

# 欣樂詠團

## 廿四周年音樂會

### The Innomine Chorale 24th 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

欣樂詠團主辦

Dr. Dorothy Cheung

(Music Director & Conductor)

Miss Poon Tak (Organist)

Miss Emily Ng (Pianist)

Presented by The Innomine Chorale

香港大會堂音樂廳

City Hall Concert Hall

二〇〇〇年七月三十日(星期日)

晚上八時

July 30, 2000 (Sunday) 8:00 p.m.

鳴謝

香港大會堂  
九龍城浸信會  
香港聖樂服務社  
樂聲琴行借出電子琴  
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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

杜理基

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

Frank Drake

Senior Manager (City Hall)

Tel: 2921 2836

Fax: 2877 0353



# 靈性被你挑旺 因你唱得動聽

## *Your Singing Kindles My Heart's Fire*

葉成芝  
董事會主席

Barnabas S.C. Ip  
Chairman of Board of Directors

你沒有這樣的經驗，在欣賞一首詩歌時，直接被主的靈所感動，詩歌那美妙的旋律和歌詞不斷在腦海中盤旋著，突覺靈命像一盞被挑旺的燈。生命因你唱得動聽，更勝過聽一篇講章。因此歷代詩人都勸人民常讚頌主說：

「要向耶和華歌唱、稱頌祂的名、天天傳揚祂的救恩。在列邦中述說祂的榮耀、在萬民中述說祂的奇事。」  
(詩篇96:2-3)

很多詩歌的歌詞多選自聖經，滿有神話語的教導；在安慰、堅定信心、鼓勵愛心、督責提醒和感謝讚美的功課上，都有美好的啟示。問題是，當如何挑選詞曲俱佳的聖詩來唱。當然，在合唱詩歌方面，講求各部的聲音和諧和協調，加上合一專注的心才能把詩歌演譯好。要練好一首具水準的合唱聖詩實在需要花上不少心力。

欣樂詠團在過去二十四載以來，就憑著上主給眾團員的異象和信念，把一首又一首具高水準的合唱詩歌演譯得動人心弦；詠團在推廣優質合唱聖樂方面已留下美好的榜樣和見證。

這是欣樂詠團在邁進新世紀的首場音樂頌讚會，大家的蒞臨給我們很大的鼓舞，願你享受今天晚上共聚的時光，並在詩歌中獲得聖靈的啟迪和感動。

Have you ever been deeply moved by the Lord's Spirit when listening to a hymn? The beautiful melody and lyrics transcend your heart, which leaps into joy and suddenly your soul is like a lamp being kindled, bursting into flames. Life's song has become harmonious, and the singing subdues even a pastor's sermon. And because of this, ancient poets have also encouraged God's chosen people to praise Him, by using their musical talents:

"Sing to the Lord, praise His name;  
Proclaim His salvation day after day.  
Declare His glory among the nations,  
His marvelous deeds among all peoples."  
(Psalms 96:2-3)

Since most of the verses in hymns are adapted from the Bible, they are filled with the Lord's teachings on comfort, faith, encouragement, love and discipline, inspiring us to praise and worship Him. The main question is of choosing the best combination of music and lyrics in a piece to perform. In choral singing, all vocal parts must be in harmony and all members must be united in mind and thought, in order to express it in the best possible way. To rehearse and to produce a truly outstanding choral hymn requires one's greatest effort.

Throughout the past 24 years, the Innomine Chorale, by trusting in the Lord to provide its members with a vision and a firm belief, has continually sang hymns which touch the hearts of every listener. In promoting high-quality sacred music, the Choir has already been one of the best examples in bearing witness to the society.

Your delightful presence here today at our first concert as we march into the new century is of great encouragement to us, and our gratitude for your support cannot be expressed in mere words. We sincerely hope that you will enjoy our time together in worshipping the Lord tonight, may the Holy Spirit move you and reveal to you His revelation.

# 音樂事奉與傳揚福音

梁永堅  
詠團團長

自從保羅和西拉在一次監獄佈道中唱詩讚美神，帶領獄卒一家相信耶穌並受洗歸主(徒16:25-31)，音樂與福音便結下不解之緣。欣樂詠團既然也是以音樂事奉與傳揚福音為宗旨；就讓我們藉著保羅的勉勵，在音樂和福音的事奉上成為神忠心的好管家。

保羅說：「當用各樣的智慧，把基督的道理，豐豐富富的存在心裡，用詩章、頌詞、靈歌，彼此教導，互相勸戒，心被恩感歌頌神。無論作甚麼，或說話、或行事，都要奉主耶穌的名，藉著祂感謝父神」(西3:16-17)。這話真寶貴。對於我們這一班「奉主名」〔欣樂〕的團員更看為至理名言，這裡描寫出一位音樂事奉者完美的典範，他擁有豐富的生命，他滿有聰明智慧，他常緊記主的話，他懂得使用不同的詩歌題材與別人分享主的恩典，他口唱心和的讚美神，他的一切言行都是按照主耶穌的旨意，並且得到祂的應許和祝福。因此，他就能夠凡事都感謝神。

所以，我們在音樂事奉與傳揚福音的事上，絕對不能掉以輕心。我們不要盲目追求時尚的品味或刻意營造感情澎湃的氣氛，而忽略了真理信息的傳達並神人關係的復和。恐怕新鮮感與激情過後，會眾並沒有領受，甚至也沒有遇見神。如此這般的溝

通失誤必然災難性地摧毀了我們的事奉。我們須要察驗：(1)是否人的工作過於聖靈的工作；(2)是人還是神享受我們的讚美；(3)我們的音樂詩歌是否有深度內涵的信息，還是空洞膚淺宣洩情感的工具；(4)會眾在心態與思維上是否預備好接收及回應詩歌的信息；(5)會眾的投入是否有如參加演唱會一般，或是以心靈和誠實與神交談。

再者，保羅說：「.....栽種的與澆灌的都算不得甚麼，惟有神叫他生長；.....因為我們是與神同工的.....豈不知神的靈住在你們裡頭麼.....」(林前3:6-23)。

那末，我們應該讓聖靈在聚會中提供溝通的能力；讓神透過我們和我們的音樂去完成祂的工作。我們要以生命影響生命的事奉主，就能榮神益人。我們更要「靠著耶穌，以頌讚為祭獻給神，這就是那承認主名之人嘴唇的果子」(希13:15)，才可蒙神悅納。在唱詩之時，基督內住在我們裡面的生命力與恩賜就能夠流露出來。聖靈又敞開會眾的心靈，除去不合時宜的思緒，接收詩歌所傳遞的信息，還可從歌者熱誠真摯的演繹中明白基督的信實和慈愛，思想自己個人與神的關係和經歷並接受救恩，立志跟從主耶穌。



# Music and Evangelical Preaching

Leung Wing Kin

Chairman of Executive Committee

Since Paul and Silas sang hymns to God in prison leading the jailer and his family to believe in God and be baptized (Acts 16:25-31), there has been an undetachable bond between music and evangelical preaching. As the objectives of Innomine Chorale are focusing on serving the Lord through music and preaching the gospel, let us be the trusted manager of the Lord in our musical and evangelical mission.

