

THE INNOMINE CHORALE

26

TH

ANNUAL CONCERT

欣樂詠團廿六周年音樂會



鳴謝

ACKNOWLEDGEMENT

香港大會堂

九龍城浸信會

香港聖樂服務社

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場地經理

彭惠蓮

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Venue Management
Maggie Pang
Senior Manager (City Hall)

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剛從台北參加世界性聖樂大會回港，感慨良多。這次大會是由世界華人基督教聖樂促進會台北分會和救世傳播協會（即天韻合唱團母會）合辦，最難得的是傳統聖樂和現代聖樂同台演出，共同攜手合作，同聲讚美上主，還有配合現代聖樂需要的訓練課程及充滿靈性的聖樂講座，亦有十分活潑的現代聖樂歌舞，和彌賽亞的選曲。在華人聖樂之夜中，十個詩班唱出十位華人作曲家的詩歌，十分引人注目。由於當天大家都只是臨時練習了兩小時，便要上台演出，所以演出水平比較參差，深度也不夠，這使我想起了欣樂詠團，可惜欣樂沒有機會在這次世界性聖樂大會中獻唱，以激發起各個合唱隊及六百多位與會者對聖樂工作熱愛和事奉的心志。

目前聖樂工作總是在傳統和現代，提高和普及，培養和使用，讚美和復興等方面研討，但總未有一個比較確實的方案，較完美平衡地穩步向前，既能榮神，又能益人；既能使人喜歡歌唱，又能使人在音樂技巧和靈命進深方面有所提高，又有誰能指出應走的路，和正確的方向呢？欣樂詠團的宗旨及抱負非常明確，在傳統聖樂的進深曲目中，事奉了廿六年仍然屹立不倒，亦培養了不少精英，使他們在各人自己教會的崗位上將聖樂工作更推前一步。目前肯擔負這工作的團體並不多，主要因為實在要花不少精力，時間和金錢。他們每年還不辭勞苦到中國各省市獻唱、交流，鼓勵當地信徒有愛主的心，幫助和培訓了不少詩班員及聖樂工作者，這是目前很重要的工作。就單從基本說起，現在連看懂五線譜的技能也將消失，這是十分危險的事，長此下去，聖樂及音樂都將被遺忘，試問不懂音樂如何能獻唱呢？所以盼望欣樂詠團能繼續發揚光大，對社會作出更多更大的貢獻，榮神益人。願一切尊貴榮耀歸給天上的父神。

欣樂詠團董事會主席

楊伯倫

I have just returned to Hong Kong after attending the Annual Music Conference in Taipei with whirling thoughts. The Conference was co-organized by the Taipei branch of the World Association for Chinese Church Music and the Overseas Radio & Television Inc. (the parent organization of the Heavenly Melody Singers). The most precious thing being that traditional sacred music and modern church music were performed on the same stage, hand in hand praising the Lord with a united voice. Also, there were training courses catered for modern sacred music needs and spiritually-filled sacred music seminars. In addition, lively modern sacred music dance and selections from the Messiah were performed. On the night of the Chinese Sacred Music during the Conference, the spotlight was on the ten choirs singing respectively the various pieces from ten Chinese composers. As many of the choirs only had two hours rehearsal before performing on stage, therefore, the standard of the performances was quite diverse and an in-depth repertoire was lacking. There, I thought of the Innomine Chorale and it was a pity that they did not have the opportunity to sing in this Music Conference in order to induce the passion of church music and the enthusiasm for service among the various performers and the six-hundred audience.

At present, the focus of church music work force is mainly on the discussion among the topics of traditional or modern, improving standard or communizing, educational or utilizing, praising or reviving etc. However, no solid practical proposal is formed for

balanced progress: glorifying God on one hand while benefiting people on the other; making church music appealing to the public at large on one hand while upgrading the musical techniques and deepening spiritual life on the other. Who can tell what is the appropriate path and the right direction ahead? The vision and mission of Innomine Chorale is crystal-clear. They have stood through twenty-six years in persisting the in-depth repertoire of traditional sacred music. They have fostered a lot of outstanding ones so that these young ones may promote church music a step forward in their own churches respectively. Nowadays, not many organizations would shoulder this burden because such a mission really requires and consumes a lot of effort, time and financial resources. Nonetheless, they go to different provinces and cities in China to sing, to share and to encourage the local Christians faith every year. They have helped and nurtured many choir members and church music promoters. This is a vitally important task for the time being. Starting from basics, nowadays for many, even the ability to read music is fading, if not extinguishing. Here lies a crucial crisis that sacred music and music itself will soon be forgotten. How can one dedicate and devote oneself to singing if one does not know music? Therefore, I hope that the Innomine Chorale will continue to glow and to further contribute to the community thereby glorifying the name of God and benefiting the public. May all the honour and glory due to our Father in Heaven.

David Yeung

Chairman of Board of Directors
Innomine Chorale

因耶和華歡欣、因救我的神喜樂

梁永堅 • 欣樂詠團團長

「然而我要因耶和華歡欣，因救我的神喜樂。主耶和華是我的力量。他使我的腳快如母鹿的蹄，又使我穩行在高處。這歌交與伶長、用絲絃的樂器。」（哈巴谷書三章18-19節）

香港現正處於一個經濟低迷的時刻。我們身處這都市中，各人也面對著不同程度的困苦。正如舊約先知哈巴谷的時代，眾民也面對著逆境。那時，哈巴谷仍能對神充滿著信心，他乃因耶和華而歡欣，因救他的神而喜樂，並恆常向神為眾民祈禱。

