

欣
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27
廿
七
周
年
音
樂
會

Innomine Chorale

27th Annual Concert



Acknowledgment

鳴謝

香港大會堂

九龍城浸信會

香港聖樂服務社

樂聲琴行借出電子琴

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場地規則

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多謝合作。

場地經理

彭惠蓮

高級經理（香港大會堂）

電話：2921 2836 圖文傳真：2877 0353

HOUSE RULES

Dear Patrons,

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

Thank you for your co-operation.

Venue Management

Maggie Pang

Senior Manager (City Hall)

Tel: 2921 2836 Fax: 2877 0353

香

港近年來真是多事之秋，政治轉形，經濟衰退，失業人數上升，群眾經已怨聲載道。一般居民更是憂心忡忡，擔心生活負擔更重，想不到還來一個非典型肺炎傳染病，使人們更惶惶不可終日。的確是開埠以來一件大事，現在疫症雖然逐步消退，但在市民心中，還是未有真正的平安，還擔心「非典」還會回來否？

信主的人的確也經歷一個很大的考驗，加強了信心，求主眷顧，安然生活。亦有醫學界的信徒為了大眾的健康及醫護尊嚴，努力不倦，前仆後繼，顯出無限的愛心，甚值得大眾的讚賞及敬佩。其中有基督徒主動請纓上陣，救死扶傷，用行動來表示基督的愛，實在賺人熱淚，感人肺腑，知道基督徒在任何情況都表現基督精神，這是偉大的愛和無比的愛之表現。

欣樂詠團的團員們一直堅持要舉行周年音樂會，真是精神可嘉。可是，當發覺公眾場所可能要暫時停止活動時，也祇好無奈接受。後來當聽到解禁的消息時，便不辭勞苦的練習，但求音樂會有美好的成績，以維持欣樂廿七年來的良好傳統，也是因為他們有「女籃五號」的練習要求，故經年累月積下來的功力和經驗，使他們不畏困難，勇往直前，這種精神也是值得介紹和推廣的。一個基督徒合唱團必須有技巧、靈命及奉獻三種要求，缺一不可，否則便不合規格，和一般的合唱團無異。而且每一個合唱團必然有她的一種特色，從而透視出她的魅力和風格，使人一見其名字便已聽到她的聲音似的。正如一個人，到廿七歲正是風華正茂的年齡，天天向上，走向巔峰，帶領更多人歸向耶和華，一同尊崇祂、讚美祂。在這裡預祝周年音樂會演出成功。

Recently Hong Kong has not been a quiet place: political transformation, economic recession, rising of unemployment rate. There have been many frustrating voices in the society. Most of our residents are weary and worrying about the increasing burden of their daily lives. Moreover, unexpectedly there came the SARS infectious

Moreover, unexpectedly there came the SARS infectious disease that made people even more anxious. Indeed, it has been a big event since Hong Kong history. Although now the disease is gradually fading, in the hearts of our people, true peace is yet to be settled. People are still asking whether or not "SARS" will return in the future?

For Christ's believers, we have also experienced a significant trial which increased our faith in the Lord. We seek the keeping from the Lord and live our lives in His embrace. Christians who work in the medical profession put in their best effort fighting the disease for the health of the society at large and for the dignity of the medical profession. They show their boundless love that worths appreciation and honour. Among them, some Christians on their own will volunteered to go to the foremost to heal and cure. They show the love of Christ by their acts. This really touches the people. Bearing in mind that Christians who show Christ's image in whatever circumstances is the showing of the great love and the unfailing love.

The members of the Innomine Chorale always persist in holding their annual concert. Their persistence shall be praised. However, when they discovered that all activities may be suspended in public venues, they could only accept it unwillingly. Later, when they knew that restrictions have been cancelled, they practised with full effort focusing only on the high quality performance in their concert so to continue their good tradition over the past twenty-seven years. Because of their strict practices and rehearsals, together with the techniques and experiences that were accumulated over the years, they could overcome all hurdles and progress ahead. Such attitude of theirs also deserves promotion. For a Christian chorale, there must be the requirements of techniques, spiritual devotion and dedication. None of them can lack, otherwise, it cannot be a chorale of satisfactory standard, or it would just have no difference with any other chorale. Also, for every chorale, there must be certain character of her own that shows her charisma and style so that her voice can float in people's mind only by knowing her name. Similar to the person at the age of 27 who is at the most charming year, progressing forward until he reaches the peak of his life, leading more people towards Jehovah and to worship Him and praise Him together. Finally, I wish for the successful performance of the annual concert.

Offer our prayer

欣樂詠團團長 / 梁永堅
Leung Wing Kin

Pass on our blessing

獻上禱告，送上祝福

在籌備這音樂會期間，非典型肺炎疫症突襲我們的城市。面對著無情病毒的肆虐與威嚇，全城的人頓然陷於迷惘不安、挫敗無奈、疏離絕望、內疚悲傷、惶恐終日。此時此刻，我們所唱頌的詩歌，恰好回應著這窘境；我們的內心得著無限的支持與鼓勵，因上主有豐盛的慈愛、堅定不變的憐憫。

感謝主！在這裡，我們有謹守崗位的公僕，曾為變幻莫測的災情奔波疲累；又有工作壓力沉重的服務員，在社區各苑廈、校園及公共設施裡默然苦幹，為我們提供了清潔衛生的環境。還有無懼無私的前線醫護人員，肩負著救死扶傷的天職，甚至犧牲了生命！他們偉大的情操，捨身成仁的榜樣，真是以生命影響生命！因著他們的擺上，我們深受感動，更激勵了全港市民的鬥志，同心抗炎。

今天晚上，詠團願意透過詩歌裡的禱詞，誠意地把祝福獻給這城。

Ich aber bin elend - BRAHMS

但我在苦難中，心裡極其憂傷！
主上帝，你向千萬人彰顯憐憫，
赦免他們的冒犯、違規和惡行。
在你面前，無人可以自以為義。
主上帝啊！願你憐憫、看顧我。

Hear My Prayer - MENDELSSOHN

當我心感困惑及手足無措的時候，上帝啊，聽我哭訴！
我心中極其傷痛，死亡的恐怖威脅著我，
害怕顫抖籠罩著我，驚恐漫過我身，上帝啊，聽我呼救！

Help Us, O Lord - COPLAND

因你是生命之泉。憑你真光，我們得見曙光。
讓我們往前邁步，轉向上主。

Every Time I Feel the Spirit - HAYES

在我周圍一切都甚好，可否都讓我擁有？
約旦河水雖然寒徹骨，心靈卻未曾凍僵。
在幽谷我向上主跪禱，求主施恩憐憫我。
人生道上只有一列車，引領我等走天路。

During the preparation of this concert, SARS attacked our city. When faced with the severity and threat of this merciless virus, people of the whole city were all annoyed, frustrated, despaired, sad and scared. At this time, the songs we sing are just rightly replying to this unpleasant circumstance. There is much support and encouragement for our hearts because the Lord is most loving and unfailingly merciful.

Thanks be to God! In here, we have very responsible civil servants who were wearied by the continuously changing situations of the disaster. We also have heavily loaded workers who worked quietly for the provision of the better hygiene of our environment in all housing estates, schools and public facilities in the community. There are also the fearless and selfless frontline medical and care workers who shouldered the life-saving duty and even sacrificed their own lives. Their great beneficence has been an influencing example to others. We are deeply moved by their offering. The spirit of people all over Hong Kong has been uplifted to fight SARS with a single mind.

Tonight, Innomine Chorale willingly offers our blessing to this city by the prayers we sing.

Ich aber bin elend - BRAHMS

But I am afflicted and in great sorrow;
Lord God, who art gracious and of steadfast mercy,
and forgive sinfulness, trespasses, and offenses,
and before whom no man stands innocent;
God, with Thy mercy look on me.

Hear my prayer - MENDELSSOHN

Hear my prayer, O God, incline Thine eye!
Thyself from my petition, do not hide.
Take heed to me!
Hear how in prayer I mourn to Thee.
Without Thee all is dark, I have no guide.
Oh God, incline Thine ear.