Paul said, "Let the Word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God. And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through Him." How precious are these Words. It means even more to us, the members of Innomine, as we are in the name of the Lord Jesus. Here, a perfect example of one who serves through music is described. He possesses a rich life, he is full of wisdom, he remembers the Words of the Lord, and he knows how to share God's grace with others by the different themes in hymns. He praises the Lord with his mouth and his soul. All of his word and deed are in accordance with the Lord Jesus's will, and are within the promises and blessings of Him. As a result, he can give thanks to God for everything he does.

Therefore, we must not be lax in our musical mission and evangelical preaching. We should not follow blindly the trendy style or deliberately arouse an emotional atmosphere and neglecting the communications of the message of the truth or the reconciliation of the relationship between God and mankind. I am afraid that after the freshness has faded or the passion is over, the congregation has nothing to gain, or has not even met God. Such a communication mistake will

disastrously destroy our mission. We have to evaluate: (1) whether the work of human is more than the work of the Holy Spirit; (2) is it people or is it God that enjoy our praise; (3) is there any deep meaning in the message of our music, or is it merely a tool for expression of empty feelings; (4) is the congregation psychologically and mentally ready to receive and reply to the message of the hymns; (5) is the participation of the congregation similar to those attending popular concerts or are they communicating with God with their soul and honesty?

In addition, Paul says, "... neither he who plants nor he who waters is anything, but only God, who makes things grow.

For we are God's fellow workers ... Don't you know that you yourselves are God's temple and that God's Spirit lives in you?" (1 Corinthians 3:6-23).

Hence, we shall let the Holy Spirit provide the communication ability in our gatherings, and let God complete His work through us and through our music. We must glorify God and serve the Lord by influencing lives with our lives. Also, "through Jesus, therefore, let us continually offer to God a sacrifice of praise - the fruit of lips that confess His name." (Hebrew 13:15) Only then that God appreciates us. When singing hymns, the life of Christ and His grace within us may be expressed. The Holy Spirit opens the hearts of the congregation, removing their inappropriate thoughts and allowing their receipt of the message communicated in the hymns, so that the truthfulness and mercy of Christ can be understood through the sincere interpretation of the singers. As a result, they can think about their relationship with God, experience and accept the salvation and make a decision to follow Jesus.



# 中國東北之行

陳肇春  
Chan Siu Chun

## *Our Trip to North East China*

自九九年四月，西安之行後，詠團又獲吉林省青年音樂家協會主席李洲先生之邀請，於同年八月前往吉林、長春等地舉行音樂會，由於籌備需時，所以我們便計劃於今年八月中旬前往。

是次在長春、四平市等地之行，是與九龍城浸信會詩班組成「城欣樂團」聯合演出。感謝神！給予我們一同在中國事奉祂。

經過一年時間的聯絡、接洽，雖然當中也遇到不少困難，感謝神！最終也能落實行程及演出場地。他們安排了我們在長春及四平市都各有一場音樂會。

我們可以在中國以不同形式演唱聖樂，藉著聖樂把福音介紹給未認識神的人，這都是神的恩典，果效是在神的手中，我們相信神的能力，神有祂的計劃安排。正如主耶穌昔日也是走遍各城各鄉藉醫病、趕鬼傳天國的福音，馬太福音四章二十二節至二十四節如此記載：「耶穌走遍加利利在各會堂裡教訓人，傳天國的福音，醫治百姓各樣的病症，祂的名聲就傳遍了敘利亞。那裡的人把一切害病的，就是害各樣疾病、各樣疼痛的，和被鬼附的、癲癩的、癱瘓的都帶了來，耶穌就治好了他們。當下有許多人從加利利、底加波利、耶路撒冷、猶太、約但河外，來跟著祂。」也許演出的情況如何，我們還不大清楚，也許還有很多未知之素，但我們還是唯有以信心仰望神。

這次行程，除了在長春及四平市有二場音樂會外，在教會還會舉行聖樂交流會，盼望這些事奉都能榮耀神，也盼望有大家的禱告支持！

After our trip to Xi An in April 1999, the Chorale was again invited by Mr. Li Zhou, the Chairman of the Young Musician Association of Ji Lin to organize concerts in Ji Lin and Chang Chun in August of the same year. However, as it takes time to plan and prepare for the trip, therefore we plan to go there in mid August this year.

The concert in Chang Chun and Si Ping will be performed by the Baptist Innomine Choir formed by members of the Chorale together with members of the Kowloon City Baptist Church Choir. Thank God for giving us the opportunity to serve Him in China.

Although we have experienced a lot of difficulty in the planning and preparation of the trip, thank God we could finally fix the itinerary and the venue for the performance after a whole year's liaison and correspondences with various bodies and authorities. Under their arrangement, we will have a concert in each of Chang Chun and Si Ping.

By the grace of God, we may sing sacred music of all sorts in China and introduce the gospel to those who have not yet known God through our music. The fruits are in God's hands. We believe in God's mighty and that God has His own plan. Similarly, Jesus preached the good news of heaven in different places by healing the sick and expelling the demon. Mathew 4:23-25 reads, "Jesus went throughout Galilee, teaching in their synagogues, preaching the good news of the Kingdom, and healing every disease and sickness among the people. News about Him spread all over Syrin, and people brought to Him all who were ill with various diseases, those suffering severe pain, the demon-possessed, those having seizures, and the paralyzed, and He healed them. Large crowds from Galilee, the Decapolis, Jerusalem, Judea and the region across the Jordan followed Him." Perhaps we cannot be sure of how our performance will be. Perhaps there are yet a lot of uncertainties in front of us. But we will only look up to God in faith.

