主調音樂式的處理。第二個版本是最普及的《道成肉身》，是莫札特(1756-1791)在他去世的那一年而創作的。莫札特的妻子當時健康不佳，時常到維也納附近的巴得因休養身體，受到當地一所小教堂的音樂監督史都爾的良好照顧，莫札特遂將此曲獻予史都爾。鑑於巴得因教會資源有限，莫札特祇為此混聲合唱曲配上絃樂及風琴伴奏。除了含蓄心靈上的熱誠外，此曲也可是一首簡樸與具有深刻美的作品。艾爾加爵士(1857-1934)和拜爾特也一樣是天主教徒，他於1887年創作了優美的《聖體頌》。陳偉光博士這個中文譯本是無與倫比的，突顯出粵語的抑揚頓挫與音樂曲調配合得天衣無縫。這首經文曲充滿豐富的變化音和聲與各聲部間縈繞心頭的間距，無論唱者或聽者，都被帶進對耶穌基督有親密的個人感情。

Innomine Chorale's twenty-second annual concert begins with the majestic processional anthem **I Was Glad** by the English composer C. Hubert H. Parry. Parry uses *Psalm 122* as the text. He inserts a section with the "Vivat" cries between verses five and six; thus, brings the Old Testament concept of sovereignty relevant to the present. This anthem was written specifically for the procession in the coronation of Edward VII in 1902. It had been used as such in the two subsequent British coronations. Meanwhile, this well-loved anthem has since become a favourite in choral literature and a most frequent performed work of Parry. As in common performance practice, the section with the acclamation and homage to the sovereign will be omitted in this performance.

The Eucharistic hymn **Ave Verum Corpus** has inspired many composers in music history. The Chorale will next present three versions of this text, written by composers from Baroque, Classical and Contemporary periods. Distinctive choral styles of the three composers can easily be realised. These will be sung in Chinese, the first two in Mandarin and the third in Cantonese. Although the Latin text is similar in the three original works, Chinese translations used here are set to suit the individual work. A Protestant perspective of the Lord's Supper is implied instead. William Byrd (1543-1623) wrote his **Ave Verum Corpus** in 1605 as a motet from his **Gradualia**, the first of a two-volume cycle of motets for the Catholic liturgical year. He was a noted English composer, well accepted by both the Catholic and English Church of his time. This motet is in four parts. Byrd's homophonic treatment is characterised by his usage of cross relations. The second version is the most popular **Ave Verum Corpus** by Wolfgang A. Mozart (1756-1791). Mozart composed this work in the year of his death, 1791. He dedicated it to Anton Stoll, music director at a small church in Baden. Stoll extended help to his wife who went occasionally to Baden to recuperate from illness. Due to the limited resources of the Baden church, Mozart wrote the work only for the mixed choir with strings and organ accompaniment. Yet it is a work of profound beauty and simplicity besides commanding intense spiritual fervour. Like Byrd, Sir Edward Elgar was an English Catholic. His exquisite **Ave Verum Corpus** (Op. 2, No. 1) was written in 1887. This Cantonese translation by Victor Chan is unique in that the inflection of the dialect is considered with the shape of the melodic contour. Elgar's rich chromatic harmony and haunting spacing between voices bring the motet to an intimate personal expression to Jesus Christ for those who sing and hear it alike.

The second section of the programme leads the audience further into deeper spiritual experience. The

節目的第二部份將聽眾帶進一個更深屬靈體驗的境界。法國作曲家與風琴家杜如弗雷(1902-1986)的作品規模不大，他主要創作風琴曲與合唱曲。《安魂曲》是他最著名的作品，人們常常將之與佛瑞(1830-1914)的《安魂曲》相提並論，其範圍、風格、內容都很相像。不像天主教安魂彌撒曲，這兩套《安魂曲》對基督教訊息的回想與盼望，都是正面的。杜如弗雷的作品其中一個顯著的手法，是引用葛麗果聖歌調與印象派大師的和聲色彩。杜如弗雷甚為喜愛葛麗果聖歌，以致他將之結合到不同的作品中。欣樂詠團選唱杜如弗雷的《安魂曲》其中兩段，《慈悲經》和《聖哉經》。《慈悲經》是第二段，以調式複音音樂曲調風格寫成，配以清晰的素歌體伴奏。作曲者在此嘗試將柔韌的葛麗果節奏與現代譜法的急變調和。《聖哉經》是第四段，開首以柔和而虔敬的聲調頌唱「聖哉聖哉」，其後以強音 *fff* 爆發出強而有力的高聲喊叫「和撒那」，最後歸回到好像開首般寧靜的「奉主名來的」。杜如弗雷這作品最初的構思祇是風琴獨奏曲，如是這個演出版本的風琴伴奏部份是適切和令人印象深刻的。