欣樂詠團的團員都盼望能藉著是次音樂會，從詩歌信息中，讓信徒得著提醒，彼此同心祈禱，並與各位朋友互相勉勵，願神使凡勞苦擔重擔的人，都可得著喜樂與平安：

Kyrie Eleison
我們深信神有豐盛的慈愛與憐憫；

主釘十字架
神賞賜世人救贖的恩典；

Hear My Words Ye People
我們不單向神求憐憫，也應聽從神的話語，祂必保守我們不至滅亡，也不缺乏 (to deliver their soul from death, and to feed them in a time of death) 凡敬畏信靠神的，祂的眼目也必看顧；願我們曉得恆久忍耐地等候祂，因為神是我們的幫助、我們的盾牌；

The Psalmist's Meditation
當我們向神祈求並倚靠神，必能重新得力、如鷹展翅上騰，我們所渡的年日雖然困苦，但主卻賜下亮光，使我們過著得勝的生活，並與眾聖徒同聲讚美祂的聖名；

Israel at the Red Sea
就如昔日，以色列民仰賴神的大能，排除萬難，逃出埃及，跨越紅海，得勝仇敵；

在約旦河邊我遙望
神必引導我們，渡過黑暗前路，至終得著神的祝福，得進應許之地；

Psalm 150
但願我們常存歡欣喜樂，無論日子順或逆，都能唱奏美妙的詩歌；凡有氣息的都來讚美祂的聖名。

I will rejoice in the Lord, I will be joyful in God my Saviour

Leung Wing Kin • Chairman, Innomine Chorale

"Yet I will rejoice in the Lord, I will be joyful in God my Saviour. The Sovereign Lord is my strength; he makes my feet like the feet of a deer, he enables me to go on the heights. For the director of music. On my stringed instruments." (Habakkuk 3:18-19)

Hong Kong is now in the midst of an economic down time. Every one of us lives in the city facing our own difficulties of different extent. Just like the people who experienced adversity during the time of Habakkuk, the prophet. At that time, Habakkuk was filled with faith in God, he rejoiced in the Lord and was joyful in God his Saviour. Moreover, he often prayed for God's people.

The members of the Innomine Chorale also hope that through this concert and with the messages of the hymns, Christians can be encouraged and mutually supportive through the prayers in unity. May the Lord give joy and peace to the weary:

Kyrie Eleison

We believe that God's grace and mercy is abundance.

Crucifixion of Jesus

God grants His grace of salvation to mankind.

Hear My Words Ye People

Not only do we seek mercy from God, we also listen to and obey His words. He will keep us from perish and insufficiency (to deliver their soul from death, and to feed them in a time of death); The eye of the Lord is on them that fear Him, and up to them that put their trust in His mercy. Our soul hath patiently tarried for the Lord. For He is our help and our shield.

The Psalmist's Meditation

When we seek Him and trust in Him, we shall have strength and our soul shall flee to His mountain like a bird. Although our time is difficult, He shed his light on us so that we may lead a victorious life and join His saints to glorify His everlasting name.

Israel at the Red Sea

Just as those days, the Israelites were counting on God's mighty power. They overcame all hurdles and exited Egypt, passed the Red Sea and defeated their enemies.

The Promised Land

The Lord shall lead us through the darkest time so that we shall be blessed and entered into the Promised Land.

Psalm 150

May we always rejoice and be glad. We may sing with joyful tunes regardless in smooth times or during adversities. Let everything that has breath praise the Lord.

西安行

陳肇春

去年八月中旬，神給與九龍城浸信會詩班及欣樂詠團一同前往西安事奉。在西安行程的最後兩天，因 神的額外恩典，我們可以前往西安近郊的銅川教會參加主日崇拜及獻唱。

當天早上七時，我們便乘車前往銅川，當天的天氣特別差，雨下個不停，加以司機又不太熟悉前往銅川教會的路，結果我們要費三個多小時，才能到達目的地，但也沒有因此而減退我們敬拜、事奉的心。

「靈風吹薰，靈雨滋潤，氣候温和最宜人」一下車，便可聽到從遠處傳來的歌聲，抬頭一看，教會就是在山頂上，真令我不期然的感謝 神，正因教會是座落在山頂上，以致山下遠近的角落，都可以聽到信徒的唱詩。

當下車的時候，雖然雨還是很大，且下個不停，但教會內的弟兄姊妹，早已站在村口冒著雨等候接待我們。有些怕我們走泥濘路不方便，甚至還撐著傘替我們提行李呢！

我們要登上百多級的石階，才到達教會教會內早已坐滿了。崇拜開始了，我們一同站在一個像窯洞的台上唱著詩歌，只見台下的弟兄姊妹都很留心的聽著，有些甚至目瞪口呆。 神就是這樣的使用我們，把一些他們從未聽過的聖樂作品，藉著這天就讓他們有機會欣賞，以致他們能從詩歌中認識 神的美善，也讓我們在當中體會 神就是那位既有能力且奇妙的主。

今年八月中旬，神又讓我們與九龍城浸信會詩班，一同有機會前往四川省成都市，舉行聖樂交流會，就讓我們在這事奉上，與他們一同分享神的愛，讓軟弱的都能藉著詩歌得著神。求主幫助我們，也讓我們自己在事奉當中，得著益處，讓我們更緊緊的跟隨主。

盼望弟兄姊妹能為我們的事奉代禱。

Trip to Xian Chan Siu Chun

In mid August last year, the Lord has allowed the choir of Kowloon City Baptist Church and Innomine Chorale to serve Him in Xian. During the last two days of the Xian trip, due to the excess grace of God, we had the opportunity to participate in the Sunday Service and dedicate our voice in the Tongchuan Church in the suburb area of Xian.

At seven o' clock on that morning, we were on board heading to Tongchuan. The weather on that day was particularly bad and it rained non-stop. In addition, our driver was not familiar with the way to Tongchuan Church, we had to travel for three hours before we arrived at our destination. However, our hearts for worship and service had not been affected.

"the wind of the spirit blows, the rain of the spirit falls, what a pleasant weather" As soon as we alighted from the coach, singing voices from afar could be heard. As we lifted up our eyes, the Church was right there on the top of the mountain. I could not help giving thanks to our Lord. Because the church is located on the mountain top, the singing voices of the congregation could be heard from around every corner at the bottom of the mountain.