During the trip, apart from the two concerts in Chang Chun and Si Ping, we will have sacred music sharing gathering in the churches. We hope these services of ours will glorify God. Finally, we need prayer support from all of you.

# 欣樂詠團簡介

## *Innomine Chorale - a brief introduction*

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。廿四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 24 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，於是隨夫婿張慕縉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年起為欣樂詠團指揮。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」，及雅詩合唱團之客席指揮，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。

**D**orothy 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。

**P**oon 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。

**M**iss 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.

# 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)

Hymn of Praise ..... Rene Clauson (1953- )

Songs of Exaltation ..... John Ness Beck (1930-1987)

(II)

Magnificat and Nunc Dimittis in G Major, Op.81 ..... C.V. Stanford (1852-1924)

領唱：李鳳儀 梅威倫

How Beauteous are Their Feet ..... C.V. Stanford (1852-1924)

(III)

我心頌主偉大 ..... David Hurd (1950- )

期 ..... 譚子舜 (1974- )

(IV)

Te Deum Laudamus and Benedictus, Op.34 ..... Edward Elgar (1857- 1934)

定音鼓：李盛潮

## 中場休息 INTERMISSION

(V)

I Will Sing with the Spirit ..... John Rutter (1945- )

Glorious Music of Life ..... Mark Hayes

Walking Down the Glory Road ..... Mark Hayes

(VI)

萬福泉源 ..... Arr. Mack Wilberg (1953- )

Saints Bound for Heaven ..... Arr. Mack Wilberg (1953- )

We'll Shout and Give Him Glory ..... Arr. Mack Wilberg (1953- )

(VII)

每一天 ..... Arr. David Schwoebel

真光普照 ..... Arr. Mark Hayes

Ride on, King Jesus ..... Arr. Howard A. Roberts

The Battle of Jericho ..... Arr. Gerald Brown





# Programme Notes

Dr. Dorothy Cheung

Rene Clausen's **Hymn of Praise** serves as an introduction to Innomine Chorale's 24th annual concert. The text is a free adaptation from Psalms 150 and 90. It opens with the majestic outcry of "Alleluia" supported by powerful sustained chords on the organ. The mood then changes in the following lively and rhythmic section, in which irregular meters such as 7/8 and 5/4 are used throughout. This unsettling sense of syncopation subsides at the next section as the voice parts shout out "hosannas" in melodic dissonance. The text of Psalm 90:1 is set to a much slower and legato style as the organ provides a sustained background against the unison declaration. The work draws to a close reiterating the "Alleluias" as in the beginning, however, this time first in an imitative style then ending in a strong unison "Amen." The Chorale presents next a number for double choir by another 20th century composer of American sacred music. John Ness Beck is noted for his chromatic harmony and his favorite treatment of parallelism. The antiphonal effect of the double choirs is impressive as the voice parts move in contrary motion creating a powerful progression.

Charles Villiers Stanford composed the canticles **Magnificat** and **Nunc Dimittis** in G Major which feature a soprano solo and a bass solo respectively. In the former, the solo sings her beautiful lines above the choral part which is delicately woven into the accompaniment texture of the organ. The style of the **Doxology** immediately following, however, changes from a gentle utterance to a strong affirmation. The second canticle is often called **the Song of Simeon** as the first is called **the Song of Mary**. Here the bass solo sings his text contemplatively. His relationship with the choir is also changed from solo-accompaniment to that of an antiphonal one. The **Doxology** this time remains subdued and reposed as if the life of the old man Simeon is ebbing away right before our eyes. A delightful anthem **How Beauteous are Their Feet**, also composed by Stanford, preserves much the same style. The text written by Isaac Watts, the Father of

English Hymnody is meaningful, it describes our feet, tongues, ears, eyes and the Lord's arms as every nation beholds their Savior and their God.

The next section on the program includes two contemporary works sung in Mandarin. The first is an anthem written in 1999 by David Hurd using the paraphrased Magnificat text by Timothy Dudley Smith Tell Out, My Soul. The opening theme of "tell out my soul" is sung three times, each with more intensity than the one before. *Qi (Time)* is an *a capella* work written by Chee Suen Tam, a former member of the Chorale, currently a composition student at the Hong Kong Academy for Performing Arts. The text is based on the Book of Ecclesiastes 3:1-11 stating there is time for everything and a season for every activity. The work opens with several ethereal sighs from the female voices. The male voices then enter slowly in austere parallel fifth chords heralding the theme "There is a time for everything..." The tenors then sing the fateful message in a chantlike line as the rest of the chorus echo. Occasionally Tam requires the voices sing as instruments, producing nonsense syllables in the midst of reciting the text. The next section is a lively dialogue between the female and male voices in 5/4 time. This gradually builds up intensity and dynamics to *fff*. Again, syllables like "doom" and "Woo" are used to weave a flowing sustained harmonic texture against a beautiful soprano melody. This melody is repeated subsequently with full and colorful harmonization.

Sir Edward Elgar composed **Te Deum** and **Benedictus** for chorus and orchestra or organ, op. 34 in 1897. The work was first performed at Hereford Festival on September 12, 1897 and was dedicated to the organist of Hereford, Dr. G. R. Sinclair, who also conducted the performance. The **Te Deum** and the **Benedictus** are sometimes performed individually. However, there is such a distinct musical continuity between the two that performing one without the other would render a sense of incompleteness. In fact, one section in the

*Te Deum* is literally repeated in the *Benedictus* as the concluding section. As with most Elgar's music there is a sense of majesty and affirmation characterized by his colorful chromaticism. The opening rhythmic motive continually repeats itself in every measure of the introduction, except for the cadences, that really makes a lasting impression on the audience. The themes are treated imitatively and sometimes with contrasting vocal styles, i.e. *legato* against *marcato*. There is also a vast range of dynamic colors demanded for the voices that definitely present challenge in vocal techniques for an amateur choir. The style is, on the one hand, exuberant while immediately it becomes contemplative and devotional. This work is undoubtedly not Elgar's most difficult choral work, but it is definitely one of the most beautiful and powerful pieces in the repertoire of English sacred music.