節目現時轉到去現代英國作曲家威廉士(1872-1958)與路達(1945-)的兩首作品。威廉士的《詩篇 100》是對《三一頌》擴大描寫，開始是男與女對唱，表示歡呼和讚美，配上莊嚴宏大的伴奏。相比之下，其後的「主是神」段落是對位曲式。在極緩板的第三段落中，作者配以頗慢與寧靜的曲調，以喚出《三一頌》的零碎片段。「因主是仁慈」段落是複四節奏，樂句長而富表達力，類似民謠，隨後伴奏重覆開首時的莊嚴性，結尾時詩班齊頌《三一頌》。路達的《我靈讚美主》仍以另一詩篇〈詩篇 146〉為創作的藍本。這首聖歌的特徵包括有高音部的平行三度與貫通整曲的切分節奏。

節目的第三部份特別獻上兩首《詩篇 42》，是哈威爾(1892-1983)的《如鹿喜愛》與孟德爾頌(1809-1847)的《如鹿切慕》。哈威爾具有其老師斯丹佛(1852-1924)對詩藝的敏銳觸覺，

Chorale selects two excerpts, **Kyrie** and **Sanctus**, from Durufle's **Requiem**, Op. 9, composed in 1947. French composer and organist Maurice Durufle (1902-1986) did not compose in great volume but wrote primarily for the organ and the choir. **Requiem**, his best known work, is often compared with Faure's **Requiem**; in that they are similar in scope, style and content. Unlike the Roman requiem mass, both bring out a positive Christian message of remembrance and hope. One of Durufle's most outstanding devices in composition is his employment of Gregorian chant and colouristic harmony of the impressionistic masters. Being unusually fond of Gregorian chants causes him to incorporate them in various compositions. **Kyrie**, second movement of the work, is written in modal polyphonic style with the chant clearly stated in the accompaniment. Durufle says that "he attempts to reconcile the flexible Gregorian rhythms with the exigencies of modern notation". **Sanctus** begins with a subdued and reverent mood in the statement of "sanctus", but later bursts into powerful out cries of "hosanna in excelsis" in *fff*. Then it returns to the tranquillity of the first section in "benedictus". Durufle originally conceived the work as an organ solo piece. Thus the organ version of the accompaniment used in this performance is both effective and appropriate.

The programme turns now to works of two well known contemporary English composers: Vaughan Williams and John Rutter. **The Hundredth Psalm** (O be Joyful in the Lord) is an extended elaboration of the Doxology. Ralph Vaughan Williams (1872-1958) begins with an antiphonal acclamation between women and men as call to praise. The organ accompaniment is majestic and grand. In contrast, the following section "Be ye Sure that the Lord is God" is in contrapuntal style. Vaughan Williams then recalls fragments from the Doxology theme in the Lento section setting the mood for yet a slower and more tranquil third section. "For the Lord is gracious" is set to compound quadruple time with long expressive phrases that bear resemblance to folk tunes. The accompaniment then restates the majesty of the opening section while the unison choir ends on the familiar Doxology. John Rutter's **Praise the Lord, O My Soul** is based on yet another psalm, namely, *Psalm 146*. This anthem's characteristics include parallel triads in the treble voices and lively rhythmic syncopations throughout the piece.

