

# 欣樂詠團

## The Innomine Chorale

### Silver Jubilee Concert

### 銀禧音樂會

音樂總監及指揮：張美萍博士

Dr. Dorothy Cheung (Music Director & Conductor)

電琴伴奏：潘德小姐

Miss Poon Tak (Organist)

鋼琴伴奏：吳亦兒小姐

Miss Emily Ng (Pianist)

欣樂詠團主辦

Presented by the Innomine Chorale

二〇〇一年七月二日(星期一)晚上八時

July 2, 2001 (Monday) 8:00pm

香港大會堂音樂廳

City Hall Concert Hall





## ACKNOWLEDGEMENT

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彭惠蓮

高級經理 (香港大會堂)

電話: 2921 2836 圖文傳真: 2877 0353

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## PREFACE

教會音樂不應單為滿足敬拜者的情緒興奮而創作和設計，這是本末倒置的作法。聖樂在崇拜中的主要功能乃透過歌頌讚美上主，帶領會眾進入敬拜中，與主相遇相交。詩班在崇拜中的獻詩/歌頌，乃代表全體會眾向上主獻上讚美之祭，是經過預備的祭物，目的是高舉主名，討主喜悅。

欣樂詠團自創立到今天已達廿五載，作為創團者之一，仍謹記本團的宗旨乃推動/促進基督教優質合唱詩歌，並藉詩歌傳揚耶穌基督的福音為事奉目標。因此欣樂詠團的存在可給聖樂事奉者提供一處可以作為交流，欣賞，和培訓的天地。各成員在其中有機會唱頌各類高水平的經典和現代聖樂作品。對保存優質合唱詩歌，和訓練教會音樂人材方面作出貢獻。當然，指揮是合唱團的靈魂，作為欣樂詠團音樂總監的張美萍博士，十多年來一直默默耕耘，盡心竭力透過詠團來推廣教會合唱音樂，造就不少人材，值得我們欣賞，敬佩，和學習。

大家若期望在未來仍能享受和使用具深度和高水準的合唱詩歌，為華人教會保存一些寶貴的聖樂遺產和人材，請繼續支持這個小小的樂團。如果上主已賜給你歌唱的恩賜，你可加入欣樂詠團，與我們一起同工來用聖樂事奉讚美主。這本是好得無比的事奉，亦是十分蒙神喜悅的事奉機會。

### 葉成芝

欣樂詠團董事會主席

Church music should not be designed purely for satisfying the emotional revival of the worshippers. Otherwise, it is a way of taking the incidental for the fundamental. The major function of sacred music in services is to praise the Lord through music, helping the congregation to participate in the worship and hence meeting and communicating with the Lord. The dedication of the choir in services represents the offering of praise by the congregation. It is a well-prepared offering, the purpose of which is to raise and praise the name of God and to please God.

Innomine Chorale has been founded for 25 years now. As one of the founders, I always remember that the objective of the Choir is to promote high quality Christian choral works with preaching Jesus' Gospel through music as our goal. Therefore, the existence of Innomine Chorale provides a forum for Christian music workers to share, to appreciate and to be trained. Individual members have the opportunities to sing all kinds of high quality classical and modern sacred musical works, thus contributing to the maintenance of good choral music and the training of church musicians. Undoubtedly, the conductor is the soul of the Choir. Dr. Dorothy Cheung, as the Music Director of Innomine Chorale, has been devoting her effort on promoting Christian choral music via conducting the Choir. As a result, many talents were brought out. Her determination deserves our great regard and respect. She also sets an example for us to follow.

If it is your wish to continue enjoying choral music with depth and high quality in the future and preserving the valuable heritage and talent of sacred music for the church of our country, please continue your support to this little choir. Of course, if the Lord has given you a gift in singing, you are welcomed to join Innomine Chorale and directly work with us together to praise the Lord with music. This should be a blessed service and it would be an opportunity for serving the Lord and to please the Lord.

### Barnabas Ip

Chairman of the Board of Innomine Chorale

## Reflection on the Silver Jubilee of Innomine • David Yeung

記得在1976年慶祝欣樂詠團十週年紀念時，大家還感嘆著說，未知能否有機會一齊來慶祝二十週年紀念呢？轉瞬已經是二十五週年紀念了。欣樂的成長並不是一帆風順的，一些老一輩的團員不會忘記這些年來遇到的困難確實不少，我們怎樣克服這些困難呢？其主要原因是「欣樂人」有之志：一、有一顆熱心事奉。二、對理想有堅忍不拔的意志。三、做起事來有「拼命三郎」的鬥志。倘若有這三志才真能做到「以此攻敵無敵不摧，以此圖功無功不克」。如果有人想鍛練自己有堅強的意志，超人的記憶力和堅負推廣聖樂的責任，勤奮努力的精神的話，我介紹你參加欣樂詠團，保證成功。

當今流行音樂當道，有志之士感到十分無奈，不知不覺也隨波逐流，放棄了優良的音樂傳統，失卻了欣賞美好音樂的功能，多麼令人惋惜啊！讓我想起了1958年「除四舊」時一切舊的都要打倒，把鋼琴、風琴、小提琴以及樂譜和教科書都打個「稀巴爛」，現在藝發局又提倡在中小學加強藝術教育了，我們何去何從呢？幸而欣樂是正統音樂工作的中流砥柱，暗室明燈。聽聞美國的教會詩集又開始復古了，希望欣樂永遠堅持下去，把詩歌唱得更好。屆三十週年紀念時，我一定與欣樂同慶，一同讚美神。

I remember when we celebrated the 10th Anniversary of Innomine Chorale in 1976, we were all sighing with the uncertainty of whether we would have the chance to celebrate the 20th Anniversary together. But time just flies and now we are celebrating the Silver Jubilee of Innomine Chorale. Innomine Chorale did not grow in a smooth path as some of our senior members would not forget the many difficulties that we encountered all these years. How did we overcome all these hurdles? The main reasons lie in the hearts of the "Innomineer": first, the enthusiastic heart of service; second, the persistent heart in pursuing their dreams; and third, the heart of determination in achieving their goals. With these three hearts, they win every battle they fight, and they achieve every purpose they pursue. If anyone wants to train his own determination, his super-human memory and the humble but hard-working spirit, I suggest you join Innomine Chorale and I guarantee your success.

Nowadays, pop music is the trend. This is pretty dispiriting to those with a heart. It is a pity that some even lose their standpoint, abandon the heritage of musical tradition and lose the ability to appreciate high quality music. This also reminds me of the historical incidence of abandoning the "4 Oldies" in 1958 where everything tradition were to be defeated: pianos, organs, violins, music and text books were all to be completely destroyed. Now that the Arts Development Bureau (藝發局) is promoting arts education in primary and secondary schools again. Which way do we follow? Fortunately, we have Innomine Chorale as the pillar and candlelight of authentic music. I heard that the hymns collection in the American churches is having a renaissance. Let us hope that Innomine will keep on pursuing: the more they sing, the better the music they bring. When it celebrates its 30th Anniversary, I will no doubt be joining their beautiful voices and writing again to praise the Lord.

「我要歌唱耶和華的慈愛直到永遠。我要用口將你的信實傳與萬代。」(詩篇八十九篇一節)

以上的經文是欣樂詠團每一位團員的心聲。用福音的詞句配上抑揚頓挫的旋律，透過音符向神發出讚美，並帶給人們主的大愛和救恩的亮光，是我們的使命。欣樂詠團在過往二十五年來，靠著主的大恩大能，團員努力不懈的持守詠團的宗旨，在悠長的歲月裡，在多變的世代中，處不同的地域，讚美歌聲迴響不斷！

神帥領我們不單在香港傳揚福音，也在海外及中國內地見證祂的大愛。八十年代以後，中國宗教政策落實開放，國內教會對與海外及港澳肢體的交流，是何等熱烈的渴求和冀盼……，而最接壤的香港教會更樂於回應福音的挑戰和異象的承擔。詠團在這方面已有十多年的經歷和體驗了。

欣樂團員都是來自香港各教會的熱心份子。他們本身已有很多的事奉了，現在更要作額外的負擔，去參加欣樂詠團的工作，除了每週例行的練習、加上演出前的加時集訓等，不但時間及心力的付出，更要在經濟上的支持，這樣的持守和忠心的參與，實不容易！近年來欣樂詠團更在國內的禮拜堂內獻唱，且有機會走出教堂作公開的演唱，實在是神的開路！在一九九九年四月就有兩場音樂會是遠赴西安市人民劇場舉行，聽眾大部份是非基督徒。又在去年應吉林省青年音樂家協會的邀請，在吉林省梨樹劇場和長山劇場舉行音樂會，反應十分熱切！使我們十分鼓舞。感謝神！為我們在曠野中開道路，在沙漠中開江河！

唱聖詩的目的不離對神的敬拜和對人的啟示，但使用的方式近年趨於多元化……，我們要探討怎樣善用音樂使傳福音更有果效，否則不但浪費資源，也喪失了大好的機會，因聖樂具有時代先知的使命。所以我們要先研究目前大勢所趨，掌握當地的脈搏，以求對症下藥。目前中國教會雖在大都市中，主日崇拜仍以傳統式的聖詩為主流；但近年香港的流行式音樂及短歌漸漸傳入內地，由於易於上口，歌詞簡單，節奏明快，迎合青年人，所以便掀起了一陣熱潮，也引來一些爭議……，其實各有需要，要視乎環境及會眾質素，更要懂得平衡和配搭。欣樂詠團是有其一貫的宗旨和原則，在有深度和高質素的聖樂領域中堅持一些模式，希望能保持一股力量及一定的音樂水準！

神給我們的恩賜各有不同，那麼就要依著各人所有的去服事主，把最好的獻上，嚴格來說香港詩班中仍有不少人既沒有唱歌的恩賜，也沒有基本的音樂知識，甚至還未真正的重生得救，我們要

正視這個問題。作為一個詩班員，除了有音樂的認識，歌唱的技巧和音準外，最重要的是要扎根於神話語上，以聖潔的內心、忠誠的行為作基礎，否則便成了鳴的鑼、響的鈸一般，非但不能傳福音，甚至成為別人的絆腳石。

一般來說，現在欣樂詠團大部份的力量集中在主領大型的音樂會。但我認為最好能把工作的範圍擴闊，或分成兩三個中型隊伍，到國內較偏遠的小鄉鎮中去獻唱，或定期培訓教會中的音樂人材，使更多人得蒙福音的好處，使教會聖樂水準能以提高，發揮聖樂在敬拜讚美中最大的力量。

美好的音樂能發出意想不到的影響力，一首好歌可能比一篇講章更能震撼人心，改變人的生命路向。北望神州天邊的彩虹，展示神何等愛中國人！我們要愛同胞，我們的每一滴汗，每一滴淚，每一個音符，都不會落空的，會成為馨香的祭品，呈獻主前，也會灌溉及滋潤每一粒福音的種籽的。

"I will sing of the great love of God forever:  
With my mouth will I make known thy  
faithfulness to all generations." (Psalm 89:1)

The above verse is the vision of each member of Innomine Chorale. It is our mission to merge the words of the Lord with melodic tunes, to praise our Lord by singing His truth and therefore telling people about the great love of Jesus and the light of salvation. Throughout the past 25 years, with the grace and might of the Lord and the effort of each member in persisting the aims and objectives of the chorale, Innomine Chorale has continued its praising voice in different parts of the world despite the rapid changes of our time.

The Lord leads us not only to preach His words in Hong Kong, but also to testify His love overseas and in the mainland China. After the 80s, the opening of religious policies in China was implemented. Churches in China were so eager and longing for exchanges and sharing with Christians from overseas, Hong Kong and Macau. Christians from Hong Kong, as their immediate neighbours, were happy to respond to the evangelical challenge and commit to the vision. The choir has more than 10 years' experience in this aspect.



The members of Innomine Chorale are enthusiastic Christians from different churches in Hong Kong. Despite they already have different participations in their own churches, these people are willing to shoulder the extra commitment in serving in the Choir by attending the regular weekly practices and the intensive training before performances. They commit not only their time and effort, but also support the Choir fiscally. Their persistence and loyalty would not be an easy task. In recent years, apart from musical dedication in churches in China, the Choir also has opportunities to perform publicly outside churches. This is, indeed, the pioneering of the Lord Himself. In April 1999, the Choir performed two concerts in the People's Theatre of Xian, most of the audience of which were non-Christians. Last year, the Choir was invited by the Young Musicians Society (青年音樂家協會) of Jilin Province to hold two sacred music evenings in the Lishu Theatre and the Changshan Theatre of Changchuan. The response to the event was encouraging. Thanks be to God for opening up our ways in the desert.

The objects of the sacred music would not depart from worshipping the Lord and inspiring the audience. However, the modes adopted has been diversifying recently. We have to explore how to use music to make evangelism more effective, otherwise, resources would be wasted and opportunities would lose. As sacred music plays the role of prophecy in time, therefore we have to know the current trend and get hold of the local pulse so as to aim at the target. At present, although the Chinese churches are located in modern cities, traditional hymns are still the mainstream in services. However, the trend of pop style music and short hymns of Hong Kong is starting to flow into the mainland. Since this kind of music is rhythmic, easy to pick up and the lyrics are straight forward, it suits the young generation and therefore a trend is being set. It also brings some controversy..... In fact, the different styles of music all have their own demands depending on the subjective environment and the quality

of the audience. There need to be a balanced mixture. Nonetheless, Innomine Chorale has its own objectives and principles. It persists in certain modes in the depth and high quality realms of sacred music and hopefully remains to be a force of high quality music.

As God has given us diverse gifts, so we shall serve the Lord according to what we have and shall offer our best. Strictly speaking, among the church choirs in Hong Kong, not only do many people lack the gift of singing and the minimal knowledge in music, some even barely have been saved in the Lord. We do need to face and deal with this problem. As a Christian choir member, apart from the music knowledge and singing techniques, the most important quality must be rooting one's faith in the words of God supported with a pure heart and conducts of fidelity. Otherwise, not only does one become sounding brass and clanging cymbals without being able to preach the words of God, but he also becomes the stumbling block of others.

In general, Innomine Chorale focuses most of its efforts in hosting large scale concerts. But I would suggest it widen the horizons of its work. The Choir may be divided into two or three medium-sized teams to sing in more remote towns and villages in China, or to regularly train up musicians in churches. As such, it may benefit more people from the preaching and may raise the standards in sacred music and hence make the most out of the force of worshipping and praising through sacred music.