In contrast with the first half, the second half of tonight's program is less academic and serious in nature. It includes many short anthems, hymn arrangements, and spiritual songs that may be easier to comprehend and appreciate than those appear in the classical section. It also goes to show that one should learn to appreciate various musical styles even within the realm of fine sacred music, and the Chorale aims to fulfill this needs of it's audience. The first section begins with an anthem by the beloved British composer, John Rutter. The text of *I Will Sing with the Spirit* is taken from I Corinthians 14:15. This scripture teaches the correct attitude one should have in singing: with spirit as well as with understanding. The piece is done in a bright and yet thoughtful manner. American church music composer Mark Hayes writes both words and music to the next two songs. They are rhythmic, syncopated and lively. There is a meaningful quotation in *The Glorious Music of Life* which says : "For those who listen deep within the soul of music, surely they will hear the sounds of heaven." This piece is truly a song bursting with carefree and joyous celebration. In contrast, *Walking Down that Glory Road* resembles a negro spiritual in a nostalgic jazz style. Hayes writes descriptively and skillfully that the feeling of oppression and resignation is exaggerated through of use the minor keys and cross relations.

Mack Wilberg writes arrangements for *Four American Folk*

*Hymns* of which the Chorale will perform three on this program. *Come Thou Fount of Every Blessing* is the most familiar one of the group and will be sung in Mandarin with an organ accompaniment. The first verse is a female trio while the second a male quartet. Each key change expands the range of all the voice parts, in particular the first sopranos, whose part lingers around and sustaining on a long high C. The next two hymns, *Saints Bound For Heaven* and *We'll Shout and Give Him Glory* are both vigorous and strongly accented. For these arrangements, Wilberg writes a delightful piano accompaniment for four-hands.

The last group on the program includes two hymn arrangements, sung in Cantonese, and two Negro spirituals. The familiar Swedish hymn *Day by Day* is arranged by the prolific arranger David Schwoebel. His expressive vocal style and well written piano accompaniment, coupled with the reassuring message, will surely bring the audience to a spiritual height in this concert. This is followed by the increasingly popular praise song by Graham Kendrick Shine, *Jesus, Shine*. The Chorale hopes to deliver this energetic arrangement by Mark Hayes in such a way which shows that praise songs, when treated with musical taste and artistry, can also bring out the brilliant majesty of God. The last two songs this evening are well-known and traditional spirituals, an indispensable portion in a balanced choral concert program. These feature a brilliant piano accompaniment that is picturesque and energy driven. *Ride On, King Jesus*, newly adapted by Howard A. Roberts, is presented in a majestic manner with accented declamation. Gerald E. Brown writes a rhythmic and dramatic rendition of *The Battle of Jericho*. The section "Joshua commanded the children to shout" is done actually with a declamatory "shout" that is likely to pierce through the air. Then each of the four parts begins a free vocal line repeat, starting at one beat interval and stopping at reverse order, giving the impression of the havoc which the tumbling down of the walls must have caused. Then it goes into a whirlwind like acceleration and then a deliberate *allargando*. The final *glissando* ends the piece as well as tonight's program when both the voices and the accompaniment slide from the top to the bottom of their respective ranges.



# 節目簡介

(陳華徽翻譯)

克勞森的一首《讚美頌》為欣樂詠團二十四周年音樂會揭開序幕，歌詞按照聖經〈詩篇150, 90〉的意思改編而成。開首由風琴以持續而有力的和絃幫助詩班唱出莊嚴的呼聲「哈利路亞」；跟著，中段的氣氛變為活潑節奏，充滿著不常用的7/8與5/4節拍，使人心緒不寧的切分音逐漸平靜，詩班接著以不協和音喊出「和散那」，跟著是很緩慢的調子，風琴的持續音襯托著聖經〈詩篇90: 1〉的宣告；尾段重覆開首的「哈利路亞」，然而，這次先是模仿式，最後是強而有力的齊唱「亞們」。今天晚上，第二首歌曲是另一位二十世紀美國聖樂作曲家貝克的雙合唱曲，他喜愛平行式的處理與半音和聲，因此而聞名於世。各聲部清晰有力的交叉式進行，使人對這首雙合唱曲的聖詩風格，有難忘的印象。

斯丹佛的兩首聖歌《尊主頌》（又名聖母頌）與《今日讓我去吧》（又名西面頌）分別由女高音和男低音領唱。在前曲，美麗的女高音獨唱浮游於合唱部份之上，一起精緻地交織著進入風琴伴奏中；《讚美頌》的形式隨後緊接，溫和的語調變成強烈的肯定。在後曲，沉思式的男低音獨唱與詩班的關係，從前曲的獨唱與伴唱變成對唱，最後，一路維持著緩和與安詳地進入《讚美頌》，好像老人西面的生命正在漸漸地離我們而去。歡愉的頌歌《佳美腳蹤》也是斯丹佛的作品，保持著甚為相同的風格，由英國聖詩之父沃慈斯所作的歌詞很有意義，它描寫我們的腳、舌、耳、眼、與主的膀臂，正在萬邦中尊崇救主與神。

節目的第三部份包括以華語演唱的兩首現代作品。

第一首《我心頌主偉大》為赫爾特於1999年作曲，司密斯作詞，其意源於《尊主頌》。開首連唱三次「我靈揚聲」，每次都較前次為強。無伴奏歌曲《期》的作曲者譚子舜，是欣樂詠團的前團員，現時為香港演藝學院的作曲學生。《期》的歌詞取自聖經〈傳道書3:1-11〉，講述「凡事都有定期，萬務都有定時」。歌曲由女聲輕輕的嘆息開始，男聲以緩慢而簡樸的平行五度和絃，宣告著主調「凡事都有定期．．．」，素歌式的男高音，唱出命運的訊息，作為合唱回音以外的部份。有時作曲者要求合唱團以器樂式演唱，弄出一連串無意義的聲音，於當中更要求部份合唱團員誦經。第二段為5/4拍子，是男與女的對答，將緊張感與動感推上極強的水平。作曲者再一次運用無意義的聲音「哪．．．嗚．．．」編織出流動而持續的和聲結構，又加上美好的女高音旋律，其後這個旋律再出現，和聲鮮明而飽滿。