My heart is sorely pained within my breast;
My soul with deathly terror is oppressed;
Trembling and fearfulness upon me fall,

With horror overwhelmed,
Hear me call, Lord.

Help us, O Lord - COPLAND

For with Thee is the fount of life.
In Thy light shall we see light.
Let us march and try our ways.
Turn to God.

Every Time I Feel the Spirit - HAYES

And all around me looked so fine;
I asked my Lord if all was mine.
Jordan river's chilly and cold;
It chills the body, but not the soul.
Down in the valley on my knees;
I ask the Lord have mercy please.
Only one train on this track,
It runs to heaven and runs right back.

A never-aging heart for servicing to China

陳肇春

Chan Shiu Chun

歷久常新的中國事奉心

農曆年初四，因腰骨疼痛厲害需要住院，醫生說要作全身徹底檢查。經過檢查後，才知是脊椎骨的第四及第五節的軟骨移位，壓住神經線，需要相當時間進行物理治療，可是，由於出院後染上感冒，需要休息，所以不能即時進行物理治療。

這段日子身心都感到非常軟弱，對於要隨欣樂詠團於農曆十五前往揭陽事奉，也實在很猶豫，有點掙扎，後經過祈禱後，於前往揭陽的前一天，決定前往理工大學康復治療中心先進行一次的物理治療，我祈禱說：「倘若你要我前往揭陽事奉的話，求你醫治。」

當天由於是第一次的物理治療，所以不能拉腰骨，物理治療師只給予我很簡單的物理治療，並囑咐我不能拿重物，無論坐或立也不能太久，每天都要做一些指定的運動。之後，回校上課時，疼痛竟然漸漸減退，第二天起床出發時，疼痛已沒有了。經過五小時的長途車前往揭陽及長時間站立練習詩歌，也沒有疼痛，我的內心真的深深向神感恩。

晚上，在揭陽市教會舉行了一個元宵佳節聖樂晚會，其中的少年詩班獻唱，真的令我很感動，因為他們的獻唱，完全沒有做作，看得出來是從心底裡發出對神的讚美，他們的歌聲告訴我，他們是經歷過神的恩典，從他們的身上，我真的看見神了，而且此刻，在我的腦海裡出現了一句說話：「要用心靈誠實去敬拜神」。

我不懂潮語，可是其中的一首詩歌，我竟能聽得懂，而且到今天還是印象深刻，歌詞是這樣的：「耶穌愛我，救我脫離罪，出黑暗，進入光明。」這首詩歌帶給我有很大反省，我反問自己：「我算得甚麼，耶穌真的很愛我。」當天晚上，當我們獻唱的時候，我是帶著很大的感動和感恩的心去獻唱，去回應祂的愛呢。

在中國事奉已有一段頗長的日子，感謝神！每次事奉都給我新的體驗，讓我在中國事奉上經常都有一個歷久常新的事奉心，我相信這個事奉是神喜悅我去做的。

On the fourth day of the Lunar New Year, I had to be hospitalized because of my aching waist. The doctor said I needed a thorough medical check. After the inspection, it was discovered that the cartilage between the fourth and fifth pieces of the spinal column was misplaced and was pressing on the nerve. It needs a lengthy period of physiotherapy. However, as I got a flu after being discharged from the hospital, rest was necessary and I could not start the physiotherapy right away.

During that period, both my body and soul were weak. I was hesitating and struggling to take-part in the Mainland service trip to Jieyang of Innomine Chorale setting off on the fifteenth day of the Lunar Year. Later, after prayers, on the day before setting off to Jieyang, I decided to go first to the Rehabilitation and Therapy Centre of the Hong Kong Polytechnic University and undertake one physiotherapy session. I said in my prayer, "If it is Your will that I shall go for the Jieyang service, may You heal me."

As that was the first ever physiotherapy, therefore, the relocation of the waist cannot be done. The physiotherapist only gave me some simple therapy and advised me not to carry heavy loads, not to sit nor stand for too long a time and that I had to do a bit of certain prescribed exercise each day. Subsequently, as I went back to school, the pain gradually decreased. The next morning when I got up and set off, the pain has disappeared. Even after the five-hour long journey to Jieyang and the lengthy standing choir rehearsal, I did not feel any pain. Deep inside my heart, I thanked the Lord sincerely.

In the evening, a New Year Festival sacred music evening was held in the church of Jieyang. The song dedication of the youth choir was really touching to me because their dedication is so pure that the praise came out from the bottom of their hearts. Their voices have told me that they have experienced the grace of God. From them, I saw God. Also, at that very moment, a verse flowed in my mind, "We shall praise Him with spirit and honesty."

I do not know the local dialect there. However, I could understand one of the songs. Also, even up to now, it is still deeply impressed in my mind. The lyrics are like this, "Jesus loves me, save me from sin, away from darkness and into brightness." This hymn brought me much reflection. I asked myself, "What am I? Jesus really loves me greatly." On that night, when we dedicated our songs, I was singing with a moved heart and much appreciation, so to reply and respond to His love!

There has been a long time in serving China. Thanks be to God! Each service had given me some new experience that makes my heart for servicing to China never-aged. I believe that such service is a service that pleases God.

Innomine Chorale

a brief introduction

欣樂詠團



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 "*in nomine domini*", i.e. "in God's name".

欣樂詠團簡介 Innomine Chorale - a brief introduction

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

Apart from preaching the gospel via music, the work of the Chorale includes organising concerts, advocating and promoting church music. Over the past 24 years, apart from holding annual concerts in Hong Kong, the Chorale

has also been leading numerous evangelical meetings of sacred music in churches, organisations, hospitals as well as in schools. Other countries like Taiwan, Singapore, Western Malaysia, Eastern Malaysia, Philippines, Indonesia and Thailand have been visited by the group, which has also been to mainland China frequently in recent years to lead interflow meetings on church music.

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



張美萍 Dorothy Cheung

音樂總監及指揮 Music Director & Conductor

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

深感神所賜音樂恩賜，應專心從事聖樂工作，於是隨夫婿張慕堃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 Lamda as honorary member.

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

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

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

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



潘 德 Poon Tak

風 琴 伴 奏 O r g a n i s t

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

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

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

潘德於一九八四年被選委任為皇家音樂學院院士。

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

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

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

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



吳 亦 兒 Ng Yik Yee, Emily

鋼 琴 伴 奏 P i a n i s t

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

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

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、雅誦合唱團、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「創世記」、「C大調彌撒曲」、孟德爾頌的「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.

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

表演嘉賓簡介

Strings Ensemble

九龍城浸信會弦樂組

指揮： 何俊牲

Conductor： Jason Ho

第一小提琴 何俊牲 薛國宏 嚴守真 梁衛德 黃俊匡 胡欣恩

Violin I Jason Ho, Patrick Sze, Jennifer Yim, Victor Leung,
Wong Chun Hong, Wu Yan Yan