Good music can be influential beyond our imagination. A nice song may amaze people's heart and alter people's direction of life more than a piece of sermon can. When looking upon the rainbow over our motherland in the North, it shows us how God loves our nation. We also have to love our fellow-comrades. Every single drop of our sweat and our tear and every single note we sing will not fail, but will become a fragrant offering to God. It will also water each seed of the Gospel.



## Some Thoughts On The Innomine Chorale • Rev. James Mo-Oi Cheung

欣樂過去二十五年的事奉中，本人的參與也有一段頗長的時間，因此對「欣樂」的團員也有一定程度上的認識，以下是一點點的觀察和分享。

一「欣樂」不只是一個合唱團，更是一個主內的團契，這對欣樂的事奉路線是決定性的。

「欣樂」不是為演唱而演唱，為表現技巧而演出，而是一群有共同信仰、同一事奉目標的主內同道的組合，在獻唱的過程中體驗主的同在和合一的精神，從心中唱出讚美和造就的詩歌。

二「欣樂」不單是一個合唱團，更可說是一個有使命感的傳福音團隊，多年來不但有自己的週年音樂會，還多次出外佈道和帶領福音聚會。多年的觀察給我看見，「欣樂」的弟兄姊妹都熱心傳福音，多年來為神的道得以傳開而付出了大的代價。

三「欣樂」並不單是一個因對音樂興趣而組成的「興趣班」，而是一群為音樂和有信仰而委身的弟兄姊妹，做起事來都十分認真而有紀律，是共同的興趣和同一的負擔叫他們團結起來，一同努力去完成神交付的工作。

四「欣樂」不單是一個事奉的詩班，更可說是一個帶著教育使命的歌唱隊伍，嘗試將不同時代、有代表性和質素高的聖樂在各地方和不同場合獻唱，使現代人認識不同時代和不同類型的聖樂，幫助現代信徒對教會音樂有更深入和全面的認識。

### 結語

一個樂團能維持二十五年的時間並不容易，求主保守帶領「欣樂」，使這樂團能揉合傳統和現代音樂，有使命感而肯創新地繼續在未來的日子被神使用。

I have been involved with the ministry of the Innomine Chorale for a rather lengthy period out of its history of twenty-five years and have come to know some of the members in depth. I like to share some of my observations concerning this choral group.

1 Innomine Chorale is not only a choral group; it is also a Christian fellowship. This is a deciding factor in the direction of the kind of ministry the chorale takes on. They do not perform for the sake of performance; they do not perform to demonstrate their musical techniques. Members are Christians with a common faith and a common goal. In the process of their service, they often experience the presence of the Lord as well as the spirit of unity. From the depths of their hearts they sing out songs of praise and exhortation.

2 Innomine Chorale is not only a choral group; it is also an evangelistic team with a vital sense of mission. This is demonstrated in each annual concert as well as in all the evangelistic trips and meetings it takes on. From my observation through the years, I have seen their zeal in spreading the gospel. Many of them have persisted and paid a considerable price in spreading the gospel.

3 Innomine Chorale is not formed by a group of people who have only a keen interest in music, but by a group of brothers and sisters in Christ who commit themselves because of love of music and love for the Lord. They are a group of highly motivated, dedicated and disciplined people. It is their common goal and burden that cause them to unite together to accomplish God's work.

4 Innomine Chorale is not only a choir that emphasizes in evangelism; it also carries a commission of education. They have tried to let sacred music of various periods and styles, all of superb quality, be heard in various occasions and places. They want their audience to learn the vast resources of sacred music. In doing so, they enhance deeper understanding among today's Christians in Hong Kong and wherever they minister.

### Conclusion

It is not easy for a choral group to have sustained for twenty-five years as Innomine Chorale has. May the Lord continue to preserve and lead the chorale in its future ministries. I hope that in their effort to blend the traditional and the contemporary music, they can be further used by God in a vital way with renewed strength and vision.

為什麼基督教會被稱為「歌唱的宗教」？又為何基督徒每逢聚在一起時都唱歌？誠然，我們身為信徒是應該要經常以頌讚為祭獻給上帝的(來13:15)。音樂在教會敬拜聚會中所佔的份量也是很大。就是按聖經所記載，所羅門王的年代，在負責處理聖殿事務的祭司們當中，約每十位就有一位是參與音樂事奉的(代上23:4-5)。再者，信徒都一般認為在天空裡只有一個工作，就是晝夜輪班讚美上帝。歷代的信徒因此都樂於接受這音樂的培訓。我們也是為著那永恆的音樂會而努力吧。

你或許仍深感疑惑地問，怎會如此？答案：原因就是『欣樂』——在意義上與我們詠團的中文名稱是一致的。是的，歡欣快樂就是基督徒生命的特質。我們在相信耶穌的一刻，就得著永生的極大喜樂。喜樂是上帝隨著救恩所給我們的恩典，也是聖靈所結的果子(加5:22-23)。在生活中，無論大小事情、日子順逆，貧富禍福，我們都能得著喜樂的秘訣(詩16篇)。我們經常會為著感恩的事情而引發讚美的樂歌，把榮耀歸給上帝。有時，我們也會感觸於造物主的偉大與奇妙，因而激起崇敬的歡呼，正如迪亨利套用貝多芬的樂曲填詞而成的快樂頌所描述一樣。歷代信徒就是用了他們豐盛的生命來譜寫動人的旋律，成為永垂不朽的樂曲；好讓現代人都能分享到他們從上帝所領受的那份喜樂。

偉大的宗教改革家馬丁路德說得十分好：『僅次於上帝的話，崇高的音樂藝術乃世上最大的寶藏。...音樂領人到上帝的面前，音樂教人更了解上帝的話，預備人心接受上帝的恩典。...唱歌的恩賜上帝只賜給人類，使人能知道他須以歌詞與音樂來讚美上帝，也就是藉著音樂來宣揚上帝的話。』

欣樂詠團的成員既然已經領受了從上帝所賜的生命及喜樂，也就樂意地與眾人分享這些生命的樂章。

Why is the Christian Church called "the Singing Religion"? Why do Christians sing every time they gather together? Frankly, as Christians, we shall offer up a sacrifice of praise to God continually (Hebrew 13:15). Music has been playing a significant role in church services, as it is recorded in the Bible, in King Solomon's time, among the people who oversaw the work of the house of God, about one in every ten praised God musically (1 Chronicles 23:4-5). Moreover, the faithful followers generally believe that there is only one type of work in heaven which is to praise God in shifts through days and nights. Therefore, Christians of all ages have been willing to undertake this music training. We too shall do our best for that everlasting concert.

Perhaps you still wonder and ask "How can this be?" The answer: the reason is "Joy". This is consistent with the meaning of the Chinese name of our choir. Yes, joy is the characteristic of Christians' lives. From the time that we believe in Jesus, we are entitled to the great joy of eternal life. Joy is a gift that God gives us that comes with the salvation. It is also one of the fruits of the spirit. (Galatian 5:22-23). Whatever we come across in our lives, be it in comfort or in adversity, or poor or rich, we have fullness of joy in our daily lives (Psalm 16). We often sing praise to give thanks and glory to God. Sometimes, we are amazed by the greatness and wonder in God's creation and cry out our adoration, just as it is written in Henry Dyke's Hymn To Joy with Beethoven's opus. Christians of all times had written their lives of fullness into beautiful music which has become immortal opus so that successors may also share the joy that they had from God.

It was well said by the great Religious Reformer Dr. Martin Luther that "next to the word of God, the noble art of music is the greatest treasure in the world..... Music brings people to God, music lets us understand more of the words of God and prepares our hearts to accept the grace of God..... This precious gift has been given to man alone that he might thereby remind himself that God has created man for the express purpose of praising and extolling God."

Since the members of Innomine Chorale have received the life and joy from God, thus they are happy to share these opus of Christians' lives with others.

十年不算很長的日子，也不算很短， 但很感謝神透過欣樂帶領我，亦讓我在此崗位事奉祂。

不知多少次神藉著詩歌叫我流淚，使我那鐵石心腸融化歸向祂，為自己的罪悲傷，也不記得多少次星期一當我帶著重擔疲累去練詩，卻是令我勞苦得釋放，飽飽滿足地離開，在神的音樂中不單滌蕩內心，也更新了我的生命。

記得有一次出外到泰國佈道，當我獻唱《寶架清影》這首詩歌時，我深被神愛所包圍著，叫我更深的明白神十字架犧牲的愛。

提到往北京聖樂交流，得益不止是學到更多新歌，當然團契生活更是回味無窮，如一起去吃宵夜，將整間水餃店也“包起”了，最重要更是能見證神：在大小不同教會；在大小不同音樂場合去為祂作証，亦能與國內兄弟姊妹一同見證神的愛，這一切也是好得無比的福份。

可能我的感想只是一些點滴，但在欣樂中的事奉真是由一點一滴所匯聚成，而神對我們的愛也是每日一分一秒向我們傾流！

Ten years cannot be regarded as a long period of time, neither is it a short time. But thanks be to God for leading me and allowing me to serve Him through Innomine.

For many times God let me shed my tears by the hymns, He softened my iron-heart to return to Him and made me mourn for my own sins. I cannot remember how many times on Monday when I go to Choir practice with my burdens and tiredness, I, as weary and burdened, am released and I usually leave the Choir fully satisfied. The Lord's music cleanses my heart and refreshes my life. I remember once when we were having an evangelical trip in Thailand, as we sang the song <<Beneath the Cross of Jesus>>, I was so deeply surrounded by the love of God. It has enabled me to understand more the love of Jesus Christ's sacrifice on the cross.

Talking about sharing trips in other countries, the benefit is not only on learning more new pieces, the fellowship that we share always brings good memories, for example we once went for supper together and the bunch of us had occupied the whole dumpling shop. What is more important is that we may testify the Lord: be His witness in churches of all size and in musical events of all kinds. We can also testify the love of the Lord with brothers and sisters from the mainland. All these are incomparable blessings and privileges in God that we experience.

Perhaps these thoughts of mine are tedious and trivial. However, the service in Innomine is indeed formed by adding up all these little bits. And the love of God is overflowing upon us second by second and minute by minute in each day.

## 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。廿五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 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，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。

**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 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 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.

# 表演嘉賓簡介

黃葉綺娟 女高音  
Clara YIP Soprano



黃葉綺娟早年隨徐美芬學習聲樂，並以一級榮譽畢業於香港中文大學。81年獲英聯邦獎學金往倫敦皇家音樂學院深造聲樂並考獲演唱文憑。在英期間，除舉辦獨唱和與多個合唱團合作演出外，又多次參加布列頓—彼雅士高等音樂學院大師班，跟隨不同名師學習演繹各類作品。86年再赴美國波士頓新英倫音樂學院深造，取得音樂碩士學位，並且多次參與韓德爾—海頓樂社和清唱劇合唱團獨唱與合唱的演出。

自89年回港後，黃葉綺娟曾在香港藝術節中參與演出，又為香港電台「香港音樂廳」灌錄演唱會，並與香港管弦樂團合唱團、崇基合唱團、欣樂詠團、雅調合唱團、香港聖樂團等合作，擔任獨唱。

黃葉綺娟委身聖樂，曾舉辦聖樂演唱會，並在多間教會獻唱和協助詩班之訓練。她首演了數位本地作曲家的聖樂作品，包括羅炳良的「石頭頌」，陳永華的第四交響樂曲「讚主頌」和陳偉光的「交響詩篇」。她與香港聖樂團錄製了韓德爾「彌賽亞」（選曲）和陳永華的「讚主頌」，又為福音證主協會錄製聖詩選曲鐳射唱片「宣主榮耀」、「至聖上帝」和「齊來歡頌」。其他主要演出作品包括巴赫的「聖馬太受難曲」、「尊主頌」、多首清唱劇、韋華弟的「榮耀頌」、海頓的「創世紀」、「C大調彌撒曲」、孟德爾的「讚美詩交響曲」、「垂聽我禱告」，並布列頓的「聖誕曲禮讚」等。黃葉綺娟除與英、美多位指揮合作之外，亦曾與本地指揮譚靜芝、張美萍、羅炳良、陳永華、陳偉光、陳康等，並馬革順教授和陳澄雄指揮合作。

黃葉綺娟現於香港中文大學和建道神學院任聲樂導師。

Born in Hong Kong, Clara Yip studied voice with Nancy Zi and graduated from the Chinese University of Hong Kong with first class honours in 1980. She then was granted a Commonwealth Scholarship to study at the Royal College of Music in England, where she studied with Sally Le Sage and Alasdair Graham, and obtained her Certificate for Advanced Study and the A.R.C.M. in Vocal Performance. During her stay in England, she sang in many concerts throughout England as a recitalist and as a soloist in choral concerts. She also received further voice coaching from David Mason and attended master classes held at the Britten-Pears School for Advanced Musical Studies, conducted by renowned teachers including the late Sir Peter Pears, Nancy Evans and Elizabeth Schwarzkopf.

In 1986, Clara left for the New England Conservatory, Boston, where she studied with Susan Clickner and Angela Vanstory and received her Master of Music degree in Vocal Performance in 1987. While in Boston she sang with the Cantata Singers and the Handel and Haydn Society as a soloist and a choir member.

Since returning to Hong Kong in 1989, Clara has performed in the Arts Festival and recorded for the Hong Kong Concert Hall series, produced by Radio-Television Hong Kong. She has also sung as a soloist with the Hong Kong Philharmonic Chorus, the Chung Chi College Choir, the Hong Kong Oratorio Society, the Innomine Chorale, and the Cantacore Society. She has participated in the premiere performance of several local composers works, including Daniel Law's The Sure Foundation, Chan Wing Wah's Symphony No. 4 Te Deum, and Victor Chan's Symphonic Psalms.

Clara is dedicated to sacred repertoire. She has given sacred song recitals and sung in many churches in England, America and Hong Kong. She has recorded Handel's Messiah (excerpts) and Chan Wing Wah's Symphony No. 4 Te Deum with the Hong Kong Oratorio Society, and also Glorify the Lord, Holy art Thou and Jubilate Deo with the Christian Communications Ltd. Other major works that she has performed include Handel's Israel in Egypt, Vivaldi's Gloria, Bach's St. Matthew Passion, Magnificat, Mass in F and many cantatas, Haydn's Creation and Mass in C, Mendelssohn's Hymn of Praise and Hear my Prayer, and Britten's a Ceremony of Carols.

Conductors that Clara has worked with include Hugh Macdonald (Scotland), David Hoose, Daniel Pinkham (Boston), Angela Tam, Dorothy Cheung, Ma Ge-Shun, Daniel Law, Chan Tscheng-hsiung, Chan Wing Wah, Victor Chan and Philip Chan.