At the time we alighted from the coach, despite it was raining heavily and continuously, brothers and

sisters from the church have been waiting for a long time to welcome us at the entrance of the village under the rain. Some of them, while so concerned that it was not convenience for us to walk on the muddy road, even carried our luggage with their umbrellas held open.

We had to climb more than a hundred steps to reach the Church which was already full. The service started. We stood singing on the kiln-like stage. The congregation were quietly listening, some of them even looked amazed. This is how God has used us to introduce some of the unheard sacred music pieces to them on this day so that they may learn of the virtue of God through the hymns. Also, we got to experience that God is the mighty and wondrous Lord.

In August this year, God gives us another chance to hold Sacred Music sharing events in the cities of Chengdu in Sichuan province together with the choir of Kowloon City Baptist Church. May we share the love of God with the people there in this service so that the weak may be comforted by God through the hymns. May the Lord help us, may we also gain as we serve and may we follow our God closely.

Hoping that brothers and sisters will pray for our forthcoming service.



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“*in nomine domini*”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，除了蒙社會各界人士捐贈、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。特別是每次出外奉之旅費皆由團員自己承擔的。

欣樂詠團簡介 Innomine Chorale - a brief introduction

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 “*in nomine domini*”, 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，期間在美國芝加哥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，於是隨夫婿張慕堦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。

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

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

In 1980, Dorothy Cheung returned to Hong Kong. She has been the music director and choir conductor of the Kowloon City Baptist Church since 1981. She is also 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.

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

程序

PROGRAMME

Part I Selig Sind die Toten *Heinrich Schütz (1585-1672)*
Dixit Dominus (The First Movement) *George Frideric Handel (1685-1759)*
Dixit Dominus (The Eighth Movement) *George Frideric Handel (1685-1759)*

Part II 主釘十架 (女聲合唱) *Giovanni Pergolesi (1710-1736)*
阿們 (女聲合唱) *Giovanni Pergolesi (1710-1736)*

Part III Kyrie Eleison *Franz Joseph Haydn (1732-1809)*
Veni Sancte Spiritus K.47 *Wolfgang Amadeus Mozart (1756-1791)*
領唱: 關愛馨 凌蔚璣 陳鴻爽 陳華徽

Part IV Festival Hymn (男聲合唱) *Felix B. Mendelssohn (1809-1847)*

Part V Hear My Words Ye People *C.H.H. Parry (1848-1918)*
領唱: 侯慶婷 (女高音) 梅威倫 (男低音)
小組合唱: 傅淑異 梁錦嫦 陳肇春 宋加恩 梁永堅 蔡子修 陳玉泉 鄭守宇

休息 INTERMISSION

Part VI 音樂榮神 *David Ashley White*
普天下都來頌揚 *William Mathias (1934-1992)*

Part VII Let All Mortal Flesh Keep Silence *Edward C. Bairstow (1874-1946)*
領唱: 李可立 (男高音) 陳玉泉 (男低音)
Cantate Domino *John Rutter (1945-)*

Part VIII The Psalmist's Meditation *Norman Dello Joio (1913-)*
領唱: 李寶珍 (女高音) 彭家鏗 (男低音)

Part IX Israel at the Red Sea *Lloyd Pfausch (1921-)*
領唱: 侯慶婷 (女高音) 李可立 (男高音) 梅威倫 (男低音)

Part X 在約但河邊我遙望 *Arr. Jay Hellums and Benjamin Harlan*
Simple Gifts *Arr. René Clausen (1953-)*
Psalm 150 *Mark Hayes (1953-)*

晚安 GOOD NIGHT

舒池被認為是十七世紀最有影響力的德國作曲家與教會音樂作曲者，作為當時德累斯頓宮廷的音樂總監，以應付路德教會的高需求量，他合唱音樂的產量極高。他的〈聖樂合唱〉經文曲集作於1648年，呈獻給萊比錫聖多馬士教堂詩班。巴赫日後也就成為該教堂詩班的指揮。今天晚上首個節目《在主裡面而死的人有福了》是曲集裡面其中一首優美動人的經文曲，分成六聲部(SSATTB)，取材於聖經〔啟示錄14:13〕，給人一個親切的慰藉訊息。舒池是以能用最適當的格調去表達曲詞而聞名。一百年後的韓德爾雖然亦是德國新教徒出身，卻是一個無國界的作曲家。他週遊各地，常為所到之國個別受歡迎的曲種類型而作曲。他停留在羅馬，導致創作了一些為羅馬拉丁教會而作的教會音樂，如《晚禱歌》。《卡米爾晚禱歌》是卡米爾山聖母節的第二套晚禱歌，裡面有五首，《詩篇110》是五之首，也是最著名者，為五聲部，作於1707年，是聖經〔詩篇110〕的拉丁文版。詠團選唱首樂章《Dixit Dominus》和尾樂章《Gloria Patri》；前者建基於詩篇主調，發展成為壯麗的規模；後者是〔阿們〕主題的伸展性重覆；這兩樂章包含一些詠團在音域與輕快技巧方面必需要克服的獨特難度。

我們的節目按年代先後去到《Stabat Mater》，是義大利巴洛克作曲家彼高利斯的作品。好像眾多作曲家一樣，彼高利斯在他短促一生的晚期，轉而創作更多聖樂。這首呈獻給拿坡里聖母教堂的作品，是在他生命最後幾個月完成的，是為女高低音二部與弦樂隊而作的，在他死後的1749年才出版。欣樂詠團的女聲部以廣東話唱出為首的《主釘十架》和最後的《阿們》。兩個樂章裡，運用頗多一連串掛留音的不協和音，在兩條長編織的聲音線條裡，好像在十架底下，唱出悲傷的呼聲。