第二小提琴 卞祉碩 關傑明 陳昌隆 嚴守恩 郭晉恩

Violin II Samuel Bin, Edmund Kwan, Chan Cheong Lung,
Andy Yim, Christine Kwok

中提琴 薛宇曦 冼基祐 黎珏堃

Viola Kenneth Sze, Benedict Shin, Lai Kwok Kwan

大提琴 王嘉瑩 卞祉恆

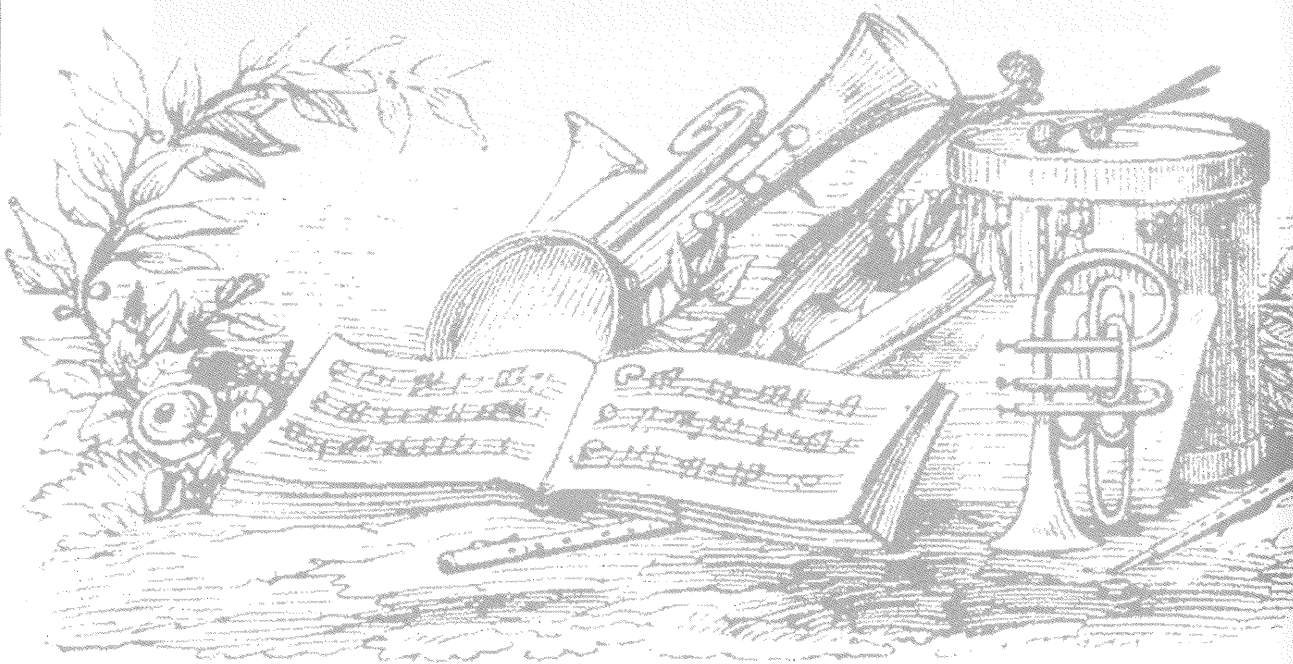
Cello Christy Wong, Bin Chih Heng

低音大提琴 李寶龍 簡思慈

Double Bass Boron Li, Kan Sze Chi

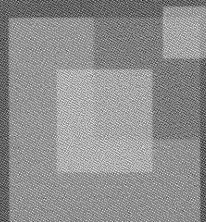
定音鼓 梁智謙

Timpani Leung Chi Him



Programme

指揮 張美萍博士 Conductor Dr. Dorothy Cheung
風琴 潘德小姐 Organist Miss Poon Tak
鋼琴 吳亦兒小姐 Pianist Miss Emily Ng



程序

I Psalm 100 Heinrich Schütz (1585-1672)
Ich aber bin elend, Op.100, No.1 Johannes Brahms (1833-1897)

II The Spirit of the Lord is Upon Me, Op.49 Edward Elgar (1857-1934)

III Kyrie from Mass in D, Op.86 Anton Dvorák (1841-1904)
領唱：關愛馨 (女高音) 陳肇春 (女低音) 梁永堅 (男高音) 陳玉泉 (男低音)

IV Mass in G, D167 Franz Schubert (1797-1828)
Kyrie
Gloria
Credo
Sanctus et Benedictus
Agnus Dei
領唱：葉綺娟 (女高音) 李可立 (男高音) 梅威倫 (男低音)

休息 INTERMISSION

V Hear My Prayer Felix Mendelssohn-Bartholdy (1809-1847)
領唱：葉綺娟

VI 奇異恩典 Arr, John Rutter (1945-)
Lord Make Me an Instrument of Thy Peace John Rutter (1945-)
Greater Love Hath No Man John Ireland (1879-1962)
領唱：侯慶婷 (女高音) 梅威倫 (男低音)

VII Help Us, O Lord, from Four Motets, No.1 Aaron Copland (1900-1990)
Have Mercy On Us, O My Lord, from Four Motets, No.3

VIII 父神偉大權力 Mark Hayes (1953-)
耶和華啊, 你已鑒察我 David Schwoebel (1949-)
Ev'ry Time I feel the Spirit Arr. Mark Hayes (1953-)

晚安 GOOD NIGHT

Programme Notes

• Dr. Dorothy Cheung

節目簡介

The Innomine Chorale wishes to give thanks to God for His mercy and providence so that its 27th annual concert can proceed as scheduled. Members of the Chorale have all been reassured of the importance of prayer especially after the difficult times that Hong Kong has gone through recently. Accordingly, the theme of this evening's concert is set on prayers that Christians offer to God. Various forms of prayers in sacred music repertoire through out music history will be presented. It is hoped that the audience will experience the presence of God through a devotional time of worship and communication with the Triune God in the course of this program. In addition to such a spiritual journey, they will have also deepened their appreciation of fine quality choral music.

"Praise ye the Lord through all the lands," "Come ye before the Lord with singing," the program begins with **"PSALM 100", SWV 36**, by the greatest German composer of the mid-seventeenth century Heinrich Schütz (1585-1672). This work is set in the transposed Ionian (F major) mode. The antiphonal choruses extend patterns of immediate echoes to produce a forward drive in the music. This piece displays the composer's notable features of structure, harmonic variety, and sensitivity in treatment of the texts. This is seen in his skill of accommodating the speech-rhythms of the texts and the dramatic declamation of Florentine monody with German polyphony. For example, the text "Glory, glory to the father" is set to the monophonic melody in contrast with the previous fortissimo climax, creating an expressive declamation. The second piece, also written for the double choir; **Ich aber bin elend** (But I am afflicted) from Three Motet Op. 110, is by German composer Johannes Brahms (1833-1897). The text, taken from Psalm 69:29 and Exodus 34:6-7, expresses one's personal struggles, his admission of human fallibility and the need for trusting God. A sorrowful man experiences the deceitfulness of false riches of the world, and, as he faces the threat of death, turns to seek comfort and salvation in God. Brahms weaves a largely homophonic texture of special beauty. There are contrasts of sharp extremes between harsh austerity ('Herr, Herr Gott!') and gentle consolation ('Barmherzig und gnädig und geduldig').

Next on the program is **The Spirit of the Lord is Upon Me**. It is the Prologue of the oratorio *Apostles* by the English composer, Sir Edward Elgar (1857-1934). The biblical text is taken from Isaiah 61:1-4 and 10-11. In the exposition, the main theme is presented in unison and the same appears in the recapitulation. The wide leaps of the forth, fifth, seventh and an octave are typical of Elgar's melodic lines, that incidentally resembles the intonation patterns of British speech. This is a complex work in late-romanticism, demonstrating wide dynamic range and much use of parallel triads. The accompaniment provides colorful harmonies of chromaticism in part weaving between the upper ascending and descending melodic lines, in addition to the lower pedal point on the tonic and the submediant.

Mass as a genre has been a favorite media for choral composition since its early conception and its texts are noted forms of prayers. The stylistic difference of Dvorak and Schubert, two composers in late and early 19th century respectively, can be demonstrated in the following two works, one movement of a mass and a complete mass. **Kyrie Eleison**, excerpted from "Mass in D",

Op.86 by the Czech (Bohemian) composer Anton Dvorak, shows a great deal of Bohemian nationalistic influence. Dvorak is known to express his profound feeling of devotion in his religious music. The following characteristics are found in his choral works: his apparent simplicity in thematic ideas, the warmth and sensuous beauty in his melody, imagination in his harmonic writing, and richness of colors in his orchestration. Certain influences of the Czech nationalism and elements of folk song are also present in spirit and feeling. His melodies are broad, straight forward, and direct with a touch of melancholy. This **Kyrie** is a homophonic work that reveals a true sense for balance and general transparency and the consummate skill of part-writings. The main themes are written in the simple intervals of second and third with equally simple rhythms of a long and a short beat as the basic motive. Written in the ternary form (ABA), a sharp contrast is created between the two different sections. In the development section the soprano solo sings the fugal theme *pianissimo*, in a minor mode with a syncopated rhythmic pattern, the other solo voice parts and subsequently the entire chorus join in. There is also extensive use of chromatic progressions that produces the expression of pain, grief, urgency and spiritual yearning. In this **Kyrie** Dvorak successfully brings the audience to an intense spiritual awareness while joining him in this plea to Christ for mercy in time of grief.