At present Clara also teaches singing at the Chinese University of Hong Kong and the Alliance Bible Seminary.





龍維欣為美國伯特利大學文學士，主修聲樂和宗教音樂；及美國科羅拉多州立大學音樂碩士。曾於美國丹佛市浸信宣道神學院修讀神學，亦為台灣中華福音神學院道學碩士。龍氏曾任美國羅省第一浸信會音樂主任，香港浸信會為道堂主任牧師，宣道會北角堂聖樂牧師。現為建道神學院神學碩士研究生和播道會港福堂部份時間同工。

Dennis Loong obtained his Bachelor of Arts at Bethel College, USA, majoring in Voice and Church Music; and has obtained his Master degree in Music at the Colorado State University. He received training at Denver Seminary, USA, and obtained his Master of Divinity at China Evangelical Seminary, Taiwan. Dennis has served as the Music Director at the First Chinese Baptist Church at Los Angeles, USA; pastor of Hong Kong Wai Tao Baptist Church; and Music Minister at Hong Kong North Point Alliance Church. He is now a graduate student at Alliance Bible Seminary and a part-time minister at EFCC Kong Fook Church.

## 基督徒管弦樂團 Christian Orchestra

### 成員 Members

長笛 梁彥琪

雙簧管 黃雅玲 周影雯

單簧管 蘇偉雄

巴松管 張經綸

法國號 吳婉雯 鄭康業

小號 魏龍勝 蘇偉雄 黎樂堃

長號 彭慕芳

大號 冼卓昕

敲擊 饒沛恩

定音鼓 李寶龍

小提琴 何俊鈺 薛覺宏 蔡璐 周虹

大提琴 冼基佑

中提琴 張經紹 陳達剛

大提琴 陳樂欣 董曉露

低音大提琴 朱慧珍 簡思慈



關傑明（男低音）在神劇和歌劇中擔任獨唱的經驗非常豐富。在1992年曾隨香港聖樂團旅加及在港演唱海頓四季的男低音獨唱部分，並在1995年同團錄唱巴哥拉西聖母頌歌及布魯克納安魂曲中演唱男低音獨唱。在2000年與香港室內合唱團演唱巴赫聖約翰受難曲中演唱耶穌一角。並曾在1993年參與歌劇包括香港大學製作的布理尼歌劇諾瑪中的阿魯非素、在1997年參與英國皇家北部音樂學院馬西尼歌劇維特中的約翰。在1998年參與意大利巴托以雅魯歌劇節賽得歌劇金蘋果中海神及大祭司等角，在1999年參與香港演藝學院製作羅西尼塞維爾髮師中的巴西利奧，及在演藝學院2000年歐洲之旅中演出沙里哀利歌劇Prima La musica e poi le parole中擔演Maestro等。

關氏亦曾與香港管弦樂團合唱團、香港巴赫合唱團、浸會大學合唱團、浸會大學室內合唱團和香港中文大學合唱團的音樂會中擔任獨唱。並曾為香港電台錄唱布拉姆斯愛之歌作廣播，為香港醫學會錄唱貝多芬第九交響曲和為香港演藝學院1999年度演出製作CD。關氏擅唱，亦能指揮。在1997年俄羅斯交響樂團演出之回歸音樂會和在1998年由梁日昭先生協辦的安徽交響樂團演出之音樂會中任合唱指導。除此之外，關氏還是一名小提琴家，曾參與香港小交響樂團、香港新愛樂交響樂團及香港浸會大學室內樂團演出。關氏曾師隨何克、江樺、聶明康、曲凱勳、奧達臣、戴志誠等名家研習聲樂。

Edmund Kwan (Bass) has had extensive experience in solo roles in both oratorio and opera. With the Hong Kong Oratorio Society he was bass soloist in Haydn's Seasons on the 1992 choir's Canadian tour and in Hong Kong. With the same choir he has sung the bass solos in the Pergolesi Magnificat and Bruckner Requiem, recording the latter in mid-November, 1995. With the Hong Kong Chamber Choir he sang the role of Jesus in J.S. Bach's St. John Passion in 2000. He sang Oroveso in the University of Hong Kong production of Bellini's Norma in 1993, Johann in the Royal Northern College of Music production of Massenet's Werther in 1997, Neptune and High Priest in Cesti's Il Pomo d'oro in Italy's Batignano opera festival 1998, Don Bassilio in the Hong Kong Academy for Performing Arts production of Il barbiere di Siviglia in 1999, and Maestro in Salieri's Prima la musica e poi le parole in the Academy European tour 2000.

He has also appeared as soloist with the Hong Kong Philharmonic Chorus, The Hong Kong Bach Choir, the Hong Kong Baptist University Choir and Chamber Choir and Hong Kong Chinese University Choir. Recordings include broadcast and recording of Brahms Liebeslieder for Radio Television Hong Kong, Beethoven's Ninth Symphony for the Hong Kong Medical Association and 1999's Hong Kong Academy for Performing Arts CD release. Mr. Kwan was the chorus master in 1997 handover concert with the Russian Symphony Orchestra and 1998 Anhui Symphony Orchestra which was organized by Leung Yat-Chiu. As a violinist, Edmund Kwan has performed with the Hong Kong Sinfonietta, The New Philharmonia of Hong Kong and with the Hong Kong Baptist University Orchestra. He has been a pupil of Ho Hat, Ella Kiang, Kevin Miller, Michael Rippon, Robert Alderson and Derek Anthony.

欣樂詠團藉今天晚上的音樂會慶祝銀禧紀念。過去二十五年來，欣樂詠團的唯一使命，就是透過卓越的優質聖樂，將讚美獻給神。最適設的不外乎以聖經〈詩篇100〉的兩個版本開始：十六世紀作曲家加布列里為八聲部的編曲，及二十世紀作曲家布瑞頓為混聲合唱和風琴出自同一詩篇的活潑編曲。這兩首相隔四百年的編曲截然不同，然而訊息是同等重要，這證明將讚美獻給神這個實在的任務是永不止息的，卓越的優質聖樂是經得起時間的考驗。這兩首歌曲的前者《Jubilate Deo》是威尼斯文藝復興時期的對位法形式，使人想起宏大的聖馬可大教堂的空間效應。另一方面，布瑞頓被公認為是自浦賽爾以來最重要的英國作曲家，他寫出以《O Be Joyful in the Lord》為名的第二首，風琴伴奏構成整體的必需部份，並透過不同的讚美帶引著合唱。這首聖歌結構簡單，首段和末段富有節奏感的生命力，在二、三拍子之間反覆變換，中段是聖歌形式。

欣樂詠團獻上不同文化背景、歷史時期、形式的音樂，顯示出讚美的表達與崇拜的整個浩瀚範圍，並打算讓會眾透過聆賞這些音樂而參與崇拜。由男聲合唱獻上靈歌《What a Wonderful Lord》，帶領著會眾去到美國現代基督教音樂情景。對於一些在他們的理解之上以為是全古典合唱音樂會的人，這個輕巧的流行曲式可是一個清新的特色。欣樂詠團體諒這群會眾的需要而間或表現這種形式，並同時也找出其價值在於個人信仰的真實表達在於讚美。

繼續是兩首廣東話與普通話獻唱的女聲合唱。夏蘭的《尊榮的羔羊》，開始時是高低音部有感情的對話，跟著積聚強度變成興奮的讚美呼聲。佛瑞的《聖體頌》是一首溫柔與抒情的作品，同樣由各音部唱出長而有感情的線條作為開始，半音階和聲與不協和音是佛瑞的特色。

跟著的兩首音樂最能演示出合唱聲音之美在於平衡與融和。威爾第雖然最初被廣為人知是意大利歌劇作曲家，他也寫了一些精緻的聖樂作品，其中之一就是欣樂詠團要獻唱的下一首五聲部曲《Pater Noster 主禱文》，除了開首少數

段落是輕模仿式，主要是主調音樂式，欣樂詠團選擇以原文意大利語演唱，在眾多合唱曲目中較不常見。無論如何，作為一種有色彩的語言，肯定增強了戲劇性和動態效應，甚至是禱告的誠意。威爾第完全利用浪漫時期的和聲進行與移調，並間歇性於平行大、小調性之間來回變換。另外一首偉大的合唱傑作，是二十世紀美國作曲家巴伯的作品《Lamb of God》《羔羊頌》，他首先寫出此作品作為弦樂四重奏Op 11的第二樂章，稍後於1936年改編為管弦樂曲，有人將此樂曲引進給名指揮家托斯卡尼尼，托氏很快喜愛上此作品，更於1938年將之錄音，結果是此作品與這位年輕作曲家逐漸揚名，並於歐、美兩地廣受認同。於1967年，巴伯更決定將此曲重新改編為合唱與風琴曲，並將〈Agnus Dei〉編成歌詞放入這首已被廣為人知的音樂裡。這個合唱版本探索人聲的潛能，尤其是在音域與色彩方面，於抒情性和戲劇性之間有無比的平衡，並顯示個人激情的一瞥，在濃密的十九世紀和聲進行的襯托下，巴伯編織出長而美的旋律線條，也為極外聲部做成明顯的困難。試舉例：單獨的女高音急升上高降C音，第一女高音部以非常強音持續兩小節唱出高降B音；由於第二男低音部經常向下於低降E音附近停留，自然而恰當地，也很不容易地為和聲提供聲音的根基。不用說，對於一個通常地音域不太闊的東方合唱團而言，這是一個很大的挑戰。

下一組音樂有十九世紀末至二十世紀初三首英國頌歌。史丹佛的《Ye Choirs of New Jerusalem Op 123》是一首活潑的復活節頌歌。華爾頓短小的清唱頌歌《Set Me as a Seal》使用聖經〈雅歌〉經文為詞；他經常為英國皇室或貴族階級的特別慶典作曲，不例外地這首是其中之一。這首可愛的婚禮頌歌以男高音獨唱和合唱平靜的模仿作始，對話變得更強，陳述著〈love is strong as death〉，最後合唱團重唱主調，女高音獨唱非常獨特地完成陳述。佛漢威廉士的合唱與小組合唱經文曲《Lord, Thou Hast Been Our Refuge》是這組英國選曲的第三首，開始的男中音獨唱歌詞取自聖經〈詩篇 90〉，同時合唱團

唱出熟悉的聖安尼主題作為背景，整個合唱團以平行移動方式唱出聖歌體的和絃齊唱段落；較長的風琴間奏之後，當小號重覆聖安尼主題的時候，全體合唱回到最初的激昂性素材；末段是模仿式；當小號繼續奏出主題的時候，在其上基本全是對位式。

下半場以路達的三首作品為序，《A Clare Benediction》是女聲三部編曲，欣樂詠團渴望給愛主的人吟誦神豐盛的祝福與平安。第二首《Esurientes from Magnificat》由女高音領唱，此時合唱團的角色是伴唱。這兩首歌曲演示作曲者文雅的抒情風格和美妙的旋律。最後的《Behold, the Tabernacle of God》主要是路達光輝燦爛的節奏與強烈的動感。

眾人皆信安布魯斯確立了《Te Deum》的歌詞文本，並於四世紀時將之編成音樂作為禮拜儀式之用。遍及整個音樂史，極多作曲家為這個充滿謝恩和讚美的歌詞作曲，常於英國國教主日晨禱中演唱；也於特別的感恩聚會中演唱，例如戰爭勝利與儲君誕生。當莫札特於1769年年僅十三歲時寫出他的《Te Deum》，大概為於新年前夕崇拜中作為聖禮後的巡行。第一段主要是主調式，各聲部快而激昂地移動。中段是六小節的慢板，歌詞是人乞求神的幫助與憐憫，跟著轉至三拍子快板。末段繼續讚美，在雙賦格曲之中，兩個主題同時以模仿的方式發展。在整首作品之中，樂團補足了合唱團餘下的空間，為這首作品添上莫札特無憂無慮與歡樂的特徵。

巴赫於1715年初在威爾瑪時期寫成清唱劇《堅固保障 BWV 80》的部份，在萊比錫時加上更長的第一、五樂章，並分別於1723年與1735年的宗教改革盛典中演出。巴赫之子WF巴赫於他死後為此曲加上小號和定音鼓而改變了配器，成為今天最廣為人知的版本。這清唱劇建基於馬丁路德的同名聖詠曲，這也是宗教改革的「戰詩」。巴赫對於對位法那天才橫溢的處理，在整首作品的八個樂章中被顯示出來。欣樂詠團以普通話演唱；開始的合唱特別興奮，因為每一線條都以對位法編寫。第二樂章是女高

音和男低音二重唱，女高音唱出聖詠曲的旋律，同時男低音唱出華彩段落。第三樂章是男低音宣敘調和小詠嘆調。第四樂章是女高音唱出美妙的詠嘆調，大提琴奏出數字低音部可會是不可或缺的。第五樂章是莊嚴的聖詠曲，由樂團奏出豐富圓潤與複雜的伴奏部份。第六樂章是男高音宣敘調和小詠嘆調，兩者都很華麗。第七樂章男高音和女低音二重唱，由雙簧管和小提琴二重伴奏，四者以最富感情的格調緊湊地陳述著〈blessed are those who waited on the Lord〉。這清唱劇結束於簡單版的聖詠曲〈主言權能〉。

今天晚上的讚美與崇拜以兩首近代靈歌進到末段，由欣樂詠團以普通話唱出《是何等奇妙愛》與《你的名在全地何其美》，後者是欣樂詠團不論在本港與外訪都是最喜愛獻唱的詩歌。

透過唱出今晚的詩歌，欣樂詠團的團員期望延續其任務，就是推廣傑出與優質的聖樂，並且藉著其中的訊息廣傳福音。在這些日子與世代，當基督教會裡面的合唱音樂的職份急速下滑之時，欣樂詠團覺得有必要在不受注視與忽視之下，將合唱音樂回復與提昇至以前的情況。但願這個銀禧紀念音樂會成為欣樂詠團於過去二十五年以來所付出努力與將來日子的見證。

The Innomine Chorale celebrates its Silver Jubilee in this evening's program. For the last twenty-five years it has always been the Chorale's sole mission to bringing praises to God through superb quality sacred music. It is most fitting to commence the program with two versions of the Psalm 100 : sixteenth century composer Giovanni Gabrieli's setting *Jubilate Deo* for eight voices and twentieth century Benjamin Britten's lively setting of the same psalm for mixed voices and organ. The musical styles of these two settings by composers living about four hundred years apart are varied, yet the message is equally vital. It goes to prove that the genuine task of bringing praise to God is never ending and superb quality sacred music can withstand the test of time. The former is in contrapuntal style of the Venetian Renaissance Period in which the spatial effect of the grand St Mark's Cathedral can be recalled. On the other hand, Britten, regarded as the most important English composer since Henry Purcell, writes the second setting in English entitled *O Be Joyful in the Lord*. The organ accompaniment plays an integral part as it guides the chorus through various expressions of praise. The anthem is simple in structure: the first and last sections are full of rhythmic vitality shifting between duple and triple meters while the middle section is in the style of a choral chant.