The third section of the programme features two works set to *Psalm 42*. **Like As the Hart** is an anthem by Herbert Howell (1892-1983) while **As the Hart Pants** is a long setting of the psalm in seven movements by F. Mendelssohn (1809-1847). A student of Stanford,

師徒兩人皆對二十世紀英國教會音樂有很大貢獻。哈威爾那將詩配上音樂的不可思議的效能見於《如鹿喜愛》中。起初男聲唱出長而有感情的樂句，描述「切慕」、「渴想」、「就是」等意念。女高音部鮮明地描繪出詩人心靈裡的幽鬱以作答。兩聲部繼續互相對唱，結尾是安靜的五部合唱。風琴給予一個變化音和聲與持續穩定的伴奏背景，在其上，各聲部交織出長音樂線條。這全然是一首默想聖歌。

欣樂詠團曾經於以前的音樂會中獻唱多首孟德爾頌大型詩篇配曲選段。相對於哈威爾的《如鹿喜愛》，孟德爾頌的《如鹿切慕》較為長篇，共有七個樂章。我們今次選唱最初和最末的兩個樂章。他於結婚的那一年 1837 年創作這首樂曲。第一樂章的開始由女低音部唱出主題，這主題與哈威爾的《如鹿喜愛》中描述性的長線條十分相像。無論如何，孟德爾頌作品的和聲結構是相當地傳統的，很多時是主調音樂與複音音樂兩種手法的交替；雖然如此，樂曲中對渴望神的表達是同樣真實與帶有屬靈意義的。最後一個樂章帶出一個人在逆境中之時，他那渴慕的正面態度。詩人的答案就是「應當仰望神，因我還要稱讚祂」。音樂的堂皇和絃格，比喻勇敢地向神陳明。其後孟德爾頌以複雜的對位法延續對神的讚美。音樂繼續向前，不止息的動量漸增，共 62 小節。經過一小段主調音樂式的歡呼後，賦格式音樂重現，這段有 28 小節。樂章的結尾是令人興奮的思考「當讚美主，以色列的神，從今以後直到永遠」，終止式是強而有力和令人信服的。

《朝聖者》是挪威作曲家杜維特(1945-) 受道風山基督教叢林所委約而創作，是一首長篇的作品，創作目的是慶祝道風山基督教叢林於 1997 年成立 75 週年紀念。世界首演於 1997 年 11 月 2 日於香港文化中心舉行，欣樂詠團是其中的演唱嘉賓，由香港小交響樂團及香港基督徒中樂團伴奏，張美萍博士指揮。《朝聖者》直率地描述一個音樂祭，也描繪著一個朝聖者遇到東方文化和精神。歌詞大部份為中文，小部份為

Howell followed his teacher's acute sense of poetry. Both men contributed a great deal to English church music in the twentieth century. Howell wrote with uncanny effectiveness in setting poetry to music as clearly seen in his anthem **Like As the Hart**. It begins with male unison singing long and expressive phrases descriptive of key words in the text such as "desireth," "thirst," and "even". There is an answer in the soprano part that depicts vividly the melancholy in the psalmist's soul. The two parts go on further antiphonally, coming to a conclusion with the hushed five-part chorus. The organ accompaniment provides a sustained background of chromatic harmony upon which the voices weave their long lines. It is indeed a meditative anthem.

Innomine Chorale has performed excerpts from Mendelssohn's several great psalm settings in previous concerts. In contrast to Howell's anthem the opening and last movements of **Wie der Hirsch schreit** (Like As the Hart) Op. 42 will be performed. Mendelssohn wrote this psalm setting in 1837, the year of his marriage. The first movement opens with the alto part singing the theme which bears strong resemblance to the descriptive long lines in Howell's anthem. Mendelssohn's harmonic structure, however, is comparatively traditional. He works more with the interchange of homophonic and polyphonic devices. Nonetheless, the expression of yearning for God is equally genuine and spiritually meaningful. The last movement brings the psalm to its conclusion while it gives a positive attitude of one who longs for God amid adversities. The psalmist's answer is "Trust thou in the Lord, for I will yet give Him thanks". After this bold statement in heroic chordal style, Mendelssohn goes on to write an extended section of praise in elaborate counterpoint. It goes on and gathers momentum in perpetual motion for sixty-two measures. After a few phrases of homophonic acclamation, the fugal material takes on again, this time for twenty-eight measures. The movement ends with the exhilarating thought, "Praise be the Lord, the God of Israel, from hence forth, now and evermore", on a powerful and convincing cadence.