Franz Schubert took six days to write the Mass in G, D167 in March 1815. This is his shortest and most intimate mass and was written for use at the normal celebration in a parish church. In comparison with the previous work, it is more direct and simple in tonality and its usage of chromaticism. This **Kyrie** is also in a ternary form. It begins in G major with a devotional imploring of God's mercy. A penitential dimension is heard as the soprano solo sings the "Christe" section in A minor. The chorus returns to the tonic in recapitulation of the "Kyrie" without any surprise. There is an easy fluency in Schubert's treatment of phrases and cadences. **Gloria**, the second movement of the Mass, is also known as "the highest form of Christian prayer." The music forges ahead by the help of brilliant rhythms, wide ranging chord dispositions, and a harmonic momentum with propulsive sequences. The choral homophony prevails and the solo parts are relatively simple. The melody, harmony, and rhythm work well together in creating a festive atmosphere. In **Credo**, the profession of Christian faith, the text quickly flits against the rising melodic sequences in the *pizzicato* accompaniment. There is a great deal of text-painting occurring particularly with regard to his choice of tonality. For instance, the 'et incarnatus' section, marked *Allegro moderato*, runs in a downward harmonic sequence. 'Crucifixus' is set in B minor and 'et resurrexit' in D major; keys known for mourning death and joyous triumph respectively in the Baroque period. **Sanctus** is imposing dynamically in the opening out cries of "holy, holy, holy." "Osanna" follows as a separate section, and is fugally initiated that matches the "Sanctus" exactly in length. In **Benedictus**, a canon involves a theme and two variations for three soloists: soprano, tenor and bass. The strings weave beautifully to enhance the vocal fabric. The essence of Schubert's prolific gift of melody is called upon to create picture of exquisite beauty. "Osanna" returns in its entirety before going into the last movement. **Agnus Dei**, though brief, is the most effective movement in the entire Mass. Compensating for its brevity, it is repeated three times in strophic form and is followed by the

choral "miserere nobis" each time. Schubert sets each of the three segments with the same music but in different keys. The entire mass is prayerful in nature that one cannot help but be drawn closer to the Throne of Grace upon listening to such inspiring music.

In the second half of the program, a time of meditation and prayer is further provided with music of a more direct message, and through which one's faith will surely be strengthened. The first of such prayers is the beautiful and harmonious anthem **Hear My Prayer** for soprano solo and chorus. This late vocal work of Felix Mendelssohn (1809-1847), composed for William Bartholomew, was composed in January 1844. By the repeated opening melodic phrases "hear my prayer", "O God, hear my cry", and "Lord, hear my call" within the circle of G major, the urgent and earnest request is expressed. The initial pair of descending fifths is balanced by the stepwise ascending eighth notes that follow; after a simple half cadence, the line repeats itself. The first section is divided into two parts: the opening solo and chorus in 4/4 time and an intense *accelerando* in 3/8 time. The closing section, on the other hand, presents a rounded *da capo* constructed as solo 'chorus' combination of the two. The text "O, for the wings of a dove" is accompanied by ascending triplets over a pedal point on the tonic, which forms a point of departure for the melodic climax. At the repetition "in the wilderness build me a nest" the modulating expansion occurs, though the underlying triplets remain. The chorus takes on a strong role in the middle section, in which it repeats the same text as the solo, however without the similar triplets figures. This anthem is a prayer for hope and rest amidst a time of trouble. The psalmist's experience is well portrayed through Mendelssohn's music and should resound an echo in the hearts of the people in Hong Kong who have been going through a time of uncertainty and fear. May we find rest and comfort in our Lord Jesus Christ.

The next three pieces are a hymn arrangement and anthems by two English composers. John Rutter (1945-) arranged the favorite hymn **Amazing Grace** 奇異恩典 for the mixed choir. It begins with a single voice part and from verse to verse various voice combination is used as the texture thickens and the sonority becomes increasingly rich and warm. Rutter's **Lord, Make Me an Instrument of Thy Peace** is a sincere and expressive work full of beautiful, lyrical and sustained melodies. In the middle section, a refreshing rhythmic sense is achieved by the meter changes, the use of syncopation, and duplets in compound time. The text of St. Francis Assisi once again challenges the listeners to devote themselves to become instruments of God in this world of war and strife. The third anthem **Greater Love Hath No Man** is written by another English composer, John Ireland (1879-1962). Though written in the twentieth century, it is a work of nineteenth century romantic expressions. The outstanding organ accompaniment supports this work with appropriate tone colors and dynamics. Ireland chooses several passages from the New Testament as his main texts, calling the people of God to live their lives as a living sacrifice. However, he introduces the theme of love by using the passage in Songs of Solomon: "Many waters cannot quench love." He uses a motive of downward stepwise scale as the accompaniment rises by leaps of third, fifth and sixth. He further describes this love as the sacrificial love that Jesus requires of his disciples in John 15, as in the title of

the piece: "Greater love has no man than this that a man lay down his life for his friends." This verse is most fitting as we remember and honor the people of the medical profession in Hong Kong, especially those who gave of themselves unselfishly, in their valiant effort battling against SARS. Ireland uses two solos to state the text in 1 Peter that Christ has borne our sins on the cross, so that we should be dead to sins and live unto righteousness. In a most somber and inspiring tone, Paul's admonishment in Romans 12 concludes this anthem. The audience is invited to accompany the Chorale along this spiritual journey as the music brings us to the point of yielding our lives as a living sacrifice in service for God.

Help Us, O Lord and **Have Mercy on Us, O My Lord** are two a cappella motets from "Four Motets" by the twentieth century American composer Aaron Copland (1900-1990). "Those motets sound in the voices in a stunning manner," was his teacher Boulanger's critique of the motets when they were published in 1924. In these two atonal pieces, Copland writes simple melodies often using dissonances without resolution. In **Help Us, O Lord**, a 5-note motive appears as an *ostinato* in alto part throughout the piece. Copland favors flexible polyrhythmic layering, in addition to changing meters and tempos. In the bright and crisp middle section of **Have Mercy on Us, O My Lord**, the melodies utilize various types of accent and articulation. These two motets show forth the characteristics of unusual clarity and austerity in a transparent texture.

The last three pieces in the program are in the style of American contemporary Christian music. The first, entitled **The Mighty Power of God** 父神偉大權力, is an arrangement by the composer and arranger, Mark Hayes, (1953 -). It is an energetic and exciting hymn setting of thanksgiving and praise. Meter changes and syncopation are used throughout to build the piece around a rhythmic melody. This work uses a verse/chorus form and contrast is found between verses. Some elements of surprise are purposely added in the bridge section in order to exaggerate the dynamics. Meters alternating between 6/8 and 3/4 as the five-part voicing build from *piano* to *fortissimo*. The return of the melody, broadened by an augmentation brings the anthem to a rousing close. **O Lord, thou Hast Search Me** 耶和華阿你已鑒察我 by David Schwoebel is based on the texts from Psalm 139. Schwoebel, a comprehensive church musician, is known for his well-crafted choral writing. He treats his melodies sensitively in relation to the text and always provides an impressive accompaniment with elaborate pianistic features. The last piece **Every Time I Feel the Spirit** concludes the theme of prayer with assurance. This is an arrangement from the traditional spiritual by Mark Hayes for unaccompanied SATB chorus and baritone solo. Energy and excitement pervade the entire piece as dynamic levels run from soft to very loud in a lively tempo. Three solo verses are supported by syncopated backups provided by the choir, and unique settings of each appearance of the chorus ensure sustained interest. It is hoped that this evening's journey of prayer, primarily presented as an offering to God, has also been a blessing to the audience, and that in turn, it will uplift and transform their hearts and souls to becoming fervent men and women of prayer.