This program intends to let the audience participate in worship through listening to a vast gamut of expression of praise and worship in various cultural backgrounds, historical periods, and musical styles. The following spiritual song *What a Wonderful Lord* rendered by the male voices carries the audience to the American contemporary Christian music scene. The lighter popular style may be a refreshing element to those who find an entirely classical choral concert above their understanding. Innomine Chorale appreciates the needs of this group of audience and occasionally presents this style while finding its value in the genuine delivery of one's personal faith in praise.

The next two selections best demonstrate the beauty of choral sounds in balance and blend. Giuseppe Verdi, though known primarily as a composer of Italian operas, has written a few exquisite sacred compositions, among them our next number *Pater Noster* (The Lord's Prayer). This work, written for five voices, is

predominantly homophonic with the exception of the beginning of a few sections where slight imitation is used. The Chorale chooses to perform this in the original language, Italian, which is less familiar in most choral repertoire. However, being a colorful language, it surely enhances the dramatic and dynamic effect, and even the earnestness of the prayer. Verdi fully utilizes harmonic progressions and modulations of the Romantic period while shifting back and forth between parallel major-minor tonalities occasionally. Another great choral masterpiece *Agnus Dei* (Lamb of God) is by Samuel Barber, the twentieth American composer. Barber first wrote this piece in 1935 as the second movement to his *String Quartet* and identified it as Op. 11. He later transcribed it for the orchestra in 1936. Toscanini was introduced to the piece and the famed conductor immediately liked the work. Not only did he performed it, he also recorded it in 1938, as a result the piece and the young composer were made famous and were well received in both America and Europe. In 1967, Barber further decided to rearrange the work for choir and organ, setting the text *Agnus Dei* to this already well known music. This choral version explores the potentials of the human voice particularly in its range and colors. There is a unique balance between lyricism and drama while glimpses of personal emotions are shown. Barber weaves long and beautiful melodic lines against thick progressions of nineteenth century harmony. This piece poses obvious difficulties for the extreme outer voices. For example, a single soprano soars up to high C-flat and the first sopranos holding on to a high B-flat for two full measures at the dynamic level of *ff*. The second basses probably find providing a sound foundation for the harmony is not easy either, since the part often reaches down and holding on to notes around E-flat below the bass clef. Needless to say this is a great challenge for an oriental choral group whose vocal range is normally less extended.

The female voices of the Chorale next present two works in Cantonese and Mandarin respectively. Worthy is the *Lamb* written by Benjamin Harlan begins as an expressive dialogue between the sopranos and altos, then it builds up with strength to become an exhilarating out cry of praise. Gabriel Faure's *Ave Verum* Op. 65. No. 1 is a gentle and lyrical piece. It also begins with each part singing the long expressive lines.

The chromatic harmony and dissonances are characteristic to Faure.

The next section features anthems of three English composers in the late nineteenth and early twentieth centuries. C. V. Stanford's *Ye Choirs of New Jerusalem* Op 123 is a lively anthem for Easter. William Walton uses Biblical text from the Song of Solomon for his short a capella anthem *Set Me as a Seal*. Walton often wrote for special occasions in the royal family or nobilities and this was no exception. This delightful wedding anthem begins with a tenor solo and the choir quietly echoes. The dialogue builds up in intensity as it states "love is strong as death." In the last section the chorus quietly recalls the theme and a solo soprano completes the statement in a most unique way. The third of these English selections is a motet for chorus and semi-chorus *Lord, Thou hast been Our Refuge* by Ralph Vaughan Williams. A baritone solo begins the biblical text from Psalm 90 while the chorus sings the familiar St. Anne hymn tune in the background. The full chorus follows with chant-like chordal passage in parallel motions. After an extended interlude by the organ the entire chorus returns to the original declamatory material as a trumpet repeats the St. Anne theme. The last section is imitative in style as the trumpet continues the theme upon which all the counterpoint is based.

Three works by John Rutter opens the second part of the program. A *Clare Benediction* is a SSA arrangement, the Chorale wishes to intone God's richest blessing and peace to those who love the Lord. A soprano solo is featured in Rutter's next work, *Esurientes* from his *MAGNIFICAT* as the choir serves as an accompaniment. While these two works demonstrates the composer's refined lyricism and beautiful melodies, the next piece *Behold the Tabernacle of God* features Rutter's brilliant rhythms and intense dynamics.

It is believed that Ambrose had already established the text to *Te Deum*, setting it to music for liturgical use in the fourth century. Throughout the history of music numerous composers have written for this text of thanksgiving and praise. It has been sung during Matins on Sundays or feast days primarily for special thanksgiving purposes, such as victory in battle and birth of an heir. Mozart wrote his *Te Deum* in 1769 when he was only 13 years old, probably for a New Year Eve service as a procession after the Sacraments. The first section is largely homophonic as the choral parts move in a quick declamatory style. There is a slow section *Adagio* of six measures in which the people beg for God's help and mercy.

Then it turns to a jubilant praise in triple meter marked *Allegro*. The praise continues in the last section as a double fugue in which two subjects are developed imitatively at the same time. The orchestra complements the chorus through out the entire work, adding to it the lightness and gaiety of Mozart's characteristics.

Parts of J. S. Bach's cantata *Ein Feste Burg* BWV 80 was written in his Weimar period as early as 1715. He added the more extended first and fifth movements when he was in Leipzig and performed it for the feast of the Reformation in 1723 and 1735 respectively. Bach's son Wilhelm Friedemann made changes in the orchestration after his father's death by adding the trumpets and timpani, which is the version most well known today. The cantata is based on Luther's chorale of the same title, which was the Reformation "battle" hymn. Bach's ingenious treatment of counterpoint is shown throughout the entire work of eight movements. This will be performed in Mandarin. The opening chorus is especially excited as each line of the hymn is treated contrapuntally. The second movement is a duet between soprano and bass solos. The soprano sings the chorale melody as the bass sings a melismatic passage. The third movement is a bass recitative and arioso while the soprano sings a beautiful aria in the fourth movement. The cello plays a melodic continuo part that it may well be a cello obligato. The fifth movement is a majestic chorale with a full and elaborate accompaniment by the orchestra. The sixth movement is a tenor recitative and arioso, both quite florid. The seventh movement is a duet between tenor and the alto solos. It is accompanied by the duet between oboe and violin solo. All four intertwine in a most expressive way stating "blessed are those who wait on the Lord." The cantata ends with the simple version of the chorale *Ein Feste Burg*.

The praise and worship of the evening draws to a close with two contemporary spiritual songs sung in Mandarin: *What Wondrous Love is This?* and, the Chorale's favorite in programs both in Hong Kong and on tour, *The Majesty and Glory of Thy Name*. Through singing of these songs members of the Chorale wish to continue the task of promoting superb quality in sacred music and spreading the gospel through message in songs. In this day and age when the role of choral music in Christian churches is rapidly diminishing, we feel that choral music needs to be restored and uplifted from negligence and ignorance. May this Silver Jubilee concert be a testament to our endeavor in the last twenty five years and for many years to come.



## PROGRAMME

**指揮** 張美萍博士  
**風琴** 潘德小姐  
**鋼琴** 吳亦兒小姐

**Conductor** Dr. Dorothy Cheung  
**Organist** Miss Poon Tak  
**Pianist** Miss Emily Ng

### Part I

Jubilate Deo ————— Giovanni Gabrieli (1557-1612)

O Be Joyful in the Lord ————— Benjamin Britten (1913-1976)

### Part II

What a Wonderful Lord (男聲合唱) ————— Tim Ayers

領唱：李可立 (男高音)

尊榮的羔羊 (女聲合唱) ————— 張美萍譯詞 Benjamin Harlan

聖體頌 (女聲合唱) ————— 張美萍譯詞 Gabriel Fauré (1845-1924)

### Part III

Pater Noster (The Lord's Prayer) ————— Giuseppe Verdi (1813-1901)

Lamb of God ————— Samuel Barber (1910-1981)

### Part IV

Ye Choirs of New Jerusalem ————— Charles Villiers Stanford (1852-1924)

Set Me as a Seal Upon Thine Heart ————— William Walton (1902-1983)

領唱：李可立 (男高音) 李鳳儀 (女高音)

Lord, Thou Hast Been Our Refuge ————— Ralph Vaughan Williams (1872-1958)

領唱：梅威倫 (男低音)

小組合唱：梁錦嫦 傅淑異 陳肇春 宋加恩 梁永堅 蔡子修 鄭守宇 陳玉泉

### 休息 INTERMISSION

### Part V

A Clare Benediction (女聲合唱) ————— John Rutter (1945-)

Esurientes from "Magnificat" ————— John Rutter (1945-)

獨唱：葉綺娟 (女高音)

Behold, the Tabernacle of God ————— John Rutter (1945-)

### Part VI

Te Deum, K. 141 ————— Wolfgang Amadeus Mozart (1756-1791)

堅固保障 (Cantata No. 80) ————— 張美萍編譯 Johann Sebastian Bach (1685-1750)

獨唱及二重唱：葉綺娟 (女高音) 凌蔚璣 (女低音) 龍維欣 (男高音) 關傑明 (男低音)

### Part VII

是何等奇妙愛 ————— 張美萍譯詞 Mark Hayes

你的名在全地何其美 ————— 張美萍譯詞 Tom Fettke

### 晚安 GOOD NIGHT



## JUBILATE DEO

*Based on Psalms*

*(Sing in Latin)*

Jubilate Deo omnis terra, (Ps. 100:1)  
 quia sic benedicetur homo  
 qui timet Dominum. (Ps. 128:5)  
 Jubilate Deo omnis terra.  
 Deus Israel conjungat vos  
 et ipse sit vobiscum. (Tobit 7:15)  
 Mittat vobis auxilium de sancto,  
 et de Sion tueatur vos. (Ps. 20:2)  
 Jubilate Deo omnis terra.  
 Benedicat vobis Dominus ex Sion,  
 qui fecit caelum et terram. (Ps. 134:4)  
 Jubilate Deo omnis terra.  
 Servite Domino in laetitia. (Ps. 100:1)

Giovanni Gabrieli

*(English Translation)*

O be joyful in the Lord, all ye lands,  
 for thus shall the man be blessed  
 that feareth the Lord.  
 O be joyful in the Lord, all ye lands.  
 May the God of Israel unite you  
 and himself be with you.  
 May he send thee help from the sanctuary,  
 and strengthen thee out of Sion.  
 O be joyful in the Lord, all ye lands.  
 The Lord that made the heaven and earth  
 give thee blessing out of Sion.  
 O be joyful in the Lord, all ye lands.  
 Serve the Lord with gladness.

## O BE JOYFUL IN THE LORD

*Psalm 100*

Benjamin Britten

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 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.  
 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.

## WHAT A WONDERFUL LORD

Tim Ayers

What a wonderful Lord to be worshiped and adored;  
 Your Word is blessed among the nations.  
 I will praise Your name, to the world proclaim  
 You are glorious, reigning victorious.  
 Blessed Redeemer, You're my wonderful Lord.  
 Holy Father, how I love You;  
 There's no other friend as true.  
 In Your hand there is power to put all things in place,  
 So I will always submit my life to You.  
 Precious Jesus, rich in mercy,  
 You are lovely, sweet and pure.  
 In my heart there is purpose to praise You ev'ry day,  
 So I can face any fear with faith secure.  
 The oil of Your anointing is fresh upon my brow;  
 The fragrance of Your presence must reach the  
 world somehow.  
 So gentle Holy Spirit, express Your love through me;  
 I will respond with diligence so ev'ryone can see.  
 What a wonderful Lord to be worshiped and adored;  
 Your Word is blessed among the nations.  
 I will praise Your name, to the world proclaim  
 You are glorious, reigning victorious.  
 Blessed Redeemer, You're my wonderful Lord.  
 You've been so wonderful to me,  
 That's why I can lift my hands and praise Your name.  
 Blessed Redeemer, You're my wonderful Lord.

## 尊榮的羔羊

*Worthy Is the Lamb*

Benjamin Harlan 張美萍譯

尊榮的羔羊，尊榮的羔羊，被殺的羔羊受尊崇；  
尊榮的羔羊，祂配得權柄與豐富和智慧能力，  
尊貴並榮耀和頌讚；來尊崇羔羊。  
受造的萬物不論在天上，在地上或在深海裡，齊說  
『榮耀和頌讚尊貴權柄歸於祂，都歸坐寶座的。  
從永遠到永遠，從永遠到永遠。』

配得！配得！

尊榮的羔羊，尊榮的羔羊，被殺的羔羊受尊崇；  
尊榮的羔羊，祂配得權柄與豐富和智慧能力，  
尊貴並榮耀和頌讚；來尊崇羔羊！來尊崇羔羊！

## 聖體頌

*Ave Verum*

Gabriel Faure 張美萍譯

耶穌真道成為肉身，藉童貞女馬利亞；  
在十字架捨身流血，為我罪被釘受死。  
將我洗淨在寶血裡，有生命活泉流下；  
捨主寶身充我靈飢，今求賜糧死蔭中。  
啊耶穌，耶穌請聽，啊耶穌，耶穌求憐憫，  
啊耶穌，神獨生子，求向我施慈愛，阿們。

## PATER NOSTER

*The Lord's Prayer*

*(Sing in Italian)*

O Padre nostro, che ne' cieli stai,  
Santificato sia sempre il tuo nome,  
E laude e grazia di ciò che ci fai.

Avvenga il regno tuo, siccome pone  
Questa orazione: tua volontà sì faccia,  
Siccome in cielo, in terra in unione

Padre, dà oggi a noi pane, e ti piaccia  
Che ne perdoni li peccati nostri;  
Nè cosa noi facciam che ti dispiaccia.

E che noi perdoniam, tu ti dimostri  
Esempio a noi per la tua gran virtute;  
Acciò dal rio nemico ognun si schiostri.

Divino Padre, pien d'ogni salute,  
Ancor ci guarda dalla tentazione  
Dell' infernal nemico e sue ferute.