The Pilgrim is an extended work by Norwegian composer Sigvald Tveit (1945-). It was commissioned by the Christian Mission to Buddhists for their 75th anniversary in 1997. The world premiere performance took place on November 2, 1997 in at the Hong Kong Cultural Centre Concert Hall. Innomine Chorale was the guest choir, accompanied by the Hong Kong Sinfonietta and the Chinese Christian Orchestra, conducted by Dorothy Cheung. The work is a free elaboration of a concert mass, depicting a Western pilgrim meets the culture and spirituality of the East. The texts are presented mostly in

挪威文與英文。曲調主要取材自中國詩歌，以國語唱出及中樂伴奏。整個作品顯得甚為東方化，除了大量使用聲部間的平行四度與平行五度外，和聲結構與合唱風格基本上依然是西方式的，這的確是對這些熟悉的中國詩歌的一次跨文化演譯。今天晚上欣樂詠團會選唱三段，但是祇用中樂小組伴奏，而不像首演時使用整個西樂與中樂團聯合伴奏，如此卻為今次演出作出令人欣喜的襯托。

欣樂詠團接續會唱出三首中文聖歌。《和平頌》是國內上海林聲本牧師的作品，歌詞是為世界和平祈禱，說明永生神為和平之君，也是這個紛亂的世界惟一的出路。合唱部份是反復式和聲，配以令人愉快的伴奏，使人想起巴赫(1685-1750)的《耶穌是人類盼望的歡樂》。《上帝是我光》取材自〈詩篇 27〉，是碧比一首輕快的作品，配以貫穿整曲的切分節奏，大部份伴奏是分隔式與加強音。《耶穌掌權》是一首混合傳統頌歌和現代讚歌的集成曲，在福音派教會中，這種曲體正逐漸被接受。這些集成曲嘗試融合傳統與現代風格，並使兩者個別良好的特點互相補充彼此的不足。

最後一組節目以其中一首最著名的黑人靈歌《以西結看到巨輪》為號召。在曲中，一時間詩班分成十二聲部，有些聲部吐出聽來是無意義的聲音「杜-馬-路-馬……」及「在輪中」，好像替一首無伴奏合唱曲加上人聲伴唱。黑希是現代美國音樂界其中一個甚為多產的作曲家，他那首《存在的禱告》是心靈禱告的詩歌，需要以誠懇與和諧的聲音獻唱。歌詞是祈禱性的，與音樂結合時，能夠達到顯著地有力和有涵義的效果。在靈歌風格而言，《我要去唱》是一首有趣又可愛的詩歌，分成八聲部，配上閃爍的伴奏，使到歌曲有時好像爵士樂。

欣樂詠團很重視這個機會，與各位分享不同種類與風格的聖樂。不論莊重與虔敬的上半部份曲目，或是充滿快樂與活力充沛的最後一首歌曲，整個詠團的成員都願意持續「為主唱出他們的愛心」。

Chinese with a few numbers in Norwegian and some in English. Largely based on Chinese hymn tunes, accompanied by Chinese instruments, and sung in Mandarin, the composition appears quite oriental. However, the harmonic structure and choral styles remain primarily Western, with the exception of the composer's wide use of parallel fourths and fifths between voices. It is indeed a cross cultural rendition of these familiar Chinese hymns. Three selections will be presented in tonight's performance. The fact that only the Chinese ensemble is used, instead of the combined forces of two full-size Western and Chinese orchestras in the first performance, adds a refreshing background to the performance.

Next on the programme the Chorale will sing three anthems in Chinese. **The Song of Peace** is a work by Rev. Lin Sheng Bun from Shanghai, China. The text is a prayer for world peace, acknowledging the Everlasting God is the Prince of Peace and the only solution to the turmoil of this world. The choral part is in strophic form with traditional harmonic structure. With a delightful piano accompaniment, the piece reminds one of Bach's **Jesu Joy of Man's Desiring**. **The Lord Is My Light** is based on *Psalm 27*. It is a light piece by Hank Beebe with bright and vivid syncopations throughout. The piano accompaniment is detached and accented much of the time. **Jesus Reigns** is a medley of the traditional hymn and contemporary praise songs. This type of choral arrangement has become quite well received in the evangelical churches. They blend the traditional with the contemporary and their respective favourable characteristics compliment each other.