艾爾加爵士於1897年創作的作品編號34《謝恩讚美歌》與《降福經》，是給予合唱團和樂隊或風琴演出，於1897年9月12日在赫爾福特音樂節中首演，並呈獻給當時的指揮與赫爾福特的風琴師辛卡勒爾。有時演出者會個別演出這兩首歌曲，然而，這兩首歌曲是有一種明顯的銜接，以致祇是演出其中一首之時，卻會換來不完全的感覺。事實上，《降福經》的尾段是完整地重覆《謝恩讚美歌》其中一段音樂。這作品正如大部份艾爾加的音樂，都給人莊嚴和肯定的感覺，其中特點是艷麗的半音和聲。開首的節奏動機，除了終止式外，都連續在引子的每小節中自行重覆，這真正給予聽眾一個持續的印象。主調是模仿式，有時是對唱式的合唱風格，也就是圓滑的與用力的；

是要求各聲部具有闊大的動態音色範圍，這對於一個業餘合唱團的聲樂技術而言，肯定是挑戰。另一方面，風格是活潑愉快的，與此同時，很快又變成沉思與崇拜的格調。毫無疑問，這兩首作品並不是艾爾加最難唱的，但這肯定是英國聖樂作品中最美麗和最充滿力量的其中之一。

相對於上半場而言，今天晚上下半場的節目，本質上的學術性與嚴肅性稍低。節目包括數首短的聖歌、聖詩編曲與靈歌，或許這部份會較古典部份的歌曲為容易些領會與欣賞，這還會顯示出即使在優質聖樂的領域之內，一個人應當學習去欣賞各式各樣的音樂風格。欣樂詠團正努力嘗試滿足聽眾在這方面的需要。下半場節目的第一部份，由受人愛戴的英國作曲家路達所作的一首聖歌作為開始，《我要用靈歌唱》的歌詞取自聖經〈哥林多前書14:15〉，這段經文教導一個人於歌唱時應有的正確態度，就是：「用靈歌唱，也要用悟性歌唱」。這首聖歌以明亮和更親切的風格寫成。接續的兩首歌曲由美國教會音樂作曲家黑希作詞與作曲，充滿節奏感、切分感與活潑感。《生命榮耀樂章》有意義的引述：「在音樂的完美化身內堅定地傾聽，肯定會聽到天國的聲音」，這確實是一首歌曲爆發出逍遙自在與充滿快樂的慶賀聲。相比之下，《走在榮耀路中》好像一首懷舊爵士樂風格的黑人靈歌，黑希運用小調和交叉關係，生動地與技巧地寫出，受逼迫與順從的感覺是顯著的。

韋爾巴格為《四首美國民謠聖詩》編曲，欣樂詠團將要獻唱其中三首，以《萬福泉源》最為人熟悉，用華語唱出，風琴伴奏。第一節是女聲三重唱而第二節是男聲

四重唱，每一次轉調都擴闊各聲部的音域，特別是第一女高音聲部，在高音C附近徘徊與持續唱出高音C。其後兩首詩歌《聖徒為天國跳躍》和《歡呼給祂榮耀》都充滿強烈和有力的加強音。韋爾巴格在這些編曲中使用歡愉的四手聯彈鋼琴伴奏。

節目的最後部份，包括用廣東話唱出的兩首聖詩改編曲，與兩首黑人靈歌。熟悉的瑞典聖詩《每一天》由多產的編曲家舒禾堡改編成，他那感人的歌唱風格和良好的鋼琴伴奏編寫，伴隨著富有應許確據的訊息，實在會把音樂會的聽眾帶上靈性的高處。其後是一首近期甚受歡迎的現代敬拜短歌《真光普照》，為肯狄力克的作品，黑希改編。欣樂詠團希望可以傳遞這首充滿能力的編曲，在此可見，能以高尚音樂格調和藝術技巧去處理這些歌曲，也能夠帶出神莊嚴的光輝。今天晚上最後兩首歌曲，是知名的傳統靈歌，是一個均衡節目合唱音樂會中不可或缺的部份，特點是輝煌的鋼琴伴奏美如畫且滿有能力。《耶穌騎驢進城》是若拔茲新近改編的，以莊嚴的風格和加強的宣告式演唱。巴朗將《耶利哥之戰》的演出寫成充滿節奏感和戲劇性，以激昂的呼喊真實地做出「約書亞叫孩子們喊叫」的段落，好像要直刺雲天。各聲部開始唱出重覆的自由歌唱線條，相隔一拍依次進入，後來各聲部反序停頓；這樣給人一個混亂的印象，加深了城牆倒塌時的逼真感。跟著進入到如旋風似的加速，之後是刻意地從極快到極慢，最後編曲者以滑音結束這首作品，各聲部及伴奏根據各自不同的音域，由最高音滑下至最低音，成為今天晚上節目的結束。



## HYMN OF PRAISE

(Text adapted from Psalms 90 & 150)

Rene Clausen

Alleluia! Praise God in His holy temple; in the firmament of His power.

Alleluia! Praise God in His mighty majesty, and with pure and humble heart.

Praise Him with the sound of the ram's horn,

Praise Him with lyre and harp, lute and melody.

Praise Him with timbrel and dance.

Praise Him with harp, strings, and violin, lute, and trumpet, all to His name.

Let everything that has life and breath sing praises unto the Lord!

With cymbal and pipe, with shining stars!

We sing Hosanna, Hosanna, Hosanna, Hosanna!

For Thou hast been our dwelling place from one generation to another, before the mountains were brought forth, or ever the earth was formed, even from everlasting to everlasting, Thou art God. Amen.

Alleluia! Praise God in His holy temple. Amen! Alleluia! Amen!

## SONGS OF EXALTATION

John Ness Beck

(Text adapted from the Old Testament)

Hath the rain a father? Who hath begotten the drops of dew?

Canst thou send lightnings to cause it to rain on the earth to satisfy the waste ground?

Have we not all one father? Hath not one God created us?

Who hath gathered the wind in His fists? Who can number the clouds in wisdom?

He that formeth the mountains and createth the wind, the Lord, the God of hosts is His name!

Let the heavens be glad, and let the earth rejoice,

and let men say among the nations: thy God reigneth!

Let the sea roar and the fullness thereof; let the fields rejoice, and all that is therein;

and let men say among the nations: thy God reigneth!