Sì che a te facciamo orazione,  
Che meritiam tua grazia, e il regno vostro  
A posseder vegnam con divozione.

Preghiamo, re di gloria e signor nostro,  
Che tu ci guardi da dolore: e fitto  
La mente abbiamo in te, col volto prostro.

Amen.

Giuseppe Verdi

*(English translation)*

O our Father, who art in heaven,  
hallowed be thy name always, and praise  
and thanks be for everything that thou doest.

Thy kingdom come, as this prayer entreats:  
Thy will be done,  
On earth, as it is in heaven.

Father, give us this day our daily bread,  
and may it please thee to forgive us our sins;  
and let us not do anything that displeases thee.

And in order that we may forgive, thou makest thyself  
an example to us through thy great goodness;  
so that we can all escape from the cruel enemy.

Heavenly Father, fount of all salvation,  
keep us always from temptation,  
from the satanic enemy and his onslaughts.

As we pray to thee that we may deserve thy  
grace and that we may devoutly enter into  
thy kingdom.

we beg thee, King of Glory and our Lord,  
to preserve us from sorrow: and we have  
our minds fixed on thee, with head lowered.

Amen.

## LAMB OF GOD

Samuel Barber

O Lamb of God, that takest away the sins of the  
world, Lamb of God, have mercy on us.  
Grant us peace. Lord, have mercy.

## YE CHOIRS OF NEW JERUSALEM

Charles Villiers Stanford

Ye Choirs of new Jerusalem,  
your sweetest notes employ,  
The Paschal victory to hymn, in strains of holy joy.  
For Judah's Lion bursts his chains,  
crushing the serpent's head;  
And cries aloud through death's domains to wake  
the imprison'd dead.  
Ye Choirs of new Jerusalem,  
your sweetest notes employ,  
The Paschal victory to hymn, in strains of holy joy.  
Devouring depths of hell their prey at his  
command restore;  
His ransom'd hosts pursue their way where  
Jesus goes before.  
Triumphant in his glory now to him all pow'r is giv'n;  
To him in one communion bow all saints in  
earth and heav'n.  
While we his soldiers praise our King,  
his mercy we implore,  
Within his palace bright to bring and keep us ever more.  
Ye Choirs of new Jerusalem,  
your sweetest notes employ,  
The Paschal victory to hymn, in strains of holy joy.  
All glory to the Father be, all glory to the Son,  
all glory, Holy Ghost, to thee, while endless ages run,  
Alleluia! Alleluia! Alleluia! ... Amen.

## SET ME AS A SEAL UPON THINE HEART

*Song of Solomon*

William Walton

Set me as a seal upon thine heart,  
As a seal upon thine arm;  
For love is strong as death.  
Many waters cannot quench love,  
Neither can the floods drown it.  
For love is strong as death;  
Neither can the floods drown it.  
Set me as a seal upon thine heart,  
As a seal upon thine arm;  
For love is strong as death.

## LORD, THOU HAST BEEN OUR REFUGE

*Psalms 90*

Ralph Vaughan Williams

*Solo*

Lord, Thou hast been our refuge from one  
generation to another.  
Before the mountains were brought forth,  
or ever the earth and the world were made.  
Thou art God from everlasting, and world  
without end.  
Thou turnest man to destruction; again Thou sayest,  
Come again ye children of men  
For a thousand years in Thy sight are but as yesterday.  
seeing that is past as a watch in the night.

*Choir*

O God our help in ages past, Our hope for years to  
come  
Our shelter from the stormy blast, And our eternal  
home.

*Choir*

As soon as Thou scatterest them  
They are even as a sleep and fade away suddenly  
like the grass.  
In the morning it is green and groweth up,  
but in the evening it is cut down, dried up and withered.  
For we consume away in Thy displeasure,  
and are afraid at Thy wrathful indignation.  
For when Thou art angry all our days are gone;  
we bring our years to an end as a tale that is told.

*Solo*

The years of our age are three score years and ten,  
and though men be so strong that they come to four  
score years,  
yet is their strength but labour and sorrow.

*Choir*

So passeth it away and we are gone.  
Turn Thee again O Lord at the last.  
Be gracious unto Thy servants.  
O satisfy us with Thy mercy and that soon.  
So shall we rejoice and be glad all the days of our life.  
Lord, Thou hast been our refuge from one  
generation to another.  
Before the mountains were brought forth,  
or ever the earth and the world were made.  
Thou art God from everlasting, and world  
without end.  
And the glorious Majesty of the Lord be upon us.  
O Prosper Thou the work of our hands,  
O Prosper Thou our handy work.

## A CLARE BENEDICTION

John Rutter

May the Lord show his mercy upon you;  
May the light of his presence be your guide;  
May he guard you and uphold you;  
May his spirit be ever by your side.  
"When you sleep, may his angels watch over you;"  
"When you wake, may he fill you with his grace;"  
"May you love him and serve him all your days,"  
Then in heaven may you see his face.  
May the Lord's loving kindness surround you;  
Keep you safe as you journey on your way;  
May he lead you and inspire you

As he grants you the gifts of each new day.  
May he bless all your loved ones and cherish them;  
"Every friend, every stranger at your door;"  
"In the name of his Son, our Saviour Christ,"  
"May God bless you, now and evermore."

## "BEHOLD, THE TABERNACLE OF GOD"

John Rutter

"Behold, the tabernacle of God is with men."  
"Behold, behold, behold, ~~~."  
"And the spirit of God dwelleth within you,"  
For the temple of God is holy.  
Which temple ye are; for the love of whom ye do  
this day  
Celebrate the joys of the temple with season of  
festivity.  
"Alleluia, Alleluia, Alleluia ~~~."  
Celebrate the joys of the temple with season of  
festivity.  
"Alleluia, Alleluia, Alleluia ~~~."  
"Behold, the tabernacle of God is with men."  
"Alleluia, Celebrate, Amen."

## ESURIENTES

from *Magnificat*

(Sing in Latin)

Esurientes,  
implevit bonis,  
et divites dimisit inanes,  
Suscepit Israel puerum suum,  
recordatus  
misericordiae suae;  
Sicut locutus est ad patres nostros,  
Abraham et semini eius;  
in saecula.

John Rutter

(English translation)

The poor and needy shall find God's blessing,  
and he shall fill them with every good thing,  
and all the rich are cast out with nothing.  
His servants Israel, whom he has chosen,  
has been granted favour and help,  
through God's great mercy.  
For thus he promised to our forefathers,  
Abraham and all generations  
for evermore.

## TE DEUM

Wolfgang Amadeus Mozart

(Sing in Latin)

Te Deum laudamus;  
Te Dominum confitemur.  
Te aeternum Patrem  
omnis terraveneratur.  
Tibi omnes Ageli, tibi caeli  
et universae Potestates;  
Tibi Cherubim et Seraphim  
incessabili voce proclamant:  
Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli,  
sunt caeli et terra,  
majestatis gloriae tuae.

Te gloriosus Apostolorum chorus,  
Te Prophetarum  
laudabilis numerus, Te.  
Te Martyrum candidatus  
laudat exercitus.  
Te per orbem terrarum sancta  
confitetur Ecclesia;  
Patrem immensae majestatis;  
Venerandum tuum verum  
et unicum Filium;  
Sanctum quoque Paracletum Spiritum.  
  
Tu Rex gloriae, Christe,  
Tu Patris sempiternus es Filius,  
Tu, ad liberandum  
suscepturus hominem,

non horruisti  
Virginis uterum.  
Tu, devicto mortis  
aculeo,  
aperuisti credentibus  
regna caelorum.  
Tu ad dexteram Dei sedes,  
in gloria Patris.  
Judex crederis  
esse venturus.

Te ergo quaesumus,  
tuis famulis subveni,  
quos pretioso  
sanguine  
redemisti.

Aeterna fac cum Sanctis tuis  
in gloria numerari.  
Salvum fac populum tuum,  
Domine, et benedic  
haereditati tuae.

Et rege eos, et extolle illos  
usque in aeternum.  
Per singulos dies benedicimus te;  
Et laudamus nomen tuum in saeculum,  
et in saeculum saeculi.

Dignare, Domine, dieisto  
Sine peccato nos custodire.  
Miserere nostri, Domine, miserere nostri.  
Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.

In te, Domine, speravi,  
non confundar in aeternum.

*(English translation)*

*O God, we extol thee,  
O Lord God we sing thy praises.  
All the earth doth worship thee,  
the Father everlasting.  
Angels cry aloud to thee, all the Heavens  
and universal powers praise thee.  
All the Cherubim and Seraphim  
with unceasing voice do proclaim thee:  
Holy, Holy, Holy,  
Lord God of Sabaoth.  
Earth and the heavens  
are filled with thy glory,  
with the majesty of thy glory.*

*The glorious chorus, the chorus of Apostles  
and all the Prophets  
do praises thee for evermore.*

*Lord, to thee do the Martyrs  
lift their voices for evermore.  
And the Church doth acknowledge thee  
throughout all the world;  
Father of majesty unbounded;  
And thy own, thy only Son  
is deserving of all our praise;  
Holy Spirit, the Spirit most comforting.  
Thou, O Christ, King of glory,  
the everlasting Son of the Father,  
Thou didst take our nature  
that thou might deliver us,  
and though immortal,  
wast born of mortal womb.  
When the pangs of death  
thou hadst overcome,  
then thou didst open  
the kingdom of heaven to believers.  
Thou dost sit in the Father's glory,  
dost sit at his right hand.  
We believe that thou shalt  
come to be our judge.*

*We therefore beg of thee,  
help thy servants, Lord.  
Comfort them, thy servants,  
whom thou hast redeemed,  
with thine own blood.*

*With all thy saints, let us be numbered.  
Keep us in thy heavenly glory.  
Save all thy people, Lord.  
Save them, and bless  
thine heritage forever.*

*Help them and rule them.  
Lift them up forever.  
Each day we extol thee and praise thee;  
And we praise thy name for ever,  
We praise thy name ever more.*

*In thy great goodness, Lord,  
help keep us sinless throughout all this day.  
Lord, have mercy on us,  
Lord, show thy mercy unto us.  
We trust in thee, O Lord.*

*All my hope, O Lord, is in thee,  
so let me never be confounded.*

# 歷史圖片



1997年8月與九龍城浸信會詩班聯合  
於上海沐恩堂聖樂交流會中演出

1998年4月於佛山市資恩堂  
主日崇拜獻詩



1999年4月與九龍城浸信會詩班聯合  
於西安市人民劇院演出





1999年11月欣樂詠團於太平福音堂  
主日崇拜獻詩

2000年8月與九龍城浸信會詩班聯合於  
長春市基督教會主日崇拜中獻詩



2000年8月與九龍城浸信會詩班聯合  
於吉林省長山劇場演出



## 堅固保障

Johann Sebastian Bach 張美萍編譯

Cantata No. 80

### No. 1 上主是我堅固保障 (合唱)

上主是我堅固保障，莊嚴雄峻永堅強。  
上主使我安穩前航，助我乘風破駭浪。  
惡魔盤踞世上，仍謀興波作浪；  
猖狂狡猾異常，猙獰殘暴非常；  
陰險絕世惡無雙。

### No. 2 我若但憑自己力量 (女高音，男低音二重唱)

(女高音) 我若但憑自己力量，自知斷難相對抗。  
幸有一人挺身先登，率領著我往前方。  
如問此人為誰？乃是基督我王，  
統管宇宙萬方，自古萬民共仰，  
定能將群魔掃蕩。  
(男低音) 世人是從父神而生，末日耶穌招聚他們。  
凡作耶穌基督精兵，必全心全意效忠祂。  
神使他重新得力。  
世人是從父神而生，末日耶穌招聚他們。

### No. 3 神眾兒女要思量 (男低音獨唱)

神眾兒女要思量，主耶穌基督，因祂奇妙大愛，  
藉著祂死向你們顯明，從此要爭戰抵抗撒但  
並這邪惡世界的眾罪，神呼召，不要容讓魔鬼  
在你們心裡留地步，要使你心作永生神自己的居所，  
謙卑倒空，流淚痛悔自己罪過，讓主自己與你緊密聯  
繫著。

### No. 4 親臨我心深處 (女高音獨唱)

親臨我心深處，主耶穌我至愛的；將罪的私慾拋開，  
自始以後在我心只有你光輝顯露，驅散疑惑恐懼。  
親臨我心深處，主耶穌我至愛的！

### No. 5 群魔環繞我身 (合唱)

群魔雖然環繞我身，向我盡量施侵凌。  
我不懼怕因神有旨，真理必使我得勝。  
幽暗之君雖猛，不足令我心驚；  
他怒我能容忍，日後勝負必分；  
主言必使他敗奔。

### No. 6 我靠近救主 (男高音獨唱)

我靠近救主十架的寶血旌旗，心靈歡暢，  
因我深知我救贖主活著，祂已為我得勝，  
又開了一條光明道路，憑信踏上戰路！  
謹守著神的話，聆聽又遵行，就能抵擋仇敵一切的攻擊。  
救主是你盼望，祂也是你力量。

### No. 7 是何等的有福 (女低音，男高音二重唱)

是何等的有福！那等候耶和華，那等候神的真是有福；  
是何等的有福！心靈全然屬主，那人何等有福；  
信心穩固不移，仇敵消滅全敗退；  
向主奉上冠冕，因祂戰勝死亡。

## No. 8 主言權能 (合唱)

主言權能偉大非常，遠勝世上眾君王。  
聖靈恩典為我所有，因主耶穌在我方。  
親戚貨財可捨，渺小浮生可喪；  
人或殘殺我身，主道依然興旺；  
上主國度永久長。

## 是何等奇妙愛

張美萍譯 Arr. by Mark Hayes

### What Wondrous Love Is This

是何等奇妙愛，我心靈，我心靈！  
是何等奇妙愛，我心靈！  
是何等奇妙愛，慈悲仁愛救主，  
甘願為我靈魂受咒詛，背苦架，  
甘願為我靈魂受咒詛！  
我要歌頌真神和羔羊，讚美祂，  
我要歌頌真神和羔羊，  
普天之下萬民當來向祂頌揚，  
祂是獨一真神和羔羊，讚美祂，  
普天之下萬民當頌揚！  
我歡唱，我要歌頌我神！  
我要歌頌神，歌頌神，歡樂向祂歌唱！  
從死裡得釋放，我歡唱！我歡唱！  
從死裡得釋放，我歡唱樂無比，  
到永遠無盡期，我歡唱，我歡唱！