The last group in the programme features one best known Negro spiritual: **Ezekiel Saw de Wheel**. At one time the choir is divided into twelve parts, some uttering nonsense words like "doom-a-loom-a" and "in a wheel" to give the effect of a vocal accompaniment in an *a cappella* setting. Mark Hayes is one of the more prolific composers and arrangers in the current U. S. church music scene. His **Prayer of Being** is an inspirational prayer that demands a warm and blended choral sound. The text is devotional, when combined with the music the result is particularly powerful and meaningful. **I'm Gonna Sing** is a fun loving piece in the style of a spiritual. It is written for eight-voice parts; and the piano accompaniment is flashy and at times it is in a jazz style.

The Chorale appreciates the opportunity to share with the audience sacred music of diverse styles. Regardless the style of the music is serious and reverent as in the first half of the programme, or joyful and exuberant as this last piece, members of the Chorale wish to continue to "sing their love for the Lord".

I Was Glad When They Said Unto Me

C. Hubert H. Parry

I was glad when they said unto me,
we will go into the house of the Lord.
Our feet shall stand in Thy gates,
O Jerusalem.

Jerusalem is builded as a city,
that is at unity in itself.

O pray for the peace of Jerusalem,
they shall prosper that love Thee,
Peace be within Thy walls,
and plenteousness within Thy palaces.

讚美耶穌聖體

William Byrd

讚美，讚美耶穌聖體，從童女馬利亞降生，
祂受痛楚為我被釘，使世人救恩功成，
祂的肋旁受到槍刺，血和水洗我過犯，
捨命為使我得永生，死亡痛苦甘為我受，
我救主至聖主，至聖主耶穌曾為我受死，
求主憐恤我們，求憐恤我們，亞們。

道成肉身

Wolfgang A. Mozart

耶穌降世道成肉身，童女馬利亞所生，
聖體為世人罪被釘，十架上為贖罪祭，
從被刺肋旁流寶血，洗淨我一切罪污，
捨命為使我得永生，死亡痛苦為我受。

聖體頌

Edward Elgar

主降世上，今作凡人，神道成肉身顯現，
真光照亮，黑暗消亡，無罪聖子卻被害。
血與水能洗我過犯，無盡愛能醫破碎，
天父公義，卻愛罪人，替我嘗罰，宰羔羊。
主基督，甘卑身，在地上無人能勝過死權勢，祇有祂。

Requiem

Maurice Durufle

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Sanctus

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

The Hundredth Psalm

Ralph Vaughan Williams

O be joyful in the Lord, all ye lands;
Serve the Lord with gladness,
and come before His presence with a song.

Be ye sure that the Lord He is God:
it is He that hath made us,
and not we ourselves.
We are His people and the sheep of His pasture.

O be joyful in the Lord, all ye lands;
Serve the Lord with gladness,
and come before His presence with a song.

O go your way into His gates with thanksgiving.
And into His courts with praise.
Be thankful unto Him, and speak good of His name.

For the Lord is gracious,
His mercy is everlasting;
and His truth endureth from generation to generation.

To Father, Son and Holy Ghost,
the God whom Heaven and Earth adore,
from men and from the Angel Host,
be praise and glory ever more.
Amen.

Praise the Lord, O My Soul

John Rutter

Praise the Lord, o my soul,
while I live will I praise the Lord:
yea, as long as I have any being,
I will sing praises unto my God.

O put not your trust in princes,
nor in any child of man:
for there is no help in them.
For when the breath of man goeth forth, he shall turn
again to his earth:
and then all his thoughts perish.

Blessed is he that hath the God of Jacob for his help:
and whose hope is in the Lord his God:
who made heav'n and earth, the sea,
and all that there in is:
who keepeth his promise forever.
Who helpeth them to right that suffer wrong:
who feedeth the hungry.

The Lord looseth men out of prison:
the Lord giveth sight to the blind.
The Lord helpeth them that are fallen:
the Lord careth for the righteous.
The Lord careth for the strangers:
He defendeth the fatherless and widow:
as for the way of the ungodly,
he turneth it upside down.