Programme Notes

• 張美萍博士 (虞瑋倩翻譯)

節目簡介

欣樂詠團廿七周年音樂會能夠如期舉行，全賴神向我們所顯明的恩慈和保守。藉此我們向神獻上感恩。在過去數月裡，香港處於困難日子中，團員們深刻地經歷了禱告對我們生命的重要和實在。今夜的節目也順理成章地圍繞著基督徒向神發出禱告這個主題。我們透過不同時代的聖樂作品展現不同形式的禱告，盼望聽眾可以一起經歷與神同在，進入心靈敬拜，與三一真神有溝通機會，同時在這個心靈之旅中，也能夠欣賞優美的合唱音樂。

十七世紀中葉德國偉大的作曲家舒爾茲所譜寫的【詩篇一百篇】，採用古教會調中的艾奧尼安式（F大調），以緊密對唱的編排，立時回聲效果，給音樂不斷前進的推力。作品突出了作曲家在音樂結構、和聲變化和歌詞細膩處理方面的特色，更藉此可見他把詩章的格律，劇力萬鈞的佛羅倫斯單音曲和德國式複音曲的融和處理與技巧。以歌曲末段的「榮耀歸與聖父」為例，作曲家採用單音曲和之前強而有力的高潮，成功地襯托出「榮耀歸與聖父」的動人宣告。第二首樂曲同樣為雙合唱團而作，Ich aber bin elend（但我是困苦憂傷的）是德國的布拉姆斯作品三首經文歌（編號一百一十）的第一首；歌詞取材自聖經【詩篇】六十九篇廿九節和【出埃及記】三十四章六至七節，表達一個信者心靈的掙扎、坦承人的罪性和對神信靠的必要。一個飽歷憂困的人從虛浮的世間錢財和朝不保夕的生命中恍然大悟，因而轉向尋求神的安慰和救贖。布拉姆斯編織一個優美的主調音樂的織體；音樂中不時出現強烈的呼喊（上主，上主，我的神）和溫柔的答句（上主是有憐憫有恩典的神），構成尖銳的對比。

接著的【主的靈在我身上】，是英國作曲家艾爾加的神劇【使徒】的序曲，取自聖經【以賽亞書】六十一章一至四節和十至十一節。在呈示部和再現部出現相同主題；音調中艾爾加把慣常使用的寬闊音程（五度、六度、七度、八度），巧妙地與英語的音韻配合起來。樂曲本身是典型浪漫主義時代晚期作品，當中出現大量平衡三度和大幅度變化的強弱音量。風琴伴奏部份以華麗的半音階和聲與上行和下行的旋律互相交織，配合主音和下中音的持續音。

彌撒曲這曲種從最早形成以來，一直為合唱作品採用的素材，其詞句為崇拜禮儀使用的禱文。這次我們可以欣賞兩位風格各異的作曲家所作的彌撒曲，分別是十九世紀晚期的德伏扎克和十九世紀初的舒伯特。詠團選唱了捷克（波希米亞）作曲家德伏扎克的D大調彌撒曲（作品八十六）中的【憐憫頌】，從作品中可見其深受波希米亞民族音樂的影響；他常透過宗教音樂去表達自己強烈的熱忱，而在【憐憫頌】中更是表露無遺。質樸的主

題、優美動人的旋律、充滿想像力的和聲和豐富色彩的管弦樂法均為此曲的特色；樂曲的神韻和情感中顯現出捷克（波希米亞）民族性情和民謠的影響。旋律主要為波動大及音域闊的樂句，簡單直接而帶點憂戚。【憐憫頌】作曲家採用主調音樂的樂曲，並從中展露了其處理合唱聲部的平衡性、音色通透、和完美的寫作功力。樂曲主題利用簡單的二度或者三度音程配以簡單的長短拍子，形成一個主要的基本動機，以三段曲式（A-B-A），在首尾段中間插入一個有強大對比的B段。在B段發展中，由女高音獨唱輕聲帶出賦格曲的主旋律，而其他獨唱者以小調配切分音的形式陸續進入，最後由合唱部份加入。作品大量使用半音階的進行去表達痛苦、哀慟、急迫和心靈的渴求。在整個【憐憫頌】裡面，德伏扎克牽引聽眾和他一同在苦困中向基督求憐憫恩慈，進入深刻的心靈啟迪。

舒伯特在一八一五年，只用了六天便完成今晚選唱的G大調彌撒曲（作品D一百六十七）。這首彌撒曲是他寫下最短而最精緻的，於普通教區平日崇拜中唱誦。比諸他過往的作品，此曲在調性、半音階使用上是簡單直接的。【憐憫頌】用三段曲式，以G大調開始，用感人的旋律表達對神懇求憐憫。女高音獨唱A小調部份，帶出「基督，憐憫我們」所表達憐憫悔罪的感情。合唱在「再現部」以主音調進入。舒伯特在處理樂句和終止式表現出其流暢的技巧。彌撒曲第二首的【榮耀頌】是基督信仰裡面最高層次的祈禱和頌歌。音樂在明快的節奏、多樣變化的和弦、進程不斷的和聲與衝勁十足的繼敘詠下保持躍動的推進。音樂主要運用主調音樂，配合以相對簡明的獨唱部份。旋律、和聲和節奏描繪了一幅熱烈的慶典畫面。在宣告基督信仰的【信經】部份，歌詞和漸漸壯大的弦樂撥奏繼敘詠旋律互相交錯。音樂裡面有大量的音色變化，特別在調性的採用更見明顯。例如在「Et incarnatus」（道成肉身降世）部份，速度標記為「中板」，以一個下行的和聲來表達。在「Crucifixus」（釘十字架上）採用B小調，而「Et resurrexit」（升天）用D大調，是巴洛克時代用以代表哀悼和歡慶的音調。【聖哉頌】以合唱的歡呼引發了歌曲的動力，伴隨來的「和散那」以賦格曲的形式帶出，和【聖哉經】是同樣長度。【撒迦利亞的雅頌】用的是卡農曲，用一個主旋律和兩個相關的變奏，由女高音、男高音和男低音依次唱出，配合優美的弦樂伴奏。「和散那」段緊隨【撒迦利亞的雅頌】再次唱出。最後的【羔羊頌】比較簡短，卻是整個彌撒曲最有感染力的一段。作曲者把旋律重複三次，不過每段都用不同音調，並以合唱的「miserere nobis」（憐憫我們）回應。全首彌撒曲以平和的氣氛引領聽者心靈進入一個祈禱的境界，而每一段音樂都引發人渴望靠近神的施恩寶座，求祂的幫助和安慰。

下半場節目，主要用信息簡明的音樂，給予聽眾默想和禱告的空間，藉此堅固個人的信心。第一首是孟德爾頌旋律和音色皆優美的作品，為女高音獨唱和合唱而作的聖歌「請垂聽我禱告」。這是孟德爾頌後期作品，是在一八四四年一月為威廉·巴多羅買而作的。歌曲首段不斷在G大調裡面重複三個旋律主題，「垂聽我禱告」、「我的神阿，請聽我呼求」、「上主聽我呼求」，將禱告者迫切和誠懇的祈求表露得淋漓盡致。前段下行的五度和拾級而上的八分音互相平衡，在一個半終止式後又再出現。樂曲第一部份分兩個段落，獨唱部份和合唱起初以四拍四，隨著以緊迫的三拍八唱出主題。最後一個段落，用獨唱、合唱、獨唱/合唱構成一個迴旋的結構，重複著主題。歌詞「O for the wings of a dove」伴以上行的三連音，由一個持續主音承托著，從那裡前進到一個旋律的高潮。當歌曲重複唱「in the wilderness build me a nest」的時候，就乘著轉調去發揮，而仍然保持先前三連音的背景。接著合唱就成為重要的部份，重複唱出女高音獨唱的歌詞，但是就沒有了三連音格律。這首聖歌生動的表達了詩人的經歷，尤其在香港居民飽歷不安和恐懼的時候，更能引起共鳴。我們願意大家都在基督裡面尋找到寧靜和安慰。