## 你的名在全地何其美

張美萍譯 Tom Fettke

### The Majesty and Glory of Your Name

歌詞取自『詩篇第八篇』

我觀看漆黑的天際，你指頭所造的宇宙；  
月亮和星宿陳設空中，人算甚麼？你竟顧念眷顧他？  
你叫他比天使微小一點，並賜他榮耀尊貴為他冠冕，  
你派他管理你手所造萬物，田野的走獸和空中的鳥，  
並海裡的魚。人算什麼？你竟顧念眷顧他？  
我主我神，你的名在全地何其美，  
直到地極，也滿遍穹蒼。  
我主我神，幼小孩童最能讚美你，  
讓我們來同聲歌唱，Alleluia！  
你的名在全地何其美，Alleluia！

# 董事會

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**音樂總監及指揮** 張美萍

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**伴奏** 吳亦兒

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Wong Ping Lai, Daniel Law, Margaret Ling, Rev. Philip Teng

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## 2001

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**Vice Chairman** Chan Siu Chun

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**靈修** 許潔雯

**Devotional Leader** Winnie Hui Kit Man

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**General Manager** Elisha Chow Hin Leung

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**舞台監督** 梁秋玲

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**Photographer** Wong Kwok Wing

**Advertising** Ng Lai La Salina, Fei Tak Man Peter

## 欣樂詠團團員

INNOMINE CHORALE

### 女高音 Soprano

Chan Mei Ling 陳美玲

Chan Wai Yi 陳慧儀

Chan Wing Yan, Noel 陳穎欣

Fu Shuk Yee 傅淑異

Hui Fung Wai, Dennis 許鳳慧

Hui Kit Man, Winnie 許潔雯 \*

Iu Lai Mui, Rebekah 余麗梅

Kwan Suk Ling 關淑鈴

Kwok Yin Sim, Linda 郭妍嫻

Leung Kam Sheung 梁錦嫦

Lai Siu Han 黎少嫻

Lau Po Chun, Phoebe 劉寶珍

Li Fung Yee, Josephine 李鳳儀

Li Kam Fan 李錦芬

Li Yuk Lin 李玉蓮 \*

Ng Sau Fong 吳秀芳

Tong Ching Wa, Steena 唐靜華

Tsui Yuk Ying, Joyce 徐玉英

Wong Lai Lin 黃麗蓮

Wong Siu Ping 黃小冰

Wong Yun Wah 黃潤華

Yau Yuk Ying 丘玉英

Yeung Chi Wah 楊芝華

Yeung Lai Tuen, Faye 楊禮端

### 女低音 Alto

Chan Siu Chun 陳肇春

Chan Yee Man, Amy 陳綺雯

Cheung Man Sin 張文倩

Cheung Yu, Judy 張瑜

Chiu Siu Fun, Dorothy 趙少鳳

Kam Yi Fong 甘貽芳

Kwok Fung Ping 郭鳳萍

Vickie Ling 凌蔚璣

Mak Mei Lin 麥美蓮

Ng Lai La, Salina 吳麗娜

Karen Soong 宋加恩 \*

Tam Fung Ying 譚鳳英

Yau Suk Yin 邱淑賢

Yeung Pik Wah, Patricia 楊碧樺

Yue Virginia 虞瑋倩

### 男高音 Tenor

Chan Hung Song 陳鴻爽 \*

Chow Hin Leung, Elisha 周顯良

Lee Ho Lap 李可立

Leung Wing Kin 梁永堅

Kwok Chiu Hung 郭超鴻

Tsoi Cee Sau, Timothy 蔡子修

Wong Wing Keung 王永強

### 男低音 Bass

Chan Wah Fai 陳華徽

Chan Yuk Chuen 陳玉泉

Cheng Sau Yu 鄭守宇 \*

Fei Tak Man, Peter 費德民

Lee Chun Kwong 李真光

Lee Shu Tak 李樹德

Mui Wai Lun 梅威倫

Pang Gar Hang, Francis 彭家鏗

Sin Hon Sang 冼漢生

Tsoi Cee Fung, Cyrus 蔡子鋒

Wang Kin Sen 王堅臣

Yeung Chi Hung 楊志雄

\*聲部長 Section Leader

## 欣樂詠團二十五年大事記 (1977-2001)

### 1977

- 1月 欣樂詠團正式成立，首任指揮乃鄭棟聲先生。
- 5月 為香港電台錄製「復活節特輯」。  
青年佈道會，假窩打老道青年會舉行。
- 9月 假香港大會堂音樂廳舉行第一週年音樂會，主題「欣樂頌」。
- 12月 靈實醫院及戴麟趾夫人康復中心聖誕佈道。

### 1978

- 5月 元朗信義會生命堂聖樂佈道。
- 7月 假香港大會堂及大專會堂舉辦第二週年音樂會，共演出兩場，主題「生命頌」。

### 1979

- 2月 荃灣浸信會、香港仔浸信會及澳門白馬行浸信會新春聖樂佈道會，主題：「福樂年」。
- 4月 旺角浸信會及那打素醫院聖樂佈道會。
- 7月 假香港大會堂及大專會堂舉辦第三週年音樂會，共演出兩場，主題「中國的聖樂」。
- 12月 中華循理會荃灣堂聖樂佈道會。

### 1980

- 4月 與基督教大專禮拜堂及福音證主協會假浸會學校園聯合舉行受苦節晨曦露天聖樂崇拜。
- 6月 假荃灣大會堂及香港大會堂音樂廳舉行第四週年音樂會，共演出兩場，  
主題「哈利路亞榮耀頌」。
- 7月 第一次海外佈道 - 台灣。

### 1981

- 5月 為「萬福之門」創作聖詩合唱曲錄音。
- 7月 假伊利沙伯體育館舉行第五週年音樂會，主題「同來讚美」。
- 10月 參與浸會出版部及浸會傳播中心合辦聖樂之夜「獻」之演出，假大專會堂舉行。
- 12月 假大專禮拜堂舉行聖誕音樂會，共演出兩場。

### 1982

- 2月 靈實醫院聖樂佈道會，主題「無比的愛」。
- 4月 沙田浸信會聖樂佈道會。
- 5月 九龍城浸信會聖樂佈道會，主題「愛蹤」。
- 7月 假大專會堂及香港大會堂音樂廳舉辦第六週年音樂會，共演出兩場，主題「神子頌」。  
第二次海外佈道 - 星加坡及馬來西亞（吉隆坡）
- 10月 官塘浸信會聖樂佈道會。
- 11月 聖公會基愛堂聖樂佈道會。
- 12月 宣道會宣信堂聖樂佈道會。

### 1983

- 3月 元朗馬提亞堂聖樂佈道會。
- 4月 官塘東方教會旭光堂聖樂佈道會。
- 5月 為遠東福音廣播電台聖詩節目錄音。
- 6月 元朗宣道會元基堂聖樂佈道會。
- 7月 香港華福區委會之培靈會中獻唱、香港仔浸信會聖樂佈道會。
- 9月 慈雲山錫安堂聖樂佈道會。
- 12月 假大專會堂及荃灣大會堂舉辦第七週年音樂會，共演出兩場，主題「聖誕頌」。

### 1984

- 4月 楊伯倫先生作品「願那靈火復興我」首演，假北角衛理堂舉行。
- 7月 假香港大會堂音樂廳舉行第八週年音樂會，主題「愛的頌讚」。  
第三次海外佈道 - 印尼。
- 9月 香港聖經公會之週年感恩崇拜中獻唱。
- 10月 深水埗浸信會之聖樂欣賞會中合唱示範。
- 11月 為遠東福音廣播電台聖誕歌曲錄音。
- 12月 應沙田新城市廣場邀請演出聖誕音樂會。  
浸會醫院聖樂佈道會。

## 1985

- 4月 九龍英語浸信會崇拜中獻唱。
- 7月 假大專會堂舉行第九週年音樂會，主題「喜樂頌」。
- 8月 福音証主協會主辦之「神州樂韻」晚會中獻唱。
- 9月 威爾斯親王醫院聖樂佈道會。  
伊利沙伯醫院基督徒團契聖樂佈道會。
- 10月 與九龍城浸信會合辦聖樂敬拜會，主題「以頌讚為祭」。
- 11月 與香港讀經會合辦「經文頌唱會」，假九龍循道會舉行。
- 12月 福音証主協會第二次主辦之「神州樂韻」晚會中獻唱。  
九龍英語浸信會崇拜中獻唱。

## 1986

- 6月 為浸會傳播中心發行之兩輯聖樂合唱曲錄音。
- 8月 九龍城浸信會聖樂佈道會。  
第四次海外佈道——東馬來西亞（沙巴、沙撈越）及菲律賓。
- 9月 九龍活石堂聖樂佈道會。
- 11月 假香港大會堂音樂廳舉行第十週年音樂會。
- 12月 詠團十週年感恩崇拜會，假大專禮拜堂舉行。

## 1987

- 4月 前赴澳門舉行聖樂佈道會。
- 9月 參與世界華人聖樂促進會之聖樂大匯演演出。
- 10月 與九龍城浸信會詩班聯合獻唱詠史神劇「中華魂」，假九龍城浸信會舉行。  
假香港大會堂音樂廳舉行第十一週年音樂會。
- 11月 元朗浸信會聖樂佈道會。
- 12月 宣道會錦繡堂聖樂佈道會。

## 1988

- 1月 前赴廣東廣州東山堂舉行聖樂交流會。
- 5月 伊利沙伯醫院員工聖樂佈道會。
- 7月 假香港大會堂音樂廳舉行第十二週年音樂會。
- 8月 第五次海外佈道——泰國。  
青年歸主協會之「栽培之夜」中獻唱，假伊利沙伯體育館舉行。  
港九培靈研經大會之培靈會中獻唱。
- 10月 與九龍城浸信會舉行聯合佈道會。  
觀塘浸信會聖樂佈道會。
- 11月 中華基督教會大埔堂聖樂佈道會。
- 12月 參與基督教文化節之音樂會演出，假香港演藝學院舉行。

## 1989

- 7月 假香港大會堂音樂廳舉行第十三週年音樂會。
- 8月 邀請馬革順教授到本團作特別指導。
- 9月 邀請張毓君先生為本團客席指揮一年。  
參與元朗基督教聯會聯合佈道會，假元朗聿修堂舉行。
- 10月 九龍城平安福音堂聖樂佈道會。
- 12月 與浸會學院聯合舉行聖誕音樂會，假大專會堂舉行。

## 1990

- 5月 前赴廣東清遠、赤坭舉行聖樂交流會。
- 7月 假香港大會堂音樂廳舉行第十四週年音樂會。
- 9月 福音証主協會之「中國福音之夜」中獻唱。  
九龍英語浸信會崇拜中獻唱。

## 1991

- 6月 前赴廣東台山師範學院及教會舉行聖樂交流會。
- 7月 福音証主協會主辦之「中國福音之夜——此情還在」中獻唱。
- 8月 宣道出版社之八十週年紀念音樂會中獻唱，假香港大會堂音樂廳舉行。  
第六次海外佈道——泰國。
- 10月 九龍城浸信會聖樂月之聖樂崇拜中獻唱。  
假香港大會堂音樂廳舉行第十五週年音樂會。
- 11月 學園傳道會「和平之軍」聚會中獻唱。
- 12月 大角咀浸信會聖樂佈道會。

## 1992

- 3月 參與市政局主辦之香港各合唱團資料展覽，假香港大會堂低座展出。
- 6月 前赴廣東廣州救主堂、光孝堂及肇慶端州教會舉行聖樂交流會。
- 9月 假香港文化中心音樂廳舉行第十六週年音樂會。
- 11月 參與市政局主辦大會堂三十週年音樂會演出，假大會堂音樂廳舉行。  
福音証主協會主辦之「華人聖頌」音樂會中獻唱，假香港文化中心音樂廳舉行。
- 12月 參與市政局主辦大會堂三十週年音樂會大匯唱演出，假香港大會堂音樂廳舉行。

## 1993

- 1月 聖樂事奉者團契聚會中獻唱，假尖沙咀潮人生命堂舉行。
- 4月 欣樂小組為福音証主協會之華人聖頌合唱曲錄音。
- 6月 前赴澳門宣道堂舉行聖樂佈道會及廣東中山石岐太平堂舉行聖樂交流會。
- 7月 假香港大會堂音樂廳舉行第十七週年音樂會。
- 8月 第七次海外佈道——馬來西亞（吉隆坡、怡保、檳城）及泰南（也拉）。
- 11月 基磐浸信會聖樂佈道會。
- 12月 浸會大學院牧處主辦之聖樂讚美會中獻唱。  
小組前赴廣東東莞太平堂舉行聖樂佈道會。

## 1994

- 6月 前赴廣東汕頭市市東堂舉行聖樂交流會及市西堂之聖樂講座中合唱示範。
- 7月 假香港大會堂音樂廳舉行第十八週年音樂會。
- 12月 參與香港浸信會神學院主辦之「華語彌賽亞神曲」音樂會演出，假香港中心音樂廳舉行。

## 1995

- 1月 楊伯倫先生作品「永恆的愛」讚美會中獻唱，假尖沙咀潮人生命堂舉行。  
小組於油麻地便以利教會團契中獻唱，介紹詠團之事奉。
- 2月 小組為楊伯倫先生作品「稱頌耶和華」合唱曲錄音。
- 3月 參與世界華人聖樂促進會籌款音樂會演出，假大專會堂舉行。
- 7月 假香港大會堂音樂廳舉行第十九週年音樂會。  
第八次海外佈道——印尼。
- 10月 宣道會愛光堂聖樂佈道會。
- 12月 荃灣浸信會聖樂佈道會。

## 1996

- 7月 假香港大會堂音樂廳舉行第二十週年音樂會。
- 8月 與九龍城浸信會詩班同赴北京舉行聖樂交流會。
- 10月 小組於中華基督教會基道堂團契中獻唱，介紹詠團之事奉。

## 1997

- 5月 假大會堂音樂廳舉行第二十一週年音樂會。
- 8月 與九龍城浸信會詩班同赴上海舉行聖樂交流會。
- 11月 參與道風山基督教叢林七十五週年慶祝之“朝聖者東方之旅”音樂會演出，假香港文化中心音樂廳舉行。
- 12月 宣道會曉麗堂聖誕佈道會。