1776年，海頓創作《西西里亞彌撒曲》，是他早期彌撒曲中一首較為小規模的，又被稱為清唱彌撒曲。

《慈悲經》是第一樂章，基本是巴洛克風格，卻展示古典時期特點的一瞥，特別是處理兩小節動機方面，可見於模進式的問與答模仿。在另一方面，莫札特的《來吧聖靈》具有魅力與優雅的典型古典時期特質。前數首樂曲都是大型作品的選段，而這一首是為四位獨唱者和合唱者，篇幅相當短而完整的作品，特別是為了教會年的五旬節期而作的。

1840年，孟德爾頌創作一首名為《節日頌歌》的作品，由男聲合唱和銅管樂隊演出，是為啟用「古騰堡活版印刷術」印刷聖經的慶典而作的。這首十分獨特的作品分為四段，第一段《聖詠》是為神話語的亮光而發出感恩和讚美；第二段《歌》的歌詞向前人古騰堡致敬，也為古騰堡在這個黑暗世界中宣告神話語的努力而歌頌，其音調更因為變成今天受歡迎的聖誕歌〈聽啊天使高聲唱〉而聞名；第三段《要有亮光》是震撼與衷心的呼喊，講出神話語是世界的真光，將盾牌和劍比喻作神話語的力量；第四段是常唱的聖詠《都來感謝恩主》，為整個作品的終結。

由幾位歐洲大陸作曲家的作品，節目進到十九世紀後期英國作曲家柏利的《人們聽我話語》，是一首頗為長篇的聲樂協奏曲風格聖歌，除了女高音和男低音獨唱之外，這首作品突顯出小組詩班和全體詩班的合唱對比，是為索利斯拔萃合唱會而作的，於1894年5月在索爾斯堡大教堂首演。獨唱部份與風琴伴奏需求高度技巧。全體合唱部份為大型節日詩班而設，相對來說較為簡單。

今天晚上下半部份節目由兩首以普通話演唱的聖詩編曲為首，威茲的《音樂榮神》是由他自己的聖歌調而作的頌歌協奏曲，並以格連受歡迎的歌詞編成。另外一首是馬太亞士的《普天下都來頌揚》，是哈沃特頌歌調的一個莊嚴版編曲。兩首編曲都可以有效地在教會崇拜中讓會眾一起參與頌唱，達到敬拜的功能。

隨後我們轉往兩首二十世紀無伴奏聖歌，巴斯圖在1925年創作的《凡有血氣》是一首繞人心頭的美麗短歌，當時他是都咸大學的音樂教授與約克教會的風琴師，歌詞取自聖詹姆士禮拜儀式。由男高音部和男低音部以八度音重疊開始，釋出神秘的果效，女聲各部隨後加入，在高音區頌唱「lift itself above all earthly thought」。音樂繼續伸展，顯示了多變的合唱音色密度和層次，是由豐富戲劇性至到飄逸與遙遠。第二首無伴奏聖歌是路達作於1991年的《Cantate Domino》，稍後收入在作者的〈詩篇集Psalmfest〉之內，〈詩篇集〉主要是不同詩篇的聖歌集。《Cantate Domino》是聖經〔詩篇96〕的編曲用英語唱出，而這拉丁語的主題穿插其中成為全曲合一的因素，確實是帶著歡樂與喜樂的呼喊去讚美上主，連帶一個個默想縱橫全曲。剛在歡樂的結尾前，有一段《來罷創造者聖靈》，風格是九世紀五句節奏調為對比性的反射，《Cantate Domino》是路達合唱曲之中較為困難的一首。

欣樂詠團其中一個宗旨是推廣並促進優美的聖樂。特別在現今的世代裡，在基督教音樂界現況看到近代聖樂變質，偏向於流行曲格調。美國作曲家戴萊祖雅作於1979年的《詩人的沉思》實在是一襲適時的清風。這首是混聲合唱連同鋼琴伴奏，由荷蘭社區合唱團為該年三月節所委約而作的。華美的伴奏，充滿刺激性與表現性，顯示了作者的老師亨德密特的風格特徵。整首作品建基於一個八音符的動機，吟誦出「求主聽我禱告」，並以不同的裝束出現了八次，每一次

出現都比較前一次高一個音；和聲幾乎全部是不協和的，通常都沒有解決。

下一首同樣是有趣味性的現代短清唱劇，是美國作曲家法伍舒的《以色列人在紅海》，他是一位受人愛戴的音樂家與合唱研習坊專家，對於美國合唱音樂的發展有很大影響力。在這清唱劇裡，男高音扮演敘述者，一位男低音分別唱出摩西與耶和華不同角色，女高音擔任摩西之姊米利暗的角色。風琴提供一個支持的背境，一直貫穿全劇，但是並無支配性。例如當曲中歌詞幾乎以說話的方式，伴奏則以頗不尋常的和聲進行。這作品以活力充沛的舞蹈式呼喊作為結束，以因為神拯救以色列人脫離埃及人，及在紅海開出一條安全通道而讚美祂。

跟著是兩首美國民謠詩歌編曲，較為輕鬆的音樂格調，或許是較為容易地欣賞。夏蘭優美的編曲《在約旦河邊我遙望》，結合了福音歌曲《歸家吧》。克勞森改編受歡迎的貴格調《簡樸禮物》，給予無伴奏詩歌班演唱，結尾帶有實驗性的自由奔放方式，會給予會眾一些驚奇。今天晚上的音樂會最後是美國受歡迎的編曲家與作曲家黑希的《詩篇150》，是為對聖經〔詩篇150〕有力的演繹，將今天晚上通過音樂史的朝聖者之旅帶晉高峰。一群勞苦地為著今天晚上的演出而準備的詠團團員，一同冀望會眾透過這一次朝聖者之音樂旅程，能夠從優秀合唱音樂的豐富資源裡獲得更進深的欣賞和喜悅，並使這古今的讚美，繼續充實今日基督徒在敬拜上主裡的生命。