接著是三首從聖詩改編的作品，都是出自英國作曲家手筆。路達把經典的聖詩「奇異恩典」改編為一套混聲合唱的組曲。開始部份由一個聲部唱出。到下一節，各聲部按次加入使音色加厚、豐富起來。「使我作你和平之子」（聖法蘭西斯禱文）是一首真切而感性的作品。內中富有優美抒情而連綿不斷的旋律。而中段以變速、切分音、複合拍作二分音給人一種清新的節奏感。「聖法蘭西斯禱文」的信息是對我們一種喚醒，要呼召我們要在一個紛亂、仍然戰亂的世代，依然要為神所使用。第三首歌曲是艾爾蘭的「人的愛心沒有比這個大的」。此曲雖然作於二十世紀，但充滿濃厚十九世紀末浪漫主義風格。全曲配以出色的風琴伴奏，其音色和力度恰如其份地襯托起整個樂曲。艾氏選取新約聖經數段經文作為主要信息去激勵屬神的人要向神奉獻自己為「活祭」。歌曲首段，艾氏引用舊約聖經【雅歌】其中兩句「眾水不能熄滅、大水不能淹沒」引出「愛」這個主題。這一段裡，艾氏以下行音階的線條配以三度、五度和六度音程的上行伴奏。歌曲接著以【約翰福音】十五章基督耶穌教導門徒學習捨己犧牲的愛，「人為朋友捨命，人的愛心沒有比這個大的」，也正是此樂曲所說的捨己之愛。這段經文也正好作為我們向香港醫護人員的致意，特別那些捨己忘我、勇敢無私地走到前線對抗「非典型肺炎」的醫護人員。艾氏又引用【彼得前書】的章節由兩位獨唱者唱出基督「被掛在木頭上，親身擔當了我們的罪，使我們既然在罪上死，就得以在義上活」。在莊嚴而帶激勵的音樂中，以

，以使徒保羅在【羅馬書】十二章的勸勉，作為整首歌的總結。願意聽眾也跟隨詠團經歷這一個屬靈的旅程，藉音樂得著鼓勵，以致我們願意向神奉獻自己為「活祭」。

「主啊，幫助我！」和「主啊，憐憫我！」是兩首無伴奏合唱作品，取自二十世紀美國作曲家哥普蘭的【四首經文歌】。其老師 Boulanger 在一九二四年對樂曲的評語是，「經文歌裡面的聲音令人震撼」。這兩首無調性樂曲中，哥普蘭用簡樸的音調，常常在音樂中出現很多不作解決的不協和音。在「主啊，幫助我！」有一個五音組成的動機在女低音部，作為固定音型不斷在音樂中出現。哥普蘭對多種節奏的疊置有其偏好，並配以改編音樂拍子和改變速度。中段出現一段明亮清脆的「憐憫我，我的上主」，旋律使用不同的強調音律和吐字來製造爽朗的效果。這兩首經文歌以通透音色把出塵脫俗的特質完全表達出來。

最後三首歌曲，是美國現代風格的基督教詩歌。第一首「父神偉大權力」是作曲、編曲家希爾斯的作品。歌曲充滿動力和振奮的節奏，充分表達熱烈的感恩和讚美。貫徹全曲的節奏速度變化和切分音的使用令樂曲充滿動力。歌曲使用分段和副歌部份，而每段之間就刻意營造對比。樂曲中段的交接插入了出其不意的變奏令音量強弱更加突顯。歌曲拍子在六拍八和三拍四之間交替，與五部合唱的歌聲把音樂由弱推到至強。最後主旋律再出現，音符的增值，把音樂推到一個激動人心的結尾。

舒霍堡的「耶和華啊你已鑒察我」以【詩篇】一百三十九篇的信息為主題。舒霍堡是一位全才的教會音樂工作者，他以精雕細刻的合唱作品見稱。此曲以高度的敏銳和感性去處理旋律和歌詞的配置，更配以令人深刻難忘的細膩鋼琴伴奏。

最後一首是黑人靈歌「Every Time I Feel the Spirit」，總結全晚節目的「禱告」主題。這是希爾斯改編給無伴奏合唱加男中音獨唱作品。樂曲音量大幅由弱至強的變化與充滿活力的節奏，令聽者感到興奮。獨唱部份由合唱的切分音樂句配合，而每一段合唱都有其獨特之處，令音樂趣味不絕。

我們希望這個晚上詠團為主呈獻的禱告歷程，能夠令聽眾得到祝福和激勵，從而昇華和轉化他們的靈性，對祈禱產生熱忱，成為熱心的禱告者。

Psalm 100

(詩篇一百篇)

Heinrich Schütz

Praise the Almighty, All ye lands.
 Praise ye the Lord through all the lands.
 Serve ye the Lord with gladness.
 Come ye before the Lord with singing
 Yea! With singing and know ye that the Lord is God:
 He hath made us all, not we ourselves.
 We are his love and the sheep of His pasture.
 Enter His gates with song and praise!
 And enter His courts with song and praise.
 Thank ye Him! Praise the Lord and His name.
 For the Lord is gracious, and yea, his mercy everlasting.
 His truth endureth for all time.
 Glory, glory to the Father, and to the Son,
 and to the Holy Ghost.
 As it was before shall be evermore through eternity,
 Amen

普天下當向耶和華歡呼。
 你們當樂意事奉耶和華；當來向他歌唱。
 你們當曉得耶和華是神；
 我們是他造的，也是屬他的；
 我們是他的民，也是他草場的羊。
 當稱謝進入他的門，當讚美進入他的院；
 當感謝他，稱頌他的名。
 因為耶和華本為善。
 他的慈愛，存到永遠，
 他的信實，直到萬代。

Ich aber bin elend

Johannes Brahms

Motet Op. 110 No. 1

Text from the Bible, Psalm 69:29a and Exodus 34:6b-7a.

(Sing in German)

(詩69:29, 出34:6-7)

Ich aber bin elend, und mir ist wehe.
 Herr; Herr Gott,
 barmherzig und gnädig und geduldig
 und von großer Gnade und Treue,
 der Du beweistest Gnade in tausend Glied,
 und vergibst Missetat, Übertretung
 und Sünde,
 und vor welchem niemand unschuldig ist.
 Herr Gott, deine Hilfe schütze mich!

But I am afflicted and in pain:
 The Lord, The Lord God,
 merciful and gracious, long suffering,
 and abundant in goodness and truth,
 keeping mercy for thousands,
 forgiving iniquity and transgression and sin,
 and that will by no means clear the guilty;
 The Lord, The Lord God,
 protect me with Your Help!

但我是困苦憂傷的；
 神啊，願你的救恩將我，
 安置在高處。
 耶和華，
 是有憐憫，有恩典的神；
 不輕易發怒，
 並有豐盛的慈愛和誠實。
 為千萬人存留慈愛，
 赦免罪孽，過犯，和罪惡。

The Spirit of the Lord is upon me

Edward Elgar

Isaiah 61:1-3, 11. Prologue from "The Apostles"

The Spirit of the Lord is upon me,
because He hath anointed me to preach the Gospel to the poor:
He hath sent me to heal the broken-hearted,
to preach deliverance to the captives and recovering of sight
to the blind,
to preach the acceptable year of the Lord;
To give unto them that mourn a garland for ashes,
the oil of joy for mourning,
the garment of praise for the spirit of heaviness;
That they might be called trees of righteousness,
the planting of the Lord, that He might be glorified.
For as the earth bringeth forth her bud,
and as the garden causeth the things that are sown in it
to spring forth;
So the Lord God will cause righteousness
and praise to spring forth before all the nations.
As the earth bringeth forth her bud.
The Spirit of the Lord is upon me,
because He hath anointed me to preach the Gospel.