## 1998

- 2月 宣道會美孚堂及宣道會麗灣堂聯合聖樂讚美會。
- 4月 前赴廣東佛山市寶恩堂舉行聖樂佈道會。
- 7月 假香港大會堂音樂廳舉行第二十二週年音樂會。
- 8月 港九培靈研經大會之培靈會中獻唱。  
與九龍城浸信會詩班同赴南京、廈門舉行聖樂交流會。
- 11月 參與世界華人聖樂促進會主辦之“長江水災籌款”音樂會演出，假宣道會北角堂舉行。
- 12月 崇真小學家長聖誕佈道會。

## 1999

- 4月 與九龍城浸信會詩班同赴西安舉行音樂會。
- 7月 假香港大會堂音樂廳舉行第二十三週年音樂會。
- 8月 得生團契聖樂佈道會。
- 9月 參與世界華人聖樂促進會主辦之“楊伯倫先生聖樂作品”音樂會演出，假香港大會堂音樂廳舉行。
- 11月 宣道會黃竹坑堂聖樂佈道會。  
前赴廣東東莞太平堂舉行聖樂佈道會。
- 12月 參與香港電台第四台主辦之音樂會中聖樂作品演唱。

## 2000

- 7月 香港浸信會神學院主辦之“指揮訓練營”獻唱。  
假香港大會堂音樂廳舉行第二十四週年音樂會。
- 8月 港九培靈研經大會之培靈會中獻唱。  
獲吉林省青年音樂家協會邀請，與九龍城浸信會詩班同赴吉林省舉行音樂會。
- 9月 為香港浸信會出版社之“世紀頌讚”灌錄鐳射唱碟。
- 10月 與九龍城浸信會詩班聯合舉行“吉林省之行”分享會，以及VCD灌錄工作，假九龍城浸信會舉行。
- 11月 得生團契聖樂佈道會。
- 12月 香港浸信會出版社之“世紀頌讚聖樂崇拜”中獻唱。

## 2001

- 7月 假香港大會堂音樂廳舉行第二十五週年音樂會。
- 8月 港九培靈研經大會之培靈會中獻唱。  
與九龍城浸信會詩班同赴西安、蘭州舉行聖樂交流會。



# 歷屆音樂會演出曲目

作者 / 編曲 歌曲名稱	演出年份	作者 / 編曲 歌曲名稱	演出年份
<b>Aaron Copland</b> (1900-1990) 生命河邊 (At the River)	1997	<b>Charles Gounod</b> (1818-1893) By Babylon's Wave (Psalm 137)	1987
<b>A.T. Gretchaninoff</b> (1864-1956) O Gladsome Light	1992	Send Out Thy Light	1991
<b>Albert Hay Malotte</b> The Lord's Prayer (1935)	1986	<b>Charles Wood</b> (1866-1926) O Thou The Central Orb	1994
<b>Alice Parker &amp; Robert Shaw (arr.)</b> I Got a Key	1977	<b>Chris Waters &amp; John R. Cox</b> 至高讚美 (The Highest Praise)	1993
<b>Aline Pendleton</b> Come, Come Away	1983	<b>Cindy Berry</b> God of Our Praise	1995
<b>Allen Pote</b> A Jubilant Song	1989	<b>Claude L. Bass</b> Sing for Joy – Spiritual	1985
A Message from Paul	1996	<b>Claude L. Bass (arr.)</b> 我靈讚美天上君王	1991
I Lift Up Mine Eyes	1999	普天下都來頌揚	1991
<b>Anton Bruckner</b> (1824-1896) Jesus Our Saviour, God's Son Incarnate	1995	<b>David Danner (arr.)</b> 耶穌來救罪人 (Bear the News to Every Land)	1988
Locus Iste (sing in Latin)	1997	<b>David Hurd (1950- )</b> 我心頌主偉大 (Tell Out, My Soul)	2000
Virga Jesse (sing in Latin)	1997	<b>David McIntyre (arr.)</b> 你要怎樣對耶穌 (What Will You Do With Jesus)	1987
<b>Antonin Dvorak</b> (1841-1904) 詩篇一百四十九篇 (Psalm 149, Op 79)	1997	耶穌基督是我一切	1984
<b>Antonio Lotti</b> (1667-1740) Crucifixus	1999	惟獨耶穌 (Jesus Only)	1987
<b>Antonio Vivaldi</b> (1678-1741) GLORIA (sing in Latin)	1980	<b>David Schwoebel (1949- )</b> An Expression of Gratitude	1996
In Memoria Aeterna from Beatus Vir (Psalm 112)	1992	Ascription of Praise	1993
<b>Benjamin Britten</b> (1913-1976) Festival Te Deum	1996	Speak, Lord, in the Stillness	1997
O Be Joyful in the Lord	2001	重新得力 (A Promise for Strength)	1995
Rejoice in the Lamb Op. 30 (1943)	1989	<b>David Schwoebel (1949- ) arr.</b> 每一天 (Day by Day)	2000
The Sycamore Tree	1985	<b>David Willcocks (arr.) (1919- )</b> Of the Father's Heart Begotten (Theoderic Petri Nylandensis)	1982
<b>Benjamin Harlan</b> 尊榮的羔羊 (Worthy Is the Lamb)	2001	<b>Don Wyrzten</b> 讚美君王	1988
<b>Bill &amp; Gloria Gaither &amp; Ronn Huff</b> ALLELUIA! – Cantata	1981	<b>Donald Swann</b> O Come Let Us Sing Unto the Lord	1985
<b>Bill J. Littleton (arr.)</b> "Rise, Shine"	1977	<b>Ed. Lojeski (arr.)</b> All My Trials – Spiritual	1982 1996
<b>Blanche Osborn</b> 你是何等奇妙	1988	<b>Edmand Pendleton</b> With Friendly Cattle 'Round	1983
<b>Buryl Red</b> CELEBRATE LIFE	1978	<b>Edward Elgar (1857-1934)</b> Give Unto the Lord (Op. 74)	1995
It Was His Love	1990	Great Is the Lord (Op. 67)	1996
<b>Buryl Red 鄭棣聲譯詞</b> 真理叫你得自由 from "Celebrate Life"	1990	Te Deum Laudamus and Benedictus, Op. 34	2000
<b>C. Hubert H. Parry</b> (1848-1918) I Was Glad When They Said Unto Me	1998	聖體頌 (Ave Verum Corpus, Op. 2, No. 1)	1998
聽主微聲 (Dear Lord and Father of Mankind)	1994	<b>Elwood Cogain (arr.)</b> There is a Balm in Gilead	1977
<b>Charles Villiers Stanford</b> (1852-1924) How Beauteous are Their Feet	2000	<b>Eric Knight (arr.)</b> Shepherd Me, Lord – Spiritual	1982
Magnificat and Nunc Dimittis in G Major, Op. 81	2000	<b>Ernest Bullock</b> Give Us The Wings of Faith	1994
Te Deum Laudamus in B Flat (Op. 10)	1999	<b>Eugene Butler</b> Notes from Paul	1987
Ye Choirs of New Jerusalem (Op. 123)	1995 2001	<b>Everett Titcomb</b> I Will Not Leave You Comfortless	1993
<b>Carl F. Mueller (arr.) Martin Luther</b> (1831-1914) A Mighty Fortress (A Choral Paraphrase)	1984 1989	<b>F.A. Gevaest</b> A Joyous Christmas Song	1983
<b>Carl J. Nygard, Jr. (arr.)</b> His Truth Is Marching On – Medley	1990		
<b>Cecil E. Lapo</b> Rejoice the Lord is King	1983		

作者 / 編曲 歌曲名稱	演出年份	作者 / 編曲 歌曲名稱	演出年份
<b>Felix Mendelssohn-Bartholdy</b> (1809-1847)		<b>Giovanni Pierluigi da Palestrina</b> (1525-1594)	
As the Hart Pants (Psalm 42, Op. 42)		Exultate Deo	1985
– As the Hart Pants	1998	<b>Giuseppe Ottavio Piton</b> (1657-1743)	
– Why, My Soul, Art Thou So Vexed	1998	Cantate Domino (Come ye with Joyfulness)	1982
Blessed Are the Men Who Fear Him (from “Elijah”)	1986	<b>Giuseppe Verdi</b> (1813-1901)	
Come Let Us Sing (from “95th Psalm”)	1984	Pater Noster (The Lord’s Prayer) (sing in Italian)	2001
Grant, O Lord, Thy Grace Unbounded”	1993	<b>Gordon Young</b>	
He That Shall Endure to the End (from “Elijah”)	1986	Alleluia, Christ is Born	1980
He, Watching over Israel (from “Elijah”)	1982	<b>Gustav Holst</b>	
Hear My Prayer	1995	Christmas Day	1983
Hymn of Praise, (Lobgesang) Op. 52, Sinfonia Cantata	1991	Eternal Father	1984
Lord, My Trust Is In Thy Mercy	1993	<b>Hal H. Hopson</b>	
Psalm 95, Op. 46,		O Clap Your Hands	1977
– O Come, Let Us Worship	1997	Sing to the Lord a Joyful Song	1977
– Come, Let Us Sing	1997	同來向主唱讚美歌 (Sing to the Lord a Joyful Song)	1980
Thanks Be To God (from “Elijah”)	1986	<b>Hall Johnson</b>	
所有向主呼籲的人 (All Ye that Cried Unto the Lord)	1994	Ain’t Got Time To Die – Spiritual	1996
<b>Ferdinand Hummel</b>		<b>Hank Beebe</b>	
哈利路亞	1993	上帝是我光 (The Lord is My Light)	1998
<b>Franz Joseph Haydn</b> (1732-1809)		<b>Harlo E. McCall (arr.)</b>	
Evening Song to God	1987 1996	感恩信徒快快樂來 (Come, Ye Thankful People)	1979
The Heavens are Telling	1982	<b>Harry Simeone (arr.)</b> L. van Beethoven	
我牧者聖手 (from “Mass in G major”)	1984	快樂歌 (Joyful, Joyful, We Adore Thee)	1985
讚美頌 (Te Deum)	1999	<b>Heinrich Schutz</b> (1585-1672)	
<b>Franz Joseph Haydn arr. William Herrmann</b>		I Am the Resurrection and the Life (John 11:25-26)	1990 1997
Sanctus (Holy, Holy, Holy)	1982	Lord, Who is My Guide but Thee (Double Chorus)	1989
<b>Franz Schubert</b> (1797-1828)		The Pharisee and the Publican	1997
The Lord Is My Shepherd	1988	<b>Henry Purcell</b> (1659-1695)	
<b>Fred Bock</b>		Hear My Prayer, O Lord	1999
讚美一神 (Praise God)	1993	I Was Glad	1993
<b>Gabriel Faure</b> (1845-1924)		Lord, How Long Wilt Thou Be Angry	1993
聖體頌 (Ave Verum)	2001	O Be Joyful in the Lord	1977
Cantique de Jean Racine Op. 11 (1873)	1986	<b>Henry Smart</b>	
神聖救贖主 (Cantique de Jean Racine)	1999	The Lord Is My Shepherd	1977
The Virgin and Child	1983	<b>Herbert Howells</b> (1892-1983)	
<b>Gene Bartlett</b>		Like As the Hart	1998
救贖主一路引導我 (All the way my Savior leads me)	1979	我要真誠 (I Would Be True)	1999
<b>George Frederick Handel</b> (1685-1759)		<b>Howard A. Roberts (arr.)</b>	
And the Glory of the Lord (from “The Messiah”)	1980	Ride on, King Jesus	2000
Daughter of Zion	1977	<b>Howard F. Starks (arr.)</b> Charles H. Marsh	
Hallelujah Chorus (from “The Messiah”)	1980	神拯救我 (He Lifted Me)	1982
Hallelujah, Amen (from “Judas Maccabaeus”)	1977 1980	<b>Hugh S. Robertson</b> (1874-1952)	
Chandos Anthem IV (Psalm 96)		I See His Blood Upon the Rose	1986
– O SING UNTO THE LORD	1985	<b>J. Kirk</b>	
Chandos Anthem IX (Psalm 135)		救主必再來 (Behold, He Cometh)	1980
– O Praise the Lord with One Consent	1992	<b>J.D. Cram (arr.)</b>	
– Ye Boundless Realms of Joy	1992	I Want Jesus to Walk with Me	1977
– Your Voices Raise	1992	<b>James McGranahan</b>	
Sing Praises to the Lord	1983	恩雨大降 (Showers of Blessing)	1995
你是榮耀主 (Thine is the Glory)	1980	<b>Jane M. Marshall</b>	
<b>Gerald Brown (arr.)</b>		My Eternal King	1984 1988
The Battle of Jericho	2000	<b>Jean Berger</b> (1909- )	
<b>German Traditional Carol</b>		Brazilian Psalm	1996
在伯利恆城	1983	<b>John B. Haberien</b>	
<b>Giovanni Gabrieli</b> (1557-1612)		A “Gloria”	1983
Jubilate Deo (O be joyful in the Lord) (sing in Latin)	2001	<b>John Gardner</b> (1917- )	
Lift Up Your Heads (Psalm 24:7-10)	1990	Fight the Good Fight with All Thy Might	1989

作者 / 編曲 歌曲名稱	演出年份
<b>Johann Sebastian Bach</b> (1685-1750)	
All Glory, Laud and Honour	1985
Be Not Afraid (Motet IV, BWV228 for double chorus)	1994
Christ Lay by Death's Dark Prison (Cantata No. 4)	1977
Crucifixus (from "Mass in B Minor")	1986
Et Incarnatus Est (from "Mass in B Minor")	1986
Jesu, Joy and Treasure (Chorale from Motet)	1985
Jesu, Joy of Man's Desiring	1982
JESU, PRICELESS TREASURE (1723)	1988
Lobet Den Herrn, Alle Heiden (BWV 230)	1995
堅固保障 (Cantata No. 80)	2001
<b>Johannes Brahms</b> (1833-1897)	
A Song of Destiny (Schicksalslied Op. 54)	1994
Blessed are They that Mourn from German Requiem	1985
Create in Me	1984
Let Nothing Ever Grieve Thee	1992
O Saviour, Throw the Heavens Wide, Op. 74 No. 2	1995
Rhapsody, for Contralto and Men's Chorus, Op.53	1993
Where is Such a Nation, Op. 109 No. 3 (double chorus)	1995
<b>John Rutter</b> (1945- )	
A Choral Amen	1989
A Choral Fanfare	1999
A Clare Benediction	2001
A Gaelic Blessing	1986 1994
All Things Bright and Beautiful	1993
As the Bridegroom to His Chosen	1991
Be Thou My Vision	1993
Behold, the Tabernacle of God	2001
Cantus	1999
Christ the Lord is Risen Again	1999
Down By the Riverside	1999
Esurientes from "Magnificat" (sing in Latin)	2001
For the Beauty of the Earth	1986
GLORIA (sing in Latin)	1988
I Will Lift Up My Eyes	1996
I Will Sing with the Spirit	2000
Look At The World	1999
Lord, Make Me an Instrument of Thy Peace	1989
Magnificat anima mea from "Magnificat"	1995
O Be Joyful in the Lord	1999
O Clap Your Hands (Psalm 47:1-7)	1989
O How Amiable are Thy Dwellings	1997
O Praise the Lord of Heaven	1991
Open Thou Mine Eyes	1995
Praise the Lord, O My Soul	1998
Praise Ye The Lord (Psalm 150)	1985 1994
The Lord Bless You and Keep You	1986
The Lord is My Light and Salvation	1997
The Lord is My Shepherd	1999
Veni Sanctus Spiritus	1999
When The Saints Go Marching In	1997
<b>John Ness Beck</b> (1930-1987)	
Canticle of Praise	1999
Gloria	1996
Psalm 67	1997
Songs of Exaltation	2000
Vision of St. John	1996
在這磐石上 (Upon This Rock)	1996