Heinrich Schutz was considered the most influential German composer in the seventeenth century and notably a composer of church music. In his capacity as the Kapelmeister (chapel music director) for the Dresden Court he had an enormous output of choral music supplying the high demand of the Lutheran Church. **Geisliche Chormusic** is a collection of motets written in 1648. It was dedicated to the choir of Leipzig's St Thomas Church, of which some years later J. S. Bach had become the Cantor. The first number in this evening's program **Selig sind die Toten** (Blessed are the Dead), is an exquisitely moving motet from this collection. This motet, written for six parts (SSATTB), is based on Revelation 14:13 which offers a message of tender comfort. Schutz is notorious for his uncanny ways of expressing his text in a most appropriate style. Born one hundred years later, George F. Handel, though also of German Protestant origin, was a composer on a universal scale. He traveled widely and often composed in the vernacular and employed respective popular genre of those countries. His stay in Rome resulted in his writing church music such as Vespers for the Roman Latin Church. The **Carmelite Vespers** is the second vespers of the Feast of Our Lady of Mount Carmel in which Handel wrote five of the pieces. **Dixit Dominus**, first of the five and most well known in the series, written in 1707 for five voice parts, is the Latin version of Psalm 110. The Chorale chooses the opening movement **Dixit Dominus** and the last movement, **Gloria Patri** for this evening's program. The former is based on a psalm tone, developed on a grand scale while the latter is an extended repetition of the octave "Amen" theme. The two movements contain passages that present unusual difficulty for the choir in both the vocal ranges and agility.

Our program moves chronologically ahead to **Stabat Mater**, a work by an Italian Baroque composer Giovanni Battista Pergolesi. Like many composers, Pergolesi turned to writing more sacred compositions towards the end of his short life. This work, dedicated to the Church of St. Maria dei Sette Dolori in Naples, was completed during the last months of his life. It was originally written for a duet by Soprano and Alto and string orchestra, and was published posthumously in 1749. The female members of the Chorale will present the first movement 主釘十架 and the last **Amen** chorus in Cantonese. The call to grieve beneath the cross is sung beautifully between the two long weaving vocal lines. There is much usage of dissonances in series of suspensions in both movements.

In 1766 Haydn wrote his Cecilia Mass in C. This is one of his earlier masses on a smaller scale, known as a Cantata Mass. The **Kyrie** is the first movement excerpted from this mass. Though basically in the Baroque style this piece shows glimpses of the Classical flavor, particularly in the treatment of the two-measure motive in sequential question and answer imitations. Mozart's **Veni Sancte Spiritus** K. 47, on the other hand, possesses typical Classical characteristics of charm and grace. While the above works are all excerpts from larger compositions, this is a rather short complete work for four soloists and chorus. It was designed for the Pentecostal season of the church year.

In 1840, Felix Mendelssohn wrote a composition for male chorus with brass instrumentation on the celebration of the printing of the Bible by Gutenberg entitled **Festival Hymn**. There are four sections to this very unique work. The first is a chorale thanking and praising God for the illumination of His Word. The second is titled **Song** in which the text pays tribute to Gutenberg and his effort to proclaim the Word of God in this darkened world. The tune is better known today as the familiar Christmas hymn **Hark the Herald Angels Sing**. The third section **Let there be Light** is a tumultuous and hearty cry saying that the Word of God is a light given unto the world. It is likened to the strength and might of the shield and sword. The fourth section concludes the work again with a familiar chorale **Now Thank We All Our God**. The chorale will sing all but the first section.

From the works of these European continental composers, the repertoire moves on to an anthem by a late nineteenth century English composer C. H. H. Parry entitled **Hear My Words, Ye People**. This is a lengthy anthem in the style of a vocal concerto. In addition to the soprano and bass solos this piece features the contrasting choral sonorities of the semi-chorus and the full choir. The anthem was composed for the Festival of the Salisbury Diocesan Choral Association with its first performance on May 10, 1894 at the Salisbury Cathedral. Both solo parts as

well as the organ accompaniment are quite demanding technically, while the full chorus part, designed for a large festival chorus, is relatively simple. The familiar hymn tune of Sir Henry Baker's Psalm 150 is used at the end effectively as the two choral bodies sing antiphonally.

The second half of tonight's program begins with two hymn arrangements, sung in Mandarin. David Ashley White wrote **When In Our Music God Is Glorified** 音樂榮神 as a hymn concerto on his own hymn tune **Hammerling**, a setting to the familiar text written by F. Pratt Green. **Let All the World in Every Corner Sing** 普天下都來頌揚, on the other hand, written by William Mathias, is a stately arrangement of Basil Harwood's hymn tune **Luckington**. Both hymn arrangements can work effectively in worship services with congregation taking part.

Next, we turn to two *a cappella* anthems written in the twentieth century. **Let All Mortal Flesh Keep Silence** is a hauntingly beautiful short anthem, written by Sir Edward Bairstow in 1925 while he was organist at York Minster and professor of music at Durham University. The text is taken from the Liturgy of St. James. This anthem gives off a mysterious effect as the tenors and basses begin in octaves. Then the female voices join in at their high registers respectively, singing: "lift itself above all earthly thoughts." As the music progresses it calls for various choral textures ranging from full and dramatic to ethereal and distant. The second *a cappella* anthem is **Cantate Domino** by John Rutter. It was written in 1991 and later incorporated in the composer's **Psalmfest**, a collection of his anthems based on various psalms. In **Cantate Dominio** we have a setting of Psalm 96 in English with the Latin antiphon as the unifying factor. This is indeed a festive and joyful call to praise, with sections of meditation through out. Just before the jubilant ending there is a contrasting reflection in a style of a ninth century Pentecostal hymn **Veni Creator Spiritus**. It is one of Rutter's more difficult works of the chorus.