Blessed be the Lord God of Israel forever and ever!

Sing unto the Lord, all the earth. Give unto the Lord the glory due His name.

Let the heavens be glad, and let the earth rejoice,

and let men say among the nations: thy God reigneth!

Let the sea roar and the fullness thereof; let the fields rejoice, and all that is therein;

and let men say among the nations: thy God reigneth!

Blessed be the Lord God of Israel forever and ever!

Amen, Amen, Amen!

## MAGNIFICAT (The Song of Mary)

Charles Villiers Stanford

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

For He hath regarded the lowliness of His handmaiden,

For behold from henceforth all generations shall call me blessed,

For He that is mighty hath magnified me; and Holy is His Name.

And His mercy is on them that fear Him, throughout all generations.

He hath shewed strength with His arm, He hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat. And hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich He hath sent empty away,

He remembering His mercy, hath holpen His servant Israel.

As He promised to our forefathers, Abraham and his seed forever. He promised forever.

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.

## NUNC DIMITTIS (The Song of Symeon)

Charles Villiers Stanford

Lord, now lettest Thou Thy servant depart in peace, according to Thy word.

For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people;

To be a light to lighten the Gentiles, and to be the glory of Thy people Israel.

Lord, now lettest Thou Thy servant depart in peace.

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.

## HOW BEAUTEOUS ARE THEIR FEET

Charles Villiers Stanford

How beauteous are their feet, who stand on Zion's hill,  
who bring salvation on their tongues, and words of peace instil!  
How happy are our ears that hear this joyful sound,  
which kings and prophets waited for, and sought, but never found!  
How blessed are our eyes that see this heavenly light!  
Prophets and kings desired it long, but died without the sight.  
The Lord makes bare His arm through all the earth abroad;  
let every nation now behold their Saviour and their God.

## 我心頌主偉大

(路加福音第一章46-55節)

David Hurd

我靈揚聲，我靈揚聲，我靈揚聲頌讚上帝偉大！  
恩典無窮使我心靈頌讚，主在我身應許施恩的話；  
我救主使我心歡樂讚歎。  
我靈揚聲！頌祂聖名偉大！宣主大能，傳主恩臂作為；  
頌主慈恩萬代堅定不廢，全能上帝至聖尊名可畏。  
我靈揚聲！頌祂權威偉大！邦國王權無可矜誇炫耀，  
狂傲的心主前失措遁逃，但卑微者升高，飢餓得飽。  
我靈揚聲，我靈揚聲，我靈揚聲頌祂榮耀聖言！  
應許可靠，慈愛恩約不變；我靈揚聲，我心尊主為大，  
要向子孫傳揚，傳到永遠，永永遠遠。

## 期

(傳道書第三章1-11節)

譚子舜

天下萬事都有定期，都有上帝所定的時間。  
生有定時，死有定時；栽種有時，拔除有時；  
殺戮有時，醫治有時；拆毀有時，建造有時。  
哭有時，笑有時；哀慟有時，舞蹈有時；  
懷抱有時，冷落有時；尋找有時，失落有時。  
撕裂有時，縫補有時；緘默有時，言談有時；  
愛有時，恨有時；戰爭有時，和平有時。  
那麼……我們一切的勞苦有甚麼用處呢？

我見神叫世人受勞苦得經練，  
神造萬物各按其時，成為美好；  
更將永恆放於世人心中。  
但神從始至終的作為，人們不能參透。

## TE DEUM LAUDAMUS

Edward Elgar

We praise Thee, O God, we acknowledge Thee to be the Lord.  
All the earth doth worship Thee, the Father everlasting.  
To Thee all Angels cry aloud, the Heavens, and all the Powers therein.  
To Thee Cherubin and Seraphin continually do cry, Holy, Holy, Holy!  
Lord God of Sabaoth; Heaven and earth are full of the Majesty of  
Thy Glory.  
The glorious company of the Apostles praise Thee.  
The goodly fellowship of the Prophets praise Thee.  
The goodly fellowship of the Prophets praise Thee.  
The holy Church throughout all the world doth acknowledge Thee;  
Thine honourable, true, and only Son; also the Holy Ghost, the  
Comforter  
Thou art the King of Glory, O Christ. Thou art the everlasting Son  
of the Father.  
When Thou tookest upon Thee to deliver man,  
Thou didst not abhor the Virgin's womb.  
When Thou hadst overcome the sharpness of death,  
Thou didst open the Kingdom of Heaven to all believers.  
Thou sittest at the right hand of God, in the Glory of the Father.  
We believe that Thou shalt come to be our Judge.  
We therefore pray Thee, help Thy servants,  
whom Thou hast redeemed with Thy precious blood.  
Make them to be numbered with Thy Saints, in glory everlasting.  
O Lord, save Thy people, and bless Thine heritage.  
Govern them, and lift them up forever.  
Day by day we magnify Thee; And we worship Thy Name, ever world  
without end.  
Vouchsafe, O Lord, to keep us this day without sin.  
O Lord, have mercy upon us.  
O Lord, let Thy mercy lighten upon us, as our trust is in Thee.  
O Lord, in Thee have I trusted, let me never be confounded.

## BENEDICTUS

Edward Elgar

Blessed be the Lord God of Israel, for He hath visited, and redeemed

His people;  
 And hath raised up a mighty salvation for us, in the house of His servant David;  
 As He spake by the mouth of His Holy Prophets, which have been since the world began;  
 That we should be saved from our enemies, and from the hands of all that hate us;  
 Blessed be the Lord God of Israel, to perform the mercy promised to our forefathers,  
 And to remember His Holy Covenant,  
 to perform the oath which He sware to our forefather Abraham, that He would give us;  
 That we being delivered out of the hand of our enemies, might serve Him without fear;  
 In holiness and righteousness before Him, all the days of our life.  
 And thou, Child, shalt be called the Prophet of the Highest, for thou shalt go before the face of the Lord to prepare His ways;  
 To give knowledge of salvation unto His people, for the remission of their sins,  
 through the tender mercy of our God, whereby the day spring from on high hath visited us;  
 To give light to them that sit in darkness, and in the shadow of death, and to guide our feet into the way of peace.  
 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.