作者 / 編曲 歌曲名稱	演出年份
<b>John Ireland</b> (1879-1962)	
Greater Love Hath No Man (1912)	1993
<b>John Lee</b>	
Gloria (from Community Mass – 1971)	1980
<b>John Stainer</b> (1840-1901)	
I Saw The Lord	1999
<b>John W. Work (arr.)</b>	
Go Tell It On the Mountain – Spiritual	1983
<b>Judith M. Baity</b>	
Give God the Glory	1997
<b>Ken Litton</b>	
Angel Blow That Trumpet – Spiritual	1985
<b>Kent Newberry</b>	
God Reigns Over the Nations	1991
<b>L. Wayne Hilliard and Michael W. Smith</b>	
I Am	1986
<b>Lanny Allen</b>	
主今天活著 (He Lives Today)	1984
因祂大愛 (Because of Love)	1995
<b>Lanny Allen (arr.)</b>	
一路引導 (All the Way My Saviour Leads Me)	1994
<b>Lanny Wolfe</b>	
Jesus Is Still the Answer	1986
<b>Lena McLin (arr.)</b>	
Give Me That Old Time Religion – Spiritual	1994
<b>Leonard Bernstein</b> (1918- )	
CHICHESTER PSALMS (sing in Hebrew)	1990
<b>Louis Harris</b>	
No One Loves Me Like Jesus – Spiritual	1985
<b>Ludwig van Beethoven</b> (1770-1827)	
Hallelujah (from "Mount of Olives")	1977 1980 1982 1994
<b>M. Stewart Sheefstall (arr.) Charles H. Marsh</b>	
一日 (One Day)	1982
<b>Mack Wilberg (1953- ) arr.</b>	
Saints Bound from Heaven	2000
We'll Shout and Give Him Glory	2000
萬福泉源 (Come Thou Fount of Every Blessing)	2000
<b>Mark A. Brymer</b>	
Rock, Me, Lord	1991
<b>Mark Hayes</b>	
All for the Praise of God	1995
Here's One	1999
His Love Endures Forever (Psalm 136)	1992
Glorious Music of Life	2000
I Forgive You	1995
Jesus, the Very Thought of Thee	1989
Jubilant Praise	1989
Prayer of Being	1998
Then Will The Very Rocks Cry Out	1992
Walking Down the Glory Road	2000
主十架下 (Beneath the Cross of Jesus)	1991
真光普照 (Shine, Jesus, Shine)	2000
是何等奇妙愛 (What Wondrous Love is This?)	1984 2001
我心靈得安寧 (It Is Well With My Soul)	1985 1994
詩篇頌歌 (Psalm of Celebration)	1988
<b>Maurice Durufle</b> (1902-1986)	
Requiem – Kyrie	1998
Requiem – Sanctus	1998

作者 / 編曲 歌曲名稱	演出年份	作者 / 編曲 歌曲名稱	演出年份
<b>Michael Tippett (arr.)</b> Deep River from "Child of Our Time" – Spiritual	1992	<b>Ralph Carmichael (arr.) G.F. Handel</b> Joy to the World! Hallelujah!	1983
Nobody Knows from "Child of Our Time" – Spiritual	1992	<b>Ralph Vaughan Williams (1872-1958)</b> FIVE MYSTICAL SONGS for Baritone and Chorus	1992
Steal Away from "Child of Our Time" – Spiritual	1992	Lord, Thou Hast Been Our Refuge (Motet)	1992 2001
<b>Morten Lauridsen</b> I Will Lift Up Mine Eyes	1983	O Clap Your Hands	1993
<b>Natalie Sleeth</b> A Canon of Praise	1977	O How Amiable	1992
清晨喜樂 (Joy of the Morning)	1994	O Taste and See	1982
<b>Ned Rorem (1923- )</b> Arise Shine	1997	The Hundredth Psalm	1998
<b>Neil A. Johnson (arr.)</b> Hush Somebody's Callin' My Name – Spiritual	1990	<b>Randall Thompson (1899- )</b> Alleluia	1980 1996
<b>Nicola Antonio Zingarelli (1752-1837)</b> Go not far from me, O Lord (from Christus e Miserere)	1988	The Last Word of David (II Samuel 23:3,4)	1983 1989
<b>Noble Cain (arr.)</b> Couldn't Hear Nobody Pray – Spiritual	1994	The Lord is My Shepherd (Psalm 23)	1987
<b>Noble Cain (arr.) P. Tchaikovsky</b> Oh Blest Are They	1984	<b>Rene Clausen (1953- )</b> Hymn of Praise	2000
<b>Noel Regney, Gloria Shayne</b> Do You Hear What I Hear	1983	<b>Robert Hunter</b> I'm Gonna Sing	1998
<b>Old French Carol</b> Angels Over the Fields Were Flying	1983	<b>Robert Sterling (arr.)</b> 罪債全還清 (Jesus Paid It All)	1993
<b>Orlando Gibbons (1583-1625)</b> O Clap Your Hands (from Psalm 47)	1989	<b>Roland Smart</b> 有牧羊人	1983
This is the Record of John	1982	<b>Ronn Huff (arr.) Arthur H. Messiter</b> 歡欣感謝 (Rejoice, Ye Pure In Heart)	1987
<b>Otis Skillings (arr.)</b> 使我復興 (Revival) – Medley	1988	<b>Ronn Huff (arr.) Georg Neumark</b> 等候倚靠 (If You Will Only Let God Guide You)	1992
奇異恩典 (Grace) – Medley	1984	<b>Ronn Huff (arr.) Jean Sibelius</b> 我靈鎮靜 (Be Still My Soul)	1992
耶穌 (Jesus) – Medley	1985	<b>Ronn Huff (arr.) Thomas Campbell</b> 怎能如此 (And Can It Be That I Should Gain)	1987 1992
<b>P. Tschesnokoff</b> Salvation is Created	1991	<b>Ronn Huff (arr.) Trad. Spanish Melody</b> 信徒齊來頌主 (Come, Christian, Join to Sing)	1987
<b>P.A. Schneckner</b> The Hope of the World	1983	<b>Ronn Huff (arr.) Traditional Irish Melody</b> 成聖須用工夫 (Take Time To Be Holy)	1992
<b>Paul Christiansen (arr.)</b> Rock-A-Ma-Soul – Spiritual	1994	<b>S. Liddle</b> 你的居所何等可愛	1997
<b>Paul Mickelson</b> Short Hallelujah!	1983	<b>Samuel Barber</b> Lamb of God	2001
<b>Paul Sjolund (arr.)</b> 親愛耶穌 (My Jesus I Love Thee)	1993	<b>Samuel Sebastian Wesley (1810-1876)</b> Thou Wilt Keep Him In Perfect Peace	1994
<b>Peter Wilhousky (arr.)</b> 上帝進行曲 (Battle Hymns of the Republic)	1993	<b>Stan Pethel (arr.) Traditional</b> I Will Trust in the Lord	1990
<b>Phil Perkins (arr.) Dick Tunney and Melodie Tunney</b> 高聲讚美 (Let There Be Praise)	1989	<b>Stephen J. Ortlip</b> O Be Joyful in the Lord	1977 1980
<b>Phil Perkins (arr.) Greg Nelson and Scott W. Brown</b> 當答案不夠時 (When Answers Aren't Enough)	1989	<b>Steven Curtus Lance</b> I Was Glad (adapted from Psalm 122)	1990
<b>Phil Perkins (arr.) Lanny Wolfe</b> 奇妙的奇妙 (More Than Wonderful)	1989	<b>Stuart Churchill (arr.)</b> I'm A Rollin – Spiritual	1987
<b>Phil Perkins (arr.) Michael Smith and William Gaither</b> 不動搖的國度 (Unshakable Kingdom)	1989	<b>Susan Byler (arr.) American Folk Hymn</b> I Will Arise	1986
<b>Philip Landgrave</b> Coming Soon – Spiritual	1985	<b>Thomas Attwood (1765-1838)</b> 聖靈奇工 (Come, Holy Ghost)	1999
<b>Philip Landgrave (arr.)</b> 懇求聖靈充滿我 (Holy Spirit, Breathe on Me)	1988	<b>Thomas Weekles (1575-1623)</b> Hosanna to the Son of David	1995
<b>Phill McHugh</b> God and God Alone	1991	We Shepherds Sing	1983
<b>Pyotr Ilyich Tchaikovsky (1840-1893)</b> Cherubim Song Op. 41 No. 6	1986	<b>Tim Ayers</b> What a Wonderful Lord	2001
		<b>Tom Fettke 張美萍譯詞</b> 你的名在全地何其美	1984 1990 2001

作者 / 編曲 歌曲名稱	演出年份	作者 / 編曲 歌曲名稱	演出年份
<b>Tom Fettke 高蔡慧君譯詞</b>		<b>陳偉光</b>	
你是真光	1996	立功歌 (Song of Making Merit)	1997
祂的慈愛永遠長存	1996	遍地細說	1996
<b>Tom Fettke (arr.)</b>		<b>陳傳達</b>	
耶穌掌權 (Jesus Reigns)	1998	主啊我要更愛你	1997
<b>Volckmar Leisring (17th Century)</b>		<b>陳澤民 (1954- )</b>	
Let All the Nations Praise the Lord	1989	復活的清晨	1994
<b>Walter Ehret (arr.) American Folk Tune</b>		<b>黃永熙編 楊蔭瀏譯 George J. Elvey</b>	
I Will Sing of the Mercies of the Lord	1977	收成歌 (Come, Ye Thankful People, Come)	1990
<b>Warren Martin (arr.)</b>		<b>黃安倫 (1949- )</b>	
Great Day – Spiritual	1994	Psalm 22, No. 1	1997
<b>William Arms Fisher (arr.)</b>		詩篇一百五十篇 Op. 44 (1988)	1993
Steal Away – Spiritual	1987	<b>黃育義詞曲</b>	
<b>William Bryd (1543-1623)</b>		伯利恆之野地裡 (首演)	1979
Haec Dies	1996	伯利恆星光燦爛 (首演)	1979
Sacerdotes Domini (Holy Art Thou, God Our Lord)	1990	救世羔羊	1979
讚美耶穌聖體 (Ave Verum Corpus)	1998	<b>黃飛然曲</b>	
<b>William Gaither</b>		詩篇二十三篇	1979
King of Kings-Lord of Lords	1984	<b>黃楨茂</b>	
<b>William L Dawson (1899-1990)</b>		中華魂	1987
Ain'-a That Good News – Spiritual	1996	我家在天	1985
Behold the Star – Spiritual	1983	救世福音傳遍中華 (選自“中華魂”)	1985
Ezekiel Saw de Wheel	1998	智慧之歌 (清唱曲)	1986
Soon-Ah Will be Done – Spiritual	1982	<b>黃楨茂曲 宋華宗詞</b>	
There is a Balm in Gilead	1997	聖徒的道路	1979
<b>William Mac Davis</b>		<b>黃楨茂曲 陳明勳詞</b>	
Benediction	1992	不知道	1979
Thou Wilt Keep Him In Perfect Peace	1991	<b>楊伯倫曲</b>	
<b>William Walton</b>		稱頌耶和華 (詩篇28:6)	1996
Set Me As A Seal	2001	<b>楊伯倫曲 王國江詞</b>	
<b>Wolfgang Amadeus Mozart (1756-1791)</b>		思念信主初	1984
Ave Verum (Jesu, Word of God Incarnate)	1982	<b>楊伯倫曲 陳供生詞</b>	
道成肉身 (Ave Verum Corpus)	1998	永恒的愛	1988
Kyrie (from Missa Brevis in D, K194)	1987	<b>楊伯倫曲 楊天博詞</b>	
Kyrie Eleison (Lord, Bestow Thy Mercy)	1990	誓言愛主	1984
Te Deum, K141	2001	<b>楊伯倫曲 謝仁威詞</b>	
Vesperae Solennes de Confessore, KV339		生命之源	1984
– Laudate Dominum	1995	<b>楊伯倫詞曲</b>	
– Magnificat	1995	我與你同在	1991
<b>Wolfgang Amadeus Mozart (1756-1791) 賈廉威譯詞</b>		要靠主常常喜樂	1984
榮耀頌 (Gloria)	1980	聖誕鐘聲	1983
<b>王景松編曲</b>		<b>楊旺順曲 陳美理詞</b>	
Excerpts from THE PILGRIM, by Sigvald Tveit (1945- )		基督教的精神—信、望、愛 (選自“另一個見證人”)	1979
– 環觀大地好風光	1998	<b>葉志明</b>	
– 我已撒下凡百事物	1998	聖法蘭西斯的禱告	1994
– 天上的父親大慈悲	1998	<b>葉惠康曲 葉惠恒詞</b>	
<b>林福裕曲</b>		全備的軍裝 (選自“哈米吉多頓”)	1979
詩篇三十三篇	1979	收割的時候 (選自“哈米吉多頓”)	1979
<b>林聲本</b>		奇妙的救恩 (選自“哈米吉多頓”)	1979
和平頌	1998	<b>葉惠康詞曲</b>	
<b>紀哲生作詞編曲 平埔調</b>		羔羊頌 – Cantata	1982
真神慈愛	1979	<b>羅炳良曲</b>	
<b>紀哲生詞曲</b>		阿里路亞 (首演)	1979
哈利路亞	1979	當守本份	1979
<b>張真光編曲 中國古調</b>		<b>譚子舜曲</b>	
耶和華是我牧者	1979	期	2000