It has been one of Innomine Chorale's objectives to promote fine sacred music, particularly that of the contemporary period. As the quality of contemporary sacred music deteriorates in the Christian music scene favoring the popular style of music, American composer Norman Dello Joio's **Psalmist Meditation** is indeed a breath of fresh air. The composition

was written in 1979 for mixed chorus and piano accompaniment, commissioned by the Holland Community Chorale for their March Festival the following year. The accompaniment, so superbly written with drama and expressiveness, shows touches of the style of the composer's teacher, Hindemith. The entire work is based on an eight-note motive intoning "O Lord, my God receive my prayer." It appears eight times in various guises, each time one scale tone higher than the previous. The harmony is mostly dissonant, often without resolution.

The next number is also an interesting short cantata entitled **Israel at the Red Sea** by the American composer Lloyd Pfausch. A well-respected music educator and choral clinician, Dr. Pfausch has had much influence on the development of American choral music. In this cantata, a tenor solo serves as the narrator, a bass solo sings the roles of Moses and Jehovah respectively, and the soprano solo sings the role of Moses' sister Miriam. The organ accompaniment maintains a supportive role throughout the work without being dominating. There are instances where the text is sung almost in a speech-like manner with very unusual harmonic progressions. The work ends on an exuberant dance-like shout praising God for His deliverance from the Egyptians and a safe passage of the red sea.

Next on the program are two arrangements of American folk hymn, in a lighter musical style and probably easier to appreciate. The first **Promised Land** 在約但河邊我遙望 is a fine arrangement by Benjamin Harlan incorporating also the gospel song **Coming Home**. Rene Clausen arranges the familiar shaker tune **Simple Gifts** for the *a cappella* choir. The ending is an experimental one with some *ad lib* involved, which might prove surprising to the audience. The concert ends on a powerful rendition of **Psalm 150** by the popular American arranger and composer Mark Hayes. This piece culminates the evening's pilgrimage through the history of choral music. It is the hope of those who labored to prepare for this performance that the audience, having been through this pilgrimage, will gain further appreciation and love for the wealth of resources of excellent choral music; so that these expressions of praise, old and new, will continue to enrich the lives of today's Christians in their worship of God.

Selig sind die Toten

Revelation 14:13

(Sing in German)

Selig sind die Toten,
die in dem Herren sterben,
von nunan.
Ja der Geist spricht.
Sie ruhen,
von ihrer Arbeit,
Und ihre Werke folgen ihnen nach.

Heinrich Schütz

(English version by John Rutter)

Blessed are the faithful, whose earthly life is ended,
blest are they, blessed are the faithful,
from henceforth. Yea, the Lord saith,
They rest now, they rest now from all their labours,
yea, and their works do follow after them.

Dixit Dominus

Psalms 110

First Movement

(Sing in Latin)

Dixit dixit Dominus Domino meo, dixit:
Sede a dextris meis.
Donec ponam inimicos tuos
scabellum pedum tuorum.

George Frideric Handel

Edited by William Herrmann

(English Translation)

The Lord said to my Lord,
sit at my right hand,
and I shall make of your enemies
a footstool for you.

Eighth Movement

(Sing in Latin)

Gloria Patri, et Filio et Spiritui Sancto,
sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

(English Translation)

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

主釘十字架

詞用主釘十字架 (頌 135 v.1)

須來與我一同悲傷，誠心恭立十字架旁，我救主釘十架上。
須來與我一同悲傷，誠心恭立十字架旁，
一同悲傷，我救主釘十架上。

Giovanni B. Pergolesi

Amen

Amen, amen, amen.

Giovanni B. Pergolesi

Kyrie Eleison

Hal H. Hopson

Kyrie eleison
(Hear Us, Lord)

Franz Joseph Haydn

Veni Sancte Spiritus

Wolfgang Amadeus Mozart

Veni Sancte Spiritus,
Repletuorum corda fidelium.
Et tui amoris in eis ignem, in eis ignem accende.
Qui per divinitatem linquarum cunctarum
Gentes in unitate fidei congregasti.
Reple accende. Veni Sancte Spiritus.
Veni, veni, veni.
Alleluja.

Festival Hymn

Felix Mendelssohn

I. Song

Where the Main, serenely flowing,
meets the waters of the Rhine,
there the printed Word Divine kindled first this
radiance glowing.
There it was that Gutenberg,
gave the world his deathless work.
Once the fire had been ignited,
other torches caught the flame.
Willing hands took as their aim bearing light to
lands benighted.
Gutenberg, o valiant man,
this crusade your work began,
Loathe was ignorance to yield,
loathe the blind to be unseated;
though its power it tried to wield,
still the darkness sank defeated,
it sank defeated, and with victory flags unfurled
knowledge strides through all the world.
Gutenberg, unto your name we ascribed undying fame,

II.

The Lord who spoke: "Let there be light!"
He gave divine assistance.
Standing beside you in the fight.
He crushed the foe's resistance,
standing beside you in the fight.
Believing in His Holy Word you had a trusty shield

and sword and were assured of triumph.
Long will your name remembered be,
for you have worked that man might see.
Be blest for all eternity!
You will remembered be, you worked that man
might see:
Be blest for all eternity, blest eternally!
Long will your name remembered be,
for you have worked that man might see:
Blest be your name eternally, blest be your
name eternally,
Be blest eternally! Long will your name remembered be,
and blest, for you have worked that man might see,
be blessed,
your name be blest eternally!

III. Chorale

Lord, let this song resound in thankful jubilation,
since now the light is found in every land and nation.
O give us, we implore,
Thy Light, that heart and mind may serve forever more
the welfare of mankind.

Hear My Words, Ye People

C.H.H. Parry

(Quartet)

Hear my words, ye people
Give ear unto me,
All ye that have knowledge
Let us choose to us judgement,
Let us know among ourselves what is good.
Behold, God is mighty, and despiseth not any,
He is mighty in strength and in wisdom.
Behold, He is great, and we know Him not,
Neither can the number of His years be searched out.
He is great, and we know Him not,
Neither can the number of His years be searched out.
The Lord's seat is in heaven.