(以賽亞書61:1-3,11)
主耶和華的靈在我身上；
因為耶和華用膏膏我，
叫我傳好信息給謙卑的人，
差遣我醫好傷心的人，
報告被擄的得釋放，被囚的出監牢；
報告耶和華的恩年，
和我們神報仇的日子；
安慰一切悲哀的人；
賜華冠與錫安悲哀的人，代替灰塵；
喜樂油，代替悲哀；
讚美衣，代替憂傷之靈；
使他們稱為公義樹，
是耶和華所栽的，叫他得榮耀。
田地怎樣使百穀發芽，
園子怎樣使所種的發生，
主耶和華必照樣使公義和
讚美在萬民中發出。

Mass in D major

Anton Dvorák

(Sing in Latin)

Kyrie

Kyrie eleison.	Lord, have mercy.	上主憐憫我們，
Christe eleison.	Christ, have mercy.	基督憐憫我們，
Kyrie eleison.	Lord, have mercy.	上主憐憫我們。

Mass in G major

Franz Schubert

(Sing in Latin)

Kyrie

Kyrie eleison.	Lord, have mercy.	上主憐憫我們，
Christe eleison.	Christ, have mercy.	基督憐憫我們，
Kyrie eleison.	Lord, have mercy.	上主憐憫我們。

Lyrics 歌詞

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
suscipe deprecationem nostram.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus
Cum sancto spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest,
and on earth peace to people of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee for Thy great glory.
Lord God, Heavenly King.
God the Father Almighty,
Lord the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father,
Who takest away the sins of the world,
have mercy upon us, hear our prayer,
For Thou alone art holy.
Thou alone, Lord.
Thou alone the Most High.
With the Holy Spirit in the glory of God
the Father: Amen.

榮耀歸於至高的上帝，
平安歸於地上祂所喜愛的人。
我們讚美你。我們稱頌你。
我們敬愛你。我們尊崇你。
因你的大榮耀，我們感謝你。
萬軍之耶和華，
全能父上帝，天上大君王，
主耶穌基督，上帝的獨生子。
萬主之主，上帝的羔羊，
除去世人的罪孽，
憐憫我們，垂聽我們的禱告。
唯有你是聖潔，
唯有你是主，你是至高者，
與聖靈，
同在父上帝的榮耀裡。
阿門。

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilia omnia, et invisibilia.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible, and invisible.

我信獨一上帝，
全能的父，
創造天地的，
並造有形無形的萬物的主。

In unum Dominum, Jesum Christum,
Filius Dei unigenitum,
Ex Patre natus ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et nostram salutem,
descendit de coelis,
Et incarnatus est de Spiritu Sancto
ex Maria Virgine; et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus,
et sepultus est
Et resurrexit tertia die,
secundum scripturas;
Et ascendit in coelum;
sedet ad dexteram Patris
Et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.

In one Lord, Jesus Christ,
the only-begotten Son of God,
born to the Father before all ages.
God of God, light of light,
true God of true God.
Begotten, not made,
of one substance with the Father:
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven,
And became incarnate by the Holy Spirit
of the Virgin Mary; and was made man.
And was crucified also for us;
under Pontius Pilate,
He suffered death and was buried
And the third day he rose again,
in accordance with the scriptures,
And ascended into heaven;
and sits at the right hand of the Father:
And he shall come again with glory,
to judge the living and the dead,
of whose kingdom there shall be no end.

我信獨一的主耶穌基督，
上帝的獨生子，
在萬世之前，為父所生的，
從神出來的神，
從光出來的光，
從真神出來的真神，
受生的，不是被造的，
與父一體的；
萬物都是藉著主受造的。
主為要拯救我們世人，
從天降臨，
由聖靈感孕童貞女馬利亞，
取著肉身，並成為人，
在本丟彼拉多手下，
為我們釘十字架；
被害，埋葬；
照聖經第三天復活，
升天，
坐在父的右邊；
將來必有大榮耀，
再降臨，
審判活人死人。
祂的國度無窮無盡。

Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre et Filio procedit, qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas,	And in the Holy Spirit, Lord and giver of life: who proceeds with the Father and the Son, who with the Father and the Son together is adored and glorified; who spoke through the Prophets,	我信聖靈， 為主， 並賜生命的根源， 從父子出來的， 與父子同受敬拜， 同受尊榮， 曾藉著先知傳言。 我信唯一聖而公之教會， 眾使徒所傳者。 我承認為赦罪而 設立的獨一洗禮。 我指望死人復活， 並來世生命。 阿門。
Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum Baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, Et vitam venturi saeculi, Amen.	And in one, holy, catholic and apostolic Church. I acknowledge one Baptism for the remission of sins. And I expect the resurrection of the dead, And the life of the world to come, Amen.	

Sanctus et Benedictus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli at terra gloria tua, Osanna in excelsis. Benedictus qui venit in nominee Domini, Osanna in excelsis.	Holy, holy, holy, Lord God of hosts. Heaven and earth are full of Thy glory, Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.	聖哉！聖哉！聖哉！ 萬軍的主上帝！ 天地充滿你的威榮！ 和散那！讚美至高之處的上帝！ 奉主名來的是應當稱頌的！ 和散那！ 讚美至高之處的上帝！
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Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.	Lamb of God, Who takes away the sins of the world, have mercy upon us, grant us peace.	上帝的羔羊， 除去世人罪孽的， 憐憫我們， 賜平安給我們。
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Hear My Prayer

Psalm 55:1-7

Felix Mendelssohn-Bartholdy

(詩篇55:1-7)

Hear my prayer; O God, incline Thine Ear! Thyself from my petition do not hide! Take heed to me! Hear how in prayer I mourn to Thee! Take heed to me! Without Thee all is dark, I have no guide.	神啊，求你留心聽我的禱告， 不要隱藏不聽我的懇求！ 求你側耳聽我，應允我。 我哀歎不安，發聲唉哼，
The enemy shouteth. The godless come fast! Iniquity, hatred upon me they cast! The wicked oppress me. Ah, where shall I fly? Perplexed and bewildered, O God, hear my cry. (Psalm 55:1-3)	都因仇敵的聲音，惡人的欺壓； 因為他們將罪孽加在我身上，發怒氣逼迫我。
My heart is sorely pained within my breast. My soul with deathly terror is oppressed. Trembling and fearfulness upon me fall. With horror overwhelmed, Lord hear me call.	我心在我裡面甚是疼痛；死的驚惶臨到我身。 恐懼戰兢歸到我身；驚恐漫過了我。
O for the wings of a dove! Far away would I rove! In the wilderness build me a nest, And remain there forever at rest. (Psalm 55:4-7)	我說：但願我有翅膀像鴿子， 我就飛去，得享安息。 我必遠遊，宿在曠野。

Lyrics 歌詞

奇異恩典

(頌242, 普頌609:4-5節)

Arranged by John Rutter

奇異恩典，何等甘甜，我罪已得赦免；
前我失喪，今被尋回，瞎眼今得看見。

如此恩典，使我敬畏，使我心得安慰；
初信之時即蒙恩惠，真是何等寶貴。

許多危險、試煉、網羅，我已安然經過，
靠主恩典，安全不怕，更引導我歸家。

上主應許信實完美，承諾永不落空，
作我盾牌保守安慰，在我一生之中。

當我心身衰弱漸休，碌碌浮生將竟，
身軀之內仍將存有喜樂平安生命。

將來禧年聖徒歡聚，恩光愛誼千年，
喜樂頌讚，在父座前，深望那日快現。

Lord, Make Me an Instrument of Thy Peace

(中文意譯)

John Rutter

Lord, make me an instrument of thy peace;
where there is hatred, let me bring love,
where there is injury, pardon; where there is doubt, faith;
where there is despair, hope; where there is darkness, light;
where there is sadness, joy; and all for thy mercy's sake,
O divine master,
grant that I may not so much seek to be consoled as to console;
to be understood as to understand;
to be loved as to love;
For it is in giving that we receive;
It is in pardoning that we are pardoned;
and it is in dying that we are born to eternal life, to eternal life.