## I WILL SING WITH THE SPIRIT

John Rutter

(Text from I Corinthians 14, v.15)

I will sing with the spirit, I will sing with the spirit,  
 Alleluia, Alleluia, Alleluia ..... Alleluia.  
 And I will sing with the understanding also:  
 Alleluia, Alleluia, Alleluia ..... Alleluia.  
 I will sing with the spirit, sing Alleluia, sing Alleluia with the spirit.  
 I will sing with the spirit, I will sing with the spirit,  
 Alleluia, Alleluia, Alleluia ..... Alleluia.

## THE GLORIOUS MUSIC OF LIFE

Mark Hayes

Dance to it, sing to it, love and cry and dream to it,  
 Remember when, imagine if, and wonder at this wonderful gift.  
 Blow the horn, strike the harp, beat the drum with all your heart.  
 Sing your tune loud and strong, till the whole world hears the sound of music.  
 the glorious music of life!  
 Every day that is born into this world, comes like a burst of music, and we will make of it a dance, a dirge, or a song.  
 For those who listen deep within the soul of music,  
 Surely they will hear, yes, they will hear the sounds of heaven.  
 Dance to it, (listen to the rhythm,) sing to it, (sing it from your heart, now)  
 love (you can love,) and cry (you can cry) and dream to it, (you can dream to it.)  
 Remember when, imagine if, and wonder at this wonderful gift.  
 Blow the horn, strike the harp, beat the drum with all your heart.  
 Sing your tune loud and strong, till the whole world hears the sound of music.  
 the glorious music of life!  
 Dance to it, sing to it, (You've got to dance, you've got to sing and dream.)  
 love and cry and dream to it,  
 Remember when, imagine if, and wonder at this wonderful gift.  
 Blow the horn, strike the harp, beat the drum loudly with all your heart.  
 Sing your tune loud and strong, till the whole world hears the sound of music.  
 the glorious music of life!

## WALKIN' DOWN THAT GLORY ROAD

Mark Hayes

Walkin' down that glory road, I got no more troubles on my mind.  
 I've been many miles and I've seen joys and trials but I have left my troubles far behind.  
 Now the rich get richer, and the poor stay poor.  
 It seems to me it's always been that way.  
 But I don't worry about what I haven't got; 'cause riches may never come my way.  
 And I'm walkin' down that glory road, I got no more troubles on my mind.  
 I've been many miles and I've seen joys and trials but I have left my troubles far behind.



troubles far behind.

I used to carry a heavy, heavy load. Worry and heartache brought me  
(so far) down;

But I laid my burden down by the road of life, and I said  
goodbye to my sorrow and then I turned around.

Now I'm walkin' down that glory road, I got no more troubles on  
my mind.

I've been many miles and I've seen joys and trials but I have left my  
troubles far behind.

Now I (just) don't worry, if the sun is gonna shine.

The rain falls on the sinner and the dear old saint.

But I just keep (on) walkin', along that glory road,  
won't take no time for fussin' or for wornout complaints.

Yes, I'm walkin' down that glory road, I got no more troubles on my  
mind.

I've been many miles and I've seen joys and trials but I have left my  
troubles far behind.

I've got no more trouble, no, no more, are on my mind.

And I'm walkin' down that glory road, walkin' down that glory road  
of life.

And I'm walkin' down that glory road, I got no more troubles on my  
mind.

I've been many miles and I've seen joys and trials but I have left my  
troubles far behind.

I have left my troubles far behind. I have left my troubles far  
behind!

## 萬福泉源

Arr. by Mack Wilberg

- (1) 全能真神萬福泉源，求使我心常讚美；  
主賜恩典如水長流，應高聲頌主恩惠。  
願主教我唱詩和諧，如天使唱於主前；  
主之恩典實無窮盡，永遠穩定無更變。
- (2) 我要立石紀念主恩，蒙主幫助到如今；  
只望上主永遠引導，使我安然到天庭；  
我深知道心易放蕩，易離所愛之真神；  
今獻身心求作印記，使我永作主子民。
- (3) 我如亡羊迷失正路，主乃牧者來尋找；  
救我危難為我捨命，主血何等的珍寶。  
我深知道心易放蕩，易離所愛之真神；  
今獻身心求作印記，使我永作主子民。
- (4) 每日蒙主施恩無限，負主恩情有千萬；  
願主恩典如鍊牽連，繫我心在主身邊。

我深知道心易放蕩，易離所愛之真神；  
今獻身心求作印記，使我永作主子民。  
使我永作主子民。

## SAINTS BOUND FOR HEAVEN

arr. by Mack Wilberg

Our bondage it shall end by and by, by and by, our bondage it shall  
end by and by.

From Egypt's yoke set free, hail the glorious jubilee,  
and to Canaan we'll return by and by, by and by, and to Canaan we'll  
return by and by.

Our deliverer he shall come by and by, by and by, our deliverer he  
shall come by and by.

And our sorrows have an end with our threescore years and ten,  
and vast glory crown the day by and by, by and by, and vast glory  
crown the day by and by.

And when to Jordan's floods we are come, we are come, and when  
to Jordan's floods we are come.

Jehovah rules the tide and the waters he'll divide, and the ransom'd  
host shall shout "We are come,  
we are come," and the ransom'd host shall shout "We are come."

Then with all the happy throng we'll rejoice, we'll rejoice, then with  
all the happy throng we'll rejoice.

Shouting glory to our King, till the vaults of heaven ring,  
and thro' all eternity we'll rejoice, we'll rejoice, and thro' all eternity  
we'll rejoice.

## WE'LL SHOUT AND GIVE HIM

### GLORY

arr. by Mack Wilberg

I'm on my way to Zion, I'm on my way to Zion, the new Jerusalem.  
We'll shout and give Him glory, we'll shout and give Him glory, for  
glory is His own.

I feel the work reviving, I feel the work reviving, reviving in my soul.  
We'll shout and give Him glory, we'll shout and give Him glory, for  
glory is His own.

Oh, how I love my Saviour! Oh, how I love my Saviour! Because He  
first loved me.

We'll shout and give Him glory, we'll shout and give Him glory, for  
glory is His own.

We'll shout, give Him glory, we'll shout' give Him glory, for glory is His own.