(Bass Solo)

Clouds and darkness are round about Him,
Righteousness and judgement are the habitation
of His seat.
He decketh Himself with light, as with a garment,
And spreadeth out the heavens like a curtain.
He layeth the beams of His chambers in the waters,
And maketh the clouds His chariots,
And walketh upon the wings of the wind.
He bowed the heavens, and came down,
And it was dark under His feet.
He rode on the Cherubim, and did fly,
And came flying upon the wings of the wind.

(Choir)

The Lord's seat is in heaven, His kingdom ruleth
over all.

(Quartet)

Behold, the eye of the Lord is on them that fear Him,
And upon them that put their trust in His mercy.
To deliver their soul from death,
And to feed them in a time of dearth,
Our soul hath patiently tarried for the Lord,
For He is our help and our shield.

(Soprano Solo)

He delivered the poor in his affliction,

The fatherless and him that hath none to help him.
He shall bind up the broken hearted, and proclaim
liberty to the captives,
And comfort to those that mourn.
He shall give them beauty for ashes;
The garment of praise for the spirit of heaviness.
For as the earth bringeth forth her bud,
And as the garden causeth things that the sown to
spring forth.
So the Lord God will cause righteousness and
peace to spring forth before all nations.

(Quartet)

The Lord is full of compassion and mercy.
He hath not dealt with us after our sins,
Nor rewarded us according to our wickedness,
For look how high the heaven is in comparison of
the earth,
So great is His mercy toward them that fear Him:
Look how wide also the east is from the west,
So far hath He set our sins from us.

(Choir)

O praise ye the Lord, Praise Him in the height;
Rejoice in His word Ye Angels of Light!
Ye Heavens adore Him by whom ye were made,
And worship before Him in brightness arrayed

(Quartet)

O praise ye the Lord, Praise Him upon earth,
In tuneful accord, Ye sons of new birth,
Praise Him who hath brought you His grace from
above,
Praise Him who hath taught you to sing of His love.

(Choir)

O praise ye the Lord! Thanksgiving and song to
Him be outpoured
All ages along; For love in creation,
For Heaven restored, For grace of salvation,
O praise ye the Lord.
Amen.

音樂樂神

F. Pratt Green

張美萍修譯

David A. White

獻上音樂為榮耀主聖名，敬仰虔誠向祂謙卑順服；
惟願全地同聲歌頌恩主。阿利路亞！
美樂聲中屬靈境界高深，聲譽世界帶來新穎體驗；
敬拜更新引往優美境地。阿利路亞！

教會詠唱宣讀真理聖言，以誠以愛經歷苦難世代，
萬口見證奇妙救恩福音。阿利路亞！

夜正深沉我主詠誦詩章，無盡兇惡狂向光明攻擊，
凱歌高唱主為我們爭勝，阿利路亞！
樂器齊鳴同讚頌主聖名，讚美高升多麼歡欣快樂；
願神施恩信心之歌不停，阿利路亞！

普天下都來頌揚

詩篇95篇
張美萍修譯

William Mathias

來啊我們向耶和華歌唱，向拯救我們的磐石歡呼，向耶和華歌唱，
我們要來到祂面前感謝祂，我們用詩歌向祂歡呼，因耶和華為大神、
為大王，在萬神之上，地的深處在祂手中，山的高峰也都屬祂。
來阿我們要屈身敬拜，在造我們的主前跪下。因祂是我們的神，
我們是祂草場上的羊，是祂手下的民。來向耶和華歌唱。
普世萬方敬拜我王我神，讚美頌揚，諸天並不太高，歌聲往遠處飄；

大地也不太低，歌聲直達雲霄，普世萬方都當頌揚君王，
讚美真神！

普世萬方敬拜我王我神，讚美頌揚！我眾盡情歡唱，心意
綿綿不絕；

教會誦唱詩篇，歌聲雄壯清越，普世萬方都當頌揚君王。
讚美真神。阿們！

Let All Mortal Flesh Keep Silence

words from Liturgy of St. James

Edward C. Bairstow

Let all mortal flesh keep silence and stand with fear
and trembling,
and lift itself above, above all earthly thought,
above all earthly thought.
For the King of kings and Lord of lords, Christ our God,
cometh forth to be our oblation and to be given for
Food to the faithful.

Before him come the choirs of angels with every
principality and power;
the Cherubim with many eyes, and winged Seraphim,
who veil their faces,
as they shout exultingly the hymn:
Alleluia, Alleluia, Alleluia,
Let all mortal flesh keep silence and stand with trembling.

Cantate Domino

from Psalm 96

John Rutter

Cantate Domino canticum novum,
O sing unto the Lord a new song;
sing unto the Lord, all the whole earth.
Sing unto the Lord, and praise his Name;
be telling of his salvation from day to day.
Cantate Domino canticum novum.
Declare his honour unto the heathen;
and his wonders, his wonders unto all people.
For the Lord is great, and cannot worthily be praised;
he is more to be feared than all gods.
As for all the gods of the heathen, they are but idols;
but it is the Lord that made the heavens.
Glory and worship are before him;
power and honour are in his sanctuary.

Ascribe unto the Lord the honour due unto his Name;
bring presents and come into his courts.
O worship the Lord in the beauty of holiness;
let the whole earth stand,
the whole earth stand in awe of him.
Let the heav'ns rejoice, and let the earth be glad;
for he cometh, to judge the earth.
Veni Creator Spiritus, Mentis tuorum visita;
Imple superna gratia,
Quae tu creasti pectora.
Cantate Domino canticum novum, Cantate Domino.
Cantate Domino canticum novum.