The Lord thy God, O Sion,
shall be King forever more,
and throughout all generations.

Glory be to the Father,
and to the Son,
and to the Holy Ghost;
As it was in the beginning,
is now,
and ever shall be:
world without end.
Amen.

Like As the Hart

Herbert Howells

Like as the hart desireth the water brooks, so longeth
my soul after Thee,
O God.

My soul is athirst for God,
yea, even for the living God.
When shall I come to appear before the presence of
God?

My tears have been my meat day and night,
while they daily say unto me,
Where is now thy God?

As the Hart Pants

Mendelssohn

As the Hart Pants

As the hart pants after the water brooks,
so panteth my soul for Thee. O God.

Why, my soul, art thou so vexed?

Why, my soul, art thou so vexed,
and why art thou cast down in me?
Trust thou in God,
for I will yet give Him great thanks,
thanks for the help of His good countenance.
Prais'd be the Lord, the God of Israel, from henceforth
and forever more,
from henceforth, now and ever more.

環觀大地好風光

Sigvald Tveit

環觀大地好風光，仰視美麗好窮蒼，
想起墜地到如今，摯愛時常繞我旁，
敬向全能萬有神，獻上感謝心，獻上頌揚感謝心。
時刻轉變妙無窮，晝夜循環美麗中，
綠水青山描寫巧，日月星辰點綴工，
敬向全能萬有神，獻上感謝心，獻上頌揚感謝心。
主賜耳聰目亦明，歡愉充滿健精神，
更賜神秘和諧趣，聲色由空轉化真，
敬向全能萬有神，獻上感謝心，獻上頌揚感謝心。
祖宗遺澤父母愛，兄弟姊妹猶手足，
人間天上友朋多，愛久情深長享樂，
敬向全能萬有神，獻上感謝心，獻上頌揚感謝心。

我已撒下凡百事物

Sigvald Tveit

我已撒下凡百事物，背起十架跟耶穌，
世上福樂名利富貴，本已對我如糞土。
主未虧我主未負我，有誰甘甜如我主？
為何內心恐懼戰兢，手扶犁頭向後顧。
往者已逝前路尚遙，主的恩典夠我用，
死蔭幽谷主手掌扶，留此殘軀再盡忠。
回顧迷羊流離困苦，有誰同情有誰憐？
靈魂喪失日以萬計，神家荒涼到何年？
願主潔我煉我用我，餘下光陰勝於先，
盡心竭力討主喜悅，直到站在我主前。

天上的父親真是慈悲

Sigvald Tveit

天上的父親真是慈悲，賞我吃穿樣樣都全備，
我定要服從祂，向祂心謙卑，
祂是春風我是草，任祂吹。
不憂愁今天要穿甚麼，不憂愁今天要吃甚麼，
我天父，祂知道怎樣養活我，
祇要為祂勤做工，最穩妥。
請看小鳥飛上又飛下，請看田園裡那百合花，
也不種，也不收，也不曾紡紗，
天父尚且養活它，無牽掛。
所羅門皇帝享盡榮華，也不如飛鳥和百合花，
眾弟兄，不要傻，天恩真廣大，
這個世界是我家，是你家。

和平頌

林聲本

永在之神和平君，請垂聽：全球童叟要和平，望開恩。
和平福音普世傳，側耳聽：要化核能為粟麥，最晶瑩。
四海之內皆季昆，應相親；干戈求變玉帛陳，共寒溫。
刀打犁頭槍制鎌，滅戰爭；元首總統與國君，一家親。
和睦同居兄弟情，骨肉恩；何其美善何溫馨，見至誠。
尋求和睦齊此心，情誼深；同建國際大家庭，樂盈盈。
聖山和平賜與人，阿們；海不揚波黃河清，阿們。
天下大同天國臨，阿們；求賜和平壽萬民，阿們。
阿們，阿們，阿們。