## 每一天

Arr. by David Schwoebel

我留下平安，我賜平安給你；我所賜的平安不像世人所賜。  
你們心裡不要憂愁，也不要膽怯。我賜平安給你，給你。  
每一天所度過的每一刻，我得著能力勝過試練；  
我倚靠天父週詳的供應，我不用再恐慌與掛念。  
祂的心極仁慈無可測度，祂每天都有最好安排，  
不論憂或喜祂慈愛顯明，勞苦中祂賜安泰。

我賜平安給你，我所賜的平安不像世人所賜。  
每一天主自己與我相親，每時刻賜下格外憐憫；  
我掛慮主願安慰與擔當，祂的名為策士與權能。  
祂保護祂的兒女如珍寶，祂熱心必要成全這事；  
你日子如何力量也如何，這是祂向我應許。

我留下平安給你，我賜平安給你，我所賜的平安不像世人所賜。  
求主助我，面對百般試練，永遠堅定信靠祢，我主，  
我憑信緊握祢甜美安慰，從祢寶貴聖言得供應。  
求主賜我勇氣克服困難，接受父神手中的管教，  
每一刻，每一天時光消逝，到那日我安達榮美地。

## 真光普照

Graham Kendrick

(1) 愛的光今日照耀人間，照耀幽暗罪惡的人間，  
耶穌世界的光照耀眾生，以祢真理的光釋放我心，  
照亮我，照亮我。  
真光普照，基督彰顯祢天父榮光，  
差遣聖靈，將心靈燃點。  
恩典江河，傾流充滿這世上萬邦，  
彰顯真理，真光普照全地！

(2) 靠祢寶血我進祢亮光，脫離幽暗進威嚴榮光；  
在祢跟前屈膝懇求憐恤，鑒察光照我將黑暗盡驅。

(3) 我定睛瞻仰君王榮光，反映君王樣式與容光，  
榮上加榮，天天更像耶穌，生命不斷更新，見證耶穌。

## RIDE ON, KING JESUS

Arr. by Howard A. Roberts

Ride on, King Jesus! No man can ahinder me.  
Ride on, conquerin' King! No man can ahinder me.  
For He is King of Kings, He is Lord of Lords.  
Jesus Christ the first and last, No man works like Him.  
For He is King of Kings, He is Lord of Lords.  
Jesus Christ the first and last, No man works like Him.  
King Jesus rides a milk white horse. No man works like Him.  
The river of Jerdin He did cross. No man works like Him.  
For He is King of Kings, He is Lord of Lords.  
Jesus Christ the first and last, No man works like Him.  
King Jesus rides in the middle of the air. No man works like Him.  
He calls the saints from everywhere, No man works like Him.  
Ride on, King Jesus! No man can ahinder me.  
Ride on, conquerin' King! No man can ahinder me.  
For He is King of Kings, He is Lord of Lords.  
Jesus Christ the first and last, No man works like Him.  
For He is King of Kings, He is Lord of Lords.  
Jesus Christ the first and last, No man works like Him.  
Ride, conquerin' King. Ride! Ride! Ride! Ride, King Jesus.

## THE BATTLE OF JERICHO

Arr. by Gerald E. Brown

Joshua fit the battle of Jericho, And the walls came tumblin' down.  
You may talk about the king of Gideon,  
You may talk about a man like Saul,  
There's none like good old Joshua, At the battle of Jericho.  
Joshua fit the battle of Jericho, And the walls came tumblin' down.  
Up to the walls of Jericho, he marched with spear in hand,  
Go blow them ram horns, Joshua cried, 'cause the battle is in my hand.  
Joshua fit the battle of Jericho, And the walls came tumblin' down.  
Then the lam'ram sheephorns begin to blow, trumpets begin to sound;  
Joshua commanded the children to shout!  
And the walls came tumblin' (repeating) came tumblin',  
Joshua fit the battle of Jericho, Joshua fit the battle of Jericho,  
And the walls came tumblin', tumblin', tumblin', came tumblin' down!



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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
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# 欣樂詠團 Innomine Chorale

## 女高音 Soprano

- 陳慧儀 Chan Wai Yi  
陳穎欣 Chan Wing Yan, Noel  
傅淑異 Fu Shuk Yee, Polly  
許鳳慧 Hui Fung Wai, Dennis  
\* 許潔雯 Hui Kit Man, Winnie  
關淑玲 Kwan Suk Ling  
郭妍嫻 Kwok Yin Sim, Linda  
劉寶珍 Lau Po Chun, Phoebe  
梁錦嫦 Leung Kam Sheung  
李鳳儀 Li Fung Yee, Josephine  
\* 李玉蓮 Christina Li  
林瑞恩 Lam Shui Yan  
吳秀芳 Ng Sau Fong  
譚美甜 Tam Mei Tim  
唐靜華 Tong Ching Wa, Steena  
徐玉英 Tsui Yuk Ying, Joyce  
黃麗蓮 Wong Lai Lin, Lilian  
黃潤華 Wong Yun Wah  
楊芝華 Yeung Chi Wah  
余麗梅 Rebekah Lu

## 女低音 Alto

- 陳肇春 Chan Siu Chun  
陳綺雯 Chan Yee Man, Amy  
張瑜 Judy Cheung  
張文倩 Cheung Man Sin, Janice  
趙少鳳 Chiu Siu Fung, Dorothy  
麥美蓮 Mak Mei Lin  
凌蔚璣 Vickie Ling  
吳麗娜 Ng Lai La, Salina  
\* 宋加恩 Karen Soong  
譚鳳英 Tam Fung Ying  
邱淑賢 Yau Suk Yin  
楊碧樺 Yeung Pik Wah, Patricia  
虞瑋倩 Virginia Yue

## 男高音 Tenor

- \* 陳鴻爽 Chan Hung Song  
周顯良 Chow Hin Leung, Elisha  
關文豪 Kwan Man Hou, Johnny  
郭超鴻 Kwok Chiu Hung, Humphrey  
李可立 Lee Ho Lap  
梁永堅 Leung Wing Kin  
邵學斌 Shiu Hok Bun, Frank  
蔡子修 Tsoi Cee Sau, Timothy

## 男低音 Bass

- 陳華徽 Chan Wah Fai  
陳玉泉 Chan Yuk Chuen, Raymond  
\* 鄭守宇 Cheng Sau Yu  
費德民 Fei Tak Man, Peter  
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