The Psalmist's Meditation

Text adapted from the Psalms

Norman D. Joio

O Lord, my God, receive my prayer.
 Give ear to my words and heed my meditation.
 My soul as a bird does flee to your mountain,
 let me forever dwell in Thy holy hill.
 O Lord, my God, receive my prayer.
 Give me strength and be the horn and buckler,
 the horn and buckler of my salvation
 that I may join the heavens to glorify Thy name.
 O Lord, my God, receive my prayer.
 Let us magnify the Lord, let us magnify the Lord,
 clap hands, clap hands and sing forth to the honor
 of His name;
 For blessed are they that make a joyful sound,
 O blessed are they that make a joyful sound and
 make a noise like thunder unto the rock of our
 salvation.
 O Lord, my God, receive my prayer.
 Man is like to vanity, Man is like to vanity, vanity,
 his days are as a shadow, his days are as a
 shadow that passes away, away, passes away,
 bow the heavens,
 O Lord, cast forth lightning, destroy the evil that
 resides in men.
 O praise the Lord, O praise the Lord, that He may,
 that He may shed a light on us that we may join
 the congregation of all His saints.
 O praise the Lord, O praise the Lord,

that He shed a light,
 shed a light on us that we may join the
 congregation of all His saints.
 O Lord, my God, O Lord, my God,
 receive my prayer, my prayer.
 Praise, praise God.
 We praise the Lord in the firmament of His power,
 O praise the Lord, our God.
 O praise the Lord, we praise the Lord in the
 firmament in His power,
 We glorify His ever lasting name,
 and the power of our God.
 We praise the Lord, we praise the Lord,
 we worship and pray to Him to shed a light on us
 so that we may join his saints to glorify His
 everlasting name.
 O Lord, my God, receive my prayer.
 O we praise Him with the timbrel and the harp,
 with trumpets and loud cymbals and the dance,
 we praise Him with the timbrel and the harp,
 we praise Him with the timbrel and the harp,
 the cymbal, the trumpet, cymbals, the trumpet,
 loud cymbals, the dance, dance, dance, dance.
 Praise God, let everything that has breath,
 praise His holy name,
 praise, praise His holy name.
 O Lord, my God, receive my prayer, my prayer.

Israel At The Red Sea

Exodus 14-15

Lloyd Pfautsch

When the news was brought to the king of Egypt that the Israelites had fled, Pharaoh pursued the Israelites as they were going triumphantly out. And overtook them camping by the sea.

The Israelites were terribly afraid and cried to the Lord and said to Moses:

Was it because there were no graves in Egypt?

That you have taken us away to die in the desert?

What a way to treat us, bringing us out of Egypt. Isn't this what we told you in Egypt would happen when we said:

Leave us alone and let us serve the Egyptians, for it is better for us to serve the Egyptians than to die in the desert.

But Moses said to the people: Do not be afraid, stand by and see how the Lord is going to save you today. For though you see the Egyptians today you shall never see them again.

The Lord will fight for you while you have only to keep still. If thou but suffer God to guide thee and trust in Him though dark thy way He'll give thee strength what e'er betide thee and bear thee through the evil day. Who trusts in

God where e'er he goes shall be deliver'd from his foes.

Then Moses stretch'd out his hand over the sea and the Lord moved the waters away by means of a strong wind and turned the sea into dry land. The waters were

divided so that the Israelites proceeded on dry land right into the sea. The waters forming a wall for them to the right and to the left of them. Pursuing them, the

Egyptians follow'd the Israelites into the sea.

Then the Lord said to Moses: Stretch out your hand over the sea that the waters may flow back up on the

Egyptians, upon their cavalry and chariotry. So Moses stretched out his hand over the sea and the Lord made

the waters of the sea flow back on the Egyptians. When

Israel saw the mighty acts which the Lord had perform'd against the Egyptians, the people stood in awe of the Lord and trusted the Lord and his servant Moses.

Then the prophetess, Miriam, the sister of Aaron, took a tambourine in her hand and sang this song to the Lord:

Sing to the Lord Mighty is He! The horse and its rider, He has hurl'd into the sea. Mighty is He!

在約但河邊我遙望

Samuel Stennett

張美萍修譯

American Folk Hymn

Arr J. Hellums & B. Harlan

在約但河邊我遙望滿眶淚光盼望，
迦南美境是快樂地，
放下各樣重擔。

遼闊平原一望無際，永遠光芒萬丈。

上帝愛子榮耀統領驅散黑雲愁霧。

我要前往那應許地，有誰願意與我同去？

我要前往那應許地。

寒風暴雨不會再現，大家健康快樂，疾病痛苦、死亡憂患，
永不再來困擾。

我要前往那應許地，有誰願意與我同去？

我要前往那應許地。

上主座前生命河邊，聖潔天使都來臨，
水流不息晶亮似銀。

當我們到達快樂地，得着永生福份，面對面來朝見天父，
祂懷裡有安寧。

我要前往那應許地，有誰願意與我同去？慈愛天父伸開手，
有誰願與我同去？

歸家吧，

何必再遊蕩，慈愛天父伸開手，有誰願與我同去？

我要前往那應許地。

Simple Gifts
Shaker Tune

Arr. René Clausen

'Tis the gift to be simple, 'tis the gift to be free,
'tis the gift to come down where we ought to be,
and when we find ourselves in the place just right valley of love and delight.
'twill be in the valley of love and delight.
When true simplicity is gained, to bow and to bend we shan't be ashamed to
turn will be our delight, 'till by turning, we come 'round right.

Psalm 150
Based on Psalm 150

Mark Hayes

Praise the Lord! Praise God in the sanctuary.	And with dancing, Praise God with the dance.
Praise God in the mighty firmaments.	Let everything that has breath praise the Lord and
Praise God for his mighty deeds.	dance!
Praise God according to his excellent greatness.	Praise God with strings and pipe.
Praise God with trumpet sound!	Praise God with the clashing of the cymbals!
Praise God with lute and harp,	Praise God with high resounding cymbals!
O my soul, praise God with stringed instruments.	Let everything that has breath praise the Lord.
Praise God with the tambourine.	Everything that has breath praise the Lord!

innomine chorale

欣樂詠團團員 Innomine Chorale

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