上帝是我光

Hank Beebe

上帝是我光，生命的亮光，
是我的拯救，是我亮光和拯救。
是我的力量，生命的力量，
是我的拯救，是我力量和拯救。
有誰能使我懼怕？當我遇患難，祂必暗暗保守我，
有誰能使我懼怕？當我全無指望，祂舉起我。
上帝是我光，生命的亮光，
是我的拯救，是我亮光和拯救。
是我的力量，生命的力量，是我的拯救。
有一事我尋求，就是瞻仰我主的榮美，
並且要歡然獻祭，得見主恩和主面。
主，求你不要掩你面不顧我，
你是我的拯救，是我亮光和拯救，
是我的磐石，生命的磐石，是我磐石和拯救。
有誰能使我懼怕？當我心軟弱，你親手扶持引領。
有誰能使我懼怕？當我無力渡難關，你牽我手。
上帝是我光，生命的亮光，是我的力量，生命的力量，
是我的磐石，上帝是我光！

耶穌掌權

Arr. Tom Fettke

祂是主！祂是主！祂已從死裡復活，祂是救主！
萬膝當跪拜，萬口當頌揚，耶穌基督是主！
走出死亡，看主的恩典與威嚴，祂永活著。
何等慈愛，請看主手腳與肋旁，我們知祂永活著，
主掌權！
慶賀祂，慶賀祂為君王。
來擁戴主為王，寶座聖羔無雙，
試聽天上歌聲洋洋，好音掩壓群響！
我心醒來同唱！頌主洪恩浩蕩，
歡呼主為獨一真宰，千秋萬歲無疆。
來擁戴主為王，祂有不朽永生，
擊敗陰間，復活得勝，信徒乃脫驚恐，
主今昇上天庭，我眾頌其尊榮，
藉主捨命，死權倒傾，聖民樂享安寧。
祂是主！祂是主！祂已從死裡復活，祂是救主！
祂是主！主掌權！主耶穌！今掌權！到永遠！

Ezekiel Saw de Wheel

William Dawson

Ezekul saw de wheel,
'way up in de mid'l of de air.
A lit'l wheel in a wheel,
'way in de mid'l of de air.
Better mind my brother how you walk on de cross,
'way in de mid'l of de air.
your foot might slip. An' yer soul get lost,
'way in de mid'l of de air.
Ole Satan wears a club foot shoe,
'way in de mid'l of de air.
If you don' mind he'll slip it on you,
'way in de mid'l of de air.
Ezekul saw de wheel,
'way up in de mid'l of de air.

De big wheel run by faith,
an' de lit'l wheel run by de grace of God,
A wheel in a wheel,
'way in de mid'l of de air.

Some go to church fo' to sing an' shout
Hallelu, hallelu, hallelu, hallelujah!
'Way in de mid'l of de air.

Doom-a-loom-a,
Ezekul saw de wheel,
'way up in de mid'l of de air,
'way up in de air.

Prayer of Being

Mark Hayes

Be in my life, be in my breath;
be in my walk, be in my rest.
Be in this humble heart of mine;
be ever present in my mind.

Be in my hands, be in my feet;
be in my eyes and in my speech.
Be in the smile I give away;
be in each healing word I say.

Be in my work, be in my play;
be in the struggles of each day.
Be in my joy, be in my pain;
be in my loss, be in my gain.
Be in my thoughts, be in my song;
be in my spirit all day long.
Be in my prayers at dawn's first light;
be in my dreams all through the night.
Amen.

The prayer of my heart forever shall be;
I in You and only You in me.

I'm Gonna Sing

Robert Hunter

Sing, oh Lord! Sing, oh Lord!

I'm gonna sing, oh Lord,
I'm gonna sing my love for you.
Yes, Lord, I'm gonna sing about my love for you.

Talk, oh Lord! Talk, oh Lord!
Talk 'bout Jesus' love!
Yes, Lord! Talk 'bout Jesus' love.

I'm gonna preach, oh Lord,
I'm gonna preach about Judgment Day!
Yes, Lord! I'm gonna preach about Judgment Day!

I'm gonna pray, oh Lord!
I'm gonna pray for all mankind.
Yes, Lord! I'm gonna pray for all mankind.

I'm gonna shout, shout, shout, oh Lord,
shout about the promis'd land.
Yes, Lord! I'm gonna shout about the promis'd land.

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