主啊！使我成為你和平的器皿。
那裡有仇恨，讓我帶來仁愛；
那裡有傷害—寬恕；那裡有猜疑—信任；
那裡有絕望—希望；那裡有幽暗—光明；
那裡有憂愁—喜樂；全因為你的憐憫。
至聖的上主！讓我少求受安慰，
但求安慰人；
少求被諒解，但求諒解人；
少求得到愛，但求去愛人。
因為在施予中，我們就得著；
在寬恕中，我們就蒙寬恕；
經過死亡可進入永恆生命。

Greater Love Hath No Man

(Song of Solomon 8:6-7; John 15:13; 1 Peter 2:24;
1 Corinthians 6:11; 1 Peter 2:9; Romans 12:1)

John Ireland

Many waters cannot quench love,
Neither can the floods drown it. Love is strong as death.

Greater love hath no man than this,
that a man lay down his life for his friends.

Who his own self bare our sins in his own body on the tree,
That we, being dead to sins, should live unto righteousness,

Ye are washed, ye are sanctified,
ye are justified in the name of the Lord Jesus,

Ye are a chosen generation, a royal priesthood, a holy nation;
That ye should shew forth the praises of him who hath called
you out of darkness, out of darkness in to his marvelous light.

I beseech you, brethren, by the mercies of God,
That ye present your bodies, a living sacrifice, holy, holy,
Acceptable unto God, which is your service.

愛情如死之堅強。
愛情，眾水不能息滅，大水也不能淹沒。

人為朋友捨命，人的愛心沒有比這個大的。

他被掛在木頭上，親身擔當了我們的罪，
使我們既然在罪上死，就得以在義上活。

但如今你們奉主耶穌基督的名，並藉著我們神的靈，
已經洗淨，成聖，稱義了。

惟有你們是被揀選的族類，是有君尊的祭司，
是聖潔的國度，是屬神的子民，
要叫你們宣揚那召你們出黑暗入奇妙光明者的美德。

所以弟兄們，我以神的慈悲勸你們，將身體獻上，
當作活祭，是聖潔的，是神所喜悅的；
你們如此事奉乃是理所當然的。

Help Us, O Lord

from "Four Motets"

(Psalm 36:9; Lamentations 3:40,26)

Aaron Copland

(詩篇36:9; 耶利米哀歌3:40,26)

Help us, help us O Lord. For with Thee is the fount of life.
In Thy light shall we see light. Let us march and try our ways.
Turn to God, turn to God.
For with Thee is fount of life. O Lord.
In Thy light shall we see light. It is good that man should wait.
It is good that man should hope,
hope for the salvation of the Lord.
Help us, help us O Lord. Ah!

上主，幫助我們！
因為，在你那裡有生命的源頭；
在你的光中，我們必得見光。
我們當深深考察自己的行為，再歸向耶和華。
人仰望耶和華，靜默等候他的救恩，這原是好的。
上主，幫助我們！

Have Mercy On Us, O My Lord

form "Four Motets"

Aaron Copland

Have mercy on us, O my Lord. Be not far from us,
O my God. Give ear unto our humble prayer.
Attend and judge us in Thy might.
Uphold us with Thy guiding hand,
uphold us with Thy guiding hand,
Restore us to Thy kindly light, restore us to Thy kindly light.
Ah, Have mercy on us, O my Lord.
Be not far from us, O my God.
O my heart is sorely pained.
Cast me not away from Thee.
My heart is sorely pained and calls on Thee in vain.
Ah cast me not away from salvation.
Then we shall trust in Thee, then we will bear our place.
Be not far from us, O my Lord.
Oh my heart is sorely pained. Cast me not away from Thee.
Have mercy on us, O my Lord.
Be not far from us, O my God.

我的上主！憐憫我們！求你不要離開我們。
求你垂聽我們卑微的禱告。
求你聆聽並用大能鑒察我們。
求你的恩手引導扶持我們。
求你的恩光甦醒我們。
我的上主！憐憫我們！
求你不要離開我們。
我的心極其悲傷，你仍未應允我的呼求。
求你不要把我丟棄，使我離開你的救恩。
我們定意要投靠你；我們仍要堅守崗位。
我的上主！憐憫我們！求你不要離開我們。
我的心極其悲痛，你仍未應允我的呼求。
求你不要把我丟棄，使我離開你的救恩。
我的上主！憐憫我們！
求你不要離開我們。

父神偉大權力 (頌18)

(張美萍編譯)

The Mighty Power of God
Mark Hayes

唱述父神偉大權力，興起群山高峰；
更使海洋遼闊無邊，佈置萬里晴空。
唱述父神智慧安排，太陽管理白天；
清月光輝聽祂命令，群星順服不變。
光輝燦爛反映父神偉大權力。

唱述上主無限美善，使地出產食糧；
祂用言語造出萬物，美巧配受稱揚。
你手所造無不奇妙，到處可以尋見；
花草樹木蔚藍天空，證主大能無邊。
從高山到深海大地不能描盡上主的美善。

諸天同來宣告上主的榮耀！
諸天同來宣告主榮耀，大地也充滿祂的榮耀，
諸天同來宣告上主的榮耀！

一朵小花一棵小樹，都被裝飾鮮明，
微風吹拂祥雲飄揚，都聽寶座命令。
萬物既從主得命令，父神必永眷顧。
天父子民無論何去，父神都必隨護。
我們歡欣頌唱你無比的大愛。

耶和華啊，你已鑒察我 (詩139)

(張美萍譯)

O Lord, Thou Hast Searched Me
David Schwobel

耶和華啊，你已鑒察我，我坐下我起來，你都曉得。
你從遠處知道我的意念。
我行路躺臥，你都細察，你也深知我一切所行。
我往那裡去躲避你的靈，我往那裡逃避你的面。
我若升到天上，你在那裡，
我若在陰間下榻，你也在那裡。
我若展開清晨的翅膀，飛往海極居住，
就是在那裡，你仍引導，你右手必扶持我。

黑暗也不能使你不見我，黑夜如白晝發光，
黑暗和光明都是一樣。
我稱謝你，因我受造奇妙可畏，
我稱謝你，我主。
你的作為奇妙，我主。
耶和華求你鑒察我心，知道我的心思，
看在我裡面有什麼惡行沒有，引導我走永生的道路，
耶和華，求你鑒察我心。

Every Time I Feel the Spirit

Traditional Spiritual

(中文意譯)

Arranged by Mark Hayes

Every Time I Feel the Spirit moving in my heart I will pray.
Yes, every time I feel the Spirit moving in my heart I will pray.

Upon the mountain my Lord spoke;
Out of his mouth came fire and smoke.
And all around me looked so fire; I asked my Lord if all was mine.
Every time I feel the pray.
Yes, every time I feel the Spirit moving in my heart I will pray.

The Jordan river's chilly and cold;
It chills the body, but not the soul.
Down in the valley on my knees;
I ask the Lord have mercy please.
Yes, every time I feel the Spirit moving in my heart I will pray.

There's only one train on this track.
It runs to heaven and runs right back.
Saint Peter waiting at the gate;
Say, "Come one sinner; don't be late."
Every time the Spirit moves, moving in my heart I will pray.

每當聖靈感動我的心，我就向上主禱告。

在山上我聽上主聖言，祂口發出火與煙。
在我周圍一切都甚好，可否都讓我擁有？
每當聖靈感動我的心，我就向上主禱告。

約旦河水雖然寒徹骨，心靈卻未曾凍僵。
在幽谷我向上主跪禱，求主施恩憐憫我。
每當聖靈感動我的心，我就向上主禱告。

人生道上只有一列車，引領我等走天路。
彼得站於天門期待說，來吧罪人莫遲疑。
每當聖靈感動我的心，我就向上主禱告。

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